



# ROTHSCHILD

## MASTERPIECES

EVENING SALE

New York, 11 October 2023

CHRISTIE'S









# ROTHSCHILD

## MASTERPIECES

### AUCTION

11 October, 6pm  
20 Rockefeller Plaza, New York, NY 10020

### VIEWING

Saturday 7 October, 11am-5pm  
Sunday 8 October, 1pm-5pm  
Monday 9 October, 11am-5pm  
Tuesday 10 October, 11am-5pm  
Wednesday 11 October 11am-5pm

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### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as  
**BETTY-22100**

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During the Second World War, the Rothschild collections in France were confiscated by the Nazis following the Occupation of France, primarily by the looting agency Einsatzstab Reichsleiter Rosenberg (ERR) based at the Jeu de Paume in Paris. This sale includes lots which were stolen by the Nazis and subsequently recovered after the war, many of which still have labels on them that bear witness to this wartime history.



Please scan for complete auction information

## CHRISTIE'S

Frontispiece:  
Château de Ferrières  
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Opposite:  
Lot 25



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Opposite:  
Lot 13





# FERRIÈRES: FROM SHADOW TO LIGHT

Walking into the château de Ferrières was like entering an alternative world. It was akin to walking side by side with the great Luchino Visconti in the sumptuous decor of *The Leopard* and dancing with Burt Lancaster! It was stroking the red velvet curtains of Scorsese's *Age of Innocence* which had so captivated Yves Saint Laurent. It was like ambling through Henry James and Edith Wharton's sophisticated world. The Château de Ferrières is magnificent, magic, poetry and a daydream all rolled into one, as well as a marvelous collection which I have had the privilege of knowing for many years.

Today, in New York, it is our shared privilege to enter this sumptuous world. We are invited to gently handle the fragile nautilus shells, the Urbino Faenza in resplendent colors, the precious Limoges enamels, the ravishing Renaissance jewels. We can touch the red velvet and gold woven draperies and fall in step with King David's triumphant procession, where we are hypnotized by a maelstrom of turbans, scarlet robes, flowers and jewels. It is a world of porcelain, silver-gilt, sculpture, lacquered furniture and pietra dura cabinets, which opens up to us, where each and every object has a story to tell.

Here, today, in New York, this wonderful treasure emerges from the shadows and proudly presents itself in the light of day. Here, today, each and every one can experience walking in this enchanting realm!

Christiane de Nicolay Mazery  
Art director

Opposite  
Lot 23.





# THE ROTHSCHILDS BUILDERS AND COLLECTORS

The Rothschild family has an exceptional history, which dominated 19th-century society. The family's establishment in five European countries dating back to the beginning of the century and their significant financial resources allowed the Rothschilds to construct some sixty houses in less than a hundred years. Sponsors and patrons of modern times, the various branches of the family settled luxuriously in some of the largest cities in Europe (Frankfurt, London, Paris, Vienna, and Naples), leading a worldly and cosmopolitan life, as reflected by their newly-built houses and castles.

In France, James and Betty de Rothschild rose to prominence under the Restoration and the July Monarchy reaching the peak of their power during the Second Empire. By 1855, at the age of 63, James had been the head of the dynasty since the death of his brothers, Nathan, Salomon, Amschel, and Carl of the English, Austrian, German, and Italian branches, respectively. James exercised intellectual, artistic, and financial power over his brothers' heirs, and as the leading banker for the French state since 1835, he helped found the French railway network and invested widely in industrial development. A tangible reflection of his success was manifested in the size and number of his properties, which demonstrated his desire to position himself between finance and the aristocracy. James owned two private mansions – one that had belonged to the banker Léon de Laborde at 19 rue Laffitte and the Hôtel Talleyrand at 2 rue Saint-Florentin – two châteaux in Boulogne, which he remodeled in 1853, and the estate of Ferrières at Seine-et-Marne. The property originally contained a château built for minister of the Imperial police, Joseph Fouché, but was entirely reconstructed between 1853 and 1862 by architect Joseph Paxton, who designed the famous Crystal Palace in London. Château de Ferrières is one of the most important examples of private architecture under the Second Empire, encapsulating and symbolizing all the buildings built by the Rothschild family in France.



Inaugurated on 28 December 1862 by Napoleon III, Château de Ferrières is emblematic of the political and artistic ambitions of James de Rothschild. Its construction met a dual challenge: competing with his cousin, who had in 1850 built Mentmore in Buckinghamshire (again by Joseph Paxton), and more importantly, reestablishing his relationship with the Emperor in a period when the Rothschild bank found itself in competition with the Periere brothers' Crédit Mobilier. With Ferrières, James de Rothschild brilliantly demonstrated that he was capable of carrying out projects as important as the Emperor's own, such as the Imperial New Louvre.

Several features of the building are worth highlighting. First, the residence was unlike the castles of the aristocracy, which were summer residences where one would stay for only a few weeks at a time. In contrast at Ferrières, the eighteen suites of apartments that occupied the upper floor were designed for longer stays, and guests and family members often stayed for several months. Second, James de Rothschild was a passionate and insatiable connoisseur who ranked among the most knowledgeable collectors of his time. He considered the Château de Ferrières to be his "personal museum" (his Rue Laffitte residence being too small and the Château de Boulogne being sparsely furnished, serving only as a summer residence). For many people today, Ferrières represents the quintessence of the "Rothschild style" and, above all, an opulent way of life. "The Viollet-le-Duc taste is the opposite of the Rothschild taste," wrote the famous art historian André Fermigié in 1980, contrasting the chastely disciplined motifs of the architect with the exuberance, polychromy, and synthesis of Renaissance, Baroque, and Louis XIV styles expressed in the Rothschild residences. This taste was born in the 1850s through the meeting of exceptional patrons, James and Betty de Rothschild, with the talented painter, decorator, and organizer of parties, Eugène Lami



(who was known as "the imaginative shadow of Baroness Betty") and English architect Joseph Paxton, whose only work in France may be found at Ferrières.

Eugène Lami was a chronicler of social life under the July Monarchy and a decorator and artistic agent for the Duc de Nemours at the Tuileries and for the Duc d'Aumale at Chantilly. In these prior projects, Lami had skillfully mixed antique furniture with Boulle marquetry and comfortable padded seats, but at the Rothschild's Château de Boulogne, and most of all at Ferrières, the painter gave full rein to his imagination, creating a sense of fantasy that was only embryonic at Chantilly and the Tuileries. His work at Ferrières would bring him glory. Not only was Lami awarded the Legion of Honor by Napoleon III in 1862 during the Emperor's visit but he also won the patronage of the Rothschild family for over forty years.

The most spectacular interior space is the imposing and majestic Great Hall, inspired by English castles such as Mentmore, as well as Félix Duban's square salon of the Louvre, whose main purpose was to better showcase the museum's collections under natural light. At Ferrières, a broad-ranging, eclectic collection where ancient art sat alongside the modern was, for the first time, presented at a country residence as it would have been in a museum. The Château de Ferrières was the first residence where collections were truly staged. Eugène Lami was fascinated by Italian art — which he first discovered during a trip to Italy with Betty de Rothschild in 1860 — and he created a clever blend between the art of the Italian Renaissance and the French Grand Siècle with polychromy granting the impression of opulence. A talented painter, Lami had a true genius for decoration. We owe to him the design of

the spectacular tribune of Charles Cordier inspired by the tomb of the doge Giovanni Pesaro at Santa Maria Gloriosa dei Frari in Venice.

"No price is too high for acquisition of true masterpieces," wrote James de Rothschild in 1855. One day was not enough time to appreciate all the treasures of Ferrières because, as his contemporaries exclaimed, "the house alone is the equivalent of half a dozen museums." Cabinets in pietra dura and Boulle marquetry, porcelain from the Far East, old master paintings, medals and semi-precious stones came together in a skillful *mélange* that had become standard by the 1870s when Alphonse de Rothschild inherited the château from his father. Like most of his relations, James de Rothschild surrounded himself with a multitude of advisers and purchased his pieces from well-known merchants and antique dealers on the Parisian market: Sigismond Mannheim, the doyen of art experts in France; the dealer Rouzé on Boulevard des Italiens, a supplier of works of art and curiosities to whom, among other things, we owe the purchase in 1857 of the silvered and mother-of-pearl table mirror in this sale; the Beurdeleys, at the Pavillon d'Hanovre, specializing in the manufacture and trading of 19th century works of art; as

*Above Left*

James de Rothschild by Hippolyte Flandrin (1809-1864)

Private collection  
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*Above right*

Portrait of Betty, Baroness James de Rothschild (1805-1886), head and shoulders with clouds, school of Sir Thomas Lawrence, c. 1825

*Opposite*

The Château de Ferrières, Ferrières-en-Brie.

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## ALPHONSE AND LEONORA DE ROTHSCHILD AT THE HÔTEL SAINT-FLORENTIN

well as Doctor Roth, the official doctor of the Rothschilds, who was a renowned lover of prints and one of the most celebrated regulars at the Hôtel Drouot.

However, it was the Belgian merchant of international stature, Van Cuyck, who was the most present. “Cicerone of the great Baron” in Italy, Van Cuyck served several times as the intermediary in negotiating the purchase of pieces in Paris, London and Amsterdam. It is to him that we owe the 1860 purchase of the two busts of Louis XIV and the Grand Condé that are included in the current sale. Within the Rothschild family there was a friendly rivalry to obtain outstanding objects, each branch having an eye on the others’ collections. A very significant episode in this family competition was the purchase of the exceptional wall panels in gilt leather. In 1855, Anselm Salomon (son of Solomon from the family’s Austrian branch) took an excursion to the palace of Pommersfelden in Franconia, whose collections were being dispersed. Anselm Salomon returned enthusing about the leather hangings of *The Victorious Procession of David* that he had seen there and spoke of his desire to acquire them: “Baron James did not move a muscle, and was careful not to say a word, but the next day he bought the leather hangings for the Château de Ferrières.” This fine example of the luxurious decorative arts that were so fashionable in the 17th and 18th centuries is the perfect illustration of James’s taste for rare and curious objects.

It is difficult to select one object from this sale, or one painting over another, as their qualities contribute to the homogeneity of the collection. In addition to the aforementioned busts and the absolutely exceptional

leather wall panels, our attention is inevitably drawn to the Beauvais tapestries from the designs of François Boucher – the largest of which can be considered a unique specimen – and to the Louis XV rhinoceros and elephant clocks along with so many other works, which, in changing hands, will grace the collections of some very fortunate buyers. On the death of James de Rothschild, that “flamboyant banker who lived and collected like a Medici,” in 1868, the château was taken over by his son Alphonse, who considerably augmented his father’s collection, notably in the areas of Dutch paintings (here, the remarkable landscape by Albert Cuyp and the van Ostade) and decorative arts from the 18th century, including the Paris porcelain lyre clock and the fauteuils belonging to Madame du Barry.

A strategic place of power and memory (it was in the Tapestry Room at the Château de Ferrières that the peace agreements between Otto von Bismarck and Jules Favre were signed in 1871), Ferrières is still the most famous residence built by the Rothschilds. Occupied by the Germans during World War II, it would later be entirely restored to become the setting of sumptuous and memorable parties.

Pauline Prevost-Marcilhacy

Associate Professor, Department of Art history, University of Lille

Pauline Prévost Marcilhacy dir - *Les Rothschild, une dynastie de mécènes en France* - Paris 2016, 3 vol., éditions du Louvre/BNF éditions / Somogy éditions d'art, Prix Bernier de l'Académie des Beaux-Arts

The principal Parisian residence of the second generation of French Rothschilds was the hôtel Saint-Florentin (also known as Hôtel de Talleyrand), refurbished and expanded by Alphonse de Rothschild (1827-1905), the eldest son and heir of James de Rothschild. Adjacent to the Hôtel de la Marine and facing the Place de la Concorde, the building built by Jean-François Chalgrin in 1769 was bought by James de Rothschild in 1838 but first occupied by Alphonse and his wife (and English cousin) Leonora in 1867 as James and Betty continued to live at their house at 19 rue Laffitte. Alphonse and Leonora filled the house with their superb collections of paintings, maiolica, enamels, furniture, sculpture and works of art. Whereas the collection of the château de Ferrières was mainly conceived by James as an expression of his family’s European essence, the hôtel Saint-Florentin projected Alphonse’s particular taste for French 18th century decorative arts, including *boiseries* from Madame du Barry’s château de Louveciennes and sculptures from the château de Menars of Madame de Pompadour.

Opposite:

The hôtel Saint-Florentin, Paris  
Reproduced with the permission of The Trustees of The Rothschild Archive.

Above Left:

Baron Mayer Alphonse de Rothschild (1827-1905)  
Private collection  
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Above Right:

Watercolor of Leonora, Baroness Mayer Alphonse de Rothschild (1837-1911), seated, by Karl Hartmann, 1851.  
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Influenced by the taste of the *Ancien Régime* in line with his political views, the hôtel contained an important collection of Sèvres porcelain, exquisite 18th century furniture and the choicest paintings by the great French masters of the 18th century such as Watteau, Fragonard and Greuze. On the *entresol* of the hôtel, Alphonse assembled a *Kunstkammer* containing a remarkable collection of Limoges enamels and Renaissance ceramics, much of it sourced in Italy in the 1850s.

In addition to the important economic and financial positions held by Alphonse, he and Leonora left a distinguished philanthropic and cultural legacy to France. They were major lenders to exhibitions such as the *Exposition Rétrospective* of 1865, played a crucial role in the founding of the Musée des Arts Décoratifs in Paris, and donated an extraordinary number of paintings and objects to the Louvre, representing one of the most important gifts in the museum’s history.

The magnificence of the hôtel Saint-Florentin was summed up by Alphonse’s English cousin the Baron Ferdinand de Rothschild, himself a great collector and the builder of Waddesdon Manor, after a visit “I never saw a prettier table than Alphonse’s. It actually groaned under the weight of green Sèvres. The rooms were lit ‘a giorno’ and Alphonse seemed much pleased, and justly so with his own arrangements”.

In 1950, the Hôtel Saint-Florentin became part of the American Embassy in Paris.



1

**A ROMAN SARDONYX  
CAMEO PORTRAIT OF  
THE EMPEROR CLAUDIUS**

CIRCA 41-54 A.D.; THE MOUNT  
ATTRIBUTED TO DANIEL MIGNOT,  
AUGSBURG, CIRCA 1593-1596

2 $\frac{7}{8}$  in. (7.2 cm.) long, the cameo  
3 $\frac{3}{8}$  in. (9.2 cm.) long, the mount

\$200,000-300,000      £160,000-230,000  
€180,000-270,000



(Actual size)

**PROVENANCE**

Thomas Howard, 2<sup>nd</sup> Earl of Arundel (1586-1646), Arundel House, London; thence by descent to his wife, Aletheia Talbot Howard (1585-1654), Arundel House, London; thence by gift to her son, Henry Frederick Howard, 22<sup>nd</sup> Earl of Arundel (1608-1652), Arundel House, London; thence by descent to his son, Henry Howard, 6<sup>th</sup> Duke of Norfolk (1628-1684), Arundel House, London; thence by descent to his widow, Jane Bickerton Howard (1643-1693), Arundel House, London. Henry Mordant, 2<sup>nd</sup> Earl of Peterborough (1621-1697), Drayton House, Northamptonshire, acquired from the above, by 1690; thence by descent to his daughter, Lady Mary Mordant (1659-1705), Drayton House, Northamptonshire; thence by descent to her husband, Sir John Germain (1650-1718), Drayton House, Northamptonshire; thence by descent to his second wife, Lady Elizabeth Germain (1680-1769), Knole House, Kent; thence by descent to her great-niece, Mary Beauclerk (1743-1812), England, given to her on the occasion of her marriage to Charles Spencer (1740-1820), 1762. George Spencer, 4<sup>th</sup> Duke of Marlborough (1739-1817), Blenheim Palace, Oxfordshire, gifted from the above, circa 1765; thence by descent to his son, George Spencer-Churchill, 5<sup>th</sup> Duke of Marlborough (1766-1840), Blenheim Palace, Oxfordshire; thence by descent to his son, George Spencer-Churchill, 6<sup>th</sup> Duke of Marlborough (1793-1857), Blenheim Palace, Oxfordshire; thence by descent to his son, John Winston Spencer-Churchill, 7<sup>th</sup> Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire.

*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 422.

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 422.

C. Davis, acquired from the above (according to auctioneer's book).

Probably collected by Baron Alphonse de Rothschild (1827-1905) or Baron Gustave Samuel de Rothschild (1829-1911), Paris; thence by descent to Baron Édouard de Rothschild (1868-1949).

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation in Paris after May 1940 (ERR no. R 2369). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 28 June 1946 (MCCP no. 1371/17).

Returned to France on 11 July 1946 and restituted to the Rothschild family.

By descent to the present owners.







**EXHIBITED**

London, Archaeological Institute, *Exhibition of Works of Glyptic Art*, June 1861.

**LITERATURE**

18<sup>th</sup> century manuscript of the Arundel Collection, no. D9 (1), as "Caput Britanici laureatum."  
 A. Fountaine, *The Arundel Cabinet*, London, 1731, p. 8, case D, no. 9.  
 C.W. King, "Notices of Collections of Glyptic Art Exhibited by the Archaeological Institute in June, 1861," *The Archaeological Journal*, vol. 19, 1862, p. 19, no. 301.  
*The Marlborough Gems*, manuscript album and photographs, 1875, pls. 10.9-10.10.  
 N. Story-Maskelyne, *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, London, 1870, p. 72, no. 422.  
 C. Newton-Robinson, "The Marlborough Gems," *The Nineteenth Century*, vol. 46, August 1899, p. 254.  
 D. Scarisbrick, "The Arundel Gem Cabinet," *Apollo*, vol. 144, August 1996, pp. 45-46, fig. 1.  
 J. Boardman, et al., *The Marlborough Gems, Formerly at Blenheim Palace, Oxfordshire*, London, 2009, p. 58, no. 61; pp. 316-317.



**Top**

The present lot illustrated in Christie's 1899 *The Marlborough Gems* catalogue.  
 © Art Institute of Chicago

**Middle**

*Roman Sardonyx Cameo with the Emperor Claudius as Jupiter*, circa mid-1st century A.D. Art Institute of Chicago, inv. no. 1991.375.

**Bottom**

*Roman Sardonyx Cameo with the Emperor Claudius*, circa 41-49 A.D. London, British Museum, inv. no. 1899,0722.3  
 © The Trustees of the British Museum

This large and finely-carved imperial cameo is sculpted in sardonyx of three layers, orange-brown and white against a darker orange-brown background. The bust of Claudius is depicted with his body in three-quarter view with his head in profile to the left. The Emperor wears a scaly aegis fastened at his proper-left shoulder and an oak wreath, the *corona civica*, in his wavy hair, tied at the back of his head in a bow with the ribbon ends cascading behind his neck. 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 is mounted in a circa 16<sup>th</sup> century enameled gold setting with openwork florals and scrolls at the back. From the bottom loop is suspended a drop-shaped pearl with an enameled gold and garnet cap, likely added to the mount in the late 19<sup>th</sup> or early 20<sup>th</sup> century.

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 multifigure 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. 78 in R.R.R. Smith, "*Maiestas Serena: Roman Court Cameos and Early Imperial Poetry and Panegyric*," *The Journal of Roman Studies*, vol. 111).

The iconography displayed on this cameo, namely the aegis and the *corona civica*, are attributes of Jupiter, and indicate that Claudius was the reigning emperor. According to Smith (op. cit., p. 86), the aegis represents "supreme god-like power in Olympian terms" and is therefore an article delegated only to the realm of the emperor. Similarly, as P. Zanker notes (p. 93 in *The Power of Images in the Age of Augustus*, p. 93), while the *corona civica* had military connotations, it also linked the emperor to the chief

Roman god, since the oak was Jupiter's sacred tree. Emperors are also shown with other Jovian symbols, such as the eagle or thunderbolt, as on another cameo of Claudius also once in the Marlborough Collection and now in the Art Institute of Chicago (see Boardman, et al., op. cit., p. 35, no. 2). For a similar cameo portrait of Claudius wearing an aegis and *corona civica*, see the example in Paris, Cabinet des Médailles, no. A74 in W.-R. Megow, *Kameen von Augustus bis Alexander Severus*.

This cameo has a long illustrious ownership history prior to entering the Rothschild Collection. It was first recorded in the collection of Thomas Howard, 2<sup>nd</sup> Earl of Arundel (1586-1646), one of the first connoisseurs of ancient engraved gemstones in England. According to D. Scarisbrick (op. cit., p. 45), much of Arundel's collection was acquired *en-masse* from the dealer Daniel Nys (1572-1647) of Venice for £10,000 in 1637 after being previously offered to Charles I. It is believed that the collection sold by Nys to Arundel originated from the Gonzagas of Mantua. Although it is at present not possible to reconstruct a complete listing of Lord Arundel's gems of Mantuan origin, there is very strong circumstantial evidence that many, if not all of the gems, do in fact originate from this ducal collection assembled during the 15<sup>th</sup> and 16<sup>th</sup> centuries (see pp. 1-12 in Boardman, et al., op. cit.).

The Arundel gems remained within the family until about 1690, when they were then sold to Henry Mordant, 2<sup>nd</sup> Earl of Peterborough (1621-1697). At some point in the early or mid 18<sup>th</sup> century, Lady Elizabeth Germain (1680-1769), a descendant of the Earl of Peterborough, offered the Arundel gems to the British Museum for £10,000 - the same price Lord Arundel paid Nys in 1637. Upon the museum's rejection of the gems, they were given by Lady Elizabeth to her great-niece, Mary Beauclerk (1743-1812), on the occasion of her marriage to Charles Spencer (1740-1820) in 1762.

Lord Spencer's brother, George Spencer, 4<sup>th</sup> Duke of Marlborough (1739-1817), was by then amassing "the greatest gem collection ever assembled by a private individual" in England and was gifted the Arundel gems by 1765 (Scarisbrick, op. cit., p. 46). The Arundel gems, along with the Duke's other acquisitions, remained at Blenheim Palace, the seat of the Dukes of Marlborough, until 1875, when the entire collection was purchased *en-masse* by David Bromilow (1809-1898), a Leicestershire-based prospector and owner of collieries, for £35,000 in a sale brokered by Christie's. Upon his death, the collection was dispersed by his daughter at Christie's in 1899 at the storied *Marlborough Gems* auction. The present cameo was acquired there by the dealer C. Davis for the sum of £3,750 - the highest price paid for any gem in the sale. By comparison, the famed Felix Gem (Oxford, Ashmolean Museum) sold for £185, and the cameo depicting the initiation/wedding of Cupid and Psyche (Boston, Museum of Fine Arts) sold for £2,000. From the Marlborough sale, the cameo must have shortly thereafter entered the Rothschild Collection.

The fine Renaissance mount further adds another historical aspect to this important gem. According to Scarisbrick (pp. 314-315 in Boardman, et al., op. cit.), "the eighteenth-century Marlborough provenance is...a guarantee against the copies and pastiches of nineteenth-century origin which...were being made from 1800 onwards...to meet demand for objects to display in Renaissance style Kunstkammern." Scarisbrick dates the mount to circa 1593-1596 and attributes it to Daniel Mignot, a German goldsmith working in Augsburg. While C.W. King (op. cit.) saw the design on the back of the mount as a *fleur-de-lys* within a spreading "M," and suggested it might be read as the Florentine *Giglio* (the civil flag of Florence) and initial of the Medici, there is no certain documentary evidence connecting this cameo to the Medici and King's speculation remains unfounded (for an overview of the Medici Collection of ancient gems, see J. Speier, "A Cameo from the Medici Collection," *Antike Kunst*, vol. 57, pp. 76-77).



**Above**

Daniel Mytens, Portrait of Thomas Howard, 14<sup>th</sup> Earl of Arundel, circa 1618, London, National Portrait Gallery, inv. no. NPG8592.  
 © National Portrait Gallery, London



2

**A FRENCH RENAISSANCE  
DIAMOND-SET AND  
ENAMELED GOLD BADGE  
OF SAINT MICHAEL AND  
THE DRAGON**

PROBABLY TOURS, FIRST HALF  
OF THE 16<sup>th</sup> CENTURY

Depicting Saint Michael raising his sword and standing  
above the slain dragon, the body and sword set on the  
front with diamonds and with white enameled face,  
his gold wings finely chased to imitate feathers, the  
green enameled dragon holding a red enameled shield,  
enameled on the reverse with scrolling foliage

2¾ in. (60 mm.) high  
1 oz. 11 dwt. (49 gr.) gross weight

\$80,000-120,000      £62,000-93,000  
€72,000-110,000

**PROVENANCE**

Baron Alphonse de Rothschild (1827-1905), in *Entresol*,  
hôtel Saint-Florentin, Paris.  
Baron Édouard de Rothschild (1868-1949), in *Fumoir  
sur la cour*, hôtel Saint-Florentin, Paris.  
Confiscated from the above by the Einsatzstab  
Reichsleiter Rosenberg following the Nazi occupation  
of France in May 1940 (ERR no. R 2500).  
Recovered by the Monuments Fine Arts and Archives  
Section from the Altaussee salt mines, Austria, and  
transferred to the Munich Central Collecting Point,  
28 June 1945 (MCCP no. 1371/37).  
Returned to France on 11 July 1946 and restituted  
to the Rothschild family.  
By descent to the present owners.

**LITERATURE**

Y. Hackenbroch, *Renaissance Jewellery*, London, 1979,  
ill. p. 58 and pl. VI.

**A RARE BADGE OF PROBABLE ROYAL  
PROVENANCE**

This type of badge, which could be worn as a hat-  
badge, would carry a political as well as personal or  
chivalric message. Hat-badges or pendants acted as  
fashion accessories as seen in portraits painted across  
Europe in the early to mid-16<sup>th</sup> century, and could also  
help identify a sitter or express their courtly status.  
A telling example is the preparatory portrait of William  
Parr, Marquess of Northampton dated 1538-1542  
showing a detail of his hat-badge of St George and  
the dragon marking him as a Gentleman Pensioner,  
a member of the bodyguard of King Henry VIII.

Badges of the Order of Saint Michael are extremely  
rare, with only six examples, including the present  
lot, surviving to this day. The inclusion of diamonds  
in the present example suggests a royal provenance.  
The most complete extant example, and the most  
comparable to the present lot, is in the Spada  
Collection currently exhibited at the Musée de la  
Légion d'Honneur, Paris, which was sold at Christie's,  
London, 28 November 1972, lot 16, from the collection  
of the Dowager Marchioness of Cholmondeley. This  
badge is attributed to the court of King Henry II (1519-  
1559) as a gift from the King to his sister Marguerite  
for her marriage to Emanuel Philibert, Duke of Savoy  
(1553-1580). The present badge is of a superior and  
much more delicate manufacture when compared to

the example now in the Spada Collection. Yvonne  
Hackenbroch noted (in *op. cit.* 1979, p. 58) that the  
treatment of the theme of Saint Michael demonstrates  
the transition from late Gothic to Renaissance forms.  
The figure's tranquil face resembles that of the angels  
and saints in the miniatures by Jean Bourdichon, an  
artist at the court of Anne of Brittany in Tours as well  
as the figures of the Virgins of Saint Ursula on the  
Reliquary of the nef of Anne de Bretagne hallmarked  
in Tours, circa 1505.

Two figures described as either St George or  
St Michael, now lacking the diamond settings, also  
survive in the Grünes Gewölbe in Dresden, illustrated  
in Y. Hackenbroch, *Renaissance Jewellery*, London,  
1979, fig. 332, A and B. Two further similar figures  
are referenced in the archives in the Chateau de Pau,  
France 1561-1562 as "A St Michael in gold enriched in  
diamonds...Another St Michael, very small all armed  
in diamonds" (D. Syndram, *Renaissance and Baroque  
Treasury Art*, Dresden, 2004, p. 35; D. Syndram,  
*Das Grünes Gewölbe zu Dresden*, Munich, 1994, p. 255,  
p. 305, no. 4).

The pendant offered here also has close affinities  
with two badges illustrated in Hans Mielich's  
pictorial inventory, *The Jewelry Book of Anna,  
Duchess of Bavaria dated 1552-1556*. This manuscript,  
commissioned in 1552 by Duke Albrecht V of Bavaria,  
comprised 110 drawings depicting the jewelry, now



(Actual size)





lost, owned by the duke and his wife, Duchess Anna, a member of the Habsburg dynasty and a daughter of Emperor Ferdinand I. The manuscript was preserved in the private ducal and electoral Chamber of Artifacts for almost three centuries until it was presented in 1843 to the Bavarian State Library by King Ludwig I. The figures described as either Saint Michael or Saint George share the same characteristics with diamonds fitted into a gold setting depicting an armored figure.

#### THE ORDER OF SAINT MICHAEL

The Order of Saint-Michael is the oldest of the French orders of chivalry. It was created by King Louis XI on 1 August 1469 following a stay at the court of the Duke of Burgundy, where the future king was impressed by the prestige of the Golden Fleece. Louis XI placed the order under the patronage of Saint Michael in response to the annexation of Saint George by the English (who supported Louis XI's subjects unrest against their king), whose figure had adorned the royal standards since Charles VII, and whose famous mountain had resisted all English aggression during the Hundred Years' War.

The knights, thirty-six in number, swore absolute loyalty to the king as head and sovereign of the Order. During public civil activities, they wore a gold collar made of shells tied with double knots, a symbol of fraternity, which François I replaced with ropes in 1516, to which was affixed the image of the archangel slaying the dragon.

The collar was awarded by the Order and had to be returned upon the death of the holder. The statute stipulated that they would always wear the badge attached to a chain or lace, which became black silk under Henry II or Charles IX. The Order soon established itself as the equal of its greatest elders.

After the death of Henry II, the Order, which had been awarded so lavishly that it was soon described as the "collar of all beasts", was threatened with extinction. Henry III, wishing to revive it, associated it with the Order of the Holy Spirit, which he had just created in December 1578.

The knights of the new Order, numbering one hundred, were first admitted to the Order of Saint-Michel, which also had one hundred members, chosen from nobles of

more modest lineage preventing them from joining the new company. Despite this reform, during the regency of Anne of Austria, the order was granted excessively to many who did not meet the conditions for admission laid down in the statutes. Louis XIV, exasperated, severely reformed the royal order with the regulation of 14 July 1661 and the ordinance of 12 January 1665 removing members deemed unworthy. All were required to wear a cross with an effigy of Saint Michael at its center, suspended from a black ribbon worn as a sash. Louis XIV's texts effectively transformed the Order of Saint-Michel into an order of merit. During the 18<sup>th</sup> century, the honorific distinction given to the chivalric institution became more pronounced, as it welcomed fewer and fewer soldiers, admitted to the Order of Saint Louis created in 1693, and more and more civilians chosen from doctors, scientists, artists and architects, such as Hardouin-Mansart, Le Nôtre and Hyacinthe Rigaud. When the candidates chosen by the King were commoners, their entry into the Order was preceded by an *ipso facto* ennoblement, the main condition for admission being merit and not the quality of their blood. In this respect, the Order of Saint-Michel, even before the Order of Saint-Louis, was a forerunner of the current French national orders, which recognize merit acquired in the service of the State.

After the Revolution and the decree of 30 July and the law of 6 August 1791 concerning the abolition of the orders of knighthood, the Order of Saint-Michel, still conferred by Louis XVIII during emigration, was re-established by the sovereign in 1814. As the second royal order, it rivalled the Legion of Honor, which was only ranked fourth in precedence, and became a pure order of merit, in this case the highest civilian distinction in the kingdom. On a day-to-day basis, its knights wore the black cordon, but it became common practice to hang a reduced insignia from the left buttonhole. Under the Constitutional Charter of 14 August 1830, Louis-Philippe, King of the French, retained the Legion of Honor and the Order of Saint-Michel, attached to the fallen dynasty, thus died out after 360 years of existence.

Top  
Badge attributed to the court of Henry II (1519-1559), Spada Collection.  
© All rights reserved

Middle  
*Jewel Book of the Duchess Anna of Bavaria*, Hans Mielich, 1552-1555.  
© Library of Congress

Bottom  
*Saint Michael in Horae ad usum Parisiensem*, Tours, end of the 15<sup>th</sup> century, Jean Bourdichon's workshop.  
© Gallica

### 3

#### A RENAISSANCE SARDONYX CAMEO REPRESENTING KING PHILIP II OF SPAIN AND HIS WIFE, MARIA OF PORTUGAL

ITALIAN OR SPANISH, CIRCA 1545-1550

With a later enameled gold mount with a pendant pearl attributed to Maison André and a later hinged reverse, the interior inscribed in black e.2451 and with a paper label inscribed G47, apparently unmarked

1½ in. (4.3 cm.) high, the stone

4 in. (9.7 cm.) high, overall

\$15,000-25,000

€12,000-19,000

€14,000-22,000



#### PROVENANCE

Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France after May 1940 (ERR no. R 2451). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/54). Returned to France on 11 July 1946 and restituted to the Rothschild family. By descent to the present owners.

#### LITERATURE

Y. Hackenbroch, *Renaissance Jewellery*, Munich/ New York, 1979, pp. 317-318, fig. 826.

#### COMPARATIVE LITERATURE

K. Piacenti and J. Boardman, *Ancient and Modern Gems and Jewels in the Collection of Her Majesty the Queen*, London, 2008, no. 214.

Formerly attributed to Jacopo da Trezzo (d. 1589), the present, delicately carved double portrait cameo depicts sitters traditionally identified as Philip II of Spain and his first wife Maria of Portugal. Philip and Maria were double first cousins in that they shared all four grandparents in common. Their marriage lasted from 1543-45, when Maria gave birth to a son, Carlos, but died from complications of the birth. Philip would go on to have another three wives, one of whom was Mary Tudor, which meant that for the duration of their marriage he was also King of England.

It seems unlikely that the present cameo could ever have been executed by da Trezzo, as he only came to Madrid from his native Italy in the mid 1550s, when Philip was already married to Mary Tudor. There is, however, a portrait attributed to da Trezzo of Philip II alone, which is now in the Royal Collection of His Majesty Charles III (see Piacenti and Boardman, *loc. cit.*). A double cameo portrait of Philip and his father, the Emperor Charles V, by Leone Leoni, is today in the Metropolitan Museum, New York (acc. no. 38.150.9).



## 4

### A RENAISSANCE DIAMOND AND RUBY-MOUNTED ENAMELED GOLD BADGE

FRANCE OR ENGLAND, 15TH CENTURY

Of oval form, the frame formed of foliate Gothic scrolls applied on the front with three enameled daisies and six cabochon rubies below a crown set with diamonds, the center with a white-enameled swan with outstretched wings and gorged with a coronet, with three suspension rings on the reverse

3½ in. (80 mm.) high  
2 oz. 5 dwt. (70 gr.) gross weight

£39,000-62,000  
€45,000-72,000

#### PROVENANCE

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris.  
Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.  
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2474).  
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/80).  
Returned to France on 11 July 1946 and restituted to the Rothschild family.  
By descent to the present owners.

#### LITERATURE

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905, (hôtel Saint-Florentin, Entresol: 'Oiseau dans un nid émaillé orné de rubis, XVI<sup>e</sup> siècle, estimé trois mille francs').

#### COMPARATIVE LITERATURE

A. R. Wagner, *The Swan Badge and the Swan Knight*, *Archaeologia*, 97, 1959.  
R. Marks and P. Williamson, *Gothic: Art for England 1400-1547*. London, 2003, p. 203.  
D. Thornton, *A Rothschild Renaissance, Treasures from the Waddesdon Bequest*, London, 2005, The Holy Thorn Reliquary, p. 75-87.



This badge is part of a small group of surviving gold jewels enamelled *en ronde de bosse* and one of two livery badges, one being the Dunstable Jewel now in the British Museum, London (Acc. no. 1966.0703.1). Our jewel is clearly linked to the Dunstable Jewel stylistically and technically. It was made around the same time and both depict the same heraldic device: a swan gorged with a coronet of six *fleur-de-lys*, although the present lot may have lost its chain and was later fitted in this 15<sup>th</sup> century crowned frame of gothic scrolls.

As with the Dunstable Jewel, the swan's gold body is completely covered in white enamel with its eyes and part of its beak in black enamel. This technique of enamelling in the round was first developed in the mid-14<sup>th</sup> century and used on small buttons and brooches before being perfected in Paris in 1400 for miniature figural ornaments. However, there are records of London goldsmiths either native or foreign producing similar enamel work during the same period for the Royal court such as the Reliquary of the Order of the Holy Spirit, 1380-1390 now in the Louvre Museum, Paris (MR 552).

#### HERALDIC DEVICE AND LIVERY BADGE

This jewel is an heraldic livery badge. Livery badges often took the form of the heraldic device of an important figure. Less costly versions were worn as a mark of fealty and were especially common from the middle of the 14<sup>th</sup> century until the end of the 15<sup>th</sup> century. First created to be worn at tournaments and courtly celebrations, they could be displayed in numerous positions but usually on the upper left sleeve, on the left breast, on a livery collar or as a hat pin.

Badges rapidly became a symbol of power used to intimidate the less powerful. In England Parliament tried unsuccessfully in 1384 to ban badges: '...those who wear them are flown with such insolent arrogance that they do not shrink from practising (sic) with reckless effrontery various kinds of extortion in the surrounding countryside ... and it is certainly the boldness inspired by these badges that makes them unafraid to do these things'. (C. Given-Wilson, *Richard II and the Higher Nobility*, in A. Goodman and J. Gillespie (eds): *Richard II: The Art of Kingship*, Oxford University Press, 2003, p. 125). But it was not until Henry IV (1367-1413) that the distribution of badges was restricted to the king who issued them only to esquires and more senior ranks until the statute of limitation of 1506 forbade issuing livery badges for men of rank unless the livery was covered by a royal licence, eventually reserving livery badges to those directly connected to the monarch.

Left  
The Dunstable Swan Jewel.  
© The British Museum

These badges are mentioned in inventories and seen in painting such as the chained white stag worn by King Richard II and the angels surrounding the Virgin Mary in the Wilton Diptych (*circa* 1395-1399) in the National Gallery, London. They were usually made in silver, gilded copper, pewter or lead, to be widely distributed. A late medieval pewter badge in the shape of a gorged chained swan, a cheaper alternative to the present lot, is now in the Museum of London (A20182). The only surviving example directly comparable to the Rothschild swan is the Dunstable swan found in a Dominican Priory in Dunstable, believed to be linked to the Bohun family and to the Royal House of Lancaster.

#### THE KNIGHT OF THE SWAN

The use of the swan as an heraldic device derives from a group of old French crusader songs called *chansons de geste* dating from the 12<sup>th</sup> century which recount the story of a knight who lands on a shore in a boat towed by a swan and is rewarded for his courage with lands and a wife until the swan returns, taking the knight away. The legend of the Knight of the Swan was popularised by the crusade historian Guillaume de Tyr (c.1130-c1184) and widely depicted in illuminated manuscripts such as the Talbot Shrewsbury Book dated *circa* 1444-1445, and became associated with Godefroy de Bouillon (c. 1058-1100) duke of Northern Lorraine, hero of the First Crusade and first ruler of the Kingdom of Jerusalem. Although Godefroy de Bouillon had no legitimate issue, he had many descendants in the European aristocracy who used the swan as an heraldic device such as Marie de Clèves, duchesse d'Orléans (1426-1487) and Jean, duc de Berry (1340-1416).

#### A ROYAL LANCASTRIAN JEWEL

It is in England that the gorged swan was adopted by the Bohun family from the 13<sup>th</sup> century starting with Humphrey de Bohun, 4<sup>th</sup> Earl of Hereford (1276-1322). When the male line died out with the 7<sup>th</sup> Earl of Hereford (1341-1373) the gorged swan was used by his two daughters Eleanor de Bohun (c.1366-1399) who married Thomas of Woodstock, 1<sup>st</sup> Duke of Gloucester (1355-1397) and Mary de Bohun (c.1368-1394) who married Henry Bolingbroke, Duke of Lancaster and the future King Henry IV (1367-1413) and thereafter by their descendants. Following the accession to the throne of Henry IV, the badge was used on the livery of the Prince of Wales, first Henry of Monmouth (1386-1422) and then Edward of Westminster (1453-1471) whose mother Margaret of Anjou had the swan livery badge given to all the gentlemen of Cheshire.

Given this royal connection combined with the lavishness of this jewel, it is probable that this swan was connected to the Royal Court of Henry IV and Edward of Westminster although who commissioned it remains unknown.





■ 5

A POLYCHROME ENAMEL  
FOOTED PLATE

VENICE, CIRCA 1500

Parcel-gilt polychrome enamel, with spiraling gadroons; the underside with a paper label inscribed 'P.48 / E. de R. / 209' and three indistinctly inscribed labels  
10¼ in. (26 cm.) diam.

\$30,000-50,000

£24,000-39,000  
€27,000-45,000

PROVENANCE

Baron Édouard de Rothschild (1868-1949).  
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France after May 1940 (ERR no. R 3802).  
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 196/2).  
Returned to France on 31 July 1946 and restituted to the Rothschild family.  
By descent to the present owners.

COMPARATIVE LITERATURE

F. Barbe, L. Caselli, and M-E. Dantan, eds.,  
*Les Cuivres émaillés dits vénitiens de la Renaissance italienne. Corpus des œuvres en collections publiques et privées*, vol. II, Milan, 2019, pp. 124-125.

The intricate gilding of flowers, leaves, and stars on the present enamel would have been added by the Venetian craftsman after the blue, green, white and red enamel was fired. When not in use for banquets, this type of plate would have been placed on a credenza along the walls of a dining room in a fine Venetian home as a display of finery to be enjoyed during the meal. Two plates of the approximate same size with a single spiral of gadroons and strikingly similar central medallion were formerly in the collection of Baron and Baroness Salomon de Rothschild and can now be found at the Louvre Museum, Paris (inv. no. R248) and château d'Écouen, Écouen, (inv. no. 246). Another similar example, slightly larger, and formerly from a Swiss private collection is at the Kunstgewebemuseum, Berlin (inv. W 1968, 14) (see no. 118, 120, and 121).



(The reverse of the present lot.)



■ 6

**A LIMOGES ENAMEL COVERED TAZZA DEPICTING A BACCHIC PROCESSION**

BY PIERRE REYMOND (C.1513-1584), SIGNED 'P.R.' AND DATED 1553

Parcel-gilt grisaille enamel; surmounted with a gilt metal and silver finial in the form of the young Bacchus; the Bacchic scene on the cover after a drawing by Jacques Androuet du Cerceau (1520-1586); the underside of the cover with four portrait medallions and a paper label inscribed 'P. 48 / E. de R. / 336B'; the interior of the cup with figures and a satyr drinking wine signed 'P.R.'; the interior of the cup and foot both with a coat of arms inscribed with the motto 'MIEVLX LOING QVE PRES' (better far than near); the foot signed 'P.R.' and dated '1553' and with a paper label inscribed 'E 80'; the underside of the foot with fleurs-de-lys and a paper label inscribed 'P. 48 / E. de R. / 336B'

10% (27.5 cm) high, overall

\$70,000-100,000 £55,000-77,000  
€63,000-90,000



**PROVENANCE**

Baron Alphonse de Rothschild (1827-1905), in the *Entresol*, hôtel Saint-Florentin, Paris. Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la rue de Rivoli*, hôtel Saint-Florentin, Paris. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3875). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 398/27). Returned to France on 23 May 1946 and restituted to the Rothschild family. By descent to the present owners.

**COMPARATIVE LITERATURE**

*Catalogue de la collection formée par M. Didier Petit, à Lyon, consistant en émaux...*, Paris, 1843, p. 14, no. 103. J. S. Gardner and A. Higgins, *Illustrated Catalogue of European Enamels*, London, 1897, pp. 44-45, no. 157, pls. XLII, XLIII, XLIV. A. and N. Kugel, *Émaux de Limoges de la Renaissance provenant de la collection de M. Hubert de Givenchy*, Paris, 1994, no. 2, pp. 20-25. V. Notin, ed., *La rencontre des héros*, Limoges, 2002, no. 31, pp. 118-121. M. Blanc, ed., *Émaux peints de Limoges. XV<sup>e</sup>-XVIII<sup>e</sup> siècles. La collection du musée des Arts décoratifs*, Paris, 2011, no. 19, pp. 118-121. The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Entresol*, 'Grande coupe, émail en grisaille - Baccus & son cortège - 2,000 francs').

For French nobility during the reign of the House of Valois-Angoulême enameled tazzas would have been reserved for use and decoration during special dining celebrations. For these courtly gifts, feast and Bacchanalian scenes were a natural choice of subject. Pierre Reymond, who was particularly known for his work in grisaille, was inspired for the present example by an engraving from French architect, printmaker, and designer of popular luxury decorative arts, Jacques Androuet du Cerceau (1510-1585) in his *Fonds de Coupes* series (see inv. E.2220-1911, Victoria & Albert Museum, London). Reymond used this theme on several known works, not limited to a smaller tazza now at the Musée municipal de l'Evêché (inv. 80.364) as well as a tazza lid, no longer associated with a tazza but the same diameter as the present example at the British Museum (inv. 1913,1220.43). The latter of those also shows four effigies on the underside similar to the present example, however, on the British Museum example, the effigies all show allegorical figures, whereas at least the young man with a hat in the present example appears contemporaneous to the artist and is likely associated with the commission of the vessel.

Reymond is also known to have used the *Fonds de Coupes* series on other vessels, especially the very similar composition for the *Triumph of Diana* (see Victoria & Albert Museum inv. E.2217-1911 for etching design). One version formerly in the collection of Didier Petit de Meurville (1793-1873), is dated '1553', the same as the present work. That tazza, which is described as a gift from Henri II to his mistress Diane de Poitiers, also featured the fleur-de-lis design on the underside

**Above**

Jacques Androuet du Cerceau (1510-1585), *Study for a cup*, circa 1546 © Bibliothèque nationale de France

of the stem, like the present tazza (see Didier Petit Collection Catalogue, no. 103). Other tazzas by Reymond and others featuring the *Triumph of Diana* include one formerly in the Hubert de Givenchy and later Yves Saint Laurent and Pierre Berge Collections, dated 1552 and sold at Christie's, Paris, 23-25 February 2009 as lot 528 and one housed at the Kunsthistorisches Museum, Vienna, dated 1554 (inv. 3239 and 3241) (Kugel, pp. 20-25 and Blanc, pp. 118-119).

Other enamel painters in Limoges incorporated du Cerceau's *Fonds de Coupes* engravings in the same manner as Reymond. A few years later, Jean Court dit Vigier (active circa 1555-85) represented the *Triumph of Diana* on a betrothal gift from Dauphin Francis II to Mary Stuart, probably from 1558. Like the present example, Jean Court made his courtly offering with a laurel border around a circular procession, four effigies on the underside of the lid and used the fleur-de-lis on the inside of the stem. (J. S. Gardner and A. Higgins, *Illustrated Catalogue of European Enamels*, London, 1897, pp. 44-45, no. 157, pls. XLII, XLIII, XLIV and Blanc, pp. 120-121, no. 32). *The Mary Queens of Scots Betrothal Cup* prominently incorporates the Royal arms of Scotland, however, the colored crest and accompanying inscription on the foot and interior of the present work are not though to represent a coat-of-arms.





■ 7

## A MONUMENTAL ITALIAN MAIOLICA ARMORIAL ISTORIATO OVAL DISH

CIRCA 1563-1565, GUIDO AND ORAZIO  
FONTANA WORKSHOP, URBINO,  
OR ORAZIO FONTANA WORKSHOP,  
URBINO (OR POSSIBLY TURIN)

The interior painted with five scenes depicting episodes from the campaigns of Julius Caesar divided by molded strapwork with female masks and screaming satyr masks, the white-ground border painted with grotesques spaced by four circular medallions and four panels within strapwork escutcheons, enclosed by a band of molded ochre beads and an egg and dart ornament rim, the reverse with the arms of Cardinal Iñigo d'Avalos surmounted by his red *galero* and flanked by twelve pendant tassels, within an ochre footrim and molded strapwork cartouche with fleur-de-lys against a ground painted to simulate a wavy sea with swimming dolphins and sea-monsters, enclosed by a molded strapwork border punctuated by four fleur-de-lys

26½ in. (67 cm.) wide

\$70,000-100,000

£55,000-77,000  
€63,000-90,000

### PROVENANCE

Cardinal Iñigo d'Avalos (1536-1600).  
Probably Albert collection, 'Collection du cabinet de Mr Albert' sale; Pillet, Paris, 28-30 January 1861, lot 5. Samuel Addington, London, by 1862.  
Baron Alphonse de Rothschild (1827-1905) by circa 1900.  
Baron Édouard de Rothschild (1868-1949).  
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France (ERR no. R 4066).  
Recovered by the Monuments Fine Arts and Archives Section from the Alt Aussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 352/1).  
Returned to France on 23 May 1946 and restituted to the Rothschild family.  
By descent to the present owners.

### EXHIBITED

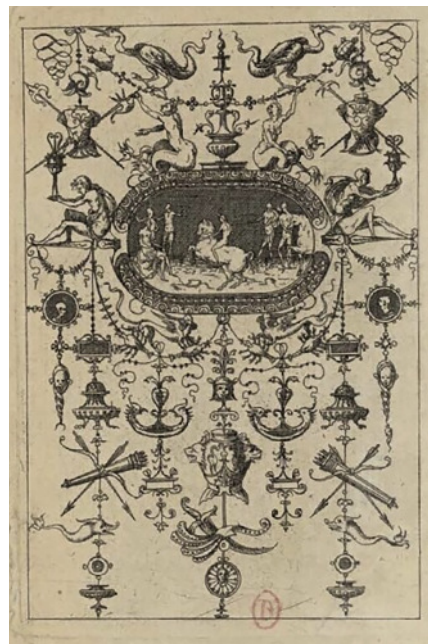
London, South Kensington Museum (now the Victoria & Albert Museum), *Special Exhibition of Works of Art*, June 1862, no. 5263 (loaned by Samuel Addington).

### LITERATURE

J.C. Robinson (ed.), *Special Exhibition of Works of Art, of the Mediaeval, Renaissance, and more recent periods, on loan at the South Kensington Museum, June 1862*, revised edition, London, 1863, no. 5263.  
*Photographic Guard Book*, no. 3388, 19<sup>th</sup> century (Victoria & Albert Museum Archive).  
*Collections de M. le baron Alphonse de Rothschild, circa 1900* (n.d.), vol. I.  
Jole Giordana Romano, 'Ipotesi su un piatto per l'arcivescovo Iñigo Avalos Aragona nella sua permanenza a Torino (1563-1564)', *Studi Piemontesi*, March 1992, vol. XXI, fasc. 1, pp. 139-144, where the photograph from the V&A Museum's *Photographic Guard Book* is illustrated on p. 144.  
Carmen Ravanelli Guidotti, 'Filiazioni: maiolica "fatta in Torino" nel secondo "500"', *Faenza*, no. 1, 2006, p. 43.  
Cited by Cristina Maritano, 'Orazio Fontana e Antonio «Vasari d'Urbino» al servizio di Emanuele Filiberto di Savoia' in *Faenza*, N. 2., 2020, pp. 127-128.  
Cited by Christopher Poke, 'Jacques Androuet I Ducerceau's "Petites Grotesques" as a source for Urbino maiolica decoration' in *Burlington Magazine*, vol. CXLIII, no. 1179, June 2001, p. 334 and p. 343, no. 14.  
Cited by Timothy Wilson, *Maiolica, Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, p. 295 and p. 357, note 19.







Top and bottom  
Jacques Androuet I du Cerceau,  
*Petites Grotesques*, 2<sup>nd</sup> edition,  
Paris, 1562. Etching.  
© All rights reserved

The present dish was made for Cardinal Iñigo d'Avalos, the chancellor of San Giacomo and of the Kingdom of Naples who was created Cardinal in 1561. As d'Avalos was born in Naples, the son of Alfonso, Marchese del Vasto and Maria of Aragon, he had important Spanish connections. The reverse of this dish is painted with d'Avalos's arms after his appointment as Cardinal, providing a *terminus post quem* for the commission. There is nothing stylistically in the piece's decoration to determine when it was made during the decade following 1561, but it is more probable that the commission took place either during his time as Cardinal-Administrator of Turin (1563-1564), or shortly after. A large circular charger with similar decoration and d'Avalos's arms on the reverse has also survived, suggesting that the two may once have been part of an armorial set<sup>10</sup>.

The d'Avalos chargers were almost certainly made under the direction of Orazio Fontana, the son of Guido Durantino (later Fontana), one of the most important maiolica workshop owners of 16<sup>th</sup>-century Urbino. At around the time the present lot was made in the 1560s, Orazio had moved to Turin to join his cousin Antonio Patanazzi<sup>12</sup> who was working for Emmanuel Philibert, Duke of Savoy. Orazio Fontana 'so conducted himself that services made by him were sent, as rarities, to great lords, to the King of Spain, and to the Emperor himself'<sup>13</sup>. Surviving documents in Turin show that Orazio was held in very high regard by the Duke of Savoy during his time in Turin, and he was referred to as 'capo mastro de Vasari' of His Highness's potters. Scholars have consequently debated whether this dish and the V&A charger with the same arms were made in Turin, or in Urbino<sup>14</sup>.

Documents in the Savoy archives help to partially reconstruct the activity of Orazio Fontana and his cousin in Turin between 1563 and 1564. After delivering maiolica vases to the Duke of Savoy in Nice in January 1564, the two potters went to Turin where the city's mayors and new Cardinal-Administrator, Girolamo Della Rovere, were tasked by the duke with providing them suitable accommodation<sup>15</sup>. The pair appear to have set up a maiolica workshop in Turin where production continued after they had left the city. The documents also record that they received money for trips made to Urbino and from Urbino back to Turin with maiolica, so it is not entirely clear to what extent maiolica from Urbino supplemented what was produced in Turin. Although it is possible, it seems very unlikely that a grand piece such as the present lot, which would have required an elaborate mold to produce it<sup>16</sup>, could have been made in their Turin workshop. It seems more probable that it was made in Urbino.

It is thought that Cardinal d'Avalos didn't visit Turin during his time as Cardinal-Administrator, and the Duke of Savoy was anxious to replace him. Having tried various tacks, the duke finally succeeded in inducing d'Avalos to resign his post, and he was replaced in

May 1564 by Girolamo Della Rovere, to whom the duke was distantly related<sup>17</sup>. After being elected to his post, Girolamo Della Rovere undertook to pay an annual sum to Cardinal d'Avalos and to Cardinal d'Urbino (Giulio Feltrio Della Rovere, who was another relative). Whether this payment to Cardinal d'Avalos has any bearing on the commission of the present dish is unclear, and it is not known what these payments were for<sup>18</sup>. The new Cardinal-Administrator Della Rovere was resident in Turin and was clearly involved in the commissioning of maiolica, as in August 1564, shortly after he assumed office, he was partially reimbursed for a guarantee that he had paid to Orazio Fontana from his own pocket (on the instructions of the Duke of Savoy) for an order of two *credenze di terra*<sup>19</sup> which were ordered from him<sup>20</sup>.

The Duke of Savoy and Girolamo Della Rovere have been posited as possible candidates for commissioning the maiolica 'service' for d'Avalos, possibly to reward d'Avalos for resigning his post<sup>21</sup>. This is very probable, but the possibility that d'Avalos commissioned the pieces himself cannot be ruled out. The scholar and curator Cristina Maritano has argued that if this was the case, d'Avalos would almost certainly have placed the order via the Urbino workshop, which was managed by Orazio and his father Guido, as this appears to have remained the center of operations even during Orazio's time in Turin. By November 1565 Orazio was back in Urbino arranging the legal separation of his business and personal interests from his father's. The 8<sup>th</sup> November legal separation document records both the division of property and the apportioning of payments to cover debts and invoices for the debts owed by others. Commissions for Piedmontese clients made via the Duke of Urbino were still incomplete at the time. The duke owed 100 *scudi*, and 450 *scudi* was owed by unspecified clients in Piedmont<sup>22</sup>. It is clear that maiolica in the Urbino workshop was destined for Piedmontese clients, and that some of this maiolica had been ordered by the Duke of Urbino. It is possible, as suggested by the scholar-connoisseur J.C. Robinson in his catalogue entry for the present dish in the 1862 South Kensington Exhibition, that the d'Avalos commission could have been among these orders. If this is the case, then as the principal center of Orazio's operations appears to have remained in Urbino, the large important pieces for the commission would probably have been made in Urbino<sup>23</sup>. The 8 November legal document also records Orazio's obligation to pay his father for fired or unfired maiolica pieces, so it is impossible to know whether the present lot was made in Guido's workshop before the separation of their business interests, or in Orazio's workshop after the separation, or, less likely, if it was made in Orazio's workshop in Turin.

A definitive painting style for Orazio Fontana is slightly elusive. A group of works with dates ranging between 1541 and 1544, bearing a monogram decipherable as *ORATIO*, are thought to have been painted by him<sup>24</sup>.

The painting style of this group is, however, a little variable, making attributions to Orazio difficult and making it complicated to assess whether the present dish was one of the Piedmont-related pieces referred to in the November 1565 separation document, which specifies they were 'were made through the industry and labors of Maestro Orazio himself'<sup>15</sup>.

Three of the painted scenes on the present lot derive from designs which were almost certainly produced for the 'Spanish Service'. In his account of the lives of artists and architects, Giorgio Vasari recorded that in 1560 or 1561 Duke Guidubaldo II of Urbino commissioned a series of designs from the artist brothers Taddeo and Federico Zuccaro for a maiolica service that the duke sent as a diplomatic gift to Philip II of Spain<sup>16</sup>. Vasari specified that the subjects of the service, which has come to be known as the 'Spanish Service', were the campaigns and triumphs of Julius Caesar. In his groundbreaking article, John Gere identified a number of drawings (some of which he re-attributed to the Zuccari) which relate to maiolica and which depict scenes relating to Caesar.

The central scene depicts Julius Caesar driven in triumphant procession after the defeat of King Juba's forces. Although the scene is very similar to a drawing in the Musée du Louvre which is attributed to Federico Zuccaro<sup>17</sup>, the horses are at a variant angle and some of the figures are differently placed. Instead, the central scene matches a drawing in the Uffizi which appears to be a copy of a now-lost Zuccaro drawing, as the precise configuration of figures and horses painted on the central scene of the present charger can be found on other maiolica ware<sup>18</sup>. The upper right-hand scene on the present dish derives from a drawing in the Teyler Museum<sup>19</sup>. The bottom left-hand scene corresponds to a drawing, 'Caesar Hears the Barbarians', attributed to Federico Zuccaro<sup>20</sup>. The other two scenes may also be derived from Zuccaro drawings, although these drawings have not yet been identified.

The *istoriato* scenes of the 'Spanish Service' were almost certainly combined with *grotesche*, or grotesques, on a whitened background which simulated Roman wall paintings, a style which the Fontana workshop pioneered in the early 1560s<sup>21</sup>. Some elements of the grotesques on the border of the present lot correspond very closely to the designs of the French architect and designer Jacques Androuet Du Cerceau (*circa* 1515 - *circa* 1585)<sup>22</sup>. In his seminal article on the role Du Cerceau's designs played in the decoration of maiolica, Christopher Pike identified seven etchings which formed the basis of the grotesques on the border of the present lot<sup>23</sup>. Some of the figures or mythical beasts taken from the prints are reversed, whereas others are not<sup>24</sup>. Interestingly, the grotesques on the V&A charger with d'Avalos's arms do not appear to correspond to Du Cerceau's designs.







Left

Attributed to Federico Zuccaro, *Caesar enthroned, hears the pleas of kneeling barbarians*.

© National Galleries of Scotland

Right

Drawing of King Juba's forces defeated, likely copied after a now-lost drawing by Federico Zuccaro, Uffizi Santarelli Collection, Inv. 12264F.

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1. The large circular charger is now in the Victoria & Albert Museum, London, see Bernard Rackham, *Catalogue of Italian Maiolica*, London, 1940, vol. I, pp. 280-281, no. 845 and vol. II, pl. 134. The circular charger bears a coat-of-arms to its reverse which has been partially erased and subsequently re-painted.

2. See Cristina Maritano, *ibid.*, 2020, p. 119.

3. The Urbino writer Bernardino Baldi, *circa* 1607, cited by Timothy Wilson, *The Golden Age of Italian Maiolica-Painting*, Turin, 2018, p. 373 and p. 375.

4. Opposing views have been put forward by Jole Giordana Romano (who published an article in 1992 suggesting that the two pieces may have been made in Turin) and Cristina Maritano (who published an article in 2019 in which she argued that the present lot was almost certainly made in Urbino). See J.G. Romano, *ibid.*, March 1992, pp. 139-144; and C. Maritano, *ibid.*, 2020, pp. 127-128.

5. The letter to the mayors of Turin is published by Cristina Maritano, *ibid.*, 2020, p. 125.

6. See Timothy Wilson, *Maiolica, Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, p. 295, where the author notes that 'mighty oval dishes of this form were made (perhaps in most or all cases from the same mold) in the Fontana, and later Patanazzi, workshop'.

7. C. Maritano, *ibid.*, 2020, p. 127.

8. C. Maritano, *ibid.*, 2020, p. 127.

9. A *credenza* was a stepped sideboard on which maiolica, silver or silver-gilt wares could be displayed. A *credenza di terra* referred to a set or service of earthenware (maiolica).

10. Giuliana Gardelli, 'Urbino nella storia della ceramica: nota sulla grottesca' in Timothy Wilson (ed.), *Italian Renaissance Pottery. Papers written in association with a colloquium at the British Museum*, London, 1991, p. 131, and Cristina Maritano, *ibid.*, 2020, p. 120 and pp. 121-122.

11. C. Maritano, *ibid.*, 2020, p. 128.

12. 'Scudi cento deve dare il prefato signor Duca Illmo. D'Urbino, et scudi quatro cento cinquanta per detti vasi et credito seuo in Piemonte e com'appare per lista in mano del capitano Francesco Paciottio.' A. Rossi, *Archivio Storico dell'Arte*, Rome, 1889, p. 376.

13. As argued by C. Maritano, *ibid.*, 2020, pp. 126-127 and p. 128.

14. For a list of the eight works with this monogram, see Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A Catalogue of the British Museum Collection*, London, 2009, vol. I, p. 301, and for seven of them, see Carmen Ravanelli Guidotti, *Collezione Chigi Saracini, Maioliche Italiane*, Florence/Siena, 1992, pp. 109-116.

15. "...et specialiter crediti quod dieti magister Guido et magister Horatius habeat cum III.<sup>mo</sup> et Ex.<sup>mo</sup> Domino Nostro Urbini invictissimo Duce, et quod habent in Piemonte, prout apparere dixerunt in lista Cap.<sup>i</sup> Francisci Paciotti, et eo quia dictus magister Horatius allegabat prout allegat dicta credita esse facta industria et laboribus ipsius magistri Horatii", transcribed by A. Rossi, *ibid.*, 1889, p. 373.

16. Taddeo was commissioned to paint a portrait of Duke Guidubaldo's daughter Virginia, and 'before Taddeo left, he made all the drawings for a *credenza*, which that Duke had carried out in earthenware at Castel Durante, as a present for King Philip of Spain', see J.A. Gere, 'Taddeo Zuccaro as a designer for Maiolica' in *Burlington Magazine*, no. 105, July 1963, p. 306.

17. Gere, *ibid.*, 1963, fig. 37, *The Triumph of Caesar*, Musée du Louvre (INV4517).

18. The Uffizi drawing is in the Santarelli Collection (Inv. 12264F). A maiolica dish in the Fitzwilliam, Cambridge, with a comparable scene is inscribed *Abbatute le forze del Re juba* (King Juba's forces defeated), see Julia E. Poole, *Italian maiolica and incised*

*slipware in the Fitzwilliam Museum, Cambridge*, 1995, pp. 378-380, no. 412. A plate in Vienna which also corresponds to this design bears the same inscription. A large dish in the Bargello also corresponds to this design, as does a piece formerly in the Anton Ulrich Museum in Brunswick (lost in the Second World War), a shallow bowl at Pesaro, a large oval basin in the Wadsworth Atheneum, Hartford and a *crepsina* sold by Christie's, London, on 29 May 1962, lot 121 (and again on 24 May 2011, lot 56). For references to these pieces, the Vienna plate and the drawing, see Timothy Wilson, *Tin-Glaze and Image Culture, the MAK Maiolica Collection in its wider context*, The MAK, Vienna, April - August Exhibition Catalogue, Stuttgart, 2022, pp. 213-214, no. 171. The consistency of the inscriptions on the some of the pieces suggest that the painter may have identified the subject from an inscription on the now (presumably) lost Zuccaro drawing.

19. Inv. no. B 79. Cf. Carel van Tuyll van Serooskerken, *The Italian Drawings of the Fifteenth and Sixteenth Centuries in The Teyler Museum*, Doornspijk, 2000, pp. 312-313, where the author notes the subject as *Manius Curius Dentatus refusing the gifts offered by the Samnites*. In *Valerius Maximus*, IV, 3, 5a, however, Dentatus is described eating from a wooden bowl when the Samnites arrive, and yet there is no bowl depicted in the present scene. It may depict an episode relating to Caesar. Previously attributed to Taddeo Zuccaro, Gere tentatively re-attributed it to Federico Zuccaro. A plate with this scene is in Museo Civico in Pesaro (see Claudio Giardini, *Pesaro, Museo delle ceramiche*, Bologna/Milan/Rome, 1996, p. 73, no. 205). A studio copy of this drawing is held in the collection of the Uffizi (inv. 917 S).

20. National Galleries of Scotland, Edinburgh, cf. Gere, *ibid.*, 1963, fig. 40, where it is called 'Three Men doing Homage to an enthroned General', and Timothy Clifford, 'Some unpublished drawings for maiolica and Federigo Zuccaro's role in the "Spanish Service"' in Timothy Wilson (ed.), *Italian Renaissance Pottery. Papers written in association with a colloquium at the British Museum*, London, 1991, p. 174, fig. 5.

21. This style of painting was inspired by archaeological finds in Rome, and Raphael and his workshop painted the Loggias at the Vatican in this style shortly before 1520, but it did not take hold in the painting of maiolica until about 1560, cf. Timothy Wilson, *Italian Maiolica and Europe*, Oxford, 2017, p. 217.

22. Du Cerceau's *Petites Grottesques* were published in two different editions of 1550 and 1562. These prints were widely circulated and were in use by the Fontana workshop by 1563 (a dish with Du Cerceau grotesques formerly in the Frassineto Collection is dated 1563, cited by Christopher Poke, *ibid.*, June 2001, p. 343, no. 21).

23. See Poke, *ibid.*, June 2001, p. 343, no. 14.

24. See Poke, *ibid.*, June 2001, p. 339, figs. 23 and 25. The reclining figures and winged mythical creatures flanking the medallion at 6 o'clock on the present dish are derived from figures in an etching published in the second edition in 1562 (see fig. 25), and this medallion and the one at 12 o'clock (and the figures flanking the 12 o'clock medallion) are derived (in reverse) from another of the second edition designs (fig. 27).



(The reverse of the present lot.)



## A GERMAN RENAISSANCE SILVER-GILT TAZZA

MAKER'S MARK A HOUSEMARK  
POSSIBLY FOR HIERONYMUS ZEINER,  
AUGSBURG, 1578-1586, DATED 1580

On spreading circular foot chased with a border of scales and bosses, the center chased with four grotesque masks interspersed with fruiting trophies surrounding the baluster stem applied with three female busts, the circular dish chased with four oval cartouches enclosing scenes depicting the four virtues, Justice, Temperance, Hope and Charity, the central cartouche with Mars holding a staff and framed by a laurel wreath, all interspersed with fruiting trophies, the underside of the foot applied with an enameled plaque with a coat-of-arms and the name *Wilhelm Praun 1580*, marked on foot-rim

7 in. (17.5 cm.) high  
17 oz. 18 dwt. (558 gr.) gross weight

\$80,000-120,000      £62,000-93,000  
€72,000-110,000

### PROVENANCE

Wilhelm Praun or von Praun.  
The Collection of the Rothschild family.  
By descent to the present owners.

### LITERATURE

The maker's mark found on the present lot is illustrated under no. 1062 in Helmut Selig, *Die Augsburger Gold- und Silberschmiede 1529-1868: Meister - Marken - Werke*, Munich, 2007.

## SOUTHERN GERMANY AND RENAISSANCE TAZZA

A tazza is a drinking vessel that appears during the Renaissance, and originated in Venice where they were made of glass. These were first and foremost purely ornamental, displayed on the buffet, they were also used as a drinking vessel or as bowl for fruits and sweets as shown in contemporary paintings, notably that of Flemish artist Antoon Claeissens (circa 1536-1613), 'the Burghers of Bruges' now in the Groeningemuseum in Bruges (A. no. GRO0023.I). Their function might explain why they were frequently commissioned in sets of at least a dozen, although an exceptionally large group of fifty-four survive in the Museo degli Argenti, Palazzo Pitti in Florence, ordered by Wolf Dietrich von Raitenau, Archbishop of Salzburg (1587-1612) from the most respected Augsburg makers and comprising forty-eight by Paul Hübner and six probably by Kornelius Erb.

Indeed these silver footed bowls were made mainly in Southern Germany, Switzerland and the Netherlands; in Southern Germany it was the Augsburg goldsmiths who excelled in this field. The scenes chased and embossed in the bowls of these tazze are amongst the finest examples of Renaissance goldsmithing and generally depict narrative scenes in a landscape with a preference for the Old Testament, the Twelve Months, the Four Elements or the Cardinal Virtues.

To accommodate the fashion for decorating the whole surface of objects city councils made special efforts to attract competent engravers to fulfil the demand for new ideas or for new interpretations of existing iconography. Nuremberg thus granted honorary citizenship to such engravers including Erasmus Hornick of Antwerp (c. 1524-1583) and Jost Amman (d. 1591) from Zürich. However as the activity of engravers was unrestricted, there is generally no record of them acquiring guild membership and it is through the publication of their designs that their presence is known for example the itinerant Huguenot Daniel Mignot (fl. 1593-1616), published in Augsburg a series of designs for ornament and jewelry between 1593 and 1596 (Y.Hackenbroch, *Renaissance Jewellery*, London, 1979, pp. 178-180), similarly Etienne Delaune is recorded as living in Augsburg in 1576.



Left  
Jan Brueghel the Elder  
(1568-1625), *Taste, Hearing  
and Touch* (detail), circa 1620.  
© Alamy

Right  
The arms of Wilhelm Praun  
or von Praun







**ETIENNE DELAUNE (1518-1583):  
THE MOST EUROPEAN ARTIST  
OF THE RENAISSANCE**

The bowl of this tazza is embossed and chased with cartouches flanked by fruiting trophies characteristic of European Mannerism and directly inspired by the designs of Etienne Delaune, arguably the most international of Renaissance *ornemanistes*.

Delaune's designs were a great source of inspiration not only for craftsmen in general, but especially for goldsmiths, no doubt because he had himself apprenticed as a goldsmith and even worked for a time as a journeyman, however, as he was unable to become a master, he devoted himself entirely to engraving in order to earn a living.

Religious subjects comprise a large portion of his work, with a clear preference for the Old Testament, and especially Genesis, which can be explained by the fact that Delaune, despite claiming he was Catholic, was probably Protestant. Thus following the St Bartholomew's Day massacre on 24 August 1572 and the religious tensions that ensued, he first took refuge in Strasbourg in 1573, a reformed city, where he was granted the right to 'practice his art and trade' (J. Rohou, *Graver la Renaissance, Etienne Delaune et les Arts Décoratifs*, Paris, 2019, p. 21). From there, Delaune led an itinerant life, taking on commissions from Augsburg and Nuremberg. Certainly in 1575-1576 he was working in Augsburg producing several designs intended for goldsmiths, and which would greatly influence local style. In 1577 Delaune returned to Strasbourg, moving to Paris in 1580, where he died around 1583.

**DELAUNE'S ADAPTABLE DESIGNS**

Etienne Delaune worked in small formats, making his designs easy to transpose and adapt. One of his most popular series, the Twelve Months, was widely used over the years by silversmiths and artists. The composition here is different from the usual design of a tazza with a large central horizontal scene, but it is made up of five cartouches arranged concentrically and framed by high relief strapwork as developed by the Fontainebleau masters. For the scenes chased in the center of the bowl of this tazza, the goldsmith appears to have taken inspiration from a drawing 'for the decoration of the underside of a tazza' (Victoria and Albert Museum Acc. no. E.2488-1929) with its four oval cartouches depicting Faith, Hope, Charity and Divine Inspiration framed by two alternative designs of strapwork for the space in between. For the cartouche scenes, he combined this lay out with two engravings, Pax and Abondantia from the Allegorical Suite which also included Bellum and Invidia' after Baptiste Pellerin (fl. 1543-1575). The goldsmith included Delaune's Pax and Abondantia for his depiction of Justice and Temperance, adapting the designs, as was then usual, by cutting the burning armor in Pax and the horn of plenty from Abondantia.



Top  
Pax, Etienne Delaune, 1575.  
© RMN - Grand Palais (musée du Louvre) /  
Martine Beck-Coppola

Bottom  
Design for the decoration of  
the underside of a tazza, Etienne Delaune,  
second half of the 16<sup>th</sup> century.  
© Victoria and Albert Museum, London



■ 9

**AN HISPANO-MOESQUE  
EARTHENWARE BLUE  
AND LUSTRED ARMORIAL  
CHARGER**

CIRCA 1456-1461, VALENCIA,  
PROBABLY MANISES

Decorated in dark blue and lustre, the central medallion with the crowned arms of King Charles VII of France, the well with a band of lozenges, the broad border with three shields with the arms of Louis, Dauphin of France, the Duke of Burgundy and the arms of Portugal for the Duchess of Burgundy, divided by sparking flints between two *briquets de bourgogne* and against a ground of meandering lustred bryony and blue foliage, the reverse lustred with a large heraldic eagle displayed against a ground of fern leaves, pierced for suspension 18 in. (45.8 cm.) diameter

\$200,000-300,000      £160,000-230,000  
€180,000-270,000

**PROVENANCE**

Probably given by Philip III ('Philip the Good'), Duke of Burgundy, to King Charles VII of France or his son Louis, later Louis XI.  
Baron Alphonse de Rothschild (1827-1905).  
Baron Édouard de Rothschild (1868-1949).  
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR inv. no. R 4000).  
Recovered by the Monuments Fine Arts and Archives Section from the Alt Aussee salt mines, Austria (no. 314/1), and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 388/1).  
Returned to France on 9 January 1946 and restituted to the Rothschild family.  
By descent to the present owners.

**EXHIBITED**

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2654 (as Pesaro).  
Paris, Trocadero, Exposition Universelle, May-November 1878.  
Paris, Musée des Arts Décoratifs, 'Exposition des Arts Musulmans', May-June 1903.  
Paris, Orangerie de Tuileries, *Les Chefs-d'Oeuvre des Collections Privées Françaises*, June-August 1946, no. 179.

**LITERATURE**

*Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865*, Paris, 1866, p. 243, no. 2654.  
Franck, *L'art ancien. Photographies des collections célèbres par Franck*, Paris, 1868, vol. II.  
Cited by Alfred Darcel, 'Le moyen-âge et la renaissance au Trocadéro: 4<sup>e</sup> article: Les faiences italiennes', *Gazette des Beaux-Arts*, 2<sup>nd</sup> series, 18, 1878, p. 980.  
*Collections de M. le baron Alphonse de Rothschild, circa 1900* (n.d.), vol. II.  
G. Migeon, *Exposition des Arts Musulmans*, Paris, 1903.  
Albert Van de Put, *Hispano-Moresque Ware of the XV Century*, London, 1904, pp. 69-71, pl. XIII.  
*Les chefs-d'œuvre des collections privées Françaises, retrouvés en Allemagne*, 1946, p. 67, no. 179.  
Balbina M. Caviro, *La loza dorada en el Instituto de Valencia de Don Juan, Oro y lapislázuli*, Valencia, 2011, p. 50, no. 106.



(The reverse of the present lot.)





The armorial shields on this extraordinary charger provide a *terminus post quem* and *terminus ante quem* for its decoration. Philip III, Duke of Burgundy, married Isabella of Portugal in 1429, and in the following year adopted the *écu complet* of Burgundy<sup>1)</sup>, which he used until his death in 1467. The border of the charger also includes fire-steels or *briquets de bourgogne* (b-shaped for Burgundy) and sparking flints, emblems which the duke incorporated into the Order of the Golden Fleece, which he created in 1430. These emblems form the jeweled collar of the order, which has fire-steels linked by flints.

The dating can be narrowed further because of the unusual combination of arms<sup>2)</sup> and the events and intrigues surrounding Louis, Dauphin of France, at the time. Louis rebelled against his father, Charles VII, in 1440. The king forgave both him and his co-conspirators, and he was entrusted with the Dauphiné province in South-Eastern France. However, after further intrigues he was banished from Court, and he retreated to the Dauphiné. Against his father's will, in 1451 he married the Duke of Savoy's daughter, Charlotte, and in 1456 he left the Dauphiné and took refuge in the Duke of Burgundy's Flemish territories. As the decoration of the present lot includes the Duke of Burgundy's arms, this charger must date to Louis's exile between 1456 and the death of his father in 1461, and his accession to the French throne as Louis XI.

In his 1904 article, Van de Put suggests that the present charger was probably given as a present by Philip 'the Good' to either the King, Charles VII, or his son Louis, the Dauphin. Although Philip was Charles's enemy, when the Dauphin arrived in the duke's Flemish territories Philip nonetheless wrote to the king directly. King Charles replied that the duke 'should act as he would wish the king to act, if likewise he [the duke] had taken refuge with him'<sup>3)</sup>. The Dauphin was treated very generously and given a residence at Genappe. Van de Put noted that despite Philip's animosity towards the King, by 'treating his guest with liberality, [Philip] was, in doing so, obeying the monarch's behests'<sup>4)</sup>.

1. The *écu complet* of Burgundy, which followed Philip's coronation as Duke of Brabant in 1430, is the impaling of the lions of Brabant and Limburg with the Duke's second and third quarterings. Cf. Van de Put, *ibid.*, 1904, pp. 64, citing O. De Wree's publication on the Seals of Flanders, *Les Sceaux des Comtes de Flandre*, 1641, p. 61, pl. 33a.
2. The shield of Louis, the Dauphin, sits centrally on the border above the Royal arms.
3. Van de Put, *ibid.*, 1904, p. 71, citing De Were, *ibid.*, 1641, pp. 248-252.
4. Van de Put, *ibid.*, 1904, p. 70.

Opposite:  
Philippe III, Duke of Burgundy  
©Musée des Beaux-Arts de Dijon







■ 10

**A CIRCULAR LIMOGES ENAMEL CHARGER**

16TH CENTURY, AFTER RAPHAEL

Parcel-gilt grisaille and polychrome enamel; depicting Parnassus; the reverse depicting two seated mythological figures with a lion and an eagle and with two paper labels inscribed 'P. 48 / E. de R. / 166' and 'E 20'

17¼ in. (44 cm.) diam.

\$120,000-180,000

£93,000-140,000  
€110,000-160,000

**PROVENANCE**

Baron Alphonse de Rothschild (1827-1905), in the *Entresol*, hôtel Saint-Florentin, Paris.  
Baron Édouard de Rothschild (1868-1949).  
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France after May 1940 (ERR no. R 3930).  
Returned to France and restituted to the Rothschild family.  
By descent to the present owners.

**LITERATURE**

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Entresol*, 'Grand plat rond - le Parnasse - J. Courteys - 10,000 francs').

The central image of this charger represents Mount Parnassus, the mythological home of the Muses and a sacred place for Apollo and the Corycian nymphs. There they celebrated with poetry, music and learning and it is where Apollo gifted a lyre to Orpheus and taught him to play. Apollo, seen at upper center holding a lyre, is here surrounded by famous poets and musicians in an image derived from Raphael's *Parnassus* fresco. That fresco was commissioned for a private room in the Vatican showing areas of human knowledge, *The Stanza della Segnatura*, also known for Raphael's fresco the *School of Athens*. This room would not have been available to the general public at that time and the enamel painter of the present work likely based it on Marcantonio Raimondi's engraving after Raphael, which was in wider circulation (see Metropolitan Museum of Art, New York, acc. 17.37.150).



Right  
Marcantonio Raimondi, *Apollo sitting on Parnassus surrounded by the muses and famous poets*.  
© The Metropolitan Museum of Art, New York



**A LARGE URBINO MAIOLICA DOCUMENTARY ARMORIAL ISTORIATO CHARGER**

DATED 1541, BY FRANCESCO XANTO AVELLI IN FRANCESCO DA SILVANO'S WORKSHOP

Painted with the storming of La Goletta, soldiers on ladders scaling the fortified towers, one soldier holding a large fluttering banner inscribed *SPQR*, the border to the right with a scrolling escutcheon with the arms of Ferrante Gonzaga-Guastalla suspending the collar and badge of the Order of the Golden Fleece, the reverse inscribed *M·D·XXXI· / Da Carlo d'Austria Imperator potente / L'alta Goletta inespugnabil tanto / Astretta, e presa con furor repen[te] and In Urbino, nella / botteg[a] di Francesco / de S[il]vano· / X·* within yellow double concentric circle borders at the edge of the well and rim

18 3/8 in. (46.7 cm.) diameter  
 \$250,000-400,000      £200,000-310,000  
 €230,000-360,000

**PROVENANCE**

Ferrante Gonzaga-Guastalla (1507-1557), Duke of Ariano.  
 Joseph Marryat Collection by 1850, his sale; Christie's, London, 18<sup>th</sup> February 1867, lot 849, and illustrated p. 84 (£58 to Wareham).  
 Baron James de Rothschild (1792-1868).  
 Baron Alphonse de Rothschild (1827-1905).  
 Baron Édouard de Rothschild (1868-1949).  
 Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France (ERR inv. no. R 4060).  
 Recovered by the Monuments, Fine Arts and Archives Section.  
 Returned to France on 9 January 1946 and restituted to the Rothschild family.  
 By descent to the present owners.

**EXHIBITED**

London, South Kensington Museum (now the Victoria & Albert Museum), *Special Exhibition of Works of Art*, June 1862, no. 5244.  
 Paris, Trocadero, Exposition Universelle, May-November 1878.

**LITERATURE**

Joseph Marryat, *Collections Towards a History of Pottery and Porcelain*, London, 1850, pp. 24-25, fig. 12 (woodcut illustration).  
 Joseph Marryat, *A History of Pottery and Porcelain, Mediaeval and Modern*, London, 1857, pp. 429-430, no. 5244.  
 John Charles Robinson (ed.), *Special Exhibition of Works of Art, of the Mediaeval, Renaissance, and more recent periods, on loan at the South Kensington Museum, June 1862* (revised edition), London, 1863, no. 5244.

Joseph Marryat, *A History of Pottery and Porcelain, Mediaeval and Modern*, London, 1868, p. 64 (where he notes that it was in the collection of Baron James de Rothschild in note 4).  
 Joseph Marryat, *A History of Pottery and Porcelain, Mediaeval and Modern*, London (third edition), 1868, pp. 64 and 106.  
*Collections de M. le baron Alphonse de Rothschild, circa 1900* (n.d.), vol. I.  
 J.V.G. Mallet, 'La Biografia di Francesco Xanto Avelli alla Luce dei Suoi Sonetti' in *Faenza*, LXX, 1984, 5-6, p. 399, pls. CIX and CX.  
 Cited by Alfred Darcel, 'Le moyen-âge et la renaissance au Trocadero: 4e article: Les faïences italiennes', *Gazette des Beaux-Arts*, 2<sup>nd</sup> series, 18, 1878, p. 975.  
 J.V.G. Mallet, *Xanto, Pottery Painter, Poet, Man of the Renaissance*, Wallace Collection January-April 2007 Exhibition Catalogue, London, 2007, p. 38, fig. 26, p. 37 and p. 14 (where Mallet notes that the occurrence of Xanto signing a work in Francesco da Silvano's workshop is unique).  
 Noted by E.P. Sani, 'List of works by or attributable to Francesco Xanto Avelli' in J.V.G. Mallet, *ibid.*, 2007, p. 200, no. 392.  
 Cited by Timothy Wilson, *The Golden Age of Italian Maiolica-Painting*, Turin, 2018, p. 164.  
 Cited by Timothy Wilson and Cristina Maritano, *L'Italia del Rinascimento, Lo splendore della maiolica*, Palazzo Madama, Turin, June - October 2019 Exhibition Catalogue, Turin, 2019, p. 112.  
 Timothy Wilson, *Tin-Glaze and Image Culture, the MAK Maiolica Collection in its wider context*, The MAK, Vienna, April - August Exhibition Catalogue, Stuttgart, 2022, p. 38, figs. 2 and 3.

The scene on the present charger depicts a historical event which took place only six years before Xanto painted it. In 1535 the almost impregnable fortress of La Goletta in Tunisia was stormed and taken by the forces of Holy Roman Emperor Charles V. The recipient of this charger, whose arms Xanto painted on the border, was the general during the campaign, which was headed by Charles V himself. The inscription translates as 'From Charles of Austria the mighty Emperor, high Goletta, so untakeable snatched, and taken by sudden storm'.

La Goletta was very close to the site of the ancient city of Carthage, and the maiolica scholar John Mallet has suggested that this may explain why Xanto chose Marco Dente da Ravenna's engraving *The Capture of Carthage* (circa 1521-23), showing the Romans scaling the walls of Carthage, as inspiration for his decoration of this piece<sup>(1)</sup>. Although the forces scaling La Goletta's walls were not Roman, Xanto still included *SPQR* on the banner which appears, partially in reverse, in Marco Dente's engraving<sup>(2)</sup>.

The present lot is an important and unique document of Xanto's production in the workshop of Francesco Silvano, who is first documented in Urbino in 1527<sup>(3)</sup>. Silvano was married to the sister of Guido di Merlino, another important workshop owner, and he is last documented in 1553.



(The reverse of the present lot.)





The impaled arms on the border are for Ferrante Gonzaga-Guastalla (1507-1557), Duke of Ariano, who married Isabella of Capua (1510-1559), the daughter of Ferrante of Capua, Count of Alessano, Marquess of Specchia, Duke of Termoli and Prince of Molfetta. Ferrante was the younger brother of Federico II Gonzaga (1500-1540), Duke of Mantua. Ferrante Gonzaga-Guastalla was sent to Spain at the age of sixteen as page to the future Holy Roman Emperor Charles V, whom he served for the rest of his life. He was involved in the Sack of Rome in 1527 by the Emperor's forces<sup>4)</sup>, and he rescued his mother, Isabella d'Este, from the city. Later that year, he was appointed commander-in-chief of the imperial army in Italy. Over the following few decades many other honors and appointments followed, including being sent to England in 1543 as Ambassador to King Henry VIII.

1. J.V.G. Mallet, *ibid.*, 2007, p. 37.
2. This indicates that Xanto used Marco Dente's engraving rather than the 1539 engraving by the German artist Georg Pencz, as Pencz added a monumental tower in the background of his engraving, which is absent from Xanto's charger. Both prints are after a drawing by Giulio Romano (now in the Musée du Louvre) which was made for a series of Tapestries depicting the Triumphs of Scipio for King François I of France.
3. A *coppa* painted with St. Jerome and the lion by the anonymous painter 'the Painter of the Coalmine Service' sold by Pandolfini in Florence on 31 October 2018, lot 3, is painted with a monogram which has been speculatively interpreted as standing for 'Maestro Francesco Silvano'; see Timothy Wilson and Cristina Maritano, *ibid.*, 2019, pp. 112-113, no. 84.
4. The Sack of Rome shocked all of Italy, and Xanto painted a number of plates and dishes with moral and political allegories of the Sack, which he saw as retribution for the lax morals of Rome and greed of the Pope, see Mallet, *ibid.*, 2007, pp. 18-20.



Above  
 Marco Dente da Ravenna's engraving,  
*The Capture of Carthage* (circa 1521-23).  
 © BPK, Berlin, Dist. RMN-Grand Palais / image BPK





■ 12

A BERNARD PALISSY OR HIS WORKSHOP EARTHENWARE 'PLAT DU DELUGE' LARGE OVAL DISH

CIRCA 1565-1570, PARIS

Decorated in relief on a blue ground with Apollo and the Muses on Parnassus on a protruding oval boss at center, surrounded by numerous men, women and animals in the Flood, the border with scenes of tritons and dolphins, the edge with a blue ground, the reverse marbled, with printed label inscribed 'Einsatzstab R nr. 4128' to the reverse

20½ in. (52 cm.) long, 15¾ in. (40 cm.) wide

\$30,000-50,000      £24,000-39,000  
€27,000-45,000

PROVENANCE

Reverend Allan Downham, Norfolk, England.  
Baron Alphonse de Rothschild (1827-1905).  
Baron Édouard de Rothschild (1868-1949).  
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4128).  
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 18 June 1945 (MCCP no. 98/4).  
Returned to France on 9 January 1946 and restituted to the Rothschild family.  
By descent to the present owners.

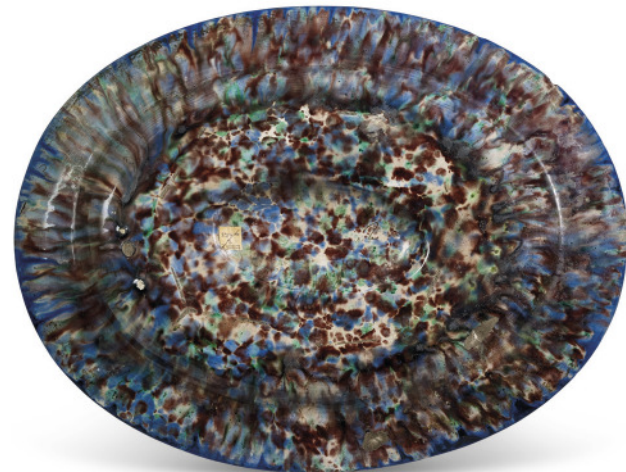
EXHIBITED

Exposition Rétrospective de l'Art français des origines à 1800, Exposition Universelle, Paris, 1900, no. 915.

LITERATURE

Alexandre Sauzay, Henri Delange, Carle Delange and C. Borneman, *Monographie de l'oeuvre de Bernard Palissy suivie d'un choix de ses continuateurs ou imitateurs*, Paris, 1862, pl. 23.  
*Collection de Mr. Le baron Alphonse de Rothschild, circa 1890*, (n.d.), vol. II, pl. 32.

Henry Roujon, Emile Molinier, Frantz Marcou, *Catalogue officiel illustré de l'Exposition rétrospective de l'art français des origines jusqu'à 1800*, Exposition Universelle, 1900, no. 915.  
Germaine de Rothschild, Serge Grandjean, *Bernard Palissy et son école*, Paris, 1952, pl. 16, no. IV.  
Bruno Dufay, Yves de Kisch, Dominique Poulain, Yves Roumégoux, Pierre-Jean Trombetta, 'L'atelier parisien de Bernard Palissy', *Revue de l'Art*, 1987, no. 78, p. 33-60.  
*Bernard Palissy, Mythe et Réalité*, Exhibition catalogue, Saintes, Niort, Agen, June 1990-January 1991, no. 74, p. 70-71.  
Léonard Amico, *A la recherche du Paradis Terrestre, Bernard Palissy et ses continuateurs*, 1996, no. 98, p. 245.  
Dominique Poulain, 'Bernard Palissy: Sources du répertoire décoratif de l'atelier des Tuileries', *Albineana*, 4, 1992, p. 195-196.  
Jessica Denis-Dupuis, *La céramique à Paris après Bernard Palissy (1590-1650): oeuvres, fabricants, collections*, thèse de doctorat d'histoire moderne sous la direction de François Pernot, université Paris-Seine-Cergy-Pontoise, LabEx Patrima, 2018.  
Jessica Denis-Dupuis, 'Le bassin dit du Déluge', *Bernard Palissy: nouveaux regards sur la céramique française aux XVI<sup>e</sup> et XVII<sup>e</sup> siècles*, *Techné*, 47, 2019, pp. 96-99.



(The reverse of the present lot.)





This dish is of major importance for the history of French ceramics during the Renaissance and for our understanding of the work of Bernard Palissy (1510-1590). Its existence was first brought to light in 1862 by Delange and Sauzay, when it was documented as part of Reverend Allan Downham's collection. Recorded at the time as the 'Plat du Déluge', its name derives from its subject matter: Parnassus at the center, encircled by human and animal figures amid the waves<sup>1)</sup>. At some time in the late 19<sup>th</sup> century, it entered the collection of Baron Alphonse de Rothschild, who loaned it for display at the Retrospective Exhibition of French Art organized in 1900<sup>2)</sup>. Germaine de Rothschild and Serge Grandjean later highlighted this dish in their 1952 monograph devoted to Bernard Palissy, which illustrated various pieces from the Rothschild collection<sup>3)</sup>.

The direct association between this dish and Bernard Palissy was revealed by the archaeological excavations carried out at the Musée du Louvre beginning in 1984, when Palissy's Paris workshop was discovered at the Tuileries. Artifacts found at the workshop site indicated that the space was used between 1565-1566 and 1584-1590<sup>4)</sup>. Palissy's presence at the Tuileries is attested to from October 1567 and again in June 1572, when he received a visit from Renée de France, Duchess of Ferrara. At the Tuileries, he collaborated with his sons Pierre, Mathurin and Nicolas, who were referred to as 'sculpteurs en terre'. Following the St. Bartholomew's Day massacres on 23 and 24 August 1572, however, the Protestant Palissy sought refuge in Sedan, in eastern France, though it appears he maintained his Paris workshop until the late 1570s.

The excavations in the late 20<sup>th</sup> century unearthed more than 6,000 items, including plaster molds, terracotta molds, glazed and unglazed prints, fragments from Catherine de' Médici's grotto, decorative plates, tiles and wares, as well as more than 2,000 further fragments related to manufacturing techniques. Among these fragments were several pieces of a terracotta dish with an ochre glaze to the edge and center, that correspond to the same model as the present example (see fig. 1).

Apart from the elements of a grotto discovered at the Tuileries, the corpus of works attributed to Bernard Palissy and his workshop consists of fewer than five dishes, two ewers and a flask of 'rustiques figulines' type<sup>5)</sup>. The attribution of these pieces became feasible due to the discoveries made during the excavations, particularly the plaster mold of a rustic basin now kept at the Musée de la Renaissance at the Château d'Ecouen (EP 3434), which corresponds to two dishes



Fig. 1  
Shards from a Plat du Déluge found during excavations carried out at the Louvre from 1984 onwards, where Bernard Palissy's Paris workshop was discovered, Ecouen, musée national de la Renaissance, inv. 1983.408.

© RMN-Grand Palais (musée de la Renaissance, château d'Ecouen) / Mathieu Rabreau

kept at the Musée des Beaux-Arts in Lyon. The 'Plat du Déluge' thus stands as the only dish attributed to Bernard Palissy featuring human figures.

It is also the only known dish for which Palissy employed bronze plaques as models. Ceramic medallions featuring portraits have also been found in Palissy's Paris workshop, with these portraits cast from bronze prototypes dating from 1549 and 1550. Bernard Palissy refers to these works in his writings, mentioning the creation of 'médailles' and 'vaisseaux de divers esmaux entremeslez en manière de jaspe'<sup>6)</sup>. On the 'Plat du Déluge', the scenes of tritons around the edge are exactly the same as those on a series of bronze plaquettes of the same size, attributed to a German goldsmith's workshop and dated by Ingrid Weber to circa 1570<sup>7)</sup> (see fig. 2). The central scene on the dish is based on a bronze plaquette attributed to a Franco-Flemish goldsmith's workshop and dated circa 1560-1565<sup>8)</sup>. Thus, Bernard Palissy amalgamated a variety of sources to craft a distinctive and original composition.

The choice of the Flood as the subject of this dish can be traced back to Bernard Palissy's writings. In 1550, Jérôme Cardan, a professor of mathematics and medicine in Milan and later in Bologna, proposed the notion that the petrified shells found on land and atop the highest mountains had been carried there by the sea, and left behind when it receded into its bed after the Flood. The hypothesis was widely accepted by many scholars at the time. Palissy, however, after observing 'plusieurs figures de coquilles pétrifiées, qui se trouvent par milliers ès montaignes des Ardennes' ['several figures of petrified shells, which are found by the thousands in the Ardennes mountains'] refuted this thesis, arguing that the fossilized shells were not deposited on Earth during the Flood, but instead 'ont été engendrez sur le lieu mesme pendant que les rochers n'estoyent que de l'eau et de la vase, lesquels depuis ont esté pétrifiéz avec les dits poissons ... Ceux qui écrivent que les coquilles ès pierres sont du temps du 'aille ont lourdement' aille'<sup>9)</sup> ['were created in the same place when the rocks were nothing but water and mud, which have since been petrified along with the said fish ... Those who write that the shells on the stones date from the time of the Flood have made a serious mistake']. The 'Plat du Déluge' serves as evidence of Palissy's interest in understanding the causes of the fossilization of shells and fish. Unintentionally, he aligned himself with Leonardo da Vinci and other dissenting thinkers, challenging the idea that the Flood was the cause—centuries before the emergence of the modern geologic time scale.

Fig. 2  
Montage of the shards found in Bernard Palissy's workshop overlapping the Plat du Déluge.  
Montage made by Cyrille Froissart

Fig. 3  
Bronze plaquettes, Germany, circa 1570, Victoria and Albert Museum, inv. A.39-1927, A.40-1927, A.41-1927.  
© Victoria and Albert Museum

1. Alexandre Sauzay, Henri Delange, Carle Delange and C. Borneman, *Monographie de l'oeuvre de Bernard Palissy suivie d'un choix de ses continuateurs ou imitateurs*, Paris, 1862, pl. 23.
2. Henry Roujon, Emile Molinier, Frantz Marcou, *Catalogue officiel illustré de l'Exposition rétrospective de l'art français des origines jusqu'à 1800*, Exposition Universelle, 1900, no. 915.
3. Germaine de Rothschild, Serge Grandjean, *Bernard Palissy et son école*, Paris, 1952, pl. 16, no. IV.
4. Bruno Dufay, Yves de Kisch, Dominique Poulain, Yves Roumégoux, Pierre-Jean Trombetta, 'L'atelier parisien de Bernard Palissy', *Revue de l'Art*, 1987, no. 78, p. 34 et Léonard Amico, *A la recherche du Paradis Terrestre, Bernard Palissy et ses continuateurs*, 1996, no. 98, p. 232.
5. The pieces attributed to Bernard Palissy are two dishes in the Musée des Beaux-Arts in Lyon (inv. H.475 and A2888), a dish in the Musée du Louvre, Paris (inv. MR2295), a ewer in the Musée des Beaux-Arts de Lyon (inv. H 479), two ewers in the Musée du Louvre, Paris (inv. MR 2337 and R 217), a flask in the Metropolitan Museum, New York (inv. 1975.1.1620), a dish from the former collection of the Marquis de Saint-Seine and a dish that went on sale in Paris, Hôtel Drouot, 21 October 1995. Aurélie Gerbier, 'Trois décennies d'études palisséennes: apports d'une approche interdisciplinaire', *Bernard Palissy: nouveaux regards sur la céramique française aux XVI<sup>e</sup> et XVII<sup>e</sup> siècles*, *Techné*, 47, 2019, pp. 17-25.
6. Bernard Palissy, *Discours Admirables sur la nature des eaux et fontaines tant naturelles qu'artificielles, des métaux, des sels et salines, des pierres, des terres, du feu et des émaux, avec plusieurs décrets des choses naturelles*, Paris, 1580, pp. 386 and 388. See 'L'atelier parisien de Bernard Palissy', *Revue de l'Art*, 1987, pp. 51-52 for examples found in the Tuileries workshop.
7. Ingrid Weber, *Deutsche, Niederländische und Französische Renaissanceplaketten*, München, 1975, no. 606. p. 276 and Dominique Poulain, 'Bernard Palissy: Sources du répertoire décoratif de l'atelier des Tuileries', *Albineana*, 4, 1992, pp. 195-196.
8. Ingrid Weber, *op. cit.*, no. 731. An example is kept at the Metropolitan Museum, New York (accession no. 1983.408).
9. Bernard Palissy, *Discours Admirables*, 1580, pp. 211-229.

Fig. 4  
French or Flemish bronze plaquette, circa 1550-1560, The Metropolitan Museum of Art New York, inv. 1983.408.  
© Metropolitan Museum, New York









The Sierpe flagon, Spain or Portugal, c. 1500, Cathedral Treasury, Seville.  
© C. Hermack

#### THE COAT-OF-ARMS OF JOHANN ARBOGAST I VON THUN UND HOHENSTEIN (1568-1635)

Coats-of-arms are in general a means to identify the owner of an object, whether the donor or the recipient. As these precious objects were hugely tradable, the coats-of-arms were generally on enameled plaques so as to be easily removed and replaced. For example, the flagon in the Cathedral of Coimbra displays the later arms of D. Friar Alvaro de Bonaventura dating to the late 17<sup>th</sup> century, a clear replacement. The present flagon is also applied with a later replaced coat-of-arms, those of the von Thun-Hohenstein.

The feudal family of von Thun-Hohenstein originated in Ton, Trentino, formerly an Italian-speaking part of Tyrol, now part of the Italian province of Trentino; the male line goes back to Manfreinus de Tunno in 1187. In 1469, they became hereditary Cup-bearers of the Prince-Bishop of Trento, and in 1558 of the Prince-Bishop of Brixen. All the men in the family received the title of Baron in 1604, and Counts of the Holy Roman Empire (Reichsgraf) in 1629. The title of Prince (Fürst) was conferred on the head of the family, in the style of Durchlaucht (Serene Highness), in the Austrian Empire in 1911. They were hereditary members of the Austrian 'House of Lords,' entitled to possession of the entailed seignury of Tetschen since 1879. In 1621, the family acquired the castle of Klášterec nad Ohří, Bohemia, in 1629 Jílové u Děčína (Eulau), expropriated in 1946. From the second half of the 17<sup>th</sup> century, the family owned the castle of Děčín (German: Tetschen), then the family's main seat until it was sold in 1932. Later, they also acquired Choltice Castle and Benátky nad Jizerou Castle, as well as several palaces in Prague. In 1628, the family obtained the title of count, which from 1629 was associated with the fiefdom of Hohenstein. From 1642 onwards, with the loss of their property, the feud remained an integral part of the Thun und Hohenstein family name, but the family's interests were concentrated in Bohemia, leaving another line to continue the house in the Tyrol.







■ 14

**A CIRCULAR LIMOGES ENAMEL CHARGER DEPICTING THE PUNISHMENT OF NIOBE BY DIANA AND APOLLO**

BY PIERRE COURTOYS, AFTER GIULIO ROMANO, THIRD QUARTER 16TH CENTURY (FL. 1544-1581)

Parcel-gilt polychrome enamel; the borders decorated with scrolling foliage, birds and masks; the reverse with mythological figures and signed on one of the baldachin 'COVRTOYS' and with a paper label inscribed 'E21' and the remains of a second paper label previously inscribed 'Einsatzstab RR'

18 in. (45.7 cm.) diameter

£150,000-250,000

£120,000-190,000  
€140,000-220,000



#### PROVENANCE

Baron Alphonse de Rothschild (1827-1905), in the *Entresol*, hôtel Saint-Florentin, Paris.  
Baron Édouard de Rothschild (1868-1949).  
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France after May 1940 (ERR no. R 3898).  
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 398/34).  
Returned to France on 23 May 1946 and restituted to the Rothschild family.  
By descent to the present owners.

#### EXHIBITED

Paris, Palais de l'industrie, *Musée Rétrospectif, Union centrale des Beaux-Arts appliqués à l'industrie*, 10 August-10 October 1865, p. 224, no. 2558.  
Paris, Champs-de-Mars, *Histoire du travail, Exposition Universelle de 1867*, 1 April-31 October 1867, p. 217, no. 3012.

#### LITERATURE

A. Darcel, 'Union Centrale des Beaux-Arts appliqués à l'industrie. Musée Rétrospectif. Le Moyen Âge et la Renaissance. Les émaux (suite)', *Gazette des Beaux-Arts*, Paris, 1866, vol. 20, p. 56.

#### COMPARATIVE LITERATURE

L. de Laborde, *Notice des émaux bijoux et objets divers exposés dans les galeries du Musée du Louvre*, Paris, 1853, vol. 1, pp. 258-259, no. 382.  
A. Darcel, *Musée impérial du Louvre, Notice des émaux et de l'orfèvrerie*, Paris, 1867, pp. 272-273, no. D.515.  
S. Caroselli, *The Painted Enamels of Limoges*, Los Angeles, 1993, pp. 134-136.  
S. Baratte, *Les émaux peints de Limoges*, Paris, 2000, pp. 364-365.  
The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Entresol*, 'Grand plat rond, Apollon et Diane tuant les enfants de Niobé - 8,000 francs').



Martial Courtoys, *Charger depicting the Punishment of Niobe*, Musée du Louvre, Paris.

© RMN-Grand Palais (musée du Louvre) / image RMN-GP

Although the exact birth and death dates of Pierre Courtoys are unknown, a picture of his successful career as an enameller in Limoges can be surmised both from contemporary city records and the high quality of the works attributed to him. His earliest extant piece is an cup depicting *The Judgement of Paris* and *The Triumph of Diana*, dated to 1544 (see Caroselli, *op. cit.* p. 134). His latest known work, five panels depicting an *Allegory of Man* and the *Labours of the Months*, is after an engraving of circa 1581, thus providing a *terminus post quem* for the artist's death. He signed his works using a variety of spellings and is therefore referred to as Courtoys, Cortoys, Courteys, Corteys, or Courteu interchangeably. He was a contemporary of Pierre Reymond and is sometimes described as having trained in the workshop or been a disciple of the master. While the compositions of both enamellers were inspired by the engravings of Etienne Delaune and Bernard Salomon, Courtoys' works are distinct from those of Reymond, in particular, due

to their more vibrant colour palettes. He worked for both Francois I and Henri II and had three sons who were also enamellers and goldsmiths to the court. The present lot is very close to an enamel plate of the same subject in the Louvre Museum bearing the signature 'COURTOIS' to the reverse and attributed to Pierre's son, Martial (inv. no. MR 2412).

The story of the Niobids has its origins in classical antiquity in several variations, the most famous of which can be found in Homer's *Iliad*. Niobe, a mortal woman, boasted of her superiority over the goddess Leto as she had twelve (or sometimes fourteen) children as opposed to Leto's two. As revenge for Niobe's hubris, Leto's son and daughter, Apollo and Artemis, shot Niobe's children with arrows. The dramatic scene has been a popular motif throughout Western art. The composition of figures in the present lot derives from an engraving by Philippe Galle after Giulio Romano published by Jerome Cock in 1557.



■ 15

**AN URBINO MAIOLICA DATED RUBY-LUSTRED ISTORIATO PLATE**

DATED 1533, SIGNED AND DATED BY FRANCESCO XANTO AVELLI, THE LUSTRE APPLIED IN GUBBIO, PROBABLY IN THE WORKSHOP OF MAESTRO GIORGIO ANDREOLI

Painted with the *Death of Procris*, with her husband Cephalus leaping and hurling a spear, Procris recumbent by a tree-stump, Cupid flying down with a drape, a busybody to the left by a classical building, the reverse lustred with radiating overlapping foliage and scrolls, the center lustred with a scrolling flourish below and partially over the blue inscription -1533- / *L'inamorata Procri al / fin suo reo. / Nel VII Libro d[e] / Ovidio Met.[amorphoses] / -Fra:[ncesco] Xanto -A:[velli] / da Rovigo, i[n] / Urbino -*, with a printed label inscribed 'P. 48 / E. de R. /318' for Édouard de Rothschild

10¼ in. (26.1 cm.) diameter

\$80,000-120,000

£62,000-93,000  
€72,000-110,000



(The reverse of the present lot.)

**PROVENANCE**

Baron Alphonse de Rothschild (1827-1905).  
Baron Édouard de Rothschild (1868-1949).  
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France (ERR inv. no. R 4096).  
Recovered by the Monuments, Fine Arts and Archives Section from the Altaussee salt mines, Austria.  
Returned to France on 9 January 1946 and restituted to the Rothschild family.  
By descent to the present owners.

**LITERATURE**

*Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), vol. I.*

The inscription translates as 'The enamored Procris at the end of her crime. In the 7<sup>th</sup> Book of Ovid's *Metamorphoses*'.

The present unpublished plate is an exciting addition to the canon of works by Francesco Xanto Avelli. In the same year that he painted this plate, Xanto also painted a *coppa* with a closely related subject of Cephalus and Procris which also includes lustre added at Gubbio<sup>1</sup>. A year earlier, Xanto had painted a slightly different version of the scene on a plate for the armorial Leonardi Service<sup>2</sup>. The Leonardi Service plate includes a similar figure of Cephalus and Cupid, but depicts Procris crouching, hiding from her husband. Xanto painted the subject once again, in 1537<sup>3</sup>.

Xanto followed his usual technique of adapting figures from a variety of print sources to assemble this composition. The figure of Cupid flying down is adapted from a figure in an engraving which Xanto frequently used, Marcantonio Raimondi's *Apollo and Muses on Parnassus*, after Raphael. The figure of Procris appears to have been slightly adapted from the reclining figure to the left of Apollo in the same print. The figure of Cephalus is derived from a figure on the right in Marcantonio Raimondi's engraving *David Beheading Goliath* after a design by Raphael for the Loggias at the Vatican.

The scene depicts the tragic story of the lovers Cephalus and Procris recounted by Ovid in his *Metamorphoses*. Cephalus was out hunting when he lay down to rest for a while. He called upon the breeze *Aurora* to cool him down, but unfortunately, was overheard by a busybody who assumed that he was calling for a lover. This was reported to the horrified Procris, who immediately went to the forest to find her husband. After she found him, she hid in the undergrowth. When she heard him call upon the breeze again she realized that there had been a misunderstanding, and she got up to joyfully greet her husband. Upon hearing a rustle in the bushes, however, Cephalus shot an arrow at what he thought would be a beast, and tragically killed his wife.

1. This *coppa* was formerly in the Fountaine Collection and is now in the Metropolitan Museum of Art, New York (27.97.41). See Gaetano Ballardini, *Corpus della Maiolica Italiana*, 1938, vol. II, no. 96, 90, 283R, and E.P. Sani, 'List of works by or attributable to Francesco Xanto Avelli' in J.V.G. Mallet, *Xanto, Pottery Painter, Poet, Man of the Renaissance*, Wallace Collection January-April 2007 Exhibition Catalogue, London, 2007, p. 196, no. 226.
2. In the Museo Civico, Pesaro, see J.V.G. Mallet, *ibid.*, 2007, p. 35, figs. 22 and 23. The reverse of this piece appears to be inscribed in Nicola da Urbino's hand, but the *istoriato* scene is clearly by Xanto, not Nicola. The two painters collaborated on the service.
3. E.P. Sani, *ibid.*, 2007, p. 199, no. 334.







■ 16  
**A CIRCULAR LIMOGES  
 ENAMEL CHARGER  
 DEPICTING THE STORY OF  
 PSYCHE**

WORKSHOP OF PIERRE REYMOND,  
 SECOND HALF 16TH CENTURY

Parcel-gilt and polychrome enamel; the central narrative section with initials 'P. R.' and inscribed 'LAMOVR. DE.CVPIDO.ET DE.PSICHE.MERE.DE VOLVTE.' and with a raised circular element to the center with a portrait of a female member of the Valois court; the borders to the front and central section of the reverse decorated with scrolling foliage and mythological figures

18 in. (45.5 cm.) diam.

\$120,000-180,000

£93,000-140,000  
 €110,000-160,000



**PROVENANCE**

Probably Collection Achille Seillière (1782-1850). Baron Alphonse de Rothschild (1827-1905), in the *Entresol*, hôtel Saint-Florentin, Paris. Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France after May 1940 (ERR no. R 3891). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 398/29). Returned to France on 23 May 1946 and restituted to the Rothschild family. By descent to the present owners.

**EXHIBITED**

Paris, Palais du Trocadéro, *Exposition rétrospective* also named *Exposition historique de l'art ancien* during the *Exposition universelle*, 1<sup>st</sup> May-31<sup>st</sup> October 1878.

**LITERATURE**

L. de Laborde, *Notice des émaux, bijoux et objets divers exposés dans les galeries du Musée du Louvre, 1<sup>re</sup> partie: Histoire et description*, Paris, 1853, pp. 214-215.  
M. Ardant, *Émaillers limousins. Les Reymond*, Paris, 1861, p. 22.  
A. Darcel, 'Le Moyen Âge et la Renaissance au Trocadéro', in *L'art ancien à l'Exposition de 1878*, Paris, 1879, p. 318.  
P. Verdier, *Catalogue of the painted enamels of the Renaissance*, Baltimore, 1967, p. 248.  
S. L. Caroselli, *The painted enamels of Limoges, A Catalogue of the Collection of the Los Angeles County Museum of Art*, Los Angeles, 1993, p. 102.

**COMPARATIVE LITERATURE**

P. Verdier, *Catalogue of the painted enamels of the Renaissance*, Baltimore, 1967, pp. 244-248.  
P. Verdier, M. S. Dimand, K. C. Buhler, *The Frick Collection: an illustrated catalogue. Volume VIII: Enamels, rugs and silver*, New York, 1977, pp. 140-145.  
S. L. Caroselli, *The painted enamels of Limoges, A Catalogue of the Collection of the Los Angeles County Museum of Art*, Los Angeles, 1993, pp. 98-103.  
The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Entresol*, 'Grand plat rond à ombilic épisode de Psyché - Limosin [sic] -15,000 francs').

The front of this charger focuses the story of Psyche, the mythological figure known for her beauty who underwent tests to be with her love, Eros and eventually become immortal. The circular design shows various scenes from her story with Psyche portrayed in blue. Prominently placed below the central effigy is a depiction of the Bath of Psyche where she prepares for marriage. Pierre Reymond is known to have treated this subject in examples such as the *Toilet of Psyche* at the Metropolitan Museum of Art, New York, acc. 04.6.8.

As a painter known for his modeling, Reymond worked for much of his career in grisaille but returned to colored enamels in his late career. A close comparison can be drawn to Ewer Stand: *Moses Striking the Rock* (fig. 1) at the Frick collection, New York, acc. 1916.4.25. Note the similarities in the garland on the front and the motif of Fame on the underside which only vary slightly from the present example. The Fame motif relates to a fresco at the Château de Fontainebleau by Rosso Fiorentino 'Il Rosso' (1494-1540) which the enamel painter would have had ready access to through engraving by Domenico del Berbiere (1506-1565). The winged figures representing Fame hold a short and long trumpet, which represent celebrity and renown, respectively.



Right  
Workshop of Pierre Reymond  
(French, 1513-after 1584) - *Ewer Stand: Moses Striking the Rock*, late 16<sup>th</sup> century.  
© Michael Bodycomb - The Frick Collection, New York







■ 17

**A LARGE DUCHY OF  
URBINO MAIOLICA DATED  
ISTORIATO CHARGER**

DATED 1531

Painted with the martyrdom of Saint Lawrence on a brazier, a crowd of spectators assembled to watch from a stepped platform and from a columned gallery above, a tablet in the foreground inscribed *GOBO*, the reverse with a large blue circle with a central rectangular space

inscribed *Mirate in su la grate patiente / Lorenzo per fruir quel gaudio imenso / Cui tutto ne'l divino amore acceso / Rendendo l'alma a Dio, do lor no sente. / alli 29 d[i] luglio 1531* within a dark-blue cartouche reserved with interlocking ochre foliage and with *sgraffito* tendrils, with printed labels for the Alphonse de Rothschild collection and the Union Centrale exhibition

18¾ in. (47.8 cm.) diameter

\$100,000-150,000

£78,000-120,000

€90,000-130,000



PROVENANCE

Lord Northwick, Thirlestane House, 'Catalogue of the late Lord Northwick's Extensive and Magnificent Collection of Pictures... at Thirlestane House, Cheltenham'; Phillips, 26 July 1859 (and 26 subsequent days), lot 666.  
Baron Alphonse de Rothschild (1827-1905), by 1865.  
Baron Édouard de Rothschild (1868-1949).  
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR inv. no. R 4061).  
Recovered by the Monuments, Fine Arts and Archives Section from the Altaussee salt mines, Austria.  
Returned to France on 9 January 1946 and restituted to the Rothschild family.  
By descent to the present owners.

EXHIBITED

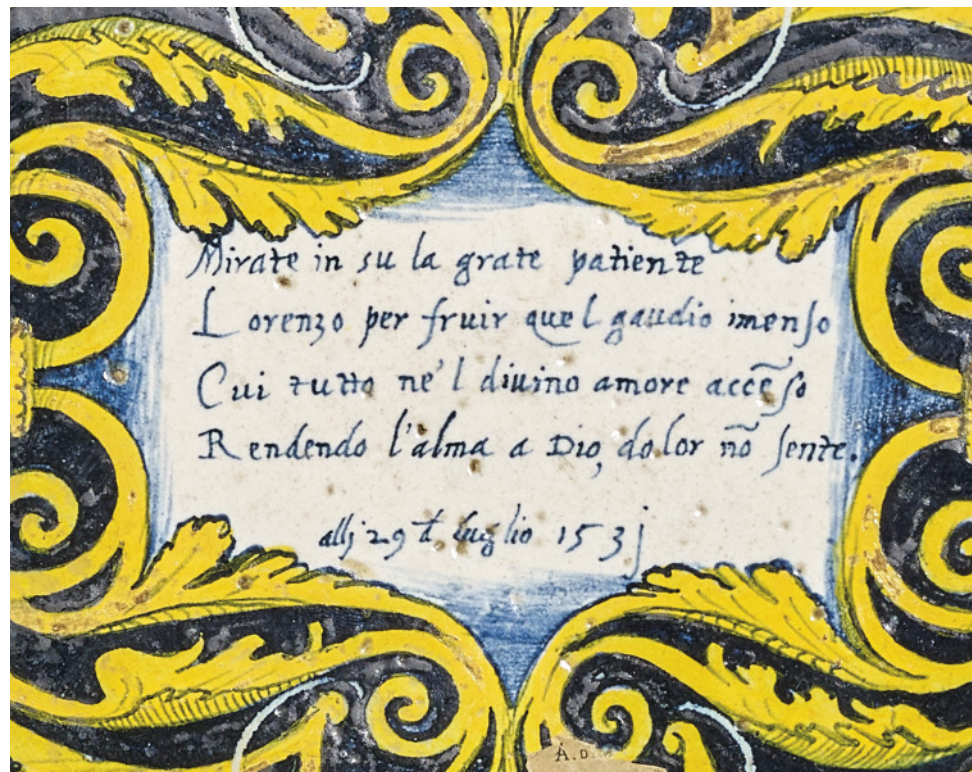
Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2788.  
Paris, Palais du Trocadéro, *Exposition rétrospective* also named *Exposition historique de l'art ancien* during the *Exposition universelle*, 1<sup>st</sup> May-31<sup>st</sup> October 1878.

LITERATURE

W. Chaffers, *Marks & Monograms on Pottery and Porcelain*, London, 1863, p. 54.  
*Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865*, Paris, 1866, p. 253, no. 2788.  
Franck, *L'art ancien. Photographies des collections célèbres par Franck*, Paris, 1868, vol. II.  
Cited by Alfred Darcel, 'Le moyen-âge et la renaissance au Trocadéro: 4<sup>e</sup> article: Les faïences italiennes', *Gazette des Beaux-Arts*, 2<sup>nd</sup> series, 18, 1878, pp. 974-975.  
*Collections de M. le baron Alphonse de Rothschild, circa 1900* (n.d.), vol. I (where it was attributed to Francesco Xanto Avelli).

Below

The present dish photographed in the 1865 at the Union Centrale des Beaux-Arts Appliqués at the Industrial Exhibition.



(The inscription on the reverse of the present lot.)

The inscription on the reverse translates as 'Behold on the gridiron patient Lawrence who, all fired up with divine passion so as to enjoy that great delight of rendering his soul to God, feels no pain. On the 29 of July 1531'. St. Lawrence was a deacon of the Roman church who was martyred upon a grill over hot coals during the persecution of Christians under the reign of Emperor Valerian. This version of the scene is taken from Marcantonio Raimondi's engraving *The Martyrdom of St. Lawrence* of circa 1525, after Baccio Bandinelli<sup>(1)</sup>.

This charger was previously attributed to Francesco Xanto Avelli, but it is by a different hand. The painter's style demonstrates the heavy influence of Xanto, particularly in its treatment of the figures' robes, which are colored and shaded with a level of drama that is typical of Xanto's earlier work<sup>(2)</sup>. It is possible that the painter may have worked in close proximity to him.

The handwriting on the reverse of the present lot appears to be by the same hand as inscriptions on two pieces which are inscribed as being made in the workshop of Guido Durantino, one in the Musée Vivienel, Compiègne<sup>(3)</sup>, and one in the Hermitage, St. Petersburg<sup>(4)</sup>. The painting on the obverse, however, does not appear to be by the same hand as these two dishes.

The style of painting appears to be very similar to a *coppa* in Arezzo painted with God appearing to Isaac<sup>(5)</sup>. Although both the present lot and the Arezzo *coppa* follow their print sources faithfully, leaving little room for individual expression of style, the handling of the leg of the seated central figure on the present lot is identical with Isaac's leg on the Arezzo piece, and the shaded socket of his eye and neck muscles are also very similar to some of the faces and necks on the present lot.

It is currently unclear what the inscription GOBO on a tablet in the foreground of the scene refers to. In 1863 William Chaffers suggested that it could stand for Guidubaldo. If this is the case, it presumably cannot refer to the Dukes of Urbino as the Guidubaldo I had died twenty-three years earlier in 1508 and Guidubaldo II didn't become Duke of Urbino until 1538.

1. The scene was drawn by Baccio Bandinelli as a cartoon for the Church of San Lorenzo in Florence, but when the commission didn't materialize, Bandinelli employed Marcantonio Raimondi to engrave it.
2. In particular, the figure second from the right on the first floor of the building (with his back turned) is shaded in blue and highlighted in yellow in a manner very reminiscent of Xanto. This method of coloring clothing even influenced Nicola da Urbino; see Timothy Wilson, 'A personality to be reckoned with: some aspects of the impact of Xanto on the work of Nicola da Urbino', *Faenza*, XCIII, IV-VI, 2007, pp. 253-258.
3. J.V.G. Mallet, 'In Botega di Maestro Guido Durantino in Urbino', *The Burlington Magazine*, no. 1010, May 1987, p. 290, figs. 6 and 6a.
4. A.N. Kube, *Italian Majolica XV-XVIII Centuries*, Moscow, 1976, no. 71.
5. A mark on the back of the Arezzo piece is similar to a mark on pieces by the 'Argus Painter', but the present charger is not by the 'Argus Painter'. For the Arezzo piece, see Charles Dominique Fuchs, *Maioliche Istoriate Rinascimentali, del Museo Statale d'Arte Medioevale e Moderna di Arezzo*, Arezzo, 1993, p. 228, no. 153 and p. 59 (for a large color illustration).







■ ~ 18

**AN ITALIAN ORMOLU-MOUNTED PIETRA DURA AND EBONY CABINET-ON-STAND**

THE CABINET ROME OR FLORENCE, SECOND HALF 17TH CENTURY, THE PIETRA DURA PANELS LARGELY ATTRIBUTED TO THE GRAND DUCAL WORKSHOPS, FLORENCE, MODIFIED IN THE 18TH CENTURY, WITH FURTHER EMBELLISHMENTS IN THE MID-19TH CENTURY INCLUDING THE STAND

Of architectural form, the arched cresting with an acanthus leaf above a large shell issuing a flowering rose branch, flanked by cornucopias, the central door beneath a bird in flight and decorated with a vase of fruits surmounted by a goldfinch opening to reveal four drawers, each depicting one of the four elements, flanked by two columns with Ionic capitals and two cupboard doors, each decorated with three plaques depicting fruit branches and a village scene, above a frieze drawer mounted with foliate swags, the waved apron on scrolling feet, on a later molded stand on *vert de mer* cylindrical columns headed by acanthus leaf scrolling capitals on a molded plinth on paw feet, inscribed in black ink 'BoR 28', with two labels; some losses

78 in. (198.5 cm.) high, 45 in. (114 cm.) wide, 18½ in. (47 cm.) deep

\$300,000-500,000      £240,000-390,000  
 €270,000-450,000

**PROVENANCE**

Baron Alphonse de Rothschild, (1827-1905), *Grand Hall*, Château de Ferrières, Seine-et-Marne. Confiscated by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. BoR 28). Recovered by the Monuments Fine Arts and Archives Section from Neuschwanstein Castle, Germany (no. 766, 777). Returned to France on 13 November 1945 and restituted to the Rothschild family. By descent to the present owners.





This spectacular cabinet is a tour de force of the art of 'paintings in stones' and displays the full array of dazzling techniques perfected by the *pietre dure* artists of Florence, ranging from fully sculpted illusionistic fruit and flowers to intricate inlaid pictorial panels and employing throughout the natural grain of the colorful hardstones to create these remarkable images. Its opulence and richness is the perfect embodiment of *le goût Rothschild* and harmonized perfectly with the palatial grandeur of the Château de Ferrières. Its direct connection to the Medici, the greatest bankers of the 16th and 17th century, would also certainly have been of special significance to the Rothschilds who were acutely aware of their own place in history, both as collectors and financiers.

#### THE PIETRA DURA PANELS

The art of inlaying in *pietre dure* was prized at all the courts of Europe, but it was at the Medici court of Florence that it reached its apogee, particularly under the patronage of Cosimo I (r. 1569-74), his son Francesco (r. 1574-87), and Cosimo's brother Ferdinand I (r. 1587-1609), who formally established the Grand Ducal workshop, the *Galleria dei Lavori*, in 1588.

Ferdinand had lived in Rome as Cardinal before succeeding as Grand Duke in 1587, and it was there, surrounded by the glorious ruins of ancient Rome, that he developed a passion for hardstones. One of the most important and consuming projects of his reign was the creation of the celebrated Capella dei Principi in San Lorenzo, a spectacular mausoleum for the Medici rulers which was a dazzling display of hardstones and marbles and for which the foundation stone was laid in 1604.

A number of important painters and designers worked on the chapel, including Jacopo Ligozzi, Matteo Nigetti, Bernadino Poccetti and Ludovico Cigoli, whose nephew credited Ferdinand with inspiring the Florentine art of 'pittura fatta non con colori e pennelli ma con composizione di varie pietre commesse' ['painting not done with colours and brushes but by fitting together various different stones'].







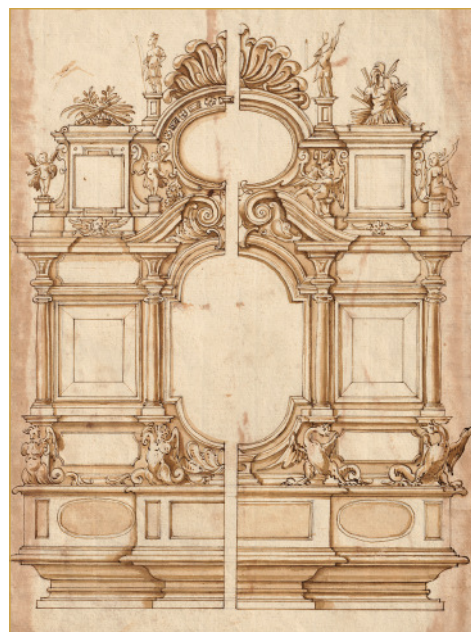
### THE PIETRA DURA ORNAMENT

Much of the ornament in *pietra dura* on this cabinet find parallels with other documented works created in the Grand Ducal Workshops in the 17th century. The distinctive panels centering the groups of three panels either side of the jasper columns, with delicate relief landscapes framed by canted corners of *diaspro rosso*, are closely related to one on a celebrated jewel cabinet supplied circa 1669 to Grand Duchess Vittoria della Rovere, wife of Ferdinand II de' Medici, and now in the Bayerische Nationalmuseum, Munich, R2094 (see W. Koeppel and A.M. Giusti, *Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe*, exh. cat., New York, 2008, pp. 186-7, cat. 47).

The lavish use of polished, illusionistic fruit pouring from the cornucopias of the cresting recall the extraordinary prie-dieu designed by Giovanni Battista Foggini in 1706 and sent by Cosimo III de' Medici to his daughter Anna Maria Luisa after her marriage to the Elector Palatine, now in the Palazzo Pitti, Florence (see Koeppel and Giusti *op. cit.*, pp. 200-1, cat. 55).

Perhaps most spectacular of all is the extraordinary panel at the center with a goldfinch perched on a fruit-filled tazza, with grapes modeled from amethyst and a fruit splitting open to reveal its glistening seeds. A similar goldfinch flanked by grapes and perched on fruit features on a spectacular casket attributed to the Grand Ducal Workshops and dated 1710-20 (sold Christie's, London, 5 July 2012, lot 13, £657,250). However, even closer in design are the two panels centering the cabinets supplied by Domenico Cucci to Louis XIV, the last known survivals of this fabled group and now in the collection of the Duke of Northumberland at Alnwick Castle.

The Sun King was so impressed by the work of the Grand Ducal workshops that he aimed to emulate them by creating the Gobelins workshops in 1667,



#### Top

The related cabinet sold in 1923 from the collection of Baronne Salomon de Rothschild, sister-in-law of Baron Alphonse.

#### Middle

The closely related *pietra dura* panel on one of the Alnwick Cucci Cabinets.

© Private collection

#### Bottom

A drawing for a related cabinet by an anonymous 17th century designer.

© courtesy of the Rijksmuseum, Amsterdam

and imported craftsmen from Florence such as Cucci. It is not known with certainty if the *pietra dura* panels on the Alnwick Cucci cabinets were created in the Gobelins workshops or were imported from Florence, but it is interesting to note other similar panels of fruit-filled vases, attributed to the Gobelins workshops and reused on later pieces of furniture, for instance on a Louis XVI commode by Martin Carlin in the British Royal Collection (with 2 plaques signed by Gian Ambrogio Gacchetti who is recorded as working at the Gobelins) and on a pair of cabinets supplied to William Beckford circa 1824 (see S. Swynfern Jervis, *Roman Spendour British Arcadia*, London, 2015, p. 32, fig. 36 and p. 34, fig. 39). It is fascinating to note therefore that the panel on the Rothschild cabinet shows signs of having been modified in the mid-18th century, which was just the time when Louis XV ordered many of the great Louis XIV cabinets to be dismantled or sold.

### THE CABINET

This cabinet has long been traditionally attributed to Giovanni Battista Foggini (1652-1725), Director of the Grand Ducal Workshops during the reign of Duke Cosimo III (1670-1723); however, although the lavish use of hardstone fruit is particularly associated with his *oeuvre*, this attribution must be treated with caution. Indeed, its distinctive architectural form, with its boldly scrolling pediment, recalls a distinctive group of reliquaries and portable altars produced in Rome in the early 17th century, for instance examples in the Palazzo Pallavicini and the Victoria and Albert Museum, London (illustrated in A. González-Palacios, *Il Gusto dei Principi*, Milan, 1993, vol. II, pp. 364-5, figs. 709-710). The fact that both the upper register with the silvered shell and the central panel between the jasper columns show signs of modifications could indicate that these sections of this cabinet could originally have served a different function such as displaying a sculpture or altar.

It is also fascinating to compare a *pietra dura* cabinet with closely related pediment incorporating cornucopias which was probably acquired by Baron Alphonse's brother Salomon-James de Rothschild (and sold by his widow Baronne Salomon in 1923), more recently sold from the collection of Akram Ojeh; Christie's, Monaco, 11-12 December 1999, lot 13. At the time of the Ojeh sale it was described as Florentine, but the lavish use of hardstone inlay in distinctive geometric patterns could also point to a Roman origin, as does the distinctly auricular nature of the gilt-bronze masks and the volute scrolls of the ebony frame of each of these two cabinets. An unsigned drawing for a cabinet in the Rijksmuseum, Amsterdam also features a similar architectural framework, shell cresting and winged grotesque masks, showing that the Rothschild cabinet offered here clearly reflects the prevailing taste of baroque designers in Rome and Florence.





# 19

## A DUTCH SILVER-GILT GUILD CUP AND COVER

MAKER'S MARK A UNICORN  
UNIDENTIFIED, THE HAGUE, 1615

On spreading domed base with egg-and-dart border, the center chased with three cartouches featuring a dolphin interspersed with fruiting trophies on matted ground, the vase shaped stem applied with stylized lion masks and three scrolls with griffin terminal repeated on the lower bulbous section of the body, the cup fitted with a detachable sleeve chased with a wild boar and a stag hunting scenes, the slightly flaring upper part chased with scrolls and cartouches centered by a rosette and oval lobes, the cover chased with winged putti on fruiting garlands alternating with winged putti masks on matted ground, the finial shaped as Saint Christopher on vase shaped stem conforming to the body's stem, engraved inside the cover with eight coat-of-arms and names, marked on rim of cup with town marks, maker's mark of a unicorn and date-letter k and with later Dutch control mark, further stamped on foot-rim

21¼ in. (54 cm.) high  
64 oz. 6 dwt. (2,000 gr.)

£50,000-80,000                      £39,000-62,000  
€45,000-72,000

This spectacular cup and cover belonged to the silver collection of the Young guild of Saint Christopher in the Dutch town of Gorinchem (also spelled Gorkum) in the province of South Holland.

### GORINCHEM SCHUTTERIJEN

Militia guilds which appeared in the 14<sup>th</sup> century were voluntary civic guards composed of wealthy and influential citizens, members of the Reformed Church, appointed by the magistrates and who were armed with arquebuses to protect the city. Gorinchem had three militia guilds: the Saint Sebastian guild for the longbowmen, the old or Saint Joris (Georges) guild for the crossbowmen and the young or Saint Christopher guild for the arquebusiers. The Saint Sebastian guild was disbanded for misconduct leaving only the other two who are said to have owned ten cups: five for Saint

### PROVENANCE

The Gorinchem *Jonge Schutterij*.  
Acquired by Albert Denison, 1<sup>st</sup> Baron Londesborough (1805-1860) in 1850s.  
Probably Baron Alphonse de Rothschild (1827-1905)  
By descent to the present owners.

### LITERATURE

F. W. Fairholt, *An Illustrated Descriptive Catalogue of the Collection of Antique Silver Plate formed by Albert, Lord Londesborough now the Property of Lady Londesborough*, London, 1860, p. 21, plate XVII, 3, described as 'great standing cup, and cover, of silver, elaborately chased, once the property of the above-named fraternity. It is surmounted by the figure of St. Christopher; and the body of the cup decorated with representations of stag and boar-hunting.'  
E. Voet, *Merken van Haagsche Goud- en Zilvermeden*, The Hague, 1941, p. 157-8, no. 7.  
J.W. Frederiks, *Dutch silver*, vol. II, The Hague, 1958, p. 159.  
*Dawn of the Golden Age, Northern Netherlandish Art, 1586-1620*, eds. G. Luijten and A. van Suchtelen, Rijksmuseum Amsterdam, 11 December 1993 - 6 March 1994, p. 431-432, no. 89.  
M. W. Westgarth, *A Biographical Dictionary of Nineteenth Century Antique and Curiosity Dealers*. Regional Furniture, XXIII. Regional Furniture Society, Glasgow, 2009.

The cover engraved with inscription: 's.Aert van h. der clerde Steyn wort Stafel Conicx / Anno 1638 / s. Johan van Wevelick houen / wort Stafel / coninck.x anno 1648 / s. Aert van hoey wiert / coninck.x anno stafel 1653 / s.Aert van her Waerde / wort Stafel Coninck.x anno stafel 1654' together with eight coat-of-arms.

Joris, four for Saint Christopher and one larger one to represent the three guilds. Each cup all virtually of the same design was surmounted by its holy patron and would be displayed in the guildhall and used at feasts and important events.

Whilst the silver plate of many of these shooting guilds across the Netherlands has not survived with the exception of Amsterdam, the group of Gorinchem guild cups remained intact until the 19<sup>th</sup> century when the whole of the silverwork and plate was sold by the guild for three thousands guilders to an antique dealer from the Hague. It was then shipped to England where it was acquired for seventeen thousand guilders by Lord Londesborough and described in Frederick William Fairholt, *An illustrated descriptive catalogue, of the collection of antique silver plate, formed by Albert, Lord Londesborough; now the property of Lady Londesborough* published in 1860.







### ONE OF SIX CUPS

Six cups from the Gorinchem militia guilds including the present lot have been identified to this day from this group of ten: two for the Young or Saint Christopher guild and four for the Old or Saint George guild.

The other one for the Young or Saint Christopher guild was also made in the Hague but dated 1676 and is smaller and plainer and was previously on loan in the Museum Prinsenhof in Delft.

The Rijksmuseum, Amsterdam holds in its collection two cups from the Old or Saint George guild dated 1603 and 1604 attributed to the Delft goldsmith Nicolas Adriaensz de Grebber. This guild also owned a smaller pair (35 cm.) now in the Gilbert Collection in the Victoria and Albert Museum, London made in 1592 by the Gorinchem goldsmith Melchior van Neurenborch. This last pair appears to be the earliest pair of the group and the only one made in Gorinchem by this city's most skilful master who died in 1602 leaving no choice for the guild to commission the later cups from Delft and The Hague goldsmiths. Sadly the Gorinchem guard's archives for the years after 1598 are lost, making it impossible to trace the purchases of the guild except for the surviving cups.

The cup is in the style popular for these type of objects across Holland since the first half of the 16<sup>th</sup> century and often depicted in portraits of guilds such as Bartholomeus van der Helst's of the Saint Sebastian archery militia of Amsterdam dated 1653 now in the Louvre Museum in Paris (inv. 1332; MR 744). The outline, shape and overall decoration is also very similar to the two in the Rijksmuseum dated 1603 and 1604 although these are resting on three rampant lions and are very slightly smaller in height at 40.3 cm. However the decoration of the central part is here exceptional and very much in the tradition of Flemish and German pieces. The chased rotating scene depicts a wild boar and stag hunting scenes inspired by Etienne Delaune after Baptiste Pellerin's series of five hunting scenes dated before 1554 (see J. Rohou, *Graver la Renaissance, Etienne Delaune et les arts decoratifs*, Paris, p. 116, n. 31). The inside of the cover is similarly engraved to those in the Rijksmuseum with eight coats-of-arms and names of the 'coninckstabels' with the dates commemorating the winners of the annual shooting competition known as 'coninck' or champion: in 1648 Johan van Woelick (?) was the 'schutterskoning' and Aert van Hoey was champion in 1638, 1653 and 1654 and is recorded in the archives as being born in 1610 in Gorinchem where he died in 1665.

### LORD LONDESBOROUGH AND ROTHSCHILD

This cup is part of a group of ten cups and three collars according to Fairholt (*op. cit.* p. 20) acquired by Lord Londesborough.

Albert Denison, 1<sup>st</sup> Baron Londesborough (1805-1860) was the third son of Henry Conyngham,

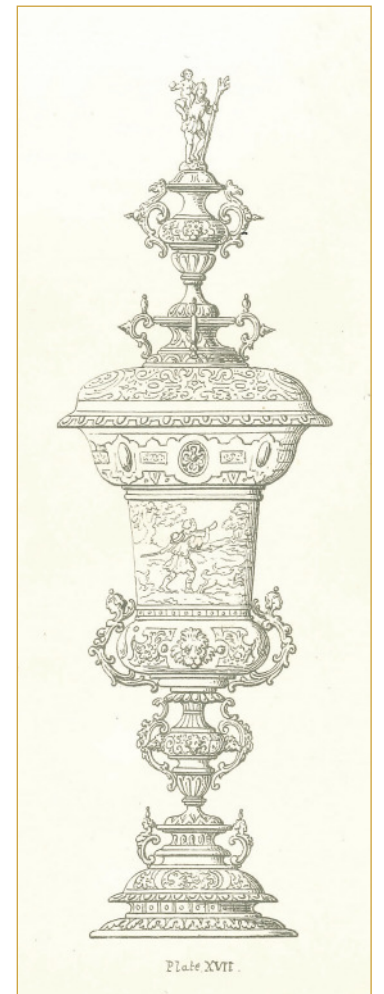
1<sup>st</sup> Marquess Conyngham and Elizabeth Denison. Educated at Eton, he joined the Royal Horse Guards in 1821 before joining the diplomatic service as an Attaché successively in Berlin, Vienna and Florence. In 1835 he was elected as Member of Parliament. In 1849 he was bequeathed an immense fortune by his maternal uncle, William Joseph Denison, who required that he change his surname to Denison. This newly acquired wealth allowed him to invest in various properties including the estate of Grimston Park in North Yorkshire. An enthusiastic antiquary he was a fellow of the Royal Society and was president for two consecutive years of the British Archaeological Association upon its formation in 1843 and from 1855 first President of the London and Middlesex Archeological Society. With the house of Grimston he inherited a collection of armour and curiosities which he proceeded to enlarge acquiring many historical objects from London antique dealers such as David Falcke.

His collection was inherited by his second wife, Ursula Bridgeman, and a large part was sold at Christie's over the course of four sessions: 'Silver and silver-gilt plate, antiquities, old Sevres porcelain, bronzes, decorative furniture, marbles statues and busts and fine modern pictures' sold on 8 May 1884 and 'Modern pictures and sculpture' on 10 May 1884 after her death in 1883; while his son the Earl of Londesborough sold 'Pictures' on 7 July 1888 and 'Armours, Arms, carvings in ivory, Celtic and Saxon antiquities' on 4 to 9 July 1888.

These sales were attended by some of the leading dealers including Frédéric Spitzer (1815-1890) who was active at the sale of Armours and Arms, in July 1888, purchasing, 'a pair of page's steel gauntlets' (£99.15s); a shield of circular form' (£46.10s), and 'a Mentonniere, engraved with figures and ornaments' (£651).

Although it cannot be proven that Spitzer acquired this cup for Baron Alphonse de Rothschild, it is interesting to remember that Spitzer often supplied him and his family and to note that the two Saint George guild cups in the Rijksmuseum were once part of Gustave de Rothschild's collection.

Christie's would like to thank Dr Pieter Biesboer for his help with this lot.



Above  
F. W. Fairholt, *An Illustrated Descriptive Catalogue of the Collection of Antique Silver Plate formed by Albert, Lord Londesborough now the Property of Lady Londesborough*, London, 1860, p. 21, plate XVII, 3.

Below  
*Hunting scene*, Étienne Delaune, before 1554.  
© Rijksmuseum







~ 20

**A DUTCH SILVER-GILT MOUNTED NAUTILUS CUP**

MARK OF CORNELIS JANSZ VAN DER BURCH, DELFT, 1607

On domed circular spreading foot with egg-and-dart border and chased with sea monsters on wavy ground, the vase-form stem applied with griffin scrolls interspersed with flowers, the straps cast with demi-eagles on and the front with a caryatid, the spout-like rim engraved with the profile of a soldier flanked by scrolling foliage and flowers, the nautilus scroll applied with an open mouthed grotesque mask topped by a female Nike standing on a winged orb marked on underside of rim

13¼ in. (33.7 cm.) high  
23 oz. 13 dwt. (735 gr.) gross weight

\$100,000-150,000      £78,000-120,000  
€90,000-130,000

**PROVENANCE**

The Collection of the Rothschild family.  
By descent to the present owners.

**COMPARATIVE LITERATURE**

C. Frégnac and W. Andrews, *The Great Houses of Paris*, London, 1979, p. 79, illustrated *in situ*, p. 80.  
Dr. P. Biesboer, *Delfts Zilver*, Zwolle, 2020.  
H. Mette, *Der Nautiluspokal*, Munich, 1995.  
J. F. Hayward, *Virtuoso Goldsmiths and the Triumph of Mannerism 1540-1620*, London, 1976.b.  
Marsely Kehoe, "The Nautilus Cup Between Foreign and Domestic in the Dutch Golden Age," *Dutch Crossing: Journal of Low Countries Studies*, 2011, p. 275-285.







Left  
The Paston nautilus cup, Delft, 1592.  
© Stedelijk Museum het Prinsenhof, Delft

Right  
Still-life with Nautilus cup, Willem van Aelst (1625- after 1683).  
© Alamy

#### DUTCH MOUNTED NAUTILUS CUPS

Silver-mounted nautilus shells were popular in Europe from at least the thirteenth century, although there is evidence that nautilus shells arrived in Europe as early as the 9<sup>th</sup> century, as shown by church treasury records (H. Mette, *Der Nautiluspokal*, Munich, 1995, p. 33). The nautilus shells were brought over through the Asian and Middle-Eastern trade networks, arriving in Europe in larger volumes once European traders reached the Spice Islands. The establishment of the Dutch East India Company, or VOC, in 1602, and its subsequent monopoly on the Spice Islands trade, gave them by default a monopoly over the import of nautilus shells. From then on, the shells were almost exclusively imported through Amsterdam and sold on through Dutch traders. However, the first known Dutch silver-mounted nautilus cups in Delft seem to date from the 1590s (when hallmarks started to be recorded in Delft), although one appears to date to circa 1577, with a maker's mark featuring a buckle, in the Thyssen-Bornemisza collection (*Treasures from the Thyssen-Bornemisza family Collection*, Exhibition Museo Nacional, Madrid, 12 April 2021-23 January 2022, inv. DECO767).

Hanns-Ulrich Mette's catalogue of 313 nautilus shells, illustrates that Dutch shells were nearly all mounted in the form of a goblet with a flaring engraved rim facing upwards. Many are also characterized by a monster's head, with its open jaws fashioned around the inner curl of the nautilus shell, vertical straps cast with grotesques and, on either side, a rosette and bolt to fasten the mounts together, such as on the present lot. Unlike

German nautilus cups, the shell is celebrated, with the mounts serving as a frame to present the exotic material rather than the shell being an accessory to the silver work.

#### THE ESTABLISHMENT OF DELFT AS AN IMPORTANT GOLDSMITHING CENTER: 1590-1607

Delft was a relatively small goldsmithing center compared to nearby The Hague or Rotterdam with, on average, 25 active masters at any given time. From 1536 the *Memoriaelboeck I* of the guild registered 316 masters, while the Hague counted during the same period between 800 and 850.

Following the Dutch Revolt (1568-1648), many Antwerp goldsmiths took refuge in Delft, bringing with them not only their skills but also new styles, invigorating the Delft goldsmiths' trade. At the same time William the Silent, Prince of Orange fled The Hague, now unsafe during the Eighty Years War with Spain, and held court in the Prinsenhof in Delft from 1578 to 1582. The accompanying courtiers and administrators from the Court of Holland created a new clientele for the Delft goldsmiths. This period of great economic prosperity was also boosted by the Delft Chamber of the Dutch East India Company, as well as the beer brewery and cloth industries, even if the competition from the larger centers such as Rotterdam and The Hague was still fierce.

Nonetheless, the Delft goldsmiths developed their own style, embracing the influence of Antwerp and acquired a reputation for high quality objects which eventually

attracted an international clientele. This demand for Delft silver led to the establishment of important families of goldsmiths who continued working for generations, such as the Heij, Vosmaer, Mes, Brugman, De Grebber, De Man, Brandt, Van Renssen, Van Dijk, Van den Ende and the Van der Burch families, of which Cornelis Jansz Van der Burch was the founding member.

#### SIX RECORDED DELFT NAUTILUS CUPS

This important period in Delft silver, from the end of the 16<sup>th</sup> century to the beginning of the 17<sup>th</sup> century, saw the creation of a number of spectacular nautilus cups with the previously discussed monster mask motif. In addition to the present lot, five other examples are still known:

- One with date-letter R for 1585 by Jan Jorisz Van der Burch.
- One dated circa 1590 with illegible maker's mark, possibly by Jasper Mes, now in Oudenaarde Town Hall, Oudenaarde, Belgium, previously in the collection De Boever-Alligorides.
- One dated 1592 attributed to Nicolaes de Grebber in the collection of the Museum Het Prinsenhof, Delft, which is arguably the most well known example as it is featured in a famous still life known as *The Paston Treasure*, in the collection of the Castle Museum, Norwich (acc. no. NWHCM : 1947.170).
- One dated 1595 attributed to Jasper Mes in the Schroder Collection, London.
- One dated 1600 also by Cornelis Jansz Van der Burch.

Christie's would like to thank Dr Pieter Biesboer for his help with this lot.





**GERRIT DOU  
(LEIDEN 1613-1675)**

*A young woman holding a hare  
with a boy at a window*

signed 'GDOV' ('GD' linked, center right, on the lantern)  
oil on panel  
20 7/8 × 14 1/2 in. (53.2 × 37.8 cm.)

\$3,000,000-5,000,000    £2,400,000-3,900,000  
€2,700,000-4,500,000

**PROVENANCE**

Paulus, Heer van Santvoort Loot (1673-1753), Amsterdam, and by bequest to his widow, Margareta Verhamme (1722-1753), Amsterdam; (†) her sale, Amsterdam, 16 March 1757, lot 2, where acquired for 2,500 florins by, Jan Bisschop (d. 1771), Rotterdam, from whom acquired by, John Hope (1737-1784) and his uncle, Adrian Hope (1709-1781), Amsterdam, and by descent to the former's eldest son, Thomas Hope (1769-1831), Amsterdam and London, under the tutelage of his mother, Philippa Barbara van der Haven (?-1790), until 1790, and then of his father's cousin, Henry Hope (1735-1811), until full ownership in 1794, and by descent to his eldest son, Henry Thomas Hope (1808-1862), London, and by bequest to his widow, Anne Adèle Hope, née Bichat (1814-1884), and by descent to her grandson, Lord Henry Francis Hope Pelham-Clinton-Hope (1866-1941), 8<sup>th</sup> Duke of Newcastle-under-Lyne, London and Clumber Park, Nottinghamshire, from whom acquired in 1898 by the following,

with Asher Wertheimer and P. & D. Colnaghi, London. Baron Alphonse de Rothschild (1827-1905), in the *Salon rouge*, hôtel Saint-Florentin, Paris. Baron Édouard de Rothschild (1868-1949), Paris. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 84). Acquired by Hermann Göring (1893-1946) from the above on 5 November 1940 (no. RM 966). Recovered by the Monuments Fine Arts and Archives section from Berchtesgaden (no. 704) and transferred to the Munich Central Collecting Point, 29 July 1945 (MCCP no. 5752). Returned to France on 20 September 1946 and restituted to the Rothschild family. By descent to the present owners.

**EXHIBITED**

London, Pall Mall, *British Institution. Pictures now exhibiting*, 1815, no. 73.  
London, Pall Mall, *British Institution for Promoting the Fine Arts in the United Kingdom*, 1854, no. 65.  
Manchester, Museum of Ornamental Art, *Art Treasures of the United Kingdom*, 1857, no. 1045.  
London, Pall Mall, *British Institution for Promoting the Fine Arts in the United Kingdom*, 1866, no. 11.  
London, South Kensington Museum, *Catalogue of Pictures of the Dutch and Flemish Schools, the Property of Mrs. Henry Thomas Hope, on loan to the South Kensington Museum*, 1869, no. 52.  
London, Royal Academy, *Exhibition of Works by the Old Masters, and by Deceased Masters of the British School. Including a collection of drawings by John Flaxman*, R. A., 1881, no. 97.  
London, South Kensington Museum, *A Catalogue of Pictures of the Dutch and Flemish Schools lent to the South Kensington Museum by Lord Francis Pelham Clinton-Hope*, 1891, no. 15.

**LITERATURE**

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, I, London, 1829, pp. 5-6, no. 7, where valued at 500 gns.  
G.F. Waagen, *Works of Art and Artists in England*, II, London, 1838, p. 331.  
G.F. Waagen, *Treasures of Art in Great Britain: Being an Account of the Chief Collections of Paintings, Drawings, Sculptures, Illuminated Mss., &c. &c.*, II, London, 1854, pp. 116-117.  
W. Martin, *Het leven en de werken van Gerrit Dou beschouwd in verband met het schildersleven van zijn tijd*, Leiden, 1901, p. 223, no. 259.  
The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Salon rouge*, 'Un tableau de Gérard Dou - 30.000 francs').  
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth century*, I, London, 1907, p. 413, no. 196.  
E. Wiersum, *Het schilderijen-kabinet van Jan Bisschop te Rotterdam*, 1910, 28<sup>th</sup> year, 3, p. 174.  
W. Martin, *Gérard Dou. Sa Vie et son Oeuvre. Étude sur la peinture hollandaise et les marchands du dix-septième siècle*, L. Dimier, trans., Paris, 1911, p. 206, no. 265.  
A. Graves, *Summary of and Index to Waagen*, London, 1912, p. 57.  
C. Frégnac, *Belles demeures de Paris. 16<sup>e</sup>-19<sup>e</sup> siècle*, Paris, 1977, illustrated *in situ* p. 74 and p. 259, illustrated in black and white *in situ* p. 254.  
C. Frégnac, W. Andrews, *The Great Houses of Paris*, London, 1979, illustrated *in situ* p. 74 and p. 259, illustrated in black and white *in situ* p. 254.  
J.W. Niemeijer, 'De kunstverzameling van John Hope (1737-1784)', *Nederlands Kunsthistorisch Jaarboek*, 1981, XXXII, pp. 166 and 178.  
R. Baer, *The Paintings of Gerrit Dou (1613-1675)*, Ph.D. dissertation, 1990, under Appendix A, as 'perhaps Stichting Nederlands Kunstbezit'.  
N.H. Yeide, *Beyond the Dreams of Avarice. The Hermann Goering Collection*, Dallas, 2009, pp. 143 and 357, no. A976, illustrated.  
Les Archives diplomatiques, J.-M. Dreyfus, *Le Catalogue Goering*, Paris, 2015, pp. 436-437, no. RM966/F1229, illustrated.



Left

Gerrit Dou, *The Doctor*,  
Kunsthistorisches Museum, Vienna.  
© Kunsthistorisches Museum, Vienna

Right

Gerrit Dou, *Maid and Boy Enframed*.  
© Staatliche Kunsthalle Karlsruhe







Left  
Gerrit Dou, *The Poulterer's Shop*,  
The National Gallery, London.  
© Waddesdon Image library

Right  
Gerrit Dou, *Maid and Boy Enframed*.  
© The National Gallery, London



This painting both exemplifies the hallmarks of Dou's compositional innovations and illustrates the remarkable technique that made him among the most successful Dutch artists of the seventeenth century. A young woman, holding in her left hand a hare by its hind legs, stands behind a window ledge on which is displayed a profusion of objects. Her right hand rests on the handle of a wicker basket full of apples. A boy stands slightly behind her, his left hand on her shoulder while his right is placed on the rim of the basket. She looks up and to the right, as though in the process of hanging the hare on the hook holding the birdcage. The boy smiles, eyeing the hare. The broad flat arched opening enframing the scene is inscribed in a rectangular stone surround, with a keystone at top center and a bas-relief below the ledge. Among the objects on the ledge are a large, dented brass milk jug; a splayed bunch of carrots; an oversize head of purple cabbage; a dead cock on top of a frayed piece of striped cloth; and a large delicata squash. Below the birdcage is an unlit red lantern, which bears the artist's signature. An elaborate tapestry curtain hangs from inside the arch and is pulled across and hooked at left. The form of a hearth can be made out at right behind the figures, situating the scene in a domestic interior. The illumination comes from the left, outside the picture frame, causing shadows to be cast by the birdcage and squash and leaving the boy's face only partially lit.

Although Dou trained with Rembrandt as a young man, he soon deviated from his master's style and subject matter, largely specializing in images of people engaged in quotidian tasks painted in a meticulous and fine manner. Here, Dou recombines motifs and reuses elements from his other works, such as the François Duquesnoy bas-relief, today in the Galleria Doria Pamphili, Rome, of children playing with a goat that first appears in the artist's *Doctor* in the Kunsthistorisches Museum, Vienna (fig. 1) and *Violin Player* in the Liechtenstein Princely Collections, both dated 1653. Many of the objects and foodstuffs are also featured in the *Maid and Boy Enframed* in Karlsruhe, dated 1652 (fig. 2), and in the *Kitchen Maid* of about the same date in the Louvre. The tapestry

curtain, dead cock and broad arch appear in Dou's *Woman with Fruit* at Waddesdon Manor, dated 1657 (fig. 3). Based on these comparisons, a date of about 1653-57 can be proposed for the present painting.

Dou subsequently combined the motifs of a woman holding a hare, fowl displayed on a ledge under which the (compressed) Duquesnoy relief appears and the wide flat arch with keystone for *The Poulterer's Shop* in the National Gallery, London, dating to the mid- to late 1660s (fig. 4). While the present panel is relatively large for a Dou genre scene, the London painting is even larger. In the latter, the accoutrements have been pared down, the depth of the interior has been described and a narrative can be posited: a maid with her metal shopping bucket—already containing poultry—is in the process of buying the hare held by the older woman. The present picture, by contrast, shows the artist strutting his stuff, painting a great variety of materials and textures, poultry and vegetables, tapestry and sculpture in a composition marked by its copiousness and virtuosity. This approach signals Dou's self-confidence and is a hallmark of his full maturity.

Already in 1641 Dou was glorified by the chronicler Jan Jansz. Orlers in the second edition of his book on the history and illustrious 'sons' of the city of Leiden. In it, Dou was described as 'an excellent master, especially as regards small, subtle and curious things,' and that 'everyone seeing these [paintings] must be amazed at their highly finished neatness and curiousness' (J. Orlers, *Beschryvinge van de Stad Leyden*, Leiden, 1641, p. 380). In his address to his fellow artists in Leiden in that same year (and published the next), Philips Angel referred to Dou as the artist 'for whom no praise is sufficient' (P. Angel, *Lof der schilderkunst*, Leiden, 1642, p. 56). Angel discussed the traditional *paragone* debate, in which, according to him, painting is superior to sculpture because of its ability to create illusion and imitate all visual phenomena. Further, he listed the characteristics of a successful painting, one that would please the eye of the art lover: it was to include a wealth of objects, a careful and unified treatment of light and dark, the meticulous rendering of texture and light reflections (convincingly reproducing the luster and sheen of various materials) and

a natural palette. All of this was to be put in the service of making the picture seem true-to-life or 'real.' For Angel, Dou was the painter who was best able to successfully capture all of these effects. (For a discussion of the consonance between Dou's art and Angel's treatise, see E.J. Sluiter, 'In Praise of the Art of Painting: On Paintings by Gerrit Dou and a Treatise by Philips Angel of 1642,' in *Seductress of Sight: Studies in Dutch Art of the Golden Age*, Zwolle, 2000, pp. 199-263.)

These acknowledgements of his standing and artistic gifts indicate his success and fame at an early age. Already in 1635, the Swedish ambassador to the Dutch Republic, Pieter Spiering, had been granted the right of first refusal of Dou's work and paid the artist an annual stipend of 500 guilders for the privilege. Many of the paintings he acquired were sent to Queen Christina. Two paintings by the artist were part of the Dutch Gift, presented to King Charles II upon his restoration to the English throne in 1660. The Archduke Leopold Wilhelm of Austria and Cosimo III de' Medici were also admirers, further indicating Dou's international fame. And the local collector, Johan de Bye, owned twenty-seven paintings by the artist, which he exhibited in Leiden in 1665 in what may have been the first one-man show in history.

Angel lauded Dou as knowing how to combine neatness (that is, a careful and detailed manner of painting) with a 'curious looseness' of brushwork. Indeed, Dou's manner of painting is flowing and lively, if only on a very small scale (he was reputed to use a brush of a single hair) and visible most effectively under magnification. The smooth surfaces of Dou's paintings help to emphasize their illusionistic qualities. However, the relatively small size of the panel underscores the fact that what we are seeing is only a simulacrum of reality.

The present painting appeals to us precisely (at least in part) because it satisfies all of Angel's requirements. It nods to the supremacy of painting by including a sculptural relief. Abundance, variety and decorative richness abound. Dou gives us two different types of wicker: the close work of the apple basket and the looser construction of the birdcage; he contrasts the tattered fabric and frayed edges of the cloth on the window sill





Above  
Gerrit Dou, *The Trumpeter*, Louvre, Paris.  
© RMN-Grand Palais (musée du Louvre) /  
Hervé Lewandowski

with the finely detailed and decorative tapestry curtain; he captures the reflections on the milk jug that testify both to its material and its condition; he delineates the individual hairs of the hare's fur as distinct from the feathers displayed on the cock's belly and neck; he achieves convincing illusionism by depicting items on the window sill—cloth, cock's head, carrots—that seem to extend into the viewer's space. The technical virtuosity required to attain these effects is evident in the brushwork that at once captures the loose thread on the tapestry's fringe and the tight weave of its design; the chips in the masonry and the way the stone has been worked; the broad strokes that conjure the reflective quality of the lantern's glass and the careful description of the hinges, rivets and pierced holes that define the lantern's construction.

The viewer is required to approach and closely scrutinize the painting in order to appreciate Dou's brushwork. To encourage the art lover's interest, Dou employed theatrical strategies: curtain pulled aside, strong lighting, proscenium arch and studied staging of the figures. But what is being presented? What is the subject? Dou avoids a specific narrative. As we've seen, the painting combines motifs familiar from his other works. Sometimes these elements are deployed in the context of a shop; at other times, as here, the setting is more domestic. The girl has apparently returned from her marketing. According to Marieke de Winkel, she is dressed as a maid, wearing a jacket with green oversleeves over a simple tartlet. Her dangling, crescent-shaped earrings are already a bit out of date. The boy wears the small collar of the 1650s, affirming the proposed date of the painting. A boy as onlooker also appears in other paintings by Dou, sometimes

in transactional scenes and sometimes in domestic spaces. Although his gesture appears familiar as he leans forward, seemingly engaged in observing the girl's actions, the relationship between the two figures is undefined. This ambiguity may have contributed to the allure of the painting.

Unlike other of Dou's images of servants, the girl displays no décolleté, nor does she overtly solicit the viewer, making it difficult to attribute a symbolic or allegorical meaning to the scene. The real subject of the painting is Dou's technical virtuosity. It was his painstaking, labor-intensive manner that made his works so expensive. According to the painter and artists' biographer, Joachim von Sandrart, a small painting by Dou commanded 600, 800, 1,000 or more guilders (J. von Sandrart, *Joachim von Sandrarts Academie der Bau-, Bild- und Mahlerey-Künste von 1675: Leben der berühmten Maler, Bildhauer und Baumeister*, A.R. Peltzer, ed., Nuremberg, 1675-79; reprinted Munich, 1925, p. 195). Here, the artist has foregrounded a multitude of objects (perhaps more than in any of his other paintings)—not to enhance the 'meaning' of the work, but to allow him to display his skill in rendering a great variety of textures and materials in his inimitable *fijnschilder* style. The use of the arched window surround as a staging device was another hallmark of the famed artist's paintings. The coalescing of all these defining characteristics makes this one of Dou's most self-aware artistic statements.

The appreciation of Dou, among the most highly valued of seventeenth-century Dutch painters, continued throughout the eighteenth and into the nineteenth centuries. When the present painting figured in the

Verhamme sale of 1757, it commanded 2500 florins, the second highest price of the auction. (The most expensive was Adriaen van der Werff's *Two Holy Families*, now at Schloss Sanssouci in Potsdam, which made 4050 florins and was acquired by Frederick the Great.) The other two paintings by Dou in the sale, long regarded as masterpieces by the artist (*Woman with Fruit* at Waddesdon Manor (see above) and *The Trumpeter* at the Louvre (fig. 5[HJ5] )), brought 2225 and 1925 florins respectively. No other work in the sale fetched more than 260 florins. When the present painting was exhibited in London in 1815, the catalogue's compiler remarked, 'Those who think that genius and fancy will supply the place of care and attention, mistake the course they have to pursue' (*Catalogue Raisonné of the Pictures now Exhibiting in Paul Mall*, London, 1815, pp. 43 and 71, no. 73). By this point, the painstaking craftsmanship of Dou's approach was being supplanted in some quarters by the idea of inspired genius, which Rembrandt would embody.

The importance of the present painting was again recognized in 1829, when John Smith, the London art dealer and compiler of the nine-volume *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters* (in which the frontispiece of Part One is a lithograph after a self-portrait by Dou), described the work and opined, 'This admirable picture is of the choicest quality and perfection' (*loc. cit.*). When Gustav Waagen, the Director of the Royal Picture Gallery in Berlin, traversed England looking at works of art in 1831, he encountered the present painting in Richmond and again described it, ending, 'This picture is not only of the first class for the delicate execution

of all the objects...but the subject is more feeling and dramatic than usual' (*loc. cit.*). (Smith interpreted the boy as appearing to bargain for some fruit (which was repeated by Hofstede de Groot in 1907), whereas Waagen saw the boy as eagerly desiring the hare.)

The picture has changed hands only infrequently during the approximately 370 years since it was painted, and its owners have been avid and discerning collectors. In the mid-eighteenth century, the painting was acquired at auction by Jan Bisschop of Rotterdam, who, in 1771, owned a total of 232 paintings, in addition to books, drawings, prints and notable porcelain. At Bisschop's death, the paintings collection went in its entirety to John and Adrian Hope of Amsterdam. The Dou stayed in that family through two sales that more than halved the number of paintings remaining from Bisschop's collection. It descended in the English branch of the Hope family until 1898: it was here that Smith and Waagen saw the picture and it was from here that it was loaned to several exhibitions in London in the second half of the nineteenth century. The painting was acquired by the highly esteemed collector Alphonse James de Rothschild by 1901 and has remained in the Rothschild family's possession until the present day, except for its theft by the Nazis in 1940 and subsequent restitution to the family in 1946. Virtually out of sight for over a century, the re-appearance of one of Dou's most accomplished genre paintings is an occasion to be celebrated.

We are grateful to Dr. Ronni Baer, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, Princeton University Art Museum, for compiling this entry.





■ 22

TWO BRONZE AND MARBLE BUSTS OF EMPERORS MARCUS AURELIUS AND LUCIUS VERUS

ITALIAN, THE HEADS MID-16TH CENTURY, THE ASSOCIATED SHOULDERS 16TH CENTURY

The pupils in the eyes of Marcus Aurelius are pierced; each on a later oval marble socle

Marcus Aurelius: 27 in. (69 cm.) high; 33½ in. (85 cm.) high, overall

Lucius Verus: 24 in. (61 cm.) high; 30 in. (76 cm.) high, overall (2)

\$250,000-400,000

£200,000-310,000  
€230,000-360,000

Lucius Verus (130-169), along with his adopted brother Marcus Aurelius (121-180), had the distinctions to be the first two co-emperors of the Roman Empire. Lucius Verus was already the adoptive grandson of the Emperor Hadrian when he was adopted by the Emperor Antoninus Pius. And, after Antoninus Pius' death in 161, both Marcus Aurelius and Lucius Verus, as his adoptive sons, were confirmed by the senate to rule the Roman Empire. After many campaigns abroad, Lucius Verus eventually returned to Rome to a life of both pleasure and continued duty until his death in 169. Marcus Aurelius, in addition to his many military victories, was also known as the last emperor of the period of *Pax Romana*.

PROVENANCE

The Collection of the Rothschild family. By descent to the present owners.

COMPARATIVE LITERATURE

H. Wehrauch, ed., *Bayerisches Nationalmuseum München: Die Bildwerke in Bronze und in anderen Metallen*, vol. XIII, Munich, 1956, p. 77S, no. 102.

K. Fittschen, 'Sul ruolo del ritratto antico nell'arte italiana,' *Memoria dell'antico nell'arte italiana*, vol. II, Turin, 1985, p. 405, no. 72.

I. Favaretto, 'La fortuna del ritratto antico nelle collezioni venete di antichità: originali, copie e invenzione,' *Bolletino d'Arte* LXXVIII, no. 79, May-June 1993, pp. 68-72.

A. Luchs, *Tullio Lombardo and Ideal Portrait Sculpture in Renaissance Venice, 1490-1530*, Cambridge, 1995, pp. 108-109, fig. 193.

A. Boström, 'Ludovico Lombardo and the Taste for the *all'Antica* Bust in Mid-Sixteenth-Century Florence and Rome,' *Large Bronzes in the Renaissance*, CASVA, Symposium Papers XLI, National Gallery of Art, Washington, 2003, pp. 155-179.

V. Avery, 'The Production, Display and Reception of Bronze Heads and Busts in Renaissance Venice and Padua: Surrogate Antiques,' *Kopf / Bild: Die Büste in Mittelalter und Früher Neuzeit*, Berlin and Munich, 2007, pp. 75-112.

E. Lamouche, *Renaissance Masterpieces of the Michael Hall Collection*, exh. cat. Paris, 2013.

The present busts, depict both Lucius Verus and Marcus Aurelius as young men, either just before they became emperors, or perhaps just after. In particular, Lucius Verus, looks younger than he might have at the age of thirty one, when he became emperor, as his placid and un-lined face suggests that the weight of empire has not yet settled on this youth. As Lamouche (*Renaissance Masterpieces of the Michael Hall Collection*, exh. cat., Paris, 2013) notes, 'the juvenile face is carefully finished and polished to show the softness of the skin'. The beard and hair, with deep and wildly curling asymmetry, are visually gorgeous and act as striking counterpoints. The bust of Marcus Aurelius depicts a more mature man, perhaps one who already feels the responsibilities and burdens of an empire, as his slightly furrowed brow suggests.







Above  
 Attributed to Ludovico Lombardo,  
*Bust of emperor Lucius Verus*,  
 Christie's New York, 2018.

**LUDOVICO LOMBARDO:  
 A BRIDGE BETWEEN ANTIQUITY  
 AND THE RENAISSANCE**

The magnificent bust of the young Lucius Verus is closely related to several other nearly identical bronze heads from the studio of Ludovico Lombardo who was working for some of the most celebrated collectors of ancient and contemporary sculpture in Renaissance Florence and Rome. Ludovico Lombardo, the son of the Venetian sculptor Antonio Lombardo, was from a family of sculptors who worked both in bronze and marble (Boström, *op. cit.*, p. 162). Born in Ferrara, Ludovico is first recorded in 1546 as a caster in bronze and continued to work, often with his brothers, dividing his time between Rome and Recanti until his death (*Ibid.*). The fascination with, and re-appraisal of, antique sculpture was widespread in Italy at this moment. And, as Boström writes, Italian nobleman assembling sculpture collections and decorating their palazzi, considered the classicizing copies of antique originals to be acceptable substitutes. Boström identifies three bronze busts of *Hadrian*, *Brutus*

and *Scipio* commissioned by Lorenzo Ridolfi, a Florentine, from a 'maestro Ludovico' (*Ibid.*, pp. 159-160). As Boström further elaborates, not only was Ludovico supplying original works of art, but he was also restoring antique sculpture and acting as a sculpture dealer or agent.

Boström has greatly expanded not just our understanding of, but indeed Ludovico's actual *oeuvre* and identifies and discusses many of the most important of Ludovico's bronze busts. Among them are three *Busts of Hadrian* (National Gallery of Art, Washington, Museo Archeologico, Venice and Bayerisches Museum, Munich), three *Busts of Brutus* (Lichtenstein Collections, Vaduz, the Louvre and one in a private [formerly Pourtalès], collection) and additional heads without torsos now in the Bargello and busts in the Jacquemart-André Museum, Paris, and the National Museum, Stockholm. (*Ibid.*, pp. 155-179).

Most of Ludovico's busts are heads and torsos cast entirely in bronze. However, a bust of *Hadrian*, also attributed to Ludovico and now in the Prado Museum, is composed of a bronze head on a rather simply-carved marble torso (Prado E000354). It is a combination of bronze and marble similar to the present *Lucius Verus*. And in the Museo Nazionale Romano there is an antique basalt head of Scipio set into a gilded bronze torso attributed to Ludovico, known as the *Rospigliosi Scipio* (*Ibid.*, pp. 167-168).

Of all the bronze busts attributed to Ludovico, two are of particular relevance to the present *Lucius Verus*. The first is a bronze bust in the collections of the Bayerisches Nationalmuseum and the second is a bronze and marble bust from the collection of Michael Hall and sold by Christie's, New York, 20 April 2018, lot 26 (\$324,500, including premium). The Munich and Michael Hall versions appear to be identical to the present *Lucius Verus*, except that the Munich version is set onto bronze shoulders with a *paludamentum* and the Michael Hall version has the additions of the silver-inlaid eyes and also has a full marble torso like the Rothschild version.

Identified as both *Young Hadrian* and *Lucius Verus*, the Munich bust has been traditionally attributed to Tullio Lombardo (Weihrauch, *op. cit.*). However, more recent scholarship by Fittschen (*op. cit.*), Favaretto (*op. cit.*) and Luchs (*op. cit.*) – all discussed and summarized by Avery (*op. cit.*, pp. 87-89) – indicate an attribution to Ludovico. Avery also mentions that there are other versions of this head, including one, cited by Lamouche, in the Metropolitan Museum of Art, New York (2004.83.4). And, finally, as noted by Avery, in 1993 Favaretto published a fragmentary gesso head now in the Museo Liviano, Padua, that appears to have been cast from the original clay model used to make this model of *Lucius Verus* – perhaps the very beginning of this story in the 16<sup>th</sup> century (*Ibid.* and Favaretto, *op. cit.*).







■ 23

### AN ITALIAN ROCK CRYSTAL AND EMBOSSED GILT-COPPER MIRROR

PROBABLY VENICE, LATE 17TH CENTURY

Of octagonal form, decorated overall with swags and large pendants forming elaborate flowerheads hung with further faceted drops, the outer border with eight large and seventeen small plates separated by a pierced foliate border, surrounding eight rectangular plates around an octagonal-shaped central mirror plate, the back lined with green fabric, replacements and restorations, the rock crystal elements largely 19<sup>th</sup> century

56 in. (142 cm.) high, 55 in. (140 cm.) wide

\$150,000-250,000

£120,000-190,000  
€140,000-220,000

#### PROVENANCE

Baron Alphonse de Rothschild (1827-1905), in the *Salon Rouge*, hôtel Saint-Florentin, Paris.  
The Collection of the Rothschild family.  
By descent to the present owners.

#### LITERATURE

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Salon Rouge*, 'Glace cristal Venise montée bronze - estimée trois cent francs').

With its frame richly encrusted with brilliant ornaments of various forms imitating flowers, this mirror is not only an extravagantly luxurious piece of furnishing but also a testament to the imagination and exceptional capabilities of Venetian glass and mirror makers of the Baroque era. During the second half of the seventeenth and first half of the eighteenth centuries Venice was the unchallenged center of Italian mirror making and glass blowing. In this mirror the products of these two crafts are combined to create a work that was unrivaled not only on the Italian peninsula but in the whole of Europe. Mirrors produced in Venice in the late 1600s and the 1700s were set in a variety of frames decorated in the most imaginative ways, including gilding or gilding a *mecca*, veneering with etched glass, painting, lacquering, covering in *lacca povera* or, as in this case, embellishing with glass and rock crystal imitating flowers. Here, the repoussé gilt metal frame adds additional brilliance

and opulence to the mirror. Mirrors of this type were manufactured in various shapes but octagonal ones, such as this lot, appear to have been the most popular and sought-after.

This lot epitomizes the opulence of the "goût *Rothschild*" and it appears that other members of the family owned comparable mirrors, such as the one of more modest dimensions sold from the collection of Ann and Gordon Getty that was previously in the Rothschild's legendary collection at Mentmore Towers, see The Ann and Gordon Getty Collection; Christie's, New York, 23 October 2022, lot 541 (\$289,800). Other closely related mirrors include one formerly in the collection of Charles de Beistegui at Palazzo Labia, Venice, sold Christie's, Paris, 3-4 May 2016, lot 162 (€181,500); and one in the collection of the count and countess Brandolini d'Adda, see L. Verchère, *Renzo Mongiardino: Renaissance Master of Style*, New York, 2013, p. 124.





■ ~ 24

## A MONUMENTAL ORMOLU-MOUNTED HARDSTONE CABINET ON STAND

THE FIVE FIGURES ATTRIBUTED  
TO GIOVANNI BATTISTA FOGGINI  
(1652-1725) AND GIUSEPPE  
ANTONIO TORRICELLI (1659-1719),  
CIRCA 1714, THE ARCHITECTURAL  
STRUCTURE PROBABLY LATER BUT  
INCORPORATING EARLIER ELEMENTS

The ebony-veneered architectural cabinet surmounted by a standing military figure, with four allegorical figures on the corners and a front drawer, each side with a hardstone marquetry panel surmounted by a hardstone cartouche including two low relief panels, all on a parcel-gilt, ebonized wood pedestal with garlands and lion's paw feet under a red velvet cover

46½ in. (118 cm.) high; 34¾ in. (88 cm.) wide;  
31 in. (79 cm.) deep, the cabinet

45 in. (114 cm.); 41 in. (104 cm.) wide;  
37½ in. (95 cm.) deep, the pedestal

\$700,000-1,000,000

£550,000-770,000  
€630,000-900,000

### PROVENANCE

The figures and two cartouches with reliefs almost certainly commissioned by Cosimo III de' Medici (1642-1723) from the Galleria dei Lavori, Florence, possibly for a monument as a tribute to his son Ferdinando de' Medici (1663-1713).

The cabinet and the stand, the Collection of the Rothschild Family, *Grand Hall* in the Château de Ferrières, Seine-et-Marne.

By descent to the present owners.

### LITERATURE

K. Lankheit, 'Il Giornale del Foggini', in *Rivista d'arte*, 1959, pp. 77-78.

H. Demorlane, 'Le plus spectaculaire des châteaux bâtis en France au XIX<sup>e</sup> siècle: Ferrières', in *Connaissance des Arts*, July 1963, no. 137, p. 76.

A. M. Giusti, P. Mazzoni, A. Pampaloni Martelli, *Il museo dell'opificio delle pietre dure a Firenze*, Milan, 1978, fig. 294 and p. 307, no. 325.

C. de Nicolay-Mazery, *Private Houses of Paris. The 'Hôtels particuliers' revealed*, London, 2000, pp. 35, 41.

C. de Nicolay-Mazery, *Private Houses of France. Living with History*, Paris, 2014, pp. 268-269.

### COMPARATIVE LITERATURE

K. Lankheit, 'Il Giornale del Foggini', in *Rivista d'arte*, 1959, pp. 55-108.

K. Lankheit, *Florentinische Barockplastik. Die Kunst am Hofe der Letzten Medici 1670-1743*, Munich, 1962, pp. 225-226, 239-250 and fig. 208-222.

*Gli ultimi Medici. Il tardo barocco a Firenze, 1670-1743*, exh. cat., Detroit/Florence, 1974, pp. 76-79, 346-349.

A. González-Palacios, *Il Tempio del Gusto: La Toscana e l'Italia Settentrionale*, Milan, 1986, vol. II, p. 56, fig. 62-65.

A. M. Giusti, ed., *Splendori di pietre dure. L'arte di corte nella Firenze dei Granduchi*, exh. cat. Florence, 1988, pp. 17-18, 182-185.

A. M. Giusti, *Pietre dure. L'arte Europea del mosaico negli arredi e nelle decorazioni dal 1500 al 1800*, Milan, 1992, pp. 85-86, 112, figs. 48-49.

A. M. Massinelli, F. Tuena, *Treasures of the Medici*, New York, 1992, pp. 198-203, 208-209.

E. Colle, ed., *I mobili di Palazzo Pitti. Il periodo dei Medici 1537-1737*, Florence, 1997, pp. 222-227, no. 70.

A. González-Palacios, *La collecciones reales españolas de mosaicos y piedras duras. Museo Nacional del Prado*, Madrid, 2001, pp. 115-116.

M. Mosco, O. Casazza, *Il museo degli argenti. Collezioni e collezionisti*, Florence, 2004, pp. 159-160, fig. 9.

A. M. Giusti, *La marqueterie de pierres dures*, Paris, 2005, p. 103, pp. 198-199, 206-207, fig. 84.

A. M. Giusti, W. Koeppel, *Art of the Royal Court. Treasures in Pietre Dure from the Palaces of Europe*, New York, 2008, exh. cat., nos. 47, 55, 56, 59, pp. 186-188, 200-201, 202-203, 206-207.

K. d'Alburquerque, 'The partial reconstruction of two sketchbooks by Giovanni Battista Foggini', in *Master Drawings*, vol. XLIX, number 1, 2011, pp. 67-94.

K. d'Alburquerque, ed., *Giovanni Battista Foggini (1652-1725), premier sculpteur à la cour de Cosme III de Médicis. Un fonds inédit de dessins*, Maurizio Nobile, Bologna and Paris, 2016, notice 4, no. 13-15, pp. 32-35; notice 6, no. 3, pp. 38-39; notice 29, no. 58, pp. 93-94.







### THE MEDICI AND THE GALLERIA DEI LAVORI

This exceptional monumental cabinet on stand bears witness to unparalleled Florentine artistic expertise, which helped to spread the influence of Medici power throughout Europe.

Following in the footsteps of the Roman and Byzantine Empires, Rome and then Florence specialized in the marquetry of hardstone in the 16<sup>th</sup> century. It was in 1588 that the Grand Duke of Tuscany, Ferdinando I (1549-1609), founded the *Galleria dei Lavori*, initially in one of the wings of the Uffizi, which still exists today under the name *Opificio delle pietre dure*. From decorative objects to official architecture including the *Capella dei Principi* in the church of San Lorenzo, the factory was at the service of the ruling powers from the outset, and was seen as an important diplomatic tool.

The great-grandson of Ferdinando I, Cosimo III de' Medici (1642-1723) married the granddaughter of Henri IV of France, Marguerite-Louise d'Orléans. He succeeded his father Ferdinando II in 1670 and ruled Tuscany until his death in 1723. Cosimo followed in the footsteps of his ancestors by continuing as an important patron of the arts. He remained close to artists such as Ferdinando Tacca, as well as the painter Ciro Ferri and the sculptor Ercole Ferrata. The *Galleria dei Lavori* took a different turn, however, with the appointment of Giovanni Battista Foggini as head of the workshop.

### GIOVANNI BATTISTA FOGGINI: A TALENT UNEQUALLED AND ENVIED IN EUROPE

The Florentine Giovanni Battista Foggini (1652-1725) studied drawing in the workshop of Vincenzo Dandini and sculpture in that of his uncle Jacopo Maria Foggini, before moving to Rome in 1673 at the request of Cosimo III de' Medici to study with Ciro Ferri and Ercole Ferrata at the academy set up by the Grand Duke. On his return to Florence in 1677, he sculpted for several churches and worked for the Medici on decorations for the Palazzo Pitti and the Palazzo Medici-Riccardi, while also providing models for works in gold, such as the *paliotto* of the Santissima Annunziata basilica. First Sculptor, then First Architect and director of the grand-ducal workshops from 1695, Foggini drew, modeled and sculpted marble and stone in his workshop, which also had its own foundry (Lankheit, 1962, *op. cit.*, pp. 225-226 and d'Albuquerque, 2016, *op. cit.*, p. 7). A prolific draughtsman, Foggini produced a large number of drawings up until his death in 1725 (F.M.N. Gabburri in K. d'Albuquerque, 2011, p. 67), including the Uffizi album known as the *Giornale* and others now in the Metropolitan Museum of Art in New York.



Left  
Giovanni Battista Foggini,  
Design for a monument, Uffizi, Florence.  
© Gabinetto Disegni e Stampe degli Uffizi, Firenze

Right  
Giovanni Battista Foggini, *Cabinet of the Elector Palatine*, Museo degli Argenti, Palazzo Pitti, Florence  
© Scala, Florence - Courtesy of the Ministero Beni e Att. Culturali e del Turismo, Dist. RMN-Grand Palais / image Scala



On stylistic grounds, the figures from our cabinet can confidently be attributed to Giovanni Battista Foggini, and testify to the technical skill and quality of the sculptures produced in his workshop. Foggini played a particularly active role as director from 1695, supervising every detail of the works produced. This can be seen through the fascinating series of drawings he produced, particularly towards the end of his career, around 1713-1718. A number of these drawings, some of which have recently been rediscovered, can be linked to the figures of the present cabinet; for example, the four female figures in the corners seem to represent the cardinal virtues, which have unfortunately lost their attributes. Fortitude wears a helmet and is very similar to the figure also illustrating Fortitude that Foggini made around 1705 for the church of San Giorgio alla Costa (Oltrarno district, Florence). Numerous drawings by Foggini also show the importance he attached to helmets, as can be seen in those now at the Metropolitan Museum in New York (inv. no. 52.570.225) and in the Pandolfini album (d'Albuquerque, 2016, *op. cit.*, pp. 38-39). Justice would have been carrying a sword or scales. Prudence and Temperance are more difficult to distinguish; the two

remaining figures are raising their arms and may have been holding the traditional symbols of Prudence, such as a mirror, a snake, or a compass. Temperance may have been holding an ewer and basin to collect the water poured into it, or perhaps a snaffle bit or a clock. Several drawings in the Metropolitan Museum feature similar allegorical figures, such as the one with two three-figure groups before an architectural background (inv. no. 1985.1016), or the one with the central obelisk flanked by Prudence and Fortitude (inv. no. B5 recto, see d'Albuquerque, 2011, *op. cit.*, p. 76, fig. 18).

Foggini also worked with Giuseppe Antonio Torricelli (1659-1719), *'scultore in pietre dure e cammei'*, on a number of projects, including the carving of the heads and the limbs of figures. Naturalistic compositions dominated the hardstone market for almost two centuries. The fruit motif carved in relief, which is sometimes found on Foggini's caskets, was so popular that he eventually appointed a *fruttista* who was specifically dedicated to cutting, carving and polishing the hardstones imitating these fruits. One example is the impressive fruit-inlaid

*prie-dieu* created by Foggini in 1706 for the Electress Palatine, which accompanied a monumental cabinet and a holy water font. It is now in the Palazzo Pitti (inv. no. OA 1911 no. 836) and features gilt-bronze garlands similar to those covering the upper section of the present cabinet, suggesting that they came from the original structure. The two medallions in the main cartouches depict Pegasus and a sunflower following the sun. Whilst tempting to compare Pegasus with the current symbol of Tuscany, and despite the fact that it features on a medal by Benvenuto Cellini as early as 1537, it only appeared on the region's flag in the 20<sup>th</sup> century. In this case, the sunflower symbolizes bravery and wisdom as well as loyalty, devotion and longevity. These two medallions' excellent execution allows us to attribute them to Torricelli as they can be compared to the reliquaries of Daniel, St. Mary of Egypt, St. Ambrose and St. Sebastian that the lapidary sculpted between 1704 and 1715 (treasury of San Lorenzo, Florence). The gilded bronze frames decorated with shells and foliage can also be found on certain drawings in the *Giornale* at the Uffizi (inv. 8027, verso of p. 91, 125, 144, 145, recto of p. 34, 100).





Left  
Giovanni Battista Foggini, *Man in armor*, private collection.  
© Galerie Maurizio Nobile / Bologna - Milan - Paris



Right  
Giovanni Battista Foggini, *Figure of the Elector Palatine on the cabinet*, Museo degli Argenti, Palazzo Pitti, Florence  
© Scala, Florence - Courtesy of the Ministero Beni e Att. Culturali e del Turismo, Dist. RMN-Grand Palais / image Scala

#### IDENTITY OF THE TOP FIGURE AND INITIAL STRUCTURE OF THE MONUMENT

The identity of the impressive gilded bronze figure, whose head is made from a single piece of agate, remains enigmatic. Old family inventories in the Rothschild collections identify the man in armor as Johann Wilhelm, Elector Palatine (1658-1716), husband of Anna Maria Lodovica de Medici, daughter of Cosimo III. In fact, similarities, in the position of the body reinforced by the martial character and in the quality of the chasing, can be seen with the figure of the Elector at the center of the cabinet kept at the Palazzo Pitti in Florence (Museo degli Argenti, inv. no. OA 1911.909). As the Pitti cabinet was made around 1707-1709, and so, seemingly, several years before the Rothschild cabinet, it seems unlikely that the Elector should be depicted at a much younger

age on the Rothschild cabinet. This incoherence is heightened by a notable difference in the facial features of the two figures. The identity of the model must therefore be questioned, and several members of European families could be considered such as the Lorraine family, the Habsburgs of Austria or, more likely, the Medici family itself.

A figure study in limewood and *calcedonio di Volterra* for the face with the features of Cosimo III is preserved in the Museo dell'opificio delle pietre dure (Giusti, Mazzoni, *et al*, 1978, *op. cit.*, fig. 294 and p. 307, no. 325). This reinforces the idea that Cosimo III commissioned a second cabinet with his figure or that of his son and heir presumptive, Ferdinando (1663-1713). A reference in Lankheit points out that a second cabinet must have been made to match that of the Elector: 'Un secondo stipo doveva servire da pendant a questo - dell'Elettore - e probabilmente gli

era destinata proprio quella figura seduta di Cosimo nel Museo delle Pietre Dure, che venne copiata da quella dell'Elettore' ('A second cabinet was to serve as a pendant to this one - of the Elector - and probably that seated figure of Cosimo in the Museo delle Pietre Dure, which was copied from that of the Elector, was intended for it'; Lankheit, 1959, *op. cit.*, pp. 77-78). Perhaps Cosimo initially wanted to represent himself and, following the death of his son in 1713, wished to change his commission in order to commemorate his lost successor. A few drawings of a young man in armor have survived which, as d'Albuquerque points out, could represent Ferdinando, his arm outstretched holding the baton of command, in a pose similar to our figure (d'Albuquerque, 2016, *op. cit.* note 4, pp. 32-35, no. 13-15). The proportion of drawings showing plans for catafalques and funerary monuments in the Uffizi album and Lankheit's proposed dating







Left  
Giovanni Battista Foggini, *Allegory of Prudence*, private collection.  
© Galerie Maurizio Nobile / Bologna - Milan - Paris

of these drawings to around 1713-1714 reinforces the theory that Foggini suggested structures at the Grand Duke's request (*ibid.*, p. 63). The highly finished treatment of our figures and the quality of the casts also suggests a creation that went well beyond the sketch stage and one which was actually produced. Unfortunately, no documentary source has been found to confirm the existence of this work of art.

However, the later re-invention into a cabinet is a marvelous and elegant reflection of the combination of hardstone, gilt-bronze and ebony that Foggini most esteemed, and which he used with huge success. The Galleria's spectacular creations, such as the Badminton Cabinet of the 3rd Duke of Beaufort, made around 1720-1732, still the most expensive piece of furniture sold at auction today (sold Christie's, London, 9 December 2004, lot 260, £19,045,250), won the admiration of all European courts, prompting even the young French king Louis XIV to create the Gobelins workshops in 1667.

The initial structure that supported the five figures and the cartouches is, for the moment, unknown, but one can imagine what it might have been thanks to the numerous drawings by Foggini. The position of the central military figure suggests a monument that invites the viewer to move around and appreciate it from several points of view, unlike the figure on the Elector's cabinet, which is only visible from the front in its niche. Among Foggini's surviving drawings are the study for a commemorative monument in honor of Grand Prince Ferdinando de' Medici, circa 1714 (Uffizi, Florence, GDSU, no. 8027 A, fol. 49r), the studies of a man in armor in the Pandolfini album, as well as those illustrated by Lankheit (*op.cit.*, 1962, figs. 209-222), which include projects for funeral monuments, catafalques, fountains, ephemeral decorations and reliquaries. For example, one drawing shows allegorical figures at the base of columns on a proposed catafalque (location unknown; d'Alburquerque, 2011, *op. cit.*, p. 87, fig. 48), while another shows figures

framing a representation of a man in armor (V&A, London, inv. no. D.319-1887; *ibid.*, p. 88, fig. 51). The principle of angular figures, sometimes leaning against a wide scroll like our figures, can also be found in bronzes and drawings by Foggini. One example is the monument to Joseph I, Holy Roman Emperor, in which the figures of the vanquished adopt positions similar to our figures, leaving open the possibility of a simpler monument with a rectangular plan, less complex than his many other, more Baroque drawings. The figures from this monument are now in the Bayerisches Nationalmuseum in Munich (inv. R 3969/W 220, R 3970/W 221 and R 5035/W 319; see Lankheit, *op. cit.*, 1962, fig. 108-112; *Gli ultimi Medici*, no. 40a, 40b and pp. 76-78). Another equestrian monument of interest is the one dedicated to Carlo II of Spain, which follows the same pattern (Museo del Prado, Madrid, *ibid.*, fig. 113 for a drawing in Dresden and 115 for a bronze at the Prado; *Gli ultimi Medici*, pp. 76-77, no. 39 and fig. 39).





■ 25

DUTCH SCHOOL, CIRCA 1650

The Triumph of David

Painted and embossed leather panels, laid down on canvas  
 133 3/8 x 665 1/2 in. (340 x 1690 cm.), overall a set of eleven (11)

\$1,000,000-2,000,000 £780,000-1,500,000  
 €900,000-1,800,000

PROVENANCE

Schönborn collection, Schloss Weissenstein, Pommersfelden, in the dining room (according to the 1732 inventory, see H. Kreisel, 1953, *op. cit.*), until 1855 where acquired by Baron James de Rothschild for the *salon des Familles* or *salon des Cuirs* of the château de Ferrières, Seine-et-Marne, then moved to the castle's dining room from 1960 to 1975. By descent to the present owners.

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Left  
Rembrandt, *Saskia as Flora*, oil on canvas, 1634, 127 x 100 cm, Saint Petersburg, Hermitage Museum.  
© Bridgeman Images

Right  
Ferdinand Bol, *Aeneas hunting*, oil on canvas, 1.30 x 1.02 m, 1647. Greenwich, Ranger's house.  
© Historic England / Bridgeman Images

Painted on a series of gilded leather panels, *The Triumph of David* is an exceptional work, unique in terms of its size, the ornamental quality of its decoration and its excellent state of preservation. Of all the 17<sup>th</sup> century historiated gilded leather hangings still in existence in Europe – and there are very few of them – *The Triumph of David* hanging is in a class of its own. Certainly its size, pictorial qualities and the majestic presentation of its figures against such an imposing architectural background make an immediate impression, testifying to the grandiose nature of its subject matter, but the painter also made use of a number of technical refinements. Although it has not yet been possible to precisely identify the artist responsible for its creation, its stylistic features are highly evocative of Rembrandt and his pupils, particularly in its effects of light and shadow, its deliberate use of contrasting colors, luxury and refinement, and its resolutely 'Orientalist' touch.

While its recent history over the last 170 years is fairly well documented, its precise dating and origin remain matters of speculation. Stylistically, the imagery is very much influenced by Renaissance art, with strong undercurrents of Antiquity, though there is also a strong affinity for Eastern décor and dress. The subject itself is drawn from the Bible (1 Samuel 17:32-51), which recounts the famous battle

between David and Goliath, and, more specifically, reflects the triumphal procession that followed David's victory after he had struck down his powerful adversary with a deadly stone hurled from his modest sling. Old Testament stories such as this were very much in vogue in the 16<sup>th</sup> and 17<sup>th</sup> centuries among tapestry designers and gilded leather manufacturers, particularly in the Southern Netherlands (now Belgium).

Although the workmanship is different, *The Triumph of David* may be compared with other painted gilded leather hangings preserved in Europe, notably in France at the Musée National de la Renaissance, Château d'Ecouen (*Scipio; Roman Heroes; The Battle of Gilboa*: see J.-P. Fournet, *op. cit.*, 2004, pp. 588-624; 2007, pp. 77-85; 2019, pp. 16, 20, 180, 353; and the Château de Lunéville (destroyed in 2003, J.-P. Fournet, *op. cit.*, 2004, pp. 625-646; 2019, 185), in England in Dunster Castle (J.-P. Fournet, *op. cit.*, 2019, pp. 181, 197, 346) and those lost to view at Walsingham Abbey (*ibid.*, 2019, pp. 181, 197, 346), in Austria, those destroyed during the Second World War at the Austrian Museum of Art and Industry in Vienna (*ibid.*, p. 185); and in Sweden, the hangings at Stockholm Royal Palace (*ibid.*, p. 221), Drottningholm Royal Castle (*ibid.*, p. 182.), Stora Sundby Castle (*ibid.*, p. 183, 222) and Torrups Castle (*ibid.*, p. 182).

Comparison to these works, along with stylistic evidence, suggests that *The Triumph of David*, like the other hangings mentioned, should be dated around the middle of the 17<sup>th</sup> century. An earlier date cannot be accepted here, as the repoussé technique dates from the end of the first third of the 17<sup>th</sup> century (see J.-P. Fournet, *op. cit.*, 2004, I, pp. 158-159). All of these hangings most likely originated in the Netherlands. Most were made in the Southern Netherlands, whose workshops excelled in this type of decoration on gilded leather, notably in Brussels. Since the 16<sup>th</sup> century, these manufacturers had been highly experienced in this type of production. They probably continued this production until the beginning of the following century.

*The Triumph of David*, however, differs from other historiated hangings in a number of key ways. While the subject is treated, as usual, in an original manner, with great elegance and study, on a technical level we note the total absence of chasing, though the repoussé method is used extensively, even if often in a localized way, notably to highlight certain details. At the same time, stylistically the hanging is decidedly 'Rembrandtesque'. Together, these features suggest that this work is more likely to have originated in the Northern Netherlands than in Flanders

The originality of the representation and the refinement of its workmanship indicate that *The Triumph of David* must have been created by a talented painter. As is usual with gilded leather hangings, no signature or other indication of origin accompanies the composition. No known archival document related to this hanging mentions a name. Based on stylistic comparisons, we can only speculate on the identity of the artist who imagined and created this painted décor. One's attention is immediately attracted by the impression of luxury that emanates from the whole, by the refinement of the details and the discernment with which the colors are applied. The rich costumes and imposing jewels of gold and gems bear witness to this, as do the elaborate, richly ornamented headdresses worn by some of the accompanying figures. The Orient is further evoked by the sumptuous objects carried by the figures in the procession, such as the large floral sheaths and the intricate gold vessels born by the women; above all, there are the large ceremonial turbans held by the men in their left hands.

The organization of the décor, the arrangement of clothes and hairstyles, the lighting effects and, above all, the expression on the faces and attitudes of the figures all suggest that the work was made by a 17<sup>th</sup> century Dutch painter. The name of Rembrandt himself has been put forward, and comparisons have been made with some of the figures in his paintings as well as his costume designs. Ferdinand Bol, his faithful pupil, has also been mentioned as a potential candidate. In 1985, Baron Guy de Rothschild put forward the name of Govaert Flinck, another Rembrandt follower (G. de Rothschild, *op. cit.*, pp. 15-16).

In reality, however, nothing has been proven and uncertainty persists. Nevertheless, the style and workmanship are reminiscent of those of Rembrandt and his school. In their paintings, we find a comparable atmosphere, the same romantic faces with very similar hairstyles, the same picturesque polychrome turbans and large, loose, luxurious garments. In fact, along with Rembrandt, Bol and Flinck, many other names can also be mentioned in this context: Daniel de Koninck, Salomon Koninck, Gerbrandt van den Eeckhout, Aert de Gelder Jacob de Wet and many others. We can temporarily conclude by saying that the author of *The Triumph of David* remains unknown at present, but that it is most certainly a painter from the Rembrandt School.

#### A NOTE ON THE PROVENANCE

The earliest history of *The Triumph of David* hanging has yet to be fully elucidated. We know nothing about its origins or where it was made, nor do we know the artist who designed the program. On the other hand, the recent history of these gilded and painted leather panels is well established; records of them can be found in the mid-19<sup>th</sup> century at the Château de Pommersfelden in Germany, and later at the Château de Ferrières in Seine-et-Marne.

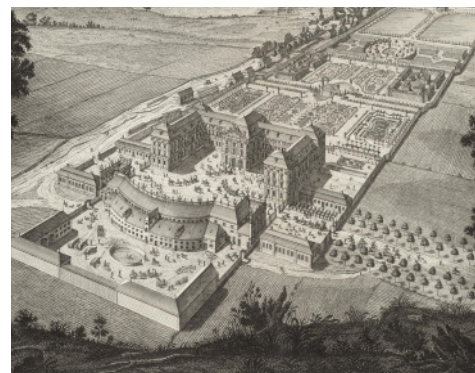






Opposite Page  
The panels *in situ*  
at Château de Ferrières.  
© All rights reserved

Right  
Johann August Corvinus,  
*Bird's-eye view of the menagerie*  
at Schloss Weissenstein  
in Pommersfelden, engraved  
circa 1730's.  
© Wikimedia



At the beginning of the 19<sup>th</sup> century, the hangings were part of the furnishings of Schloss Weißenstein in Pommersfelden in Franconia (southern Germany, near Bavaria). Its previous history is unknown, as are its provenance and how it was installed. In 1855, the Schloss Weißenstein collections were dispersed, and the gilded leather hanging was acquired by Baron James de Rothschild (P. Prévost-Marcilhacy, *op. cit.*, 1995, p. 131). The conditions under which this acquisition was made are picturesque, and illustrate the artistic rivalries that existed within the Rothschild family at the time. In 1855, Anselme Salomon de Rothschild made a trip to Germany, during which he visited the Schloss Weißenstein; he returned enthralled by the gilded leather hangings he had seen there. On his return, he told his uncle James de Rothschild of his amazement, and of his desire to purchase this exceptional *décor*. 'Baron James did not move a muscle, nor did he say a word, but the next made up his mind and bought the hanging for the Château de Ferrières' (*Archives privées de la famille Rothschild*; see P. Prévost-Marcilhacy, *op. cit.*, 1995, p. 131 and p. 291, note 206), which he built in Île-de-France, near Paris, between 1854 and 1862.

The gilded leathers from *The Triumph of David* remained at Ferrières for just over a century. They were initially installed in the *Salon des Familles*. The artist Eugène Lami, who played a key role in decorating the château, painted a watercolor around 1865 showing the layout of this salon. The hanging was not presented in a single piece, but fragmented into several panels separated by fireplaces, pilasters and door openings.

In the 1960s, when the château, which had suffered so much during the Second World War, was refurbished, the gilded leathers were removed and presented in a different way in the formal dining room (H. Demoriane, *op. cit.*, 1963, p. 87). The *décor* was still not presented in a single piece, but in several panels, each made up of several strips. Some ten years later, the various panels that made up the wall hanging left the Château de Ferrières for good, remaining in the family's possession ever since.





### A PAIR OF POLISH JEWEL-MOUNTED SILVER-GILT TORAH FINIALS OR RIMMONIM

APPARENTLY UNMARKED, PROBABLY GALICIA, 1760-1780; WITH LATER AUSTRO-HUNGARIAN CONTROL MARKS FOR CRAKOW 1806-1807

Each on spreading circular base applied with a frieze of openwork scrolls set with rubies and pearls, the domed centers embossed and chased with laurel garlands, the stems applied with pierced Tree of Life set with rubies and flanked by birds, the crown-form tops with a border of pearls and ruby-set arches, with later glass finials, *marked on foot-rim*

6½ in. (16.5 cm.) high  
20 oz. 5 dwt. (631 gr.) gross weight (2)  
\$20,000-30,000 £16,000-23,000  
€18,000-27,000

#### PROVENANCE

The Collection of the Rothschild family.  
By descent to the present owners.

The form of this pair of rimmonim is typical of the type found from Austria to western Ukraine and in the geographical area called Galicia stretching from southeastern Poland to western Ukraine and referred to as Austrian Poland. In Galicia, rimmonim often have wide bases which would attach to the round plates above the rolled Torah Scroll staves called *Atzei Chaim* which translates as 'Trees of Life.' Meanwhile the foliate motif ascending the columns supporting the crown is reminiscent of the Tree of Life adorning the columns of the Temple based on the biblical story of the Garden of Eden. The Tree of Life originates from the Book of Proverbs verse 3:18: 'She is the tree of life to those who grasp her, and whoever holds on to her is happy'. This line referring to the Torah is commonly sung in Ashkenazi congregations as the Torah is returned to the Ark after public reading.

Galicia was part of the Habsburg Empire from the time of the first partition of Poland in 1772, until the end

of the World War I in 1918. The Jewish community enjoyed a comfortable base in Galicia from the time of the absorption into the Habsburg Empire in 1772 first under the ruling of Empress Maria Theresa (1771-1780) and then Joseph II (1741-1790). Joseph II inaugurated a regime of enlightened absolutism and instituted a series of reforms including the Edict of Toleration in 1782, intended to integrate Jews into the general population. This edict levelled their rights and duties with the rest of the population, abolishing residential restrictions and allowing them to engage in crafts and industries and ultimately permitting religious and cultural life to flourish. This period saw the production of a rich body of ritual objects with a strong identity reflecting the complex culture and varied political history of the region.

A similar model of rimmonim is referenced in C. Benjamin, *The Stieglitz Collection: Masterpieces of Jewish Art, the Israel Museum, Jerusalem, 1987*, cat. no. 13 described as Poland, 18<sup>th</sup> century.





27

**AELBERT CUYP  
(DORDRECHT 1620-1691)**

*A landscape with riders on a path*

signed 'A. cuijp.' (lower left)  
oil on canvas  
25½ × 30¾ in. (65.8 × 77 cm.)

\$600,000-800,000      £470,000-620,000  
€540,000-720,000

**PROVENANCE**

Thomas B. Brown (c. 1790-1875), London, and by whom sold in 1839 for 600 gns. to, Edmund Foster (1793-1862), Clewer Manor, Windsor, Berkshire, and by descent to his son, Edmund Benson Foster (1824-1917), Clewer Manor, Windsor, Berkshire; his sale, Christie's, London, 3 June 1876, lot 12, where acquired for 4,800 gns. by Rutte on behalf of, Baron Alphonse de Rothschild (1827-1905), Paris Baron Édouard Alphonse de Rothschild (1868-1949), Paris. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of Paris after May 1940 (ERR no. R 11). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point on 20 June 1945 (MCCP no. 1013/1). Returned to France on 27 March 1946 and restituted to the Rothschild family. By descent to the present owners.

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C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, London, 1909, II, p. 140, no. 457, as 'Aelbert Cuypp'.  
*Répertoire des biens spoliés en France durant la guerre, 1939-1945: II: Tableaux, tapisseries et sculptures*, Paris, 1947, p. 103, no. 1796.  
S. Reiss, *Aelbert Cuypp*, London, 1975, p. 195 and 208, no. 155, as 'Cuypp follower unknown date', illustrated in black and white.  
A. D. Chong, *Aelbert Cuypp and the meaning of landscape*, Ph.D. dissertation, New York University, 1992, p. 53, 422, 442, 457, no. C31, under 'rejected attributions'.







John Smith, who was the first to publish this painting in the 1842 *Supplement* to his multi-volume *Catalogue Raisonné*, effusively described it as 'an example of the highest excellence, offering a rich display of the golden hues and magic tints of this painter's unrivalled palette' (*loc. cit.*). Upon its appearance at auction thirty-four years later, *The Times* (5 June 1876, p. 12) praised the 'beautiful effect of early morning.' A warm afternoon light casts long shadows on the path, creating a *contre-jour* that intensifies the sense of depth as the landscape recedes into the silvery blues in the background. The masterful use of light and bright, varied palette exemplifies the visual vocabulary for which Cuyp is most known today.

Cuyp likely began his formal training in the workshop of his father, for whom he painted the landscape backgrounds of portraits (see Reiss, *loc. cit.*, nos. 16-17). One such collaboration, dated 1641, now in the Israel Museum of Art, Jerusalem, was in the same collection as the present painting in the late nineteenth and early twentieth centuries, that of Alphonse de Rothschild at Ferrières near Paris (fig. 1). Even in these earliest works, Cuyp's interest in lighting effects is visible in the delicate plays of light in the clouds and strong shadows cast in the foreground. His early, independent landscapes follow the example of Jan van Goyen, incorporating a monochrome palette and taking special interest in the effects of light on water. It wasn't until the mid-1640s, however, that Cuyp fell under the influence of the Dutch Italianate landscape painters. Cuyp appears not to have traveled to Italy. Instead, he borrowed the suffusing Italianate light from the landscapes of artists like Herman van Swanevelt and Jan Both and married it to traditional Dutch subjects. Cuyp constructed his mature landscapes like the present painting from a relatively low vantage point, creating a sense of grandeur as the landscape unfolds and recedes into lush rolling hills bathed in a misty haze. Such views served as visual manifestations of the contemporary idea which held that the Dutch Republic was experiencing an idyllic age where man and nature exist in harmony.

This little-known painting has largely been out of view to contemporary scholars, which may in part account for questions about its attribution in the second half of the twentieth century. While Smith (1842), Waagen (1854) and Hofstede de Groot (1909) all published the painting as autograph in the nineteenth and early twentieth centuries, in 1975 Stephen Reiss (who was not able to see the painting) speculated that this painting could instead be by a follower of Cuyp, as it is unusually small for a work on canvas by Cuyp and shares features with a more expansive landscape by the artist at Waddesdon (fig. 2).

At the time of his 1992 dissertation on the artist, Alan Chong had not been able to see the painting and assigned it to doubtful attributions to Cuyp (*loc. cit.*), an opinion he has since revised having had the



Top  
Jacob and Albert Jacobsz. Cuyp, *Portrait of a Family in a Landscape*, The Israel Museum of Art, Jerusalem.  
© Wikimedia

Bottom  
Albert Jacobsz. Cuyp, *Landscape with a horseman, figures, and cattle*, Waddesdon: A Rothschild House & Gardens, Buckinghamshire.  
© Waddesdon Image library

opportunity to study the painting at firsthand on two occasions, first in 1999 and again in 2023. In his entry on the painting for his forthcoming Cuyp catalogue raisonné, Chong has noted in particular that the 'layering of translucent pigments is fully convincing as the artist's work, as is the quickly rendered features of the rider'. Chong dates the painting to between 1653 and 1658, citing the sloping cliff and river view in the distance, which are based on the sketches Cuyp made of the Rhineland around Elten and Kleve in 1653. One such drawing (Duits collection, London, of which an eighteenth-century copy exists in Frankfurt) provided the general inspiration for this composition. Chong further notes that the artist's use of light paint in the signature resembles that found in other paintings that can be dated to this time, including the Pompe van Meerdervoort equestrian portrait in the Metropolitan Museum of Art, New York, executed around 1653. The painting's unusual, almost square format suggests it may have been intended to be hung over a door, much like a painting in the Rijksmuseum, Amsterdam (inv. no. SK-A-78).

Cuyp's paintings found particular currency with Dordrecht's upper and middle classes in the seventeenth century. However, it wasn't until the late eighteenth and nineteenth centuries that his work gained international appeal, especially among wealthy, landed English collectors of the period. This painting's first recorded owner was the restorer and dealer Thomas B. Brown, who, according to Smith, sold it to Edmund Foster in 1839 (*loc. cit.*). The painting descended by descent in the family until its sale at Christie's in 1876, where it was acquired on behalf of Baron Alphonse James de Rothschild along with a view of Nijmegen from the east (see *Aelbert Cuyp*, 2001, no. 34) and has remained in the family's possession until the present day. The Rothschild family's unparalleled interest in Cuyp, evidenced by the collecting activities of both the French and English branches of the family, has led Chong to suggest that 'no other family seems to have been so enamored of the painter'.

We are grateful to Dr. Alan Chong for his assistance cataloguing this lot.



A PAIR OF ITALIAN  
ORMOLU THREE-BRANCH  
WALL-LIGHTS

PROBABLY TURIN, ATTRIBUTED TO  
FRANCESCO LADATTE, CIRCA 1760-1770

Each with backplate surmounted by a pair of love birds above two draped putti sitting on a cloud over a ribbon-tied trophy terminating in tassels and hung with a floral wreath, a flaming torch and quiver of arrows, three arms formed as oak-tree branches supporting foliate bobèches and fluted drip trays; some replacements

33 in. (84 cm.) high, 26½ in. (67 cm.) wide (2)

\$70,000-90,000	£55,000-69,000
	€63,000-81,000

PROVENANCE

Baron Alphonse de Rothschild (1827-1905), in the *Salon Rouge*, hôtel Saint-Florentin, Paris.  
By descent to the present owners.

LITERATURE

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Salon Rouge* ('Deux appliques Louis XVI bronze doré - trois branches feuillage- amours en relief estimées la somme de cinq mille franc').



Wall light by Francesco Ladatte, circa 1740-45, in the Museo Civico di Arte Antica, Turin.

© Museo Civico di Arte, Turin

These large and elegant wall-lights are of a model that otherwise seems unrecorded: they were probably conceived and made as an individual commission, with a particular room in mind. Although clearly inspired by Parisian prototypes, both their design and the technique of their execution point to them having been made in Italy. From a technical point of view, it is most notable that the thin acorn leaves are individually produced from repoussé models, rather than being integrally cast.

The two beautifully modelled boys that seem to reach for a pair of billing doves find close stylistic parallels in a number of gilt-bronze fittings made for the residences of the Dukes of Savoy in and around Turin by the sculptor and bronze-worker Francesco Ladatte (1706-1787). Their type is already encountered in Ladatte's first important Savoy commission, the reliefs of the four seasons executed for a celebrated pair of marquetry cabinets on console tables made by Pietro Piffetti in 1731-1733 for the Palazzo Reale in Turin (Enrico Colle, Angela Griseri and Roberto Valeriani, *Bronzi Decorativi in Italia*, Milan 2001, no. 35). Particularly closely related are the boys on a pair of wall-lights of about 1740-1745, now in the Museo Civico de Arte Antica in Turin, and those on an altar, made around 1749-1751 for the sanctuary at Vicoforte (Enrico Colle, Angela Griseri and Roberto Valeriani, *Bronzi Decorativi in Italia*, Milan 2001, nos. 35 and 36-37). The trophies of a flaming torch and a quiver full of

arrows, bound by a wreath of naturalistic flowers, indicate that the present wall-lights were made at the brink of the advent of neo-classicism; comparable motifs in the 'antique' style occur, for example, on an enormous gilt-bronze cartel clock which Ladatte delivered for the Palazzo Reale in 1775, towards the end of his career (*idem*, no. 42). The prominent and lifelike, attenuated oak branches express the same move away from the exaggerated curvaceousness of the rococo style.

The Turin-born Ladatte went to Paris in 1718 in the retinue of Prince Vittorio Amedeo of Savoy. It is not known whom he trained with, but in 1729 he obtained the *premier prix* for sculpture at the Paris Academy, after which he went to study in Rome. Even after he had executed his first important commissions for the Savoy court he frequently returned to Paris, exhibiting at the *salons* between 1737 and 1743 and obviously keeping abreast of the latest developments. In 1745 he was named *Scultore in Bronzi di Sua Maestà* (i.e. King Carlo Emanuele III), and from then on he became the principal supplier of *bronzes d'ameublement* to the royal court at Turin. Initially influenced by the art of Juste-Aurèle Meissonnier (also originally from Turin), Thomas Germain and the other major artists of Parisian early rococo, Ladatte went on to develop an unmistakably Italian, eminently sculptural style, of which the present wall-lights are particularly fine examples.





■ ~ 29

A LOUIS XV ORMOLU-MOUNTED SATINWOOD, TULIPWOOD AND KINGWOOD BOIS DE BOUT MARQUETRY WRITING TABLE

BY BERNARD II VAN RISENBURGH, MID-18<sup>th</sup> CENTURY

The cartouche-form top with kidney-shaped tooled leather writing surface within *bois de bout* marquetry panels above a conforming frieze centered by a foliate shell and fitted with a leather-lined writing slide and two lateral drawers fitted with wells and a blue silk-lined compartment, cabriole legs headed by mounts cast with cabochon and guilloche motif above a floral trail, stamped once *BVRB* and once *JME* (largely effaced), inscribed with chalk number '483', each mount stamped with a *C couronné poinçon*

27 in. (69 cm.) high, 29 in. (74 cm.) wide, 19½ in. (49.5 cm.) deep

\$150,000-250,000      £120,000-190,000  
€140,000-220,000



Bernard II van Risenburgh, Table à écrire, circa 1745, sold from the collection of Jayne Wrightsman, Christie's New York, 14 October 2020, lot 41.

PROVENANCE

The Collection of the Rothschild family.  
By descent to the present owners.

LITERATURE

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 24.

COMPARATIVE LITERATURE

P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, p. 129, fig. C.

Bernard II van Risenburgh, *maître* in 1730.

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

The elegant curves, refined marquetry and superb ormolu mounts of this writing table demonstrate the expertise of one of the most famous cabinetmakers of the reign of Louis XV, Bernard II van Risenburgh ('BVRB'). It is part of a production of small luxury pieces of furniture that he developed in the 1740s, intended for the apartments and cabinets of wealthy connoisseurs, such as the one delivered in 1746 by the *marchand-mercier* Thomas-Joachim Hébert (1687-1773) for the private cabinet of the Dauphine Marie-Thérèse-Raphaëlle (1726-1746), in Versailles (inv. no. V6057). This type of furniture reflects the development of comfort in wealthy 18th-century interiors and the importance given to convenience in smaller spaces.

Several BVRB-stamped writing tables of similar design have come under the hammer, notably at Christie's, New York, on 30 April 1999, lot 106 from the prestigious sale 'The Alexander Collection' (\$310,500), or more recently at Christie's New York, on 14 October 2020, lot 41 from the sale 'The Private Collection of Jayne Wrightsman' (\$312,500) and another at Christie's, London, on 12 November 2020, lot 14 (£65,000).

His collaboration with the great Parisian *marchands-merciers* of the mid-eighteenth century, such as Thomas-Joachim Hébert, Lazare Duvaux and Simon-Philippe Poirier, enabled BVRB to design exceptional pieces of furniture and reach a prestigious clientele. Their funding enabled him to create gilt bronze mounts of unprecedented opulence, revealing the flawless quality and finesse of chasing typical of his work as a cabinetmaker. The *marchands-merciers* also supplied him with precious materials such as Japanese lacquer and Sèvres porcelain, which were later incorporated into his finest creations. Although he responded to specific commissions, he developed a highly personal and identifiable style. He is particularly renowned for the quality of his marquetry, a continuation of the work of André Charles Boulle, Louis XIV's great cabinetmaker. More specifically, he used a particularly refined form of marquetry known as *bois de bout*, which can be seen on the present lot writing table. The use of *bois de bout* in marquetry creates a wide range of decorative effects. *Bois de bout* is a way of cutting the wood perpendicular to the log, creating circular patterns and revealing the wood's concentric rings. This distinguishes it from grain wood, cut parallel to the log, most commonly used for veneer. The craftsman can use the natural patterns of the wood obtained to decorate furniture.





30

**A SET OF TWELVE QUEEN ANNE SILVER SOUP PLATES**

MARK OF PHILLIP ROLLOS, LONDON, 1706

Plain circular, the wide border engraved with a coat-of-arms under an Earl's coronet, *marked on undersides and with scratch weights*

9 7/8 in. (25 cm.) diameter  
220 oz. 18 dwt. (6,871 gr.) (12)

\$60,000-80,000 £47,000-62,000  
€54,000-72,000

**PROVENANCE**

Charles Hope, Earl of Hopetoun (1681-1742) of Hopetoun House, *thence by descent, sold*, The Hopetoun Estates Company; Sotheby's, London, 25 June 1953, lots 144 and 146. Rutledge A. White, Esq.; Sotheby's, London, 18 June 1964, lot 128. The Collection of the Rothschild family. By descent to the present owners.



**CHARLES HOPE, 1<sup>st</sup> EARL OF HOPETOUN (1681-1742)**

The arms are those of Charles Hope, 1<sup>st</sup> Earl of Hopetoun, the son of Margaret, eldest daughter of John Hamilton, 4<sup>th</sup> Earl of Haddington and John Hope of Hopetoun, who purchased the barony of Niddry Castle from George Seton, 4<sup>th</sup> Earl of Winton, as well as the barony of Abercorn, together with the office of heritable sheriff of the Country of Linlithgow in the Parliament of Scotland.

Charles Hope was created Earl of Hopetoun at the age of twenty-two in 1703. Family tradition holds that the 1<sup>st</sup> Earl's father, John Hope, gave his seat in a lifeboat to the Duke of York, later King James II, during

the disastrous wreck of the *Royal Gloucester* in 1682. Since John Hope had given his life for the sake of the Royal Duke, Queen Anne granted a peerage to Hope's son Charles as soon as he came of age, making him Earl of Hopetoun, Viscount Aithrie and Baron Hope.

The 1<sup>st</sup> Earl was a zealous supporter of the Union of England and Scotland in 1707, but is best remembered as the builder of Hopetoun House, chiefly to the designs of the architect Sir William Bruce. In addition to serving as a representative peer from 1722 until his death in 1742, he also acted as Lord High Commissioner to the General Assembly of the Church of Scotland in 1723 and was Governor of the Bank of Scotland from 1740 until 1742.

**THE HOPETOUN DINNER SERVICE**

The present soup plates were part of a large service commissioned in 1706 and 1707 from Thomas Parr and Philip Rollos following Charles' creation as Earl of Hopetoun. Six soup dishes matching those offered here were sold from the Patiño Collection, Christie's, New York, 20 October 1986, lot 39. Further pieces from this service to have come to auction including a pair of sideboard dishes by Parr, 1707, sold at Christie's, New York, 28 October 1986, lot 335; three additional dishes by Parr, 1707, sold at Sotheby's, London, 8 June 1972, lot 71; twelve dinner plates by Parr, 1707, sold at Sotheby's, London, 13 June 1983, lot 35; and a further set of twelve dinner plates by Parr, 1707, sold at Christie's, London, 12 July 1983, lot 172.

In 1727, Charles commissioned a silver monteith bowl from Edinburgh silversmith Harry Beathune, which was engraved with both his arms and those of his wife Henrietta, only daughter William Johnstone, 1<sup>st</sup> Marquess of Annandale, whom he had married in 1699. This monteith was sold for \$211,500 at Christie's, New York, 16 April 1999, lot 223

**PHILIP ROLLOS**

Philip Rollos, who at the time of the making of these soup plates was Subordinate Goldsmith to Queen Anne. He appears in the denization list of 1691. Although his country of origin is not recorded and little is known of his early career, he is listed as a plate

worker as early as 1675, however, he did not obtain his freedom from the Goldsmiths' Company until 1697. He held the post of Subordinate Goldsmith to both King William III and Queen Anne and remained one of the most prominent Huguenot goldsmiths into the early years of the reign of King George I.

Amongst the major surviving works by Rollos is the Marlborough Cistern, 1701, in the collection of the Earls Spencer, the Chudleigh Kingston Cistern, circa 1705, in the Hermitage Museum, St. Petersburg and the Burghley Cistern, circa 1710, at Burghley House, Stamford. There are a number of his royal ambassadorial commissions in existence, including a pair of Queen Anne silver-gilt tazze, attributed to

Rollos, circa 1705 and a set of three Queen Anne silver-gilt casters, 1705, both made for Thomas Wentworth, 3rd Baron Raby and 1<sup>st</sup> Earl of Strafford (1672-1739), a George I ewer and basin, 1717, from the Dukes of Cumberland, The Bingley Ambassadorial cups, covers and stands, circa 1714, now in the Victoria and Albert Museum, a set of Queen Anne dinner plates, 1701, originally in the collection of the Dukes of Devonshire, and an inkstand of 1716 given to Sir John Rushout 4<sup>th</sup> Bt. as Lord of the Treasury. Other private commissions include a wine fountain of 1708 made for the Duke of Leeds, and a chamber candlestick of 1711 from the collection of the Earls of Clanwilliam.



31

ADRIAEN VAN OSTADE  
(HAARLEM 1610-1685)

*Peasants smoking, drinking and  
playing games before an inn*

signed and dated 'Av. Ostade. 1658.'  
(‘Av’ linked, lower right, on the parapet)  
oil on panel  
26¾ × 23¼ in. (68 × 59.5 cm.)

\$1,200,000-1,800,000    £930,000-1,400,000  
€1,100,000-1,600,000

PROVENANCE

(Probably) Jacob van Reygersberg, Heer van Couwerve (d. 1762), Middelburg; (†) his sale, v.d. Eyk, Leiden, 31 July 1765, lot 40, where acquired for 1,650 florins by Pieter Yver on behalf of, Gerrit Braamcamp (1699-1771), Amsterdam; (†) his sale, v.d. Schley a.o., Amsterdam, 31 July-3 August 1771, lot 150 (2,525 florins to de Bosch). Pieter de Smeth van Alphen (1753-1809), Amsterdam, 1781; his sale, v.d. Schley a.o., Amsterdam, 1-2 August 1810, lot 71, where acquired for 4,600 florins by Texier, Gerbet & Co on behalf of, Jean-Baptiste-Pierre Lebrun (1748-1813), Paris; his sale, Lebrun, Paris, 16 April 1811, lot 107 (12,001 francs to Constantin). Eugène Rose de Beauharnais (1781-1824), 1<sup>st</sup> Prince of Eichstätt and 1<sup>st</sup> Duke of Leuchtenberg, Munich, and by descent to his eldest son, Auguste Charles Eugène Napoléon de Beauharnais (1810-1835), Prince consort of Portugal, 2<sup>nd</sup> Prince of Eichstätt, 2<sup>nd</sup> Duke of Leuchtenberg and Duke of Santa Cruz, and by descent to his brother, Maximilien Joseph Eugène Auguste Napoléon de Beauharnais (1817-1852), Prince Romanovsky and 3<sup>rd</sup> Duke of Leuchtenberg, Saint Petersburg, and by bequest to his wife,

Maria Nikolaevna (1819-1876), Grand Duchess of Russia, Saint Petersburg, and by descent in 1886 to her eldest son, Nicholas Maximilianovitch of Leuchtenberg (1843-1891), Prince Romanovsky and 4<sup>th</sup> Duke of Leuchtenberg, Munich, and by descent within the family. Baron Alphonse de Rothschild (1827-1905), in the *Salon vert*, hôtel Saint-Florentin, Paris, and by descent to his son, Baron Édouard de Rothschild (1868-1949), Paris. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 18). Selected for the "Sonderauftrag Linz" (no. 1464) on 5 February 1941 and transferred to Germany on 8 February 1941. Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 29 June 1945 (MCCP no. 1545). Returned to France on 20 September 1946 and restituted to the Rothschild family. By descent to the present owners.







LITERATURE

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 J.N. Muxel, *Verzeichniss der Bildergalerie seiner Königlichen Hoheit des Prinzen Eugen, Herzogs von Leuchtenberg in München*, Munich, 1826, p. 42, no. 110 (re-éditions: Munich, 1831, p. 43, no. 110; Munich, 1834, p. 47, no. 110; Munich, 1841, p. 49, no. 131).  
 J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, I, London, 1829, pp. 116 and 147, nos. 33 and 144; IX, p. 117, no. 127.  
 J.-B. Descamps, *Vie des peintres flamands et hollandais*, Marseille, 1842 (re-édition of 1760), p. 20.  
 J.N. Muxel, *Gemälde Sammlung in München seiner königl. Hoheit des Dom Augusto Herzogs von Leuchtenberg und Santa Cruz, Fürsten von Eichstädt &c. &c.: in Umrissen auf Kupfer mit deutschem u. französischem Texte*, Munich, 1849, pp. V and 99, no. 127.

J.D. Passavant, *Galerie Leuchtenberg. Gemälde-Sammlung seiner Kaisrl. Hoheit des Herzogs von Leuchtenberg in München*, Frankfurt am Main, 1851, p. 29, no. 153.  
 J.N. Muxel, *The Leuchtenberg Gallery. A Collection of Pictures forming the celebrated gallery of His Imperial Highness the Duke of Leuchtenberg at Munich*, London, 1852, p. 6, fig. 153.  
*Catalogue of the painting gallery of his imperial highness Duke Nikolaus Maximilian von Leuchtenberg*, 1886, no. 111.  
 The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, Salon vert, 'Buveurs par Ad. Van Ostade - 60.000 francs').  
 C. Hofstede de Groot, *A Catalogue Raisonné of the works of the Most Eminent Dutch Painters of the Seventeenth Century*, III, London, 1910, pp. 381-382, nos. 781 and 784.  
 C. Bille, *De tempel der kunst of het kabinet van den heer Braamcamp*, II, Amsterdam, 1961, pp. 36-36a, no. 150.

C. Frégnac, *Belles demeures de Paris. 16<sup>e</sup>-19<sup>e</sup> siècle*, Paris, 1977, illustrated in black and white *in situ* p. 254.  
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 J. Reynolds, *A Journey to Flanders and Holland*, Cambridge, 1996 (re-edition of 1797), pp. 109 and 175, note 606.  
 B. Schwarz, *Hitlers Museum. Die Fotoalben Gemäldegalerie Linz: Dokumente zum "Führermuseum"*, Vienna-Cologne-Weimar, 2004, p. 128, no. VII/10, illustrated in black and white p. 279, no. VII/10.  
 L. Meerman, 'An unwritten chapter of Dutch collecting history: the painting collection of Pieter de Smeth van Alphen (1753-1809)', *Simiolus: Netherlands Quarterly for the History of Art*, 2018, XL, no. 1, pp. 25-26, 35-36, 77-78, note 45, no. 71, illustrated.

ENGRAVED  
 P. Heinel, 1851



Right  
 Philipp Heinel, after Adriaen van Ostade, *Peasants smoking, drinking and playing games before an inn*, Getty Provenance Index.  
 © The Trustees of the British Museum



This little-known and beautifully preserved panel by Adriaen van Ostade, one of the preeminent genre painters in seventeenth-century Holland, is appearing on the international art market for the first time in more than a century and is one of the finest paintings by the artist to appear at auction in recent decades. Ostade is recorded as having studied with Frans Hals in Haarlem, reputedly alongside Adriaen Brouwer, with whom Ostade's early work shares much in common. It is, however, in Ostade's later work, particularly in his scenes of inns and taverns, that he achieved his greatest triumphs. The artist's early biographer, Arnold Houbraken, famously enthused that it was in such works 'complete with their trappings, which he was capable of representing as cleverly and realistically as anyone ever did,' and continued by noting how Ostade's figures were 'so naturally peasant-like and witty that it is astonishing how he was able to contrive it' (A. Houbraken, *De Groote Schouburgh der Nederlantsche Konstschilders en Schilderessen*, I, Amsterdam, 1718, pp. 347-348).

By the time Ostade executed this painting in 1658, various new trends had begun to percolate in his work. Beginning in the mid-1640s and continuing into the early 1650s, he had begun to abandon his early, broadly brushed and earthen-toned raucous – often satirical – interior scenes in favor of a smoother, more delicate approach to modeling that would come to resemble the work of the Leiden *fijnschilders* ('fine painters'). By the end of the 1650s, his figures became more convincingly posed, solidly modeled and wear brightly colored clothing, while his scenes were increasingly set outdoors, illuminated by the warm light of a bright Dutch day. The artist's growing refinement is particularly evident in the Rothschild painting through the careful observation of details like the ivy covering the tavern's trellis, the maid's white chemise, the wicker birdcage, the barnyard fowl and the characterful expressions and gestures of the figures, which imbue them with an eloquent individuality.

These changes were part of Ostade's increasingly sympathetic approach to these modest subjects. Scenes of excessive drinking and gambling became the exception rather than the rule in his work. Rather than overindulging, Ostade's peasants instead appear to relish the small pleasures permitted by their ordinary existence. This shift may well reflect a change in the

implicit meaning of these pictures. Ostade balances the traditional satire of human frailty with the simplicity of peasant life, which is now held up as a model.

The compositions of Ostade's exterior scenes are typically arranged along a receding diagonal. Adriaen may have adopted this compositional schema from his younger brother, Isack, who had developed the idea to great effect in his own compositions of the latter 1640s. But while Isack tended to distribute his figures along the diagonal recession, Adriaen focused his brush on a tightly arranged group around a table or barrel before an inn in the painting's foreground. Here, five male figures revel around just such a barrel while a tavern maid turns after having filled the group's *pasglas*, a tall beer glass with horizontal stripes used for drinking games. The bemused, slightly vacant expressions of the two rightmost figures holding long clay pipes may well allude to contemporary proscriptions against the recreational use of tobacco, which was seen to have the same intoxicating qualities as alcohol. So it was that in 1636 the Dordrecht physician Johann van Beverwijck recommended in his *Schat der Gesontheit* (Treasury of Health) that only those who were 'strong' with 'wet and moist' temperaments smoke – and even then only in the morning and on an empty stomach. Two further figures whose actions are partially shielded by the waitress are probably playing a board or card game, perhaps an allusion to the fickleness of fortune, while a fifth man nods off against the wall of the inn as if succumbing to his inebriation. None of these figures shows the slightest awareness of the painting's viewer, but a young child at left casts a knowing outward glance while pointing to the open cellar, as if directing the viewer to the source of the group's intoxication. Ostade cleverly contrasts the collective indigence of this group with the discreet inclusion of a humble family of three pausing from their daily tasks in the painting's background.

While the earliest owner of this painting is unknown, Ostade's works were much in demand between 1640 and 1680. In a study of Haarlem inventories undertaken by Pieter Biesboer, only the works of the genre painters Jan Miense Molenaer (83) and Ostade's pupil Cornelis Dusart (160) were more frequently encountered than works by Ostade himself (58).

In terms of value, only Dusart, (Jan or Jan Baptist) Weenix and Philips Wouwerman had works that were more expensive than those by Ostade (see P. Biesboer, *Collections of Paintings in Haarlem, 1572-1745*, C. Togneri, ed., Los Angeles, 2001, p. 37). The high social status of Ostade's patrons, many of whom appear to have been drawn from Haarlem's industrial and civic elite, may shed some light on contemporary responses to these paintings. Much like the knowing child in Ostade's painting, his well-to-do patrons were 'in' on the artist's message, one they were able to gather from a safe distance beyond the painting's picture plane and within the comfort of their own homes.

Much like many of Ostade's finest works, this painting has illustrious early provenance. Its first certain owner was Gerrit Braamcamp, for whom it was acquired by the leading Amsterdam dealer Pieter Yver for the substantial price of 1,650 guilders at an anonymous sale held in Leiden in 1765. When the painting appeared as part of Braamcamp's estate sale in 1771, the cataloguer rightly noted how 'The landscape is clear, & of a great finish; & the figures are superiorly colored & of great effect'. The tremendous quality of Braamcamp's collection did not go unnoticed among Europe's leading collectors: Catherine the Great acquired masterpieces by Gerrit Dou (including his triptych entitled *The Nursery*), Gabriel Metsu, Paulus Potter, Gerard ter Borch and Philips Wouwerman, all of which unfortunately were lost in transit when the *Vrouw Maria*, the ship onto which they were loaded, sank off the coast of Finland.

The painting next passed to the politician and wealthy collector Pieter de Smeth van Alphen, whose formidable collection included such masterpieces as Rembrandt's *The Shipbuilder and his Wife: Jan Rijcksen and his wife, Griet Jans* (1633; Royal Collection Trust), Johannes Vermeer's *Girl interrupted at her music* (c. 1658-59; The Frick Collection, New York) and Ostade's *The fishwife* (1672; Rijksmuseum, Amsterdam). Shortly thereafter, it entered the Leuchtenberg Collection. It was there that the painting was engraved by Philipp Heinel for Johann David Passavant's 1851 collection catalogue (fig. 1). The painting remained in the Leuchtenberg Collection until the early twentieth century, after which it was acquired by the family of the present owners.







32

A GEORGE II SILVER,  
SILVERED-BRONZE AND  
MOTHER-OF-PEARL TABLE  
MIRROR

BY EDWARD AMORY, CIRCA 1730

The shaped rectangular frame with scrolling foliate mounts and cast shells and flower festoons enclosing panels of mother-of-pearl, the pediment centered by a female mask, resting on two pad feet and easel support, with wood backing and two labels on the reverse, engraved on easel support *Ed. AMORY Fecit*  
29¼ in. (74 cm.) high

\$30,000-50,000

£24,000-39,000  
€27,000-45,000

PROVENANCE

Acquired by Baron James de Rothschild (1792 - 1868) in 1857 from Rouzé, Paris.  
*Grand Hall*, in the Château de Ferrières, Seine-et-Marne.  
By descent to the present owners.

Right

The present lot *in situ* displayed on a table in The Grand Hall of Ferrières.  
Watercolor by Eugène Lami.







**EXHIBITED**

Paris, Palais de l'Industrie, *Union Centrale des Beaux-Arts appliqués à l'industrie, Exposition de 1865.*

**LITERATURE**

*Union Centrale des Beaux-Arts appliqués à l'industrie, Exposition de 1865, Palais de l'Industrie, Musée rétrospectif de 1867, Paris, 1867, no. 4020, where described as "Cadre de miroir en nacre de perle, monté en argent doré; au sommet, un masque de femme coiffée de plumes, d'où partent des enroulements feuillagés et des pentes de fleurs dans le genre de Bérain. Signé: E. Amory fecit. Travail français. (Commencement du XVIII<sup>e</sup> s.) M. le bar. J. de Rothschild."*

**COMPARATIVE LITERATURE**

L. Yangzhen ed., *Timepieces Collected by the Qing Emperors in the Palace Museum*, Hong Kong, 1995.  
H. Roberts, *Country Life*, 23 November 1995.  
T. Murdock in 'Time's Melody', *Apollo*, November 2013.

This magnificent table mirror is a *tour de force* of English early rococo design. Enriched with mother-of-pearl framed within maritime arabesques inspired by the designs of Jean Bérain, the dressing-mirror is constructed in *repoussé* silver and silvered-bronze with a high copper content and its easel stand is signed by the brilliant – if little known – London metal-worker Edward Amory.

Edward Amory is scantily recorded – and he does not appear to have been registered with the Worshipful Company of Goldsmiths – so today we only know of Amory's work through a handful of surviving examples which he signed either *Ed. Amory Fecit* – as here – or *Ed. Amory Londini Fecit*. Working between *circa* 1720–40, he appears to have trained as a metal-worker – working in both silver and gilt-bronze – often in collaboration with the celebrated London clockmaker Charles Clay. Amongst Amory's most sophisticated creations is the clock in the Imperial Clock Collection in the Palace Museum in Beijing; signed *Ed. Amory Londini Fecit* and dated 1730, which displays closely related 'Bérain-esque' ornament to pierced side grills (illustrated in L. Yangzhen ed., *Timepieces Collected by the Qing Emperors in the Palace Museum*, Hong Kong, 1995, p. 194).

Thanks to his collaborations with Clay, we not only have a *terminus ante quem* for much of his *oeuvre* – but we can also understand something of the artistic and intellectual *milieu* in which he was working. Clay was born in Yorkshire, moved to London in 1717/18 and died in 1740. Significantly, from 1721 Clay worked extensively for the Office of Works in London on Royal commissions – being appointed Clockmaker to

His Majesty's Board of Works in 1723 (a position he held until 1737), and he seems to have begun making elaborate organ clocks from 1728–29 – with the related clocks in Naples and Beijing both being dating from *circa* 1730. Fascinatingly, Clay's nine extravagant organ clocks represent a collaboration between the composer George Frederick Handel (1685–1759), the sculptor John-Michael Rysbrack (1694–1770) and the painter Jacopo Amigoni (1685–1752). This group is discussed by Dr. Tessa Murdock in 'Time's Melody', *Apollo*, November 2013, pp. 78–85.

Interestingly, Amory appears to have worked in both silver and gilt-bronze interchangeably – both on a quill cutter which he signed – as well as on a superbly chased architectural relief representing Apollo with Time and Harmony in the collection of the Victoria and Albert Museum, London (Acc. no. M.29 – 2009). This gilt-bronze plaque – which is identical to that in silver on the clocks in Beijing and the Royal Palace, Naples – has been identified as one of the components of a musical clock known as the 'Temple of Apollo' which was planned by Charles Clay and remained unfinished at the time of his death in 1740. The parts – including extensive silver elements presumably also by Amory – were exhibited by his widow in his London house and advertised in the *Daily Gazetteer* on 20 November 1741 by "the Widow of the late ingenious MR. CHARLES CLAY." Mrs Clay "reserved the most curious and valuable of all the Pieces of Clock-Work which her late Husband left behind him, and which with his own Hands he had brought to near to Perfection, that he called it, from the Figure of that Deity standing within the Fabrick, 'The TEMPLE and ORACLE OF APOLLO.' This Machine, for the Perfection of the Musick, the Elegancy of the Structure, and the Richness of the Materials, far surpasses any Thing of the Kind exhibited either by Mr Clay in his Life-time or any other, and which the Widow believes the Curious, who shall do her the Honour to see and consider it, will readily allow. 'Tis utterly impossible to describe this beautiful Piece of Mechanism in the Compass of an Advertisement. The solid Parts of the Fabrick are of Silver gilt; the Pillars, as also the Doors and other Lights into it, are made of Rock-Chrysal, curiously engraved and adorned with Silver Mouldings, Capitals, and Roses. It is embellished with a great Number of solid Silver Figures both within and without; most of which are gilt; and the whole is covered with a most curious Foliage of Enamel'd work..." The Temple of Apollo has been identified with a clock acquired by the British Royal family and is now in Windsor Castle, which is published by Hugh Roberts, *Country Life*, 23 November 1995, pp. 58–59.



Top

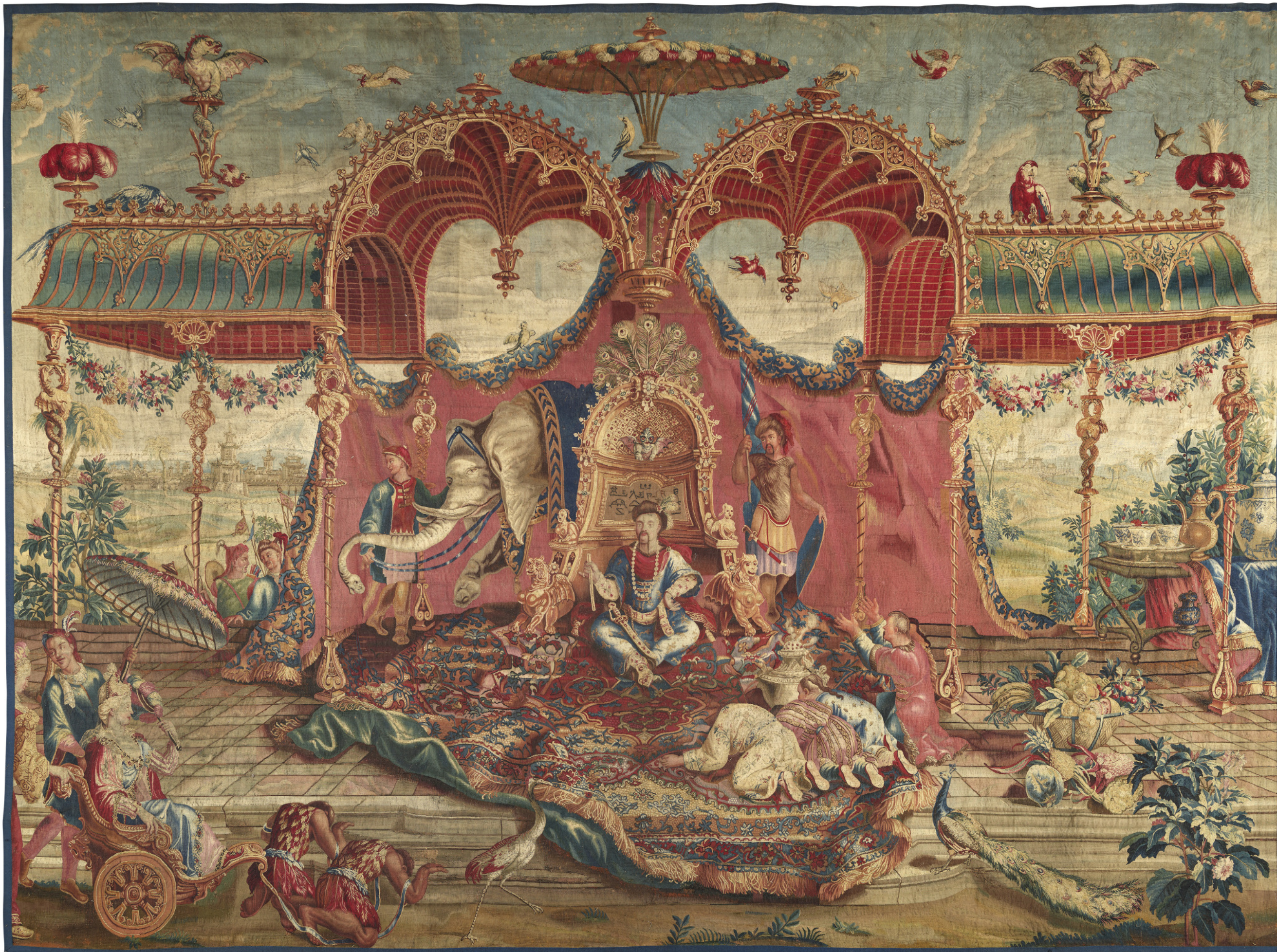
Maker's signature on the foot of the stand of the present lot.

Bottom

The clock signed Ed. Amory Londini Fecit in the Imperial Clock Collection in the Palace Museum, Beijing.

© Palace Museum, Beijing.





■ 33

### A LOUIS XIV BEAUVAIS TAPESTRY

AFTER THE DESIGN BY GUY-LOUIS VERNANSAL, JEAN-BAPTISTE BELIN DE FONTENAY AND JEAN-BAPTISTE MONNOYER, LATE 17TH CENTURY

Woven in wools and silks, depicting the scene The Audience of the Emperor (*L'Audience de l'empereur*), from the series *L'histoire de l'Empereur de la Chine*, the Emperor in the center beneath a pavilion on a large throne in front of an elephant, the foreground with an elaborately woven carpet with kneeling figures, the left foreground with the Empress under a parasol entering on a chariot led by kneeling servants, the background depicting a city with pagodas in the distance; lacking its original border

139 in. (352 cm.) high, 188 in. (477.5 cm.) wide

\$200,000-300,000

£160,000-230,000  
€180,000-270,000

#### PROVENANCE

The Collection of the Rothschild family.  
By descent to the present owners.

#### LITERATURE

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 282.

#### THE BEAUVAIS MANUFACTORY

The tapestry manufactory at Beauvais was created by Sun King Louis XIV's finance minister, Jean Baptiste Colbert (1619-1683) in 1664 in an effort to promote French industry in the face of a thriving tapestry weaving industry in the Low Countries. While subsidized by the French government and patronized by the King, the manufactory was a private company that struggled to stand out in the field (see Edith Standen, "The Tapestry Weaver and the King: Philippe Behagle and Louis XIV", *Metropolitan Museum Journal*, vol. 33, 1998, pp. 183-204). After Colbert's death and the retirement of its first director in 1683, Philippe





Behagle (1641-1705) was appointed director of the tapestry manufactory in 1684. Behagle, a weaver of Flemish extraction had a prolific tenure at Beauvais, with production estimated at 1,300 pieces between 1684 and 1690 (*ibid.* Standen, p. 183). Though despite the high output, many pieces were sold at a loss due to the disorganization and supply chain issues plaguing the manufactory. Despite these challenges, under Behagle's stewardship, Beauvais created a variety of popular fanciful works drawing from myth, historical events, popular stories, and exoticism.

#### L'HISTOIRE DE L'EMPEREUR DE LA CHINE

The present lot forms part of the exotic and highly elaborate *l'Histoire de l'Empereur de la Chine* series, illustrating the life of the Chinese Emperor, believed to be either the Emperor Shunzhi (reigned 1643 to 1661) or the Emperor Kangxi (reigned 1661 to 1722). The central figure of the emperor appears to have been adapted from the title page of *Legatio Batavica* by Johan Nieuhof, published in 1668; an account by the Dutch traveler of his time in the Far East which was incredibly popular and helped to jumpstart the chinoiserie craze in Europe. The Beauvais series traditionally included *The Audience of the Emperor (L'Audience de l'empereur)*, *The Emperor Sailing (L'Embarquement de l'empereur)*, *The Empress Sailing (L'Embarquement de l'empereur)*, *Gathering Pineapples (La Recolte des ananas)*, *The Astronomers (Les Astronomes)*, *The Return from the Hunt (Le Retour de la chasse)*, *The Empress' Tea (Le Thé de l'empereur)*, *The Collation (La Collation)*, *The Emperor on a Journey (L'Empereur en voyage)* and *The Gathering of Tea (La Recolte du Thé)*, as yet unidentified (see Edith Standen, "The Story of the Emperor of China: A Beauvais Tapestry Series", *Metropolitan Museum Journal*, vol. 11, 1976, pp. 103-117).

In a memorandum of tapestries made during his directorship Behagle mentions this series: 'Chinoise fait par quatre illustre peintre'. Noël-Antoine Mérou (director 1722-1734) further elaborates in a document of 1731: 'Une Tenture du dessin des chinois, par les sieurs Batiste, Fontenay et Vernensal, en six pièces'. The painters referred to are Guy Vernansal (1648-1729), the flower-painter Jean-Baptiste Belin de Fontenay (1653-1715) and Baptiste (the name used by contemporaries for the flower-painter Jean-Baptiste Monnoyer (1636-1699)) as well as an unidentified fourth painter (*ibid.* Standen, p. 114). Vernansal's signature on various models implies that he was the main designer of the series while the exact dating of the first woven set is difficult to ascertain with certainty. It is probable that it was after Behagle took over the directorship in 1684 but before Monnoyer left for England in 1690. A further undated memorandum by Behagle states that the first set, woven with gold-thread (rarely used by Beauvais) was 'vendu par M. d'Isrodeà Monseigneur le duc du Maine (Louis-Auguste de Bourbon, 1670-1736) for 20,000 livres.

M. d'Isrode, who later had two further sets made for 14,000 and 10,000 livres, presumably acted as an intermediary, and at least one of further set was made for the Comte de Toulouse (Louis Alexandre de Bourbon 1678-1737) for 10,565 livres; each of these three sets were likely either smaller, lacked the gold thread, or both due to their diminished pricing (*ibid.* Standen, p. 114).

More sets were created over the years, and can be further explored by their telltale borders, often created specifically for the client and incorporating particular armorials or devices relevant to the commission. Unfortunately the present lot has lost its border at some point, perhaps due to damage, preference or size restrictions which occurred somewhere down the line. Records indicate that the present lot may once have had a wide chinoiserie border with niches filled by further exotic royal and military figures surrounded by exuberant florals and and swags. An example of this border can be found in a set of four pieces from the series located at the Louvre (OAR 106, SRO 107, OAR 108, and SRO 109).

The success of the series was undoubtedly due to the increased interest in China at the end of the 17<sup>th</sup> century, which was already manifested with the importation of enormous quantities of goods from the Far East to France by the *Compagnie des Indes Orientales*. The enthusiasm was further heightened when the *Mercure Galant* published a long description of the travels of father Couplet to China in 1684. The young duc du Maine, the legitimized son of Louis XIV and Madame de Montespan, met the Jesuit Couplet (c. 1622-1693) and his Chinese convert, Michael Alphonus Shen Fu-Tsung (c. 1657-1691), when they first returned from China and was deeply interested in his adventures. A second event that may have elicited further interest was Louis XIV's glamorous reception at Versailles for the ambassadors of Siam on 1 September 1686 who had been sent by the King of Siam Phra Narai (1632-1688). Among the participants in the reception at Versailles was again the duc du Maine, illustrated in an etching in the *Almanach Royal* of 1687 recording the presenting of the gifts to Louis XIV. The ambassadors of Siam are even recorded visiting the site of the Beauvais tapestry workshop in October of 1686. Today further examples of the same scene of the present lot can be found at the Louvre (OA 10446) and the Metropolitan Museum of Art (48.71). In recent years, other examples of this same, grand scene have sold at Sotheby's, London, 5 July 2023, lot 9 (£215,900) and Christie's, New York, 23 October 2003, lot 776 (\$455,500). Similarly, 'The Emperor Sailing' from the same series sold from the Collection of Akram Ojeh, Christie's, Monaco, 11-12 December 1999, lot 21 (€5,072,500), and 'Gathering Pineapples' sold Christie's, New York, 21 June 2012, lot 1150 (\$158,500).



Above  
Frontispiece from *Legatio Batavica ad Magnum Tartarie* by Johan Nieuhof, Amsterdam, first published in 1668.



## ■ 34

### TWO PARCEL-GILT BRONZE BUSTS OF LOUIS XIV AND THE GRAND CONDÉ

FRENCH, AFTER MODELS ATTRIBUTED TO JEAN WARIN (1604/1606-1672) AND ANTOINE COYSEVOX (1640-1720), FIRST HALF 19TH CENTURY

Each on a separately cast circular bronze socle

Louis XIV:  
28¼ in. (72 cm.) high; 34¼ in. (87 cm.) high, overall

Grand Condé:  
27½ in. (70 cm.) high; 33¼ in. (84 cm.) high, overall (2)

\$100,000-150,000 £78,000-120,000  
€90,000-130,000

#### PROVENANCE

Acquired by Baron James de Rothschild (1792-1868), from the Belgian dealer Van Cuyck. *Grand Hall*, in the Château de Ferrières, Seine-et-Marne. By descent to the present owners.

#### LITERATURE

'Château de fêtes du temps des crinolines : Ferrières', *Plaisir de France*, December 1969, pp. 66-67, no. 373. P. Prévost-Marcilhacy, *Les Rothschild bâtisseurs et mécènes*, Paris, 1995, pp. 6, 124.

C. Collard and Melanie Aspey (dir.), *Les Rothschild en France au XIX<sup>e</sup> siècle*, exh. cat., Paris, 2012, pp. 130-131.

Beyond the skill and technical prowess of the founder who cast them, these two busts shed light on two of the greatest French sculptors of the 17<sup>th</sup> century.

#### THE GRAND CONDÉ AND HIS BUSTS: DISAGREEMENTS OVER ATTRIBUTION

Sometimes accompanied by the Vicomte de Turenne (Sale Christie's, London, 22-23 March 2017, lot 32 and Wallace Collection, London, inv. S164), the Prince de Condé represented here bears witness to the extraordinary personality that was the cousin of King Louis XIV. Louis II de Bourbon-Condé, known as le Grand Condé (1621-1686), *Prince du Sang*, was very active during the *Fronde*, for which he was exiled. Later forgiven by his cousin, he returned to favor and continued an exemplary military career. His bust by Antoine Coysevox (1640-1720), a bronze version of which is in the Musée du Louvre (inv. MR 3343), has led some specialists to compare the model of this bust with the work of Antoine Coysevox. Chantilly houses a marble bust of Condé (inv. OA 366) with exactly the same features as the one presented here. It may have been exhibited at the Salon of 1704, then placed in the gallery of the King's Apartment in Chantilly in the 18<sup>th</sup> century, before being seized during the Revolution, returned

#### COMPARATIVE LITERATURE

S. Lami, *Dictionnaire des sculpteurs de l'École française sous le règne de Louis XIV*, Paris, 1906, pp. 145-146.

G. Keller-Dorian, *Antoine Coysevox (1640-1720)*, Paris, vol. I, 1920, pp. 62-63, pl. 75.

J. G. Mann, *Wallace Collection Catalogues. Sculpture*, London, 1931, pp. 61-62, pl. 40, fig. S163.

H. Demoriane, 'Stratfield Saye House. Le château que les ducs de Wellington habitent depuis un siècle et demi', *Connaissance des Arts*, November 1964, no. 153, pp. 114-116.

J. Bourne, 'Many questions, some answers French furniture in British collections', *Country Life*, 24 October 1985, p. 1262, fig. 5.

S. Hoog, *Musée national du Château de Versailles. Catalogue. Les Sculptures. I - Le musée*, Paris/Versailles, 1993, p. 106, no. 398, p. 238, no. 1076 and 1076.

N. Garnier-Pelle, *Le Grand Condé. Le rival du Roi-Soleil*, Chantilly/Gand, 2016, pp. 120-123.

A. Maral and V. Carpentier-Vanhaverbeke, *Antoine Coysevox. Le Sculpteur du Grand Siècle*, Paris, 2020, pp. 331-341, fig. 260, 273, 274 and 275, R. 9, 10 and 11, cat. 166 and 224.

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (château de Ferrières, *Grand Hall* ('Sept bustes [...] et deux bustes bronzes Louis XIV et Prince de Condé').

to the Prince de Condé in 1816, exhibited in the Palais Bourbon and transferred by the Duc d'Aumale back to Chantilly. From the end of the 19<sup>th</sup> century, the discovery of the name of the sculptor and marble-maker Jérôme Derbais (1688-1715) when busts were delivered, including that of Condé (Musée Condé archives, Chantilly), led some to attribute the copy in the Musée Condé to Derbais. It seems, however, that Derbais was not a very productive artist, and that this representation of the royal cousin came from the hand of a renowned artist, given the extreme quality of the marble. The curator Nicole Garnier-Pelle at the Musée Condé in Chantilly, relying also on the theories of J. Pope-Hennessy, T. Hodgkinson and G. Bresc-Bautier, attributed the creation and production of this marble bust to Coysevox (*loc. cit.* N. Garnier-Pelle, 2016).

Antoine Coysevox was one of the most important sculptors of the reign of Louis XIV, and produced a number of projects for the Châteaux de Versailles and Marly, including *La Renommée du roi montée sur Pégase* and *Mercure* (Musée du Louvre, inv. MR 1824 and MR 1822), *L'Hamadryade et un enfant* (inv. MR 1819) and the funerary monument for Cardinal de Mazarin (inv. LP 548). Among these masterpieces is the bust of the Prince de Condé. Several bronze versions exist, based on the Musée Condé marble

studied above. One example is in the Wallace Collection with some slight differences to the gilding of the cuirass (inv. S163), just like the one presented with the Maréchal de Turenne in the collection of the Prince de La Tour d'Auvergne Lauraguais (Sotheby's, London, 3 May 2012, lot 31). Another was sold in London (Christie's, London, Robert de Balkany collection, 22-23 March 2017, lot 32) and one is also in the Walters Art Museum in Baltimore (inv. 27.415; bought by Henry Walters from Arnold Seligmann, Rey and Co. in 1913). A fully patinated and ungolded example, such as in the Walters, now belongs to the English Royal Collections (inv. RCIN 33444). The Prince Regent purchased that version on 25 May 1811 and had it placed at Carlton House, which suggests that some of these casts were probably made quite early in the 19<sup>th</sup> century.

#### JEAN WARIN, SCULPTOR TO KING LOUIS XIV

A sculptor and medalist, very little is known about his training, but he settled in Paris around 1626 and engraved the great figures of his time, such as Louis XIII and Cardinal de Richelieu. Protected by the latter, he entered the Royal Academy. His very precise work with the material, developed during







his years of practice as a medalist, is clearly visible in the portrait of the 'Sun King' attributed to him here. Very few of his bronzes are preserved, and numerous 'wrong attributions' have made his corpus very limited. The bust of Louis XIII (Musée du Louvre, inv. LL32) is now associated with the work of Francesco Bordoni (1580-1654) and that of the young Louis XIV at the age of five, also in the Musée du Louvre (inv. RF 2508), with Jacques Sarazin (1592-1660). However, Versailles still has two marble portraits of Louis XIV by Sarazin. The full-length antique portrait was bequeathed by the artist to the King (inv. MV 2667). The other, a bust, is close to our cast from the Rothschild collection, allowing it to be attributed to the artist (inv. MV 224). Produced around 1665-1666, it was placed on the Ambassadors' Staircase and was a resounding success because it introduced a classical novelty that broke with Bernini's Italian influences. Other bronze examples are known, such as the partially gilded bust in the Calouste Gulbenkian Museum (inv. 286 A).

These imposing busts have an interesting place in the collections to which they belonged. The magnificent gallery at Stratfield Saye House, Wellington's residence in Hampshire, contains a larger group than Condé and Louis XIV, and also includes the Maréchal de Turenne and King Henri IV, suggesting a cycle initially conceived around great men. In addition to Louis XIV, the Gulbenkian Museum also holds the bust of the Maréchal de Turenne, both of which came from the Holford collections at Dorchester House (purchased by Gulbenkian through Duveen at Christie's sale, London, 14 July 1927, lot 167) once again demonstrating the interest that English collectors had in this ensemble in the 19<sup>th</sup> century and the early 20<sup>th</sup> century.

Always given a place of honor in the Rothschild collections at the Château de Ferrières, this pair of busts can be seen in several places in various representations of the impressive central hall. The pair was first placed on either side of the door facing the monumental fireplace and can be seen in Eugène Lami's watercolors.

*Above, left*  
Jean Warin,  
Bust of King Louis XIV,  
Château de Versailles.  
© Château de Versailles,  
Dist. RMN-Grand Palais /  
Jean-Marc Mana

*Above, right*  
Antoine Coysevox,  
Bust of Louis II de Bourbon,  
Prince de Condé, Musée  
Condé, Chantilly.  
© RMN-Grand Palais  
(domaine de Chantilly) /  
Michel Urtado

*Right*  
The present lot *in situ* in  
the Great Hall at Château  
de Ferrières.  
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■ 35

A LOUIS XV ORMOLU-  
MOUNTED AMARANTH  
BUREAU PLAT

BY BERNARD II VAN RISENBURGH,  
MID-18<sup>th</sup> CENTURY

The leather top with cartouche-shaped *rocaille* clasps, three frieze drawers mounted with shell escutcheons and three opposing simulated drawers, the sides mounted with shell cartouches centered by foliate and berry pendants, on cabriole legs headed by richly cast foliate mounts centered by a shell, scrolling foliate sabots issuing floral sprays, stamped once BVRB, 'LG' inscribed on back right leg

29¾ in. (76 cm.) high, 67½ in. (172 cm.) wide,  
33 in. (84 cm.) deep

\$300,000-500,000      £240,000-390,000  
€270,000-450,000

PROVENANCE

The Collection of the Rothschild family.  
By descent to the present owners.

LITERATURE

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 12.

COMPARATIVE LITERATURE

F.J.B. Watson, *The Wrightsman Collection*, vol. II, New York, 1966, pp. 295-297, no. 146  
J. Nicolay, *L'Art et la Manière des Maîtres Ébénistes Français du XVIII<sup>e</sup> Siècle*, vol. I, Paris, 1976, p. 85, fig. C  
P. Verlet, *Le Mobilier Royal Français*, vol. IV, Paris, 1990, p. 40-41  
Cleveland Museum of Art Handbook, 1991, p. 112  
P. Verlet, *Le Mobilier Royal Français*, vol. II, Paris, 1992, pp. 50-1, no. 3, pl. III  
P. Kjellberg, *Le Mobilier Français du XVIII<sup>e</sup> Siècle*, Paris, 1998, p. 141

Bernard II van Risenburgh, *maître* in 1730.







**BERNARD II VAN RISENBURGH,  
MAÎTRE IN 1730.**

This elegant *bureau plat* is a brilliant example of the talent of one of the most important cabinet-makers of Louis XV's reign, Bernard II van Risenburgh, who elevated the rococo style to the height of refinement. His many collaborations with the most important *marchands-merciers* of his time, such as Thomas-Joachim Hébert, Lazare Duvaux and Simon-Philippe Poirier, enabled him to design furniture of unprecedented opulence for a wealthy clientele. Their funding enabled him to create exceptionally fine gilt-bronze mounts, characterized by the fineness of their chasing. The *marchands-merciers* also supplied him with precious materials such as Japanese lacquer and Sèvres porcelain, which were later incorporated into his finest creations. Although he responded to specific commissions, he developed a highly personal and recognizable style. This desk, with its sinuous lines, is one of a series of similar pieces of furniture that he began producing in the 1730s. A model similar to the present lot appears in a painting by Louis Tocqué (1698-1772) portraying the young Dauphin studying, commissioned in 1738 and now in the Louvre (inv. 8174; MR 1634). The desk depicted has the same curved foot with a bronze drop similar to the present desk, with an imposing scrolled shell, and a plain wood veneer.

The famous desk delivered in 1745 for the Dauphin's Grand Cabinet in Versailles (inv. GME 11108) by the *marchand-mercier* Thomas Joachim Hébert,



Above  
Louis Tocqué (1698-1772), *The Dauphin Louis de France (1729-1765), son of Louis XV, in his cabinet*

© RMN-Grand Palais (musée du Louvre) / Adrien Didierjean

supplier to the Court, illustrated in P. Verlet, *Le Mobilier Royal Français*, Paris, 1990, vol. IV, p. 40-4, is an even more sumptuous version of the model: it has the same ornamentation framing the central drawer, as well as on the locks and side cartouches, but the *bois de bout* veneer, the floral marquetry and the more exuberant gilt bronzes give the desk royal splendor. BVRB revived the art of floral marquetry after 1740, and this desk was one of the first pieces of furniture supplied to the *Garde-Meuble royal*.

BVRB's plain wood *bureaux plats* with the same ornamentation are quite rare. There is a model identical to the present lot from the collection of Madame André Saint, sale in Paris, Galerie Charpentier, 20 and 21 May 1935, lot 185, illustrated in J. Nicolay, *L'art et la manière des Maîtres ébénistes Français au XVIII<sup>e</sup> siècle*, Paris, 1976, vol. 1, p. 85, fig. C., and another from the former collection of the Duc de Richelieu, Maréchal de Belle-Isle (1696-1788), now in the Metropolitan Museum (no. 2019.283.5), Wrightsman Collection, New York, illustrated in F.J.B. Watson, *The Wrightsman Collection*, New York, 1966, vol. II, no. 146, pp. 295-297. Unlike the present lot, that desk has an ebony veneer.

Finally, there is a series of similar desks with slightly different bronzes, such as the one sold at Sotheby's, Paris, 5 May 2015, lot 149 with floral marquetry, and another sold at Christie's, Paris, 30 November 2016, lot 121 with a chevron frieze.





■ 36

A RARE SUITE OF FOUR LOUIS XV SAVONNERIE PANELS

AFTER A DESIGN BY FRANÇOIS DESPORTES, CIRCA 1719-39, THE LOUIS XVI-STYLE SCREEN 19<sup>th</sup> CENTURY

Woven in wool and now fitted as a four-panel beechwood screen carved with *guilloche* motif on casters, each panel set within frames of foliate arabesques against a brown ground, depicting from left to right a parrot and crested egret perched on a trellis with climbing roses and fowl in the foreground, two leopards beneath a pair of parrots, two foxes beneath vines and a toucan, and two monkeys on a fruit bush with rabbits in the foreground, beige silk backing

69½ in. (176.5 cm.) high; 24 in. (61 cm.) wide, each panel 74¼ in. (188.5 cm.) high; 192½ in. (274 cm.) wide; 1½ in. (4 cm.) deep, overall

\$100,000-150,000 £78,000-120,000  
€90,000-130,000

Much like the sumptuous carpets woven in the same workshop, Savonnerie screens were highly prized during the 18<sup>th</sup> century and reserved almost exclusively for the use of the Royal family, nobility or as the most prestigious diplomatic gifts. These four fabulous scenes were woven after cartoons by Alexandre-François Desportes, the well-known flower and bird painter (1661-1743), dated circa 1719, the year he was received at the *Académie Royale de peinture*. Folding screens or *paravents* were a practical method of excluding the draughts experienced in the large palace rooms or, for retaining the heat of a fire primarily found in the ante-rooms and dining rooms. The taller examples, measuring between six to eight feet in height, backed in some hard-wearing plain material stood in ante-rooms, while smaller examples were used in the private rooms. Those in the royal apartments were more luxurious and covered in velvets, damask or brocade that would be *en suite* with other furniture covers in the room.

PROVENANCE

The Collection of the Rothschild family. By descent to the present owners.

LITERATURE

C. de Nicolay-Mazery, *Visite privée. Hôtels particuliers de Paris*, Paris, 1999, p. 24

COMPARATIVE LITERATURE

P. Verlet, "Les paravents de Savonnerie pendant la première moitié du XVIII<sup>e</sup> siècle. Étape d'une recherche. Chronologie d'une évolution", *L'Information d'histoire de l'art*, n. 3, May-June 1967, pp. 106-118.  
P. Verlet, *The James A. de Rothschild Collection at Waddesdon Manor. The Savonnerie. Its History. The Waddesdon Collection*, London, 1982, pp. 330-340 and pp. 466-467, section IV, cat. no. 15.  
S.M. Bennett and C. Sargentson, *French Art of the Eighteenth Century at The Huntington*, New Haven and London, 2008, pp. 297-301, cat. 118.  
G. Wilson and C. Hess, *Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum*, Los Angeles, California, 2001, p. 145

The Savonnerie workshop began weaving panels for screens in 1707 and they immediately became popular and frequently woven. According to Verlet, the records of the factory show that the Chaillot workshop produced 750 individual screen panels between 1707 and 1791. It should be taken into account that most screens were six-paneled and some double-sided, meaning that about one hundred screens in total were woven during the 18<sup>th</sup> century.

The first screens appeared in 1707 when the *Garde-Meuble* bought 67 panels from the Dupont atelier at the Savonnerie. Only three painters produced the screen designs which were used and reused throughout the entire production lasting into the reign of Louis XV. Belin de Fontenay and Claude Audran were responsible for the earlier larger cartoons, while François Desportes, executed the sketches which form the basis for the panels of this screen. His design was first woven in 1719 and continued to be used in the royal apartments until the Revolution. In 1772 panels for four six-leaf screens of this design were delivered for the use of the royal family at Versailles.







Two of Desporte's original watercolor designs for these panels survive, one in The Metropolitan Museum of Art, New York, and the other in the Sèvres factory archives. The scenes drew inspiration from classical fables, which had been compiled and translated into French free verse by Jean de la Fontaine in the closing years of the seventeenth century. Perhaps because of its engagement with the literary tastes of the time, the design proved immensely popular: sets are recorded being woven in 1719, 1722, 1735, and 1740. Though records are sparser for the second half of the century, and examples were still being delivered to Versailles into the 1780s. However, as time went by, the complexity of Desporte's original design was slowly simplified: the canopy of feathers above each scene, for example, was switched for a molded clasp around twenty years after the first screens went into production. The panels of the present lot are of the first, earlier, type.

The panels were delivered unmounted by the factory and then assembled by the upholsterer, normally into two screens of six panels each; although Verlet also notes the existence of four and five panel screens. Initially the panels were mounted back to back, so that the screen was double-sided, but as time went on, panels began to be mounted on one side only for the sake of economy. The fashion was immediately popular, and more panels were woven in the first half of the 18<sup>th</sup> century. The six-leaf folding screen at Waddesdon Manor, part of the collection of James A. de Rothschild, has panels woven from designs by Desportes sometime between 1719 and 1739. The designs follow the arrangement of earlier Savonnerie designs in that the decoration is in three tiers.

A number of panels survive today in major public and private collections. Two screens of six panels, given as diplomatic gifts to the royal family of Sweden, are kept at the royal palace in Stockholm. A six-panel screen belongs to the Huntington Collection, San Marino, California, successively from the collections of the Duke of Sutherland and Charles J. Wertheimer; another is kept at the Mobilier National, Paris (GMT 1161) illustrated in Verlet, *op.cit.*, p. 300, fig. 183; one of five leaves is in the collections of the Louvre; a five-leaf screen was sold in Paris and acquired by Seligman in 1927; a four-leaf screen from the collection of the Earl of Caledon at Tyttenhanger Park was sold in London in 1973, and later acquired by the J Paul Getty Museum; with single panels found in the Carnavalet museum, Paris, the Metropolitan Museum of Art, New York, and Longford Castle, Wiltshire.





■ 37

**A VINCENNES PORCELAIN  
TWO-HANDLED ARMORIAL  
CIRCULAR TUREEN,  
COVER AND STAND (POT  
À OILLE 'FORME ANCIENNE'  
SON COUVERCLE ET  
SON PLATEAU)**

CIRCA 1750, ELABORATE BLUE  
INTERLACED L'S MARKS FOR  
THE PAINTER L.-D. ARMAND L'AINE

Of waisted *bombé* shape, supported on four scroll-  
molded feet enriched in puce and gilding, with  
entwined leaf-molded handles, the French Royal coat-  
of arms of three gilded fleurs-de-lys under one handle,  
painted with vignettes of exotic birds among flowers  
and foliage, the circular scroll-molded stand with a  
central blue and gilt petal-molded rosette enclosing the  
French Royal coat-of arms, flanked by four vignettes  
of exotic birds in landscapes, within a puce, blue and  
gilt *feuilles-de-choux*-molded border with four smaller  
vignettes, each with a bird in landscape, within gilt-  
lined rims, the cover painted with pairs of exotic birds  
in four landscapes, the finial as a lemon nestled among  
flowers and leaves

16½ in. (42 cm.) wide, the stand (3)  
\$80,000-120,000 £62,000-93,000  
€72,000-110,000

**PROVENANCE**

Baron Édouard de Rothschild (1868-1949), Château de  
Ferrières.  
Confiscated from the above by the Einsatzstab  
Reichsleiter Rosenberg following the Nazi occupation  
of France in May 1940 and transferred to Germany.  
Returned to France and restituted to the Rothschild  
family on 29 March 1946.  
By descent to the present owners.

**LITERATURE**

Archives of the Commission de Récupération Artistique  
(CRA), Archives Diplomatiques, Paris, 209 SUP/108  
- Collections de Mr le Baron Edouard de Rothschild  
(Château de Ferrières): 2ème inventaire des objets d'art  
du Château de Ferrières à Ferrières-en-Brie (Set M).  
(Objets d'art emportés par les Allemands au cours de  
leur occupation du Château), p. 7: 'Petite salle à manger  
- Nos. 107 à 108 - Une paire de Terrines à soupe avec  
décor animaux oiseaux. Couvercle avec citron. Sèvres  
environ de 1750.'

**COMPARABLE LITERATURE**

Paul Alfassa and Jacques Guérin, *Porcelaine Française  
du XVII<sup>e</sup> au milieu du XIX<sup>e</sup> siècle*, n.d, circa 1929, pl. 51.  
Tamara Préaud, Antoinette Faj-Hallé, *Porcelaine de  
Vincennes, les origines de Sèvres*, exhibition catalogue,  
Grand Palais, Paris, October 14 1977-January 16 1978,  
p. 131, no. 389.  
Svend Eriksen, Geoffrey de Bellaigue, *Sèvres  
Porcelain*, London, 1987, no. 60, p. 240-241.  
Tamara Préaud, Antoine d'Albis, *La Porcelaine de  
Vincennes*, Paris, 1991, p. 96.  
Bernard Dragesco 'Armand l'ainé peintre de nature'  
in John Whitehead, *Sèvres sous Louis XV, naissance  
de la légende*, 2010, pp. 90-91.  
Rosalind Savill, *Everyday Rococo, Madame de  
Pompadour & Sèvres porcelain*, 2021, Norwich, vol. I,  
p. 281 fig. 10.11.



Small gilt fleurs-de-lys found  
below one handle and to the center  
of the stand.







#### JEAN-CLAUDE CHAMBELLAN DUPLESSIS

The form of this tureen was modeled by Jean-Claude Chambellan Duplessis père, an esteemed goldsmith and bronzier who migrated to Paris from Turin in the 1740s and studied under the tutelage of Juste-Aurèle Meissonnier, a renowned master of rococo design and metalwork. Duplessis was responsible for designing numerous shapes for the Vincennes and Sèvres manufactory, including the 'Vase Duplessis à fleurs' and the 'Saucière-lampe Duplessis'. Numerous drawings by Duplessis are still preserved in the Sèvres archives, some of which showcase molded scrolls that bear a striking resemblance to the stand on the present round tureen. Duplessis commenced his employment at the Manufacture de Vincennes in 1748, and in 1749, he received a payment of 2,652 livres for the models he supplied to the establishment (Arch. Sèvres, F1 L.4).

Though known to be in production since 1750, this particular shape of round tureen, commonly known as the 'pot à oille' or 'pot à oille ordinaire', went unnamed until an inventory of 1752. The following year, when a new round tureen design was introduced for the Louis XV service, the sovereign's new form was named the 'pot à oglio forme du Roy'; and the previous version was subsequently referred to as the 'pot à oille forme ancienne'. By the 1770s the 'ancienne' form appears to have been renamed again as 'pot à oglio Saxe', and it is this name that appeared on the Sèvres factory mold in the 19<sup>th</sup> century. The model evidently reached England during the 1750s as by 1758, the Chelsea factory had produced a tureen and stand of the same form, an example of which is in the Victoria and Albert Museum, London (533A&B-1902).

#### LOUIS-DENIS ARMAND L'AINÉ 'A PRECISION WORTHY OF THE FINEST MINIATURIST'

Louis-Denis Armand, born in 1723, initially pursued a career as a painter of lacquer 'dans le goût chinois' in Paris. In 1745, however, he joined the Vincennes manufactory, from whence he continued to Sèvres, dedicating his talent as a painter of birds, animals, landscapes and figures for a period spanning over 40 years—his presence at the firm is recorded between 1745 and 1788. Interestingly, it was not until 1993 that the painter's mark of Armand l'ainé' was correctly

identified by Bernard Dragesco. Armand employed a crescent-shaped mark, occasionally drawn with the addition of elaborate interlaced L's, and sometimes enclosing dots. Dragesco's discovery was the result of meticulous research into archival payment records at Sèvres, as well as the analysis of newly discovered ornithological drawings by Armand. Previously, the mark had been mistakenly attributed to Jean-Pierre Le Doux (active 1752-1762).

The exotic and fantastic birds depicted on the present tureen, cover and stand exemplify prevailing fashions of the early 1750s, likely drawing inspiration from lacquered furniture and *boiseries* originating from East Asia. The precisely composed vignettes and delicate color palette in which they are executed typifies Armand's early personal painting style. Very few pieces of Vincennes porcelain with such fine painting by Armand on this large scale are known to exist. A closely related oval tureen, cover and ormolu-mounted stand (*terrine 'Ancienne' son couvercle et son présentoir*) decorated with similarly placed vignettes of birds and dated 1751 is in Sèvres, Cité de la Céramique (MNC21570 and MNC21579). Tamara Préaud and Antoine d'Albis illustrate a tureen, cover and stand of circa 1751-1752 of the same oval 'Ancienne' form decorated with flower-sprays, see Tamara Préaud and Antoine d'Albis, *La Porcelaine de Vincennes*, Paris, 1991, pp. 33, 96-97, cat. no. 22. A lobed circular broth basin, cover and oval stand (*écuelle à 4 pans ronds à cachet or écuelle à 4 pans ronds de M. Hébert or écuelle à 4 pans ovales*) of circa 1750-1752, also modeled by Duplessis and painted with similar vignettes of birds is in the David Collection, Copenhagen, see Svend Eriksen, *The David Collection, French Porcelain*, Copenhagen, 1980, p. 61, no. 25. Another, decorated with vignettes of fish and birds from Powderham Castle and Seaton Delaval Hall, was sold by Sotheby's, London, 29 September 2009, lot 146. A broth basin, cover and stand of the same form but molded with fruiting vine and decorated with bird vignettes of circa 1752 from Houghton Hall, Norfolk was sold by Christie's, London, 8 December 1994, lot 43. Another, of circa 1748, without the molding and decorated with the Stuart Royal arms and similar vignettes of birds by Armand l'ainé is in the Royal Collection. See Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, London, 2009, vol. III, pp. 933-936, cat. no. 262, in which the

author discusses the attribution to Armand l'ainé and lists other similar known *écuelles*. In his commentary, de Bellaigue describes Armand's decoration as having 'a precision worthy of the finest miniaturist'. Lastly, another round tureen and stand is in the present Rothschild auction series, though it lacks the unusual gilt fleur-de-lys seen on the present lot.

The very similar *pot à oille* sold in 2013 by Christie's in London has been linked to the purchase on 25 January 1753 by the Duc de Crillon of a 'pot à oglio forme ordinaire décoré d'oiseaux' at the high price of 900 livres (Arch. Sèvres, Vy1, f° 7; see Christie's, London, 4 July 2013, lot 45 and Rosalind Savill, *Everyday Rococo, Madame de Pompadour & Sèvres Porcelain*, 2021, Norwich, vol. I, p. 281, illustrated p. 285, fig. 10.11). On the far left of each entry in the Vincennes sales records is a number representing the kiln used for firing the enamel colors. The kiln number in front of the *pot à oille* purchased by the Duc de Crillon is number 37, giving a date of 1750 for the firing of this piece. Thus, the tureens in Sèvres, Cité de la Céramique, the Cleveland Museum and the two in the Rothschild collection were almost certainly also made in 1750.

It is conceivable that all four of these tureens may have been originally designed as a set. A drawing by Duplessis preserved in the archives of the Manufacture de Sèvres depicting a stand for a tureen of a different shape is hand-captioned: 'Plat à Piece de Boucherie pour relever Les Terrines des flancs, diferent pour Le Dessain du Plat Cotté L et M destiné à relever Les Pots à Oglie qui doivent occuper Les Bouts de la Table,' thus specifying the place occupied on the table by these tureens that worked together: the oval tureens on the sides of the table and the round tureens at the ends.

#### A ROYAL RECIPIENT?

The presence of three gilt fleurs-de-lys at the center of the stand, and those almost concealed beneath a handle, is exceptional. To mark the fact that the Vincennes factory belonged, albeit partially at the time, to King Louis XV, a fleur-de-lys mark sometimes appears on Vincennes porcelain produced before 1754, where it accompanies the two interlaced L's or a pair of crossed swords imitating the Meissen mark (see Antoine d'Albis, Timothy Clarke 'Vincennes porcelain for Orry de Fulvy', *Apollo*, June 1989, pp. 379-384. For two Vincennes cups and saucers with crossed swords and a fleur-de-lys mark, see Joanna Gwilt, *Vincennes and Early Sèvres Porcelain from the Belvedere Collection*, London, 2014, pp. 96-97, no. 43-44. For a sugar-bowl with interlaced L's and a fleur-de-lys mark, see Aileen Dawson, *French Porcelain, A Catalogue of the British Museum Collection*, London, 1994, no. 70, pp. 73-75).

Do the fleurs-de-lys on the present lot discreetly signify, in the same way, that the present 'pot à oille' originated from the kilns of the royal manufacture? Or, perhaps more likely, do they indicate that the recipient of this round tureen was King Louis XV himself? Because the sales registers of the Vincennes factory kept in the Sèvres archives date only from October 1752 onwards, it is not possible to confirm either suggestion.







■ 38

**A PAIR OF LOUIS XV ORMOLU FIVE-BRANCH CANDELABRA**

PROBABLY GERMAN,  
THIRD QUARTER 18TH CENTURY

Each with an elaborately-cast pierced base decorated with scrolls, C-scrolls and *rocaille* acanthus leaves, supporting a central stem composed of swirling acanthus leaves issuing five foliate branches enriched with scrolls, supporting foliate drip trays and nozzles, each element spuriously stamped with the 'C' *couronné poinçon*; one fitted with an electric light

24 in. (61 cm.) high, 30 in. (76 cm.) wide (2)  
\$70,000-100,000 £55,000-77,000  
€63,000-90,000

**PROVENANCE**

The Collection of the Rothschild family.  
By descent to the present owners.

**LITERATURE**

C. Frégnac, *Belles Demeures de Paris, 16<sup>e</sup>-19<sup>e</sup> siècle*, 1977, p. 254.  
C. Frégnac and J. Wilhelm, *Belles Demeures de Paris, 16<sup>e</sup> - 19<sup>e</sup> siècle*, 1997, p. 75.

The quality and large scale of these candelabra indicate an origin in Germany, most probably in the South, in the second half of the 18<sup>th</sup> century. The rococo movement was received with great enthusiasm in this part of Germany which took advantage of its proximity to France to import Parisian ideas as well as craftsmen. Metal-working had a strong and long-established tradition in the region with the *bronziers*, silversmiths and goldsmiths of Augsburg being some of the most skilled artisans in Europe, capable of producing gueridons and tables of massive scale and complexity. The electoral and princely courts in Munich, Ludwigsburg and Würzburg embraced the rococo style from the 1730s onwards and often translated it into a larger and more extravagant form than its French origin. The movement also retained its popularity much longer than in France as the date of the present lot illustrates. The Dukes of Württemberg and Electors of Bavaria were hiring French-trained *bronziers* and sculptors such as Guillelmus de Groff (1676-1742) as early as 1716. Indeed Southern Germany became one of the few areas outside Paris to have success in the art of gilt-bronze with de Groff's workshop being one of the first to achieve renown in this field.

*opposite:*  
The Great Hall at the Château de Ferrières.  
Watercolor by Eugène Lami  
©All rights reserved.





## ■ 39

### A SET OF SIX LOUIS XV GILTWOOD CHAIRS

BY JEAN AVISSE, CIRCA 1760

Each channeled back carved with a floral cresting flanked by flowering trails, uprights enriched with acanthus leaf, the shaped seat-rail centered by three flowerheads flanked by flowering branches, cabriole legs headed by roses issuing flowering trails terminating in foliate feet, upholstered in a pink and cream silk damask, three stamped 'I AVISSE'

38¼ in. (97 cm.) high, 25 in. (63.5 cm.) wide,  
23 in. (58.5 cm.) deep

(6)

\$80,000-120,000

£62,000-93,000

€72,000-110,000

#### PROVENANCE

The Collection of the Rothschild family.  
By descent to the present owners.

#### LITERATURE

C. Frégnac, *Belles demeures de Paris 16<sup>e</sup>-19<sup>e</sup> siècle*, Paris, 1977, p. 254.

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 30.

Jean Avisse, *maitre* in 1745.

This remarkable suite of chairs is typical of the work of the famous carpenter Jean Avisse, with its rich, high-relief ornamentation. Avisse's chairs are characterized by their ample forms, high backs and subtly curved legs, demonstrating an outstanding sense of design and proportion.

Born in 1723 and related to the Gourdin family - a dynasty of renowned *menuisiers* - Avisse became master in 1745 and moved to rue de Cléry in 1747. He soon started to supply a select clientele of upholstery merchants such as Blin, Bouguereau, Lacoursière, Jalouret, the Lrin family and Pousse. His clientele also included private patrons such as the Marquise de Chabannes, the Comtesse de Fontenay and the Chevalier de Lamotte.

Since sculpture was carried out by seat sculptors - a separate guild from *menuisiers*' - Jean Avisse surrounded himself with the best, such as Jean-François Baillard, Claude Vinache and Pierre Rousseau. Bill G. B. Pallot, in his book *L'Art du siège au XVIII<sup>e</sup> siècle en France*, Paris, 1987, p. 300, points out that, like Michel Avisse, Jean delegated the carving of his chairs to the talented Nicolas Heurtaut, who distinguished himself by producing "the most abundantly carved works [which] are always masterpieces of execution, with very detailed carving and unusual motifs."

The 1730s and 1740s were the apogee of rococo, with abundant aquatic ornamental motifs, shells and dragons set against asymmetrical structures, however this period was followed by a more moderate ornamental style. From 1750 onwards, a return to classicism emerged, sometimes radically, with the so-called "Greek style". At the same time, some artists sought to reconcile the two trends in a style known as Transition.





The structure and ornamentation of these superb *chaises* exemplifies the *rocaille symétrisé* of circa 1760. These chairs appear to belong to an exceptional ensemble of salon furniture, the elements of which are more or less identified and catalogued. First and foremost is the sofa, considered to be Jean Avisse's masterpiece. It belonged to the Espirito Santo and then Niarchos collections and was displayed in the grand salon of the Hôtel de Chanaleilles (see 'L'hôtel de Chanaleilles', in *Connaissance des Arts*, November 1960, pp. 83 and 108). It was sold in Paris on 14 June 1955, lot 91. A major milestone of seat furniture, it is illustrated in Pierre Verlet, *Les Ebénistes du XVIII<sup>e</sup> Siècle Français*, Paris, 1963, p. 108, in Bill G.B. Pallot, *op. cit.*, pp. 32-33 and in Pierre Kjellberg, *Le Mobilier Français du XVIII<sup>e</sup> siècle*, Paris, 1989, p. 36. Also notable are six nearly identical chairs from the former collection of Baron Lionel Nathan de Rothschild (1808-1879), sold at his mansion at 148 Piccadilly (Sotheby's sale, London, 21 April 1937, lot 302). These chairs appear in the general view of the *West Drawing Room*, plate XLVIII. They were sold to the merchant Bensimon for 600 guineas.

Also worth mentioning is a pair of stools probably from the collection of the Counts of Münster. (Christie's London sale, 19 May 2021, lot 23). Finally, a pair of armchairs (Elisabeth Lewyt Collection, Sotheby's sale, New York, 23 October 2013, lot 120 then Christie's Paris sale, 6 November 2014, lot 398) bearing the mark 'CHT' corresponding to 14-15 Carlton House Terrace, the London residence of the Earls Lonsdale, acquired in 1837 by William Lowther (1757-1844), 1<sup>st</sup> Earl Lonsdale. The furniture in this house is marked 'CHT' followed by a three-digit inventory number [cd1].



Right  
The Espirito Santo Louis XV  
giltwood sofa by Jean Avisse



■ 40

**AN EXTENSIVE COMPOSITE SEVRES PORCELAIN GREEN-GROUND PART DINNER AND DESSERT SERVICE**

CIRCA 1761-1786, INTERLACED L'S ENCLOSING VARIOUS DATE LETTERS, MOST ENCLOSING DATE LETTER K FOR 1763 OR S FOR 1771, VARIOUS PAINTERS', GILDERS' AND INCISED MARKS

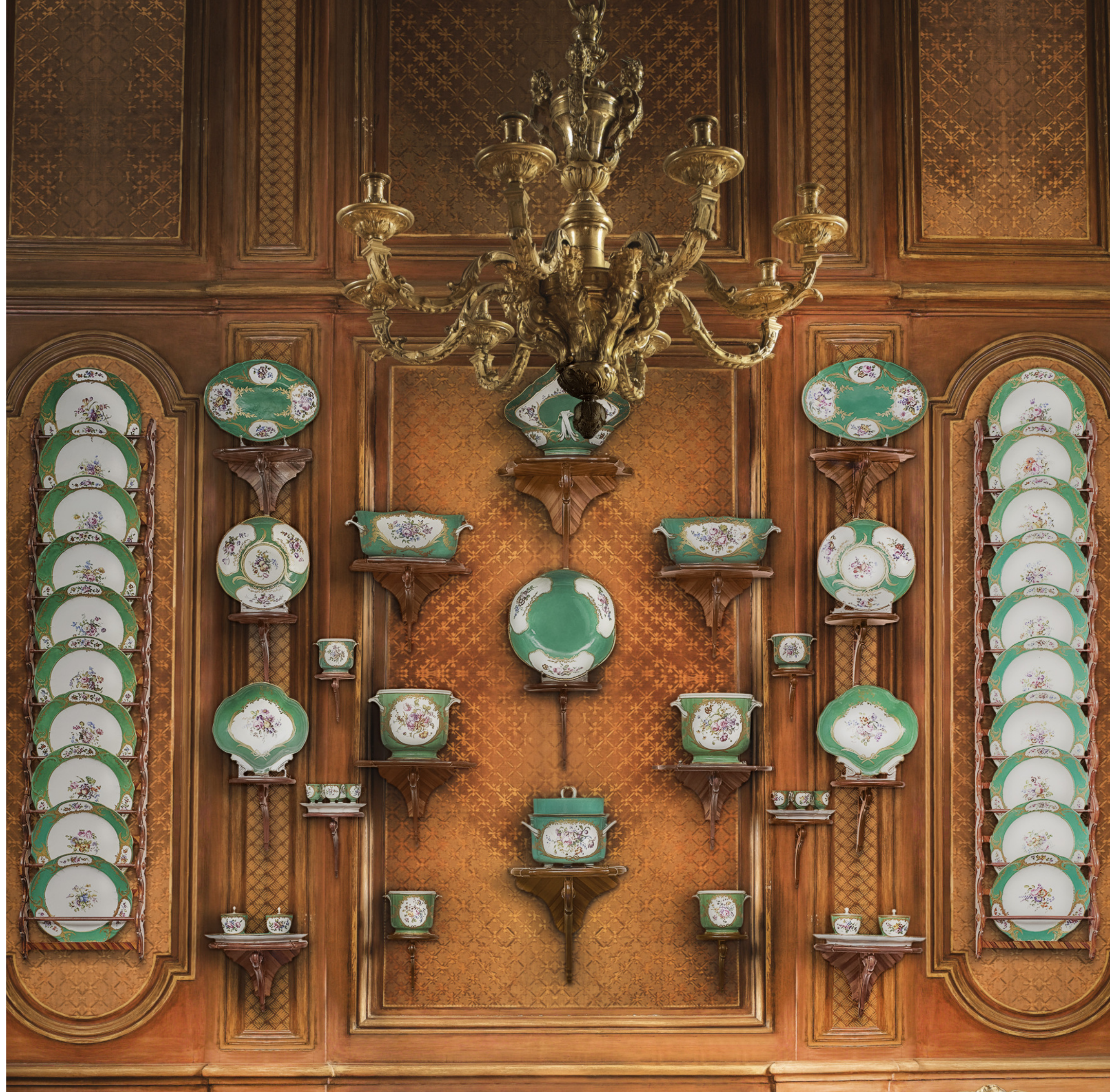
- Painted with groups of fruit and flowers reserved within variant by gilt foliate trails and palms, comprising:
- Two monteiths (*seau crénelé*)
- Three two-handled ice-pails and covers (*seau à glace*)
- Three oval liqueur-bottle coolers and two pierced dividers (*seau à liqueur ovale*)
- Two half-bottle coolers (*seau à demi-bouteille*)
- Six glass coolers (*seau à verre*)
- Two 'feuille de chou' salad bowls of the first size (*saladier à feuille de chou, 1ere grandeur*)
- Two 'feuille de chou' salad bowls of the second size (*saladier à feuille de chou, 2eme grandeur*)
- Eight shaped-square dishes (*compotier carré*)
- Seven shaped-oval dishes (*compotier ovale*)
- Seven circular dishes (*compotier rond à feuille de chou*)
- Four shell-shaped dishes (*compotier coquille*)
- Two butter-tubs and covers on fixed stands (*beurrier rond tenant au plateau*)
- Two oval sauce-boats and lozenge-shape stands (*saucière ovale et plateau losange*)
- Two two-handled pierced cheese strainers and stands (*fromager et plateau*)
- Two oval stands for mustard-pots (*plateau de moutardier*)
- Three double jam-pots and covers on fixed stands (*plateau à deux pots de confiture*)
- Forty-two ice cups (*tasse à glace*)
- Twelve hexafoil ice-cups stands (*plateau Bouret*)
- Eight cups and covers (*pot à jus*)
- Five lobed ice-cup stands (*soucoupe à pied*)
- Forty-five plates (*assiette à palmes*)
- Together with seventy modern painted-wood wall brackets and five plate displays by Mongiardino
- 11½ in. (29 cm.) wide, the monteiths (266)
- \$100,000-150,000      £78,000-120,000
- €90,000-130,000

**PROVENANCE**

Henri-Léonard-Jean-Baptiste Bertin (1720-1792), Secrétaire d'état and Contrôleur général des finances, 1763-1764 (the pieces marked with date letter 'K'). Possibly delivered to the merchant Poirier, 1771 (the items marked with date letter 'S'). Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR nos. R 4234, R 4300, R 4302, R 4304, R4305, R 4307, R 4308, R 4309, R 4310, R 4312, R 4314, R 4315, R 4316). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point. Returned to France in 1946 and restituted to the Rothschild family. By descent to the present owners.

**LITERATURE**

Edouard Garnier, *La Porcelaine de Sèvres*, 1889, pl. X (a *compotier coquille*, a *plateau Bouret*, a *seau crénelé*, a *seau à liqueur ovale*, a *pot à jus*). David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, no. 63-3, pp. 357-359, no. 71-8, pp. 475-478, no. 61-2, pp. 333-334, no. 61-6, pp. 341-342.



"IT ACTUALLY GROANED UNDER THE WEIGHT OF GREEN SÈVRES.. THE ROOMS WERE LIT A GIORNO AND ALPHONSE SEEMED MUCH PLEASED, AND JUSTLY SO, WITH HIS OWN ARRANGEMENTS."

Ferdinand de Rothschild





Within a few years of starting his career as a lawyer in Bordeaux, Henri Léonard Jean-Baptiste Bertin (1720-1792) began his climb through the ranks of French bureaucracy. He eventually served as the *Contrôleur général des Finances* beginning in 1759, and in 1763, the year in which he acquired the present service, he ascended to the role of *secrétaire d'État au Conseil*. Notably, as *administrateur et commissaire du Roi*, he was responsible for the Sèvres manufactory for over a decade, from 1767-1778.

A significant portion of this assembled dinner set can be traced back to the service acquired by Bertin on 1 May 1763 (see Peters, *op. cit.* vol. II, no. 63-3, pp. 357-359). Bertin was able to obtain these pieces at significantly reduced prices, likely due to his ministerial positions, and he obtained additional supplements in 1764 and 1765. Furthermore, a notable number of pieces in this collection bear the date letter 'S' for 1771. The similarity between decorative patterns found on the porcelains produced in 1763 and those produced in 1771 suggest that the latter group may have completed Bertin's service, even though no archival document from the Sèvres factory confirms this hypothesis. David Peters has also proposed a connection between the porcelains dated 1771 and a purchase made by the merchant Simon-Philippe Poirier in the same year, suggesting that Poirier may have acted as an intermediary (see Peters, *ibid.*, p. 478).

The original Bertin service consisted of 72 plates, each priced at 28 *livres* instead of the customary 42 *livres*. In the current collection, there are 36 plates dated with the letter 'K' for 1763, which originate from this service. Additionally, there are five undated plates that may also be associated with it. The Bertin service initially included 36 ice-cups in the 1763 delivery. The present partial service comprises 40 ice-cups dated 1763 and two examples from 1764. In 1764, Bertin acquired two salad bowls of the first size and two of the second size. Within the present service, one of the first size and two of the second size are dated 1763, while a fourth of the first size is dated 1771. The two 1763 oval mustard-pot stands might be among the four mustard-pots in the 1763 Bertin service. It is also likely that two ice-pails, two butter-tubs, two cheese dishes, two sauce-boats, and one oval liqueur-bottle cooler in the present collection originate from the 1763-1764 Bertin service. Although the original complement of Bertin service did not include a monteith, Bertin received a gift of four "seaux crénelés" at 300 *livres* each at the end of 1763, making it likely that the two monteiths dated 1763 in the current service could be connected to this gift.



■ ~ 41

A LOUIS XV ORMOLU-MOUNTED AMARANTH, BOIS SATINE, BURR-ELM, KINGWOOD, TULIPWOOD AND MARQUETRY SECRETAIRE À ABATTANT

ATTRIBUTED TO JEAN-PIERRE LATZ AND JEAN-FRANÇOIS OEBEN, MID-18TH CENTURY

The shaped and molded *rouge griotte* marble top above a downswept frieze inset with panels with ebony and boxwood stringing and centered by a stylized shell within a cartouche with foliate trails, the angles headed by shells flanked by acanthus leaves beneath a flowering branch, above a fall-front decorated with a large flowering plant including roses, tulips, sprigs of grass and two birds, opening to reveal a hinged and ratcheted gilt-tooled leather-lined writing stand and a shelf above an arrangement of drawers inlaid *sans traverse* with floral marquetry within *rocaille* frames, around a compartment fitted with a mechanism lowering a set of pigeon-holes into the upper shelf, the lower section with two cupboard doors inlaid with a pineapple and aloe vera plant, opening to reveal a shelf above four drawers, the sides inlaid with ribbon-tied flower sprays and centered by a stylized roundel, on short cabriole legs with sabots headed by foliate and floral mounts on scrolling feet, with label 'E de. R no. 18'

53½ in. (136 cm.) high, 35 in. (89 cm.) wide, 15½ in. (39.5 cm.) deep

\$200,000-300,000

£160,000-230,000  
€180,000-270,000

PROVENANCE

Baron Édouard de Rothschild (1868-1949).  
By descent to the present owners.

Jean-Pierre Latz (1691-1754), appointed *ébéniste privilégié du Roi* in 1741.

Jean-François Oeben (1721-1763), *maître* in 1761.

AN ORIGINAL MARQUETRY

This fabulous *secrétaire à abattant* shows the virtuosity of the cabinetmakers of the reign of Louis XV, who revived floral marquetry in the tradition of André-Charles Boulle. It is perfectly in keeping with the rococo aesthetic, with its gentle lines, charming floral composition and the lightness of its bronzes, which elegantly underline the inlaid panels. It also owes its elegance to its curved shapes, playing between convex and concave, with the delicately curved *doucine* at the top and the slightly arched legs. The fall front is a remarkable example of floral marquetry, requiring the use of a wide range of finely cut woods, both natural, such as rosewood, violet wood, amaranth and palisander, and stained, in this case green for some of the foliage. These elements are then meticulously inlaid into a sheet of veneer. To create these extravagant bouquets illustrating numerous species of flowers, the inlayers often called on painters to compose their cartoons, which they then used as models. The flowers in our desk seem to have been inspired by the drawings by Louis Tessier illustrated in L. Tessier, *Livre de fleurs dédié à M. Buffon*, Paris, N. d., pp. 4-5 and in L. Tessier, *Livre de fleurs dédié aux dames*, Paris, 1713, p. 5 and p. 9.

The pineapples on the two lower panels make it a truly original piece of furniture. Discovered by the Europeans who set out to conquer the New World in the 16<sup>th</sup> century, the pineapple quickly became a symbol of wealth and royalty. It was extensively described by explorers and finally elevated to the rank of "King of Fruits" by Jean-Baptiste du Tertre in his *Histoire générale des Antilles habitées par les Français*, published in 1664. Pineapple cultivation then spread to the coasts of Africa and the Portuguese islands, but by the 18<sup>th</sup> century it was also grown in the royal gardens of the greatest courts. Its arrival on the opulent tables of the aristocracy coincided with the taste of privileged circles for the exotic. From then on, painters and *ornementistes* adopted the pineapple as a motif, alongside monkeys and exotic birds. The golden fruit topped with a green crown intrigued and aroused admiration, gradually becoming a symbol of beauty, royalty and political power. A fruit that only a privileged few could eat, it gradually replaced the pomegranate and pinecone motifs on royal textiles. For example, it can be seen on the blue and gold silk lampas of Louis XV's royal chair, depicted in coronation dress in 1760 by Louis-Michel Van Loo, a version of which is kept at the Château de Versailles (inv. MV 7238).





Its exotic and mysterious appearance also gives the pineapple a mystical dimension. Associated with gold and the crown, but also devoid of any pre-existing cultural resonance, it was seen as the symbol of the king's divine right. The pineapple was nicknamed "King Pine" at the English Court, and King Charles II even commissioned a portrait from the painter Hendrick Danckerts around 1675-1680, now in the Royal Collection Trust (inv. RCIN 406896), in which the fruit is presented to him by his gardener John Rose. In the same spirit, Dunmore Pineapple House in Scotland is an architectural "folly" built in 1761, with a monumental pineapple as its dome. The fashion for the pineapple made it pervasive in decorative arts. In the marquetry of this secretary, the crowned fruit can be seen emerging from its green foliage. The infatuation with the king of fruits lasted until the end of the 18<sup>th</sup> century.

#### A COLLABORATION BETWEEN JEAN-PIERRE LATZ AND JEAN-FRANÇOIS OEBEN

Jean-Pierre Latz (circa 1691-1754) was a highly regarded cabinetmaker who supplied furniture to prestigious clients such as the Duc de Penthièvre, King Frederick II of Prussia before the Seven Years' War (1756-1763), the Elector of Saxony, King of Poland, and Auguste III, father of the Dauphine. Of German origin, he arrived in Paris in 1719 and was naturalized in 1736. Before 1741, he obtained a royal patent granting him the privileges equivalent to a title of master. He established a large workshop on rue du Faubourg Saint-Antoine under the name "Saint-Esprit", which included nine cabinetmakers' workshops and three chiselers' workshops. This went against the rules of the guilds, which prohibited the practice of both bronze and cabinetmaking. He founded his own bronzes, which enabled him to perfect the models and adapt them to his furniture. With the help of his nephew, the Flemish-born Jean-Pierre Tillmans, who was head of the workshop at the time, Latz produced chests of drawers, desks and a significant number of clock cases and cartels. Much of his furniture is covered in marquetry, sometimes of uneven quality, which suggests that he sometimes subcontracted work. He eventually incurred the wrath of the community of founders, who in 1749 seized all his chasing tools, the casting models and a large quantity of bronze pieces. The report of this seizure revealed the presence of 2288 models and bronze parts in his workshop, which allows us to confirm that he retained almost exclusive use of these models before that date. A significant number of unstamped pieces of furniture can therefore be attributed to him. After his death, his widow took over the workshop for only a short time as she died two years later in 1756.

Latz's furniture is characterized by its extremely animated forms, in line with the rococo style of his time. His bronzes are very contoured and jagged, with marked curves and counter-curves. He often used the



same ornamental repertoire, such as palms, branches or rococo elements, which are found on this *secrétaire*, and sometimes even bird wings. The carcass of this piece of furniture and its bronzes can therefore be attributed to him. As for the marquetry, it illustrates floral compositions in rather light tones with round flowers or small pomegranate motifs, which stand out against a darker background. The stems are also executed in even darker tones. He often used a satiny background with an amaranth frame. Although the marquetry of Latz and Oeben is sometimes very similar in style, our fall-front *secrétaire* seems to be closer in execution to Jean-François Oeben's.

Initially based on rue du Faubourg Saint-Antoine, Jean-François Oeben was certainly in contact with Flemish cabinetmakers such as the Criards, the Vanrisamburgs and the Vandercruses, as well as with Jean-Pierre Latz. It is likely that Oeben worked



for Latz and that they collaborated on several pieces of furniture. Indeed, some of Latz's furniture, with its accentuated rococo shapes and the gilt bronzes typical of the cabinetmaker, is combined with the highly detailed floral marquetry panels characteristic of Jean-François Oeben's work.

The magnificent marquetry on our *secrétaire* may therefore be the work of the latter, one of the most ingenious cabinetmakers of the 18<sup>th</sup> century, known as much for his mechanical furniture as for the quality of his marquetry. He trained in Charles-Joseph Boullé's workshop in the Louvre, before becoming the King's cabinetmaker in 1754. He lived at the Gobelins until 1761, where he set up a workshop that made him famous both in France and abroad. He worked with *marchands-merciers* such as Lazare Duvaux, who gave him access to a prestigious clientele, including Madame de Pompadour, for whom he made furniture. In the 1750s and 1760s, he mainly created flower marquetry in realistic style, as seen on this *secrétaire*. The composition of the marquetry and the great accuracy with which it was executed are characteristic of his work. The harmony and clarity of the bouquet reflect the craftsmanship of his work. The blossoming flowers are highly naturalistic, contrasting with those that are still closed. The side panels also feature floral compositions with a central rosette set in a circle. Another rare and beautiful example of a *secrétaire* made by Oeben during this period with this kind of floral marquetry is kept at the Residenz in Munich (inv. 26, DE000172, BSV). It was made around 1754-1756, but the bronzes are attributed to Claude-Thomas Duplessis.

We can cite several known collaborations works between Latz and Oeben, such as the four corner cupboards kept at the Getty (inv. 72.DA.69.2) and a commode made for the Dauphine's bedroom at the Château de Choisy-le-Roi, sold at Christie's New York on 2 November 2000. It is also possible that, after Latz's death, Oeben bought back unfinished pieces of furniture with their bronzes and finished them with his own marquetry. These elements allow us to attribute this *secrétaire à abattant* to Latz, for the carcass and bronzes, and Oeben for the marquetry.

Top  
Secrétaire à abattant, Jean-François Oeben, Paris, inv. ResMü.M0032, Munich Residenz.  
© Bayerische Schlösserverwaltung Maria Custodis/ Andrea Hetzenecker, München

Left  
A royal commode, circa 1757, attributed to Jean-Pierre Latz and Jean-François Oeben, Christie's New York, 2 November 2000, lot 20.







#### MOUNTED CHINESE PORCELAINS BY DUPLESSIS (Lots 42 and 43)

Masterpieces combining precious Chinese porcelain with richly chased ormolu, these beautiful vases epitomize the skills of 18th-century craftsmen in the finest tradition of Parisian excellence.

Celadon porcelain wares from China were highly prized by connoisseurs in the 18th century in France for their rarity and subtle colors, and were often embellished with jewel-like ormolu mounts. The 1750s saw the gradual shift away from porcelain with blue and white or *famille verte* decoration in favor of monochrome pieces that highlighted the chased bronze mounts. Whether they were incised in the Longquan style, as in the present lots, or crackled, celadon pieces were particularly popular, as were porcelains known as *truitées*, or crackled grey and monochrome blues in a wide range of shades such as turquoise and cobalt.

Gilt bronze, a French craft *par excellence*, was intended both to enrich these rare objects and to reflect the style of the time. The fashion appeared in the Régence period and developed most successfully within the decorative exuberance that characterized the reign of Louis XV. Later, Greek and Etruscan-style mounts were added, usually under the guidance of a *marchand-mercier*. These remarkable pieces, wrought by several hands, illustrate the creative process and the workings of the luxury Parisian decorative arts market in the 18th century. They were the result of a close collaboration between *ornemanistes*, artisans, *marchands-merciers* and clients and involved importing exceptional Chinese ceramics into France where the production of hard-paste porcelain had not yet been established. The resulting objets d'art were out of reach for all but a few select clientele, who paid a premium for this sought after and rare commodity.

#### JEAN-CLAUDE CHAMBELLAN DUPLESSIS

The quality of the bronzes and the distinctive and refined design of the scrolls allow us to attribute these vases to Jean-Claude Chambellan Duplessis. Originally from Italy, in 1735 Duplessis moved to Paris, where he stayed at the Hôtel de Soissons with the Prince de Carignan, who undoubtedly facilitated Duplessis's access to accommodation at the Louvre from 1749 on. From 1748 until his death, he designed most of the models for the

Manufacture de Vincennes and later for the porcelain manufactory at Sèvres, where he was artistic director. Duplessis enjoyed the protection of the minister d'Argenson and could work both in bronze and gold, even before he became *orfèvre du roi* in 1758, as shown by the remarkable braziers given by Louis XV to the Ottoman ambassador Mehmed Said Efendi in 1742, now in the Topkapi Museum, Istanbul. From then on Duplessis created mounts for both French porcelain produced at Sèvres and for Chinese porcelain vases. He created his most ambitious and highly original works in in collaboration with the famous *marchand-mercier* Lazare Duvaux.

The vases presented here are still rococo in spirit, though their sinuous curves are tamed in line with the emerging *rocaille symétrisée* style. They display many of the highly recognizable characteristics of the Duplessis style: the chasing is of the highest quality; the foliage is finely cut and the ornamentation reveals a great sense of detail. Duplessis truly excelled in finessing his objects with great attention that resulted in a play of light and shadow and emphasized the structure of the moldings.

The model of lot 42 was a great success with the patrons of the time. A closely related pair of celadon vases with identical mounts can be found in the Royal Collection Trust (Inv. RCIN 39205). Interestingly, these forms were later copied at the Manufacture de Sèvres in 1758, where the model was known as the '*vase d'après l'ancien*', demonstrating the manufactory's desire to compete with the objects from China highly popular at the time. Later, a certain analogy between lot 42 and certain famous pieces made at the Manufacture de Sèvres emerged. Indeed, the base of the vase alone is identical to those of two emblematic works designed by Duplessis: the famous elephant-head candelabras and the "Masted Ship" vase commissioned by Madame de Pompadour and delivered by the Manufacture de Sèvres on 30 May 1760 to decorate her Hôtel d'Evreux in the Faubourg Saint-Honoré. Today, these pieces can be seen in collections all over the world, including the Louvre (Inv. OA 10965), the Wallace Collection (Inv. C246-7; C.248-50; C.256), and the Metropolitan Museum of Art (e.g., Inv. 58.75.89a; 58.75.90a, b), reflecting the considerable success of Duplessis's designs.





■ 42

A LOUIS XV ORMOLU-MOUNTED CHINESE 'CLAIR DE LUNE' CELADON PORCELAIN VASE

THE MOUNTS ATTRIBUTED TO JEAN-CLAUDE CHAMBELLAN DUPLESSIS, CIRCA 1760, THE PORCELAIN QING DYNASTY, MID-18TH CENTURY

With bulbous body, fitted with acanthus-cast scrolling handles, on a *rocaille* base

11 in. (28 cm.) high, 6 in. (15 cm.) wide, 5 in. (12.5 cm.) deep

\$60,000-100,000 £47,000-77,000 €54,000-90,000

PROVENANCE

The Collection of the Rothschild family. By descent to the present owners.

COMPARATIVE LITERATURE

C.C. Dauterman et al., *Decorative Art From The Samuel H. Kress Collection At The Metropolitan Museum of Art*, Aylesbury, 1964, p. 199-203.

Savill, R., *The Wallace Collection Catalogue of Sèvres Porcelain*, London: The Trustees of the Wallace Collection, tom. I, London, 1988, pp. 149-171 and 191-195.

Durand, M. Bimbenet-Privar, F. Dassas, *Décors, mobilier et objets d'art du musée du Louvre de Louis XIV à Marie-Antoinette*, Paris, 2014, pp. 328-329.



Opposite

Vaisseau à mât delivered for Madame de Pompadour by Duplessis © Metropolitan Museum of Art, New York

■ 43

A PAIR OF LOUIS XV ORMOLU AND CHINESE 'CLAIR DE LUNE' CELADON PORCELAIN VASES

THE MOUNTS ATTRIBUTED TO JEAN-CLAUDE CHAMBELLAN DUPLESSIS, MID-18TH CENTURY, THE PORCELAIN QING DYNASTY, 18TH CENTURY

Each with square body and tapering neck flanked by foliate cast scrolling handles on a pierced *rocaille* base

8 in. (20 cm.) high, 7 in. (18 cm.) wide, 7 in. (18 cm.) deep (2)

\$100,000-150,000 £78,000-120,000 €90,000-130,000

PROVENANCE

The Collection of the Rothschild family. By descent to the present owners.

COMPARATIVE LITERATURE

C.C. Dauterman et al., *Decorative Art From The Samuel H. Kress Collection At The Metropolitan Museum of Art*, Aylesbury, 1964, p. 199-203.

Savill, R., *The Wallace Collection Catalogue of Sèvres Porcelain*, London: The Trustees of the Wallace Collection, tom. I, London, 1988, pp. 149-171 and 191-195.

Durand, M. Bimbenet-Privar, F. Dassas, *Décors, mobilier et objets d'art du musée du Louvre de Louis XIV à Marie-Antoinette*, Paris, 2014, pp. 328-329.







■ 45

A LOUIS XV SAVONNERIE  
CARPET

DESIGNED BY PIERRE-JOSSE PERROT,  
WOVEN BETWEEN 1736 AND 1762

The chestnut-brown field with bold scrolling acanthus leaves encircling a floral and fruiting wreath enclosing a quatrefoil medallion formed of pale green scallop shells issuing from a shaded blue acanthus roundel, the linked spandrels ornately filled with flowering garlands with an acanthus filled cartouche at each end, a small light blue cartouche at each corner centered with a *fleur-de-lys*, enclosed within a reeded border

207½ in. (526 cm.) × 130¾ in. (332 cm.)

\$400,000-600,000      £310,000-460,000  
€360,000-540,000

PROVENANCE

Created by Royal Commission.  
The Collection of the Rothschild family.  
By descent to the present owners.

Though the Palace of Versailles is practically synonymous with the reign of Louis XIV, it was only after his death that his vision for the palace was fully realized. It fell to his grandson Louis XV, who came to the throne in 1715 at the age of five, to complete the task by patronizing the production of furniture, art, and – of course – carpets. While the carpets of Louis XIV had drawn on allegory and classical symbolism, those of Louis XV were dominated by floral motifs, acanthus leaves, and molded elements, lending them a more comfortable and domestic feel (Sarah B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1995). The reign of Louis XV also saw many important aristocrats decorating their homes with Savonnerie carpets, and the factory expanded to meet the increased demand. Nonetheless, a carpet of the size and quality of the present lot can only have been a royal commission, intended to decorate the interior of one of Louis XV's residences.

This particular design is known from a small number of surviving examples, and has been attributed to the designer Pierre-Josse Perrot. Active from 1715 to 1750, his designs normally feature a central 'rose moresque' motif within a molded cartouche, as well as shells and the 'bat's wings' which can be seen in all four corners of the square inner panel. As well as other carpets, he is also known to have had a hand in designing the

dais cover made for the throne of Louis XV in 1727 and a large screen with panels depicting stories from Aesop's fables (Pierre Verlet, *The Savonnerie: its history, the Waddesdon Collection*, London, 1982, p. 112). Perrot is known to have meticulously drawn out his designs in advance of carpets woven, and in one surviving cartoon he divides the design in half and experiments with a different color scheme on each side.

A notable feature of the present example, which sets it apart from some of the other survivors, is the presence of the *fleur-de-lys* motifs in the corner. Used in French royal heraldry since at least the 12<sup>th</sup> century, they unambiguously indicate that this carpet was woven for a royal commission. Their close association with *féodalité*, however, meant that those carpets with *fleur-de-lys* woven into it were often deliberately mutilated during the French Revolution, and royalist symbolism cut out. That this carpet came through that period of turbulence unscathed makes it an unusual survivor, one of few to retain its original unadulterated splendor.

The first carpet woven on this design was delivered on 29 November 1736, to be installed in the *salle à manger des terrasses* on the top floor of Versailles. Six more examples were woven, including one woven for Chateau de Choisy in 1740. The final known example was installed in the *Salon de la Comédie*, also at Choisy, in 1762

(Madeleine Jarry, *The Carpets of the manufacture de la Savonnerie*, Brighton, 1966, fig. 39, p. 34).

This is a design which the Rothschild family seem to have had a particular affinity for. There is an example of this design in a square format, published in Verlet's book together with an essay by Baron Ferdinand de Rothschild on the design (Pierre Verlet, *op. cit.*, p. 259, cat. no. 6). In it, Baron de Rothschild writes that he knew of 'four or five' examples of rectangular format in existence. One was also in a Rothschild collection, in the Villa Ephrussi de Rothschild in Cap Ferrat. A second was in the Swedish royal collection, having been presented to Gustavus III by Louis XVI in 1784. A third and fourth he mentioned being in private collections in Paris and Neuilly-sur-Seine. Finally, he mentions the sale of an example on the Paris art market in 1954, which may be one of the last two or a fifth – and otherwise unknown example. Since then, two further examples have been sold by Christie's, the first in Monaco as part of the Karl Lagerfeld Collection, 28-29 April 2000, lot 288, and the second in Paris, 16 December 2008, lot 9. Of these two, only the former retained its original *fleur-de-lys* corner motifs. This lot therefore is a member of a small group of highly prestigious carpets, woven for the Bourbon court and collected with enthusiasm by different branches of the Rothschild family.









■ ~ 46

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

ATTRIBUTED TO JEAN-PIERRE LATZ, MID-18TH CENTURY

The shaped and molded *breche d'Alep* marble top above two *bombé*-shaped drawers with three cross-banded panels inlaid *sans traverse* with foliate branches and mounted with an elaborate central foliate cartouche enriched with shell work and foliate handles, the sides conformingly decorated, on cabriole legs headed by scrolling *rocaille* mounts terminating in foliate sabots, stamped once 'OTHON', probably for Pierre Othon in his capacity as *marchand*, inscribed in chalk 'KKU 861' and in black pen 'K171', top drawer with label inscribed in pen '1126'

4.41/2 in. (88 cm.) high, 57 in. (145 cm.) wide, 28 in. (71 cm.) deep

\$250,000-400,000      £200,000-310,000  
€230,000-360,000

PROVENANCE

Baron Édouard de Rothschild (1868-1949), Paris. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 171). Selected for the 'Sonderauftrag Linz' (no. 1506) and transferred to the monastery of Kremsmünster (no. K KU 861). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1946 (MCCP no. 33906). Returned to France on 21 January 1948 and restituted to the Rothschild family on 11 February 1948 (marble top returned separately to France from Neuschwanstein Castle, Germany, on 19 October 1945 and restituted on 7 January 1950). By descent to the present owners.

LITERATURE

'Château de fêtes du temps des crinolines : Ferrières', *Plaisir de France*, December 1969, p. 68, no. 373. Jean-Pierre Latz (1691-1754), *ébéniste privilégié du Roi* by 1741

Pierre Othon, *maitre* in 1760

Although not stamped by him, this spectacular commode, with its richly sculptural and dynamically fluid ormolu mounts combined with elaborate *bois de bout* marquetry can be confidently attributed to Jean-Pierre Latz, one of the foremost *ébénistes* of the Louis XV period. The presence of Pierre Othon's stamp is surprising, as his recorded *oeuvre* exclusively comprises seat furniture- for this particular commission he possibly acted as a retailer or intermediary for Latz who never formerly received his *maîtrise* for the Parisian guild.

THE ATTRIBUTION

The attribution is based on its close similarity to a celebrated series of commodes by Latz, some of the richest examples produced by his workshop, with closely related models of mounts and overall design, a number of which have Royal provenance. These comprise:

Two commodes (one in floral marquetry and the other in *bois satiné*) that are now conserved in the Palazzo Quirinale, Rome and which were among the furniture brought to Italy from Versailles by Louise Elizabeth, youngest daughter of Louis XV and known as Madame Infante, when she married the duke of Parma (see H. H. Hawley, 'Jean-Pierre Latz, Cabinetmaker', *Bulletin of the Cleveland Museum of Art*, Cleveland, September-October 1970, pl. 22, p. 232 and pl. 28 p. 237).

A stamped commode veneered in *bois satiné* in the J. Paul Getty Museum, Los Angeles (see G. Wilson, *Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum*, Los Angeles, 2001, no. 27, p. 15).

A floral marquetry commode, attributed to Jean-Pierre Latz and Jean-François Oeben, supplied for the *Chambre de la Dauphine* at the Château de Choisy-le-Roi *circa* 1757 and subsequently in the collection of the French Rothschild family was sold from the Collection of Djahanguir Riahi, Christie's, New York, 2 November 2000, lot 20 (\$4,626,000).







Fig. 1

The commode attributed to Latz and Oeben supplied to the Dauphine Marie-Joséphine de Saxe and formerly in the Collection of Djahanguir Riahi.

Fig. 2

One of two commodes stamped by Latz in the Palazzo Quirinale, Rome, originally supplied to Madame Infante.

© RMN-Grand Palais (musée de la Renaissance, château d'Ecouen) / Mathieu Rabreau

All of the above commodes feature a similar, high-hipped *bombé* form and closely related mounts, particularly the distinctive outer framing mounts of the front and sides with pierced scrolls to the upper spandrels, the remarkable C-scroll cartouche frame to the fronts and the majestic *rocaille*-cast *chutes*.

#### JEAN-PIERRE LATZ

The German-born Latz arrived in Paris in 1719 and occupied quarters on the rue du Faubourg St. Antoine. Latz never received his *maîtrise*, but his appointment as *ébéniste privilégié du Roi* is recorded for the first time in 1741. H.H. Hawley *op. cit.*, p. 207, discusses Latz's style, and emphasizes the three-dimensional vitality of his furniture in combination with extremely realistic floral marquetry and inventively sculptural bronze mounts, most of which were made by Latz himself. In 18<sup>th</sup> Century France it was completely prohibited to exercise this double activity of *bronzier* and *ébéniste*; the guilds were highly regulated and kept strict watch over their respective spheres. This practice of casting his own mounts, in direct contravention of guild laws, allowed him to perfect his unique models and adapt them to specific pieces of furniture and retain their exclusive use. A raid on his workshop in 1749 by the *bronziers* revealed the presence of 2,288 models of ormolu mounts. However, subsequent to this raid, Latz no longer had exclusive use of some of his molds as the bronze-casters' guild had seized them and the mounts cast from them, and sold them in accordance with guild regulations.

Latz's notable patrons included the sovereigns Frederick II, King of Prussia, and August III, King of Poland and Elector of Saxony, and the duc de Penthièvre. A number of pieces were also commissioned by Louise Elizabeth, Louis XV's eldest daughter, between 1748-1753. Madame Infante married the Duke of Parma, and while most of these pieces were originally supplied for the palaces of Colorno and Parma, as mentioned above many are now in the Palazzo Quirinale in Rome (see A. Pradère, *French Furniture Makers*, Malibu, 1989, pp. 153-162 and A. González-Palacios, *Il Patrimonio Artistico del Quirinale: Gli Arredi Francesi*, Milan, 1995, pp. 108-114, cat. 1-2).

Fig. 3

The commode attributed to Jean-Pierre Latz, about 1745-49, The J. Paul Getty Museum, Los Angeles.

© RMN-Grand Palais (musée de la Renaissance, château d'Ecouen) / Mathieu Rabreau

Fig. 4

A related commode by Jean-Pierre Latz (1691-1754) from the Segoura collection; sold Christie's, New York, 19 October 2006, lot 100 (price realized \$1,584,000).







■ 47

**A PAIR OF LOUIS XVI  
ORMOLU-MOUNTED  
PORFIDO VERDE ANTICO  
VASES AND COVERS**

CIRCA 1775

Each cover with foliate and berry finial above a gadrooned rim, the navette shaped body mounted with a large acanthus leaf issuing bulrushes and twin swan-neck handles, foliate waist, the turned socle with beaded molding on a square stepped leaf-tip base

1½ in. (32 cm.) high, 13 (33 cm.) wide, 8 in. (20.5 cm.) deep (2)

\$150,000-250,000 £120,000-190,000 €140,000-220,000

**PROVENANCE**

The Collection of the Rothschild family. By descent to the present owners.

Emerging from a dense cluster of bulrushes held by a richly-chased acanthus leaf, the swan neck handles of these vases extend across a body of costly green Greek porphyry, their beaks ever so slightly agape. Exemplifying the predilection for carved and polished hardstone objects inspired by the marbles of antiquity, the finely chased mounts of this pair of vases allude to the growing interest in the iconography of classical mythology and the natural world that marked the development of neoclassicism in late 18<sup>th</sup> century France.

The handles of the present model, with a large acanthus leaf issuing bulrushes, reflects well the great skill of the Parisian *bronziers* of the late 18<sup>th</sup> century and the value attached to finely chased ormolu-mounted objects. A number of related vases from distinguished collections, with the same swan and foliate handles but with variations of a pinecone finial, pierced potpourri rim beneath the cover and without the beaded border around the socle include a pair in white marble sold from the Keck Collection, Sotheby's, New York, 4 December 1991, lot 215, a further pair in green onyx sold from the collection of Lady Bateman, Christie's 10 July 1919, lot 115, and a single vase in alabaster formerly in the collection of Louis Burat, sold Ader Picard Tajan,

21 June 1989, lot 65. While the swan has long held a place in the iconography of art as an allegory of love and sensuality, it is not until the late 18<sup>th</sup> and early 19<sup>th</sup> centuries that it was employed with any frequency in the decorative arts. From the 1770s the motif began to be used in a number of commissions for the most discerning patrons, as illustrated by a pair of vases with swan handles by the eminent *bronzier* and *ciseleur-doreur* Pierre Gouthière currently preserved in the Louvre (inv. OA 5182) and possibly commissioned by the Marquis de Clermont d'Amboise.

The form of these vases and the employment of Greek green porphyry with neoclassical plinth and border mounts recalls two contemporary vases made by Pierre Gouthière for the duc d'Aumont, currently preserved in the Louvre (inv. OA 5179 and inv. OA 5178). The duc d'Aumont was the most famed connoisseur of ormolu-mounted hardstone objects in the 18<sup>th</sup> century and the legendary sale of his collection in 1782 saw frenzied bidding from collectors including Louis XVI and Marie-Antoinette. That two of the duc d'Aumont's most desirable objects should be made of the same stone as our vases, called 'serpentin antique' in the 18<sup>th</sup> century catalogue, demonstrates the rarity and allure of this material.





■ 48

A PAIR OF LATE LOUIS XV GILT  
WALNUT FAUTEUILS A LA REINE

BY LOUIS DELANOIS, CIRCA 1770

Each top rail crested by a ribbon-tied floral garland above shoulders with acanthus clasps and a lower rail centered by twin flowerheads, the uprights decorated with a scroll, issuing foliate arms terminating in acanthus-wrapped scrolls on downswept scrolling supports issuing a floral spray, the seat-rail carved with lambs-tongue motif and centered by an acanthus leaf flanked by scrolls and floral trails, on cabriole legs headed by rosettes above a stiff-leaf collar and fluting, terminating in acanthus leaf-wrapped scrolling feet, the padded back, seat and arms upholstered à chassiss in red silk velvet, each stamped 'L. DELANOIS' once on the back seat-rail and once on the back à chassiss, one arm inscribed in pencil '..... octobr(?)e 1853', one fauteuil inscribed in black pen 'No 2', one fauteuil with label inscribed 'B10', both fauteuils with inscription in pencil 'TC'

42 in. (108 cm.) high, 33 in. (84 cm.) wide, 32¼ in. (82 cm.) deep (2)

\$500,000-800,000

£390,000-620,000

€450,000-720,000







**PROVENANCE**

The Collection of the Rothschild family.  
By descent to the present owners.

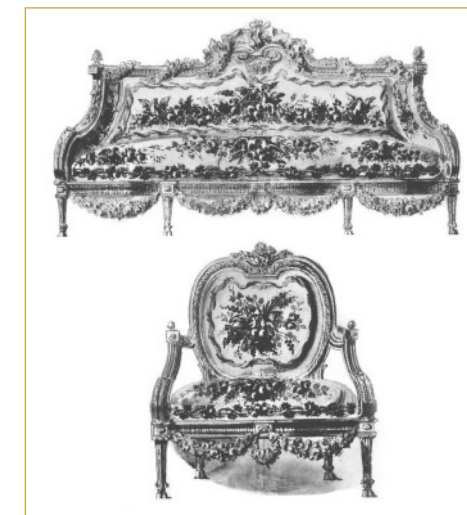
**COMPARATIVE LITERATURE**

P. Verlet, *La Maison du XVIII<sup>e</sup> siècle français*, Paris, 1966, pl. 94.

S. Eriksen, *Early neo-classicism in France*, 1974, p. 334, pl. 156.

B.G.B. Pallot, *L'Art du siège au XVIII<sup>e</sup> siècle en France*, Tours, 1987, pp. 180-181.

Louis Delanois, *maitre* in 1761



*Above*

A portrait of Abel-François Poisson de Vandières, marquis de Marigny (1727-1781) by Swedish artist Alexandre Roslin (1718-1793), seated in a similar chair.

© Château de Versailles

*Right, top*

Related designs by Louis Delanois.

© Svend Eriksen, Louis Delanois, *Menuisier en Sièges* (1731-1792) Paris, 1968, plate XXV and plate XXVII.

These magnificent fauteuils, with their richly carved, muscular architectural form are among the grandest known examples of seat furniture in the *avant garde* neo-classical style known as the '*goût grec*'. The boldness of the scroll arms and the distinct shape of the back recall the fauteuil in the portrait by Alexandre Roslin of the marquis de Marigny, Madame de Pompadour's brother and an influential propagator of the new 'antique' style, shown seated at a desk of sober architectural form (illustrated here). Until their recent rediscovery in the Rothschild collections, only one other example of this remarkable model of fauteuil was known, formerly in the collections of Sir Robert Abdy and Karl Lagerfeld (sold Christie's, Monaco, 29 April 2000, lot 320, FF2,677,500), and now in a private collection.

**LOUIS DELANOIS AND AVANT GARDE COMMISSIONS**

Louis Delanois was one of the foremost *menuisiers* of his time and worked very much at the forefront of taste. Established in the Faubourg Saint-Antoine near the rue de Bourbon on the rue du Petit Careau, his clients comprised the elite of high society including the prince de Condé, the comte d'Orsay, the prince de Beauvau, the duc de Bourbon and the comtesse de Choiseul.

Two commissions in particular demonstrated Delanois's links to the most progressive, *avant garde* designers of the day in the new 'antique' style. In 1768 Delanois supplied an extensive group of seat furniture to the architect Victor Louis as part of the important project to furnish the Royal Palace of Warsaw in the new neo-classical style for the newly elected king of Poland, Stanislaus II. Stanislaus Poniatowski (who once elected king styled himself as August) was educated in Paris, where he met the celebrated *saloniste* Madame Geoffrin who became his unofficial artistic advisor and introduced him to many of the most influential architects and advisors of the day. In 1764 Stanislaus dispatched Casimir Czempinski, a dealer in Warsaw, to Paris as his buying agent to start

buying works of art for the palace. Czempinski wrote to the king commenting that 'dans tous les achats que je fais, je donne la préférence au bel antique, au Grec décidé...'. Victor Louis brought in other artists working in the new style, notably the *bronziers* Philippe Caffiéri (who had supplied the bronzes to the famous *avant garde* suite of furniture made for Lalive de Jully) and Jean-Louis Prieur. Prieur supplied Louis with a number of designs, including a series of 'projets de sieges pour le roi de Pologne' in 1766 which featured boldly sculptural details similar to the Rothschild and Lagerfeld fauteuils, such as the fluted seat-rails, powerful scrolls and use of floral garlands (illustrated here). Delanois's bill to Louis on 27 September 1768 listed 13 'Grands fauteuils meublans', 13 'fauteuils en cabriolets' and a 'Canapé en Confidant' and included a complex series of presentation models. Interestingly it also specifies that this suite was all carved from walnut ('bois de noyer') which is also the case with these fauteuils. Last mentioned in an inventory in 1795, the *mobilier* supplied by Delanois to the palace of Warsaw has not been recorded since.

Soon after the commission for the king of Poland, in 1769 Delanois undertook perhaps his most important and celebrated commission, for Madame du Barry to whom he supplied more than 300 pieces of *mobilier* for her *appartement* at Versailles and for the Château de Louveciennes. Very few pieces from this fabled ensemble have survived, notably a firescreen in the Musée du Louvre, a pair of chaises formerly in the collection of Arturo Lopez Willshaw, (last sold at auction Christie's, London 12 December 2002, lot 15, £732,650, now in a private collection); a further chaise together with a later copy, also formerly in the collection of Arturo Lopez Willshaw and sold Christie's, Paris, 3-4 October 2012, lot 94 (€205,000) and a magnificent pair of fauteuils in this sale, lot 56. Little is known who designed these groundbreaking pieces, although one possibility could be Jacques Gondoin, who in 1769 became *dessinateur du mobilier de la couronne*.





■ 49

A PAIR OF LOUIS XV  
ORMOLU CHENETS

POSSIBLY BY JACQUES CAFFIERI,  
MID-18TH CENTURY

Each modeled as a server carrying a tray of drinks,  
ascending or descending a staircase guarded by a  
sphinx, each element stamped with *C couronné poinçon*  
15¾ in. (40 cm.) high, 19¾ in. (50 cm.) wide (2)

\$60,000-100,000

£47,000-77,000  
€54,000-90,000

PROVENANCE

The Collection of the Rothschild family.  
By descent to the present owners.

LITERATURE

C. Frégnac and J. Wilhelm, *Belles Demeures  
de Paris, 16<sup>e</sup>-19<sup>e</sup> siècle*, 1997, p. 78.

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

During the French rococo period of the 18<sup>th</sup> century  
fashionable ormolu chenets were elaborate and  
expressive, and their very nature as a pair made  
them a perfect canvas for depictions of duality.  
While each element is grounded in an elegant and  
fluid stairwell, one server ascends with a full tray  
of drinks while the other descends with a tray now  
emptied of its libations. The figures themselves  
explore the fashion for 'Chinoiserie', which dates to the

seventeenth century, when European travelers brought  
back tales and engravings of the exotic sights they  
had seen in the 'Orient'. While the man in descent is  
dressed in the typical *mode du jour*, the man ascending  
sports a turban, a sash around his waist and facial  
features. Taken as a pair, these chenets thus imply a  
worldliness and enlightenment for their owner.

The sinuous *rocaille* stairs with a pierced baluster  
visible on the present chenets are reminiscent of the  
*oeuvre* of Jacques Caffieri and are similar to those cast  
on the base of the so-called *bouquet de la Dauphine*  
commissioned by Maria Josepha of Saxony, Dauphine  
of France, now at Zwinger Dresden (illustrated in  
P. Verlet, *Les Bronzes Dorés Français du XVIII<sup>e</sup> Siècle*,  
Paris, 1987, p. 27). Interestingly, a number of chenets  
with human figures (Arlequin & Columbine, hunters,  
children, Chinoiserie, god and goddesses etc) are  
listed in the inventories made after the deaths of the  
celebrated *bronzier* Jacques Caffieri and of the wife of  
Philippe Caffieri (dated 1755 and 1770 respectively).



■ 50

**A PAIR OF LATE LOUIS XV  
GILT WALNUT AND WHITE-  
PAINTED FAUTEUILS**

BY LOUIS DELANOIS, JOSEPH-NICOLAS  
GUICHARD AND JEAN-BAPTISTE  
CAGNY, SUPPLIED TO MADAME  
DU BARRY FOR HER CHATEAU DE  
LOUVECIENNES, CIRCA 1770-1771

Each with arched back surmounted with a richly carved floral cresting centered by an elaborate ribbon decorated with flowers and leaves including roses, sunflowers and oleanders trailing down to pinecone finials, the channeled back carved with rosette-centered *guilloche* motif enriched with acanthus angles and flanked at the sides by floral sprays, issuing beaded arms carved with acanthus leaves issuing husks and terminating in foliate balls supported on channeled and *guilloche* arm supports terminating in stiff-leaf wrapped bases with roundels issuing acanthus sprays, the bowed seat-rail decorated with a foliate-wrapped rail above a leaf-tip molding, centered by a scrolling acanthus leaf flanked by rosettes, on square tapering legs with gadrooned cornice above a fluted capital and a *mille-raie* panel enriched with a *guilloche* pendant and foliate trail, upholstered in original pale silk embroidered with stylized flowers and leaves in blue, pink, green and yellow silks, stamped once 'L. DELANOIS', marked with pen 'R 1792 B'

44 in. (112 cm.) high, 27 in. (69 cm.) wide,  
31½ in. (80 cm.) deep (2)

\$600,000-1,000,000      £470,000-770,000  
€540,000-900,000



Portrait of Madame du Barry  
by Elisabeth Vigée Lebrun, 1782

© Corcoran Collection  
(William A. Clark. Collection)



**PROVENANCE**

Supplied to Madame du Barry's château at Louveciennes in 1771. Baron Alphonse de Rothschild (1827-1905), Baron Édouard de Rothschild (1868-1949), Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 1792 a & b). Recovered by the Monuments Fine Arts and Archives Section from Neuschwanstein Castle, Germany. Returned directly from the above to France on 14 November 1946 (R 1792 b) and 23 November 1946 (R 1792 a) and restituted to the Rothschild family. By descent to the present owners.

**LITERATURE**

C. Baulez, *Madame du Barry, De Versailles à Louveciennes*, Paris, 1992, pp. 56-57, 61, 76.

Louis Delanois, *maître* in 1761.

With its bold avant-garde neoclassical design and rich carving, this pair of fauteuils is a rare survival of the fabled furnishings of Madame du Barry (1743-1794), Louis XV's last mistress, placed in her beloved château de Louveciennes. It once adorned Alphonse and Leonora de Rothschild's hôtel Saint-Florentin in Paris, probably furnishing the salon which Alphonse had fitted with dismantled wall-paneling by Jean-Baptiste Feuillet and Joseph Métivier, also from Madame du Barry's residences at Louveciennes.

The pair of fauteuils together with the 25 chairs *en suite* were precisely described in a *mémoire* (invoice) dated 1771 from the *peintre-doreur* Cagny who, last in the producing process, supplied the chairs to the comtesse:

*Meubles pour le pavillon de Luciennes, pour le salon : 25 chaises dont 6 dorées. Détail d'une dorée : le dossier*

*profilé de moulures d'architecture ornée d'entlacs et rosaces, le milieu enrichi d'un bandeau de fleurs, branches de laurier attachées d'un ruban, guirlandes de fleurs en branches et chutes très riches, perles taillées, pommes de pin sur les coins, fleurons en feuilles d'acanthé, feuille d'eau et cul-de-soleil. La ceinture profilée de membres d'architecture ornés de 2 feuilles de refend tournantes, 1 rosace, fleurons, bouquet de fleurs avec branches de petites fleurs sur la baguette ; 1 branche d'olivier tournant autour, 1 raie de cœur en feuilles d'eau et perles ; 4 pieds carrés très riches de toutes faces, ornés de fleurons, piastres, godrons, perles et cannelures et formant chapiteau ; estimée eu égard à sa richesse 298 livre (réglée 216). [...] 2 grands fauteuils en tout pareils auxdites chaises, réparés, adoucis et couchés de teinte idem, estimés à proportion de leur grandeur, chacun 180 livres (réglés 130) (B.N., Ms fr. 8158.).*







Six chairs from the suite were used for the Summer season, eighteen during winter were covered with *gros de Tours broché*. The present pair of fauteuils, dedicated to Madame du Barry and the King, was covered à *chassis* (changeable upholstery) allowing to keep these in the same salon throughout the year.

This set was supplied for the *Salon de compagnie* of the château where they were still described in the Revolutionary inventory made in March 1793. They were later sold in 1795 together with the château de Versailles' content.

#### LOUVECIENNES

First occupied by the comtesse de Toulouse (1688-1766) and then by her son the duc de Penthièvre (1725-1793), the château de Louveciennes was subsequently offered to the new favorite, Madame du Barry, on the 24 July 1769. Immediately after, du Barry commissioned a restoration by the architect Jacques-Ange Gabriel, the great exponent of the neoclassical style who extended the rather modest house and designed the new wall paneling in a few rooms such as the dining room. But the dwelling remained small, therefore the *châtelaine* turned to Claude-Nicholas Ledoux, then largely unknown, and asked him to design a supplementary pavilion to receive the King, conceived in the purest antique form. At Christmas 1770, the plans proposed by the architect Ledoux were agreed, and the construction of the *pavillon* dedicated to love started above the valley of Saint-Germain-en-Laye and the famous *machine de Marly*. It was during this period that Madame du Barry commissioned most of the luxurious furniture for both the château and *pavillon* including the gueridon by Martin Carlin with Sèvres porcelain plaques now in the Louvre (in. num. OA 10658) and the extensive sets of seat furniture by Louis Delanois, carved by J.N. Guichard with painted and gilded decoration by J.B. Cagny.

Apart from this pair of fauteuils, the richest seat furnishing recorded from Madame du Barry, only a few examples from these sets have survived:

A chair from the gallery of the château de Louveciennes delivered in 1770 and subsequently in the collection of Lopez-Willshaw and later sold at Christie's, London, 6 July 2023, lot 8; a pair of chairs supplied to the *Salon du roi* of Madame du Barry's *pavillon* at Louveciennes in 1771, subsequently in the collections of Madame de Polès and Arturo Lopez, sold at Christie's, London, 12 December 2002, lot 15; a fire screen made for the *salon carré* of the *pavillon* de Louveciennes, 1770-71, now in the musée du Louvre (OA10219).

#### MADAME DU BARRY

Born Jeanne Bécu in 1746 to a modest woman living in Vaucouleurs, Madame du Barry caused a sensation in France and Europe by becoming the last mistress

of Louis XV. Apprenticed in a milliner's shop, her considerable beauty attracted the attention of the Parisian *beau-monde* and, eventually, the adventurer and professional gambler Jean du Barry. Du Barry brought her to the attention of the ageing King, who had been without an official mistress since the death of the Marquise de Pompadour in 1764.

Louis XV became instantly besotted with the 22 year-old and was determined to install her as his *maîtresse en titre* at Versailles. In order to accomplish this, she was married to du Barry's older brother, comte Guillaume du Barry, who was paid off handsomely, and she was finally presented at Court on 22 April 1769. Falsely maligned for interfering in affairs of State, she rapidly became one of the most important patrons of the arts in the 1770s, making significant purchases of sumptuous porcelain-mounted furniture from the *marchand-mercier* Poirier, both for her *appartements* at Versailles and her *pavillon* at Louveciennes. After Louis XV's death in 1774, his grandson, Louis XVI obliged Madame du Barry to retire to Louveciennes, where she lived relatively quietly until her emigration to England and subsequent arrest on her return to Louveciennes and eventual execution at the hands of the Revolutionary government on 7 December 1793.

#### LOUIS DELANOIS

Louis Delanois was one of the most important *menuisiers* of the 1760s and 1770s, and was among the first to embrace the neo-classical style fashionable among *avant-garde* collectors of the time. His experimental style was developed under the influence of *ornemanistes* such as Jean-Charles Delafosse (1734-89) who might have provided designs for the present fauteuils.

He supplied extensively to *marchands-tapisiers*, but also numbered among his clients members of the aristocracy with progressive taste, such as the prince de Condé or the comte Grimod d'Orsay. One of his most important commissions apart from those to Madame du Barry, was for the King of Poland in 1768-70, to whom he supplied a significant amount of seat-furniture after striking neo-classical designs by Jean-Louis Prieur (c.1725-c.1785). These included designs for chairs with medallion backs and scrolling arm-supports. These so-called '*Fauteuils oval sculpté à la Grec*' first appear in Delanois' ledger on 28 June 1768, when a large consignment was supplied to the Comte Grimod d'Orsay (S. Eriksen, *Louis Delanois*, Paris, 1968, p. 32 and p. 52 and S. Eriksen, *Early Neo-Classicism in France*, London, 1974, p. 337 and p. 392, fig. 165 and figs. 411-414). However, Madame du Barry remained his most important patron, furnishing not only her two residences in Louveciennes but also seat furniture for the *Salon de compagnie* in her apartment in Versailles, where chairs from the set are still currently displayed.



Above  
Two chairs by Louis Delanois delivered in 1771 to Madame du Barry for the *Salon du Roi* at the *Pavillon* de Louveciennes, sold by Christie's London 12 December 2002, lot 15.









■ 51

**A LOUIS XV PATINATED-BRONZE AND ORMOLU MANTEL CLOCK 'PENDULE AU RHINOCEROS'**

MID-18TH CENTURY, THE MOVEMENT BY JEAN LENOIR

The drum case cast with foliate and shell motifs and centered by an enamel dial with Roman and Arabic chapters and signed 'JEAN LE NOIR A PARIS', enclosed by a glazed door, surmounted by a *Chinoiserie* figure and supported by a standing rhinoceros above a naturalistic base cast with plants and flowers on pierced *rocaille* foliate scrolls, the movement associated and signed 'Joan Andre Lehner'

30 in. (76.5 cm.) high, 21 in. (53.5 cm.),  
13 in. (33 cm.) deep

\$70,000-90,000

£55,000-69,000  
€63,000-81,000

**PROVENANCE**

Baron James de Rothschild (1792-1868), *Chambre d'Alphonse*, in the Château de Ferrières, Seine-et-Marne.

By descent to the present owners.

**LITERATURE**

C. Frégnac and J. Wilhelm, *Belles Demeures de Paris, 16<sup>e</sup>-19<sup>e</sup> siècle*, 1997, p. 75.

P. Prevost-Marilhacy, *Les Rothschild bâtisseurs et mécènes*, Paris, 1995, p. 107.

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (château de Ferrières, *Chambre d'Alphonse* ('Pendule rhinoceros bronze Louis XV - 800 francs').



**Opposite**

The present lot *in situ* displayed on the fireplace of the Red Room at Ferrières. Watercolor by Eugène Lami.





Similarly to lot 51 in this sale, this clock is the embodiment of the eighteenth-century French fascination with the exotic. The Indian rhinoceros, on which most depictions of this novel animal were based, was named Clara, the tame adopted animal of the director of the Dutch East India Company Jan Albert Sichterman in Bengal. Clara was subsequently owned by Douwe Mout van der Meer and disembarked at Rotterdam on 22 July 1741 to begin her seventeen-year tour of Europe. The highlights of her European journey included posing for Johann Joachim Kändler from the Meissen porcelain factory in 1747 and being received by Louis XV at the Royal Menagerie at Versailles in 1749. During her five months in Paris she was seen by the naturalist Buffon, and Jean-Baptiste Oudry painted a life-size portrait of her. In 1750 she travelled to Italy, where she visited the Baths of Diocletian; she arrived in Venice in 1751 where she was painted by Pietro Longhi and starred in the carnival, see G. Ridley, *Clara's Grand Tour: Travels with a Rhinoceros in Eighteenth-Century Europe*, London, 2004.

The *marchands-merciers* seized this opportunity to produce and market three types of clock incorporating rhinoceri, as studied by T.H. Clarke in *The Rhinoceros from Dürer to Stubbs 1515-1799* (London, 1986). The earliest version of a mantel clock with a rhinoceros base predates 1747, when the inventory drawn upon the death of the wife of *mâtre-fondeur* Jean-Joseph de Saint-Germain, mentions: *deux pendules au rhinoceros l'une pour modle et l'autre finie prises ensemble la somme de 140 l.* As Clara was not shown in Paris until 1749, Saint-Germain must have taken inspiration from secondary sources such as drawings. The earliest group of rhinoceros clocks, to which this lot belongs,

was based on Albrecht Dürer's celebrated engraving of 1515 with the large scales of the rhinoceros' legs, and is represented by a clock formerly in the Alexander Collection, sold Christie's, New York, 30 April 1999, lot 115 (\$167,500); one illustrated in E. Niehüser, *French Bronze Clocks, 1700-1830: A Study of the Figural Images*, Atglen, 1999, p. 111, fig. 176; and one sold from the Collection Viel, Galerie Georges Petit, Paris, 24 May 1932, lot 51.

The second group is fitted with the figure of a rhinoceros probably based on Johann Joachim Kändler's model with the beast being slightly less stylized and its head rearing. An example of this model in bronze is illustrated in J.-D. Augarde, 'Jean-Joseph de Saint-Germain (1719-1791): Bronzearbeiten zwischen Rocaille und Klassizismus,' H. Ottomeyer and P. Pröschel, *et al., Vergoldete Bronzen*, Munich, 1986, vol. 2, p. 525, fig. 2; another was sold anonymously, Christie's, New York, 2 November 2000, lot 181 (\$182,000).

The third model was almost certainly executed in 1749 by Saint-Germain when the rhinoceros was in Paris. Examples of this type include one in the Grog-Carven collection at the Musée du Louvre, see P. Kjellberg, *L'Encyclopédie de La Pendule Française*, Paris, 1997, p. 129, fig. D; one formerly in the Riahi Collection and sold Christie's, London, 6 December 2012, lot 18 (£181,250); and another previously in the Roberto Polo collection, sold Sotheby's New York, 3 November 1989, lot 44. A clock of this model is depicted on the mantelpiece in the painting of Marie-Elisabeth de Bourbon-Parma by Laurent Pecheux, now in the Palazzo Pitti, Florence.



*Top*

Woodcut of a Rhinoceros, 1515 by Albrecht Dürer (1471-1528).

© National Gallery of Art, Washington, D.C.; Rosenwald Collection.

*Middle*

Painting of 'Clara' the Rhinoceros in Venice by Pietro Longhi (1701-1785).

© The National Gallery, London

*Bottom*

A portrait of Princess Maria Luisa of Bourbon-Parma (1751-1819) by Laurent Pécheux (1729-1821), depicting a similar clock.

© Palazzo Pitti, Florence



■ 52

A LOUIS XV PATINATED-BRONZE AND ORMOLU MANTEL CLOCK 'A L'ELEPHANT'

MID-18TH CENTURY, THE MOVEMENT BY JEAN LENOIR

The case cast with floral and *rocaille* motifs, white enamel dial with Roman and Arabic chapters signed 'JEAN LENOIR A PARIS', surmounted by a woman seated on a cushion, supported on an elephant standing on a naturalistic base cast with plants and rockwork on a pierced foliate scrolls, the movement associated and signed 'Jean Andr. Lehner'

28½ in. (73 cm.) high, 22 in. (56 cm.) wide, 14 in. (36 cm.) deep

\$70,000-90,000 £55,000-69,000  
€63,000-81,000

PROVENANCE

Baron Alphonse de Rothschild (1827-1905), in the *Chambre damas rouge*, Château de Ferrières, Seine-et-Marne.  
By descent to the present owners.

LITERATURE

C. Frégnac, *Belles demeures de Paris 16<sup>e</sup>-19<sup>e</sup> siècle*, Paris, 1977, p. 74.  
The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (Château de Ferrières, *Chambre damas rouge*, 'Pendule éléphant Louis XV- 800 francs').



Above  
A portrait of Princess Maria Luisa of Bourbon-Parma (1751-1819) by Laurent Pécheux (1729-1821), depicting a similar clock.

© The Metropolitan Museum of Art, New York; Bequest of Annie C. Kane

Clocks incorporating figures of rhinoceri, elephants, bulls and lions were highly fashionable in mid-eighteenth-century Paris. Draftsmen and *ornemanistes* routinely produced, copied and plagiarized popular subjects in response to changing tastes and current events. In this way models were disseminated to a number of workshops. Mantel clocks with elephant supports were among the most popular during the reign of Louis XV, and many examples exist with the animals modeled in bronze and ormolu, including some signed by Jean-Joseph de Saint-Germain with asymmetric rockwork and scrolling base. Such splendid *pendules à l'éléphant* signed by Saint-Germain include one illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, vol. 1, Munich, 1986, p. 123, fig. 2.8.3, another in the collection of the Dukes of Buccleuch at Drumlanrig Castle, Scotland, and a further example offered Sotheby's Paris, 24 March 2006, lot 34. The vast majority of Saint Germain's clocks depict elephants with raised trunks, based on seventeenth-century Japanese porcelain models, such as the Kakiemon elephants listed in 1688 in the collection of John Cecil, 5<sup>th</sup> Earl of Exeter at Burghley House, Lincolnshire, see J. Ayers, O. Impey, J.V.G. Mallet, *Porcelain for Palaces, The Fashion for Japan in Europe, 1650-1750*, London, 1990, p. 178, no. 160.

Unlike Saint-Germain's elephants, the one here is depicted with a lowered trunk, which appears to be a hallmark of *pendules à l'éléphant* produced in the Caffieri workshop. An elephant clock signed *FAIT PAR CAFFIERI* is in the collection of the Victoria & Albert Museum, London, see H. Ottomeyer and P. Pröschel, *op. cit.*, p. 124, fig. 2.8.6; another one signed *CAFFIERI FECIT* sold Christie's, 19 December 2007, lot 350; another was illustrated *Connaissance des Arts*, April 1958, p. 99. All these signed models feature an elephant with lowered trunks, which makes them distinctly different from Saint-Germain's works. This model had already existed in the workshop of Caffieri père by 1747 as it is described in the inventory of his stock at the time of the association with his son as "Plus les modèles d'une pendule à l'éléphant dont les quatre pieds posés sur une terrasse. Il porte sur son dos, au moyen d'une housse, une bonte de pendule, la coquille de ladite bonte sert de modèle pour le devant et le derrière, sur ladite bonte il s'y met un singe, le tout est de cuivre, or [hormis] l'éléphant qui est de cire." The same model is found in the inventory drawn up after Caffieri's death in 1755: "N07576, un modèle de pendule à tambour avec son pied surmonté d'un singe, 72 L" as well as a finished clock of this type valued at the considerable sum of 400 livres: "N0145. Une boîte de pendule 'iliphant d'or moulu, prisi 400 L."





■ 53

A PAIR OF LATE LOUIS XV  
ORMOLU-MOUNTED, BRASS-  
INLAID, JAPANESE LACQUER  
AND EBONY MEUBLES A  
HAUTEUR D'APPUÏ

STAMPED MARTIN CARLIN, CIRCA  
1765-70, FORMERLY ENCOIGNURES,  
ADAPTED PROBABLY IN THE FIRST  
HALF OF THE 19TH CENTURY

Each with *rouge griotte* marble top above a guilloche border and frieze centering lion mask with acanthus-leaf mane on a foliate Vitruvian scroll, the cupboard door with foliate border surrounding a lacquer panel decorated with a pagoda on a coastal cliff amongst foliage and deer, flanked by ribbon-tied laurel trails, the angles headed by a satyr and a maenad wrapped in vine leaves above stop-fluted tapering pilasters, above a laurel-molded apron decorated with twin ribbon-tied oak branches, on gadrooned tapering feet terminating in foliate sabots, stamped twice 'M. CARLIN' and 'JME', with pen inscription 'R160' and 'R178' respectively, the marble tops replaced

40¼ in. (122.5 cm.) high, 36¼ in. (92 cm.) wide,  
17¼ in. (44 cm.) deep (2)

\$300,000-500,000 £240,000-390,000  
€270,000-450,000

PROVENANCE

Charles-Nicolas Duclos du Fresnoy (1733-1794),  
*conseiller* of King Louis XVI and *notaire royal*;  
his sale, Paris, 19 August 1795, lot 175.  
Baron Alphonse de Rothschild (1827-1905), in the *Salon  
Vert*, hôtel Saint-Florentin, Paris.  
Baron Edouard de Rothschild (1868-1949);  
Confiscated from the above by the Einsatzstab  
Reichsleiter Rosenberg following the Nazi occupation  
of France in May 1940 (ERR no. R 160 & R 176).  
Recovered by the Monuments Fine Arts and Archives  
Section from Neuschwanstein Castle, Germany.  
Returned directly from the above to France on  
17 November 1945 (marble top of R 176 returned on  
19 October 1945) and restituted to the Rothschild  
family.  
By descent to the present owners.

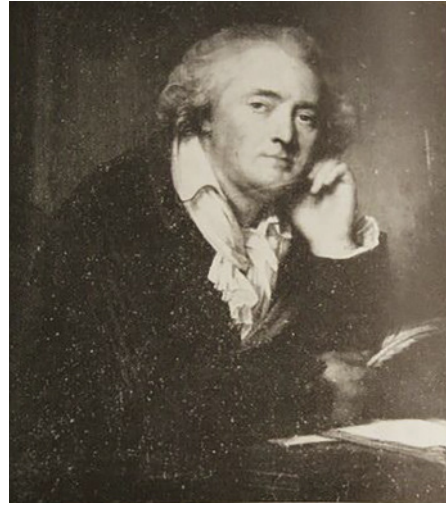
LITERATURE

C. Frégnac and J. Wilhelm, *Belles Demeures de Paris,  
16<sup>e</sup>-19<sup>e</sup> siècle*, 1997, p. 75.  
The Rothschild Archive, London, *Inventaire après le  
décès de Monsieur le Baron Alphonse de Rothschild*,  
A. Cottin Notaire, 16 October 1905 (hôtel Saint-  
Florentin, *Salon Vert* ('Deux meubles entre deux  
Louis XVI-laque, montés bronzes dorés, têtes de lions  
bronze -40,000 francs').

Martin Carlin, *maître* in 1766.







Left  
Charles-Nicolas Duclos du Fresnoy,  
by Jean-Baptiste Greuze.  
© Private Collection, wikimedia

Among the most iconic masterpieces of the Rothschild collections and examples of the most luxurious Parisian cabinetmaking of the 18<sup>th</sup> century, these cabinets have been identified in the collection of the famous patron and avant-garde collector Charles-Nicolas Duclos du Fresnoy (1733-1794), Royal notary and councillor to King Louis XVI.

In Duclos du Fresnoy's posthumous sale on 18 August 1795, these cabinets were described under lot 176, accompanied by a commode (lot 175), both described with the same decorative vocabulary including the Japanese lacquer panels, lion masks and caryatid satyr figures. The dimensions of the cabinets in the catalogue also correspond to those of the present lot, confirming this important provenance [39 pouces high = 105 cm.; 33 pouces wide = 89 cm.]. The pair were listed in this sale in the form of encoignures and would have been adapted into *meubles à hauteur d'appui* by a dealer, either in the early 19<sup>th</sup> century or by a member of the Rothschild family in the course of the 19<sup>th</sup> century. This new form enabled them to be placed more prominently in an interior, resulting in greater harmony between the sumptuous lacquer panels and the important Old master paintings and other works surrounding them.

The ensemble was precisely described in the 1795 catalogue:

175- Une commode à panneaux en vieux laque du Japon, à sujets de châteaux, paysages & pagodes de reliefs en or, ouvrant à trois vantaux, le haut à trois tiroirs, les angles à pilastres cannelés : elle est richement garnie de Satyres formant caryatides, consoles, frises à rinceaux d'ornements, masque de lion, cadres à feuilles & à oves, rosaces & branchages de lauriers ; le tout en bronze doré, posée sur quatre pieds aussi garnis d'ornements et boules en bronze doré ; le dessus avec tablettes en marbre griotte d'Italie ; hauteur totales 39 pouces, largeur 64 pouces 6 lignes, profondeur 24 pouces 8 lignes

176- Deux encoignures de même genre & ornements ; hauteur 39 pouces, largeur 33 pouces profondeur 28 pouces.

This group of furniture comprising a commode and a pair of encoignures was sold in 1795 for 81,000 francs, a considerable sum for the period and the highest price in the sale of Duclos du Fresnoy's collection.

### CHARLES-NICOLAS DUCLOS DU FRESNOY

A collector of unrivalled prestige, Charles-Nicolas Duclos du Fresnoy was a financier of renown and a councillor and notary to King Louis XVI. He was also notary to the painter Jean-Baptiste Greuze, who executed his portrait as well as that of his son, the baron Charles Athanase Walckenaer. Considered as one of the great contemporary art patrons of his era (C.B. Bailey, *Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris*, 2002 p. ), Duclos du Fresnoy's collection consisted of major works by a number of contemporary artists including *Le Gâteau des Rois* (Musée Fabre, Montpellier) and *La Dame de charité* (Musée des Beaux-arts, Lyon) by Greuze; *Les environs de Naples pris dans le brouillard* (private collection) by Jean-François Huë; *La Fontaine de l'Amour* (Wallace Collection, London) and *l'Île de l'Amour* (Musée Gulbenkian, Lisbonne) by Jean-Honoré Fragonard; and even works by Simon Chardin and Joseph Vernet. In 1786 he acquired the l'hôtel de Beauchamps on the rue du Faubourg-Poissonnière where he installed a skylit gallery to display his contemporary art collection. Outside he designed a large English garden in accordance with the latest fashion. Frédéric Masson (quoted by H. Naef in his work on *Les portraits du clan Bochet-Marcotte-Panckoucke par Ingres*, 1958) explains: "M. Duclos Dufresnoy avait une clientèle fort aristocratique et il fut impliqué au monde du sport si bien que dans les grandes épreuves hippiques, il recevait les paris dans son étude. Il possédait l'une des plus belles maisons de Paris, rue du faubourg poissonnière, et les jardins en furent célèbres au point qu'on venait de loin pour les visiter. La maison existe encore ; elle est aujourd'hui le Lycée Lamartine"...

Interestingly, in 1788 he lent some six million livres to King Louis XVI during the financial crisis. In 1789 he was appointed a substitute deputy of the Third Estate at the Estates General and attempted to prevent the creation of paper money as well as proposing a project to save the *Caisse d'escompte*. Despite or perhaps because of his moderation, he was sent to the guillotine in Paris in 1794. His collections were inherited by his illegitimate son Charles Athanase Walckenaer.

### MASTERPIECES OF THE GOÛT A LA GRECQUE

With their bold geometric outline embellished with rich caryatid, lion mask and laurel garland mounts, these cabinets were executed in the first years of

Martin Carlin's career and embody the early avant-garde expressions of neoclassicism in the 1760s and 1770s, reflecting the constant pursuit of innovation that characterised the activities Carlin's production principally consisted of furniture mounted with porcelain which dominated of the Parisian *marchands-merciers* under the *Ancien Régime*. The use of Japanese lacquer panels of unusual luxury and great rarity for the period was probably undertaken by a *marchand-mercier* such as Simon-Phillippe Poirier or Claude-Francois Julliot.

This pair of cabinets is closely related to a commode attributed to Joseph Baumhauer, dit Joseph, which features the same exceptional chutes in the shape of caryatid satyrs. The latter, currently preserved at Windsor Castle, was recently identified as belonging to the collection of Pierre-Victor de Besenval (P. Gallois, 'Baron de Besenval's Eclectic Eye', *The Furniture History Society, Newsletter 221*, February 2021, p. 9, fig. 4). It was probably executed under the direction of the *marchand* Julliot who was probably also the originator of the Rothschild cabinets, in this instance in collaboration with the *ébéniste* Martin Carlin whose stamp the cabinets bear. Carlin will undoubtedly have been aware of Baumhauer's pioneering role in developing the goût à la grecque and might even have seen his earliest pieces in this style, the monumental ensemble made circa 1756-'58 for Ange-Laurent Lalive le Jully, now at chateau de Chantilly. One can therefore assume that during the out-set of his career – immediately after becoming master in 1766 – Carlin's style veered towards Joseph's boldest examples before developing his own signature style. This experimental phase will have lasted a few years, and this allows us to date the Rothschild cabinets to circa 1766-70.

Martin Carlin (1730-1785) subsequently developed into one of the most brilliant *ébénistes* of his generation. His career saw a meteoric rise characterised by talent and creativity. Within a short space of time he worked exclusively for the most inventive and exacting *marchands-merciers*. This connection enabled him access to the rarest and choicest materials as well as exposure to a clientele anxious to acquire the most exceptional furniture. Early in his career but after the production of the Rothschild cabinets, until the end of the 1770s and beginning of the 1780s when he again began to mount furniture with rare panels of Japanese lacquer, although on a smaller scale than in his early years. This material saw renewed interest in France under the influence of Marie-Antoinette who added to the collection of Japanese lacquer objects she had inherited in 1780 from her mother the Empress Maria-Theresa of Austria. With the aid of the intermediaries the *frères Darnault*, Carlin enriched the interiors of the great collectors of France with pieces adorned with refined panels from the Far East. For example, he delivered a set of furniture in Japanese lacquer for Mesdames at the château de Bellevue, currently preserved in the musée du Louvre (inv. OA 5467, 5470, 5498, 5499).









■ 54

A PAIR OF LOUIS XVI  
ORMOLU-MOUNTED  
PORPHYRY 'VASES  
NAVETTE'

THE PORPHYRY ROMAN,  
17TH CENTURY, THE ORMOLU CIRCA  
1785

Each with ovoid lid mounted with a foliate patera and pinecone finial, the rim cast with foliate *guilloche* motif and an applied rosette, the body with waisted socle above a stepped oval base on a rectangular foot, the stepped plinth with frieze decorated with entrelac rosettes, one vase with label inscribed in pen 'B16 1/4' the other with label inscribed in marker pen 'CH Holl Eutui' and 'P'

20 in. (51 cm.) high, 19 in. (48.5 cm.) wide,  
10 in. (25.5 cm.) deep (2)

\$300,000-500,000 £240,000-390,000  
€270,000-450,000

PROVENANCE

Baron James de Rothschild (1792-1868), *Salon des cuirs*, in the Château de Ferrières, Seine-et-Marne. By descent to the present owners.

LITERATURE

The Rothschild Archive, London, Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild, A. Cottin Notaire, 16 October 1905 (château de Ferrières, *Salon des Cuirs*, 'deux vases porphyre et gaines bois doré; estimé 300 francs').



*Les Rothschild en France au XVIII<sup>e</sup> siècle*, dir. Claude Collard et Melanie Aspey, (cat. exp. Paris, Bibliothèque nationale de France, 20 novembre 2012-10 février 2013), Paris, Bibliothèque nationale de France, p. 131 (ill.)

A powerful allusion to royal and princely taste through millennia, this pair of porphyry vases are a statement of dynastic legitimacy and influence and were prominently displayed flanking the entrance of the *Salon des Cuirs* in James de Rothschild's Château de Ferrières. Mounted in France with specially-commissioned ormolu of the highest quality, these Egyptian porphyry vases carved in 17<sup>th</sup> century Rome were among the most sought-after objects of the 18<sup>th</sup> century.

With their distinctive 'navette'-shaped form, these vases relate to a group of vases carved in Rome and acquired by the court of France in the mid-17<sup>th</sup> century, largely at the initiative of the powerful and influential ministers, the Cardinals Mazarin (1602-1661) and Richelieu (1585-1642) and their royal master Louis XIV. The *galerie des glaces* and surrounding salons at the Château de Versailles were the intended theatre for the majority of the porphyry objects in France and the 1722 inventory of the *galerie des glaces* counts some

36 porphyry vases, including four navettes, a collection unrivalled in Europe. There are three pairs of *navette* vases currently preserved in the Château de Versailles that relate to the present vases. One pair, presented on a console table in the hall of mirrors, is of very similar *navette* form but devoid of mounts (ill. in P. Arizzoli-Clémentel, Versailles, Furniture of the Royal Palace, 17<sup>th</sup> and 18<sup>th</sup> Centuries, vol. 2, Dijon, 2002, pp. 171 and 173) and two identical pairs in the *salon d'abondance* (inv. MR Sup 251, 252), differ from the present vases in their gadrooned bodies, but have frieze mounts of similar date which relate to the *guilloche* motif and rosette clasps of the mount of the present vases.

As the sophistication and quality of gilt-bronze production increased throughout the second half of the 18<sup>th</sup> century, ormolu mounts were commissioned to embellish prestigious objects in the latest fashion and the neoclassical mounts of these vases illustrate the continued appreciation for and reinterpretation of porphyry objects at the end of the *ancien régime*. A related vase of very similar form but with earlier ormolu mounts in the rococo fashion of the mid-18<sup>th</sup> century was sold Christie's, London, 8 December 2011, lot 74 (£373,250).

Previous spread

The present lot *in situ* in the *Salon des cuirs* in the Château de Ferrières. Watercolor by Eugène Lami.





In his vision to construct the grandest and most ambitious residence of 19<sup>th</sup> century France it is of no great surprise that James Mayer de Rothschild sought to acquire porphyry vases to convey the confidence of his dynasty and stake a claim to rival the great royal collections of the past. In addition to these vases, James Mayer acquired a further pair of ormolu-mounted porphyry vases which were depicted by Eugène Lami in the *grand hall* of Ferrières and were sold Christie's, Paris, 26-27 October 2010, lot 415 (€505,000).

#### ORIGINS IN ANTIQUITY

Quarried in the Roman imperial mines at Gebel Dokhan in the deserts of eastern Egypt until their abandonment in 600 AD, red porphyry of this type was used extensively in the most luxurious objects and grandest imperial edifices of Rome and Constantinople. Its close association with imperial power led later European rulers to covet the aesthetic continuity and legitimacy it afforded their regimes and the 17<sup>th</sup> century in particular saw the emergence of workshops in Rome carving new decorative objects out of porphyry at the behest of the Medici, and later, the French court. Of extraordinary durability, the carving of porphyry required extreme dexterity and skill. Cardinal Mazarin in particular was inordinately fond of porphyry with its overtures to the political supremacy of the Roman and Byzantine empires, and in the mid-17<sup>th</sup> century he dispatched agents to Italy to procure these goods from the hardstone artisans feeding the long-standing Medici and papal appetite for such treasures. Due to the loss of the Egyptian mines in antiquity, all red porphyry objects carved from 600 AD until the early 19<sup>th</sup> century, including the present vases, were carved from existing antique porphyry objects found in the ruins of ancient Rome, most often architectural columns that had adorned public buildings such as the Baths of Diocletian.

#### THE DESIGN OF THE PORPHYRY

In the late 17<sup>th</sup> century Mazarin's agent in Rome, the Abbé Elpidio Benedetti (circa 1610-1690), sent to France a sheet of drawings depicting a number of porphyry vase designs complete with measurements (now in the Bibliothèque Nationale de France, ref. Fossier 334). These drawings were most likely Benedetti's depictions of what was available on the Roman market at the time, with accompanying descriptions of whether they came as a pair or singular piece. The present lot corresponds in form and indeed size to Design C on the sheet, although the description of the vase by Benedetti as 'unique' indicates that the present lot does not represent the exact one seen and put to paper by the Abbé. While the authorship of these vases would be conjecture, the names of artisans who produced these objects are known from invoices, and a group of vases in the Palazzo Doria Pamphilj in Rome of related shape to the Benedetti drawings and indeed to the present vases were supplied by the porphyry specialist Silvio Calci.



Above  
A related vase 'navette'  
in the Galerie des Glaces of  
the château de Versailles  
© Edition Faton /  
Jean-Yves et Nicolas Dubois

Bottom  
Desseins de sept vases de  
différentes formes de l'abbé  
Benedetti.  
© All rights reserved.



■ 55

## A TERRACOTTA CLOCK DEPICTING 'LA FONTAINE DE L'AMOUR'

BY CLAUDE MICHEL (1738-1814) CALLED  
CLODION, LATE 18TH CENTURY

Signed 'CLODION' to the back, the white enameled dial  
signed 'Crosnier / AParis' with gilt-bronze frame, on a  
later ormolu-mounted faux marble base

16 in. (40.5 cm.) high, 20 in. (50.5 cm.) long,  
9 in. (22.5 cm.) deep

\$70,000-100,000      £55,000-77,000  
€63,000-90,000



### PROVENANCE

Possibly Collection Grand Pré sale, 16 February 1809,  
lot 175 (bought 371FF by Payet).

Possibly Anonymous Sale [Payet or Paillet], Paris,  
9 December 1811, lot 128 (bought 270FF by Coquille).

Possibly Walville sale, 23 October 1820, lot 155.

Baron Alphonse de Rothschild (1827-1905), in the  
*Chambre de Monsieur le Baron*, hôtel Saint-Florentin,  
Paris.

Baron Édouard de Rothschild (1868-1949), in the  
*Fumoir sur la rue de Rivoli*, hôtel Saint-Florentin, Paris.  
Confiscated from the above by the Einsatzstab  
Reichsleiter Rosenberg following the Nazi occupation  
of France in May 1940 (ERR crate no. R 748) and  
transferred to Germany.

Returned to France and restituted to the Rothschild  
family on 19 November 1946.

By descent to the current owners.

### LITERATURE

H. Thirion, *Les Adam et Clodion*, Paris, 1885, p. 403.

A. Poulet and G. Scherf, *Clodion 1738-1814*,  
17 March-29 June 1992, exh. cat., pp. 432, 436.

### COMPARATIVE LITERATURE

G. Scherf, 'Clodion, 'Le Fragonard de la terre cuite,'  
*Dossier de l'art*, no. 7, Dijon, April-May 1992, p. 6.  
The Rothschild Archive, London, *Inventaire après  
le décès de Monsieur le Baron Alphonse de Rothschild*,  
A. Cottin Notaire, 16 October 1905 (hôtel Saint-  
Florentin, *Chambre de Monsieur le Baron*, 'Pendule terre  
cuite, groupes Clodion-10,000 francs').

### 'CLODION: 'LE FRAGONARD DE LA TERRE CUITE''

*'L'esprit, le charme, l'élégance des formes modernes, la  
verve, un certain entrain voluptueux, en un mot, tout ce qu'on  
trouve dans cette société charmante (parisienne) qui touchait  
à sa dernière heure, ne sont-ce point là les traits distinctifs du  
talent du Clodion, le Fragonard de la terre cuite?'*

So wrote Villars in his 'Notes sur Clodion statuaire' in  
the *Revue Universelles des Arts*, vol. XV, 1862 (G. Scherf,  
'Clodion, 'Le Fragonard de la terre cuite,' *Dossier de  
l'art*, no. 7, April-May 1992, p. 6). Indeed the intense  
connections between Clodion's Rothschild clock model  
and Fragonard's paintings are undeniable. Fragonard's  
*Fontaine de l'amour* was painted in circa 1785 and it  
is hard to imagine it did not serve as a direct model  
for Clodion's present composition (inv. 99.PA.30,  
Getty Center, Los Angeles). For most of the second  
half of the 18<sup>th</sup> century, Fragonard's paintings were  
sensationally popular. Not only was Fragonard one of  
the most celebrated painters of the *Ancien Régime*, but  
his influence extended to the decorative arts as well,  
and can be seen translated into bronzes and marbles,  
porcelain, gilt-bronze furniture mounts and of course, the  
carved and painted interior architecture of the period. Yet  
the medium of terracotta, with its fluidity and freshness,  
is perhaps the closest one can come to bringing  
Fragonard's delicious figures into the third dimension.

And while this model by Clodion is delightfully original,  
it relates to other Clodion's models, both in the actual  
modeling and in spirit. In particular, the two lovers of the  
present Rothschild Clodion relate closely to Clodion's  
*Bacchante courant* in the Musée Cognacq-Jay, Paris (inv. J  
203), among others of this type. The putti on the present  
lot also relate to many of Clodion's most charming and  
humorous groups of putti, but here their cascading chaos  
perhaps relate most closely to Clodion's model for the  
*montgolfière*, or hot air balloon of the physicians Charles  
and Robert Montgolfier, now in the Metropolitan Museum  
of Art, New York (inv. 44.21a, b).

Clodion may have made at least three terracotta  
models representing the 'Fountain of Love' as  
illustrated by Scherf's and Poulet's listing of the  
early 19<sup>th</sup> century Paris auctions (*Clodion: 1734-1814*,  
Musée du Louvre, 17 March-29 June, 1992, p. 436).  
It is possible a single model of the *Fontaine d'amour*  
was sold three times – but described differently  
each time – and it is also possible these were three  
separate models. One of these was probably the  
much-simplified 'fountain of love' that was offered  
at both Christie's, London, 6 December 2016, lot 76  
and Christie's, Paris, 13 June 2017, lot 51. This lot was  
described as with the 'almost certain' provenance  
of the Grand Pré sale, 16 February 1809, lot 175; the  
subsequent anonymous sale [Payet], Paris, 9 December  
1811, lot 128; and finally the Walville sale, 23 October  
1820, lot 155. It is more likely, however that this much  
simpler version was offered either in the Grand Pré  
and/or Walville sales. Since the present Rothschild  
'Fountain of Love' is by far the most complex and  
impressive example known of these models, it most  
likely corresponds to the extensive description of the  
1811 Payet sale which also specifically mentions the  
Fragonard connection: '*Précieux groupe en terre cuite,  
exécute par Claudion [sic] sur la pensée de Fragonard,  
offrant le sujet de la Fontaine d'Amour. Morceau du  
goût le plus exquis et plein de grâce dans les caractères.  
Ce charmant modèle dans les mains de nos habiles  
ciseleurs, présenteroit une pendule d'un genre neuf,  
qui obtiendrait un grand succès.*' This was acquired by  
Coquille at the sale for 270F.

Interestingly, this model must have been known  
during the 19<sup>th</sup> century as a bronze version that  
appears to be identical to the Rothschild terracotta  
was sold Christie's, South Kensington, 31 March  
1993, lot 5. This is not to be confused with another  
19<sup>th</sup> century version of this clock produced by  
Barbedienne and cited by Scherf and Poulet  
(*op. cit.*, p. 432).



Above

Jean-Honoré Fragonard, *The fountain of love*,  
Getty Museum, Los Angeles.

© Getty Museum, Los Angeles



■ 56

**A PAIR OF LOUIS XVI  
ORMOLU FIVE-LIGHT WALL-  
LIGHTS**

ATTRIBUTED TO PIERRE-FRANCOIS  
FEUCHERE, CIRCA 1780

Each with ribbon above a floral pendant, the Apollo mask above a lyre, entwined with laurel garlands and centered by a patera issuing five foliate scrolling candle-branches with gadrooned nozzles and drip pans modeled as swags of vine leaves with grapes, above a spreading gadrooned socle with further laurel branches and terminating in a berry boss; fitted for electricity

38¼ in. (97 cm.) high (2)

\$80,000-120,000 £62,000-93,000  
€72,000-110,000

**PROVENANCE**

Baron Alphonse de Rothschild (1827-1905), in the *Salon numero 2 sur la courl*, hôtel Saint-Florentin, Paris. By descent to the present owners.

**LITERATURE**

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Salon numero 2 sur la courl*, ('Deux appliques bronze dore a lyres Louis XVI- estimes la somme de cinq mille francs').

These spectacular wall lights, elaborately modeled with ribbon-suspended lyres headed by Apollo's mask and wrapped with fruiting laurel branches and acanthus leaves can be attributed with certainty to Pierre-François Feuchère, one of the most prominent *ciseleurs-doreurs* of the late eighteenth century. They are similar to, and probably inspired by, the designs for a group of wall-lights sketched by Jean-Demosthène Dugourc circa 1785, now in the Cooper-Hewitt Museum, New York, see H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. 1, p. 289, fig. 4.16.6. A number of appliques of this model are known and are attributed to Feuchère, including, among others, a pair in the collection of the Duke of Bedford at Woburn Abbey, see T. Monnington, *France in the Eighteenth Century*, exh. cat., Royal Academy, London, 1968, which was probably acquired in the late eighteenth century by Francis Russell, 5<sup>th</sup> Duke of Bedford (1765-1802); a pair sold Sotheby's, London, 10 December 2020, lot 23, which had previously been illustrated in H. Ottomeyer and P. Pröschel, *op. cit.*, p. 292, fig. 4.16.16 where they were erroneously given Viennese Rothschild provenance and incorrectly listed as being signed by Feuchère; and a further pair sold Christie's, London, 10 July 2014, lot 39 (£182,500). The Christie's pair has probably the most intriguing provenance as it is now believed to hail from the Polish Royal Collections as they were

delivered to King Stanislas Augustus Poniatowski at his summer residence of Pałac Łazienkowski. An inventory of the palace for the years 1839-1842 lists eight wall lights of this model as "ośm kandelabrow ściennych brązowych w ogniu wyzlacanych, każdy o pięciu takichże lichtarzykach, ozdobione brązowymi liściami i gronami, z kokardami i główkami Apollina" (eight fire-gilded bronze wall candelabra, each with five candlesticks of the same kind, decorated with bronze leaves and grapes, with bows and heads of Apollo), see *Inwentarz Kosztowności, Mebli i innych Ruchomości znajdujących się w Cesarskim Pałacu Łazienki*. Spisany w latach 1839 i 1842, AGAD, Zespół 214 - Zarząd Pałaców Cesarskich, ref. 2988. Of the four pairs mentioned in the directory, only one pair remained at Pałac Łazienkowski, another pair was sold in 2014, see above, and the other two pairs are currently unaccounted for.

**PIERRE-FRANCOIS FEUCHERE**

Pierre-François Feuchère (1737-1823) was a member of a prominent family of gilders who, along with his father, supplied ormolu to various members of the royal family. Feuchère was sworn into the guild of *ciseleurs-doreurs* in 1767. The Feuchères survived the vicissitudes of the revolution and continued their successful business through the Empire and Restoration periods, selling stock from their manufactory in 1824 and 1829.



Right  
The ballroom, Pałac Łazienkowski in 1939, showing wall lights of the same model.  
© Politechnika Warszawska





■ 57

**A CONSULAT ORMOLU, ENAMEL AND PORTORO MARBLE SKELETON CLOCK**

THE DIAL SIGNED 'KINABLE', CIRCA 1800, THE ENAMELS ATTRIBUTED TO JOSEPH COTEAU

The white enamel dial with Roman hours, second and calendar indications to inner edge and signed 'KINABLE', surmounted by a pair of putti amongst clouds holding a trailing floral garland, the sides flanked by a pair of doves holding further ribbon-tied garlands, on a stepped plinth base with a frieze depicting frolicking putti above a Carrara marble plinth, the four enamel plaques painted with scenes from the life of Psyche

26½ in. (67 cm.) high, 17½ in. (44.5 cm.) wide, 6½ in. (16.5 cm.) deep

\$60,000-100,000

£47,000-77,000  
€54,000-90,000

**PROVENANCE**

The Collection of the Rothschild family.  
By descent to the present owners.

This superb clock displays the virtuosity and innovative decoration of Joseph Coteau (1740-1812), possibly the most famous enameller of his day, who supplied dials for the greatest clockmakers of France. Born in Geneva, he became *maître-peintre-émailleur* at the Académie de Saint-Luc in Geneva in 1766. By 1772 he was installed in Rue Poupée, Paris. Beyond his enamel dials, Coteau was a skilled miniaturist, discovering a new method for gilt-decorated enamels "*d'appliquer solidement l'or marié avec les émaux de toutes couleurs sur la porcelaine*", such as is seen on the enamels on this clock which cleverly mimic porcelain plaques. Coteau worked closely with the Sèvres factory in developing their 'jewelled' porcelain, and his name first appears in the kiln records at Sèvres in 1780.

The clockmaker Dieudonné Kinable (d. circa 1815) was established at Palais Royal no. 131 and was active at the end of the eighteenth century. Specializing in clocks incorporating polychrome enamel or porcelain,

particularly lyre-form clocks, Kinable was the largest buyer of porcelain lyre-form clock cases from the Sèvres factory, buying thirteen between 1795 and 1807. He often collaborated with Coteau and the enameller Dubuisson.

Similarly to most related clocks manufactured at the end of the eighteenth century, the enamel plaques of this lot are fixed to a skeleton case resulting in a wonderful amalgam of the interest in technical novelties with the desire for graceful decoration. A skeleton clock with similar enameling by Coteau and movement by Laurent is illustrated in J.D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 340. A closely related clock signed by Coteau was sold from the collection of Juan de Beistegui, Christie's, Paris, 10 September 2018, lot 70 (€112,500). Most recently, a very similar clock also decorated with the story of Psyche and signed by both Kinable and Coteau was sold Hôtel Lambert, Une Collection Princièrre; Sotheby's, Paris, 13 October 2022, lot 627 (€317,600).







■ 58

**A PAIR OF LATE LOUIS XVI PATINATED-BRONZE, ORMOLU AND BLEU TURQUIN SIX-LIGHT CANDELABRA**

ATTRIBUTED TO FRANCOIS REMOND, CIRCA 1790

Each with a central vase surmounted by a bouquet of fruits turning to reveal a bobèche, the tapering neck issuing three scrolling branches modeled as eagle heads supporting nozzles, the main body with stiff-leaf waist and berry boss, tripod supports issuing S-scroll, reeded and acanthus-wrapped arms supporting leaf-tip drip trays and foliate nozzles, headed by satyr masks joined by associated floral swags and united by a circular ring decorated with foliate scrolls, terminating in winged sphynxes, the central stem wrapped with a coiling snake, on a tri-partite circular *bleu turquin* marble base inset with panels decorated with ribbon-tied foliate-trails and flowering baskets, with a label inscribed in black ink 'Bne EDOUARD / 19 av FOCH'; on later feet

37 in. (94 cm.) high, 21 in. (53.5 cm.) diameter (2)

\$100,000-150,000	£78,000-120,000
	€90,000-130,000

**PROVENANCE**

Baron Alphonse de Rothschild (1827-1905), in the 1<sup>st</sup> *etage Grand salon bleu*, hôtel Saint-Florentin, Paris. By descent to the present owners.

**LITERATURE**

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, 1<sup>er</sup> *etage Grand salon bleu*, ('Deux candélabres trépiéds bronze dore, trois chimères assises aux pieds estime trente mille francs 30000').

The authorship for this model of candelabra can be firmly attributed to the *ciseleur-doreur* François Rémond. While no clearly identifiable pairs of this model are recorded in the daybooks of the *marchand-mercier* Dominique Daguerre, who worked closely with the latter, they are without doubt the result of a collaboration between Rémond and Daguerre, as they re-use numerous elements that are known to be the fruits of their continuous collaboration in the 1780s. With their tripod structure, two-tiered candle branches, eagle heads, swirling acanthi and coiling serpents, these candelabra closely relate to a design circa 1785 by Rémond illustrated H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. 1, p. 265, fig. 4.9.5. Furthermore, these candelabra also share similar eagle heads, vasiform centers, tripartite base and ormolu rings with a pair by Rémond in the British Royal Collections (RCIN 2692). The snake and eagle head motifs and the acanthus leaves are also found on another pair, see *ibid.* fig. 4.9.6. Although none of the above comparable pieces feature sphinx figures, it is known that Rémond used this decorative element on his tripod candelabra as in 1783 he supplied Daguerre with a pair of candelabra à trépiéd portant huit Lumières Et six sphinx at the cost of 5,000 *livres* - covering not only the cost of casting and chasing the candelabra, but also of casting and chasing the main models which were then to remain the property of the *marchand-mercier*. Rémond made different variants of this model, some of them incorporating porcelain vases, which were sold to Daguerre for 4,500 *livres* the next year, see P. Hughes, *The Wallace Collection: Catalogue of Furniture*, vol. 3, London, 1996, p. 1258. This type of candelabra became very fashionable by the end of the eighteenth century and other notable *bronziers* executed similar models, including Gouthière, see Ottomeyer and Pröschel, *op. cit.*, p. 264, fig. 4.9.1, and Thomire, see Sotheby's, Paris, 11 October 2022, lot 78 (€277,200).

**FRANCOIS REMOND**

François Rémond (1747-1812) was one of the foremost *bronziers* of the late Louis XVI period and in 1786 had the fourth highest capitalization out of over 800 *bronziers* in Paris. He worked for many of the most sophisticated collectors of the day, such as the Comte d'Artois and Princesse Kinsky, as well as supplying a considerable amount of *bronzes d'ameublement* to the king and queen, all in the style which has come to define the last flowering of the Louis XVI period, the *goût étrusque* or *arabesque*. He worked above all through the celebrated *marchand-mercier* Dominique Daguerre, for whom he supplied work valued at the staggering sum of 920,000 *livres* between 1778 and 1792.







■ 59

### AN ENAMELED GILT-METAL GLASS AND ROCK CRYSTAL MONSTRANCE

BY REINHOLD VASTERS (ERKELENZ 1827-1909 AACHEN), VIENNA, LAST QUARTER 19TH CENTURY, THE ROCK CRYSTAL ELEMENTS PROBABLY 17TH CENTURY

the Renaissance revival enamel mounts set with rubies and diamonds, the underside with a paper label inscribed 'P. [48] / E. de R. / 155'

35 in. (88.9 cm.) high

\$25,000-35,000

£20,000-27,000  
€23,000-31,000

#### PROVENANCE

Baron Alphonse de Rothschild (1827-1905), in the *Entresol*, hôtel Saint-Florentin, Paris.  
Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la rue de Rivoli*, hôtel Saint-Florentin, Paris.  
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4825).  
Recovered by the Monuments Fine Arts and Archives Section from Neuschwanstein Castle, Germany, and transferred to the Munich Central Collecting Point, 3 September 1945 (MCCP no. 7933).  
Returned to France on 11 July 1946 and restituted to the Rothschild family.  
By descent to the present owners.

#### LITERATURE

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905, (hôtel Saint-Florentin, Entresol: 'Ostensoir en cristal de roche émaillé XVI<sup>e</sup> siècle estimé 30000 francs').

#### COMPARATIVE LITERATURE

Y. Hackenbroch, 'Reinhold Vasters, Goldsmith', in *The Metropolitan Museum Journal*, 1986, p. 203, fig. 79.  
M. Krautwurst, *Reinhold Vasters – ein niederrheinischer Goldschmied des 19. Jahrhunderts in der Tradition alter Meister. Sein Zeichnungskonvolut im Victoria & Albert Museum, London, Trier*, 2003, pp. 681-683, fig. 1 and 2.

This solar monstrance was created to display the consecrated Host is an impressive example of the art of Reinhold Vasters. It is probably made of composite elements as indicated by two impressive drawings now at the Victoria & Albert Museum in London. These drawings of the present monstrance are illustrated in the unpublished dissertation of Dr. M. Krautwurst, who has exhaustively researched the designs of Reinhold Vasters. The first (inv. no. 2590-1919, see Krautwurst, abb. 1) is a tonal representation, presumably illustrating the monstrance with different shades applied to the older, pre-existing elements he incorporated versus his own additions. The other design drawing by Vasters represents the monstrance in color (inv. no. 2596-1919).

Reinhold Vasters (1827-1909) was born near Aachen and began making his mark as a goldsmith there in 1853. His early work seems to have concentrated on church silver which was marked very straightforwardly R. VASTERS in a rectangular punch (M. Rosenberg, *Der Goldschmiede Merkzeichen*, Frankfurt, 1922, vol. III p. 12). Two recorded Renaissance style jewels from this period bearing an RV conjoined mark struck on a small applied plaque on the reverse of the jewel are also known. There are however indications that as early as 1850s and, certainly during the following decade, he was producing deliberate fakes in the Gothic and Renaissance styles. In 1865 he was instructed by the Aachen cathedral authorities to alter an early 16<sup>th</sup> century pax in the treasury to a clasp or morse. Apparently a dozen or so copies were made at that time one of which found its way into the hands of the collector and dealer Frédéric Spitzer (1815-1890), (S. Beissel, *Gefälschte Kunstwerke*, Freiburg-im-Breisgau, 1909, p. 86). While moving in the most elegant Parisian social circles, Spitzer conducted business in Aachen from about 1850 until at least 1868 and is known to have commissioned other jewelers and goldsmiths 'improve' older pieces into creations in the Renaissance style. After this time, Vasters seems to have become increasingly wealthy and by 1880 was publicly exhibiting works of art from his own collection.





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### A RARE ART DECO ROCK CRYSTAL, DIAMOND, MOTHER-OF-PEARL AND BLACK ONYX 'MODEL A' MYSTERY CLOCK

SIGNED CARTIER PARIS, 1843,  
CIRCA 1920

Key-wound gilt lever movement, 13 jewels, bimetallic compensation balance, applied gilt flower-shaped numerals on mother-of-pearl chapter ring within a mother-of-pearl frame, decorative rose and arrow hands, in shaped rectangular rock crystal case with molded pediment, all upon rectangular onyx plinth with gold beadwork trim, case signed Cartier and numbered, movement signed

4¼ in. (11 cm.) high, 3 in. (7.5 cm.) wide,  
1¾ in. (4.5 cm.) deep, the rock crystal clock body  
3½ in. (9 cm.) high, 2 in. (5 cm.) wide,  
1½ in. (3 cm.) deep, the onyx clock base  
36 oz. 13 dwt. (1,141 gr.) gross weight

\$250,000-350,000      £200,000-270,000  
€230,000-310,000

#### PROVENANCE

The Collection of the Rothschild family.  
By descent to the present owners.

The first mystery clock called 'Model A' was introduced by Louis Cartier in 1912 in collaboration with a talented clockmaker Maurice Couët (1885-1963). The clock quickly became popular with Cartier's customers and secured a special place in the company's history.

The illusion of hands floating in space, as if unconnected to any mechanical movement, gave the name of 'mystery clocks' or '*pendules mystérieuses*'. In fact, the hands are attached to two glass discs, each fitted into a metal border edged with gear teeth. The metal borders of the disks are hidden in the minute track, while the movement is housed in the clock case at the base.

Maurice Couët came from a family of clockmakers, his father and grandfather worked for Breguet. In 1911 Couët became Cartier's exclusive clockmaker, having worked for Cartier's clock supplier earlier.

The mystery clock was not an entirely new idea. Couët was inspired by the clocks of the famous illusionist and magician Jean-Eugène Robert-Houdin (1805-1871), who presented his first mystery clock to public at a French Exhibition in 1839. Using the same idea, Couët blended exquisite craftsmanship, elegant Art Deco design and the most technologically advanced mechanisms, resulting in works that continue to entertain and fascinate the observer with their illusion and beauty.

'Model A' came in a number of versions with variations, with the base in onyx, agate, nephrite or gold, the decoration of the dial and frame or the shape of the hands. The secrets of the Mystery Clock were closely guarded, even from Cartier's own staff, ensuring the 'magic' of each timepiece was preserved. Hugely

complex objects, they would take up to a year to construct and were manufactured exclusively by the Paris branch. The first 'Model A' was sold at Cartier in New York to the American financial magnate J. P. Morgan Jr. in 1913. Mystery clocks soon became desired objects, with European monarchs, Indian maharajas, English aristocrats and American heiresses aspiring to acquire them.

The production of mystery clocks peaked between 1912 and 1930 when the company made around one hundred per year. Cartier continued production until the outbreak of the Second World War when the manufacture of mystery clocks was put on hold. A few pieces were probably made in the post-war years, but the glorious works of art did not reappear for more than forty years. In 1981 Cartier introduced new mystery clocks to an eager public. Even today, these bejeweled clocks are considered by many to be one of Cartier's greatest technical achievements.

Mystery clocks are described and illustrated in H. Nadelhoffer, *Cartier: Jewelers Extraordinary*, New York, 1999, pp. 250-254, F. Chaille and F. Cologni, *The Cartier Collection - Timepieces*, New York, 2006, pp. 196-221, *Cartier - Time Art* by Jack Forster, pp. 110-125, *The Art of Cartier*, Musée du Petit Palais, 1989-1900, p. 149, *Le Temps de Cartier* by Jader Barracca, Giampiero Negretti and Franco Nencini, p. 99, *The Cartier Museum at the Goldsmiths' Hall*, London, 1988, pl. 18, *Retrospective Louis Cartier Masterworks of Art Deco*, Los Angeles County Museum, 1982-1983, pl. 15, and *Retrospective Louis Cartier - 101 Years of the Jeweler's Art*, Cartier, New York, 1976, pl. 99.

A similar mystery clock was sold at Christie's, New York, 16-26 April 2021, lot 328 (\$562,500).







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(d) 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

(a) 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.

(b) 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.

(c) 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

(a) 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.

(b) 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](https://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

#### (c) 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](https://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 primary **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

(f) 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)(ii), 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, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% 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 60 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion

of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund you **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
  - South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
  - Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 3 NO IMPLIED WARRANTIES

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

### 4 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**'s in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will 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;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer**  
JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
  - Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - Cash**  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks**  
You must make these payable to Christie's Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
  - Checks**  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
  - Cryptocurrency**  
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol  $\diamond$  may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.
  - You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:  
Christie's Inc. Post-Sale Services,  
20 Rockefeller Center, New York, NY 10020.

- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

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

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

## G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within three days

following the auction we may, at our option

- charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
  - In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
  - Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask 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.

- 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.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  $\text{-}$  in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol  $\text{=}$  and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

- 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.
- 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 license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- 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  $\text{!}$  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**.
- Handbags  
A **lot** marked with the symbol  $\text{=}$  next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California. The term "hardware" refers to the metallic parts of the handbag, 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 handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

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

### I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (i) We are not responsible to you for any reason (whether for breaking this agreement or for 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.

- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs 1(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, 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](http://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](http://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](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

**authentic**: a genuine example, rather than a copy or forgery of:

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

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

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

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

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

**condition**: the physical condition of a **lot**.  
**due date**: has the meaning given to it in paragraph F1(a).

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

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

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

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

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

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

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

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



# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### ▲ 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 **lot** is identified in the catalogue with the symbol ▲ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### ◊ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. 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**.

### ▲ + Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol ▲♦ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, 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

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

### 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

### 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

Retros 1940s

### WATCHES

#### Removal of Watch Batteries

A **lot** marked with the symbol ⌚ next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

### 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.

### 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.

#### 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 in the Conditions of Sale for further information.

### ◊♦

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

### ▲

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

### ▲♦

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. '

### ⚡

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**.

### •

**Lot** offered without **reserve**.

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.

21/08/2023

## 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.

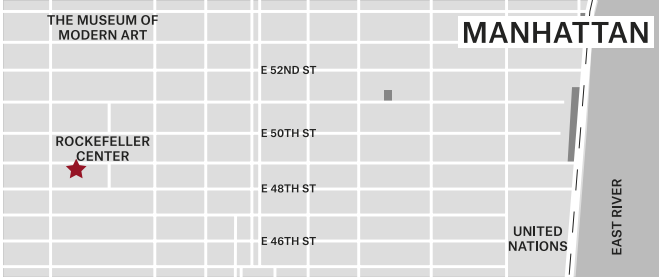
Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

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.

### 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** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

### ∞

**Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

### Ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

### ➤

**Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

### ▶

**Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

### ■

See Storage and Collection pages in the catalogue.

### 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.

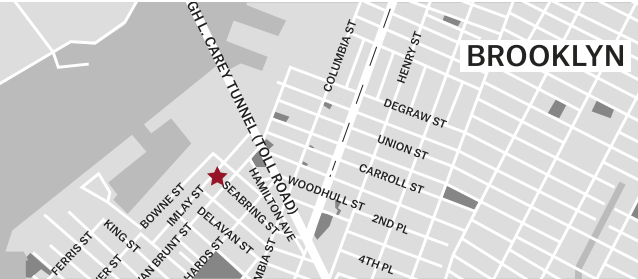
Tel: +1 212 636 2650

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### SHIPPING AND DELIVERY

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