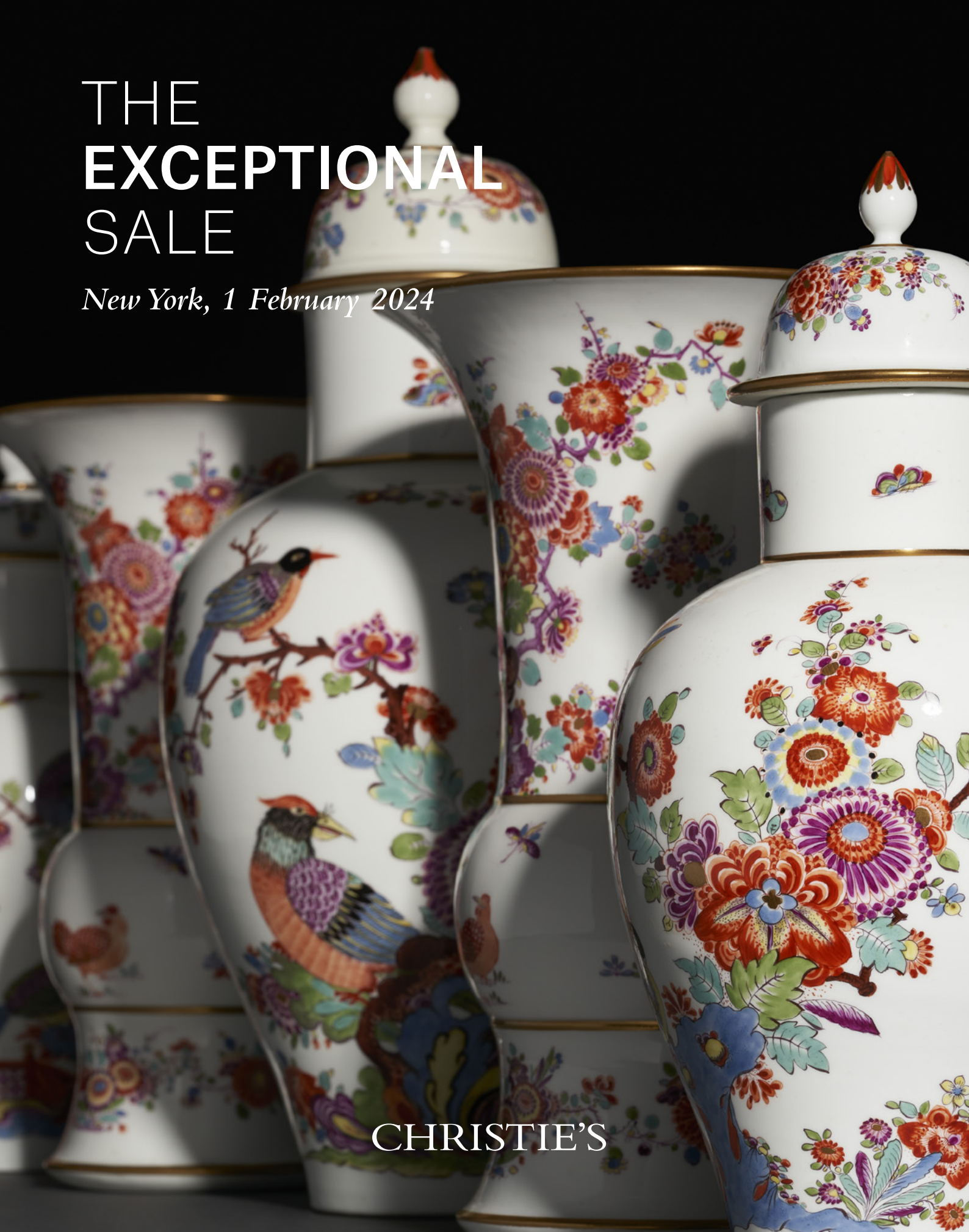


# THE EXCEPTIONAL SALE

*New York, 1 February 2024*

CHRISTIE'S







## As a leader in the art market,

Christie's is committed to **building a sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates;



printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

CHRISTIE'S



# THE EXCEPTIONAL SALE 2024

## AUCTION

Thursday 1 February 2024  
at 10.00 am (Lots 1-40)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	26 January	10.00 am - 5.00 pm
Saturday	27 January	10.00 am - 5.00 pm
Sunday	28 January	1.00 pm - 5.00 pm
Monday	29 January	10.00 am - 5.00 pm
Tuesday	30 January	10.00 am - 5.00 pm
Wednesday	31 January	10.00 am - 5.00 pm

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as  
**22520-ROCKS**

## ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437



Please scan for complete auction information

CHRISTIE'S

7/12/2023



## INTERNATIONAL CLASSIC ART

### SPECIALISTS



**CHARLES CATOR**  
Chairman of Group,  
Deputy Chairman,  
Christie's International  
ccator@christies.com  
London



**ORLANDO ROCK**  
Chairman, Christie's UK,  
Co-Chairman  
Decorative Arts  
rock@christies.com  
London



**WILL STRAFFORD**  
Deputy Chairman, European  
Furniture and Decorative Arts,  
Americas  
wstrafford@christies.com  
New York



**AMJAD RAUF**  
International Head,  
Masterpiece & Private Sales  
arauf@christies.com  
London



**JOHN HAYS**  
Deputy Chairman,  
American Furniture  
jhays@christies.com  
New York



**G. MAX BERNHEIMER**  
Deputy Chairman,  
International Department  
Head, Ancient Art &  
Antiquities  
mbernheimer@christies.com  
New York



**MARGARET FORD**  
International Head of Group,  
Books & Science  
mford@christies.com  
London



**CASEY ROGERS**  
International Specialist Head  
19th Century  
Furniture & Sculpture  
crogers@christies.com  
New York



**HARRY WILLIAMS-  
BULKELEY**  
International Head of Silver  
hwilliams-bulkeley@  
christies.com  
London



**NICK SIMS**  
Global Managing Director,  
Classic Art  
nsims@christies.com  
London



**LIONEL GOSSET**  
Head of Private Collections,  
France  
lgosset@christies.com  
Paris

**REGIONAL MANAGING DIRECTOR**  
Brittany Gersh  
bgersh@christies.com

**PAYMENT, SHIPPING AND COLLECTION**  
Tel: +1 212 636 2650  
Fax: +1 212 636 4939  
Email: PostSaleUS@christies.com

**HEAD OF SALE MANAGEMENT**  
Mattos Paschal  
mpaschal@christies.com

**POST-SALE COORDINATOR**  
Kate Appleton  
Tel: +1 212 707 5962

General enquiries about this  
auction should be addressed to  
the Sale Coordinator.

## SPECIALISTS AND SERVICES FOR THIS AUCTION

### SPECIALISTS



**CASEY ROGERS**  
Co-Head of Sale,  
International Specialist Head,  
19th Century Furniture &  
Sculpture  
crogers@christies.com



**CARLEIGH QUEENTH**  
Co-Head of Sale  
Specialist Head, European  
Ceramics & Glass  
cqueenth@christies.com



**MARISA DAVILA**  
Sale Coordinator  
mdavila@christies.com

### FURNITURE & DECORATIVE ARTS



**WILLIAM STRAFFORD**  
Deputy Chairman, European  
Furniture and Decorative Arts,  
Americas  
wstrafford@christies.com



**CSONGOR KIS**  
Specialist,  
European Furniture  
ckis@christies.com



**ANNSLEY MCKINNEY**  
Junior Specialist,  
Decorative Arts,  
19th Century Furniture  
amckinney@christies.com



**ALLISON COX**  
Junior Specialist,  
Decorative Arts,  
English Furniture  
acox@christies.com



**SAMANTHA MINSHULL**  
Junior Specialist,  
Decorative Arts  
European Furniture

### SILVER



**JILL WADDELL**  
Senior Specialist,  
Silver & Objects of Vertu  
jwaddell@christies.com



**CHRISTOPHER JUNE**  
Junior Specialist,  
Decorative Arts,  
Silver & Objects of Vertu  
cjune@christies.com



**PETER HALL**  
Cataloguer, Decorative Arts  
phall@christies.com



**HANNAH SOLOMON**  
Head of Department,  
Specialist, Antiquities  
hsolomon@christies.com



**MAXWELL MURPHY**  
Associate Specialist,  
Antiquities  
maxwellmurphy@christies.com

### CERAMICS & GLASS

### ANTIQUITIES

### CHINESE WORKS OF ART



**MICHELLE CHENG**  
Senior Specialist  
mcheng@christies.com

### BOOKS & MANUSCRIPTS



**PETER KLARNET**  
Senior Specialist,  
Americana, Books and  
Manuscripts  
pklarnet@christies.com

### SCIENCE & NATURAL HISTORY



**JAMES HYSLOP**  
Head of Department, Science  
& Natural History  
jhyslop@christies.com

### PRIVATE & ICONIC



**ELIZABETH SEIGEL**  
Head of Private  
& Iconic Collections  
eseigel@christies.com

**INTERNATIONAL CONSULTANTS**  
Caitlin Graham, Pop Culture & Memorabilia  
Kerry Keane, Musical Instruments

## A PAIR OF TABOURETS FOR JOSEPHINE



Empress Josephine in Coronation Robes, oil on canvas, François Gérard (1770-1837).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 1

### A PAIR OF CONSULAT GILTWOOD TABOURETS

ATTRIBUTED TO JACOB FRERES, CIRCA 1800

Each modeled in curule form, raised on paw feet, upholstered in a simulated tiger pelt upholstery, each with the brand of the Château de Saint-Cloud, a label with the inscription 'BOUDOIR DE MADAME BONAPARTE' and the stenciled inventory number '13798'  
28 in. (71.5 cm.) high, 31 in. (79 cm.) wide, 20 in. (51 cm.) deep (2)

\$100,000-200,000

£79,000-160,000

€92,000-180,000

#### PROVENANCE:

Supplied to the Boudoir of Josephine, Madame Bonaparte at the Château de Saint-Cloud, circa 1798 (two from a set of four).

Recorded in the Boudoir of the Empress Josephine in 1807 as "No. 686 quatre tabourets en X..."

Purchased by Mrs. Alan Lerner, Buvelot, Paris, circa 1960.

Collection of Mrs. Alan Lerner; Sotheby's, New York, 24 April 2013, lot 67.

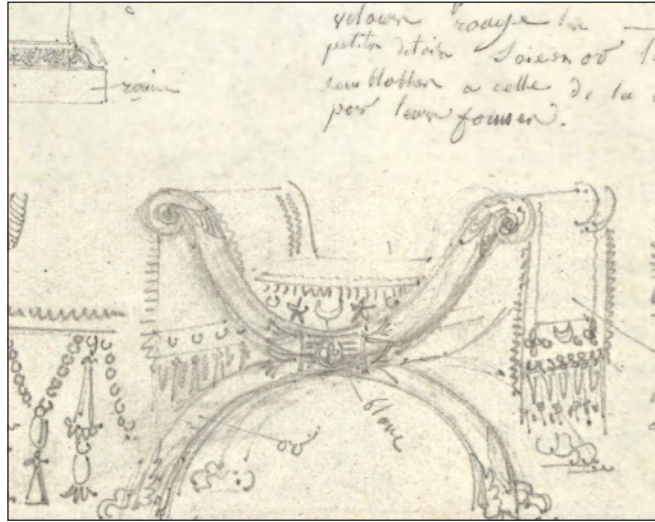
#### LITERATURE:

J.-P. Garric, Charles Percier, ed.: *Architecture and Design in an Age of Revolutions*, New York, 2016, pp. 229-30, figs. 11A.1 and 11A.3.

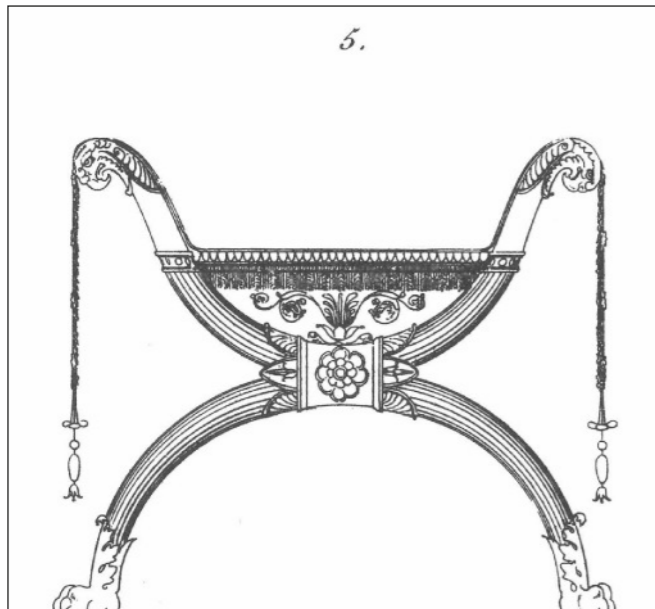
D. Arbus, *Revelations*, New York, 2003, p. 166.

G. Freeman, "The Setting is French," *Town and Country*, November 1962, pp. 110 and 112.





Percier and Fontaine's design for the present lot.



Percier and Fontaine's design from *Recueil des décorations intérieures*.



Château de Saint-Cloud, watercolor by Victor-Jean Nicolle (1754-1826).

#### JACOB FRÈRES

The brothers Georges II (1768-1803) and François-Honoré Jacob (1770-1841), sons of Georges Jacob, worked together from 1796-1803. These elegant giltwood *tabourets* of strikingly pure Neoclassical design belong to a select group of furnishings recorded to have been delivered for Josephine Bonaparte. They can be considered prototypes for similar later models by Charles Percier and Pierre Fontaine and were subsequently illustrated in their celebrated and groundbreaking 1801 publication entitled *Recueil de Décorations Intérieures*. The stools were executed by the sons of the celebrated *menuisier* Georges Jacob, Georges and François-Honoré-Georges Jacob-Desmalter (known as Jacob Frères), and were designed and delivered for Josephine's boudoir at the château de Saint-Cloud, where Napoleon took up residence after becoming Premier Consul. *Recueil de Décorations Intérieures* illustrates two different views of these stools lavishly upholstered and specifies that they were to be executed in Paris for the use of Josephine at Saint-Cloud. As the label on these *tabourets* refers to Josephine as *Madame Bonaparte* and not as *Impératrice*, they must have been delivered prior to Napoleon's coronation in 1804. In the former royal palace Napoleon occupied Marie-Antoinette's former apartments, while his wife, whom he married in 1796, was housed in the quarters of Louis XVI. Following Napoleon's orders, Saint Cloud was to be eventually redecorated in the Empire style following Percier and Fontaine's lavish aesthetic. The redecoration was supervised by the architect Raimond and the *intendant* Pfister. Josephine's boudoir was covered in white silk and cherry-red velvet and furnished by pieces designed by Percier and Fontaine, as mentioned above. The furniture in the room comprised, among others, four *tabourets*, including the present lot, and four *fauteuils en gondole* by Jacob Frères that were supplied in 1802, now at Malmaison (see F. Austin-Montenay, *Saint Cloud, Une Vie de Château*, Geneva, 2005, p. 145). A pair of identical giltwood *tabourets*, which must be the other two from the set as they also bear the inventory number 13798, was sold Sotheby's, London, 26 June 1987, lot 125. Jacob Frères supplied further *tabourets* of this model for other Imperial residences, including a set of ten for the Salle du Conseil at the château de Malmaison (see J.-P. Samoyault, *Mobilier Français Consulat et Empire*, Paris, 2009, fig. 65). The decoration of the Malmaison stools, however, differs from those in Josephine's boudoir as they are green-painted and parcel-gilt. A pair of *tabourets* of this model stamped *Jacob D. R. Meslee* (and therefore of slightly later date), was sold Christie's, London, 5 July 2001, lot 26. Further pairs were sold Sotheby's, London, 25 November 1988, lot 142 and from the collection of René Fribourg Sotheby's London, 17 October 1962, lot 707.

#### PERCIER AND FONTAINE

Celebrated as key proponents of the Empire style, and later court architects to Napoleon, Charles Percier (1764-1838) and Pierre-François-Léonard Fontaine (1762-1853) likely first became associated in 1779 when they were both studying architecture in Paris. In 1786 the duo relocated to Rome for several years to further their studies. It was this period of exposure to ancient Roman architecture that was to form the basis of their future success. Their particular brand of French Neoclassicism has been described as 'a combination of severity and pomp' involving a more strictly archaeological approach than had previously been popularized, drawing upon a mixture of ancient styles: Greek, Imperial Roman, and, following Napoleon's campaigns of 1798-1799, Egyptian motifs as well. Along with Vivant Denon (1747-1825), who published *Voyage dans la basse et la haute Egypte* in 1802, Percier and Fontaine choreographed the visual iconography that characterized Napoleon's reign. Their design influence, both architectural and for interiors, is evident at grand Imperial estates such as the châteaux de Fontainebleau, Malmaison and Saint-Cloud, as well as the Louvre and Tuileries in Paris. Percier and Fontaine's 1801 *Recueil de Décorations Intérieures* is considered not only one of the most important publications relating to interior design in the nineteenth century, but also a milestone in the visual canon of the western world.

#### JOSEPHINE BONAPARTE

One of the most iconic women of French history, Empress Josephine (1763-1814) was born Marie-Josèphe-Rose Tascher de la Pagerie, called Josephine, into an aristocratic family in Les Trois-Îlets, Martinique, where her father owned a sugarcane plantation. After traveling to France, she married the Vicomte Alexandre de Beauharnais in 1779. The couple had two children, Eugène and Hortense. During the Revolution both Josephine and her husband, by now separated, were imprisoned. The Vicomte de Beauharnais was guillotined on 23 July 1794, but Josephine, now a penniless widow, was released. Her fortunes improved dramatically when, in 1796, she married the young hero of the Italian Campaign, General Napoleon Bonaparte. She purchased the château de Malmaison in 1799, the year Napoleon became First Consul, and it was here that she was able to indulge her lavish tastes, employing young artists to decorate the interiors in the most modern fashions according to the designs of Percier and Fontaine. She also redesigned the gardens and built up an impressive art collection. After Napoleon declared himself Emperor in May 1804, Josephine became Empress, and she was anointed by Pope Pius VII and crowned by Napoleon himself on 2 December 1804, a ceremony that was depicted by David in his celebrated canvas *Le couronnement de l'Empereur et de l'Impératrice le 2 décembre 1804*. In 1805 Josephine added Queen of Italy to her other titles and her portrait was painted by the leading artists of the time, including Baron Gros, Gérard, Prud'hon and Isabey. Josephine's marriage to Napoleon remained childless and in 1809 the couple were divorced, thereby allowing Napoleon to marry Marie-Louise of Austria. Josephine, however, was permitted to retain her titles of Queen and Empress, although she was expected to keep a lower profile than before. She travelled extensively through Switzerland, Savoy and Italy but spent most of her time in her beloved Malmaison, where she died in 1814 at the age of fifty.

#### ALAN AND MICHELINE LERNER

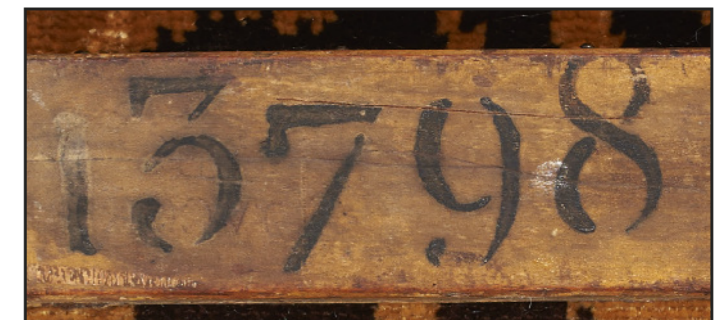
One of the most glamorous couples of showbusiness, Alan and Micheline Lerner met in New York in 1957. A native of New York, Alan Jay Lerner (1918-1986) is known and admired today as one of the most influential playwrights and lyricists of musical theater both on stage and on film. A winner of three Academy Awards, he was the author of *Gigi*, *My Fair Lady*, *Camelot*, and *An American in Paris*, among others. Lerner met Micheline Muselli Pozzo di Borgo (c.1928-2012) while she was on a business trip in the United States. The youngest female lawyer in French history at the age of eighteen, Micheline was born into an aristocratic family in Corsica. Partly because of their shared place of birth, she was passionately interested in the life and times of Napoleon Bonaparte. In fact, Micheline and Alan had their New York townhouse decorated predominantly with Empire furnishings by Maison Jansen. Their home was featured in *Town and Country's* 1962 Fall edition where it is clear that the interiors were strongly influenced by Imperial residences of the early 1800s. These *tabourets* were used in the living room of the Lerner's Manhattan townhouse and are a wonderful manifestation of Micheline's enthusiasm for Napoleonic and early nineteenth-century French history and decorative arts.



Mr. and Mrs. Alan Jay Lerner, *Town & Country*, Fall, 1962.



Detail of inventory mark.



Detail of inventory mark.

## A PAIR OF FAUTEUILS FROM THE HOTEL MARBEUF

■ 2

### A PAIR OF LATE LOUIS XVI WHITE-PAINTED AND GILTWOOD FAUTEUILS

BY GEORGES JACOB, POSSIBLY AFTER A DESIGN BY JEAN-DEMOSTHENE DUGOURC, CIRCA 1788-90

Each with diamond-carved frame supporting sphinx-form armrests raised on lion's paw feet and upholstered in a gold damask, stamped 'G. IACOB', originally upholstered à châssis  
40½ in. (103 cm.) high

(2)

\$100,000-150,000

£79,000-120,000

€92,000-140,000

#### PROVENANCE :

Henriette-Françoise, marquise de Marbeuf (1738-1794), delivered for the Grand salon in her hôtel particulier, rue du Faubourg Saint-Honoré, Paris, circa 1788-1790.

Hôtel Marbeuf, most probably Charles-François Lebrun, consul of France (1739-1824).

Joseph Bonaparte, King of Spain (1768-1844), reigned 1803-1810.

The collection of Madame C.W. Hide, sold Rouen, 9 March 1980.

Anonymous Sale; Ader-Picard-Tajan, 21 June 1989, lot 148.

Acquired from Galerie Aveline-J.M. Rossi, Paris.

#### EXHIBITED :

XVIIIe Biennale des Antiquaires, Paris, Galerie Aveline - J.M. Rossi (Paris).

#### LITERATURE :

B. Pallot, "Les sièges à l'antique de la marquise de Marbeuf" in

*l'Estampille - L'Objet d'Art*, October 1996, n. 306, pp. 44-53.

Jean-Marie Rossi, *45 ans de passion*, Paris, 2000, p.101.

P. Kjellberg, *Le Mobilier Français du XVIIIe siècle*, Paris, 1998, plate VIII.

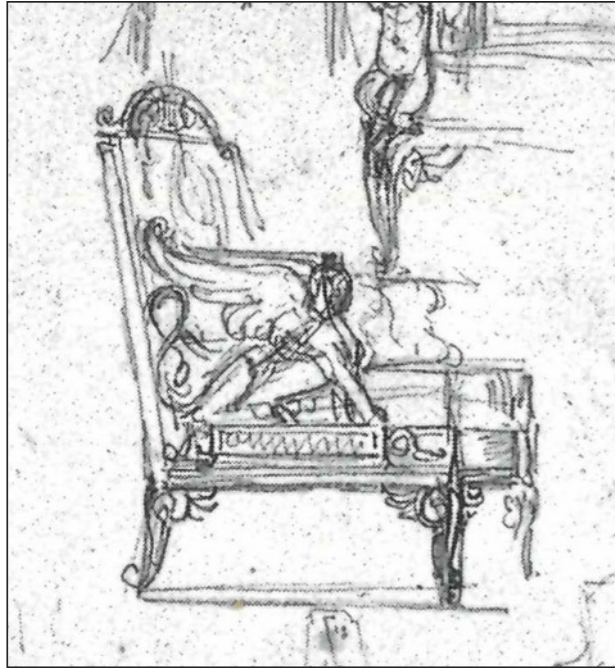
J-P. Samoyault, *Mobilier Français Consulat et Empire*, 2009, p.19.



Joseph Bonaparte, King of Spain, oil on canvas, by François Gérard (1770-1837)







Design for a related chair by Jean-Démôsthène Dugourc.

Georges Jacob, *maître* in 1765.

With their majestic winged sphinxes and contrasting gold and white decoration, these fauteuils are the first manifestation of the new taste for ancient Egypt in French decorative arts. Delivered as part of a suite by Georges Jacob to the Marquise de Marbeuf between 1788 and 1790, this design combines Greek and Egyptian influences to form a milestone in the history of European decorative arts and are an extraordinary example of the diversity and expertise of *menuisiers* during the reign of Louis XVI. The suite was recorded and described in the grand salon of the *hôtel de Marbeuf* as 'un meuble de fond composé de deux grands canapés, six autres petits en forme de causeuses, six grands fauteuils de fond en tapisserie de Beauvais à sujets sur les dossiers de figures d'histoire et fables en tableaux avec encadrements de fleurs, et sur les fonds des paysages en camaïeu sujets d'animaux et aussi encadrés de fleurs; le tout foncé en crin et monté sur bois de forme antique à fond bretté et doré, les bras figurant des sirènes peintes en blanc et dorées' (see Archives Nationales, MNC Etude LXVIII/674 : inventaire après décès de la marquise de Marbeuf du 4 floréal an IV). Two other surviving fauteuils from this suite are recorded: one retaining its original tapestry upholstery and sold Sotheby's Monaco, 3 May 1977, lot 70, and another formerly with Galerie Gismondi, Paris.

According to the above inventory, the grand salon of the *hôtel de Marbeuf* was heated with a white marble mantelpiece whose uprights took the form of a tripod adorned with sphinxes and lion's claws and was furnished, in addition to the suite, with a crystal chandelier decorated with four Egyptian pyramids, and four plaster candelabra after the antique molded with sphinxes and Egyptian rams' heads. Although not exhaustive, this inventory gives a precise idea of the avant-garde taste asserted by the Marquise de Marbeuf, well before the Egyptomania orchestrated by Vivant-Denon following Napoleon's campaigns in north Africa.

In the mid-1790s the Comité de Salut Public sequestered the *hôtel de Marbeuf* and sent some of the furniture to the revolutionary depot at Nesle, at the junction of Rue de Beaune and Quai Voltaire (see Archives Nationales: *Instruction publique F17/23*); however, the suite remained in the *hôtel* and was used by Napoleon's brother, Joseph Bonaparte.

#### DUGOURC: A POSSIBLE DESIGNER

A possible designer for these strikingly avant garde chairs could be the influential *dessinateur* Jean-Démôsthène Dugourc (1749-1825), who was a leading promoter of the *goût étrusque* and the related taste for Egypt. The son of an important member of the Orléans household, Dugourc was appointed *architecte et dessinateur du Cabinet de Monsieur* the duc d'Orléans, brother of Louis XVI, in 1780. It was in 1784, with his promotion as *Intendant des bâtiments* to the duc, that he finally became attached as *dessinateur* to the *Garde Meuble de la Couronne*. Dugourc supplied a number of designs in 1784 for projects in Russia which include chairs with similarly fully sculpted sphinxes (illustrated here). Following the Revolution, Dugourc moved in 1799 to Spain, where he was appointed as *Principal Dessinateur et Fournisseur du Roi*, supplying extensive designs for textiles and *bronzes d'ameublement*, and remained there until finally returning to France with the restoration of the Bourbon monarchy in 1815.

#### THE MARQUISE DE MARBEUF AND THE HÔTEL DE MARBEUF

Henriette-Françoise Michel (1739-1794) was born the daughter of Gabriel Michel, Conseiller du Roi, Trésorier général de l'Artillerie and Directeur de Compagnie des Indes; she married Ange-Jacques, Marquis de Marbeuf in Paris on 12 June 1757. In his memoirs, the Duc de Luynes describes the significance of this event, detailing the contract between a colonel of dragoons and the daughter of a wealthy merchant (see Luynes, Duc de: *Journal*, Paris, 1864, T.XVI, p. 72). In 1788, after separating from her husband, the now Marquise de Marbeuf inherited her family's *hôtel* on rue du Faubourg-Saint-Honoré. Immediately, the marquise began remodeling the building in the neoclassical fashion after the plans of Contant d'Ivry. It was the largest private building project at the time and it continued well into the Revolution. The interior of the building was to be decorated in the latest fashion with the ground floor furnished in the style 'à la Révolutionnaire' and the second floor 'à l'antique.' In 1794, the marquise was declared a traitor and enemy of the people and was sent to the guillotine on February 6 of the same year. Her home was inherited by her sister, the Duchesse de Lévis, who met the same fate a few months later. The building and part of its contents, whatever had not been transferred to the Nesle depot, were eventually acquired by Joseph Bonaparte (see Archives Départementales 75: *Registre des Hypothèques*, volume 54, n. 22). When Joseph left France upon his appointment as King of Naples and Sicily in 1806, and later King of Spain in 1808, the building was used to house foreign dignitaries visiting Paris.

#### JOSEPH BONAPARTE, KING OF SPAIN

Born in 1768 in Corte, capital of the Corsican Republic, Joseph Bonaparte was the elder brother of Emperor Napoleon. A lawyer and diplomat, Joseph was a member of the Conseil des Cinq-Cents during the Directoire and served as ambassador to Rome. Appointed Minister Plenipotentiary on 30 September 1800, he signed a treaty for trade and friendship between France and the United States at Mortefontaine. Joseph married Marie Julie Clary in 1794 and together the couple had three daughters. After using his power to install his brother in power, Joseph was decommissioned in 1806 and entrusted with the military government of Naples. Later, he was made King of Naples and Sicily, and remained at the head of his kingdom for two years. In 1808, he took the name of Joseph I when he was crowned King of Spain after the French invasion. Tired of the Iberian revolt, Joseph abdicated in 1813 and returned to France after losing to the British at the Battle of Vitoria.



## A FRAME FROM DITCHLEY

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■ 3

### A CHINESE EXPORT REVERSE-PAINTED MIRROR IN A GEORGE III GILTWOOD FRAME

THE MIRROR QING DYNASTY, QIANLONG PERIOD, CIRCA 1760, THE FRAME CIRCA 1775

The associated mirror painting depicting a landscape scene along the Pearl River, featuring an amorous couple reading together while seated on a bench beside a river, within a rectangular giltwood frame with a guilloche-carved border, surmounted by the figure of a standing owl with outspread wings, grasping a book with one talon, flanked by a trumpet and a caduceus, all on a scrolled stand flanked by further scrolls and draped with husk-garlands, the sides carved with a pierced scrolling acanthus border, the pierced apron centered by a lyre encircled by a laurel crown and flanked by acanthus-carved scrolls, an old label adhered to the back of the owl and inscribed *E4*, the frame with losses 38 in. (96.5 cm.) high, 28 in. (71.1 cm.) wide

\$40,000-60,000

£32,000-47,000  
€37,000-55,000

#### PROVENANCE:

The frame probably supplied to Lady Charlotte Lee and her husband Henry Dillon, 11th Viscount, for Ditchley Park, Oxfordshire. By family descent at Ditchley Park.

Almost certainly acquired with the house from Arthur, 18th Viscount Dillon (1876-1934) by Ronald and Nancy Tree in 1933.

#### THE ART OF CHINESE MIRROR PAINTING

Although glass vessels had long been made in China, the production of flat glass was not accomplished until the 19th century. Even in the Imperial glass workshops, set up in Beijing in 1696 under the supervision of the Bavarian Jesuit Kilian Stumpf (1655-1720), plate glass for use in mirrors and windows was not successfully produced. As a result, from the mid-18th century onwards, when reverse glass painting was already popular in Europe, sheets of both clear and mirrored glass were sent to Canton from Europe. The practice of painting on mirrors developed in China after 1715, and has historically been credited to the arrival of the Jesuit missionary Father Castiglione in Beijing. He found favor with the Emperors Yongzheng and Qianlong and was entrusted with the decoration of the Imperial Garden in Beijing. He learned to paint in oil on glass, a technique that was already practiced in Europe but which was unknown in China in 1715. Chinese artists, already expert in painting and calligraphy, took up the practice, tracing the outlines of their designs on the back of the plate and, using a special steel implement, scraping away the mirror backing to reveal glass that could then be painted. Glass paintings were made almost entirely for export, fueled by the mania in Europe for all things Chinese.

Many Cantonese painters took inspiration from their surroundings, and the subject-matter of many mirror paintings are scenes from along the Pearl River. Firsthand accounts of Canton in the 18th century describe it as fantastically colorful, bustling with commerce and people from foreign lands, with exotic fruit trees leaning over the water and towering pagodas in the distance. The banks of the Pearl River were dotted by the luxurious dwellings that belonged to wealthy merchants and city leaders. Such imagery is frequently depicted in mirror

paintings, along with sumptuously dressed members of high society at leisurely pursuits. Once in Europe, the best reverse-painted mirrors were often placed in elaborate giltwood frames in keeping with the contemporary taste. The most notable examples include one frame designed by Robert Adam for Harewood House in the neoclassical taste, and made by Thomas Chippendale. There are other examples at Saltram House that exemplify the exuberant rococo taste, and were hung on Chinese wallpaper.

#### THE DITCHLEY PARK PROVENANCE

The present frame is from a group of nearly identical frames all sharing the same iconography but with varying dimensions and thought to be originally commissioned for Ditchley Park, Oxfordshire. Ditchley was largely built by George Lee, 2nd Earl of Lichfield, whose mother, Lady Charlotte Fitzroy was the daughter of Charles II by the Duchess of Cleveland. Work began in 1720 and continued until the 2nd Earl's death in 1743 at the age of 52. The 3rd Earl died in 1772 and was succeeded by his uncle who was killed hunting in 1776. Ditchley was then inherited by his niece, Lady Charlotte Lee, who married the 11th Viscount Dillon, and they were responsible for adding the frames, likely for the bedroom apartments. Ditchley remained in the Lee-Dillon family until it was sold to Nancy Tree (later Lancaster) and her then husband Ronald Tree in 1933. Unlike many great houses, it was not subjected to 19th century alterations, thus remaining almost entirely Georgian in style with its grandeur and centuries of history intact. When the Trees purchased Ditchley they acquired much of the original furniture as well, considering it integral to the historical significance of the house and thus irreplaceable. In Nancy's biography she claims they bought the house with everything, 'lock, stock, and barrel' (B. Robert, *Nancy Lancaster: Her Life, Her World, Her Art*, New York, 1996, pp. 197-198). Ronald Tree married his second wife, Marietta, in 1946; Marietta lived only briefly at Ditchley, as Tree was forced to sell it in 1947.

Thus far, at least four frames from the Ditchley group have been identified:

1. The present frame.
2. A frame with an associated Chinese mirror painting depicting a lady on a boat, and another lady reclining on the shore beside the river: Anonymous Sale; Christie's, London, 28 June 1979, lot 15 (sold with a plain mirror).  
The Collection of Norman Gay; Christie's, London, 28 June 1984, lot 9.
3. A frame with an associated Chinese mirror painting depicting a shepherdess and a falconer: With Mallett, London, circa 1982.  
The Collection of Patricia Kluge; Sotheby's, House Sale, 8-9 June 2010, lot 30, for \$116,500.
4. A frame with a plain mirror: The Collection of Marietta Tree; Christie's, New York, 17 October 1992, lot 126. This frame is now in the Gerstenfeld Collection (see: E. Lennox-Boyd, ed., *Masterpieces of English Furniture The Gerstenfeld Collection*, London, 1998, p. 234, fig. 84) where it is described as probably being commissioned by Lady Charlotte Lee and her husband Henry Dillon, 11th Viscount.

#### POSSIBLE MAKERS: JOHN LINNELL

The design and execution of this superb frame, along with the others previously mentioned, is believed to have been by John Linnell (d.1796). John, together with his father William (d.1763) collaborated at Ditchley in the 1750s, and an examination of Linnell's body of work reveals several designs related to the present frame, as noted in Helena Hayward's article, 'The Drawings of John Linnell in the Victoria and Albert Museum,' published in *The Journal of the Furniture History Society*, vol. V, 1969. Notably, specific elements found on the present frame, such as the lyre within a laurel wreath on the apron, are depicted in a drawing for a girandole by Linnell from circa 1760-65 (see: op. cit., fig. 81). The overall foliate S-scrolled sides and cresting closely resemble those in a drawing of a pier mirror dating to circa 1774 (op. cit., fig. 97), exhibiting similar proportions and overall composition. Further akin drawings include a long mirror frame from circa 1771 (op. cit., fig. 96) and another mirror frame from circa 1773 (illustrated, op. cit., fig. 89).





Empress Eugénie at the new Musée Chinois at the Palace of Fontainebleau, illustrated in *Le Monde*, 1863, after an engraving by M. Moullin. / Source gallica.bnf.fr / BnF.

## 4

### A FRENCH 'JAPONISME' GILT AND PATINATED BRONZE AND CHINESE CLOISONNE ENAMEL TABLE

BY FERDINAND BARBEDIENNE, THE DESIGN ATTRIBUTED TO EDOUARD LIEVRE, PARIS, CIRCA 1870, THE CLOISONNE QING DYNASTY, 19TH CENTURY

The rectangular top with turquoise ground elaborately decorated with colorful flora, fauna, feathers and foliate scrolls, set in cloud-form pierced gallery, raised on cluster-column bamboo-style stem adorned with dragons, with further bamboo-style supports and similar base with outscrolled feet, signed *F. BARBEDIENNE* to base  
35 in. (89 cm.) high, 34 in. (87 cm.), 22 in. (56 cm.) deep

\$100,000-150,000

£79,000-120,000

€92,000-140,000

#### PROVENANCE :

Pestel Debord, Hôtel Drouot, Paris, 22 September 2021, lot 323.

#### COMPARATIVE LITERATURE :

*Catalogue des Meubles d'Art de la Succession de feu de M. Edouard Lièvre*, 21-24 March 1887, no. 16. P. Eudel, *L'Hôtel Drouot et la Curiosité en 1886-1887*, Paris, 1888.

'Édouard Lièvre', *Connaissance des Arts*, N° 228, Paris 2004.

*Optima propagare Edouard Lièvre: Créateur de meuble & objets d'art*, Galerie Roxane Rodriguez, Paris, 2004.

Annick et Didier Masseau, *L'Escalier de Cristal Le luxe à Paris 1809-1923*, Paris, 2021, p. 110-117.

This exquisite table is a superb example of the cooperation between Édouard Lièvre's imaginative designs in 'le style japonais et chinois' and the refined technical prowess of the renowned *bronzier* Ferdinand Barbedienne.

#### EDOUARD LIEVRE: A LEGACY OF FURNITURE DESIGN

Edouard Lièvre (d. 1886), rife with ingenuity and boundless talent, remains one of the most influential and prolific industrial designers of the second half of the 19th century, ultimately becoming synonymous with the *Japonisme* movement in France beginning in the 1860s. With a broad repertoire that included 'sinojaponais' and neo-Renaissance style furniture and ceramics, the artist trained initially as an illustrator under Thomas Couture but became fully immersed in decorative art and design by 1870. His earliest collaboration with Christofle, the pre-eminent silversmiths, for a design for a 'vase persan' in 1874. Lièvre also had a number of private clients to whom he supplied bespoke furnishings, including the actress Sarah Bernhardt (a monumental cheval mirror) and Albert Vieillard, director of Bordeaux's ceramics factory (a related *japonisme* cabinet now in the Musée d'Orsay, inv. OAO555).

#### EAST MEETS WEST: FERDINAND BARBEDIENNE AND EDOUARD LIEVRE

Following the loosening trade restrictions and the restoration of the Meiji Emperor in the third quarter of the 19th century, Japan began to participate





The musée Chinois at the Palace of Fontainebleau / Photograph by Forrest Anderson, © 2007-2023 Rouviere Media

in the West's International Exhibitions and promote its nation's products. Fascinated by this influx of new aesthetic vocabulary of these Eastern cultures, Western artisans began to study these Eastern forms and techniques, creating their own works by adopting and reinterpreting this new found source of inspiration. In doing so these designers created a constructed view of the East, an amalgamation of Eastern and Western influences, which anticipated the organic forms of Art Nouveau and Aestheticism. Though the fashion for combining materials from the East with those of the West was popular under the *ancien régime*, the technical advances of the second half of the 19th century perpetuated through the exhibitions on advancement and industry provided a new framework for the creation of unique and *au courant* designs. Lièvre, one of the most talented draughtsmen and prolific industrial designers of the second half of the 19th century, and became one of the preeminent tastemakers of this enthusiasm and style, coined '*japonisme*'. To execute his exacting designs, Lièvre collaborated with one of the most distinguished *bronziers* of the 19th century, Ferdinand Barbedienne. The firm of Collas & Barbedienne specialized in bronze reductions since 1846, and developed techniques to perform fine metal cutting, bronze mounting, marble work, turning, enamel decoration, and crystal engraving. The collaboration resulted in visionary and imaginative showpieces, including aquariums on similarly modeled patinated and gilt-bronze stands in the form of bamboo incorporating mythical dragons (a rare example sold Christie's, London, 8 July 2021, lot 33, £437,500). A related pair of cloisonné vases on similar stands sold in *Japonisme*, Christie's, Paris, 15 October 2018, lot 9 (€355,500).

#### EMPRESS EUGENIE: ARBITER OF STYLE

France's increased military and diplomatic activism across Asia during the Second Empire also contributed greatly to the influence and development of in '*le style japonais et chinois*' particularly through the artifacts that made their way to Paris. The creation of the *Musée Chinois* at Fontainebleau under Napoleon's regime was instructed by Empress Eugénie. The museum opened in 1863 with artifacts from the Qing Dynasty, including plunderage from the Old Summer Palace in Beijing, diplomatic gifts from the Kingdom of Siam, among other items looted during the French revolution and acquisitions she obtained through the market. Eugénie initially envisioned the space as a private place to entertain friends, and furnished the rooms with French furniture and decorative arts in the new taste to complement the works of art. This included commissions by contemporary artisans including Barbedienne, who created a three-meter high lantern-form chandelier incorporating Kangxi vase and a cloisonné enamel Qianlong incense burner both from the group of items removed from the Summer Palace (Fontainebleau, inv. F. 1324 C).



A related gueridon with very similar stand signed Ferdinand Barbedienne, illustrated in "Édouard Lièvre", *Connaissance des Arts*, N° 228, Paris, 2004, pp. 20-21.



(detail of base)



PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

~5

A VERY RARE CHINESE LARGE SPOTTED BAMBOO *LUOHAN* BED,  
*LUOHANCHUANG*

18TH/19TH CENTURY

Of deep form with attractively spotted bamboo seat, the back and side rails framing latticework elements above the triple-beaded frame, the whole raised on pairs of narrow legs joined by shaped spandrels and the base stretcher

32 in. (81.3 cm.) high, 83 in. (210.8 cm.) wide, 51½ in. (130.9 cm.) deep

\$40,000-60,000

£32,000-47,000

€37,000-55,000

PROVENANCE:

Cola Ma, Hong Kong.





In China, bamboo has traditionally held a place of significance within literati culture. Together with the flowering plum and pine, they form the 'Three Friends of Winter' for their ability to withstand the cold and remain green. Upright and sturdy, yet easily bending with the wind, bamboo came to signify moral integrity among the literati elite, and has served as a constant source of inspiration for poets and painters, alike.

When compared to their hardwood counterparts in *huanghuali* and *zitan*, relatively few examples of bamboo furniture have survived. The material is less durable than hardwoods, and abundant enough that replacements could be easily made. To make a piece of furniture in bamboo, lengths of bamboo were steamed and softened until pliable and bent around a frame. This construction technique inspired examples in *huanghuali* seen in wraparound stretchers, round legs, circular struts, members carved to imitate nodes of bamboo, and continuous arms. A pair of *huanghuali* bamboo-form continuous horseshoe-back armchairs sold at Christie's New York, The Collection of Robert Hatfield Ellsworth Part I: Masterworks, 17 March 2015, lot 47 is one of the finest examples of this type (Fig. 1). For a more in depth discussion of the influence of bamboo furniture design, see Ronald W. Longsdorf, "Chinese Bamboo Furniture: its history and influence on hardwood furniture design," *Orientalism*, January 1994, p. 76-83.

Since the Tang dynasty, so-called spotted bamboo, with its naturally occurring dark spots, has been highly sought after for the beauty of the random coloring and patterning of the markings. These subtle and painterly markings occur under specific growing conditions, difficult to replicate and found only in nature, thus making spotted bamboo more rare than other varieties. By the Ming dynasty, this type of spotted, or speckled, bamboo was being used for furnishings of various types and this continued in the early Qing period when furniture and other furnishings made of spotted bamboo were popular and considered at the height of fashion in the Imperial palace.



(Fig. 1) One of a very rare pair of *huanghuali* bamboo-form continuous horseshoe-back armchairs, 17th-early 18th century, sold at Christie's New York, 17 March 2015, lot 47.



(Fig. 2) *Amorous Meeting in a Room Interior*, Qing dynasty, late 18th century, Ink and color on silk, 198.5 x 130.6 cm (78 1/8 x 51 1/8 in), Zhou Wenju / National Museum of Asian Art, Smithsonian Institution, Freer Collection, Gift of Charles Lang Freer, F1916.517

A series of twelve court paintings, entitled *Twelve Beauties in the Yuanmingyuan*, now in the collection of the Palace Museum, Beijing and dating to the Kangxi period (1709-1723) depict twelve elegant ladies in their sumptuous Imperial apartments, their clothing is fashionable and the furnishings are sophisticated and textured. Three of the twelve paintings show interior spaces furnished with spotted bamboo furniture. From this series, *Woman Looking at Antiquities* shows a beautiful woman seated in a lowback spotted bamboo armchair. A second painting, *Woman Holding a Gourd* depicts a lithe woman dressed in gossamer blue robes leaning against a square table constructed in spotted bamboo and fitted with a black lacquer top. A large spotted bamboo, gilt decorated lacquer *kang* table, dating to the Qing period (1664-1911), in the Palace Museum collection, Beijing and illustrated *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol. 54, Hong Kong, p. 166, pl. 148 may have served as the inspiration for the table seen in the painting *Woman Holding a Gourd*.

*Amorous Meeting in a Room Interior*, in the National Museum of Asian Art, Washington D.C., is an early 19th century Imperial portrait of the young Daoguang emperor (r. 1820-1850), shown seated in an beautifully proportioned spotted bamboo chair with stepped, openwork arms and demonstrates the enduring fascination with spotted bamboo and the Imperial court (Fig. 2).

The simple frame is constructed from long lengths of bamboo, the back and sides are comprised of alternating geometric panels reminiscent of the openwork arms seen in *Amorous Meeting in a Room Interior*. It is unusual to find a piece of spotted bamboo furniture of this massive scale. No other example of this massive size or exceptional detail appears to be published.

~6

A PAIR OF CHINESE KINGFISHER FEATHER, JADE,  
HARDSTONE AND CORAL GILT-BRONZE MODELS OF TREES IN  
JARDINIÈRES

18TH-19TH CENTURY

Each gnarled tree bears dangling fruit and a profusion of leaves in various hardstones above an assortment of rockwork, *lingzhi* fungus and a blossoming shrub, and issues from a ground of crushed coral scattered on top of a rectangular gilt-metal *jardinière* with canted corners and raised on four bracket feet. The sides of each *jardinière* is decorated with scrolling foliage and set with painted enamel cartouches depicting sheep and figures within an architectural landscape

\$100,000-200,000

£79,000-160,000

€92,000-180,000

PROVENANCE:

Jeremy Ltd., London.

This sumptuous pair of jardinières and trees expresses the extravagant taste of the Qing court and the ability of Chinese craftsman to create exceptional works to meet those demands. These whimsical trees were made for viewing enjoyment, not only by the emperor but by others within the Qing court. Such works were created in the southern region of China, in Suzhou, Yangzhou, and Guangzhou. The practice of using elaborate glass paste insets used to mimic fine gems, as seen on the upper borders and framing the landscapes on the present jardinières, was utilized in Guangzhou as early as the Jin dynasty (265-420) when production was mentioned by Ge Hong in *Baopuzi, Neibian*. Guangzhou as a location was ideally situated for the absorption of foreign glass technology brought into China through European and Asian maritime trade (see *Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, p. 53). Cut-glass embellishment was frequently used on other tribute objects made in

Guangzhou, especially extravagant clocks, such as one illustrated by X. Yang and C. Zhou in *Secret World of the Forbidden City: Splendors From China's Imperial Palace*, Bowers Museum of Cultural Art, 2000, p. 55 (see *ibid.*, p. 54 for a mid-Qing dynasty example).

Fine materials such as jade, coral, hardstones, gold, and kingfisher feathers were also used in the creation of these luxurious objects. The kingfisher was prized for its iridescent blue feathers, which were often used to accent small, opulent articles such as headdresses, hair ornaments, and other jewelry crafted for the women of the Qing court in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Even more lavish decoration is shown in the landscape panels on the sides of each jardinière, which display western cities for the enjoyment of the court. For other embellished jardinières with trees in the imperial collection, see, *Gugong zhenbao*, Beijing, 2004 pp. 196-202.



(detail)



**A MEISSEN PORCELAIN FIVE-VASE GARNITURE**

CIRCA 1738, EACH BASE WITH A BLUE CROSSED SWORD MARK AND PRESSNUMMER 21, LIKELY PAINTED BY J.E. STADLER

Comprising three baluster vases and covers in two sizes and a pair of beaker vases, painted in colors with exotic birds on branches and fenced terraces with sprays of *indianische Blumen* issuing from rockwork, butterflies in flight, the beaker vases with domestic fowl on the waists, gilt rims, gilt lines to neck and waists, the covers with iron-red and gilt details to finials  
18¼ in. (46.4 cm.) high, the tallest

(8)

\$400,000-600,000

£320,000-470,000

€370,000-550,000





## PROVENANCE :

Heer de Previnere Collection.

By descent to his grandson, Jonkheer J.W.M. van de Poll; Christie's, London, 5 October 1987, lot 224.

Acquired from Brian Haughton Antiques, London, January 1988.

## LITERATURE :

*Christie's Review of the Season 1988*, p. 373.

## THE FORM

The present five vases form a *Garniture de Cheminée*. Conceived to impress, designed to be displayed along a chimney mantel, such sets of vases were always made in odd numbers, the largest central vase centering pairs in descending graduated sizes and in variant forms, the profile of each pair complementing those of the flanking vases. The present lot beautifully demonstrates this interplay of silhouettes, the curves of the flaring necks of the beaker vases echoing the curves of the central baluster vase, as the outside pair of smaller baluster vases fit neatly against the lower portion of the beakers. A garniture is usually comprised of three, five or seven vases, although larger examples comprised of nine and even eleven vases are known.

From the second half of the 17<sup>th</sup> century, garnitures made in earthenware, often Dutch delftware painted in blue on white with flowers or Chinoiserie scenes, became popular among the European aristocracy and cognoscenti. Then, as now, architects, interior designers and style influencers such as Daniel Marot (1661-1752) led the way, with the Dutch court at Het Loo and the English court at Hampton Court Palace modernizing interiors with the addition of rich configurations of vases atop both straight and corner mantelpieces, many of these displays remaining in place today.

## THE DECORATION

With the discovery of the formula for hard-paste porcelain at Meissen, *circa* 1710, came the ability to create large-scale decorative vases, replacing the need to import, at huge expense, their equivalent from China or Japan. The development of the bright enamel colors associated with Meissen porcelain took several more years, finally achieving perfection under the direction of Johann Gregorius Höroldt (1696-1775) who arrived at the factory from Vienna 16 May 1726, brought along by the arcanist Samuel Stötzel (1685-1737). Stötzel had previously worked at Meissen, but in 1719 fled for Vienna and the porcelain factory of Claudius Innocentius Du Paquier (c.1679-1737). Feeling underappreciated, however, he returned to Meissen after seven years, bringing with him the Vienna factory's premier painter in a bid to regain favor with his former employer and overcome his status as a traitor. Höroldt's talents were quickly recognized at Meissen. He became head of the manufactory's painting studio, a post he held until his death. By 1731, Höroldt had succeeded in developing 16 new enamel colors, recording their recipes in a book in which he also sketched designs to be used as templates for his decorating schemes. It is Höroldt who developed the miniaturist style of Chinoiserie painting so highly prized at Meissen, although he was far from the only painter at the factory to execute it exquisitely.

The decoration on the present garniture is referred to in the Meissen literature as *indianischeBlumen*. Literally translating to 'Flowers of the East Indies', this style of flower painting draws its name and inspiration from the Chinese *famille verte* color palette and the Japanese Kakiemon-decorated porcelain imported into Europe via the *Compagnie des Indes*, both of which were particularly highly valued by the Saxon Court at Dresden.

Although beginning as a *Blaumaler* specializing in monochrome blue painting, by 1725 the painter Johann Ehrenfried Stadler (1701-1741) had grown to be recognized as the finest flower painter at the factory. Particularly known for the rich flowers and fantastical birds and insects of the type found on the present vases, he was a master of the enamel palette, using multiple shades of the same color and juxtaposing pinks, purples, oranges and greens to achieve the great depth of texture enriching the blossoms of the plants and the vibrant plumage of the fantasy birds. The presence of a blue crossed swords mark and



(detail)

a *Pressnummer*, rather than the AR monogram mark of Augustus II (d. 1733), helps date the present garniture to 1738-1741.

## COMPARABLE EXAMPLES

Many of the extant Meissen vases with similar *indianischeBlumen* decoration associated with Stadler are held in museum collections, including two pairs of vases at The Metropolitan Museum of Art (accession nos. 64.101.135 - 64.101.138). An intact five-vase garniture dating to Meissen's early period is a true rarity, as very few come to market. Only one has appeared in recent years, a five-vase garniture, *circa* 1730, painted with similar Chinoiserie decoration of birds perched on branches on terraces, sold at Bonhams, London, 7 December 2011, lot 76. Its enameling was more limited than the decoration on the present lot, as its painted sections are restricted by the shapes of the vases themselves, and by the bands of iron-red Kakiemon blossoms encircling their shoulders. Rather than reading as continuous decoration that takes full advantage of the entire available porcelain 'canvas', the decoration on this slightly earlier garniture instead reads as a series of separate panels of bouquets, garden fences and birds.

A smaller three-vase garniture was offered for sale in France at Osenat, Fontainebleau, 24 March 2013, lot 163. More recently, a pair of elongated powdered-blue ground beaker vases decorated with Chinoiserie scenes thought to be painted by Stadler was sold in the Sammlung Oppenheimer auction, Sotheby's, New York, 14 September 2021, lot 49.

Also compare: Ulrich Pietsch, "Meissen Porcelain - Making a Brilliant Entrance 1710 to 1763", *Triumph of the Blue Swords: Meissen Porcelain from Aristocracy and Bourgeoisie 1710-1815*, Staatliche Kunstsammlung Dresden, 2010, pp. 10-33 (for a synopsis of the early years of the Meissen factory, including the development of the painting studio and the work of J.E. Stadler); Sarah-Katharina Andres-Acevedo, Alfredo Reyes, et al, ed., *Hidden Valuables: Early Period Meissen Porcelains from Swiss Private Collections*, Munich, 2020, pp. 346-349, cat. nos. 97, 98; Maria L. Santangelo, et al., *A Princely Pursuit: The Malcolm D. Gutter Collection of Early Meissen Porcelain*, Munich, 2018, pp. 13, 105, 153, 160-163, 170-171, 176-177, 179, dust jacket illustration (for works in this collection, bequeathed to the Fine Arts Museums of San Francisco, with decoration attributed to J.E. Stadler); and Jeffrey Munger, *European Porcelain in the Metropolitan Museum of Art*, The Metropolitan Museum of Art, New Haven, 2018, cover illustration and catalogue entry, no. 54.147.81, Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1954.





PROPERTY FROM THE ESTATE OF DR. BRUCE WILSON

~8

**A LOUIS XV ORMOLU-MOUNTED KINGWOOD,  
TULIPWOOD AND BOIS DE BOUT MARQUETRY BUREAU  
PLAT**

BY BERNARD II VAN RISENBURGH, CIRCA 1740

The serpentine top inset with a gilt-tooled leather writing surface over frieze with three drawers, edged by foliate and rocaille-molded mounts atop cabriole legs, stamped 'BVRB' three times to underside, the border of top re-veneered in the 19th century with satiné rubané

31¾ in. (81 cm.) high, 57½ in. (146 cm.) wide, 30 in. (76.5 cm.) deep

\$120,000-180,000

£95,000-140,000

€110,000-160,000

**PROVENANCE :**

Monsieur X; Ader Picard Tajan, Paris, 23  
March 1974, lot 119.

Private French Collection.

Anonymous sale; Sotheby's, Paris, 5 May  
2015, lot 149.



A similar bureau plat by BVRB in the collection of The Metropolitan Museum of Art, New York.



A similar bureau plat by BVRB delivered for the library of the Dauphin at Versailles.

Bernard II van Risenburgh, *maître* in 1733.

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, or BVRB, 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.

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

BVRB's *oeuvre* is most often associated with small occasional tables, while full scale *bureaux plats* are much less common and do not appear on the market as frequently. The most recent example was sold Rothschild Masterpieces; Christie's New York, 11 October 2023, lot 35 (\$1,260,000).

This exceptional desk features many of BVRB's hallmarks, including the floral decoration executed in *bois de bout* marquetry in kingwood on a tulipwood ground, and the distinctive models of finely chased mounts, and it belongs to a group of recorded *bureaux* by BVRB. The desks most closely related include one sold Hôtel Drouot, Paris, 7 May 1942, lot 20 (see J. Nicolay, *L'Art et la Manière des Maîtres Ebénistes Français du XVIIIe Siècle*, Paris, 1976, p. 85, fig. E), and another with identical ormolu mounts and reputedly from the collection of King Umberto of Italy, sold Sotheby's Monaco, 3 March 1990. Other known examples are a smaller desk very similar in form and delivered for the library of the Dauphin, son of Louis XV at Versailles (see P. Verlet, *Le Mobilier Royal Français*, Paris, 1990, vol. IV, p. 40-41); another stamped bureau plat with identical mounts flanking the central drawer in the collection of the Metropolitan Museum of Art, New York (see Y. Hackenbroch and J. Parker, *The Leslie and Emma Schaefer Collection, a Selective Presentation*, 1975, n. 7 and also W. Rieder, 'BVRB at the Metropolitan,' *Apollo*, January 1994, p. 33); another stamped example from the former collection of Mr. and Mrs. Alfonso Landa, sold Sotheby's Parke Bernet, New York, May 7, 1977, lot 107; a small bureau with identical escutcheons, formerly in the Porges Collection, sold Christie's London, 7 December 1995, lot 108; and finally a bureau plat preserved in the Cleveland Museum of Art (inv. no. 44123).



## FEUILLET AND GOUTHIÈRE: THE MILLIN DU PERREUX VASES

9

### A PAIR OF LOUIS XVI ORMOLU-MOUNTED GREEN PORPHYRY ('PORPHYRE VERT D'ALSACE') VASES

THE VASES DESIGNED AND CARVED BY JEAN-BAPTISTE FEUILLET, THE ORMOLU ATTRIBUTED TO PIERRE GOUTHIÈRE, CIRCA 1775-1780

Each with domed lid with pinecone finial, the vases of tapering form with entwined snake handles, on turned socle edged with leaves on square ormolu base

21¼ in. (54 cm.) high, 13¾ in. (35 cm.) wide (2)

\$250,000-400,000 £200,000-320,000  
€230,000-360,000

#### PROVENANCE:

Supplied by Jean-Baptiste Feuillet to Jérôme-Robert Millin du Perreux (1733-1794), from whose collection sold, 23 March 1784, lot 9, in a sale organized by Jean-Baptiste-Pierre Lebrun in Feuillet's workshop on the grande rue du Faubourg Saint Martin.

These superb vases of impressive scale, with their bodies of richly mottled *porphyre vert d'Alsace* and beautifully modeled gilt-bronze handles in the form of entwined snakes, are a remarkable and well-documented creation of the *sculpteur-dessinateur* Jean-Baptiste Feuillet, very possibly in collaboration with the foremost *bronzier* of the Louis XVI period, Pierre Gouthière.

#### THE TASTE FOR HARDSTONES IN FRANCE

The fashion for carved marble and hardstone vases in France reached its height during the reign of Louis XIV and the decoration of the Galerie des Glaces in the 1680s. His extraordinary collection of porphyry was largely acquired in Rome, where throughout the 17th Century most objects of re-shaped ancient porphyry were produced, the majority created from recently excavated columns. The taste for hardstones was given new impetus later in the eighteenth century, when a new generation of connoisseurs was inspired by the arts of antiquity and the magic of ancient marbles. Foremost among these was Louis-Marie-Augustin, 5th duc d'Aumont (1709-1782), who was in charge of the *Menus-Plaisirs* and established a workshop there for cutting hardstones, under the direction of the architect François-Joseph Bélanger (1744-1818) and employing the Italian stone cutter Augustin Bocciardi.

Due to the scarcity and costs of sourcing stones in Italy, local marble was also sought and a rich vein of porphyry was discovered at Giromagny, in the district of Belfort in Alsace on land belonging to the Duchesse de Mazarin (1735-1781), the niece of the duc d'Aumont and a passionate collector herself who employed both Bélanger and Gouthière for the furnishing of her *hôtel* on the Quai Malaquais.

The concession for exploiting the hardstone mines at Giromagny was granted in 1765 to the *sculpteur-ornemaniste* Jean-Baptiste Feuillet who in 1773 formed a partnership in working the mines with the financier Jérôme-Robert Millin du Perreux.



Portrait of Monsieur and Madame Millin du Perreux, watercolor on paper, Louis Carrogis de Carmontelle (1717-1806).

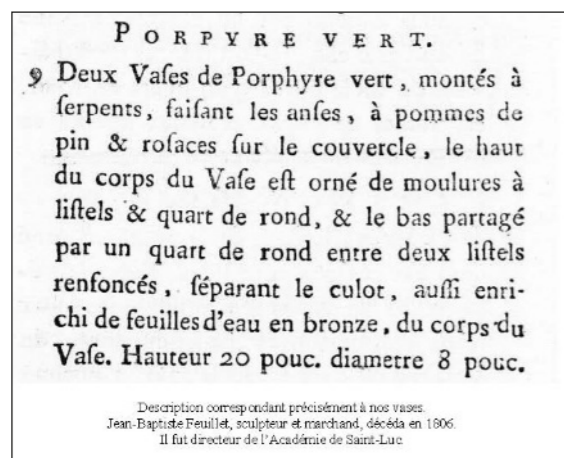
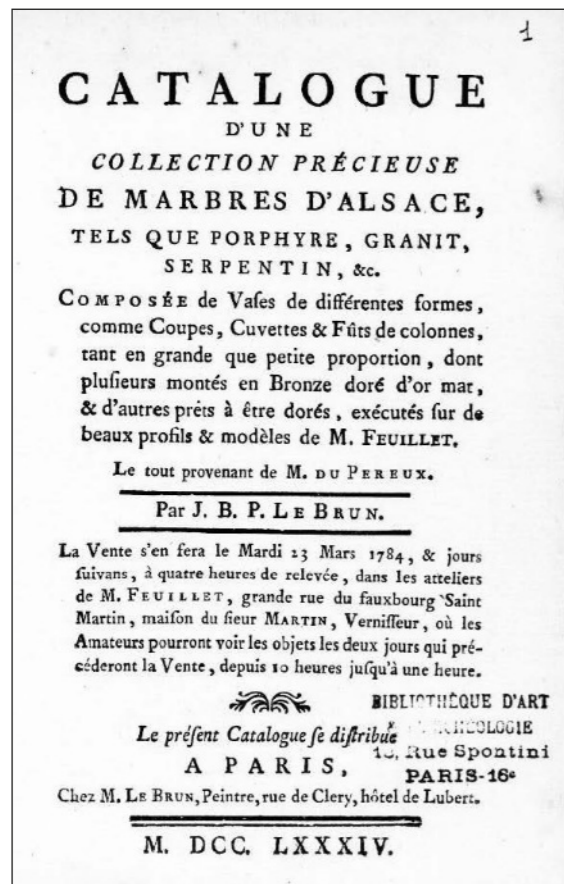
#### JEAN BAPTISTE FEUILLET

The *sculpteur* Jean Baptiste Feuillet was apprentice to Jacques-François Martin (*maître* in 1732) from 1750 and was received as *maître* in 1760. Feuillet designed the overall shape of his vases as well as drawing and sculpting models for the bronze mounts intended for his own production, collaborating with many of the leading architects and *bronziers* of the day, such as François-Joseph Bélanger and Pierre Gouthière, who as mentioned above were closely involved in the furnishing projects of the Duchesse de Mazarin. Feuillet's interest in the marble quarries of Alsace enabled him to publish a prospectus in 1774 describing his business as a '*Nouvelle fabrique et magasins de colonnes, supports, dalles, vases et autre curiosités de Porphyre de France*'. In 1776, the painter and marchand Jean-Baptiste-Pierre Lebrun, in his *Almanach historique...des architectes, peintres, sculpteurs graveurs et ciseleurs* described the '*Ouvrages de porphyres, jaspes, granites, serpentines de diverse couleurs, dans l'atelier du Sieur Feuillet, fauxbourg Saint-Martin...*' Lebrun continued to explain how Feuillet's access to the mines in Alsace enabled him to cut and polish precious hardstones to rival the work of '*les Grecs & les Egyptiens*' (see C. Baulez, '*Le Marquis de Marigny, le Comte d'Angivillier et le Goût des Amateurs de Porphyre à Paris au XVIIIe Siècle*', *Porphyre*, exh. cat., Paris, 2003, p. 161).

Feuillet opened an office on the rue du Coq, where he retailed in precious gilt-bronze mounted vases in porphyry, *verde antico*, and pink granite, some from his own mines, but also some of which he acquired in some of the significant auctions of the period, for instance that of the great *amateur* Randon de Boisset on 27 February 1777.

Feuillet was also closely involved in the design of the bronzes on the hardstone *objets d'art* which he produced, as mentioned by Lebrun in his introduction to the 1784 catalogue of du Perreux's collection in which these vases appeared, where he stated that of the *objets montés* in the sale there were '*plusieurs montés en Bronze doré d'or mat, & d'autres prêts à être dorés, exécutés sur de beaux profils & modèles de M. Feuillet.*'





Catalogue of the collection of Jérôme-Robert Millin du Perreux on 23 March 1784.

Feuillet is documented as working with Gouthière on a number of occasions, for instance on a fireplace designed by Ledoux for the *chanteuse* Marie-Madeleine Guimard, for which Feuillet supplied the wax models for the bronzes which Gouthière then executed. He also worked on a series of marble socles for the torchères by Pajou, Lecomte and Monnot for Madame du Barry for the dining room at the château de Louveciennes (see C. Baulez, 'The Life and Work of Pierre Gouthière', *Pierre Gouthière: Virtuoso Gilder at the French Court*, exh. cat., New York, 2016, pp. 45 and 67). It would seem natural then that Feuillet should turn to Gouthière to supply the ormolu for these spectacular vases, and

the beautifully executed naturalism of the snakes and water leaves and their sumptuous gilding relate closely to the documented work of the celebrated *bronzier*.

Sadly by 1781 the termination of the contract Feuillet held for his factory in Alsace, combined with the untimely death of the Duchesse du Mazarin, forced him, along with his business partner Jérôme-Robert Millin du Perreux, to dissolve their company three years later. They were obliged to auction their remaining stock in a sale which took place on 23 March 1784. After the closure of his warehouses and stores Feuillet left Paris for Versailles where he became a member of the household of the comte d'Artois and duc de Berry. Upon the outbreak of the Revolution he retired permanently to Provins.

#### THE PROVENANCE

These vases can be identified in the above-mentioned sale of the collection of Jérôme-Robert Millin du Perreux on 23 March 1784, organized by the painter and *marchand* Jean-Baptiste-Pierre Lebrun and held in Feuillet's *atelier*, where they are precisely described under lot 9 as:

*Deux vases de Porphyre vert, montés à serpents, saisant les anses, à pommes de pin & rosaces sur le couvercle, le haut du corps du Vase est orné de moulures à listels & quart de rond, & le bas partagé par un quart de rond entre deux listels renfoncés, séparant le culot, aussi enrichi de feuilles d'eau en bronze, du corps du Vase. Hauteur 20 pouc. Diamètre 8 pouc.*

Interestingly, lot 1 of the sale was a 'monument antique' with a vase in red porphyry supported by two Bacchantes, a form which Gouthière executed on a smaller scale in ormolu and ivory for the famous *saloniste* Madame Geoffrin (1699-1777), which further strengthens the connection between Gouthière and Feuillet (see Baulez, *op. cit.*, p. 172).

#### PIERRE GOUTHIÈRE

Pierre Gouthière (1732-c. 1814) was the most celebrated *bronzier* of the Louis XVI period, and one of the handful of craftsmen of the eighteenth century whose fame never diminished, along with Boulle, Cressent and Riesener. His work is characterized by an innate sense of the organic forms he cast, giving them an extraordinarily lifelike and lively quality, as we see on the beautifully cast snake handles of these vases.

A *maître-doreur-ciseleur* in 1758, he was appointed *doreur ordinaire de Menus Plaisirs* in 1767, though on his signed pieces he generally used the title '*ciseleur-doreur du Roy*' (H.Ottomeyer/P.Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. II, p. 566). Working extensively for Marie-Antoinette, and ultimately becoming her principal supplier of bronzes, Gouthière often worked together with the architect-designer François-Joseph Bélanger (1744-1818). Their first collaboration took place in 1769-70, when Gouthière supplied the mounts for Marie-Antoinette's jewel-cabinet which was designed by Bélanger. In 1770-71, he supplied bronzes for Madame du Barry's Pavillon de Louveciennes, for sums amounting to over 100,000 *livres*, another indication of his position as the most prominent *ciseleur-doreur* of his day, whose unrivalled talent gained him much acclaim and fortune (see P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 210). One of his most important clients in the 1770 was the duc d'Aumont, whose fabled collections included various items by Gouthière, and who was personally responsible for his appointment at the *Menus Plaisirs*.

#### JEROME-ROBERT MILLIN DU PERREUX (1733-1794)

Du Perreux was born in Nevers, the son of Robert Millin, *écuyer, secrétaire du roi, maison et couronne de France, et receveur général des domaines du duc d'Orléans*. Perreux himself was appointed *receveur général de la généralité de Rouen* and *Administrateur de la loterie royale de France*. His Paris residence was on rue Vivienne near the Palais Royal while his country seat was in Nogent-sur-Marne, a château acquired by his father in 1760. As well as his interest in the mines in Alsace, he also invested in a paper manufactory in Essonne. In 1763 he married Sophie Legrand and they were both painted by the celebrated society portraitist Louis Carrogis de Carmontelle (illustrated here).



A WEDGWOOD & BENTLEY BLACK BASALT FIGURE OF THE INFANT HERCULES WITH THE SERPENT

CIRCA 1770-1775

The demigod modeled as a seated infant with a long serpent wrapping around his outstretched right arm, his right hand clasping its lower body and his left hand pinning its upper body to the ground at his side, on a stepped oval base

22 in. (55.9 cm.) high

\$150,000-250,000

£120,000-200,000

€140,000-230,000

PROVENANCE:

Collection of Horace Townsend; American Art Association, New York, 17 February 1914, lot 413.

Collection of Timothy F. Crowley; American Art Association, New York, 6-7 December 1915, lot 223.

With the Salmagundi Club, New York.

EXHIBITED:

Charlotte, The Mint Museum, *Classic Black: The Basalt Sculpture of Wedgwood and His Contemporaries*, February 2020 - January 2021.

LITERATURE:

D. Buten, *18th-Century Wedgwood: A Guide for Collectors & Connoisseurs*, New York, 1980, p. 119, cat. no. 98.

B.D. Gallagher, exhibition catalogue, *Classic Black: The Basalt Sculpture of Wedgwood and His Contemporaries*, Charlotte, The Mint Museum, 2020, pp. 88-89, cat. no. 18.



FIG. B.—CHILD WITH GOOSE. (Vienna.)

*Boy with a Fox Goose*, 2nd century CE, Roman marble after a Hellenistic bronze original circa 3rd century BCE, Kunsthistorisches Museum, Vienna, inv. no. Antikensammlung, I 816. Image appearing in E. Strong, "Antiques in the Collection of Sir Frederick Cook, Bart., at Doughty House, Richmond," *Journal of Hellenic Studies* 28, Issue 1, November 1908, p. 20.

This remarkable black basalt *Infant Hercules with the Serpent* belongs to a select group of large Neoclassical figures produced during the eleven-year partnership between Josiah Wedgwood and Thomas Bentley. These works, noteworthy for their impressive scale, exceptional rarity and the painstaking difficulty involved in their production, embody the pinnacle of Wedgwood and Bentley's ambitions to inject their Staffordshire ceramics into the London sculpture market. The *Infant Hercules*, modeled life-sized and pinning a large snake to the ground, narrates an episode in the demigod's early life. In the myth, the jealous goddess Hera, incensed by Zeus's infidelity, dispatches two monstrous serpents to devour the son born to him by the mortal Alcmena. When the mythical beasts attack the young Hercules in his crib, the child effortlessly strangles them, revealing his superhuman strength even in infancy.

THE 'ANTIQUÉ TASTE' AND WEDGWOOD'S BLACK BASALT

Wedgwood and Bentley, shrewd entrepreneurs, were quick to embrace the commercial possibilities of the 'Antique taste' that captivated fashionable English society in the second half of the 18<sup>th</sup> century. The novel decorative style, later called 'Neoclassical', gained new heights of popularity with the rediscoveries of Herculaneum in 1738 and Pompeii in 1748, and its adoption by the era's elite tastemakers began a great increase in demand for objects, sculpture included, from Classical Antiquity. Wedgwood, who keenly understood the power of words to create brand image, introduced his black-bodied wares in 1768 and christened them 'Etruscan', possibly in reference to the black-bodied pottery being excavated in Italy, or perhaps simply to align them with the current fashion. In either case, Wedgwood's promotional materials sought to associate the black ceramics more with statuary than with the 'low art' of pottery, initially positioning it as a substitute for bronze (early examples were treated with a metallic powder in imitation of the revered cast medium) and later, as a replacement for carved stone. By 1773, Wedgwood and Bentley had renamed their material 'Basaltes', and wrote, in that year's trade catalogue, a



direct appeal to collectors of ancient artifacts: "The black Composition, having the Appearance of *antique Bronze*, and so nearly agreeing in Properties with the Basaltes of the Ægyptians, no Substance can be better than this for Busts, Sphinxes, small Statues &c."

#### THE *INFANT HERCULES* AND THE SCULPTURE MARKET

The *Infant Hercules* epitomizes Wedgwood and Bentley's ambitions to disrupt the contemporary sculpture market, appealing to aficionados of the 'Antique' taste while surpassing their competitors, the London sculpture shops, in technical ability and exclusivity. They were entering a market crowded with vendors turning out a surfeit of inexpensive figures, typically plaster, produced *ad infinitum* from molds based on Classical originals. To gain an edge in the market, their firm would need to demonstrate its superiority in every area possible, including the use of exciting novel materials, superior technical quality and exclusivity of models.

The *Infant Hercules* indeed owes its basic form to an ancient prototype, but in its deviations from the original, reveals Wedgwood and Bentley's savvy business sense and understanding of their clientele. The figure's basic pose derives from a Hellenistic bronze of a boy holding a goose, of which many Roman-era copies in marble and terracotta have survived (fig. 1). An invoice dated May 1770 records Wedgwood and Bentley's acquisition of the model from the London firm of James Hoskins and Samuel Euclid Oliver, along with molds for comparably large figures of the sleeping god Morpheus and the Cyclops Polyphemus (see A. Kelly, *Decorative Wedgwood in Architecture & Furniture*, New York, 1965, p. 31). David Buten notes that the 1770 invoice specifies a fee for "finishing the Infant Hercules for moulding," and constructing the mold, but not modeling the figure itself. He posits that the *Infant Hercules* was modeled by a sculptor named Theodore Parker, before being sent to Hoskins and Oliver to be cast as a mold, citing an invoice sent by Wedgwood to Parker dated 7 October 1769 that lists "A statue of Hercules" among charges for sculpting various figures. See D. Buten, *op. cit.*, p. 119, cat. no. 98 and E. Meteyard, *The Life of Josiah Wedgwood, from his Private Correspondence and Family Papers*, II, London, 1865, p. 92.

Once in Wedgwood's possession, the mold from Hoskins and Oliver would then have been reworked, allowing the factory to enlarge the model and to ensure the highest quality by recreating any details that may have been lost in generations of casts and re-casts preceding the creation of the final mold. Wedgwood himself, in a letter to Bentley dated 24 August 1770, lamented the expense and difficulty of this reworking, but nonetheless considered it necessary:

*We have made a Boy (Autumn) from the mould Hoskins sent us but cannot find any pedestal, or ground for it to lye upon & that sent for the infant Hercules we cannot make it fit! ... The making of these figures out of such moulds as these sent us is an endless work, for they are all to be model'd over again, & our Statuaries are not qualified for such a task, but if we have the remainder of the moulds I wrote for in my last we shall make one of each sort, but I fear they will be a sacrifice to shew & not to proffitt.* (Reproduced in K. Euphemia, Lady Farrer, née Wedgwood, ed., *Letters of Josiah Wedgwood, 1762 to 1770*, London, 1906, p. 365).

The creation of a very large figure group such as the *Infant Hercules* was therefore enormously labor-intensive. And yet, at each stage of the process, Wedgwood chose to complicate the project. Instead of casting a straightforward reproduction of the ancient *Boy with a Goose*, he guaranteed his clients an exclusive model and a recognizable mythological subject by engaging a sculptor, possibly Parker, to transform the bird into a serpent and the unnamed boy into Hercules himself. Executing the figure in black basalt ensured alignment with fashionable tastes. The size and complexity of the group, with its sinuous serpent and superbly-modeled figure, would have required exceptional skill to mold and fire successfully. Wedgwood's 1770 letter to Bentley may indeed reveal the true purpose of these rare, large basalt figures: "to *shew* & not to proffitt", or to showcase the unmatched abilities of Wedgwood and Bentley's manufactory, drawing fame and prestige to their firm, even if they might entail a financial loss.

#### THE *INFANT HERCULES*: A RARE MODEL

Among the documented examples of this model, a mere three are known to have been produced in Wedgwood's lifetime, with the present lot standing as the only known surviving example, as well as the only recorded without significant kiln flaws. The model was offered in the firm's trade catalogues from 1773, 1774, 1777 and 1787 as an "Infant Hercules, with the serpent 20 inches high, by 21 broad". One example, described as "A fine Figure of young Hercules choking the Serpents; the Ground imperfect" was sold by Christie's, London, 7 December 1781, on the fifth day of the liquidation sales held after Bentley's death. In 1861, the famed glassmaker Apsley Pellatt loaned another *Infant Hercules* to an exhibition at the Ironmongers' Hall, London, though his was documented with a defective right arm, with the Wedgwood historian Eliza Meteyard writing of it in the 1870s: "the arm thrusting back the serpent has evidently been distorted in the fire" and describing it as "probably in some degree a 'waster'" (E. Meteyard, *The Wedgwood Handbook*, London, 1875, pp. 214-215). A 19<sup>th</sup>-century example was produced by Wedgwood & Brown for display at the 1851 Crystal Palace Exhibition, part of a group reproducing the finest wares from the lifetime of Josiah Wedgwood I. Following this exhibition, the firm is known to have offered the model in Parian or "Carrara" ware (see M. Batkin, *Wedgwood Ceramics, 1846-1959: A New Appraisal*, London, 1982, p. 19). The present example in basalt is first documented in an auction of the Horace Townsend collection at the American Art Galleries, New York, 16-17 February 1914, and was sold again in the same rooms from the collection of Timothy F. Crowley, 6-7 December 1915, with Townsend apparently writing the catalogues for both sales.

The *Infant Hercules* serves not only as a striking evocation of the myth, but also, in its innovation upon Classical prototypes and its early use of the novel black basalt medium, as an embodiment of the integral role held by sculpture in the fashionable 'Antique Taste' of the late 18<sup>th</sup> century. It stands as the epitome of Wedgwood's unwavering commitment to invention, and his aspiration to provide the highest standard of quality to his most discerning clientele.



## BEAMONESQUE: BOB BEAMON'S EXTRAORDINARY LEAP

*I walked through the stadium, there were thousands of people yelling...I stood at the head of runway and I said 'I will not be denied.'*

—Bob Beamon, December 2023

PROPERTY FROM THE COLLECTION OF BOB BEAMON

11

### AN OLYMPIC GOLD MEDAL

PRESENTED TO BOB BEAMON, MEXICO CITY, 1968, FOR THE MEN'S LONG JUMP

Executed in silver-gilt, the front cast with draped figure of Victory seated, holding a palm in her left hand, crown aloft in her right, the reverse with an Olympic champion carried on the shoulders of excited spectators through a stadium, suspended from a green ribbon, with wood presentation case with brass cover mount

2¾ in. (6 cm.) diameter

4 oz. 2 dwt. (128 gr.)

\$400,000-600,000

£320,000-470,000

€370,000-550,000

#### PROVENANCE:

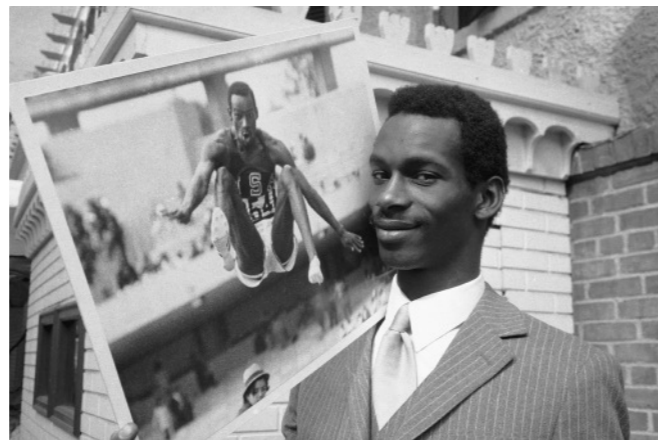
Presented to Robert Beamon (b. 1946), 18 October 1968 at the Summer Olympics in Mexico City, Mexico.

#### LITERATURE:

B. Beamon, *The Man who Could Fly: The Bob Beamon Story*, 1999.

#### ROBERT BEAMON (B. 1946)

Robert Beamon's meteoric rise to greatness as a phenom of USA Track & Field was born out of humble beginnings and a challenging upbringing which would undoubtedly inform his illustrious career. Beamon was born in 1946 in South Jamaica, Queens, New York. His mother passed when he was 11 months old and he never knew his father - he was raised by his maternal grandmother and attended Jamaica High School, the halls of which he described as "a jungle [...] you had to be constantly alert -- ready to fight or run" (L. Schwartz, *Beamon made sport's greatest leap*, ESPN). Beamon initially found refuge in basketball, noting "if you stayed decent, you stood a good chance of being clobbered every day. So I went hot and heavy for basketball -- and I feel it saved me from being cut up. Basketball is big stuff in New York" (*ibid*). However, it was through the local community center, who was very involved with the NYPD athletically, that



Bob Beamon, of El Paso, Texas, Olympic Gold Medal Winner for his record shattering 29-foot, 2½-inch long jump in Mexico City. (Getty Images)







Multi-frame photograph of Bob Beamon completing his historic record breaking gold medal long jump at the 1968 Mexico City Summer Olympics. Image courtesy of Bob Beamon.



*As I took off down the runway all I could hear was my heartbeat. I couldn't even hear my feet pounding up against the rubberized track. And as I lifted off the board, I knew something was special.*

—Bob Beamon, 2021

the distance covered by the measuring boards at the side of the pit, requiring officials to use a tape measure to confirm the precise length. Beamon and the anxious stadium were forced to endure several excruciating minutes for the distance to be announced. Reaching an astonishing 29 feet and 2¼ inches, Beamon shattered the previous world record by almost two feet (55 cm). No athlete in history had ever jumped 29 feet, let alone 28 feet. His feat, famously captured by Olympic photographer Ed Lacey, lives in perpetuity. His competitors were quick to remark on Beamon's astonishing leap, with Soviet jumper Igor Ter-Ovanesyan quipping "Compared to this jump, we are as children." (*ibid*). Overcome with emotion, Beamon dropped to the ground and would later ascend the medal stand as recipient of the present lot.

#### THE DESIGN OF THE MEDAL

The imagery for the Summer Olympic medals was originally created by the Italian artist Giuseppe Cassioli (1865-1942), and was selected following a 1921 competition hosted by the International Olympic Committee. Cassioli's design was first implemented for the medals of the 1928 Amsterdam games, and was used through the 2000 games in Sydney, with some minor changes made to reflect the host country. The present medal includes the inscription *XIX OLIMPIADA MEXICO 1968* to the right of Victory, updated by artists Pedro Ramirez Vazquez, Eduardo Terrazas, and Lance Wyman, who drew from 1960's op-art and traditional patterns of the Indigenous Huichol peoples of Mexico. The square tag connecting the medal with the ribbon includes is unique to the 1968 medals. Inscribed on the reverse *Salto de longitud varonil*, translating to "men's long jump," the tag depicts a stylized running shoe, also designed by Wyman and his team.

he took up running. During a local meet, a long jumper became ill and Beamon decided to borrow a friend's spikes and jump in his place, resulting in a first jump of 19 feet, 8 inches. Beamon was then discovered by legendary track coach Larry Ellis and subsequently became a member of the All-American Track & Field team, setting a national high school record for the triple jump in 1965. Beamon began his adult competitive career at North Carolina A&T State University, before transferring to University of Texas at El Paso on an athletics scholarship. Just before the 1968 Summer Olympics, Beamon won the AAU indoor title for long jump, as well as the silver medal at the Pan American Games in Winnipeg, Manitoba, Canada, also for long jump, helping to cement his place as favorite to win the event in Mexico City.

#### THE 1968 MEXICO CITY SUMMER OLYMPIC GAMES

Few records are obliterated in a manner as dramatic as demonstrated by Beamon on 18 October 1968 at the Olympic Games in Mexico City. On that fateful day, Beamon not only shattered the World Record for the men's long jump, but also set an unsurpassable Olympic Record. Fifty-six years later, Beamon's Olympic Record for a jump of 8.9 meters or 29 feet, 2¼ inches, stands unbroken. His legendary leap inspired the term 'Beamonesque', a superlative which entered the English vernacular to describe a staggering, extraordinary and unparalleled achievement.

"I could hear my heartbeat. And it was beating and so as I took off down the speaking country. The athletic events took place at the Estadio Olímpico Universitario, the first Olympic venue to use an all-weather track.

The men's long jump competition included 35 athletes from 22 nations, with Beamon already the favorite to win the gold; he had won all but one of the meets he had competed in that year. His recording-breaking jump surpassed



Bob Beamon of the United States sets a new world record of 8.90 meters in round one of the final to win the gold medal in the Men's long jump event at the 1968 Summer Olympics inside the Estadio Olímpico Universitario in Mexico City, Mexico on 18th October 1968. (Photo by Ed Lacey/Popperfoto via Getty Images)



Canford School, Dorset, formerly Canford Manor, home of Sir John (1785-1852) and Lady Charlotte (1812-1895) Guest. Neil Turner / Alamy Stock Photo.

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

12

### AN ASSYRIAN GYPSUM RELIEF FRAGMENT

REIGN OF SENNACHERIB, CIRCA 705-681 B.C.

6 $\frac{5}{8}$  in. (16.8 cm.) high

\$100,000-150,000

£79,000-120,000

€92,000-140,000



Portrait of Sir Austen Henry Layard (1817-1894). Oil on canvas. British Embassy, Ankara.

#### PROVENANCE:

From the Southwest Palace, Nineveh, probably Room XXXVIII, Slab 15 (formerly described as Slab 13).

Excavated between 1849-1851 under the direction of Sir Austen Henry Layard (1817-1894).

Sir John (1785-1852) and Lady Charlotte (1812-1895) Guest, Canford Manor, Dorset, acquired with the assistance from the above; thence by descent within the Guest family until 1923 when Canford Manor was converted into an independent school.

*The Canford Assyrian Reliefs*, Christie's, London, 6 July 1994, lot 227.

Acquired by the current owner from the above.

#### EXHIBITED:

New York, The Metropolitan Museum of Art, 1995, 1999-2022.  
Jerusalem, Bible Lands Museum, *A Capital for All Times: Royal Cities of the Biblical World*, 17 January-31 December 1996.

#### LITERATURE:

Drawn by Frederick Charles Cooper during Sir Austen Henry Layard's excavations of the Southwest Palace, circa 1849-1851 (British Museum inv. no. 2007,6024.46).

J. McKenzie, "Canford School," in J.M. Russell, *From Nineveh to New York: The Strange Story of the Assyrian Reliefs in the Metropolitan Museum and the Hidden Masterpiece at Canford School*, New Haven and London, 1997, pp. 185-186, fig. 113.

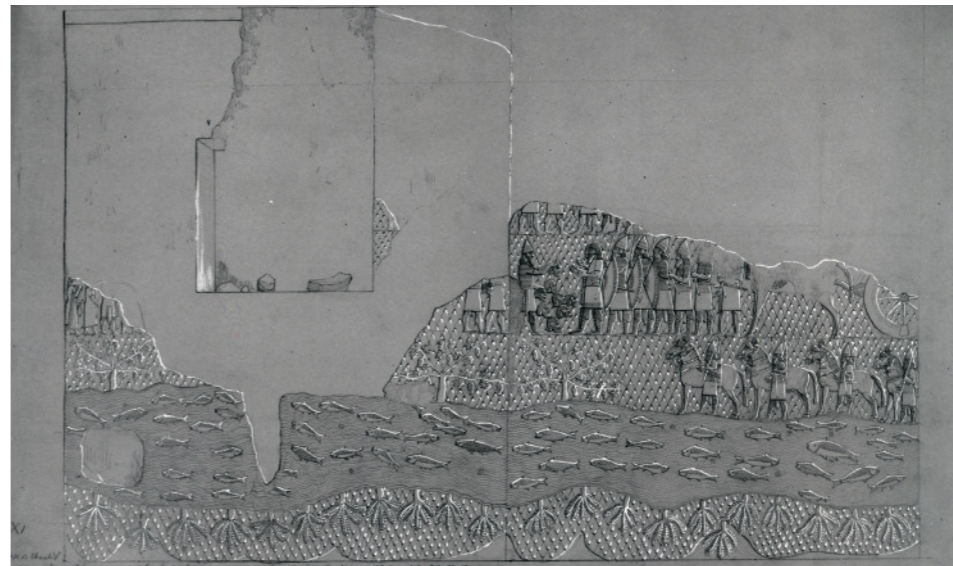
T. Hoving, "A King's Hoard," *The New York Times Book Review*, 1 June 1997, p. 54.

R.D. Barnett, E. Bleibtreu and G. Turner, *Sculptures from the Southwest Palace of Sennacherib at Nineveh*, London, 1998, vol. I, p. 94, no. 378; vol. II, pl. 284.

G. Turner, "Sennacherib's Palace at Nineveh: The Drawings of H. A. Churchill and the Discoveries of H. J. Ross," *Iraq*, vol. 63, 2001, p. 126.

G. Turner (J.M. Russell, ed.), *The British Museum's Excavations at Nineveh, 1846-1855*, Leiden, 2021, p. 313.





Attributed to Frederick Charles Cooper (1810-1888). Drawing of Slabs 14 and 15 from Room XXXVIII of the Southwest Palace. Pencil on paper. London, The British Museum, acc. no. 2007,6024.46. Image © The Trustees of the British Museum.

In May 1992, a remarkable discovery emerged from the “tuck shop,” or commissary, of the Canford School in Dorset, England. Behind several layers of white paint, the noted Assyriologists John M. Russell and Julian Reade uncovered a significant Assyrian gypsum relief, concealed for decades, and thought by the school to be a plaster cast of another known example. Dating to the reign of Ashurnasirpal II (883-859 B.C.) and measuring six feet long, the relief depicted a royal arms bearer and a winged deity (*Apkallu*). While Russell and Reade were examining the relief, Martin Marriot, Canford’s Headmaster, shared another intriguing artifact, a smaller relief fragment with three severed heads – the present lot – which had recently been found during work on the school’s foundations (see J.M. Russell, *op. cit.*, p. 13). The discovery of two Assyrian reliefs at Canford, including one hiding in plain sight for decades, afforded an opportunity for the public to reassess the history of Canford School and its former life as Canford Manor, home of the industrialist Sir John Guest (1785-1852) and his wife, Lady Charlotte (1812-1895), a notable publisher.

Lady Charlotte was the first cousin of Sir Austen Henry Layard (1817-1894), Britain’s foremost archaeologist, who excavated Ashurnasirpal’s Northwest Palace between 1845-1851 and Sennacherib’s Southwest Palace between 1847-1851. In exchange for helping Layard publish *The Monuments of Nineveh* (1849), the first descriptive account of his excavations, the archaeologist assisted the Guests in acquiring numerous Assyrian reliefs and sculptures from his sites. Layard’s excavations had been approved by the Grand Vizier of the Ottoman Sultan and primarily financed by the British Museum.

Charles Barry, the architect behind the Houses of Parliament, was enlisted by the Guests to remodel their home, Canford Manor, which had been purchased by the couple in 1847 for the considerable sum of £335,000. An ingenious solution was devised by Barry, Layard and Lady Charlotte to display the Guests’ substantial holdings of Assyrian material: it was to be housed in a dedicated room, the so-called Nineveh Porch, a paradigm of Victorian architecture, which positioned the reliefs and lamassu (monumental human-headed winged lions that supported important doorways in Assyrian palaces) alongside contemporary stained glass windows, wooden doors outfitted with ornamental cast-iron grills, a painted ceiling and tilework, all adorned with Assyrian motifs heavily influenced by the fantastic reconstructions produced by Layard in *The Monuments of Nineveh*. Lady Charlotte was thrilled at the prospect of displaying Assyrian sculpture at Canford Manor, writing in her diary in 1851, “I feel as if such marvelous and precious relics of a bygone age could never come safely into my possession–If we do get them safe and if the room is ever finished it will be as interesting a little spot of ground that Porch as any in England” (quoted in Russell, *op. cit.*, p. 80; for a discussion of the design of the Nineveh Porch, see *op. cit.*, pp. 95-112).

By the 1850s, the Guests held the largest collection of Assyrian reliefs outside of the British Museum. After the deaths of Sir John and Lady Charlotte, Canford Manor and its contents eventually passed on to their grandson, Ivor Guest, 1st Viscount Wimborne (1873-1939). In order to pay a substantial inheritance tax on his father’s estate, Viscount Wimborne sold most of the Nineveh Porch sculptures to the dealer Dikran G. Kelekian in 1919. After Canford Manor was sold in 1923, the home became the Canford School, a private boarding and day school. The institution sold seven more reliefs at Sotheby’s, London, in November 1959, thought to be the last relics left behind by the Guest family. After the rediscovery of the two reliefs in 1992, Canford School consigned both to Christie’s, London. The larger fragment, purchased by the Miho Museum in Japan, sold for £7.7 million, the highest price paid at the time for any antiquity at auction. The present relief, therefore, is the last remaining Canford relief still in private hands.

Assyrian material from Canford Manor forms the cornerstone of many museum’s ancient Near Eastern Art collections. The objects purchased by Kelekian in 1919 were eventually sold to John D. Rockefeller, who gifted them to The Metropolitan Museum of Art in 1930. This gift included two large lamassu (inv. nos. 32.143.1 and 32.143.2) and a panel with Ashurnasirpal and an attendant (inv. no. 32.143.4). Reliefs from the 1959 Sotheby’s sale are now located in the Museum of Fine Arts, Boston; the British Museum; The Ashmolean Museum, Oxford; and the Bible Lands Museum, Jerusalem.

The present relief derives from Sennacherib’s (r. 704-681 B.C.) Southwest Palace, which he named “The Palace Without Rival.” It contained more than seventy rooms, and many of the walls of the public areas were decorated in relief with narratives illustrating “achievements of the various kings in war, in the hunt and in public works,” serving as a visual reminder of the king’s power (see J.E. Curtis and J.E. Reade, eds., *Art and Empire: Treasures from Assyria in the British Museum*, p. 41). This relief depicts three decapitated heads of prisoners, facing right, with scales in the background representing a mountainous hillside. Working from Layard’s original drawings, J. McKenzie (*op. cit.*) attributes this fragment to Slab 13 from Room XXXVIII in the Southwest Palace (now recognized as Slab 15). The narrative scenes in that room recorded a military campaign in a hilly region with a broad river, showing enemy cities being captured and set ablaze (see pp. 64-65 in Russell, *Sennacherib’s Palace Without Rival at Nineveh*). While this fragment does not join directly to any other relief from Canford, one example that had been sold to Rockefeller, now in New York, also derives from Slab 15 (see E. Porada, “Reliefs from the Palace of Sennacherib,” *The Metropolitan Museum of Art Bulletin*, vol. 3, no. 6, p. 154). This relief was once mounted in an oak frame with a handwritten letter adhered to the back. Although the letter indicated that the fragment joined to a relief sold to Kelekian in 1919, the preserved record does not indicate this to be the case.

**A LATE LOUIS XVI ORMOLU-MOUNTED THUYA, EBONY AND JAPANESE LACQUER SECRETAIRE A ABATTANT**

BY ADAM WEISWEILER, AND ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, THE ORMOLU POSSIBLY BY FRANÇOIS REMOND, CIRCA 1790-1795

The *rouge griotte* marble top over palmette and anthemion frieze atop black and gold lacquered front and side panels flanked by turned and tapered columnar supports, central fall-front mounted with an ormolu roundel depicting Minerva teaching a mother and her children, the fall-front opening to an interior fitted with four drawers, the lower long drawer mounted with an ormolu plaque depicting agricultural pursuits and resting on faceted tapered legs connected by a stretcher on toupie feet; the top with painted inventory number 'R162', with additional label indistinctly inscribed '...Cire Meuble-5-1199', the back with paper label inscribed in ink 'E de R No 14' and 'No 182 / CN53 / 1..2..75 X 40' in white chalk, the underside of marble with Rothschild label inscribed in ink 'No 2' and with Chenué transit label 'P. Cervonnier', '3325' in pencil, 'SABET 10075' and '#10 D6714 1 OF 2' on packing tape; the ormolu plaque of the fall-front probably original, but of slightly different chasing and gilding, indicating a possible change of heart in the commission 49¾ in. (126.4 cm.) high, 27½ in. (70 cm.) wide, 13½ in. (34.3 cm.) deep

\$250,000-400,000

£200,000-320,000

€230,000-370,000



Baron Mayer Alphonse de Rothschild (1827-1905). Private Collection. ©all rights reserved

**PROVENANCE :**

Recorded with the dealer Daval, rue de Seine, Paris in 1822. Baron Alphonse de Rothschild (1827-1905), recorded in an inventory drawn up following his death, in the Hôtel Saint-Florentin in the 'Chambre sur la rue St Florentin'. Thence by descent to his son Baron Edouard de Rothschild (1868-1949). Confiscated from the above by Einsatzstab Reichsleiter Rosenberg (ERR) and transferred to the Jeu de Paume after the Nazi occupation in 1941 (R 162). Recovered by the Monuments Fine Arts and Archives Section from Alt Aussee, Austria and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 610). Restituted to Edouard de Rothschild, 1 March 1946. Acquired from the Succession of Baronne Edouard (Germaine Alice Halphen) de Rothschild (1884-1975). Collection of Habib Sabet (1903-1990), Paris and New York. Thence by descent within the family.

**LITERATURE :**

P. Lemonnier, *Weisweiler*, 1983, p. 180, no. 76.

Adam Weisweiler, *maître* in 1778.

This magnificent, jewel-like secretaire, with its sumptuous use of seventeenth-century Japanese lacquer and beautifully chased mounts, is a masterpiece of French cabinetry and is the perfect synthesis between Adam Weisweiler, a supremely talented *ébéniste* at the height of his powers, and one of the era's most creative and influential *marchands-merciers*, Dominique Daguerre.

**THE DESIGN**

The form and ornament of this secretaire is one of the most sophisticated interpretations of the many elements seen in Weisweiler's commissions for Daguerre towards the end of the *ancien régime*. Daguerre had an enormous stock of luxurious materials including 17th century Japanese lacquer, Florentine hardstone panels and rare porcelains. His designs, which would break up and combine these materials in a seemingly endless variety of ways, created a luxurious and instantly desirable new aesthetic. However, it was Daguerre's extensive network of highly skilled *bronziers* and *ébénistes* that turned his designs into a finished product. The beautifully interlaced stretcher is typical of Weisweiler's *oeuvre*, while the complex series of turned elements of the uprights flanking the fall-front recur with variations (some partly in ebony, some incorporating caryatids) on several secretaires signed by him, for instance an example with *pietra dura* plaques sold in these rooms from the collection of Dalva Brothers, 22 October 2020, lot 65 (\$1,134,000).

**THE MOUNTS**

This secretaire achieves the perfect balance between sobriety and luxury. The deceptively simple form is offset by the judicious use of luxurious Japanese lacquer panels and restrained, beautifully chased ormolu mounts, almost certainly by the *bronzier* François Rémond. Although he worked independently with some of the leading Parisian *ébénistes*, Rémond had an extensive relationship with Daguerre and was his principal supplier; he is recorded to have supplied work valued at the staggering sum of 920,000 *livres* between 1778 and 1792. The distinctive palmettes of the frieze, rarely seen in pieces by Weisweiler, are typical of Rémond's *oeuvre*, while the striking ribboned mount framing the



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





The related *secrétaire à abattant* by Adam Weisweiler, sold from the collection of Dalva Brothers, Christie's, New York, 2020.



(detail open)

fall-front and side panels, in combination with the fluted moulding of the base features on other secretaires by Weisweiler, for instance on a spectacular example with Sèvres and Wedgwood plaques, recorded in a Revolutionary inventory at Versailles and now in the Kress Collection of the Metropolitan Museum, New York (illustrated Lemonnier *op. cit.*, p. 65).

#### THE MEDALLION

When published by Patrice Lemonnier in her groundbreaking monograph on Weisweiler, it was suggested that the spectacular relief-cast medallion in the fall-front, depicting Minerva educating children, was possibly a later addition. However, a close examination of the bronzes of this secretaire has shown that the chasing is extremely close to the fine chasing of the frieze medallion, leading to the conclusion that it is contemporary to the other mounts, albeit with slightly different gilding suggesting it may have been a change of heart within the workshop, perhaps as a result of a specific request from a client. This conclusion is substantiated by the fact that it is recorded as early as 1822 with its plaque in a sale of the stock of the dealer Daval, where it is described as:

"n°271. Un petit secrétaire à abattant, orné de panneaux en laque et décorés de moulures et autres ornements en bronze doré. Le panneau du milieu offre un riche médaillon de bronze doré, sujet de Marie-Antoinette sous la figure de Minerve, et présidant à l'éducation de ses enfants. L'intérieur d'un travail très soigné, est garni en bois de citron".

It is fascinating to note that the cataloguer thought that Minerva was actually Marie-Antoinette in the guise of the goddess, such was the passion for the *ancien régime* following the restoration of the monarchy in France.

#### WEISWEILER AND DAGUERRE

Born in Neuwied, Weisweiler is believed to have studied with David Roentgen (1743-1807) before emigrating to Paris, where he was established as an *artisan libre* – a foreign worker protected by the medieval right of refuge – by 1777, the year of his marriage. The following year he became a *maître-ébéniste*, and established his workshop on the rue du Faubourg Saint-Antoine, joining Reiserer and the elite group of German artisans providing pieces for the French royal family. While he is recorded to have worked with the *marchand-mercier* Julliot, the luxury pieces for which he is best known were almost exclusively sold directly through Dominique Daguerre. He provided the designs for many of Weisweiler's most important commissions and together they supplied the most influential and esteemed patrons of their day: Louis XVI and Marie Antoinette, George, Prince of Wales (later King George IV), and Grand Duchess Maria Feodorovna and Grand Duke Paul of Russia.

The heir to Simon-Philippe Poirier's *atelier*, Daguerre was the foremost Parisian *marchand-mercier* of the last decades of the *ancien régime*. From the 1770s onward, he was the prevailing tastemaker in Paris and subsequently London where he opened a second *atelier* in 1778 to meet the demands of his growing clientele. He specialized in supplying *objets de luxe* to the French court and, increasingly during the 1780s, to the English and foreign nobility. He supplied the furniture to George, Prince of Wales for Carlton House as well as Brighton Pavilion. In 1787 alone, Daguerre's bill to the Prince of Wales was a staggering £14,565 13s 6d. Daguerre also worked for the Prince's circle and provided furniture to Duke of Bedford for Woburn Abbey and Earl Spencer for Althorp. By 1791, financial constraints and current events necessitated the sale of his stock at Christie's which was enough to fill an entire catalogue.

#### BARON ALPHONSE DE ROTHSCHILD

The secretaire was recorded in 1905 in the fabled collection of Baron Alphonse de Rothschild in the Hôtel de Saint-Florentin. The principal Parisian residence of the second generation of French Rothschilds, the Hôtel de Saint-Florentin (also known as the Hôtel de Talleyrand), was 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 designed 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 celebrated 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 eighteenth-century decorative arts, including *boiseries* from Madame du Barry's château de Louveciennes and sculptures from the château de Ménars of Madame de Pompadour. Influenced by the taste of the *Ancien Régime* in line with his political views, the hôtel contained an important collection of Sèvres porcelain, exquisite eighteenth-century furniture and the choicest paintings by the great French masters of the eighteenth century such as Watteau, Fragonard and Greuze.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

14

### A SMALL CHINESE ZITAN THRONE CHAIR

LATE QING DYNASTY

The paneled-back and stepped arms fitted around the mat seat, above the beaded apron carved with pairs of *chilong*, the whole raised on curved legs terminating in scroll-form foot, and joined by scrolling stretchers  
33¾ in. (85.7 cm.) high, 42¾ in. (108.6 cm.) wide, 23½ in. (59.7 cm.) deep

\$50,000-70,000

£40,000-55,000  
€46,000-64,000

#### PROVENANCE:

The J. M. Hu (1911-1995), Zande Lou Collection.

A scholar and a philanthropist, J.M. Hu greatly valued the tradition which surrounded the objects he so passionately studied. Giving attention to every detail, he would go to great lengths designing wooden stands and fitted boxes to display and preserve his Chinese treasures. This attention extended to the furniture which surrounded, and in some cases held his collection.

The present *zitan* throne chair was a favorite of J.M. Hu and was given pride of place in his study in the family's Shanghai home until the 1950s. Photographs taken by him in the 1970s document this throne chair alongside a set of four imperial *zitan* stools sold at Christie's New York, Important Chinese Ceramics and Works of Art, 24 March 2023, lot 1159, and other pieces of furniture now in the National Palace Museum, Taipei.

When J.M. Hu's family had to leave their home in Shanghai, sadly he had to leave his beloved throne chair behind. Many years later when he was browsing for antiques in Hong Kong, miraculously, he spotted his throne chair in one of the stores. He explained to the store owner that he was its rightful owner and convinced the owner by pointing out certain distinct marks on the chair as well as the circumstances that led to the separation. The owner was satisfied and J.M. Hu was united with the chair once again. It remained in the study of the legendary collector from that time forward.

#### THE COLLECTOR

For much of the 20<sup>th</sup> century, the collector J.M. Hu (1911-1995), also known as The Master of Zande Lou, lived a life dedicated to connoisseurship and appreciation of Chinese art. In addition to his personal collection of ceramics and fine art, he helped to create the Min Chiu Society in Hong Kong. The Society influenced and inspired generations of passionate collectors to share knowledge and advance the study and pursuit of Chinese ceramics. J.M. Hu gifted substantial groupings from his collection to the Shanghai Museum in 1950 and 1989. Notably, his desire to present objects in a traditional and respectful manner led him to play an instrumental role in preserving a suite of *zitan* furniture from the Prince Gong Mansion and ensuring that it was preserved for future generations at the National Palace Museum, Taipei.



THE COLLECTION OF ADOLPHUS ANDREWS, JR. AND EMILY TAYLOR ANDREWS

15

**A GEORGE III ORMOLU TABLE CLOCK FOR THE CHINESE MARKET WITH MUSICAL, QUARTER-STRIKING, AND AUTOMATON MOVEMENT**

FRANCIS PERIGAL, LONDON, CIRCA 1790

**CASE:** the case of cartouche outline with architectural top, the hexagonal pagoda with domed roof and waisted finial, *flambeau* vases and drapery mounts above the ribbon-tied cluster columns, a dais with kneeling automaton figure holding a scroll with a four-character idiom, *wuzi dengke*, (broadly translated as 'May your five sons attain the highest honors in the Imperial examination'), at the quarter-hour the figure raises the scroll, the base with four further finials flanking a scroll pediment, caryatid figures amidst foliage to the angles, masks and crossed *torchere* and quiver to the centre, raised on scroll feet, the sides with latticework sound frets to the upper concave sections and pierced foliate frets to the sides and rear door

**DIAL:** the white enamel dial with Roman hours and Arabic five minutes with dot minute markers, signed 'PERIGAL / ROYAL EXCHANGE / LONDON', pierced gilt hour and minute hands and counter-balanced sweep centre seconds, the shaped silvered dial plate decorated in blue and green with dragons to the upper spandrels, the lower angles with subsidiary dials 'CHIME / NOT CHIME' and 'DANCE / JIGG / MINUET / MARCH', the arch with automaton coastal scene, the painted tole landscape with ships passing and backed by a spiral 'waterfall' of rotating glass rods

**MOVEMENT:** the five pillar triple chain fusee movement with knife-edge verge escapement, playing music on ten bells via ten hammers and 3 in. long pin barrel, hour strike on a further bell to backplate, the ting-tang quarters being struck on the hour bell and a further smaller bell above the movement, the backplate profusely engraved with flower-heads and foliate scrolls about a lattice basket, signature cartouche to lower edge 'FRANS. PERIGAL / Royal Exchange / LONDON'

24 in. (61 cm.), 12½ in. (30.8 cm.), 7¾ in. (19.7 cm.) deep

\$60,000-100,000

£48,000-79,000

€55,000-91,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 13 December 2000, lot 86.

Anonymous sale; 'Magnificent Clocks', Christie's, London, 15

September 2004, lot 16.

With John Carlton-Smith, London, where acquired in 2006.







(detail of movement)

#### COMPARATIVE CLOCKS AT THE CHINESE COURT

The presence of the kneeling adolescent figure at the center of this clock's iconography gives a good indication of the strength of trade between English clockmakers and members of the Chinese Court at this period. The scroll expressing auspicious wishes for achieving success in academia may well have been a specific commission, possibly by an official wishing to curry Imperial favor. The symbolism of these clocks made them popular almost before they were understood as timekeepers. Catherine Pagani (*Eastern Magnificence and European Ingenuity*, University of Michigan, 2001, p. 96) cites three young princes coming to admire the European clocks brought by the Macartney embassy and who openly admitted they did not know their purpose.

A Chinese-made clock from the Qianlong or Jiaqing period, emulating the same design features as the present example was sold, Christie's, London, 22 January 2009, lot 160, the top with balustraded gallery and conforming kneeling automaton figure also holding a scroll with Chinese character inscription 'The first officer of the Court'.

The overall style of this clock with the pagoda or cupola top was popular at the Court and several examples survive in the Palace Museum collections: a clock by William Story has an openwork portico with automaton figures (Lu Yangzhen [chief editor], *Timepieces Collected by the Qing Emperors in the Palace Museum*, Hong Kong, 1995, p. 51); a London made clock by John Taylor has an enclosed pergola with an enamel roof (Yangzhen, *op cit.* p. 125); and another by Thomas Hunter has an openwork portico enclosing a double-gourd vase (Yangzhen, *op cit.* p. 134).

The dial craftsman of the present clock was almost certainly responsible for the magnificent near pair of gothic cased automaton clocks produced by the Perigal workshop: one in the Palace Museum collection, (Yangzhen, *op cit.* p. 198); the other returned to Europe from China by the Chinese born Swiss dealer/collector Gustave Loup (1876-1961) and later sold, Christie's, London, 13 December 2000, lot 84; Sotheby's, New York, 27 October 2010, lot 51; and Sotheby's, London, 7 November 2012, lot 116 (I. White, *The Majesty of the Chinese-Market Watch*, London, 2019, pp. 293-4, figs. 7, 13). They share with this clock the same dial layout, with subsidiary indications at the lower edge and a similar rural automaton scene to the arch, albeit lacking the glass waterfall, the silvered ground also with the same style of monochrome enamel inlay.

#### THE PERIGAL FAMILY WORKSHOP

The Threadneedle Street, Royal Exchange, workshop was started by Francis Perigal (I) (b. 1701 - d. 1767), he was a third generation Huguenot refugee, the son of Gideon, a goldsmith at the sign of the Cross Keys in St. Martin's Lane. Francis was himself apprenticed to a goldsmith, H. Duck, in 1715 and made a freeman in 1741, he worked as a watchmaker and was made Master of the Clockmakers Company in 1756. He was joined by his son Francis (II) (b. 1734 - d. 1824). Francis (II) was apprenticed to his father in 1748 and made free in 1756. Francis (III) (b. 1764 - d. 1843) was in turn apprenticed to his father in 1778 and made free in 1786, he too was elected Master of the Clockmakers in 1806. It is likely that this clock was produced under the auspices of both Francis (II) and (III). The business continued until 1843. There were also numerous other Perigals involved in the horological trade in London and often confused with those above including a Francis S. Perigal (d. 1824), made free in 1781 who was appointed Watchmaker to the King, relationship unknown to I, II, and III, working in New Bond Street 1780-1802. Further details of the family are recorded in *Some account of the Perigal Family*, published London 1887.

#### EUROPEAN TRADE TO THE CHINESE MARKET

European clock and watchmakers had been exporting horological wares and automaton to China from the 17th century, with the Jesuit priest Matteo Ricci (1552-1610) famously using clocks to gain access to the Imperial Court in 1601. The trade gained far greater significance during the reign of the Qianlong Emperor (1736-1795), who amassed possibly the greatest collection of clocks and watches ever assembled. This period saw the most prolific production for workshops such as the Perigals, and others such as Henry Borrell and James Cox, all creating extraordinary works of art containing horology, music and automata. George Staunton, secretary and minister plenipotentiary to Lord Macartney's embassy to China in 1793 wrote: '*Extraordinary pieces of ingenious and complicated mechanism...were exported annually to a considerable amount. Many of these costly articles, obtained by the Mandarines, under promise of protection from their inferiors, ultimately found their way into the palaces of the Emperor and his Ministers, in the hope of securing the favour of their superiors*' (quoted in Pagani, p. 102). By the time of Macartney's visit in 1793 the number of clocks in the Imperial collection was astonishing. A visit to the palace at Jehol revealed that the forty or fifty palace buildings he visited were '*all furnished...with every kind of European toys and sing-songs; with spheres, orreries, clocks and musical automatons...*' (Pagani, p. 83).



## A GEORGE II MAHOGANY AND PARCEL-GILT BREAKFRONT SECRÉTAIRE BOOKCASE

ATTRIBUTED TO WRIGHT & ELWICK, CIRCA 1755

The ribbed pagoda crest surmounted by open fret above a fretwork cornice and further shaped pagoda hung with bells, the pair of geometric glazed doors with gilt-carved upper band flanked by similar side sections, the base with carved waist and central secretaire drawer with façade formed as seven small drawers above a curved knee-hole and two cabinet doors, each mounted with a cypher and opening to three small drawers, the sides with four tiers of graduating drawers on a foliate-carved plinth base, rebaked, the original backboards retained, two glazed panes inscribed CARNARVON(?), with ink label 22087 to backboards and an indistinct 18th century inscription to the underside of the central plinth, with printed and inscribed Ann and Gordon Getty Collection inventory label 111¼ in. ( 282.6 cm.) high, 87½ in. (222.3 cm.) wide, 23 in. (58.4 cm.) deep

\$120,000-180,000

£95,000-140,000

€110,000-160,000

### PROVENANCE :

Possibly commissioned by James Brydges, Marquess of Carnarvon and 3rd Duke of Chandos (1731-1789).

Property of a West Coast Collector; Christie's, New York, 19-20 April 1991, lot 295.

The Ann and Gordon Getty Collection; Volume 4; Christie's, New York, 23 October 2022, lot 567.

### THE COMMISSION

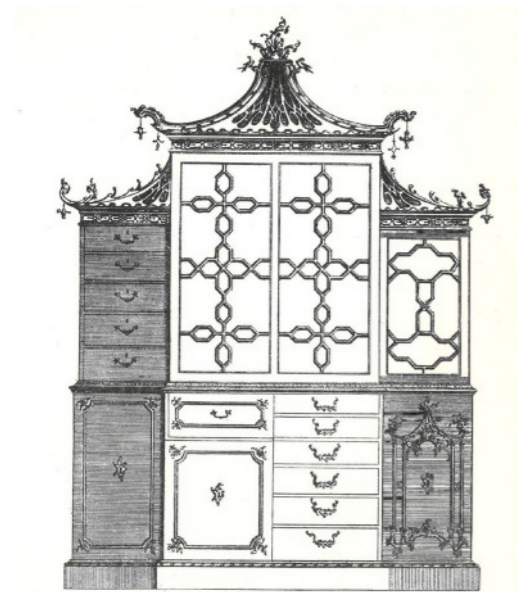
The cypher of interlaced C's resembling a marquess's coronet on the doors of the cabinet is possibly that of James Brydges, Marquess of Carnarvon, who succeeded as the 3rd Duke of Chandos in 1771. Two of the glass panels on the cabinet appear to have been incised with the name 'Carnarvon' further supporting this provenance.

James Brydges was born in 1731, the only son of the 2nd Duke. He married Margaret Nichol, the daughter and heir to John Nichol of London on 22 March 1753 in St. George's, Hanover Square. She brought him a fortune of £150,000 (*The Complete Peerage*). Described by George II as 'a hot-headed, passionate, half-witted coxcomb,' he served as Lord of the Bedchamber to George III from his accession in 1760 until 1764. It seems likely that he ordered the present bookcase sometime after his wedding for his London residence, Chandos House, in Cavendish Square because Cannons, the family's country property, had been sold upon the death of his grandfather in 1744. Chandos House was built in the Palladian style in the 1720s by James Wood the Elder (d.1754). Robert Adam later redesigned the house in the neoclassical style for the Duke after his succession in the 1770s.

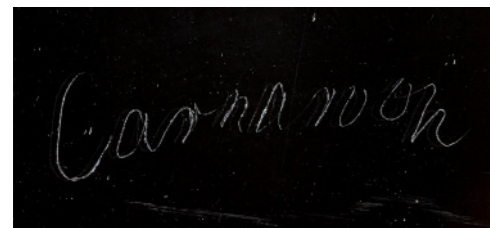
### THE ATTRIBUTION

The cabinet itself is a superior example of mid-18th century exuberance, displaying a coalescence of Chinese influence, French rococo detailing, and Palladian form. It appears to be an adaptation of published patterns such as those seen in plate XXI from Ince & Mayhew's *Universal System of Household Furniture*, and a number of designs for fretwork and china cabinets in Chippendale's *Director*. This, along with its elaborate carving are characteristics associated with the work of Wright and Elwick, cabinet-makers from Wakefield, Yorkshire. The quatrefoil panels flanking each outer corner of the fretwork cornice are a common stylistic trait seen on many pieces of furniture by the firm, and appear to be a distinguishing feature of their work. The use of bells and the obvious Chinoiserie ornament recurs in many Wright and Elwick pieces, as do the foliate handles mounted on this cabinet.

Although relatively little is known about their partnership, Richard Wright and Edward Elwick are recorded as supplying furniture to Charles, 2nd Marquess of Rockingham for Wentworth Woodhouse, with a particular emphasis on pieces with fret-carving in the Chinese taste as on this bookcase, much of which was dispersed in two sales held by Christie's in July 1948 and again fifty years later in July 1998. It is conceivable then that this cabinet was a special commission, perhaps for an important London patron such as for the 3rd Duke of Chandos.



Ince & Mayhew's Design for a Gentlemen's Repository (The Universal System of Household Furniture, pl. XXI).



(signature)

PROPERTY FROM A WEST COAST COLLECTION

■ 17

### A PAIR OF GEORGE II GILTWOOD MIRRORS

AFTER A DESIGN BY MATTHIAS LOCK, CIRCA 1740

Each divided beveled plate with floral divide and outer slips, with swan's neck cresting centered by a foliate sunburst, the sides headed by Chinese figures with foliate headdresses and continuing to pendant fruit and floral clusters, the base with scroll angles and center, the mirror plates original and reused from earlier Queen Anne mirrors and re-silvered, one with a printed paper label to the reverse for *ART TREASURES EXHIBITION BATH 1973* and ink #88

100 in. (254 cm.) high, 43½ in. (110.5 cm.) wide

(2)

\$150,000-250,000

£120,000-200,000

€140,000-230,000

#### PROVENANCE :

With Mallett, London.

The Estate of Mrs. Lynn Wolfson, Miami; Christie's, New York, 13 April 2016, lot 9.

Acquired from the above sale.

#### EXHIBITED :

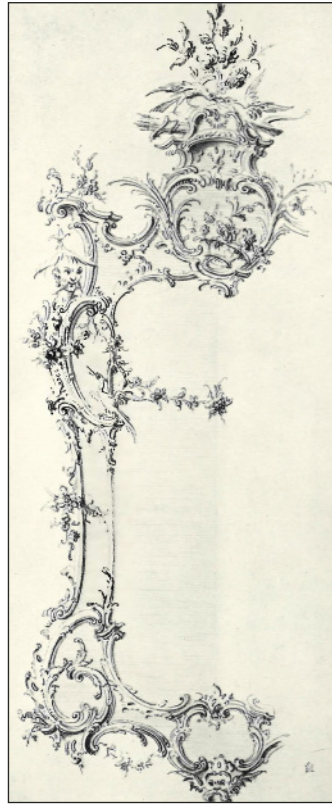
Bath, Assembly Rooms, *C.I.N.O.A. International Art Treasures Exhibition*, 1973, no. 88

(according to the label).

#### LITERATURE :

L. Synge, *Great English Furniture*, London, 1991, p. 86, fig. 91.





Design for a Mirror by Matthias Lock, circa 1760 (P. Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1958, pl. 66)



Mirror from Ramsbury Manor, as illustrated in *The Dictionary of English Furniture*.



A mirror signed 'James Hill', a carver who worked with Matthias Lock. © Christie's Images"



This fantastic pair of scroll-framed pier-glasses, designed in the George II 'picturesque' fashion with flowers and foliage and featuring exotic Chinese terms with foliate caps, is derived from a drawing by the specialist carver and pattern-book author Matthias Lock (d.1765). The drawing, part of the collection gifted by George Lock to the Victoria and Albert Museum, features in P. Ward-Jackson's *English Furniture Designs of the Eighteenth Century* (London, 1958, pl. 66). Another related pattern with figural terms was published in his *Six Sconces*, 1744, pl. 4 (M. Snodin ed, *Rococo; Art and design in Hogarth's England*, London, 1984, pl. XIII and L4). Plate 5 in *Six Sconces* further illustrates the overall similarities in form and ornament of the present pair to Lock's designs. Similar terms appear in his *New Book of Ornaments for Looking Glass Frames*, 1752, pl. 3.

#### 'THE FAMOUS MATTHIAS LOCK, THE MOST EXCELLENT CARVER'

In 1744, Matthias Lock (d. 1765) was described as 'the famous Matthias Lock, the most excellent carver', and reputed to be 'the best Ornament drafts-man in Europe'. In what appeared to be a rather fluid and shifting relationship among workshops at the time, he was employed by James Whittle (d. 1759), 'Carver' to Frederick, Prince of Wales (d. 1752), a relationship begun in the 1740s at the time that he was producing his pattern books, and that lasted until at least 1755. As noted by Thomas Johnson in his autobiography, *The Life of the Author* (1744), Lock ran his own workshop as well that was occupied by 'upwards of thirty men' (J. Simon, *Furniture History*, 2003, pp. 1-64). But what is most intriguing is the term-embellished mirror sold Christie's, London, 10 April 2003, lot 4 (£83,650) for which a signature 'James Hill' was later discovered behind one of the carved elements (A. Bowett, *Furniture History Society Newsletter*, no. 153, February 2004, fig 1). This signature suggests a direct connection with

Lock as 'Hill' was the name of one of the carvers who worked with him at Hinton House, Somerset, a commission that included the 'Large Sconce' designed for Earl Poulett's tapestry drawing room and now at the Victoria and Albert Museum, London (J. Hayward, 'Furniture designed and carved by Matthias Lock at Hinton House, Somerset', *Connoisseur*, CXLVI, December 1980, pp. 284-286; and M. Snodin *Rococo*, 1984, L12). A pair of mirrors at Ramsbury Manor, Wiltshire, is unmistakably of the same pattern as the signed example and it has been suggested that the latter, too, may have also come from Ramsbury. The Ramsbury pair is illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, 1924, vol. II, p. 331, fig. 61 and was sold by the Trustees of the late Sir Francis Burdett, 8th Bt., Christie's, London, 22 October 1953, lot 111. A further pair of the same genre was supplied to Uppark, Sussex (*Uppark: National Trust Guide Book*, 1985, p. 18). All of these mirrors had divided plates, suggesting they also may have reused earlier mirror plates as with the present examples.

Another similar example was sold 'A Townhouse in Mayfair', Christie's, London, 20 November 2008, lot 550 (£169,250). And a further pair, of smaller size, was sold from the collection of the celebrated pianist Van Cliburn, Christie's, New York, 17 May 2012, lot 114 (\$464,500).

#### LYNN WOLFSON

Mrs. Lynn Wolfson, whose late husband Louis II Wolfson ran an important cable and television company Wometco, was a passionate supporter of the arts in Miami, particularly ballet, with the Lynn Wolfson Stage at the Ziff Ballet Opera House being named after her. Collecting is in the family's blood: her brother-in-law Mitchell Wolfson is a celebrated collector who founded the Wolfsonian Museum in Miami Beach and Nervi, Italy.

## AMERICAN SPLENDOR: A TIFFANY VASE FOR GEORGE J. GOULD

18

### AN AMERICAN 20-KARAT GOLD AND ENAMEL VASE

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1912; THE ENAMELS DESIGNED BY FREDERIC REMINGTON (AMERICAN, 1861-1909)

Amphora form with two up-swung reeded loop handles terminating in stylized arrowheads, the neck enameled on either side with a Native American figure on horseback in translucent shaded amber within red geometric enamel borders, the circular foot similarly enameled with stylized flutes and border of triangles, *marked on underside TIFFANY & CO / MAKERS / 20KT. GOLD;*

*Together with* a leather-bound folio embossed in gilt *THE FREDERIC REMINGTON VASE* below the profile of a Native American chief, the interior with mid 20th century photographs depicting the vase, typed documentation describing the making of the vase and an invoice dated 25 September 1953

18¾ in. (47.6 cm.) high

76 oz. 16 dwt. (2,388 gr.)

\$150,000-250,000

£120,000-200,000

€140,000-230,000

#### PROVENANCE:

George Jay Gould (1864-1923), presented by the board of directors of the Denver and Rio Grande Railway Company, upon his retirement as chairman of the board on 4 January 1912.

With Edward Eberstadt & Sons, New York, by September 1953, sold,

Amon G. Carter Sr. (1879-1955), Fort Worth, Texas, thence by descent to the present owners.

#### LITERATURE:

*The New York Sun*, reproduced in *The Evening Sun, Baltimore*, "Give George Gould a Vase," 12 October 1912.

*The Railroad and Engineering Review*, "Gold Vase to George Gould," 12 October 1912.

M. Vinson, *Edward Eberstadt & Sons Rare Booksellers of Western Americana*, University of Oklahoma Press, Norman, Oklahoma, 2016, p. 119.

#### GEORGE J. GOULD

Among the earliest published documentation for the Frederic Remington Gold Vase is an article published in *The Railroad and Engineering Review* on 12 October 1912. The article notes the "Directors of the Denver & Rio Grande R. R. have presented to George J. Gould a gold vase in testimonial of his long services with the road. Mr. Gould resigned as chairman of the board last January, after having served ten years without salary. The vase is of Greek design executed in gold by Tiffany from mines of the West." The article further describes the vase as "with engraved panels reproducing scenes on the lines of the railway."

George Jay Gould (1864-1923) was the oldest son of financier and railroad magnate Jay Gould (1836-1892) and his wife Helen Day Miller (1838-1889), who he married in 1836. Born in New York City, George chose to forego college and joined his father's practice instead. By the age of twenty-one, he had already procured a seat on the New York Stock Exchange. Upon his father's death in 1892, he inherited \$15 million dollars, and succeeded his father as head of their financial investments and businesses. The family's holdings included the Denver and Rio Grande Railroad and the Missouri Pacific Railroad, of which George was made president of both. He also served as president of the Texas & Pacific Railroad and the Manhattan Railroad Company. At the turn of the turn of the 20th century, Gould was determined to develop a route through the California Feather River Canyon in order to reach San Francisco, a territory through which the Southern Pacific Railroad held a near monopoly. As legal attempts to block his initiative were mounted by the Union Pacific and Southern Pacific Railroads, Gould cleverly founded third-party entities to disguise his role in the survey and eventual construction of the route. From this mirage syndicate, the Western Pacific Railway was established in 1903.

In 1886, George married glamorous stage actress and noted beauty, Edith Kingdom (1864-1921) at Lyndhurst, his father's Gothic Revival country house in Tarrytown, New York. The couple had seven children, who were raised between



Frederic Remington, Buffalo Hunter Spitting a Bullet into a Gun, ink wash and watercolor on paper, 1892. Courtesy of the Frederic Remington Art Museum, Ogdensburg, New York (Museum purchase, 1973.013).





Frederic Remington, He Rides Round and Round within the Great Circle of Lodges, ink wash and watercolor on grey paper, 1892. Published as a halftone illustration in Frances Parkman, *The Oregon Trail*, New York, 1892, and reproduced as such in P. Hassrick and M. Webster, *Frederic Remington, A Catalogue Raisonné of Paintings, Watercolors and Drawings*, vol. 1, Cody, Wyoming, 1996, p. 412, no. 1405.

Manhattan at their 857 Fifth Avenue home and their mansion, Georgian Court in Lakewood, New Jersey. An avid sportsman, George enjoyed hunting, fishing, tennis, polo and yachting, and in 1894 purchased the America's Cup winning yacht, *Vigilant*, for \$25,000.

By the time Edith died of a sudden heart attack while golfing in 1921, George had fathered two children with Guinevere Sinclair (1885-1978) a blonde chorus girl twenty years his junior. Within six months of Edith's death, George and Guinevere were married, with a third child arriving soon after. To escape the whispers surrounding their new, young family, the couple set out for a prolonged honeymoon, which included touring the recently excavated tomb of King Tutankhamun in Egypt. While there, George contracted pneumonia, which was speculated by some to be the "Curse of the Pharaohs." By the time the couple had moved on to the French Riviera, George's illness and worsened and he died at Roquebrune-Cap-Martin.

#### PROGRESSIVE ERA CONNECTIONS

As George Jay Gould and Frederick Remington (1861-1909) were both active sportsmen with strong interests in the developing American West, it is of little surprise that they were acquainted. An edition of Remington's *Crooked Trails*, published in 1899 and inspired by Remington's adventures in the West and interactions with various Native American tribes, and inscribed by Remington "To Mrs. George Gould, in remembrance of two happy days on Big Tree - Frederic Remington," and dated 8 May 1899, was recently sold by Sotheby's, New York, 21 July 2023, lot 1067. Gould also had a longstanding relationship with Louis Comfort Tiffany (1848-1933), or L.C.T., who worked with his father, Jay Gould (1836-1892), on the redecoration of Lyndhurst, in 1882. At the time the Frederic Remington Gold Vase was commissioned, L.C.T. was serving as artistic director of his father's firm, Tiffany & Co.

L.C.T. had personally become interested in enamels around 1898, with his initial enamel designs executed by Tiffany Studios on copper. By 1907, he had progressed to designing gold and silver for Tiffany & Co. Equipped by former design directors Edward C. Moore (1827-1891), and later John C. Curran (1859-1891), Tiffany & Co.'s enameling studios had already become well-established and were entirely capable of producing the finest enameled hollowware in the United States. In 1908, L.C.T. promoted Albert Angel Southwick (1872-1960) to oversee the firm's silver and gold production. Southwick, who almost certainly designed the Frederic Remington Gold Vase, had trained in Berlin, Dresden, Vienna and Paris, and had a unique personal style that was influenced both by the organic Art Nouveau and the more academic Beaux-Arts classicism, as demonstrated by the elegant lines and proportions of the present vase. A silver vase of similar amphora form designed by Southwick is illustrated in John Loring, *Magnificent Tiffany Silver*, 2001, p. 232. Designed in 1907, Southwick's silver vase features inlaid copper with an amber patina, which provides a strikingly similar effect as the enamel of the gold vase. Southwick's ordered, yet delicately sinuous designs appealed to L.C.T., who's own style displayed a compatible rhythm. Gustav Stickley noted of Southwick's design work at Tiffany & Co. "... where freedom of thought is permitted there is a new art feeling, the using of simple designs in permanently beautiful effects." L.C.T. and Southwick worked closely until 1919, and it is believed that Southwick is likely responsible for the finished drawings of enamel designs originally conceived and sketched by L.C.T.

#### TIFFANY & REMINGTON: A UNIQUE COLLABORATION

Known to be the premier maker of American silver and jewelry, selecting Tiffany & Co. for the commission of the Frederic Remington Gold Vase would have been an obvious choice. Although it is presently unknown how Frederic Remington's firm was chosen to contribute to the vase's design, this gold vase is apparently the only collaboration between Remington and Tiffany & Co. The letter preserved in the folio that accompanies the present lot states that Frederic Remington "executed the decorative designs and hammered them into the throat of the cup. Then the intaglio was filled with Tiffany's special amber enamel and the whole vase was fired. For his part, Mr. Remington received \$1000." Although Remington was likely recently deceased when this vase was made, it is probable that his surviving firm executed the chased and engraved

intaglios featured on both sides of the vase's neck before the enameling was completed in the Tiffany & Co. workshops. The enameled figures of Native American warriors on horseback are unlike anything else produced by Tiffany & Co. A silver and enamel urn depicting Ceres and Flora in the collection of the Allentown Museum of Art (illustrated Janet Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, 1993 p. 148) and a large silver, gold and enamel vase painted with maidens, sold in these rooms on 24 January 2020, lot 380, both made for the 1915 Panama-Pacific Exposition, exemplify Tiffany & Co.'s inclination for more painterly enameled decoration, relying on gradation of opaque colors to indicate light and dimension. In contrast, the dimension of the figures depicted on the present gold vase are indicated by interplay between the depth of the chasing and the pooling of the translucent enamels. The effect is much more reminiscent of Remington's wood block prints; as if one of his carved matrices was filled with amber enamel.

The Native American figures featured in enamel are after watercolors painted by Remington in 1892 for Francis Parkman's novel *Oregon Trail*, which depicts the adventures and struggles of Western pioneers in the mid-19th century. The figure of the chief is derived from *He Rides Round and Round in Great Circle of Lodges*, and can be found in Remington's catalogue raisonné (catalogue number 01405). The other figure is taken from *Buffalo Hunter Spitting a Bullet into a Gun*, and is in the collection of the Frederic Remington Art Museum in Ogdensburg, New York (catalogue number 01390).

#### AMON G. CARTER: WHERE THE WEST BEGINS

"Fort Worth is where the West begins... and Dallas is where the East peters out," was the often-quoted and favorite sentiment of Texas news and oil man Amon G. Carter (1879-1955). The shortened phrase, "Where the West Begins," can still be found on the front page of the *Fort Worth Star Telegram*, the newspaper established by Carter in 1909. Raised in Bowie, Texas, Carter performed odd jobs to support himself in his youth, including selling self-hunted-rabbit sandwiches, which he advertised as "chicken" through the open train windows of passengers traveling through Bowie. In 1905 he relocated to Fort Worth, Texas and soon after became an investor in the new paper *The Fort Worth Star*. Within three years he had raised enough capital to purchase the *Star's* rival paper, the *Fort Worth Telegram*, thus eliminating his competition. Demonstrating acuity for salesmanship and unearthing opportunities, Carter began investing in oil, radio and eventually television in 1948. Carter was also interested in aeronautics; in 1930 he was a founding member of American Airways, which later became American Airlines. Additionally, he was instrumental in securing the construction of Air Force Plant 4 in Fort Worth, now the headquarters of Lockheed Martin.

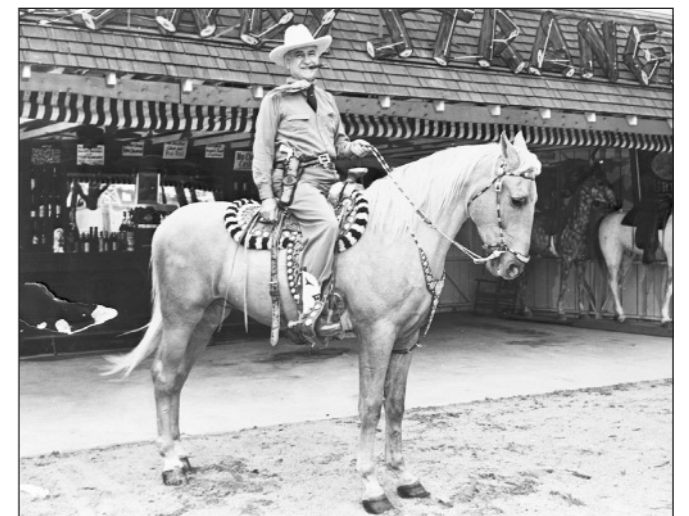
Through the combination of wealth, influence and his larger-than-life cowboy persona, Carter emerged as a national spokesman for the Fort Worth area. He portrayed himself as the embodiment of Texas, often dressing as a cowboy for public appearances. He befriended political leaders such as Franklin Roosevelt, and Hollywood celebrities including Bob Hope and Will Rogers, whom he hosted at his ranch, Shady Oak Farm.

The Frederic Remington Gold Vase represents the nexus of Carter's two areas of collecting: Western art, specifically that of Frederic Remington and Charles M. Russell, and American precious metals in the form of rare numismatics. His coin collection, which began in the 1930's with a \$2.50 gold piece, grew to include marvelous rarities including 1884 and 1885 trade dollars (with mintages of only 10 and 5 Proof examples respectively), an 1804 Bowed Liberty Dollar (15 known surviving examples) and the \$5 coin of 1822 (three known surviving examples). When Carter died in 1955, the American coin collection was inherited by his son Amon Carter Jr., a great numismatics collector in his own right, and was protected in the large vault in his Fort Worth office. Mid-century photographs of the vase and folio in the collection of the University of Texas Libraries suggest that the Frederic Remington Gold Vase may have been kept in the office vault as well.

Carter's substantial collection of American art comprised over 300 works including sculptures, paintings, and works on paper by Remington and his contemporaries. Upon his death, Carter's will expressed his wish to build a museum of Western American art that was free to the public for "As a youth,



George Jay Gould and his family attending the wedding of Helen Miller Gould and Finley Johnson Shepard, 22 January 1913, published by the Bain News Service. In the collection of The George Grantham Bain Collection, Library of Congress Prints and Photographs Division, Washington D.C.



Copy of picture of Amon Carter on horse in front of open bar at Shady Oaks Farm, Fort Worth, Texas, circa 1952. Courtesy, Fort Worth Star-Telegram Collection, Special Collections, The University of Texas at Arlington Libraries.

I was denied the advantages which go with the possession of money." His daughter, Ruth Carter Stevenson (1923-2013), implemented his wishes and oversaw the development of the museum. With his personal collection serving as the cornerstone of the collection, the Amon Carter Museum of American Art opened its doors in January 1961. The permanent collection currently encompasses over 200,000 works and is one of the nation's most important museums dedicated to American art.

By September 1953 the Frederic Remington Gold Vase was in the possession of Edward Eberstadt & Sons, a New York-based rare book dealer specializing in Western Americana. Eberstadt approached Carter to purchase the Tiffany gold vase, and a matching "Tiffany gold cup carrying an embellishment in amber enamel of a Remington subject." Carter purchased the large vase for \$12,500 on 25 September 1953, but decided to return the small cup to Eberstadt five days later (see M. Vinson, *Eberstadt & Sons Rare Booksellers of Western Americana*, 2016, p. 119). On 4 October 1912 *The New York Sun* noted that the vase was accompanied by a base composed of gold quartz and a "miniature reproduction of the vase", that was gifted to Mrs. Gould. The whereabouts of the small gold cup and the quartz base are presently unknown, although it appears the base had been separated from the Tiffany vase by the time it was offered to Carter in 1953.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

19

### A LOUIS XIV GOBELINS TAPESTRY

AFTER THE DESIGN BY CHARLES LE BRUN, 1690-1700

Woven in wools and silks with the Royal Arms of France and Navarre, above a palm-wrapped 'L' and St. Esprit, with scrolled armorial cartouche surmounted by two winged putti holding aloft the Royal Crown and flanked by figures emblematic of Fame and Flora, within an egg-and-dart molded shaped slip frame and further border woven with oak leaves

Approximately 9 ft. 2 in. (279.5 cm.) by 7 ft. 5 in. (226 cm.)

\$100,000-200,000

£79,000-160,000

€92,000-180,000

#### PROVENANCE :

Possibly Château de Langeais, sold Galerie Georges Petit, Paris, 13-18 December 1886, lot 765.

The Collection of William K. Vanderbilt, Idle Hour, Oakdale, New York.

*Furniture & Furnishings from Idle Hour, former country residence of the Late William K. Vanderbilt*; American Art Association, New York, 29 April 1926, lot 444.

The Collection of Edmund Glenn Burke.

Thence by descent to the present owner.

#### THE ORIGIN OF THE DESIGN

Nicolas Fouquet, *Grand Argentier du Royaume* and a remarkable patron of the Arts, commissioned a set of *portières* in 1659-1660 for his château at Vaux, now called Vaux-le-Vicomte, from his protégé Charles Le Brun. Le Brun's drawing for the cartoons for the *Fame portières*, now in the Hermitage Museum, St. Petersburg, is illustrated in I. Novosselskaya, *Le Dessin Français du XVIIIe siècle dans les Collections du Musée de l'Ermitage*, 1999, no.62. In 1659, Fouquet established a tapestry manufactory in the village of Maincy, near Vaux to execute the tapestries, and this served the dual purpose of both embellishing his sumptuous house as well as giving much-needed employment to the village.

This *portière* was one of a set of four: *portière de la Renommée* (Fame), the *Char de Triomphe* (triumphal chariot), Mars and *Le Lion et la Licorne* (the Lion and the Unicorn). The cartoons were painted by Baudrain Yvart le père (1611-1690) and, as the name indicates, *portières* were hung in front of doors to stop drafts.

#### THE PORTIÈRE DE LA RENOMMÉE

Under the direction of Colbert, the initial model for the *portières* was adapted to the design we see here today by the original authors of the cartoon, who presented it to be woven at the Gobelins. The *portière*, a timeless model, remained popular up until the end of the 19th century. It was particularly popular during the reign of Louis XIV, being woven unchanged seventy-two times between 1690 and 1727. *Portières* were often gifted by the King as presents to his most trusted and high-ranking councilors.

#### FOUR DIFFERENT WEAVINGS

The first weaving was executed at Maincy, the second commissioned between 1690 and 1691 and consisted of 24 tapestries measuring 279 cm. by 238 cm. high, while the third and fourth sets were woven without gold thread, on the *basse lisse* loom.

On 15 September 1693, Louis XIV commissioned a set of *portières* from the Royal Manufactory including twelve *Fame portières*. They were started in October 1693 in the Souet and De La Fraye workshops. Only one tapestry had been completed in the Souet *atelier* before the closure of the Gobelins in 1694. Work on the eleven others was continued after the Gobelins reopened in December 1698 and completed in July 1699. At 2 aunes 8 high (297.5 cm.) and between 238 and 260 cm. wide, they were estimated at 120 per aune. They were therefore larger than the preceding *portières*. These were delivered soon after their completion on 15 April 1701 to the *Garde Meuble de la couronne* under number 180:

180. *Portières de la Renommée - Une tenture de tapisserie de basse lisse, laine et soye, relevées d'or, fabrique de Paris, manufacture des Gobelins, dessin de Le Brun, où sont représentées les armes de la France et de Navarre soustennues par une Renommée et une flore, dans une bordure couleur de bronze, avec des oves et un feston de feuilles de laurier qui règne autour attaché à un cordon jaune et rouge ; contenant ensemble 24 aunes de cours sur 2½ de hauteur.*

By the time of the 1789 inventory, only one *portière* remained in good condition, which was listed in Madame, la comtesse de Provence's bedroom. The others had disappeared, either being in storage or not listed, having possibly been destroyed because they were in poor condition or perhaps given away.





A view of Idle Hour, *Architectural Record*, 1903.

Other known Fame *portières* with the arms of France and Navarre from the Souet workshop include one from the collection of the Vicomtesse Vigier, sold Palais Galliera, Paris, 2-3 June 1970, lot 158; two *portières* from the duc de Vendôme's collection, sold Galerie Georges Petit, Paris, 3 December 1931, lot 115, one of which sold in these rooms, 2 November 2000, lot 58 (\$325,000) and subsequently Sotheby's, London, 8 July 2008, lot 4 (£409,205); and a further example sold Parke-Bernet, New York, 3-4 November 1950, lot 215.

Fame *portières* woven on a low warp loom in wool and silk are extremely close to the third weaving and were executed in 1699 and 1700. The height of these *portières* is the same as on the third set (2 *aines* 8 - 297.5 cm.). However, on three of those where the dimensions are known, the width is slightly greater, between 2 *aines* 3 and 2 *aines* 3½ (260 cm.). Delivered straight away to the *garde-meuble*, they are listed in the 1714 inventory under number 184. By 1789 eight of them had been divided among the Royal palaces in Paris, Versailles, Marly and Choisy.

An additional wool and silk low warp *portière*, circa 1690-92 (282 cm. high; 222 cm. wide); sold anonymously at Palais Galliera, Paris, 3 April 1969, lot 94 and now in the Musée National du Château de Versailles (inv. no. V4641), see G. Van Der Kemp, 'Nouvelles Acquisitions,' *Revue du Louvre*, Paris 1970. - 2nd trimestre, p. 120.

The 1886 auction through which much of the contents of the château de Langeais were dispersed by the castle's new owner Jacques Siegfried, a Fame *portière* of almost identical dimensions (285 cm high and 230 cm wide) as the present tapestry was sold, see Galerie Georges Petit, Paris, 13-18 December 1886, lot 765. Knowing how customary it was for wealthy Americans of the Gilded Age to furnish their homes with decorations acquired from grand European collection, coupled with their almost identical sizes, it is possible that our *portière* made its way to the Vanderbilt collection from the château de Langeais.

#### WILLIAM K. VANDERBILT AND IDLE HOUR

Father of the renowned collector Consuelo Vanderbilt Balsan, William Kissam Vanderbilt I (1849-1920) was the son of shipping and railroad magnate Cornelius Vanderbilt. The eldest son and one of eight siblings, William inherited a staggering fifty-five million dollars upon his father's death in 1877. Following his father's footsteps, he invested heavily in the railroad and quickly became the

most important entrepreneur in this field. He married twice: first to Alva Erskine Smith in 1875 and then to Anne Harriman Sands Rutherford in 1903. From his first marriage, which ended in divorce on the basis of Vanderbilt's infidelity, he had two sons and the abovementioned Consuelo, later Duchess of Marlborough. Like many other Vanderbilts, William was known for his lavish lifestyle and magnificent homes, including the Newport 'cottage' Marble House and the extravagant Vanderbilt Mansion at 660 Fifth Avenue.

Vanderbilt's Long Island retreat, aptly named 'Idle Hour', was built over a vast estate of nearly 1000 acres according to the plans of Richard Morris Hunt. The wooden *chalet*-style residence was completed between 1878 and 1882, though was destroyed by fire on 15 April 1899. Soon after, a new building was erected by Richard Howland Hunt at the cost of millions of dollars and was subsequently enlarged in 1902. The interiors of the main house were furnished with 18th century English and French furniture, French Renaissance objects, tapestries and an extensive collection of porcelain. Six years after William's death, much of Idle Hour's collection was auctioned by The American Art Association with special mention of the present tapestry as a sale highlight.

#### EDMUND G. BURKE

Born in Bethel, Ohio, Edmund Glenn Burke (1877-1966) was the president of a number of real estate, mortgage and construction firms in the New York city area. A philanthropist and passionate collector, in 1943 he originated the Denison Art Treasure Collection at Denison University in Granville, Ohio. Burke believed that no liberal arts education was complete without the appreciation and understanding of fine arts. His donations to the university enabled the institution to install the "treasure room" in one of the halls of the school's main library. Burke encouraged his fellow businessmen and Denison alumni to share their cultural and fine art objects with the school community. Upon his death in 1966, Burke left \$1.2 million to the school to expand its art collection and to fund the building of the now-called Burke Hall of Music and Art. His generous bequest also enabled the university to found and expand the Denison Museum.



The present lot in-situ at Idle Hour.





## A FINE AND LARGE FRENCH ORMOLU-MOUNTED KINGWOOD FOUR-SIDED VITRINE

BY FRANCOIS LINKE, THE MOUNTS DESIGNED BY LEON MESSAGE, INDEX NO. 608, PARIS, CIRCA 1904

Of *bombé* form, surmounted by a spreading pediment headed by an *enfant guerrier* holding a bow atop a cloud, each side centered by a female mask, flanked to each side by a *coquille*, above a convex glazed door, each apron mounted with winged cartouche, the interior lined with silk damask and fitted with two adjustable shelves, on four cabriole legs headed by *espangolettes*, joined by a serpentine 'X'-shaped stretcher centered by a flowering urn, one chute signed *F. Linke*, the reverse of the masks variously incised 'FL / 2617' and further stamped *LINKE* to the reverse of the female masks, the reverse of the lock-plate stamped *CT. LINKE/SERRURERIE/PARIS*

84 in. (213.5 cm.) high, 35 in. (89 cm.) wide, 35 in. (89 cm.) deep

\$200,000-300,000

£160,000-240,000

€190,000-270,000

### PROVENANCE :

Almost certainly Captain Joseph R. De Lamar, New York, circa 1904.

Sold American Art Association, New York, 20-22 November 1919, lot 422.

Mrs. Peter W. Rouss, sold American Art Association, Anderson Galleries Inc.,

New York, 22-24 October 1936, lot 296.

Private Collection, Mexico.

### EXHIBITED :

By repute, The Louisiana Purchase Exposition, St. Louis World's Fair, 1904.

### LITERATURE :

C. Payne, *François Linke, 1855-1946 - The Belle Epoque of French Furniture*, Woodbridge, 2003.



Linke's cliché of index 608. (Courtesy of Christopher Payne/Linke Archive).

This imposing and magnificent four-sided vitrine, titled by François Linke as 'Grande vitrine de milieu' and often called a *serre-bijoux*, epitomizes the *style Linke* which was unveiled at the 1900 Paris *Exposition Universelle* and which demonstrates the pinnacle of the neo-Rococo collaboration achieved between the celebrated *ébéniste* and his sculptor, Léon Messagé. Messagé's exuberant and playful designs, transformed in *bronze doré* and considered sculpture unto themselves, were characteristic of the finest late 19th century furniture, and Messagé's prowess at their design and application was unrivaled. The sculptor triumphantly embraced the asymmetry characterized by Rococo designers such as Meissonnier by creating lively and emotive figures and *appliqués* such as the surmounting *enfant Guerrier* and asymmetrical winged cartouches prominently displayed on the present model.

### INDEX NO. 608: THE PROTOTYPE

This vitrine figures among three which Linke recorded between 1899 and 1910. In preparation for the Paris *Exposition Universelle*, the pressure on his workshops and the financial strain of producing such innovative, sumptuous and large-scale pieces as the *Grande Bibliothèque*, the show-stopper of the 1900 stand, resulted in only sixteen pieces being completed in time. A passing entry in Linke's Blue Daybook from October 1898 first mentions the vitrine executed by *atelier* cabinetmaker Kyor as '*seul en acajou*'. Despite 307 hours of recorded work on the vitrine, it was not completed as scheduled and would later enter the collection of George Crocker of New York, then into the collection of Linke's famous patron Captain Joseph de Lamar (1843-1918) and finally the Collection of Peter W. Rouss. The solid mahogany prototype, finished with scrolling *rocaille* mounts in lieu of the final female masks, ultimately sold *A Private Collection: Volume I, Important French Furniture and Decorations*, Sotheby's, New York, 26 October 2006, lot 55 (\$699,200).

Most interestingly, the prototype and the subsequent vitrines produced by Linke in collaboration with Messagé are undoubtedly related to a similar, earlier design by Emmanuel Zwiener, circa 1890. In 1890 Messagé published his *Cahier des Dessins et Croquis Style Louis XV*, in which a total of thirty-six designs, ranging from furniture to table objects to silverware, were made available to the public. It is while providing sculptural designs for Zwiener's more exuberant furniture that Messagé appears to have come into contact for the first time with François Linke. Honored with the *Medaille d'Or* for the opulent *vernis Martin serre-bijoux* (sold Christie's, London, 17 March 2011, lot 409, £623,650), Messagé's hallmark designs are apparent on a four-sided vitrine surmounted by an putto warrior, sold *The Charles T. Yerkes Collection*, American Art Association, 5-13 April 1910, lot 860.





#### LINKE'S AMERICAN PATRONS AND THE ST. LOUIS WORLD'S FAIR

The first completed vitrine, veneered in sumptuous *bois de violette* timbers, finally at the St. Louis World's Fair in 1904. A second example, also in *bois de violette*, was made between 1909 and 1910 and was also veneered. In Christopher Payne's monograph on the *ébéniste* illustrating view's of Linke's stand in 1904, it is difficult to discern if the present vitrine is the same shown in 1904, in Linke's photo negative *cliché* (C. Payne, p. 494) or an example which appears in Linke's Faubourg St. Antoine post 1917 (C. Payne, p. 463). The other example of the model, formerly from the collection of flamboyant Houston Mayor Roy Mark Hofheinz (d. 1982) and with tenuous links to the St. Louis exhibition, was sold Christie's, New York, 31 October 2000, lot 444 and again at Bonham's, Los Angeles, 27 Feb 2006, lot 5201.

However, the most likely owner of the 1904 vitrine, possibly the present lot, was De Lamar, who was not only already a keen collector of fine furniture and sculpture, but was purchasing works directly from Linke's workshop. De Lamar was also a voracious auction transactor, often acquiring Linke's works from major American collections, such as the collections of George Crocker, Isaac D. Fletcher and Charles T. Yerkes. De Lamar's appetite for the style *Linke* developed at the 1900 Paris exhibition, after which he ordered 23,050 francs worth of existing stock destined for his Paris home on avenue du Bois de Boulogne. However, it was De Lamar's visit to Linke's stand at the St. Louis World Fair which crystalized his status as Linke's most prolific American patron. The most important of his significant purchases that year was the second example of Linke's *chef d'oeuvre*, the *Grande Bibliothèque*, the first of which he would have seen at the 1900 exhibition, and a photograph of which was displayed on the St Louis stand. Against the wall directly below the photograph was the famous *Bahut Marine*, whose nautical theme and marquetry panels depicting life on the ocean floor would have appealed immediately to the former seafarer. Other major purchases from St. Louis included a sumptuous and unique dining suite, comprising a table, twelve chairs and buffet, index numbers 726, 727 and 728, and the innovative four-sided *bois de violette* vitrine, possibly the present lot, index number 608.



Linke's stand at the St. Louis World's Fair, 1904. (Courtesy of Christopher Payne/Linke Archive)

De Lamar's extensive collection of costly furnishings was subsequently sold at American Art Association, New York, 20-22 November 1919. A four-sided *Grand vitrine de milieu*, lot 422 (see inset illustration), was purchased by Peter W. Rouss, son and heir of Charles B. Rouss, founder of the famous New York department store at 555 Broadway. Rouss, also the purchased of the magnificent *Bahut Marine*, was fanatic yachtsman and keen horse-breeder, Rouss also had a passion for art, filling his mansion at 320 Garfield Place, Brooklyn with fine furniture, sculpture and paintings. Rouss's collection was sold at public auction from 22-24 October 1936. A sequence of three 'similarly designed' vitrines appear; lots 295 (mahogany prototype, formerly Crocker collection), lot 296 (formerly De Lamar collection) and lot 297, which is described as slightly smaller (6ft. 9 in.) and may correlate with an example by Zwiener who was also favored by Rouss.



Possibly the present vitrine in the auction catalogue of Captain J. R. de Lamar in New York, 1919, lot 422, purchased by Peter W. Rouss.



Another vitrine in Linke's workshop in the Faubourg Saint-Antoine, illustrated in *François Linke, 1855-1946, The Belle Epoque of French Furniture*, Suffolk, 2003, p. 463, pl. 552. (Courtesy of Christopher Payne/Linke Archive).

**A PAIR OF LATE LOUIS XVI ORMOLU  
FOUR-BRANCH CANDELABRA**

ATTRIBUTED TO FRANCOIS REMOND AND ALMOST  
CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA  
1785-90

Each with foliate scrolling branches topped by cockerels holding  
chain-links in their beaks and surmounted by a fruit-filled basket  
finial, the central stem with Ionic capital and swirling fluted  
baluster body atop acanthus-molded base, the undersides with  
paper inventory labels inscribed in red ink 'GR\_F , R73 et GR\_17F'

20 in. (51 cm.) high

(2)

\$50,000-80,000

£40,000-63,000

€46,000-73,000

**PROVENANCE :**

Probably the collection of Baron James de Rothschild (1792-1868),  
Château de Ferrières.

Baron Alphonse de Rothschild (1827-1905), Château de Ferrières.  
Baron Édouard de Rothschild (1868-1949), Château de Ferrières  
and Hôtel Lambert, Paris.

Baron Guy de Rothschild (1909-2007), Château de Ferrières.





President Harry Truman and First Lady Bess Truman receiving a pair of candelabra of the same model from the French Ambassador Henri Bonnet and Madame Hellé Zervoudaki on April 18, 1952, photographed by Abbie Rowe.

These elegantly designed and finely executed ormolu candlesticks with removable candlebranches belong to a small group, all masterfully cast with great finesse between *circa* 1780 and 1785, almost certainly commissioned by the *marchand mercier* Dominique Daguerre, and attributed to the eminent *bronzier* François Rémond. Their delicate à l'antique form reflects the fashionable *étrusque* style promoted by the influential *dessinateur* Jean-Demosthène Dugourc (1749-1825).

Among the known examples of this model of candlestick, the only other examples to be supplied with removable candlebranches are those preserved at the White House in Washington D.C. is identical with this lot as it has retained its removable candle branches. The White House pair was incorporated into the American presidential collections in 1952, during Harry S. Truman's term of office. It was presented as a diplomatic gift from Vincent Auriol, then President of the French Republic. During Jacqueline Kennedy's tenure as First Lady, these candelabra were placed on the mantel of the Red Room fireplace, a position they have retained until the present presidency. The other known pairs are not fitted with branches and intended to be used solely as candlesticks. One pair was sold from the Estate of Nelson A. Rockefeller, former Vice-President of the United States, Sotheby's, New York, 20 May, 2005, lots 29 and 30 (lot 30 was subsequently sold Sotheby's, New York, 18 November 2010, lot 223), while a further pair was recorded in the collection of Ruth Leavitt, widow of the celebrated collector Robert Lehman.

The design of these candlesticks relates to the celebrated model with figural uprights by Dugourc featured in a drawing by him now preserved in the collections of the Musée des Arts Décoratifs in Paris (Inv. GF 21 n. 38.378). This drawing is part of an album comprising a series of furniture designs for both Madame Élisabeth and the Comte de Provence. The album is inscribed *Dessin par J.D. Dugourc, architecte et dessinateur du Cabinet de Monsieur Frère du Roi. Paris. 1790.*

#### FRANCOIS REMOND AND DOMINIQUE DAGUERRE

The delicate à l'antique detailing of these refined candlesticks, in particular the distinctive beaded swags beneath the capitals, are typical of the work of the *ciseleur-doreur* François Rémond. After an apprenticeship under the tutelage of the gilder Pierre-Antoine Vial, Rémond attained the rank of master on December 14, 1774. He worked mainly for the illustrious *marchand-mercier* Dominique Daguerre, who also collaborated with renowned cabinet-makers such as David Roentgen and Jean-Henri Riesener. Rémond enjoyed a distinguished private clientele, including Queen Marie-Antoinette, the Comte d'Artois, the Duc de Penthièvre and the Comte d'Adhémar. As for Dominique Daguerre, Simon-Philippe Poirier's successor as *marchand-mercier*, he specialized in selling luxury

items to the court and, later, to the English aristocracy. In 1786, an exclusive contract with Josiah Wedgwood fleshed out his business, giving him exclusive rights to sell Wedgwood's creations in Paris. In the 1780s, Daguerre expanded his business by opening a shop in Piccadilly, London, where he supplied *objets d'art* to George, Prince of Wales, and his entourage, including the Duke of Bedford and Earl Spencer.

#### JEAN-DEMOSTHENE DUGOURC

Jean-Démosthène Dugourc (1749-1825) was appointed *Architecte et Dessinateur du Cabinet de Monsieur*, a title held by the Duc d'Orléans, brother of Louis XVI in 1780. The following year he distinguished himself with the creation of costumes and sets for the Royal Opera in Stockholm, and in 1783 received the title of *Directeur des Costumes et Décors de l'Opéra* in Paris. Promoted in 1784 to the position of *Intendant des Bâtiments* for the Duc d'Orléans, he later became *Dessinateur au Garde Meuble de la Couronne*. The Revolution forced him into exile in Spain, where he became royal architect in 1800. His return to France coincided with the restoration of the monarchy and the return of the Bourbons in 1815.

#### BARON ALPHONSE DE ROTHSCHILD AND THE CHATEAU DE FERRIERES

These candelabra may have been acquired by Baron James de Rothschild (1792-1868), founder of the French Rothschilds' art collections. James, the youngest of the family's five second-generation brothers, founded the MM de Rothschild Frères bank in Paris in 1817 and became the undisputed leader of the siblings after Nathan's death in London in 1836. His marriage to Betty, a woman of spirit and culture, in 1824, coincided with the purchase and refurbishment of his homes in and around Paris. Château de Ferrières, acquired in 1829, was transformed between 1853 and 1863 by architect Joseph Paxton. The interior decoration was entrusted to Eugène Lami, in close collaboration with Baroness Betty de Rothschild. Upon James' death, Alphonse de Rothschild (1827-1905) inherited Château de Ferrières and the Parisian residence at 2 rue Saint-Florentin, where he had lived since 1857, the year of his marriage to his British cousin Leonora. The couple were avid collectors and enriched their collection with seventeenth-century Dutch and eighteenth-century French paintings, while paying particular attention to the decorative arts. This acquisition strategy is corroborated by the financial records of the French branch of the Rothschilds between 1870 and 1905, which attest that Alphonse, towards the end of his life, invested even more fervently in expanding his collection. On his death, his art collections were bequeathed to his son, Baron Edouard Alphonse James de Rothschild, who in turn passed them on to his own son, Baron Guy de Rothschild.

#### BARON GUY DE ROTHSCHILD'S COLLECTION AND THE HOTEL LAMBERT

Following the donation of the Château de Ferrières to the Universités de Paris, the pair of candelabras "aux coqs" continued to adorn the Guy de Rothschild collection, which was subsequently housed in the Hôtel Lambert, one of the most sumptuous private mansions in Paris. Designed by the architect Louis Le Vau and built between 1640 and 1644 for the financier Jean-Baptiste Lambert, and later completed by his brother, Nicolas Lambert, the Hôtel Lambert saw its interior decorations magnified by the hands of eminent painters of the time, such as Charles Le Brun and Eustache Le Sueur. In the 1740s, the Marquise du Châtelet and Voltaire, her illustrious lover, frequented the hotel during their stays in the capital, where the Marquise held her famous salon. Later, the hotel changed hands to belong to Claude Dupin and his wife, who perpetuated the salon tradition. Acquired in 1843 by a member of the Czartoryski family, the Hôtel Lambert became a hub for the political and artistic elite, welcoming such luminaries as Frédéric Chopin, Honoré de Balzac, Hector Berlioz, Franz Liszt and Eugène Delacroix, and where Chopin composed "La Polonoise" for the annual Polish ball.

In the 20th century, the Hôtel Lambert was divided into apartments, one of which was occupied by Mona von Bismarck and Baron Alexis de Redé, who, with the financial backing of Arturo Lopez-Wilshaw, commissioned decorators Georges Geffroy and Victor Grandpierre. The building became the scene of some of the century's most sumptuous soirées. In 1956, the Bal des Têtes, held in its salons, launched Yves Saint Laurent's career.

## A PAIR OF LARGE ORMOLU AND JASPERWARE-MOUNTED, AMBOYNA, MAHOGANY GILT AND BLACK JAPANNED COMMODES AUX VANTAUX

BASED ON THE DESIGN FOR THE BUREAU DU ROI BY JEAN-HENRI REISENER AND JEAN-FRANCOIS OEBEN, PARIS, CIRCA 1900

Each with serpentine *breche violette* marble top above conforming case, elaborately mounted with foliate swags and ribbons, the corners hung with lion pelts, the gilt-Japanned panels inset into ormolu frames with foliate branches, each depicting mountainous landscapes, the interior of the doors and the shelves veneered in amboyna and floral marquetry and inscribed spuriously 'OEBEN FECIT / PARIS 1764', the apron with entwined cornucopia and festooned laurels, on cabriole legs  
41¼ in. (105 cm.) high, 79½ in. (202 cm.) wide, 24½ in. (62.25 cm.) deep (2)

\$150,000-250,000

£120,000-200,000

€140,000-230,000



#### PROVENANCE :

Private Collection, Beverly Hills, California.  
Acquired from above collection by present owner's father, *circa* 1985.  
Thence by decent to present owner.

#### LITERATURE :

E. Gaines, *Art & Antiques*, "At Home: A Renaissance Villa in Beverly Hills", November-December, 1981, p.107 (illustrated).



(detail interior)



A pair of commodes inspired by the *bureau du Roi*, retailed by Boudet and dated 1896, sold Christie's, New York, 26 October 2004, lot 425.



A copy of the famous *bureau du Roi* by Jansen, illustrated in *Les Arts*, 1902 (W. Zeisler, *L'Objet d'Art et de Luxe Français en Russie (1881-1917)*, Paris, 2014, p. 301, fig. 306.)

These grand, imposing commodes adorned with ambitious gilt-bronze mounts, inset with imitation gilt and black lacquer and Jasperware plaques, are impressive in scale and execution. Though apparently unmarked, they employ all the hallmarks of the celebrated 19<sup>th</sup> century makers such as Emmanuel-Alfred Buerdeley, Henry Dasson and Joseph-Emmanuel Zwiener, whose expertise developed from in depth study of models by the Royal cabinetmakers of the 18<sup>th</sup> century like Jean-François Oeben and Jean-Henri Riesener. This correlation and homage to the models that captured the imagination of 19<sup>th</sup> century clientele is further evidenced by the inlaid inscription to the interior of each door, *OEBEN PARIS / FECIT 1764*, clearly an homage.

The design for this pair of commodes draws influence from the famous *bureau du Roi*, designed by Jean-François Oeben. Both an *ébéniste* and a *mécanicien* specializing in luxurious pieces of furniture incorporating elaborate mechanisms, Oeben presented his sketches and a wax model to Louis XV and in turn accommodated the king's own modifications in his final design. When Oeben died three years later only the carcass had been finished with some of the marquetry executed and some of the bronzes cast. The desk was completed however under the direction of Oeben's widow who employed, and then married, a former apprentice of her late husband, Jean-Henri Riesener. The magnificent sculptural gilt-bronze mounts were executed by Jean-Claude Chambellan Duplessis and Louis-Auguste Hervieux. Though the final *bureau* only bear's Riesener's signature, Oeben's influence is equally present from the delicate marquetry to the advanced technicality of the roll-top mechanism.

The mounts on the corners with festooned laurels in celebration of 'abundance through labor', hung with lion-pelts recalling Hercules' labors, and inlaid with flowers issuing from Ceres' 'horns of abundance' are inspired by those found on the corners of the *bureau du Roi*. The inset jasperware plaques echo those on either side of the *bureau*, similarly depicting *L'Amour et L'Hyménée* and *Les Trois Grâces*.

A *chef-d'oeuvre* of French craftsmanship, bronze-work and collaboration amongst the important makers of the 18<sup>th</sup> century, the *bureau du Roi* is of the most celebrated pieces of furniture in the world, further indicated in the proliferation of copies made throughout the 19<sup>th</sup> century by leading Parisian *ébénistes*. Emmanuel-Alfred (known as Alfred II) Beurdeley (1847-1919) exhibited a *bureau du Roi* at the Chicago World's fair of 1893, subsequently acquired by George Gould and sold at Christie's, New York, 20 April 2018, lot 18 (\$900,500). The motifs were represented in a variety of forms, including a pair of commodes and pedestals attributed to Alphonse Lambert and Adolphe-Armand Truffier (sold Christie's, New York, 26 October 2004, lots 425, \$231,500 and 426, \$119,500) as well as a pedestal attributed to Joseph-Emmanuel Zwiener (sold Christie's, New York, 25 October 2007, lot 339, \$85,000) both retailed by the firm of Boudet. Operating from large premises at 43, boulevard des Capucines from 1886, and on the place Vendôme after 1908, Boudet was one of the most important Parisian retailers of quality furniture, silver and bronze decorations. Boudet's stock included works by the premier cabinet makers and sculptors of the time, included Linke, Maison Millet, and Zweiner, who's works he purchased in both finished and partially finished states. Leon Message is even documented as working with Boudet on an unspecified armoire, recorded on a sheet of paper in the private archive. The long established firm of Jansen also purchased works by his contemporary *ébénistes* like Zweiner and Linke, both of whom served as shareholders of Jansen et Cie, developed in 1891. Jansen's *atelier* closely followed the techniques of the *ancien régime* in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Their spirited use of *Japanned* lacquer combined with modern interpretations of traditional forms recalled the innovative combinations of exotic materials employed by the *marchands merciers* of 18<sup>th</sup> Century Paris. The firm also produced copies of the famed *bureau*, one was illustrated in the publication *Les Arts* in 1902 (illustrated.) The remarkable interconnected network of Parisian makers of the 19<sup>th</sup> century resulted in close collaboration and similarities in their works. The ingenuity of design on the present pair of commodes is on par with the output of these makers.



## AN IMPORTANT ROYAL GERMAN GOLD TRAVELING COUVERT

LATE 17TH CENTURY, APPARENTLY UNMARKED

Each engraved with cypher *EA* within palm fronds and below an elector's bonnet, comprising:

A rectangular spice box with reeded border, the sliding cover opening to reveal two internal compartments

A tablespoon with trefid terminal and rat-tail

A table fork with trefid terminal

A table knife with tapering square handle, the steel blade with cutler's mark

A teaspoon with trefid terminal and rat-tail

3 1/8 in. (8 cm.) long, the spice box; 9 1/4 in. (23.3 cm.) long, the table knife

9 oz. 18 dwt. (308 gr.) weighable gold

(5)

\$200,000-300,000

£160,000-240,000

€190,000-270,000



Jacob Ferdinand Voet, Portrait of Ernst August, Duke of Brunswick and Lüneburg, Prince Bishop of Osnabrück (1629-1698), oil on canvas, circa 1670. In the collection of the State Museum of Lower Saxony, Hannover, Germany.

## PROVENANCE :

Ernst August, Duke of Brunswick and Lüneburg, Prince Bishop of Osnabrück (1629-1698), by descent to his son,

Georg Ludwig, Elector of Hanover and King George I of Great Britain (1660-1727), by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, at which time the two kingdoms became separate under different monarchs, to, Ernest Augustus, 1st Duke of Cumberland and Teviotdale and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV, by descent to his son,

George V of Hanover, 2nd Duke of Cumberland and Teviotdale (1819-1878) and King of Hanover until 1866, by descent to his son,

Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland and Teviotdale until 1919 (1845-1923), by descent to his son,

Ernest Augustus III, Duke of Brunswick (1887-1953), by descent to his son,

Ernest Augustus IV, Prince of Hanover (1914-1987), thence by descent.

Purchased privately by the present owner.



The Leineschloss, Hannover, circa 1900. First constructed in 1636 by George, Duke of Brunswick-Lüneburg, it was enlarged and modernized in the late 17th century by Ernst August.

Made for the personal use of the monarch, a *couvert*, such as the present lot, comprised a knife, fork and spoon, and could have been accompanied by a spice box and a condiment spoon. The finest made in gold, these would have travelled with the Elector when he went from one royal residence to another, under the care of the monarch's personal servants. Uniquely, as these gold *couvert*s were the personal property of the monarch, it is customary to find that they are not recorded in the archives of the Royal Jewel House alongside the plate in the strongrooms of the royal palaces and other ceremonial works in silver and gold, and instead our knowledge of them comes from more circumstantial accounts. John Evelyn (1620-1706), the famous courtier and diarist, noted that when Catherine of Braganza (1638-1705) arrived in England in 1663 to marry King Charles II (r. 1660-1685), she was presented with a gold toilet service, which included a knife, fork and spoon in a case. An inventory of the plate of King James II (r. 1685-1688) shows that he owned a gold *couvert*, along with a gold cup and cover, cup, porringer and cover, and pair of candlesticks. These *couvert*s were almost certainly emulating King Louis XIV (1638-1715), who was exacting in stipulating the use of a gold *couvert*s, being reserved for the monarch or his



close family, with silver-gilt being reserved for the courtiers. A drawing of one of his gold *couvert*s was published in Émile Bourgeois's 1897 work, *France Under Louis XIV (Le Grand Siècle)*, New York, p. 60.

The survival of any wrought work of 17<sup>th</sup> century gold is incredibly rare owing to the metal's high intrinsic value. This rarity is reflected by the very small number of gold vessels and objects, particularly those of domestic function, which have survived. Gold with a Royal provenance has an even greater rarity. In addition to the present lot, the *couvert* of King William III (r. 1689-1702), can now be found in a private American collection, and is currently on loan to the Museum of Fine Arts, Boston. William III's *couvert* is mentioned in a record at Kensington Palace following the death of Queen Anne (r. 1702-1714), which notes that the housekeeper, Henry Lowman, had opened a concealed cupboard in the private apartments and found a gold salver, cup and cover, trencher plate, and knife,

fork and spoon set. It was said that they had been left under the care of Mr. Keen, Closet Keeper to King William III, and had been a gift from Queen Mary (1662-1694) to her husband.

Another rare surviving 17<sup>th</sup> century gold *couvert* can be found in the Danish Royal Collection. Made for King Frederik III of Denmark (r. 1648-1670), and consisting of a spoon and fork, both of which have similar trefid-form terminals to those in the present *couvert* and are also apparently unmarked (J. Hein, *The Treasure Collection at Rosenborg Castle II*, part 1, Copenhagen, 2009, pp. 74-75, no. 108 and 109). King Frederik III's *couvert* has been dated to the 1660's based on the style of the handles as well as the engraving. In 1643 he married Sophie Amalie of Brunswick-Lüneburg (1628-1685), who was the sister of Ernst August, Elector of Hanover. It is therefore not surprising to find close parallels between these two gold services.

## MAESTRO GIUSEPPE'S MIRROR OF THE FOUR ELEMENTS

■ 24

### A MONUMENTAL ITALIAN WALNUT MIRROR

THE CARVING ATTRIBUTED TO MAESTRO GIUSEPPE BOSI, PARMA, CIRCA 1700-1720

The cartouche form frame lushly carved with foliage, birds, fish, flowers and mask, the later rectangular mirror plate within oak leaves and acorns and depicting various mythological scenes after engravings by Vouet, signed across the middle cartouches 'GIVSEP' and 'AVP.FC' and 'AV.F.'

82 in. (208.5 cm.) high, 57 in. (145 cm.) wide

\$100,000-200,000

£79,000-160,000

€92,000-180,000

#### PROVENANCE:

Aquired in the London art trade, 1990s.

This extraordinary mirror is a spectacular tour de force of baroque Italian carving, with a dizzying array of mythological reserves after engravings by Simon Vouet surrounded by dense, scrolling foliage entwining putti, dolphin, wild men and other beasts, all within a complex but clearly thought out iconographic scheme focused on the symbolism of the Four Elements of Air, Water, Fire and Earth, but possibly also with a deeper contemporary symbolism. Even more remarkable is the fact that it is signed, an extreme rarity among Italian baroque works of art.

#### THE ICONOGRAPHY

The frame features four narrative reserves carved with extraordinary detail, each symbolizing one of the Four Elements and following engravings by Michel Dorigny after now lost paintings by Simon Vouet. The top and bottom reserves, with images of Jupiter and Neptune symbolic of Air and Water, are based on Vouet paintings, created as a part of a decorative scheme for the Queen Regent, Anne of Austria, for the *Vestibule de la Reine* at the château de Fontainebleau. The left and right hand reserves, with Hercules slaying the Lernean Hydra emblematic of Fire and Apollo slaying the Python at Delphi emblematic of Earth (the Python was said to dwell in the center of the earth) are based on Vouet paintings made for the decoration of the lower gallery of the hôtel Séguier, and symbolize Louis XIII's victory over the Huguenots and the capture of the Huguenot stronghold at La Rochelle.

The richly symbolic nature of these carved reserves may also have a contemporary allusion, and can possibly be seen as an allegory of the relationship between Parma, Spain, and France during the period of the 17th



Design for a related frame by Andrea Fantoni





Symbolic of Fire: Hercules Slaying the Lernean Hydra.



Engraving by Michel Dorigny, after Simon Vouet.

and early 18th centuries. Parma, one of many independent political entities in Italy, was at first closely attached to Spain. Alessandro Farnese, was the greatest general of the Spanish army, serving mostly in the Spanish Netherlands. He became Duke of Parma, Piacenza and Castro from 1586 to 1592. He lost the favor of the Spanish king partly due to the failure of the Spanish Armada. Parma then became more closely allied to France. Odoardo Farnese, the Duke of Parma, visited the Court of Louis XIII in 1636 seeking a military alliance. The grandson of Louis XIV, Philip V, who had become the Bourbon King of Spain, supplanting the Habsburgs, met the Duke of Parma in Italy in 1702. A priest, Giulio Alberoni, an advisor to the Farnese Court, became translator and liaison between Parma and the French general, the Duke de Vendôme, who was waging war in northern Italy. Alberoni became a friend and adviser to Vendôme and followed him to France and later to Spain, where he was a counselor to the King, and later was elevated to Cardinal. It was Alberoni who promoted Elisabetta Farnese to become the wife of the recently widowed Philip V, and thus the Queen of Spain following their marriage in 1714.

Thus the unusual depiction of a pheasant near the cresting could refer to so-called Isle of Pheasants which lies between France and Spain and was the site of many historical moments between the two nations. In 1526, the captive French king, François I, was exchanged there for the two sons of the Spanish ruler. In 1615, Louis XIII met his Spanish bride, the future mother of Louis XIV, there, while the Spanish King simultaneously met his French bride. In 1659, Louis XIV met his future bride, Anne of Austria, there. In 1679, the Spanish king, Charles II, met his bride, Louis XIV's niece, on the island. Since he had no heirs, Charles II decreed his crown should pass to the son of the Grand Dauphin, the Duke of Anjou, in part because of his significant Spanish heritage. He became Philip V, provoking the War of the Spanish Succession. The dolphins could therefore refer to the Dauphin and the sunflowers to Louis XIV as Sun King; the doves symbolic of love could refer to the union of Elisabetta Farnese and Philip, while the oak leaves of the frame could refer to the Farnese as 'farnia' is Italian for oak. The mythological roundels could also have contemporary resonance, with Jupiter symbolizing Louis XIV; Apollo slaying the Python referring to Philip overcoming the Habsburg Emperor, the hydra being the league of states opposed to the Bourbons and their Italian



Symbolic of Water: Neptune and Amphitrite.



Engraving by Michel Dorigny, after Simon Vouet.

allies while the Neptune panel could symbolize Elisabetta's voyage to Spain to marry Philip. Could this mirror or frame have therefore originally been commissioned at the court of Parma to refer in a subtly allusive way to these complex alliances between Italy, Spain and France?

#### THE SIGNATURES AND DESIGN SOURCES

The rare presence of signatures proudly proclaiming the maker or makers for this extraordinary work of art only adds to its allure and the mystery of its original commission. It has been suggested that 'GIUSEP.' (presumably for Giuseppe) could refer to 'Maestro Giuseppe', Giuseppe Bosi, *intagliatore* and *scultore* at the court of the Farnese Dukes of Parma and the Marchesi di Soragna from the 1680s to the early 1700s and was known to have taught the famous sculptor Andrea Fantoni when he was in Parma in the late 1670s. A series of bills for payments to craftsmen for their work at the Castello Rocca di Soragna and the Palazzo di Parma include a number of payments to 'Giuseppe Buzzi' and 'Giuseppe Bosi', including one in 1701 for a complex and rich series of architectural carvings for 'Il Gabinetto', (see G. Cirillo and G. Godi, *Il Mobile a Parma Fra Barocco e Romanticismo*, Parma, 1983, p. 268 and A. Bardelli, *Il Maestro Fantoni a Parma*, online article Antiqua.Mi, March 2013). The AVP signature is even more mysterious - could it refer to another artist involved in the commission? Interestingly Pietro Antonio Avanzini (1656-1733, the initials could form AVP in reverse) is recorded as a painter at the court of Parma and was a drawing teacher to Elisabeth Farnese.

A design for a related frame by Fantoni, Maestro Giuseppe's pupil, incorporates similarly lush foliage and putti together with a narrative reserve. Perhaps the most fecund imagination of all among Northern Italian carvers was that of the Venetian sculptor Andrea Brustolon - a design for a mirror frame by Brustolon of circa 1690, replete with putti and allegorical symbolism (including emblems of the Arts and Sciences and Valour), is in the Museo Civico, Belluno. Further comparably executed works include a frame, offered from the collection of the Dukes of Westminster, Sotheby's, London, 10 June 1994, lot 4, and a series of frames, including one in the Chiesa di San Bagio, Modena and one in Zibello, near Parma, with similar combinations of flying putti and lush foliage, illustrated in E. Colle, *Il Mobile Barocco in Italia*, Milan, 2000, p. 256.







PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

25

**A PAIR OF SOUTH GERMAN WALNUT, FRUITWOOD, BRASS AND PEWTER-INLAID BOULLE MARQUETRY COMMODES**

POSSIBLY BY JOHANN PUCHWISER, MUNICH, CIRCA 1725-1730

The inlaid serpentine top over conforming case with three drawers decorated with pewter and brass strapwork, engraved with hunting scenes, the sides inlaid to match the top, all raised on splayed legs terminating on volute feet

33¾ in. (86 cm.) high, 47¼ in. (120 cm.) wide, 22¾ in. (58 cm.) deep (2)

\$100,000-200,000

£79,000-160,000

€92,000-180,000

**PROVENANCE:**

Anonymous Sale; Sotheby's, London, 9 June 2004, lot 24.

This pair of wonderful commodes was created in South Germany in a manner directly influenced by the *oeuvre* of André-Charles Boulle. Combining tortoiseshell and brass in the French manner was very popular and widely practiced in the German lands throughout the first half of the eighteenth century. There were, however, regional differences and adaptations of the Boulle technique. Ebony and pewter, for example, were often used in major artistic centers of the Holy Roman Empire. Vienna, Augsburg and Munich were among the most important cities where a Germanic version of Boulle inlay was created. During the eighteenth century, walnut-veneered furniture inlaid with brass and pewter was most typical of Augsburg cabinet-making but could also be found throughout Swabia and Bavaria, see H. Kreisel, *Die Kunst des Deutschen Möbels*, vol. 2, Munich, 1970, p. 314. Sometimes further enriched with ivory or bone, this type of marquetry decoration resulted in a particularly warm and distinctive look. Juxtaposing the rich and deep tones of figured walnut with glossy brass and pewter, furniture created in this unique manner was most popular during the second quarter of the eighteenth century.

A pair of nearly identical commodes, formerly in the Bavarian Royal Collection and recorded in the Elector's bedroom at the Neues Schloss Schleißheim in 1755 and 1761, is currently preserved at the Bayerisches Nationalmuseum, Munich (inv. nrs. 5143 and 5144), see G. Hojer, *Die Möbel der Schlösser Nymphenburg und Schleißheim*, Munich, 2000, pp. 286-287. The shape, the materials used and the type of inlay of the Munich commodes are so closely related to this pair that they must have been created in the same workshop. The engraved decoration of the commodes from Schleißheim is basically identical to

that on these works, depicting scenes of the hunt and the life of peasants. There are only five other known commodes of this type: a pair in Schloss Hohenzollern in Sigmaringen; a single commode in Schloss Aschach, northern Franconia; and a further pair in Tsarkoe Selo, St. Petersburg, Russia, see *ibid.* p. 287. The above commodes and the Munich examples differ only in details of decoration and the handles: the Munich commodes have pulls, whereas the other examples have handles cast with masks. Although this group of distinctive commodes cannot be attributed to a specific maker with certainty, it has been suggested that they might have been executed by one of the most well-known German cabinet-makers of the eighteenth century, Johann Puchwiser, see *ibid.* p. 287. The Boulle-type marquetry and the overall form and construction of these commodes relate to Puchwiser's *oeuvre*, and he is known to have delivered a pair of commodes to the electoral court in 1729 that were listed in the 1755 inventory. These commodes could be the ones now in the collection of the Bayerisches Nationalmuseum.

Believed to have trained in Vienna, Puchwiser began working for Prince Elector Max Emanuel II of Bavaria (1662-1726) around 1702, after gifting the Elector a pewter, brass and tortoiseshell marquetry box, with the Wittelsbach's coat-of-arms, which displayed his full mastery of the novel marquetry technique, now in the collection of the Bayerisches Nationalmuseum, Munich, Inv. Nr. R3906. Named *hof galanterie kistler* (court cabinet-maker) by the Elector in 1715, Puchwiser remained in this position even after Max Emanuel's death, but does not seem to be recorded working after the end of 1729 and his death on 11th April 1744.

## AN ITALIAN ORMOLU-MOUNTED WHITE MARBLE MANTEL CLOCK

BY THE VALADIER WORKSHOP, ROME, LATE 18TH CENTURY

The spread-wing eagle and raised flag finial atop demi-lune hooded case with floral and foliate ormolu mounts, the circular enamel dial with Roman chapters and Arabic minutes flanked by lion's head mounts, the rectangular reserve mounted with a quiver of arrows and ribbon-tied berried laurel, all raised on resting lions atop toupie feet

28¾ in. (73 cm.) high, 15 in. (38 cm.) wide, 6¾ in. (17 cm.) deep

\$70,000-100,000

£56,000-79,000

€64,000-91,000

### COMPARATIVE LITERATURE:

A. González-Palacios, *L'Oro di Valadier: Un Genio nella Roma del Settecento*, exh. cat., Rome, 1997, p. 137.

G. Beretti, et al, *Gli Splendori del Bronzo: Mobili ed Oggetti d'Arredo tra Francia e Italia*, Turin, 2002, p. 136-137, fig. 52 and 53.

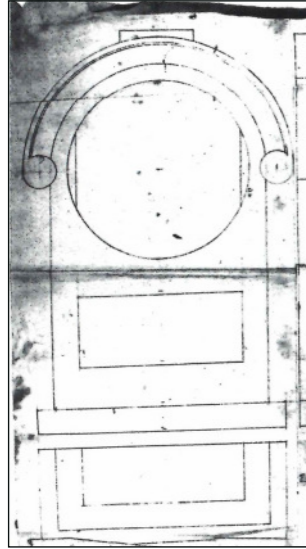
E. Colle, A. Griseri & R. Valeriani, *Bronzi Decorativi in Italia*, Milan, 2001, p. 224-225, cat. no. 63.

With its arched case, eagle-topped military trophy finial and striking lion supports, this impressive clock can be attributed to the workshop of Luigi and Giuseppe Valadier with certainty. Run by Luigi Valadier (1726-1785) and his son Giuseppe (1762-1839), this Roman workshop is known to have produced clock cases in addition to other ormolu-mounted hardstone objects. In fact, clocks appear in the *registro*, or inventory, of Giuseppe's workshop in 1810: "una cassa d'Orologio di Marmo statuario, da tavolino, guarnita di Bronzi Dorati con suo movimento alta in tutto circa pal. 2." Additionally, there are over thirty clock designs from the Valadier workshop preserved at the Pinacoteca Civica of Faenza. Executed by both Luigi and Giuseppe, as well as other draughtsmen employed by them, these drawings suggest that supplying clock cases was a lucrative business for the studio. Although none of the surviving designs by the Valadier workshop depict a clock identical to this lot, many of them feature similar elements, including the recumbent lion supports and the heavy emphasis on finials.



Giuseppe Valadier, oil on canvas, Jean-Baptiste Joseph Wicar (1762-1834).





Clock-case design by the Valadier workshop.



A related mantel clock by Giuseppe Valadier circa 1785, located at the Getty Museum (2016.192).

Among the Valadier drawings preserved at the Pinacoteca in Faenza is an unfinished design for a clock with the same rounded top and space for a rectangular plaque or mount under the dial, arranged almost identically as on this clock, see A. González-Palacios, *L'Oro di Valadier: Un Genio nella Roma del Settecento*, Exh. Cat., Rome, 1997, p. 137 and illustrated here. Our clock's attribution to the Valadier workshop is also supported by a clock with the same rounded top mounted with lion masks, sarcophagus finial, bow and arrow trophy and recumbent lions by Luigi Valadier, see *ibid.* p. 137. Other similar works from

the Valadier workshop include a clock in the Museo Duca di Martina, Naples; one with ormolu lions and eagle finial, see G. Beretti, *Gli Splendori del Bronzo: Mobili ed Oggetti d'Arredo tra Francia e Italia*, Turin, 2002, pp. 136-137, figs. 52 and 53; and one sold from the collection of Baron Réde, Hôtel Lambert Paris, Sotheby's, Monaco, 25-26 May 1975, lot 249.

#### THE VALADIER WORKSHOP

The celebrated Valadier dynasty of *fonditori di metalli* was founded by Andrea Valadier (d. 1759) in Rome in 1725. The workshop first operated near San Luigi dei Francesi but was eventually moved to 89 via del Babuino in 1762. The atelier reached its zenith under the direction of Andrea's son Luigi who was said to be producing his finest work at the time of his death in 1785. During Luigi's time the workshop, which initially was known for its production of silver objects, became one of the main suppliers of fine works to the Vatican and to Rome's aristocracy. Luigi also sold bronze sculptures after the antique, many of them to the Grand Tourers passing through the Eternal City. The Valadiers could count Pope Pius VI, who elevated Luigi to the rank of *Cavaliere* for his services in 1779, the Duke of Northumberland, Madame du Barry, and the Comte d'Orsay among their clients. The workshop specialized in producing spectacular ormolu-mounted objects, often contrasting the specimens of the most colorful and highly prized hardstones in their creations and drawing on Rome's rich architectural history for inspiration. One of the most magnificent architectural fantasies to be produced by the workshop was the *surtout de table* or *deser* created by Luigi Valadier employing a multitude of brightly colored hardstones, which was purchased by Carlos IV of Spain and remains in the collection at the Palacio Real, Madrid. Upon Luigi's death, the workshops passed to his son Giuseppe (d. 1839). Giuseppe was a skilled draughtsman producing designs both for fine works of art and for important building projects such as the Piazza del Popolo and the Pincio. In fact, Pope Pius VI made him *architetto camerale* of the Vatican in 1786. Under his management the workshops continued to produce magnificent objects. The workshop was eventually sold in 1827 to the Spagna family, having been the leading silversmith and bronze-founders of Rome for a century.



## THE FLECHERE BOULLE CHANDELIER

27

### A LOUIS XIV ORMOLU SIX-LIGHT CHANDELIER

ATTRIBUTED TO ANDRÉ-CHARLES BOULLE, CIRCA 1710-20

The ring-suspension above a central urn stem framed by foliate C-scrolls, the foliate hexagonal socle above a circular platform issuing gadrooned scrolling arms terminating in dished and *rocaille*-cast drip-pans, above a tapering boss with berried finial  
29½ in. (75 cm.) high, 31½ in. (80 cm.) diameter

\$200,000-300,000

£160,000-240,000

€190,000-270,000

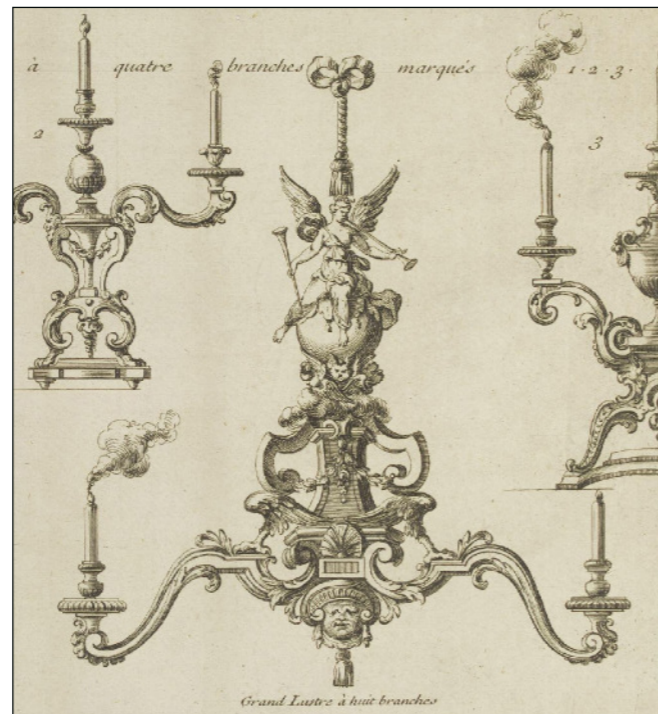
#### PROVENANCE:

Château de Fléchères.

André-Charles Boule (1642-1732), *ébéniste, ciseleur, doreur et sculpteur du Roi* in 1672.

Boule Fils, last recorded active in 1754.

Beautifully conceived and executed, this magnificent chandelier can confidently be attributed to the Boule *atelier* on the basis of its similarity to other documented examples and designs executed by André-Charles Boule, who was appointed *ébéniste du Roi* in 1672. His engravings published *circa* 1720 under the title '*Nouveau desseins...*' by Mariette are a valuable source of information and give a clear idea of his production. A number of designs for chandeliers were published, and though many of these were not executed to the letter, various combinations and variations of these designs can be seen amongst Boule's chandeliers which are known. The closest parallel to this chandelier is the set of four six-light chandeliers in the *Audienzimmer* at the Residenz in Ansbach, see H. Ottomeyer and P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 55, fig. 1.6.11, and another sold from the collection of Djahanguir Riahi, Christie's, London, 6 December 2012, lot 10 (£481,250). Other comparable chandeliers sold at auction are one previously in the collection of the Dukes of Hamilton at Hamilton Palace, Lanarkshire, subsequently the collection of Beckett Denison, sold in 1885, and then from a private European collection, Christie's, Monaco, 5 December 1992, lot 41 (3,552,000 FF); another formerly in the collection of Mrs Barbara Piasecka Johnson and subsequently sold anonymously Sotheby's, London, 5 July 2006, lot 4 (£792,000); and one dated *circa* 1720, sold Christie's, New York, 23 October 1998, lot 102. Its central vase column within a scrolled, paneled, square-section frame above a hexagonal socle issuing gadrooned scrolling arms with waisted vase nozzles and its large berried foliate boss are almost identical to



Chandelier design by André-Charles Boule.





the Ansbach chandeliers. Other elements of this form can be found in related chandeliers by or attributed to Boulle, including the hexagonal socle surmounted by a vase on the central stem on an eight-light chandelier in the castle at Drottningholm and a related chandelier in the Royal Palace, Stockholm, see Ottomeyer and Pröschel, *op. cit.*, p. 53, fig. 1.6.8. The hexagonal socle features on a design by Boulle published by Mariette, for a 'grand lustre à huit branches'; whilst a design by Daniel Marot, from his *Nouveau Livre d'Orfèvrerie Inventé par Marot Architecte du Roi*, published in 1710 but conceptually dating from twenty to thirty years earlier, shows the use of paneled S-scroll arms decorated with husk-trails.

Without specific characteristics, the identification of these chandeliers in 18th century inventories or sale catalogues remains tentative. Many *lustres à six branches de cuivre doré* are recorded in contemporary documents but more detailed descriptions are rare. The only description which may relate to the present chandelier, also due to the listed dimensions, is one listed in the sale of the marchand Dubois on 20 December 1785:

- No. 234 Un lustre à six branches à riche cul de lampe surmonté par trois consoles en forme de lyre, renfermant un vase et terminant le couronnement. Hauteur 30 pouces; largeur 30 pouces.

Although based on designs created and used during André-Charles' management of the Boulle workshop, based on the characteristics and quality of the chasing and the way certain elements are cast, it is most likely that this chandelier was produced during the late Régence or early Louis XV periods, when the atelier was under the management of André-Charles' sons.

#### ANDRE-CHARLES BOULLE AND BOULLE FILS

Born in Paris in 1642, the son of a *maître menuisier en ébène*, 'Jean Bolt', Boulle himself achieved his *maîtrise* at a young age in 1666, although it is interesting to note that he also trained as a painter early in his career. His remarkable talents early in his career as a *marqueteur*, were soon recognized and when in 1672 the apartments at the Louvre of the royal *ébéniste* Jean Macé became vacant, none other than Colbert, first minister to Louis XIV, recommended him to the king as "*le plus habile de Paris dans son métier*," upon which he was appointed *Ebéniste, Ciseleur, Doreur et Sculpteur du Roi*. This title reveals how, right from the start of his career (and in direct contravention of guild regulations after the guilds were introduced in 1715), he combined the production of cabinet-work and gilt-bronzes in his workshop, which at one stage included no fewer than six benches for gilding, casting and chasing mounts alone. Although strict guild regulations usually prevented artists from practicing two professions simultaneously, Boulle's favored position allowed him protected status and exempted him from the guild rules. This resulted in a remarkable degree of artistic unity in his *oeuvre*. It is fascinating to note in this respect that the celebrated Italian baroque sculptor Bernini actually visited Boulle's workshops during a trip to Paris in 1665 and advised him on his designs. Boulle's unique ability, aided no doubt by his early training as a painter, was to synthesize all these influences and his own technical virtuosity and innovative designs into an integrated whole. As early as 1715 Boulle handed over his workshops to his four sons: Jean-Philippe (1678-1744), Pierre-Benoît (c.1683-1741), André-Charles II (1685-1749) and Charles-Joseph (1688-1754). All four sons were granted the very prestigious Royal title *ébéniste du roi*. Boulle himself died in 1732.





The design for a closely related régulateur by André-Charles Boulle, Courtesy of The Musée des Arts Décoratifs, Paris.

PROPERTY FROM THE ESTATE OF DR. BRUCE WILSON

~28

**A REGENCE ORMOLU-MOUNTED TORTOISESHELL AND BRASS-INLAID EBONY AND EBONIZED RÉGULATEUR DE PARQUET**

ATTRIBUTED TO ANDRÉ-CHARLES BOULLE, CIRCA 1715-1720

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

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

\$150,000-250,000

£120,000-200,000

€140,000-230,000

**PROVENANCE:**

Baron Louis de Rothschild (1882-1955); Parke-Bernet Galleries, New York, 13-14 May 1955, lot 378.

Property of A Private American Collector; Sotheby's, New York, 14 October 1988, lot 42. Acquired at the above sale by Steinitz, Paris and New York, on behalf of Lewis Sanders, New York.

Fifth Avenue Grandeur: Important French Furniture from the Collection of Lewis and Ali Sanders; Christie's, New York, 29 October 2019, lot 1109.

**LITERATURE:**

Charles Packer, *Paris Furniture by the Master Ebénistes*, Newport, 1956, fig. 27A.

Jean-Dominique Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 83.

Pierre Kjellberg, *Encyclopédie de la pendule française de Moyen-Age au XXe siècle*, Paris, 1997, p. 65.





André-Charles Boulle, appointed *Ebéniste, Ciseleur, Doreur et Sculpteur du Roi* in 1672.

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

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

#### ANDRE-CHARLES BOULLE

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

PROPERTY FROM THE COLLECTION OF J.E SAFRA

29

#### A LOUIS XV GILTWOOD LIT A LA TURQUE

ATTRIBUTED TO NICOLAS QUINIBERT FOLIOT, CIRCA 1750-55

Naturalistically carved with palms and ribbons, with out-scrolling ends carved with a shell and C-scrolls, the padded sides, seat cushion, two bolsters and three cushions covered in yellow silk-velvet with a foliate band, the serpentine seat-rail on eight scrolled cabriole legs, with typed paper label '12214', paper label inscribed '167', with stenciled number '33/1466', inscribed in blue crayon '77' and '907898...', remains of green painting 41½ in. (105.5 cm.) high, 86 in. (218.5 cm.) wide, 35 ¼ in. (89.5 cm.) deep

\$120,000-180,000

£95,000-140,000

€110,000-160,000

#### PROVENANCE:

Baron Edmond de Rothschild (1845-1934).

The Property of a Gentleman; Christie's, London, 12 June 1997, lot 99 (£265,500).





A fauteuil with similar carved decoration by Nicolas-Quinibert Foliot, in the collection of the Musée du Louvre.



Drawing for a related console, attributed to Pierre Contant d'Ivry.

Nicolas Quinibert Foliot, *maître* in 1729.

This magnificent and richly carved 'lit à la turque' with sinuous frame wrapped in watery palm fronds, is characteristic of the *oeuvre* of the celebrated *menuisier en siège* Nicolas Quinibert Foliot (1706-1776). Nicolas-Quinibert Foliot (*maître* in 1729) member of the Foliot dynasty was one of the foremost *menuisiers* of the Louis XV period and from an early stage in his career was a *fournisseur attribué du Garde-Meuble Royal*. He supplied seat-furniture to the Crown and other influential aristocrats including the Marquis de Briquerville, the comte d'Artois and the duc de Penthièvre.

A 'tour de force' of the art of the 'sculpteur', this sofa closely relates to a remarkable suite of seat furniture supplied by him *circa* 1754 to the baron de Bernstorff for his palace in Copenhagen by Nicolas-Quinibert Foliot, after designs by the architect Pierre Contant d'Ivry, is illustrated in B. Pallot, *L'Art du Siècle au XVIIIe Siècle en France*, Paris, 1987, pp. 168-169, now in the Metropolitan Museum. The Bernstorff commission also included console tables and is distinguished for its fusion of rococo motifs within a controlled neoclassical design. An armchair by Foliot with similar palm-wrapped frame in the Louvre is illustrated in B. Pallot, *Furniture Collections in the Louvre*, Dijon, 1993, vol. II, pp. 74-75, fig. 21. An early Louis XV console with frame composed entirely of palm fronds, also in the Louvre, may have provided the inspiration for such distinctive seat furniture designs, see Pallot, *op. cit.*, pp. 56-57, fig. 15.

The *lit à la turque* appeared in the mid-eighteenth century when the fashion for *turquerie* emerged, this type of beds was meant to be positioned lengthwise against the wall, usually in an alcove with large cushions emulating the comfortable and luxuriant lifestyle of the Ottomans. It was distinguished from other forms of beds by its symmetrically waisted and out-scrolled head and footboards. In 1771, *L'Encyclopédie*, Tome IX, pl. V, fig. 2 featured a 'lit à la turque à trois dossiers' of closely related form, while in 1779 Roubot in his *Art du Menuisier*, stated that a *lit à la turque* has *dossiers cintrés et forment un enroulement par le haut* (with curved backs scrolled to the upper sections). A fashionable piece of furniture, the *lit à la turque* was found in the households of such arbiters of taste as Madame de Pompadour, who was considered one of the main trendsetters of the *goût turc* and who commissioned a portrait of herself by Charles André van Loo as a Sultana in 1755. She had two such beds in her possession: *une couchette à deux chevets et à la turque* and *un grand bois de lit à la turque, aussy composée d'une couchette, deux grands dossiers*, see J. Cordey, *Inventaire des biens de Madame de Pompadour*, Paris, 1939, pp. 155 and 52, respectively. In 1755, the inventory of the country house of Baron d'Ogny à Clichy records *un lit à la turque peint en vert*, while a related giltwood *lit à la turque* can be seen in Valade's celebrated portrait of Monsieur et Madame de Faventines, now at the château de Maisons-Lafitte (inv. no. ML606).

The provenance of this masterpiece can be traced back to the nineteenth century in one of the most important collections of the time: that of Baron Edmond de Rothschild (1845-1934). Baron Edmond de Rothschild, the son of James and brother of Gustave and Alphonse, entered the Académie Française in 1905. A passionate connoisseur and philanthropist, in 1873 he bequeathed artefacts from the Milet excavation to the Louvre and subsequently, in 1895, added to this gift the Boscoreale treasures. Following his death, the Louvre again benefitted from his bequest of 6,000 drawings and 40,000 engravings and prints. The Baron's superlative collection was displayed at the châteaux d'Armainvilliers and de Boulogne and, in Paris, at his *hôtel particulier* located at 41 rue de Faubourg Saint Honoré.





30

**A LOUIS XVI ORMOLU, SILVERED BRONZE AND ROUGE GRIOTTE 'PENDULE A CERCLES TOURNANTS'**

POSSIBLY AFTER A DESIGN BY CHARLES DE WAILLY, CIRCA 1775

The berried finial and leaf-tip domed top resting on floral openwork tapering support, two circular enamel dials with Roman chapters and Arabic minutes held aloft by a pair of swans with floral garland swags, all raised on a *rouge griotte* cylindrical marble base with a central ormolu panel depicting dancing Bacchantes

21 in. (53 cm.) high, 8½ in. (21.5 cm.) wide, 8 in. (20 cm.) deep

\$80,000-120,000

£64,000-95,000

€73,000-110,000

**PROVENANCE :**

(Almost certainly) François Marie Taillepied, vicomte de Bondy (1802-1890) ; Galerie Durand-Ruel, Paris, 21-22 May 1891, lot 95.

M. H. Beéche; Galerie Georges Petit, 9 May 1904, 95, (illustrated).

Acquired at the above sale by Léon Michel-Lévy (1846-1925).

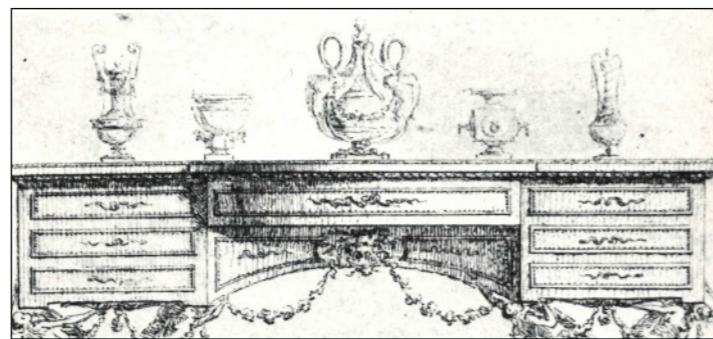
With Au Balancier de Cristal, Paris, 1949.

**LITERATURE :**

Tardy, *La pendule française des origines à nos jours, Du Louis XVI à nos jours*, Vol. II, Paris, 1949, p. 289, fig. 2.



The design for a related vase by Hubert Robert.



A drawing by Charles de Wailly featuring a related vase. (Courtesy Musée des Arts Décoratifs, Paris)





#### THE DESIGN

This superb clock, with its pierced lid for incense and drum supported by sacred silvered swans on a pedestal with Bacchic frieze, is in the form of a sacrificial altar and reflects the new passion for antiquity that swept Paris with the emergence of the *goût grec* in the 1760s. Its lid relates to those on the model of *athénienne* popularized by Jean-Henri Eberts in an engraving of *circa* 1773, accompanied by a caption indicating that it was a *'Nouveau Meuble/Servant/de console/de Casolette...'*; Furthermore, the distinctive form suggests an incense-burning cassiole, an item which was the height of fashion at this time.

A letter from two fashionable ladies of the time, Lady Montagu to Madame du Deffand in 1778, suggests that the burning of incense in the cassioles being gifted to the latter would lead to her being treated like a goddess:

*"Il ne me reste qu'une ressource, c'est de vous traiter comme une Divinité et de vous offrir simplement de l'encens: c'est le culte le plus pur et le moins téméraire. Je vous prie, madame, de me permettre de vous offrir deux cassioles, où j'ai mis des aromatiques...de l'encens que je vous présente puisse-t-il vous faire entendre tout le respect, l'attachement et la reconnaissance avec lesquels j'ai l'honneur d'être..."*

-H. Henry, *Dictionnaire de l'ameublement et de la décoration, Depuis le XIIIe siècle jusqu'à nos jours*, Paris, n.d.).

Swans are emblematic of the cult of Love and were sacred to the goddess Venus who was often depicted riding on a swan. A drawing for a swan-supported vase, attributed to the neo-classical painter Hubert Robert, was offered Christie's, New York, 11 January 1994, lot 312, while this same 'antique' vase was drawn *circa* 1771-73 by the influential designer Jean-Guillaume Moitte (1746-1810), illustrated in G. Gramaccini, *Jean-Guillaume Moitte (1746-1810): Life and Work*, Berlin, 1993, vol. II, p. 161. The model for a swan-supported vase was also adopted by the progressive neo-classical designer Charles de Wailly (1730-1798) and appears in his *Première Suite de Vases* published in 1760 (illustrated in S. Eriksen, *Early Neoclassicism in France*, London, 1974, fig. 330).

A protégé of the Marquis de Marigny and his sister Madame de Pompadour, de Wailly was one of the first proponents of the new *à la grecque* style following a stay in Italy in 1754-57 when he studied the ancient monuments of Rome. De Wailly also supplied a number of designs for Russian clients in the 1770s, including the Empress Catherine the Great and Counts Stroganoff and Cheremetieff, and it is therefore interesting to note a cassiole of virtually the same design (but without a clock and with simpler base), almost certainly from the Russian Imperial collections, which was sold at Lepke in Berlin in 1928 and more recently at Christie's, Paris, 22 June 2004, lot 350 (€250,250).

Only one other version of this rare model of clock is known, in a private collection in Paris, and possesses a frieze of putti, while two other versions of the cassiole without a clock are recorded:

-One with bronze rather than silvered swans in the collection of John Edward Taylor, sold Christie's, London, July 1912, lot 544, and subsequently sold from the collection of Sigismond Bardac, Paris, 9 December 1927, lot 79 (bought by Founés)

-One with *rouge griotte* marble plinth, like this clock, recorded in the Imperial Russian collection at Gatchina Palace in 1914.

#### THE PROVENANCE

Although its earlier provenance is not known, this remarkable clock is recorded in the collection of the distinguished nineteenth-century politician François Marie Tailléped, vicomte de Bondy (1802-1890). De Bondy was the Prefect for Yonne in 1834 and was made a *pair de France* in 1841. He was forced to leave politics following the revolution of 1848 but returned in 1871 when he represented the Département of L'Indre. Interestingly his father-in-law was the famous banker François-Alexandre Seillière, who, along with his son Florentin-Achille, Baron Seillière (1813-1873) amassed a significant collection including Boule furniture and one of the most important libraries of the period, their properties included the Château de Mello and the Hôtel Kinsky.



The candelabra with related Bacchic frieze, sold from The Alexander Collection; Christie's, New York, 30 April 1999, lot 135.



(detail of frieze)

## A PAIR OF LATE LOUIS XVI ORMOLU SIX-BRANCH CANDELABRA

ATTRIBUTED TO FRANCOIS REMOND AND ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1785-90

Each with a leaf-tip molded flaming urn finial over trumpeting acanthus-molded branches, urn-form body with pine-cone drop finial resting on scrolling supports with lion's paw terminals with tripartite base raised on toupie feet  
32¼ in. (82 cm.) high, 16¼ in. (41 cm.) wide

(2)

\$80,000-120,000

£64,000-95,000

€73,000-110,000

### COMPARATIVE LITERATURE:

H. Ottomeyer and P. Pröschel, *et. al.*, *Vergoldete Bronzen*, Munich, 1986, Vol. 1, p. 264, fig. 4.9.4.

Retaining a particularly rich gilding and of inventive form incorporating candle branches terminating in trumpet-form finials, these candelabra are almost identical to a candelabrum with the same arms, practically identical base, and similar rings illustrated in H. Ottomeyer and P. Pröschel, *et. al.*, *Vergoldete Bronzen*, Munich, 1986, Vol. 1, p. 264, fig. 4.9.4. Although this candelabrum is not signed, it closely relates to many similar models known to have been executed by 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 Rémond, they are most probably the result of a collaboration between the two of them, as the candelabra use numerous elements that are known to be the fruits of their continuous collaboration in the 1780s. With their tripod structure, circularly-arranged candle branches and applied acanthus decoration to the arms, these candelabra relate to a design circa 1785 by Rémond illustrated *ibid.*, Munich, 1986, Vol. 1, p. 266, fig. 4.9.5. Furthermore, these candelabra share similar vasiform centers, tripartite base and ormolu rings with a pair by Rémond in the British Royal Collections (RCIN 2692). Rémond is known to have supplied Daguerre with a variant of this type of tripod candelabrum decorated with sphynx figures: *à trépied portant huit Lumières Et six sphinx* - 5,000 livres. This large sum covered not only the cost

of casting and chasing the candelabra, but also of creating the main models, which were then to remain the property of the *marchand-mercier*. Rémond made different variants of his tripod 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. These tripod candelabra became very fashionable by the end of the eighteenth century and other notable *bronziers* executed similar models, including Gouthière and Thomire.

### 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.



~32

A LATE LOUIS XV ORMOLU AND SEVRES PORCELAIN-  
MOUNTED TULIPWOOD GUERIDON

ATTRIBUTED TO MARTIN CARLIN, ALMOST CERTAINLY SUPPLIED BY  
SIMON-PHILIPPE POIRIER OR DOMINIQUE DAGUERRE, THE PORCELAIN TOP  
ATTRIBUTED TO JACQUES-FRANCOIS MICAUD, CIRCA 1771-1774

The inset porcelain top decorated with polychrome floral sprays framed by a pierced gallery  
atop ormolu-mounted frieze with palmettes, the circular undertier resting on cabriole legs,  
the underside of porcelain top not examined  
30¾ in. (78 cm.) high, 18 in. (45.7 cm.) diameter

\$150,000-250,000

£120,000-200,000

€140,000-230,000



A similar porcelain-mounted table en chiffonnière by Martin Carlin,  
Collection of Monsieur and Madame Riahi, sold Christie's, New  
York, 2 November 2000, lot 45.

Martin Carlin, *maître* in 1766.

This remarkable *guéridon* is a rare example of the most luxurious and fashionable furniture of the Louis XVI period produced by the *marchand-merciers*. Small tables or *tables en chiffonnière* mounted with fashionable and expensive Sèvres porcelain plaques were first developed in the *rocaille* style by *marchand-mercier* Simon-Philippe Poirier in about 1760 as a collaboration with *ébénistes* such as Bernard II van Risen Burgh, called BVRB, and Roger Vandercruise, called Lacroix.

This table, with its circular porcelain top painted with charming floral sprays within its distinctive basket-weave pierced gallery, is part of a well-known group of elegant tables produced by Martin Carlin in the 1770s. Most examples from the group just have porcelain plaques to the frieze, a form which was probably introduced in 1771, when Poirier acquired from the Manufacture Royale de Sèvres: '3 quarts de cercles 15l..45l'. The table for which those plaques was intended may be identified with that in the Metropolitan Museum, New York as its plaques are marked with the date letter for 1771 (illustrated in F.J.B. Watson, *The Wrightsman Collection, Vol.III*, New York, 1970, pp.52-4, no. 297, formerly in the collection of the Comte de Flahaut).

Examples in the group with porcelain tops and porcelain frieze:

-One in the J.Paul Getty Museum, Los Angeles, formerly in the collection of Alfred de Rothschild at Halton, with porcelain top and frieze, the top dated 1773 and with the painter's mark 'X' for Jacques-François Micaud

- one in the Musée du Louvre (OA 10 467), illustrated in D. Alcouffe *et al.*, *Le Mobilier du Musée du Louvre*, Dijon, 1993, Vol. I, p.228, cat. 69, the top dated 1774 and also painted by Micaud, a bequest of Baronne Salomon de Rothschild, 1922

Examples with porcelain frieze only:

-one in the Musée du Louvre (OA 10 467), the plaques undated, illustrated in D. Alcouffe *et al.*, *Le Mobilier du Musée du Louvre*, Dijon, 1993, Vol. I, p.229, no.70, a gift of M. and Mme. Grog-Carven

-another sold from the Peñard y Fernandez Collection, Palais Galliera, Paris, 7 December 1960, lot 129.



-another from the collection of Alix Lacarré, sold at Sotheby's Monaco, 14-15 June 1981, lot 122

-one sold from the collection of Djahanguir Riahi; Christie's, New York, 2 November 2000, lot 45 (\$919,000), the plaques unmarked

-and a final example, formerly in the collection of Alphonse de Rothschild, then Edouard de Rothschild, sold at Sotheby's Monaco, 21 May 1978, lot 15.

The painting of the soft-paste, or, 'pâte tendre' porcelain plaque of this table is scattered with delicate sprays of flowers and fruits and relates closely to the painting on the interior of a Sèvres punch bowl sold recently from the Rothschild Collection (Christie's, New York, 13 October 2023, lot 401) and may be by the same hand. It is interesting to note with this respect that the tops of the only other recorded tables of this type with porcelain tops are painted by the specialist flower painter Jacques-François Micaud.

Although unstamped, this table can be confidently attributed to Martin Carlin, who worked first with Poirier and later with Dominique Daguerre to produce this type of highly luxurious and steeply priced porcelain-mounted furniture; a feat not easily replicated by others. Daguerre, the successor to Simon-Philippe Poirier, had a monopoly on porcelain plaques from the Sèvres manufactory at the time, and at Carlin's death, Daguerre owed the *ébéniste* the very important sum of 3117 *livres*, demonstrating a substantial collaboration. It is also interesting to note a lacquer secretaire by Carlin, with a stretcher centring a pierced basket, similar to the galleries on this group of porcelain-mounted tables.

Further examples of this model of table, which evidently enjoyed great success among elite clients of Poirier and Daguerre, are recorded in 18th century inventories as follows:

-One given to the Princesse Louise Bathilde de Bourbon Condé before 1778, when she went on to pursue her education at the Abbaye de Panthémont:- *Une autre petit chiffonnière en baril à deux étages dont le dernier orné de trois pans en porcelaine, fond blanc, le fond en bois de rose richement orné et balustrade en bronze doré d'or moulu.*

-One recorded in the collection of the duchesse de Choiseul-Praslin before 1784, when it is precisely described in an Inventory:- *Une petite table ronde en bois de rose à panneaux de porcelaine de Sèvres, fond blanc à fleurs à trois pieds de biche et tablette. Le tout orné de balustre à jour, moulures, rosettes et autres accessoires en bronze doré.*

-One possibly given by Madame Adélaïde, aunt of Louis XVI, to her friend the duchesse de Narbonne. This table is clearly described during the Revolution:- *Une petite table ronde à deux tablettes dont les frises en porcelaine garnie de bronze et balustres de cuivre doré d'or moulu, ouverte et vide, la dite table en bois de rose...*

The latter, which had reputedly passed by descent from Mademoiselle de Penthièvre, duchesse d'Orléans, was sold in Paris from the Dubois-Chefdebien Collection, 13-14 February 1942, lot 112.



### 33

#### A PAIR OF RESTAURATION ORMOLU AND PARIS PORCELAIN-MOUNTED AMARANTH AND MAHOGANY TORCHERES

ATTRIBUTED TO ALEXANDRE-LOUIS BELLANGE, CIRCA 1820-1825

Each with an octagonal top with central wreathed reserve flanked by foliate scrolls and with molded edge over a square tapered shaft with capital inset with plaques painted with trophies above a rams' head and foliate cap, the tapering shaft plaques enameled with foliate trails above an ormolu rosette on four paw feet, the square base with inset angle and foliate clasps on a conforming plinth with foliate reserves and scallop-shells to the angles on foliate feet

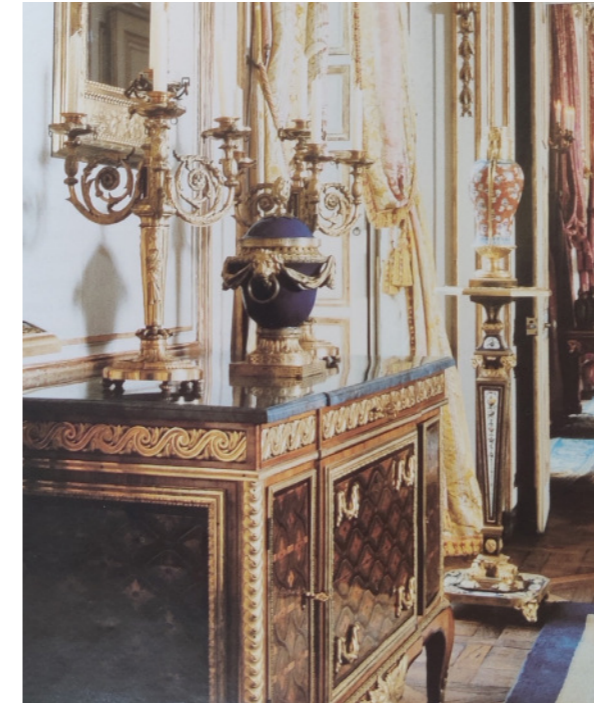
45 in. (114.5 cm.) high

(2)

\$100,000-200,000

£79,000-160,000

€92,000-180,000



The present torchères in situ at Hôtel de Cavoye, Collection of Bernard Tapie, illustrated *L'Estampille, L'Object d'Art*, 1994.

#### PROVENANCE :

Purchased between 1821 and 1826 by King George IV for Windsor Castle.

Probably gifted by King George IV to Lady Conyngham.

Bernard Tapie, Hôtel de Cavoye.

Sold *The Collection of Bernard Tapie*, Hotel Drouot, 13 April 2023, Lot 27.

#### LITERATURE :

*L'Estampille, L'Objet d'Art*, Paris, November-December 1994, pp. 52 & 54 (illustrated).

These superb *torchères*, richly mounted in ormolu and Paris porcelain, are products of the renewed interest in the 1820s in the lavish styles of the *ancien régime* after the restoration of the monarchy. Their overall form, with tapering stems and sculptural ram's masks and lion's paw feet, reflect the grandiloquent style of André-Charles Boulle, while the precious use of porcelain plaques recall the luxurious creations of *marchands-merciers* such as Simon-Philippe Poirier and Dominique Daguerre in the 1770's and 1780's.

#### THE ATTRIBUTION

This model of *torchère* can be securely attributed to the innovative cabinet-maker Alexandre-Louis Bellangé (1799-1863), possibly working in collaboration with his father Louis François Bellangé (1759-1827) and the *marchand mercier* Maëlrondt. That Alexandre-Louis continued working in the style established by his father is demonstrated by a series of *secrétaires* with distinctive use of columnar supports, executed by both father and son. A pair of *secrétaires* of this model, later modified with mirrors inset to the fall-fronts, with Louis-François's stamp of 'Bellangé 41 rue Saint-Martin', are in the British Royal Collection at Windsor Castle, acquired by George IV around 1825, while a porcelain-mounted *secrétaire* of the same model, but signed with Alexandre-Louis's stamp of 'Bellangé No. 33 Rue des Marais St. Martin a Paris', was sold Christie's, London, 31 March 1977, lot 44.

That Alexandre-Louis was also actively collaborating with the *marchand-mercier* Maëlrondt on porcelain-mounted furniture is indicated by the following mention in the 'Catalogue d'Objets rares et curieux composant le fonds de commerce de feu M. Maëlrondt' in 1824 of *des meubles précieux...établis avec autant de soin que d'habileté par M. Alexandre Bélanger (sic) d'après les idées de M. Maëlrondt*. Among these was a porcelain-mounted *secrétaire* close in design to the examples discussed above.

#### OTHER EXAMPLES BY BELLANGE IN ENGLISH COLLECTIONS

Bellangé and Maëlrondt evidently specialized in a foreign clientele, particularly the celebrated group of English collectors in the first decades of the 19th century such as George IV, the Earl of Pembroke and George Watson-Taylor. Maëlrondt's bills frequently refer to a *commissionnaire pour l'étranger* or to *marchandises vendues pour l'Angleterre*, see A. Dion-Tennenbaum et al., *L'Age d'Or des Arts Décoratifs 1814 - 1848*, exh. Cat., Paris, 1991, p. 151.

George IV acquired no fewer than four pairs of *torchères* of this model. Two pairs were acquired in 1820 - 1821 and given by the King to Lady Conyngham (later sold Christie's, London, 6 May 1908, lots 352 - 353, to Wills). The other two pairs, which remain at Windsor Castle, were purchased in Paris by the King's artistic adviser Sir Charles Long from the dealer A. Delahante in 1825. The latter two pairs were originally installed in the Small Blue Velvet Room at Carlton House. They were subsequently sent to the King's cabinet-makers Morel and Seddon in 1828 who created giltwood plinths for them, now lost. They were then installed in Lady Conyngham's private apartments at Windsor, one pair in her Boudoir (Room 213), and one pair in her Drawing Room (Room 214). Both rooms were lavishly furnished with superb eighteenth-century French furniture, including a porcelain-mounted console desserte by Weisweiler, candelabra by Rémond and a porcelain-mounted yew-wood *secrétaire*. The *torchères* appear prominently in designs for the furnishing of the Drawing Room supplied to the King by Morel and Seddon. They remain at Windsor Castle and are now in the White Drawing Room, Room 197, see H. Roberts, *For the King's Pleasure*, London, 2001, p. 214, cat. 519, p. 218, fig. 258, and p. 220, figs. 264 - 265.

The model obviously enjoyed great success with other English collectors as further examples are recorded in two of the most celebrated sales of the period, that of William Beckford at Fonthill in 1823 (sold by Phillips, 9 September and following days until the end of October, lot 979, stamped 'Bellange Rues les Marais', and subsequently sold at Christie's, London, 27 April 1900, lot 79, for £210 to Partridge, sold as the property of Sir Henry Miles, Bart., removed from Leigh Court, Bristol, another great collection formed in the Regency period), and that of George Watson-Taylor from his country seat, Erlestoke, 9-29 July 1832, lot 13 in the South Drawing Room.

Interestingly, a number of other pieces by Bellangé in the British Royal Collection were acquired by George IV from George Watson-Taylor's collection (including two lavishly mounted consoles, now in the Blue Drawing Room, Buckingham Palace, illustrated in H. Roberts, *For the King's Pleasure*, London, 2003, pp. 90 - 91, figs. 78 - 80), indicating that Watson-Taylor, who formed one of the most significant collections of furniture and paintings of the time, must have been one of Bellangé's most important clients.

Bellangé also produced variants of this model of *torchère*. A pair, in blue-stained horn but of the same overall design, was originally acquired by Watson-Taylor, and subsequently purchased by George IV in 1825. They were then sold from Buckingham Palace in 1836 when acquired by the 12th Earl of Pembroke, at whose sale in 1851 they were acquired by Lord Normanton for Somerley, where they remain, demonstrating the enduring appeal that these innovative pieces by Bellangé had for fashionable English collectors, see *ibid.* cat. 415, p. 184 and fig. 219.

Other porcelain-mounted examples of the model were sold Parke-Bernet Galleries, New York, 31 October 1959, lot 273, Sotheby's, Monaco, 5-6 February, 1978, lot 60, and from the John Dorrance collection, Sotheby's, New York, 20-21 October 1989, lot 823, while a further pair was recorded with the Antique Porcelain Company in New York in 1962. Most recently a pair was sold in these rooms 20 October 2006, lot 760 (\$273,600).

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■ 34

## A GEORGE II WHITE-PAINTED AND PARCEL-GILT PIER TABLE

POSSIBLY DESIGNED BY WILLIAM KENT, CIRCA 1735

The associated veneered *sarrancolin* marble top above an acanthus-carved and fluted frieze centered by a female mask over a scallop shell and surmounted by a basket, flanked by an imbricated scrolled cartouche carved with acanthus leaves, the imbricated legs carved with acanthus leaves and draped with acorn and oak leaf garlands, raised on later bun feet, underside of back rail incised *AG82*, and *Thorpe* (?), inscribed *EE LE* to underside of top, the whole redecorated

35 in. (88.9 cm.) high; 59 ½ in. (151.1 cm.) wide; 24 in. (61 cm.) deep

\$60,000-100,000

£48,000-79,000

€55,000-91,000

### LITERATURE:

Illustrated in *House and Garden*, New York, March 1988.

This table is designed in the George II Romano-British fashion promoted by the Rome-trained artist, book-illustrator and court architect William Kent (d. 1748) through the patronage of the connoisseur Richard Boyle, 3rd Earl of Burlington. Its antique-fluted, acanthus-wrapped and triumphal-arched frame, intended with a marble wine-cistern underneath, would have been dressed with desert fruit. Appropriately its columnar corners comprise reeded baskets that recall a Golden Age when nature's abundance was harvested by the nymph companions of the bacchic satyrs; while their lozenged weave recalls the mosaiced ornament of Rome's Temple dedicated to the nature deity Venus. Jupiter's sacred oak festoons the truss-scrolled pilasters, which are hung with the harvest deity Ceres sacrificial libation paterae (plates) and scale-imbricated to recall the dolphin attendants at the triumphal water-birth of Venus. The deity's carriage shell badge labels the table's lambrequin cartouche, which displays the caryatic head of a basket-bearing nymph.

Kent introduced related ornament associated with Bacchus and Ceres in his 1731 design for a Houghton sideboard frame for a water-blue marble table of lapis lazuli (J. Vardy, *Some Designs of Mr. Inigo Jones and Mr. William Kent*, 1744, pl.41; and A. Moore, *Houghton Hall*, London, 1996, no.47). Displaying the same shallow proportions, the table is recorded at Houghton by 1747 in *Aedes Walpolianae: 'One Fineared Table of Lapis Lazuli'*.

While Kent derived the Roman truss brackets from inventions of Inigo Jones (d. 1652), the caryatid head can be related to that of a 1652 engraving of a Giulio Romano sphinx-supported table, which inspired the design of sideboard executed by Kent's colleague John Vardy (J. Friedman, *Spencer House*, London, 1993). The present table likewise corresponds to Kent's decoration introduced around 1731 at the Roman style villa of Wanstead, Essex which was being

embellished by Richard Child (d. 1753) at the time of his elevation in George II's peerage as Earl Tylney of Castlemain. Indeed, at Wanstead there is a console table utilizing a nearly identical design for the legs - also imbricated and carved with acanthus leaves and further draped with acorn and oak leaf garlands (ill. S. Weber, 'The Well of Inspiration: Sources for Kent's Furniture Designs', *William Kent: Designing Georgian Britain*, New Haven & London, 2014, p. 455, fig. 17.11). In particular it relates to a marble mantelpiece, with caryatic truss pilasters of basket-bearing nymphs, that is likely to have been designed for Wanstead's banqueting room (W. Chambers' sketch is illustrated M. Snodin, *Sir William Chambers; Victoria & Albert Museum Drawings*, London, 1996, pl. 28). It was for such a room that this table would have been supplied. The basket motif, used in celebration of the origin of the Corinthian order of Architecture, was also adopted for sideboard-tables designed for Lord Burlington's villa at Chiswick and later listed in 1770 in Chiswick's Crimson Velvet Room as *Two fine Marble Tables [slabs] with brass Moldings on Gilt frames*, as well as on a pair of tables from Luttrellstown Castle, Co. Dublin (sold by Mrs. Aileen Plunket, Christie's House sale, 26-28 September 1983, lot 42).

The distinctive imbricated and swagged legs, similarly, are shared with those on the celebrated suite of four tables in the Double Cube Room at Wilton House, Wiltshire, which are recorded there in 18th Century inventories. Amusingly much of the Kentian furniture in the Double Cube Room at Wilton was originally supplied to Wanstead.

A table of the same pattern, probably originally from the same commission and possibly the pair to this table, was sold Belgravia and Lake Geneva: Two European Private Collections; Christie's, London, 14 May 2009, lot 100.



## A PAIR OF ARMCHAIRS FOR LORD CLIVE

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 35

### A PAIR OF GEORGE III CARVED FRUITWOOD ARMCHAIRS

IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1755

Each cartouche-form padded back, arms and seat upholstered in *petit* and *gros point* floral needlework, one back with a cartouche depicting a gentleman and two ladies playing cards in a garden over a seat with a cartouche depicting three birds in a garden, the other depicting a gentleman courting a lady with horn-playing musician over a seat with two hunt dogs pursuing a deer, the molded frame carved overall with rocaille S-scrolls and acanthus leaves, the shaped and arched top rail with pierced central rocaille acanthus clasp with cabochon issuing husks, the outscrolled arms above downscrolled acanthus-wrapped knuckles and supports, over a generously proportioned tapering seat with serpentine frontrail carved with central rocaille acanthus clasp, the delicately molded cabriole legs headed by a recessed C-scroll cabochon issuing further acanthus scrolls and trailing a husk garland, the trifurcated scrolled feet on pads, formerly gilded, the needlework associated

41¼ in. (104.8 cm.) high, 30 in. (76.2 cm.) wide, 28 in. (71.1 cm.) deep

(2)

\$120,000-180,000

£95,000-140,000

€110,000-160,000

#### PROVENANCE :

Part of a suite of twelve armchairs almost certainly supplied to Robert Clive, 1st Baron Clive of Plassey (1725-1774) for Walcot Hall, Lydbury North, Shropshire.

By descent at Walcot until sold by the Direction of the Rt. Hon. The Earl of Powis and Viscount Clive; Harrods, House Sale, 22-26 July 1929, lots 712-717 (catalogued as Louis XV, one of the chairs illustrated in plate opp. p. 30).

With Charles of London, New York.

Mrs. George L. Mesker, 'La Fontana', Palm Beach; sold Parke-Bernet Galleries Inc., New York, 27-29 October 1943, lot 767.

Baron and Baroness Carl von Seidlitz; sold Parke-Bernet Galleries Inc., New York, 3 May 1947, lot 110.

Property of a New York Estate; Christie's, New York, 13 April 2000, lot 93.

Acquired from the above sale.

#### LITERATURE :

'Exhibits of Decorative Arts', *The Art News*, New York, 10 Nov. 1934, p. 10 (a pair of chairs from the suite).

J. Aronson, *The Book of Furniture and Decoration: Period and Modern*, New York, 1936, pl. opposite p.112 (a single chair from the suite).

A. Coleridge, *Chippendale Furniture*, New York, 1968, pl.185 (a single chair from the suite).

The form and decoration of these richly carved armchairs are characteristic of the French 'picturesque' style invented by artists, architects, and ornamentists such as Juste-Aurèle Meissonnier (d.1750) and Gilles-Marie Oppenordt (d.1742). Their elegant, almost sculptural form epitomizes the features promoted for 'moveables' or furnishings by William Hogarth in his 1753 publication, *The Analysis of Beauty*. The fashionable style was captured by Thomas Chippendale's 1754 pattern-book *The Gentleman & Cabinet-Maker's Director*, and these chairs closely follow a design for 'French Chairs' illustrated in plate XVIII of the publication. Commenting on this design, Chippendale noted: '... A

*skilful Workman may also lessen the Carving, without any Prejudice to the Design. Both the Backs and the Seats must be covered with Tapestry, or other sort of Needlework.'*

#### CLIVE OF INDIA

These armchairs are part of a suite of twelve that were sold from Walcot Hall, Lydbury North, Shropshire, in 1929. Walcot was the principal home of the famed 'Clive of India', Robert Clive (1725-1774), 1st Baron Clive of Plassey, and it is possible that the chairs were a special commission. Clive was the son of an unsuccessful Shropshire squire who went to India in 1744 as a junior clerk for the East India Company. After little more than twelve years, from 1743-53, 1754-60 and 1765-7, Clive's military genius consolidated the British position in India and laid the foundations for the British Raj. Clive's personal fortunes had an equally dramatic change, as he managed to parlay an initial £40,000 made from a diamond investment into an estate worth over £500,000 at the time of his death. Reputedly the wealthiest man in England, he was created Lord Clive of Plassey in 1760 and purchased Walcot and its 80,000 acre park in 1764. He commissioned Sir William Chambers (d.1796), architect to King George III, to redesign the house entirely. Chambers spared no expense and employed master craftsmen such as the carver Sefferin Alken and the ornamental plasterer Joseph Wilton to create the interiors. Intriguingly, Chambers' work at Walcot coincides with another of his commissions, Pembroke House, where he is known to have collaborated with Thomas Chippendale. The two men worked together again in 1774 when they were commissioned by Lord Melbourne for Melbourne House.

#### THE MAKER

Although a Chippendale attribution is tempting, particularly as the design of the chairs adheres closely to his patterns, they lack certain constructional elements such as cramp cuts and batten holes to the frames. This opens up the possibility that they are the work of an equally talented but currently unknown maker. One candidate presents itself in a documented suite of seat furniture commissioned by Clive for his Berkeley Square townhouse in the 1760's which has since been attributed to the London cabinet-maker Charles Arbuckle of St. Alban's Street, Pall Mall. This suite shares the same profile and scale but differs in its more flatly carved crestrail ending in distinct corners as well as







Robert Clive, 1st Baron Clive, by Nathaniel Dance (d. 1811)  
 (© National Portrait Gallery, London, NPG39)

scrolled feet. (O. Fairclough, 'In the Richest and Most Elegant Manner; A Suite of Furniture for Clive of India,' *Furniture History*, 2000). Part of this suite remains at another Clive residence, Powis Castle, while a pair of armchairs and six side chairs were sold from the Collection of Saul and Gayfryd Steinberg (Sotheby's, New York, 26 May 2000, lot 268).

#### THE WALCOT HALL PROVENANCE

The Walcot connection for the suite of twelve armchairs was previously cited, but remained conjectural until now. They were listed in the dining room at Walcot Hall, and were sold sequentially as pairs from the sale on the premises by Harrods, 22-26 July 1929, lots 712-717. At the time they were catalogued as Louis XV and were painted and parcel-gilt (this is certain, as one of the chairs is illustrated in the auction catalogue, plate opposite page 30). Whether the armchairs were originally commissioned for Walcot, or moved there later from another Clive residence is yet to be determined.

At least five pairs (ten chairs) from the suite have been identified. All have had their frames stripped of their original decoration, were stained, and polished. Of the group, the majority were later upholstered with contemporary needlework covers and comprise:

1. The current pair.
2. A pair with needlework panels depicting figures playing cards and youths by a stream:

With Charles of London, New York.

Mrs. George L. Mesker, 'La Fontana', Palm Beach, Florida, sold 27-30 October 1943, lot 766 (sold *en suite* with the current pair which were lot 767).

3. A pair with needlework panels depicting figures dancing around a maypole and a seated figure with lyre:

With Symons Galleries, Inc., New York, in 1934 (illustrated in 'Exhibits of Decorative Arts', *The Art News*, New York, 10 Nov. 1934, p. 10, and in J. Aronson, *The Book of Furniture and Decoration: Period and Modern*, New York, 1936, p. 113).

Property Sold by Order of Harvey T. Mann, Trustee; Anderson Art Galleries, New York, 31 January-1 February 1936, lot 405 (previously thought to have been from the Gloria Morgan Vanderbilt Collection, which was sold in the same auction alongside property from Harvey T. Mann).

A New York Private Collector; Parke-Bernet Galleries Inc., New York, 19-21 February 1942, lot 489.

Anonymous sale; Parke-Bernet Galleries Inc., New York, February 1952, lot 344. Now in a private collection, New York.

4. A pair with needlework panels depicting figures in a garden setting or reveling dancers:

With Edward I. Farmer, Inc., New York, in 1934.

(Exhibited: The Fine Arts Exposition, Rockefeller Center, New York, November, 1934. See: E. Riefstahl, 'English Interiors Recreate Splendors of the Past in Many Styles and Periods at Exposition', *The Art News*, New York, 10 Nov. 1934, p. 6).

Mrs. Elmer T. Cunningham, Monterey, California; Parke-Bernet Inc, New York, 14 March 1959, lot 114.

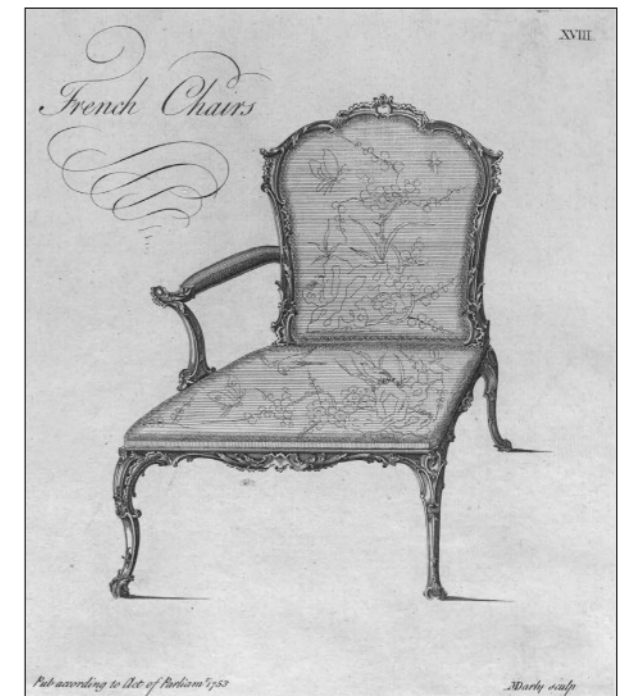
5. A pair with Mortlake tapestry panels depicting flower-filled vases:  
 With Symons, Inc., New York.

Robert J. Dunham; sold Parke-Bernet Galleries Inc., New York, 9-10 May 1947, lot 370.

Walter P. Chrysler Jr., sold Parke-Bernet Galleries Inc., New York, 6-7 May 1960, lot 372.

(illustrated in A. Coleridge, *Chippendale Furniture*, New York, 1968, pl.185).

A further two pairs, without needlework upholstery have also been identified. One sold Sotheby's, New York 22 October 2010, lot 216 and the other sold from a Private Collector; Christie's, New York, 15 April 2011, lot 558. It is certainly possible that one of them could be a newly discovered pair. However, as it has been decades since some of the pairs have appeared at public auction, thus they could also be one of the five listed above, stripped of their needlework covers and re-gilt.



Chippendale's Design for a 'French Chair'  
 (The Gentleman & Cabinet-Maker's Director, pl. XVIII, London, 1754)

## A MIRROR FOR THE PRINCE OF WALES

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■ 36

### A GEORGE II GILTWOOD PIER MIRROR

ATTRIBUTED TO WILLIAM KENT, THE CARVING PROBABLY BY JOHN BOSON, CIRCA 1733-34

With a later oval plate, the molded frame carved with egg-and-dart ornament framed by pendant laurel foliage, the base centered by a foliate clasp on a punched ground framed by foliate scrolls and pendant oak-leaf swags, the massive cresting formed as two superimposed shells framed by acanthus scrolls and laurel swags centered by a bearded mask wearing a triple plume headdress encircled by a crown

69 in. (175.3 cm.) high, 28½ in. (72.4 cm.) wide

\$50,000-80,000

£40,000-63,000

€46,000-73,000

#### PROVENANCE :

Possibly supplied to Frederick, Prince of Wales, for the White House, Kew. Anonymous sale; Christie's, London, 28 June 1984, lot 91. Acquired from the above sale.

#### LITERATURE :

Illustrated in *House and Garden*, New York, March 1988.

William Kent (d. 1748) was without a doubt one of the most influential designers of the Georgian period in Great Britain, and this highly ornamental and elaborately carved mirror which is rather Baroque in style, illustrates the prevailing influence of Inigo Jones (d. 1652) on his work. A nearly identical mirror which must certainly be the pair to this lot was gifted to the Victoria and Albert Museum, London, in 1911 by Sir Edward Stern (W.86-1911), and is illustrated in P. Macquoid, *The Dictionary of English Furniture*, rev. ed., 1954, vol. II, p. 337, fig. 66. The mirrors feature a unique interpretation of the typical *tête espagnolette*, replacing the female mask with a stylized green man, and instead of the usual feather headdress is the heraldic badge of the Prince of Wales, consisting of three ostrich plumes encircled by a royal coronet of alternate crosses and *fleurs-de-lis*. Two immense textured scallop shells serve as a backdrop, resulting in a wholly three-dimensional effect. It is an expertly crafted work of art, which is a testament to the skill of the carvers employed by Kent.

The carving of this mirror and its pair in the V&A corresponds closely with that seen on the stern of the Royal Barge designed by William Kent for Frederick, Prince of Wales (Royal Collection Trust, RCIN 69797), which features the badge as well. In addition to the Royal Barge, Kent was also commissioned to design

the White House at Kew for the Prince, which was demolished in 1802 but from which some furniture is known to survive. It is highly likely that these mirrors were also commissioned by the Prince of Wales for the White House. This in turn deems them an incredibly important surviving material record of Kent's work for the Prince of Wales, as few other examples aside from the Royal Barge have been identified.

The carving of the Royal Barge was carried out by John Boson who worked frequently for the Prince of Wales and is the probable carver of this mirror. According to the V&A, he executed Kent's designs at Chiswick House, London, for Richard Boyle, 3rd Earl of Burlington, and at Kew Palace, Surrey, for the Prince of Wales. A bill survives to show that in 1733-1734 that Boson provided the Prince of Wales with another mirror: 'A Rich Tabernacle' mirror for the drawing room at Kew. It cost £8 and the bill describes it as having a frieze of carved flowers, festoons at the sides, a shell on the pediment and foliage at the base (see: V&A, W.86-1911). While it is typically the name of Benjamin Goodison, rather than Boson, that gets most closely associated 'Kentian' furniture, this is probably due to John Boson's premature death in 1743 that he has not received the credit he perhaps deserves.



Frederick, Prince of Wales (1707-1751)  
by Philippe Mercier, c. 1735-36  
(National Portrait Gallery, London, NPG 2501)



## A PAIR OF HALL CHAIRS FOR GARGRAVE HOUSE

PROPERTY OF A NOBLEMAN

37

### A PAIR OF GEORGE III MAHOGANY HALL CHAIRS

ATTRIBUTED TO WILLIAM AND JOHN LINNELL, CIRCA 1760

Each with a rectangular molded panel back contained by a finely molded cartouche shaped frame centered by a foliate crest, the open arms with slightly outset volute terminals emanating from a solid plank seat, raised on scrolled legs, one chair with sticker to inside of seat-rail inscribed *BXL12(?)*, minor variations to carving

39¾ in. (101 cm.) high, 27¼ in. (69.2 cm.) wide, 22 in. (55.9 cm.) deep (2)

\$60,000-100,000

£48,000-79,000

€55,000-91,000

#### PROVENANCE :

Part of a suite comprising at least two settees and four armchairs, possibly supplied to Nicholas Coulthurst (d.1772) for Gargrave House, Near Skipton, Yorkshire.

Thence by descent until sold;

Mrs. J.B. Coulthurst, O.B.E, Gargrave House; Sotheby's, House Sale, 26-28 October 1982, lot 664 (part lot).

Acquired from Christopher Gibbs, London.

#### HALL FURNITURE

The form of this magnificent pair of hall benches derives from the furniture produced by William Kent (d. 1748). Wooden settees and matching hall chairs, like the present lot, were designed by Kent for entrance halls and corridors of the great Anglo-Palladian mansions, townhouses, and villas built in the 18th century. As the first furnishings encountered by any visitor, the form was intended to fit within the larger decorative scheme of the grand interiors while projecting the importance of the specific space through the use of carefully selected proportions, decoration, and quality of timber rather than through applied decoration or upholstery (S. Weber, 'Kent and the Georgian Baroque Style in Furniture', *William Kent: Designing Georgian Britain*, New Haven & London, 2013, pp. 482-3). Kent favored using fine walnut or mahogany which was richly polished to accentuate the carving, and the severity of the form served as a foil to the opulent grandeur of the reception rooms that followed, contributing to the drama experienced by guests as they moved through the house. In this way, hall furniture was meant to be left upholstered and without cushions because anyone important would not have been kept waiting in the hall (*ibid.*, p. 483).

#### THE LINNELL CONNECTION

Unlike the slightly earlier, more Baroque-spirited hall furniture from which their design derives, these chairs relate more closely to the more refined neoclassical models, which date from around 1760. Indeed, various characteristics of the present chairs, including the fluted seat frame, shaped paneled back, and curving scroll-carved arm supports, are all features of a hall settee dated *circa* 1760 and attributed to William and John Linnell, sold, Pelham: The Public and

the Private; Sotheby's, London, 8 March 2016, lot 59 (£305,000). A further pair of hall chairs also attributed to Linnell were sold Simon Sainsbury: The Creation of an English Arcadia; Christie's, London, 18 June 2008, lot 10 (£457,250). Both of these examples were likely originally supplied to either Edwin Lascelles (d.1791) for Harewood House in Yorkshire or to David Lascelles (d.1784) for Goldsborough Hall, Yorkshire.

#### THE PROVENANCE

This pair of hall chairs belongs to a suite of hall furniture comprising at least two settees and four armchairs, which were possibly supplied to Nicholas Coulthurst (d.1772) for Gargrave House, Near Skipton, Yorkshire by William and John Linnell *circa* 1760. The suite was sold together as one lot from Gargrave House in 1982, and has since been dispersed. One of the settees from Gargrave was with Mallett, *circa* 2000 and is now in a private collection in the United States. A second identical settee was sold from Spains Hall, Finchingfield, Essex; Bonham's, London, 25 October 2017, lot 48 (£173,000). It is now also in a private collection in the United States, but it remains unclear whether it was original to Spains Hall or if it could have been one of the two settees from the Gargrave suite. Finally, an identical pair of chairs to the current lot is in the Main Hall at Stansted Park, Sussex (see: Lord Bessborough and C. Aslet, *Enchanted Forest: The Story of Stansted in Sussex*, London, 1984, p. 49). Again, it is difficult to know for certain whether the chairs were a later acquisition or if they were brought with the Bessborough family when they bought and moved to Stansted in 1924 after their principal home Bessborough House in Kilkenny, Ireland, was burned in 1920. It is indeed quite possible that the aforementioned group form a much larger suite of hall furniture.



**THE FRED GRETSCH MANUFACTURING COMPANY,  
BROOKLYN, NEW YORK, CIRCA 1965**

A HOLLOWBODY ELECTRIC GUITAR, MODEL 6122, CHET ATKINS COUNTRY GENTLEMAN

The logo inlaid at the headstock *GRETSCH*, the nameplate applied to the faceplate and engraved *THE / CHET ATKINS / COUNTRY / GENTLEMAN / 24755*, the pickguard engraved *GRETSCH*, together with original case, a letter concerning the provenance and a photo of Elvis and Norman Taurog from the set of 'Girls, Girls, Girls' in 1962  
length of back 21 in (53.4 cm)

\$250,000-350,000

£200,000-280,000

€230,000-320,000

**PROVENANCE :**

By repute, Elvis Presley (1935-1977).

Norman Taurog (1899-1981), American film director, acquired as a gift from the above in the 1970s.  
Thence by descent to his son Jonathan R. Taurog.

*Elvis is back! - Via Satellite: The Paul Lichter Collection and Other Important Properties*; Bonhams, London, 30 August 1997, lot 67.

Elvis-A-Rama Museum, acquired from the above.

*Grammy Awards Live Charity Auction*; Julien's Auctions, West Hollywood, 8 February 2008, lot 76.

Acquired by the current owner from the above.

**EXHIBITED :**

Las Vegas, Elvis-A-Rama Museum, 1999-2006.



A photo of Elvis Presley and Norman Taurog on the set of 'Girls, Girls, Girls' in 1962 that accompanies the present lot



**GRETSCH CHET ATKINS COUNTRY GENTLEMAN, PERSONALLY OWNED BY ELVIS PRESLEY**

In 1954, Jimmie Webster of the Gretsch company approached the young Nashville guitar virtuoso and studio player Chet Atkins about collaborating on an endorsement guitar that would carry his name. This marketing model had proved successful in the past at Gibson, first with the Nick Lucas model in 1927 and then with the wildly popular Les Paul Model launched in 1952. After numerous prototypes were passed by Atkins, the all-maple hollowbody electric 6120 was born and released in 1955, followed by the solidbody 6121 the same year. Desiring improvements to the line that were driven by Chet Atkins, the 6122 was released at the end of 1957. At seventeen inches across the bottom bout and just over two inches deep, the Country Gentleman was Gretsch's first thinline archtop, albeit with the applied black faux f-holes that essentially sealed the body cavity.

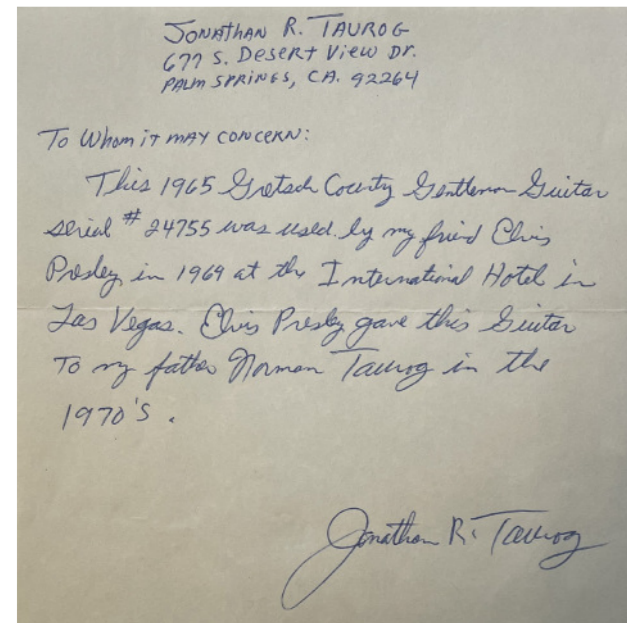
Although all three models began life as single-cutaway guitars, they were updated to feature a double-cutaway design in 1961. By the early 1960s, the unique sound and playability of the instruments, combined with Chet Atkins' fame, had positioned Gretsch as one of the top four electric guitar manufacturers globally.

According to the accompanying letter from Jonathan R. Taurog, this Country Gentleman was used by Elvis Presley in 1969 at the International Hotel in Las Vegas and gifted to Jonathan's father, Academy Award winning director Norman Taurog, in the 1970s. After directing Elvis in the 1960 musical comedy *G.I. Blues*, which marked Elvis' return to Hollywood following his discharge from the US army, Taurog went on to direct Presley in a further eight films before his retirement from directing in 1968, including *Blue Hawaii* (1961), *Girls! Girls! Girls!* (1962), *Spinout* (1966), *Double Trouble* (1967), and *Speedway* (1968). A September 1963 memo from Presley's manager Colonel Parker to producer Hal Wallis indicates the high regard that Elvis had for the director: *Taurog... works very easily with Elvis. Elvis has great respect for him.*

A similar Gretsch Chet Atkins Country Gentleman remains in the possession of the Presley estate at Graceland. Various photographs exist of Elvis playing a Gretsch Country Gentleman during his four-week engagement at the newly opened International Hotel, Las Vegas, from 31 July to 28 August 1969. The iconic sold out run marked Elvis' triumphant return to the stage for the first time in eight years. Elvis was seen with the same Gretsch model when he performed



a series of six shows at the Houston Astrodome from 27 February to 1 March 1970. Later that summer, Elvis played a Gretsch Country Gentleman during July 1970 rehearsals at M.G.M. Studios in Culver City, California, and on stage for August 1970 shows at the International Hotel, Las Vegas, both of which were extensively filmed for the 1970 M.G.M. documentary film *Elvis: That's the Way It Is*. By repute, this guitar was used by Presley at the International Hotel, Las Vegas, in 1969.



A letter from the previous owner concerning the guitar's provenance

## COME TOGETHER: THE ONLY KNOWN PAINTING BY ALL FOUR MEMBERS OF THE BEATLES



Ringo Starr and John Lennon of the Beatles, with Japanese music journalist Rumi Hoshika, holding up 'Images of A Woman' painted by The Beatles at Tokyo Hilton Hotel (Capitol Tokyu Hotel), Japan, July 2, 1966. (Photo by Koh Hasebe/Shinko Music/Getty Images)

### PROPERTY OF A PRIVATE COLLECTOR

39

### THE BEATLES, 1966

#### *Images of a Woman*

signed 'John Lennon', 'Paul McCartney', 'Ringo Star' and 'George Harrison' (to center)

acrylic and watercolor on Japanese art paper

21½ x 31 in. (54.6 x 78.8 cm.), the image

39¼ x 39¼ (99.7 x 101 cm.), framed

together with a Certificate of Authenticity from Tracks UK and a hardcopy of Robert Whitaker, *Eight Days a Week: Inside The Beatles' Final World Tour*, New York, 2008.

\$400,000-600,000

£320,000-470,000

€370,000-550,000

#### PROVENANCE :

Tetsusaburo Shimoyama, Japan, 1966.

Philip Weiss Auctions, New York, 2012.

#### LITERATURE :

R. Whitaker, *Eight Days a Week: Inside The Beatles' Final World Tour*, New York, 2008.

From these four ridiculously special young men came a body of creativity that is lasting forever and becoming ever more brilliant. They wrote iconic songs which they sang and played in revolutionary and absurdly huge-selling recordings, they played concerts and tours, they made full-length films and short films, they did TV and radio, they generated books, drawings and photos, and they changed the way people looked, dressed, thought and spoke, altering attitudes and brokering positive possibilities. They put their special stamp of quality over all things –

and this includes a large colorful painting they made in a Tokyo hotel room, an untitled artwork that became known as *Images Of A Woman*.

The setting is Room 1005 of Tokyo's Hilton Hotel, the Presidential Suite, an opulent and lavish jail for the Beatles for most of the 100 hours they spent in Japan from 29 June to 3 July 1966. For close on three years, they had evoked fantastic scenes of adulation everywhere they appeared, some of the situations downright dangerous. Japanese authorities decided to ensure their safety with degree of pride which, in the Beatles' minds, bordered on fanatical, every detail of their timetable tidied to the micro-minute. They were whisked between the hotel and the Budo Kan Hall, where they played five concerts, with ultra-crisp security, no risk being taken about absolutely anything at all.

Equally, every generous thought was given to making the Beatles feel comfortable and content in their luxurious hotel suite, so they'd have no hankering to go anywhere. Actually, they managed two great escapes. Paul slipped out for a fleeting early-morning peep at the Imperial Palace with Mal Evans and John ventured on to some nearby streets with Neil Aspinall. But really they stayed in the suite most of the 100 hours, and passed the time with little pain. The Beatles looked around for things to do and found them, and they received visitors, many of whom came bearing gifts - one bringing a top-quality set of art materials.

Brian Epstein, the Beatles' manager, was always smart. Among the other talented people he represented was a photographer, Robert Whitaker. With his insider status, Whitaker traveled with the Beatles through their summer 1966 concert tour that took in West Germany, Japan and the Philippines, with also an unscheduled typhoon-avoiding stop in Alaska. Whitaker's vibrant color photos set the scene for the painting - the Beatles arranged in four chairs around a table, on which they laid out a substantial rectangular sheet of fine Japanese art paper. The chairs corresponded more or less with the four corners, and they placed a table lamp roughly in the center, both to weigh down the paper and light it. Working under the illuminated bulb, each man began to create from his corner and slowly work up towards the middle.

Another Whitaker photo shows a paint palette of 21 compartments, a tube of vermilion squished to spout its vivid redness. The bristles of a handsome new wooden-handled brush have been dipped in the pigment, perhaps for the





©Robert Whitaker



©Robert Whitaker

first task to be done (likely a collective decision), giving the entire thing a red background wash. After that they worked in oils and watercolors, and Whitaker recalled that the finished work was completed over two nights. As the Beatles were eternally late to bed, this tells us that after playing their concerts at the Budo Kan, and being zipped back to their hotel with pin-sharp punctuality, they'd have reapplied themselves to their task. Whitaker said it: 'They'd stop [painting], go and do a concert, then it was "Let's go back to the picture!" He also added: 'I never saw them calmer or more contented than at this time.'

All four had artistic talent, inevitably. They were multi-instrumentalist musicians, singers, songwriters and all-time icons *and* they were strong at drawing. Though generally poor by choice at grammar school, John was top of the class in Art – after which he went to art school for three eventful years, and as a world-famous Beatle he'd published two books of idiosyncratic writing with lightning-fast caricatures. Paul was always a highly accomplished and inventive artist, easily capable of gaining an Art A-Level at the end of his two-year school course – he failed it only because he'd gone off on the Beatles' first tour. (*That's* how much he loved playing rock and roll.) George and Ringo both drew too -- often and with plenty of talent. George would always treasure a schoolbook which showed that when he should have been paying attention to teachers he was filling page after page with elaborate sketches of guitars.

Although born left-handed, Ringo's orientation had been shifted in his infancy by his superstitious paternal grandmother, who believed that being southpaw was the work of the devil. When drumming, Ringo led with his left but played a right-handed kit. He wrote right-handed and, we can see from the Tokyo photos, painted with his right too. We see also how John worked with his eyes close to the paper. Ever short-sighted, he was almost certainly wearing contact lenses here but still had the habit of myopically scrutinizing whatever he was reading, writing or drawing. George is focused and concentrating on getting a line right. Paul, left-handed (and so definitively disproving Ringo's superstitious grin), is painting a black line while holding a lit cigarette between the fingers of his right hand.

Mingling with the scent of paint, the smell of this painting is Virginia tobacco. Almost everyone smoked in those days, and certainly the Beatles and their entourage of seven. Their collectively favored cigarette in this period was Lark, an American brand, and Whitaker's palette photo captures one of the red packets. 'Ciggies' would have been smoked pretty much chain-like at the table ... and then there was the recreational smoking they did in the suite's opulent





©Robert Whitaker

bathroom with a wet towel kicked to the door to stop the smell getting out. Almost every rock band has had their most intimate moments of togetherness in a discreetly shared joint, the Beatles certainly included.

One way of looking at the table shows them seated in the world-beloved order of John, Paul, George, Ringo. (Then again, looked at from another angle, it was different). They're wearing open-neck shirts, no ties, George with a light sweater over his. There are refreshments, glasses of tomato juice likely with vodka inside, and of course they painted to music. Their own music, because they'd only just completed their latest album (the sixth in nearly four years) on the eve of leaving London for this inter-continental tour. The labels of the 12-inch Emidisc acetate they played, cut at Abbey Road in those last hours, said *23 VI 66 - The Beatles - 33 1/3rpm MONO*, since when, while in Germany, they'd decided its title should be *Revolver*. So the sound of this painting (among much else no doubt) is the dazzling aural kaleidoscope that took in *Taxman, Eleanor Rigby, Yellow Submarine, For No One, And Your Bird Can Sing, I'm Only Sleeping* and *Tomorrow Never Knows*, to name but seven of its fourteen gems. The Beatles heard it here as a finished album a month before the world would lay its first loving hand on it.

'They never discussed what they were painting,' Whitaker would recall. 'It evolved naturally.' Definitely untitled in its moment, the work acquired the name *Images Of A Woman* in the late-1980s after a Japanese journalist thought he could see female genitals in Paul's quadrant. But who knows what Paul really painted - probably not even him. There are no particular figures anywhere: each of the four has created and filled-in spaces varied in every detail and color, not representative of much beyond freeform patterns, almost as if a spoken intent was to leave nothing recognizable. There are shapes of things, squiggles, blobs, circles, squares, protrusions and intrusions. By colors alone John's work vaguely suggests Spain, but one should draw no conclusion from this. John and Paul have used the most black, working mostly in acrylic, George and Ringo seem mostly to have used watercolors, but one imagines them all swapping paints around, '*Gis a go with yer oils.*' George's work is the most expansive - he reaches from his corner of the paper to the lamp in the middle and breaks into the neighboring area, where Ringo's smaller work has a cartoony bent, as if he might have had a firm-ish idea before obscuring it. Overall, the effect is typical of the Beatles: the combination is positive, not negative; it's bright, vivid, alive.

The work done, they removed the table lamp, the base of which had left a large white circle near the middle, and here each of them signed his name, adjacent to his art. John Lennon, Paul McCartney, George Harrison, Ringo Starr - the four most recognizable signatures of modern times, the four men whose ideas, talent and courage had completely changed the face and shape of popular music and youth culture for the better, and whose creativity really would go on to be timeless.

And having painted and signed their work, they gave it away, very happily and probably without a second thought, to the official Beatles Fan Club in Japan. Among the visitors they welcomed into their suite was club president and a translator, and photos show the Beatles easily comfortable with them. Almost

always cordial, and with practically none of the pretensions routinely practiced by stars, the Beatles were happy to receive visitors and had scores of similarly positive encounters down the years. Once the painting had dried there are shots of it being handed over; they gave away their art unconcerned that it might one day be treasured as an exceptional souvenir not only of their time here in Tokyo but of all their brilliant years together.

Within sixty days of the paint drying, the Beatles had endured multiple unpleasant times in the Philippines and the USA, as a result of which - and with an accumulation of road experiences over many long years - they decided to give up the live stage. But though touring could be tiresome and annoying, its thrills shaded by the tedium of travelling and waiting around, it gave the Beatles a simultaneous unity they didn't have when they stopped - and this would cause a sea-change in their chemistry. The very act of being together in hotel suites gave them a priceless proximity to one another's ideas and attitudes - and this Tokyo painting is the proof of it.

Pictures by Robert Whitaker and other visiting photographers show us that further art pieces were also made here. There was paper, paints and time, so of course they did other things as well, and it's to be hoped that further, smaller treasures might turn up. But whether or not they do, the so-called *Images Of A Woman* is the only known substantial piece of art made by the four Beatles in their years together - an extraordinary and unique item that has the best of provenance.

Christie's would like to thank Beatles historian, Mark Lewisohn, for his contribution and expertise in preparing this lot note. Mr. Lewisohn is presently writing the second volume in his trilogy *The Beatles: All These Years*; the first volume is *Tune In*. He has worked on many projects for Paul McCartney and the Beatles' Apple companies.

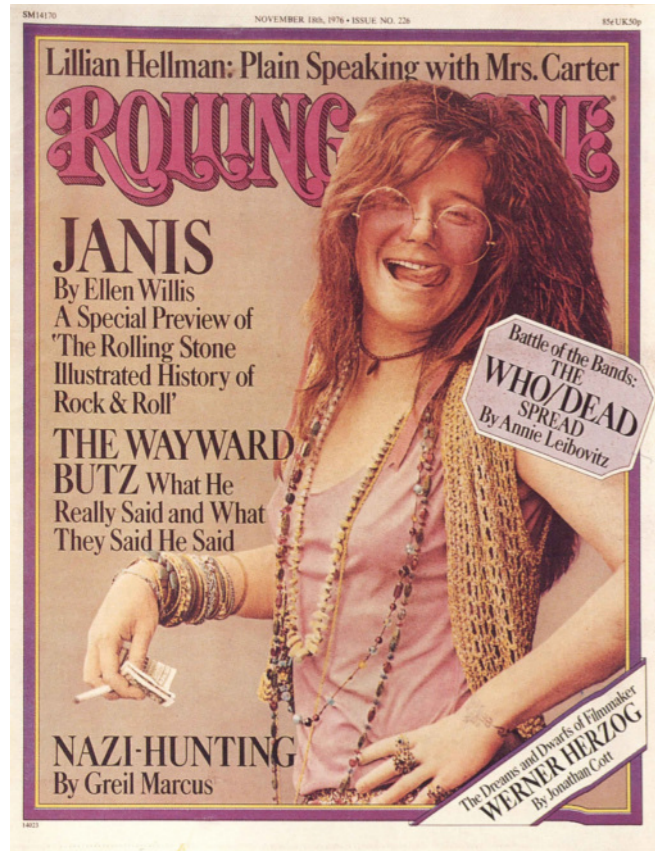


©Robert Whitaker



©Robert Whitaker





Joplin donning her gold vest for photographer David Gahr as pictured on the 18 November 1976 issue of *Rolling Stone*. (detail from F. Woodard, *Rolling Stone: the complete covers*. New York, 1998, offered with the present lot.)

**Janis Joplin's iconic, gold crocheted vest worn on stage and featured in her 1970 photoshoot at the Chelsea Hotel.** Of any piece of clothing associated with the late blues singer, her gold vest is perhaps the most well-known to her fans. Joplin wore this vest in numerous stage appearances, and is most prominently featured in the well-known photo shoot with David Gahr taken on the roof garden of the Chelsea Hotel in 1970—one of those images gracing the cover of *Rolling Stone* in 1976.

Casse Culver (1944-2019) was a singer-songwriter born in Bethesda, Maryland who started her musical career as a street busker. In the summer of 1969 she attended the Woodstock Festival where she came into contact with Janis Joplin as well as her manager Albert Grossman. Impressed with Culver's songs and brash style, Grossman referred the singer to his label, Bearsville Records, where she recorded an LP's worth of material. Soon after Janis Joplin's death in October 1970, Grossman briefly promoted Culver as "the next Janis," and had plans for Casse to front Joplin's old band. That Culver was an unapologetically "out," lesbian made Grossman and the label nervous and the idea was soon scrapped. The LP she recorded went unreleased.\* After that experience, Culver moved to Washington DC where she became a

40

## A GOLD CROCHETED VEST

[JANIS JOPLIN, C. 1968-1970]

\$30,000-50,000

£24,000-39,000

€28,000-46,000

prominent figure in the women's music scene, establishing her own production and publishing companies.

Although a contemporary image from the early 1970s exists of Culver wearing this vest, she is not known to have related exactly how she came into possession of the vest—whether it be a gift from Janis Joplin, or came to her via Albert Grossman. *Provenance*: Janis Joplin - Casse Culver - (inherited by) the consignor.

[*With:*] WOODARD, Fred. *Rolling Stone: the complete covers / introduction by Jann S. Wenner, designed by Fred Woodward*. New York: Harry N. Abrams, 1998. Quarto. Cloth boards in pictorial dustjacket [*Also With:*] *Rolling Stone*. No. 226, 18 November 1976. Large quarto.

\* Lindsay Van Gelder, Pamela Robin Brandt, *The Girls Next Door*. New York: Simon & Schuster, 1996. 55; In an interview conducted for the 2002 documentary *Radical Harmonies*, Culver Culver recalled that Grossman said: "I don't care what you do in your bedroom, just don't go screaming it down the streets." Quoted in Jamie Anderson, *An Army of Lovers*. Tallahassee: Bella Books, Inc., 2019. (Kindle ed., loc. 701)



## RUBELLITE TOURMALINE

MINAS GERAIS, BRAZIL

The "Y" of 13cm long crystals on matrix of Albite; from the Cruzeiro Mine, Minas Gerais, Brazil, found in 2018.

6¾ x 5½ x 4in. (17 x 14 x 10cm.)

\$400,000-600,000

£320,000-470,000

€370,000-550,000

## LITERATURE:

*Gemstones*, vol. 3, July 2021 (front cover illustration).

Thompson, W.A. et al., *Ikons: The Beauty of Fine Minerals* (Forthcoming, 2024).

Red tourmaline of quality is generally considered to be the most valuable variety, and termed rubellite in the gem and jewelry world. Likewise, it is equally if not more rare in the mineral (crystal) world, to have fine red tourmaline crystals preserved in natural form. This is a naturally sculptural and dramatic specimen with an iconic geometry to it. It was from a best-of-class pocket of 2018 that was called the "Cranberry Red Pocket" and brought out quietly in 2018-2020, after several years of laboratory work to clean and prepare these. Like most large tourmaline clusters, it has repairs and minor restoration, considered acceptable and even minimal in context. These pockets formed as open cavities 650 million years ago, and are almost always found collapsed, today; so they are reassembled as minimally as possible. The best examples of this pocket were sold privately and are now in the top private collections around the world.

This specimen was kept back from sale initially in the private collection of the dealer who brokered the pocket, and sold in 2020 to a private collector. It was purchased directly from the owners of the pocket at that time. Initial laboratory preparation reduced it down to a specimen of about twice the size, and trimmed it further by the current owner (at some risk) to achieve a balanced size and aesthetic that is complete all around, and equally displayable from both sides, whereas the larger specimen had only a frontal display view and too much rock in the back. The matrix is a pleasing contrast to the dramatic cluster atop, and composed of snow white cleavelandite accented by minor purple lepidolite crystals. For size, balance, color, contrast, and importance in context, this is a significant specimen of classic Brazilian tourmaline, of the most desirable cranberry-red color.



# CONDITIONS OF SALE • BUYING AT CHRISTIE’S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
  - (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.
- ## 5 ESTIMATES
- Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

## 6 WITHDRAWAL

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

## 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimated** through measurement and, as such, should not be relied upon as exact.
- (e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- (f) For jewellery sales, **estimates** are based on the information in any gemmological report, or 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:
  - (i) 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);
  - (ii) 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
  - (iii) 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 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](http://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](http://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.

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>.

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](http://www.christies.com). We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol ∆ next to the **lot** number. The **reserve** cannot be more than the **lot’s low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

## 3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) 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)(i), F(4), and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie’s LIVE™ (as shown above in paragraph B6); and
- (d) 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 90 days after the sale, whichever is earlier. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder’s responsibility to pay all taxes due*. Christie’s recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER’S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s full catalogue description** before bidding.

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

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

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

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

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

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

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

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading**

in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

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

## 4 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

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

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

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

- (i) **Wire transfer**  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie’s Inc.;  
Account # 957-107978,  
for international transfers, SWIFT:  
CHASUS33.
- (ii) **Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.
- (iii) **Cash**  
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- (iv) **Bank Checks**  
You must make these payable to Christie’s Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
- (v) **Checks**  
You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US bank.

(vi) **Cryptocurrency**

With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ♦ 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.

(d) You must quote the sale number, your invoice number and client number when making a

payment. All payments sent by post must be sent to:

Christie’s Inc. Post-Sale Services,  
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 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.

bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

- c) If you do not collect any **lot** within thirty days following the auction we may, at our option
  - (i) charge you storage costs at the rates set out at **www.christies.com/storage**.
  - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- d) The Storage conditions which can be found at **www.christies.com/storage** will apply.
- e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

- b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

- c) **Endangered and protected species** **Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ☠ in the catalogue. This material includes, among other things, ivory, tortoiseshell, 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 🐅 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.

- d) **Lots containing Ivory or materials resembling ivory** If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

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

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

- g) **Watches** Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 🐍 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**.
- h) **Handbags** A **lot** marked with the symbol 👜 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

- a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

- b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

- e) If, in spite of the terms in paragraphs l(a) to (d) or E2(l) 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** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

### 8 WAIVER

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

### 9 LAW AND DISPUTES

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

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

### 10 REPORTING ON WWW.CHRIStIES.COM

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

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

**authentic**: a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

▲ ♦ **Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid**

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

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

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

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

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

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

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

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

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

**subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 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.

"Mounted 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

"Attributed to": in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

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

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

### Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

## 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

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, 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**.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 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.

❖

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

φ

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

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.

19/10/2023

## 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.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

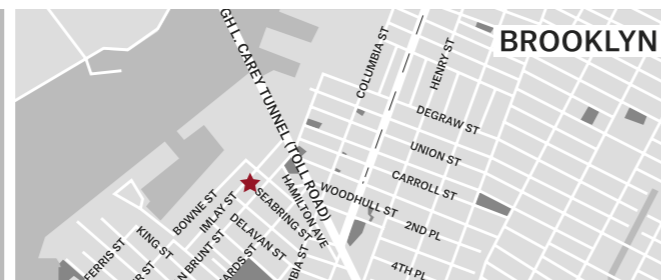
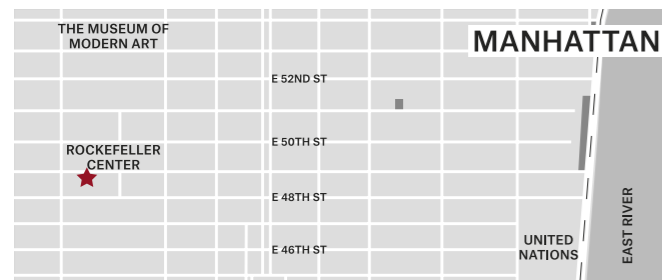
Email: PostSaleUS@christies.com

### SHIPPING AND DELIVERY

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

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

### STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



#### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

#### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



## IDENTITY VERIFICATION

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

### Private individuals:

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

Please upload your documents through your christies.com account:

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

### Organisations:

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

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

# CHRISTIE'S

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
François Curiel, Honorary Adviser; Chairman, Europe  
Benjamin Gore, Chief Operating Officer  
Jean-François Palus  
Héloïse Temple-Boyer  
Sophie Carter, Director & Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li-Cohen, Deputy Chairman, Christie's

## CHRISTIE'S AMERICAS

Marc Porter, Chairman  
Bonnie Brennan, President

## CHAIRMAN'S OFFICE

Alexander Rotter, Chairman  
Max Bernheimer, Deputy Chairman  
Catherine Busch, Deputy Chairman  
Cyanne Chutkow, Deputy Chairman  
Sheri Farber, Deputy Chairman  
Sara Friedlander, Deputy Chairman  
Jennifer K. Hall, Deputy Chairman  
John Hays, Deputy Chairman  
Darius Himes, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Richard Lloyd, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Adrien Meyer, Co-Chairman  
Tash Perrin, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Margot Rosenberg, Deputy Chairman  
Sonya Roth, Deputy Chairman  
Capera Ryan, Deputy Chairman  
Will Strafford, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Co-Chairman

## CHRISTIE'S AMERICAS

### SENIOR VICE PRESIDENTS

Diane Baldwin, Heather Barnhart, Michael Bass,  
Eileen Brankovic, Max Carter, Ana Maria Celis,  
Michelle Cheng, Nick Cinque, Nicholas Clark,  
Francois de Poortere, Johanna Flaum,  
Marcus Fox, Vanessa Fusco, Sayuri Ganepola,  
Benjamin Gore, Helena Grubestic,  
William Haydock, Allison Heilman, Sima Jalili,  
Alex Heminway, Margaret Hoag, Nicole Jacoby,  
Erik Jansson, Michael Jefferson, Rahul Kadakia,  
Emily Kaplan, Jessica Katz, Caroline Kelly,  
Stefan Kist, David Kleiweg de Zwaan, Emily Klug,  
Rachel Koffsky, Samantha Koslow, Kathryn Lasater,  
Natasha Le Bel, Gabriela Lobo, Carly Murphy,  
Rita Nakouzi, Richard Nelson, Illysa Ortsman,  
Joanna Ostrem, Joseph Quigley, Jason Pollack,  
Denise Ratinoﬀ, Daphne Riou, Stephanie Roach,  
Casey Rogers, Gillian Gorman Round,  
Raj Sargule, Elise de la Selle, Devang Thakkar,  
Sarah Vandeweerd, Cara Walsh, Michal Ward,  
Ben Whine, Jen Zatorski, Steven J. Zick

### VICE PRESIDENTS

Tylee Abbott, Nicole Arnot, Abigail Barkwell,  
Marina Bertoldi, Laura Betrián, Sara Bick-Raziel,  
Bernadine Boisson, Diana Bramham,  
Maryum Busby, Cristina Carlisle, Kayla Cohen,  
Patrick Conte, Alexandra Daniels, Cathy Delany,  
Jacqueline DiSante, Sarah El-Tamer, Brian Evans,  
Shannon Euell, Abby Farha, Stephanie Feliz,  
Elena Ferrara, Kristen France, Christina Geiger,  
Joshua Glazer, Douglas Goldberg, Vanessa Graff,  
Lindsay Griffith, Margaret Gristina,  
Allison Houghton, Izabela Grocholski,  
Anne Hargrave, Kristina Hayes, Lindsay Hogan,  
Amy Indyke, Heather Jobin, Bennett Jackson,  
Stephen Jones, Sumako Kawai, Paige Kestenman,  
Imogen Kerr, Peter Klarinet, Elizabeth LaCorte,  
Samuel Lai, Isabella Lauria, Andrew Leuck,  
Alexander Locke, Nina Lord, Ryan Ludgate,  
Cheryl Lynch, Samantha Margolis, Alex Marshall,  
Anita Martignetti, Camille Massaro-Menz,  
Laura Mathis, Stephanie McNeil Singh,  
Katie Merrill, Kimberly Miller, Melissa Morris,  
Christopher Munro, Takaaki Murakami,  
Megan Murphy, Libia Nahas,  
Michele Nauman, Marysol Nieves, Jonquil O'Reilly,  
Rachel Orkin-Ramey, Vicki Paloympis,  
Mitesh Patel, Nell Plumfield, Claibourne Poindexter,  
Anna Pomales, Carleigh Queenth, Elizabeth Quirk,  
Antonio Quizhpilema, G. Rhett Prentice,  
Prakash Ramdas, Arsh Raziuddin, Rebecca Ross,  
Rebecca Roundtree, William Russell, Nicole Sales,  
Emily Salzberg, Stacey Sayer, Morris Scardigno,  
Elizabeth Seigel, Hannah Solomon,  
Joanna Szymkowiak, Pip Tannenbaum,  
Paul Tortora, Lillian Vasquez, Grace Voges,  
Connie Vu, Jill Waddell, Rachael White Young,  
Kathryn Widing, Cara Zimmerman

### ASSOCIATE VICE PRESIDENTS

Betsy Alexandre, Nishad Avari, Alexander Badura,  
Anna Baitchenko, Anna Bar, Alexandra Bass,  
Abigail Bisbee, Tristan Bruck, Michelle Carpanzano,  
Stephen Chambers, Rufus Chen, Laura DeMartis,  
Shaun Desiderio, Emma Diaz, Julie Drennan,  
Julian Ehrlich, Annabel Enquist, Burcu Eroglu,  
Danielle Finn, William Fischer, Juarez Francis,  
Mimi Garrett, Agostino Guerra, Ella Hagerty,  
Krista Hannesson, Allison Immergut, Rhiannon Knol,  
David Lieu, Katya McCaffrey, Christopher Mendoza,  
Charles McCormick, Margaux Morel,  
Alexandra O'Neill, Deborah Robertson, Oliver Rordorf,  
Peter Rusinak, Jill Sieffert, Heather Smith,  
Victoria Solivan, Jessica Stanley, Amelie Sun,  
Sharon Sun, Jennie Tang, Victoria Tudor,  
Heather Weintraub, Sara Weintraub, Kristina Weston,  
Christina Wolf, Gretchen Yagielski, Zhi Yin Yong,  
Sophia Zhou

### AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Jessie Fertig, Lisa Hubbard,  
Ellanor Notides, Ashley Schiff, Brett Sherlock,  
Jody Wilkie





*Salma Larin*

*Roger Stone*

*CS*

CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020