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M.S. Rau
FINE ART • ANTIQUES • JEWELS



JEWELRY ELEVATED

Our newly renovated jewelry gallery showcases the elegance, style and rarity of our stunning collection of exquisite gemstones and signed designer creations.

Explore a selection of our finest jewelry offerings on pages 92-111.





Each year I have the pleasure of sharing with you the *Best of the Best*, a remarkable selection of the finest treasures from around the world. This year's message is particularly meaningful, as it also brings news of our renovated and expanded jewelry gallery. Our new 8,500-foot retail space is now the most upscale destination for jewelry in the region. Over two years in the making, this new space lets our exquisite, rare gems shine in the best possible light, because whether in person or online, we want your experience to be outstanding.

This catalog features remarkable finds, from important Warhols, to rare Wedgwood, dazzling Oscar Heyman jewelry and much more. Our team is devoted to acquiring the most significant pieces from the finest makers across the globe, and since 1912 we've strived to deliver exceptional objects with unparalleled service.

It is my sincerest hope you enjoy the selections on the following pages. If you see an item that catches your eye, please contact your personal Sales Consultant, who will be happy to assist you with every step of your acquisition.

Bill Rau

Third-Generation Co-Owner & CEO

THE
BEST
OF THE *Best*



PIERRE-AUGUSTE RENOIR

As one of Impressionism's foremost figure painters, Renoir is celebrated for his female nudes, and the following two works represent his long-lasting artistic preoccupation with representations of the female form. However, it was not until the artist was in his forties that he depicted the nude with any frequency. In 1881, Renoir embarked upon a formative trip to Italy, where he studied the works of the Renaissance masters and the ancient art of Pompeii and Rome. Upon his return to France, the nude became his favored subject, and he used the motif to combine the spontaneity of Impressionism with the solid modeling of classical painting.

Renoir enrolled at the prestigious École des Beaux-Arts in his early 20s, where he studied under Charles Gleyre and developed a deep appreciation for the traditional academic style of painting, a quality that would last throughout his

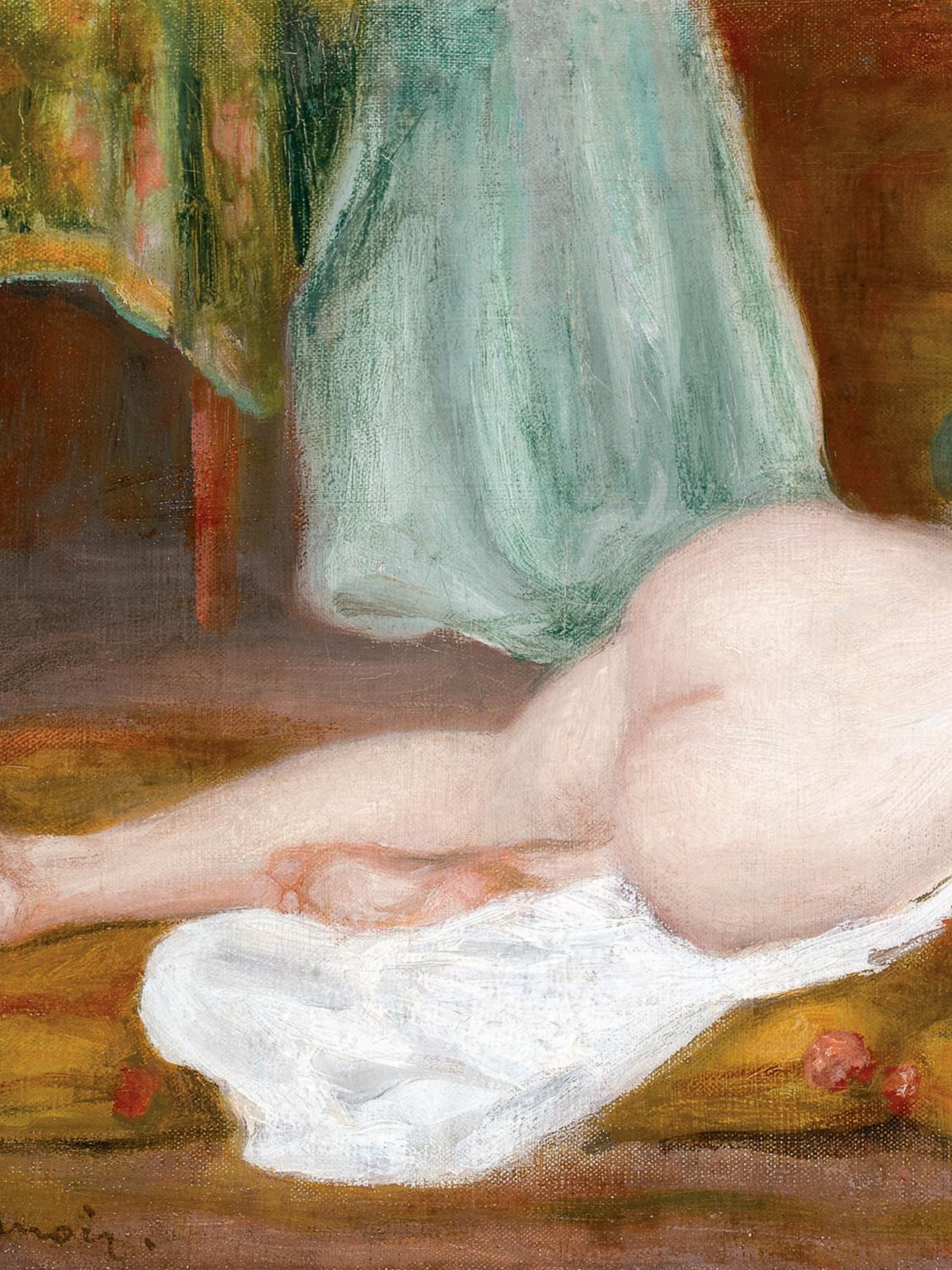
career. Although he went on to become instrumental in establishing the famed avant-garde group known as the French Impressionists, his love for the classics remained. The grand tradition of classical nudes captivated Renoir in the 1880s and onward, and he modernized the theme using the impressionist style he pioneered.

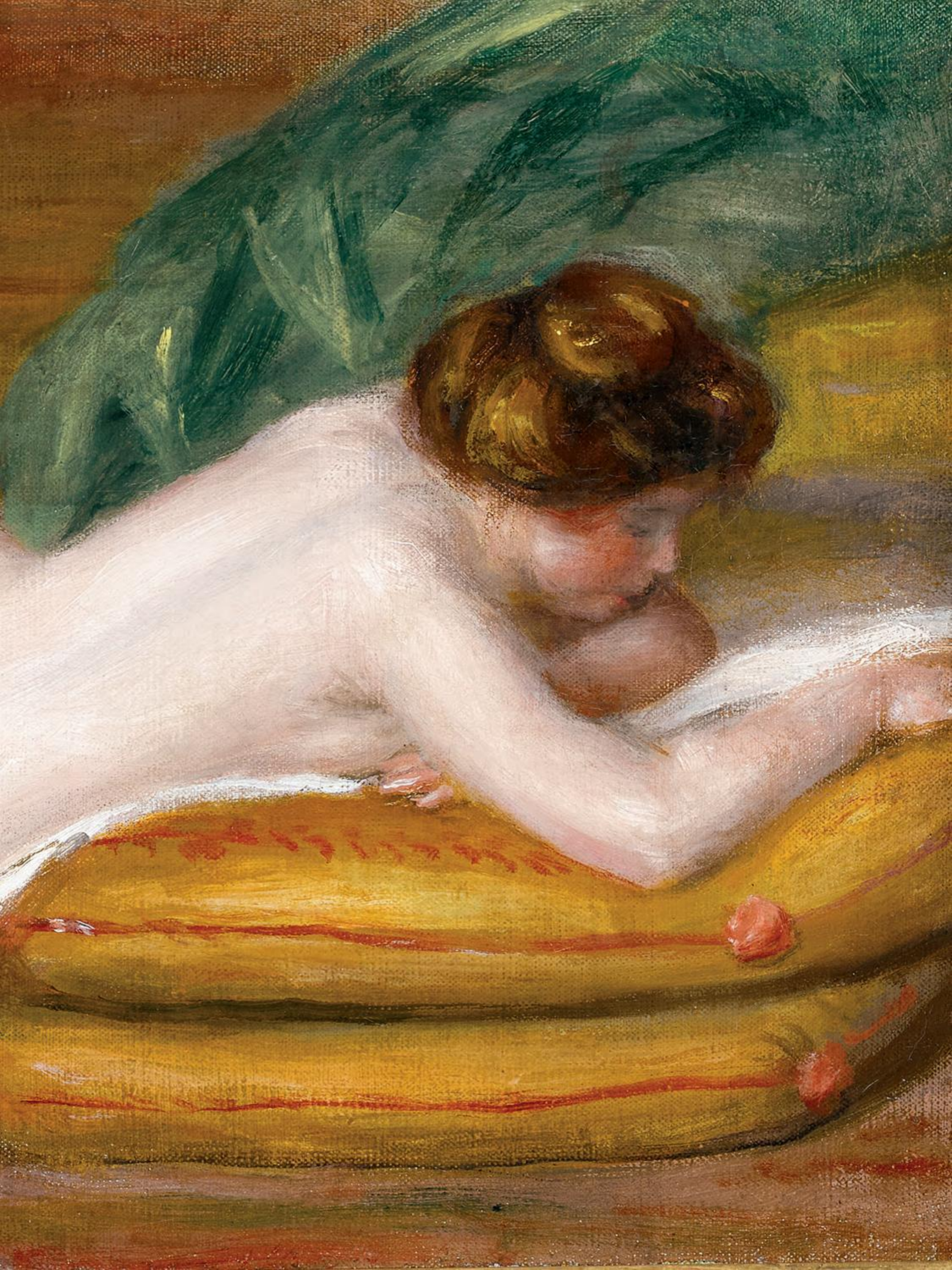
These artworks present women in serene, supremely intimate moments. Renoir depicts them turned away from the viewer, allowing for only a glimpse of their faces. Their demure poses and partially draped bodies recall a biblical Eve or an ancient rendition of a modest Venus, successfully carrying a traditional academic motif into the avant-garde world of Impressionism. Noted art historian Kenneth Clark wrote that Renoir took the figure of Venus, which “had been cheapened, falsified, and fragmented” and discovered “how to give the female body that character of wholeness and order which was the discovery of the Greeks.” Here, Renoir’s nudes sit in tranquility, absorbed in their thoughts and tasks. They become timeless figures of feminine beauty, much like

the masterworks the artist viewed firsthand in Rome.

During the 1870s, Renoir enjoyed great success as a portraitist, and his 1881 trip to Italy led him to develop his singular artistic style with which we are most familiar today. This style formal technique emphasizing composition, line and descriptive details. His output from this period, including the following works, achieved a sense of structure that set him apart from his peers. Renoir’s solo exhibition at the Durand-Ruel Gallery in Paris in 1883 further confirmed his position as one of the leading artistic masters of the day.

In both compositions, the artist’s mastery of form, light and shading is evident. The works accomplish a sense of vitality and naturalness within an everyday scene, a quality that defines the best of this great Impressionist’s female figures. As these artworks demonstrate, Renoir’s acute attention to subject and his singular aesthetic have placed him among the finest and most significant painters in history. ★







PIERRE-AUGUSTE RENOIR

Le repos (Resting)

This exceptional work examines femininity, one of Renoir's most important themes, and exhibits the artist's soft brushwork, rich color palette and a celebration of beauty and warmth.

This figure from the famed Impressionist Pierre-Auguste Renoir is reminiscent of the classical nudes of antiquity and the Renaissance. The French Neoclassical painter Jean-Auguste-Dominique Ingres was the artist's most significant influence beginning in the 1880s, and the reclining nude here unquestionably recalls Ingres' famed odalisques. *Le repos* clearly demonstrates this admiration in its compositional balance and its clear emphasis on volume, form and contour. The figure is imbued with Renoir's trademark softness and subtlety, reinvigorating the centuries-old lineage of the nude. Seen from the back, her gently curved form is rendered with a casual grace and timelessness that define the best of Renoir's female figures.

The work also reveals Renoir's genius for complementary colors with its bold turquoises and subtle greens paired with the rich gold of the cushions and the pale pink of the figure's form. Characteristic of Renoir's impressionist style, the loose, fluid brushwork of the background emphasizes the two-dimensional surface of the canvas. The flat color reflects Renoir's interest in Japanese prints, while the style is distinctly modern.

Executed with fluid brushwork and infused with subtle sensuality, portraits such as this are considered among the most important of the artist's entire oeuvre. In all, this oil on canvas possesses all the best qualities Renoir has to offer — luxurious brushstrokes, a soft palette and ideal feminine beauty.

Signed "Renoir" (lower left) | Oil on canvas | Circa 1896
Canvas: 10½"h x 16⅛"w | Frame: 19¼"h x 24¾"w | #31-3559

EXHIBITED

San Diego Museum of Art, *Idol of the Moderns: Pierre-Auguste Renoir and American Painting*, June 29-September 15, 2002
El Paso Museum of Art as part of the above exhibition, November 3, 2002-February 16, 2003
Bakersfield Museum of Art, California, *Lightness of Being*, December 2003-April 2004



Scan to see this painting's certificate of authenticity.









PIERRE-AUGUSTE RENOIR

Après le bain (After the Bath)

***"I look at a nude, I see myriads of minuscule shades. I have to find those which will make the flesh on my canvas come to life and resonate."
— Pierre-Auguste Renoir***

The subject of bathers has a long tradition, and after a trip to Italy in 1881, Renoir became deeply invested in this classical artistic theme. This compelling portrait by Renoir, monumental in its scale, presents a nude figure in a serene, private moment, absorbed in the task of drying herself after a bath.

Drawing had begun to play an important role in the artist's work during this period. Renoir's medium here, sanguine, a reddish-brown chalk, was used extensively in the Renaissance by Leonardo da Vinci (who employed it in his sketches for the *Last Supper*), Michelangelo and Raphael. Its warm hue lends itself well to depicting the nude form, and the chalk drawing allows for a greater focus on line, shading and texture in a departure from the aspects of color and fleeting light effects that so often preoccupied the Impressionists. *Après le bain* conveys the impression of arrested motion with perfect naturalness, deftly capturing the moment before the elegant lines of the sitter's form change position.

The sitter is almost certainly Gabrielle Renard, the nanny to Renoir's children and a frequent model for the artist. She developed a strong bond with the family and became a favorite subject for Renoir, appearing in several of his most important works, including his 1911 *Gabrielle with a Rose* (Musée d'Orsay). When Renoir began to suffer from severe rheumatoid arthritis that would eventually leave him unable to walk and scarcely able to grasp a paintbrush, it was Gabrielle that would assist the artist by positioning the paintbrush between his impaired fingers.

Signed "Renoir" (lower left) | Sanguine and white chalk on paper mounted on canvas | Circa 1898
Canvas: 43½"h x 35½"w | Frame: 57¾"h x 49¼"w | #31-3793

EXHIBITED

Galerie Durand-Ruel, Paris, *Watercolors, Pastels and Drawings by Renoir*, April 1921
Kunsthalle, Basel, *Meisterzeichnungen französischer Künstler von Ingres bis Cézanne*, June-August 1935
Galerie des Beaux-Arts, Paris, *Exhibition of "La Gazette des Beaux-Arts", Renoir, The sculpted work, the engraved work, watercolors and drawings*, October-November 1935
Musée national d'art moderne, Paris, *From Impressionism to the Present Day*, June 1958
The Metropolitan Museum of Art, New York, 1966-1973



Scan this to see this artwork's certificate of authenticity.









JOHN WILLIAM GODWARD

A Pompeian Lady

His idyllic, sensual scenes inspired by antiquity have placed Godward among the most celebrated artists of the late 19th and early 20th centuries.

One of the three most important British Neoclassical artists, John William Godward produced majestic canvases that are among the most renowned of their time. Along with his mentor Sir Lawrence Alma-Tadema, Godward set the tone for the Neoclassical Revivalist movement with his studied depictions of Greco-Roman beauties within picturesque ancient settings.

Godward's early success was due in large part to Victorian society's preoccupation with ancient Rome. To many of the newly affluent, Roman society was considered the embodiment of their own romanticized world that mirrored their own imperial aspirations. Godward's depictions of Roman beauties idling against remarkably convincing classical backdrops were a direct reflection of this pervasive view. Here, the treatment of the cool, smooth marble and the woman's diaphanous robes reveal not only the artist's classical inspiration, but also his awe-inspiring technical prowess, and the inclusion of an ocean view makes *A Pompeian Lady* one of Godward's prized masterworks.

While the classically inspired elements in his paintings were not based on authentic ancient models, Godward's elaborate settings come to life through his devotion to detail. The vivid, jewel-like tones of the subject's flowing tunic seem especially rich as they fall over her alabaster skin. These colors are complemented by the tiger fur beneath her, which appears soft to the touch thanks to Godward's careful rendering of each individual hair. It is these subtle yet alluring details within his perfectly composed worlds that demonstrate why Godward was the last great painter of the Neoclassical school.

Signed and dated "J.W. Godward 1904" (lower right) | Oil on canvas
Canvas: 25" diameter | Frame: 45³/₄"h x 44³/₈"w | #31-3739

PROVENANCE

Thomas McLean, art dealer, London, 1904 | Purchased by Sir Alfred Bird, Tudor Grange Solihull
Cooling Galleries, London and Toronto, Canada | The collection of Maurice and Louella Brown, Toronto
and Calgary, Canada | By descent to Keith C. Brown and L. Joan Brown, Calgary, Alberta, 1982
Hodgin's Art Auctions, Calgary | Fred and Sherry Ross, New Vernon, New Jersey
Private collection, New Orleans









JAN BRUEGHEL THE YOUNGER AND JAN VAN BALEN

Allegory of Smell or Perfume Making

Two of the most influential Flemish artists of the 17th century, Jan Brueghel the Younger and Jan van Balen, collaborated to create this remarkable allegorical scene.

This highly important 17th-century Flemish Golden Age painting depicts a perfumer engaged in the act of producing a fragrance. Jan Brueghel the Younger, whose highly detailed images and allegorical subjects placed him among the most famous artists of his day, painted the exceptionally detailed foreground, while the background was composed by Jan van Balen, considered the greatest landscape painter of his generation.

Executed on a wood panel that gives the work an extraordinary luminosity, every object in the foreground is related to perfume. Chloris, the Greek goddess of flowers, is pictured at the center of the scene. Her classical beauty is juxtaposed against the traditional tools of the perfumer's trade. A distillation still, pomanders and a variety of flowers are all rendered with incredible vibrancy and meticulous detail.

Perfume was exceptionally expensive in the 17th century, and only a select few could afford it. This exclusive clientele was also Brueghel's audience for this painting, as only they could afford and appreciate such a glorious work. The ingredients depicted here are still used in the finest fragrances today, and they are still only accessible to the wealthiest and most refined. This painting is truly alluring in both subject matter and execution.

Brueghel, the grandson of Pieter Brueghel the Elder, was renowned for his allegorical figures, while van Balen was among the most significant landscape painters in Antwerp of his day. Here, a melodic balance is struck between van Balen's vast panoramic view, reminiscent of ancient Greece, and Brueghel's distinctive figures, both executed with a level of precision for which each artist is famed. The pair continued in the painterly tradition established by their fathers, Jan Brueghel the Elder and Hendrick van Balen, who also frequently collaborated. This painting builds on a series of the five senses composed by their fathers, which now reside in the Museo Nacional del Prado (Madrid).

Oil on panel | Circa 1640

Panel: 20⁵/₈"h x 34"w | Frame: 25³/₄"h x 40¹/₈"w | #31-4554



PICTORIAL KEY TO THE ALLEGORY OF SMELL

1. In the center of the painting is Chloris, the goddess of flowers, who is all-knowing about perfume. She also serves as an homage to the heritage and history of Greece.

2. Here, Brueghel describes the process of steam distillation: petals or flower extracts are placed into a still with boiling water. Steam transports the essence into the first flask (condenser) then into a second flask called a separator (Florentine flask). The lighter essence rises to the top while water remains in the lower part.

3. Boxes of ointment recall the technique of enfleurage. With cold enfleurage, petals are placed in drawers filled with cold fat. In hot enfleurage, petals are immersed in a bath of hot animal fat. When the flower essence is released, they are discarded and replaced, and the fat is washed with alcohol until the absolute essence has been obtained.

4. The civet, or "musk cat," in the foreground provides musk, the base and fixative of perfume. Wrapped around the basket of flowers, it represents the beautiful alliance of animals and plants.

5. A series of perfume bottles next to a stick of incense includes Aqua d'Ange (angel water). This was a fashionable perfume at the time, indicating the artist was not only knowledgeable about the chemistry of perfume, but fashion as well.

6. Traditional flowers and new species recently arrived from the East are represented here, presenting a remarkable catalog of botanical history. Roses, tulips, irises and crown imperials are all depicted here.

7. The Chateau de Mariemont symbolizes the splendor of the governors of the Netherlands and the patrons Albert and Isabella, whose country residence it was until 1633.







EDWARD CUCUEL

Woman Reclining by a Lake

A masterpiece of light and color, this painting exemplifies the appealing vitality of Cucuel's work.

American Impressionist Edward Cucuel's oeuvre is characterized by his enthusiastic use of a uniquely vibrant palette and rich impasto to depict women at leisure in sun-dappled landscape settings, as seen in this extraordinary oil on canvas. A classic example of the artist's aesthetic, the composition possesses all the elements most associated with Cucuel's work: a beautiful woman in repose within nature, the vibrant hues of autumn and the charming addition of a parasol.

Cucuel's paintings are considered among the finest of all the American Impressionists. Born in San Francisco, he began his formal art training at age fourteen when he enrolled at the city's School of Design. In 1892 he moved to Paris and became a student of renowned Academic painter Jean-Léon Gérôme at the Ecole des Beaux-Arts.

Over the next three decades, Cucuel devoted himself to his painting, working in France, Italy and Germany.

In 1907, Cucuel established a studio in Munich and joined the Scholle group of artists led by Leo Putz, an important German Impressionist painter and one of the pioneers of Expressionism. During this crucial period, Cucuel began to develop his own impressionist style that would inform his work for decades to come. He began exhibiting in Paris, where he became a member of the Société Nationale des Beaux-Arts, and in 1915 he was awarded a silver medal at the San Francisco International Exposition. Around the same time, the artist purchased a home in Holzhausen, Germany overlooking the Bavarian lake where he summered with his family. It was there that he perfected his distinct style and his favorite subject — charming *plein-air* scenes of female figures in gardens and at green shorelines.

Signed "Cucuel" (lower right) | Oil on canvas | Early 20th century

Canvas: 28"h x 32¹/₈"w | Frame: 36¹/₈"h x 39³/₈"w | #31-4284









MAXFIELD PARRISH

The Old Mill

Parrish is a unique figure in American art, with a photorealistic style that was entirely his own.

Maxfield Parrish is remembered as one of the greatest American artists of the 20th century, with a diverse oeuvre that ranged from book illustrations to advertisements to murals. However, his favorite subject and true forte was landscape painting. *The Old Mill* was composed after a momentous change in Parrish's career when he began shifting away from producing figurative works to instead focus on his love of nature. By 1935, he was exclusively painting landscapes, and this particular work epitomizes the grandeur and luminosity of his work within this genre.

The enchanting scene affirms Parrish's revolutionary understanding of color. He was able to perfect a vibrancy of hues never before achieved on canvas, with colors so unique, they appeared to have been lit from within. He achieved such luminosity in part through the use of glazes, applying alternating bright layers of translucent glaze separated by varnish over his base composition, a process that required weeks of work. Additionally, he never mixed white paint with his colors, which could result in a duller, chalky color. Instead, the artist would slowly blend out his pigments across his painting surface, creating a soft fading effect and utilizing the white of the board itself to peek through and lighten the colors without weakening them.

Parrish's artistic career was launched by a commission to illustrate L. Frank Baum's *Mother Goose in Prose* in 1897, followed by numerous commissions illustrating for other texts and magazines such as *Harper's*, *Hearst's*, *Collier's* and *Life*. At the height of his career, it is estimated that nearly one in four American homes featured Parrish's artwork, and his composition entitled *Daybreak* is known for being the most sold art print of the entire 20th century. In November of 2021, a similar Parrish landscape sold at Sotheby's for nearly \$3.3 million, attesting to his works' enduring appeal.

Signed and dated "Maxfield Parrish 1942" (lower left) | Oil on Masonite

Board: 22⁷/₈"h x 18⁵/₈"w | Frame: 30⁷/₈"h x 26⁵/₈"w | #31-4586

EXHIBITED

Maxfield Parrish: A Retrospective, April 20–December 31, 1995

Isetan Museum of Art, Tokyo, Japan; Museum of Art, Kintetsu, Osaka, Japan; Yamanashi Prefectural Museum of Art, Yamanashi, Japan; Norman Rockwell Museum, Stockbridge, Massachusetts, all as part of the above exhibition





ANDY WARHOL

As one of the most sensational and unconventional figures to arrive on the 20th-century art scene, Andy Warhol quickly rose to fame in the world of contemporary art. He is best known as a founder of Pop Art, a movement that linked visual art and popular culture. However, that is only one chapter in Warhol's wildly successful and ever-evolving career. The final works of his career were his powerful depictions of the *Last Supper*, and they represent the artist coming full circle. Not only are they the last in a long line of repeating icons created by the artist, but they also contain hints of his own religious past. We are pleased to offer five unique works from this famed series, which the Whitney Museum has described as "likely the most personal works of Warhol's career."

Andy Warhol was born into a poor working-class family. His parents, Andrej and Julia Warhola, had emigrated

from present-day Slovakia to Pittsburgh, Pennsylvania. The devout Byzantine Catholic family lived close to their church, St. John Chrysostom Byzantine Catholic. A young Andy attended mass with his mother multiple times a week, where he was drawn to the church's icon paintings of Christ, the Virgin Mother and the Saints.

Some of the final and most deeply personal work Warhol embarked upon was his *Last Supper* series of silkscreens of Leonardo da Vinci's famed Renaissance fresco. Warhol began the series in 1984, and it was unveiled in 1987 at an exhibition in Milan at the Palazzo Stellinghina, which was directly across the street from da Vinci's mural in the refectory of the Santa Maria delle Grazie. As the art critic Arthur Danto described the show, "When [Warhol's] *Last Supper* was displayed in Milan, in a kind of citywide two-man show with Leonardo, 30,000 people flocked to see it, hardly any of whom went to see the 'other' *Last Supper*."

Unlike many of his other serialized works of soup cans and Marilyns, Warhol's *Last Supper* series has an emotional impact that elevates it beyond Pop Art's exploration of mass production and over popularization. Perhaps the intimacy of

the scenes derives from Warhol's own nostalgia for the work tied to his Catholic upbringing; in his childhood home hung a reproduction of da Vinci's painting. With both aesthetic and sentimental ties to the image, it is little wonder that Warhol's obsession with his *Last Supper* cycle preoccupied the last year of his life.

At the opening of his *Last Supper* paintings in Milan, Warhol began complaining of pain in his right abdomen. Only a month later, he would die at the age of 58 in February 1987 following a gall bladder surgery.

The artist was buried next to his mother and father at St. John the Baptist Byzantine Catholic Cemetery in Bethel Park, a suburb of Pittsburgh.

Andy Warhol was known for making art his "brand" and raising questions about originality and reproduction, as well as the nature of celebrity, persona and the outward image. The issues raised by the artist in the mid-20th century remain just as relevant in today's contemporary art landscape. In many ways, his immediately recognizable art and his iconic persona have been reabsorbed into popular culture, a fact that would surely fascinate Warhol were he alive today. ★





ANDY WARHOL

Last Supper: Jesus, John, Peter and Judas

Warhol was the quintessential artist of his time and place, elevating popular and commercial culture to the realms of high art.

With his unprecedented artistic exploration, Andy Warhol is celebrated as one of the most critically important artists of the 20th century, and his distinctive photographic silkscreen printing is immediately recognizable. The present work is a truly exceptional example of this art form, and it is part of the final series of the artist's illustrious career, his famed *Last Supper* cycle.

While the majority of his *Last Supper* silkscreens reproduce the image of the entire mural, *Last Supper: Jesus, John, Peter and Judas* is among the rare detail works that are included in the series. It offers a fascinating character study that pulls the viewer into the drama and intimacy of the original work. This particular composition sheds light on the relationship between Jesus and the apostles John, Judas and Peter. In da Vinci's original, he captures the moment when Jesus proclaims that one among them would betray them, and Warhol zeroes in on three of the most compelling reactions to the news. Peter, who holds a knife, wears an expression of anger that foreshadows his violent reaction during Jesus' arrest in Gethsemane. Judas is depicted in shadow, visibly shrinking away from his imminent betrayal, while John, the most beloved apostle, conveys a serenity and sadness that mimics Jesus' own expression. Warhol's ingenious cropping offers compelling insight into the psychology of these biblical characters.

In 1987, Warhol unveiled his *Last Supper* silkscreens in Milan, across the street from where da Vinci's fresco resides in the Santa Maria delle Grazie. Roughly 30,000 people came to see Warhol's collection, including the Pope himself. At the same time, only 3,000 people visited the original da Vinci fresco. By the time of his death only a month after the opening, he was one of the most prolific and well-known artists the world had ever seen. Compared to his other cycles such as his Marylins and Campbell soup cans, Warhol's *Last Supper* series is exponentially rarer, with relatively few works ever appearing on the market. Today, his *Last Supper* works are held in important museum collections, including the Andy Warhol Museum, the Museum of Modern Art in New York and the Menil Collection, among others.

Features stamp of Andy Warhol Art Authentication Board Inc. (en verso)

Silkscreen on paper mounted on canvas | Circa 1986

Silkscreen: 51"h x 40³/₄"w | Frame: 66"h x 56"w | #31-2653

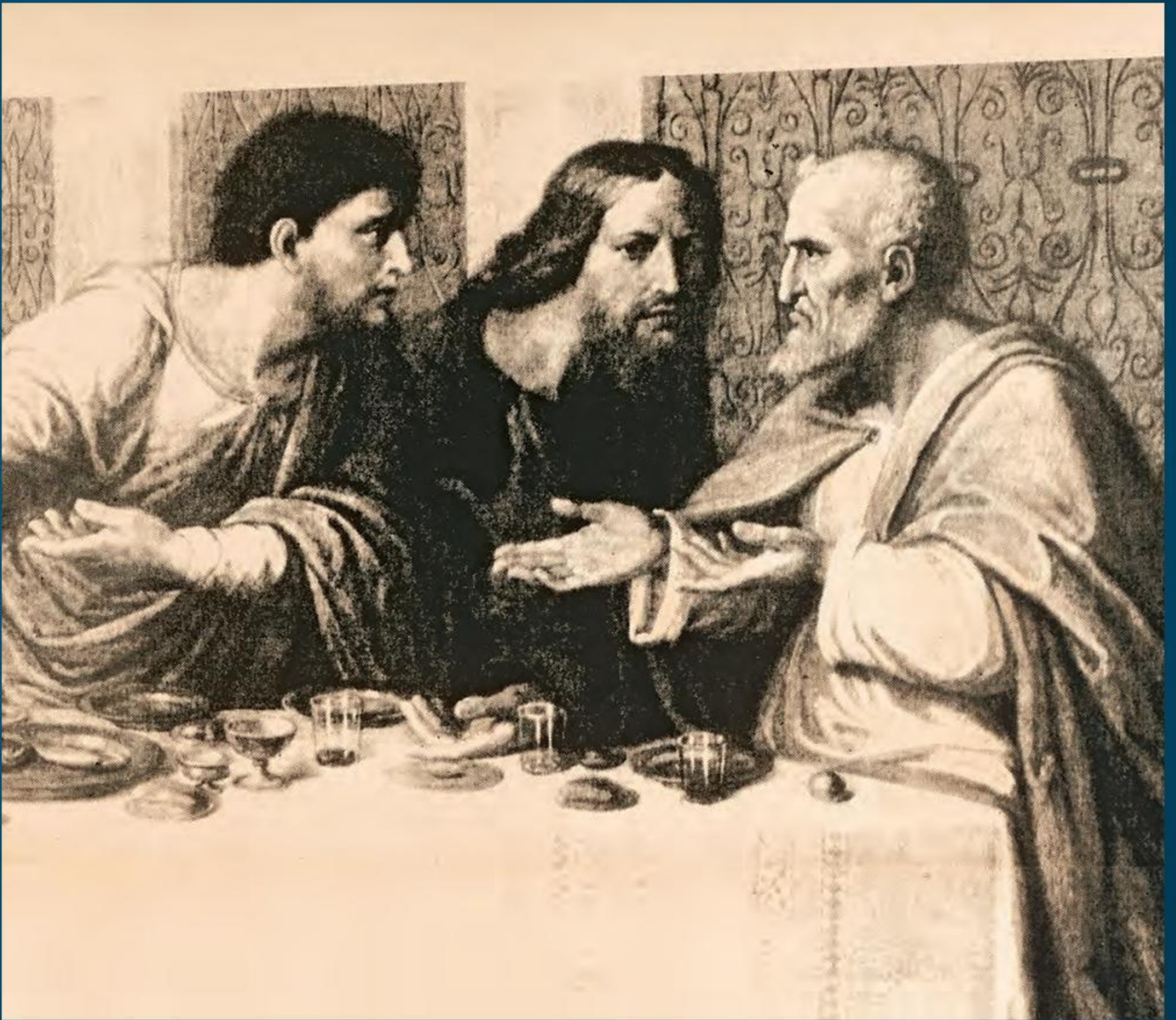
PROVENANCE

Private collection, California



ANDY WARHOL





DA VINCI A

A COLLECTION OF FIVE SILKSCREENS FROM



Last Supper: Peter, John and Jesus
Frame: 57"h x 59"w | #31-2652



Last Supper: Thomas, James, Phillip and Jesus
Frame: 48³/₄"h x 60"w | #31-2675



Last Supper: Jesus, J
Frame: 66"h x 5

ND WARHOL

OM ANDY WARHOL'S LAST SUPPER SERIES



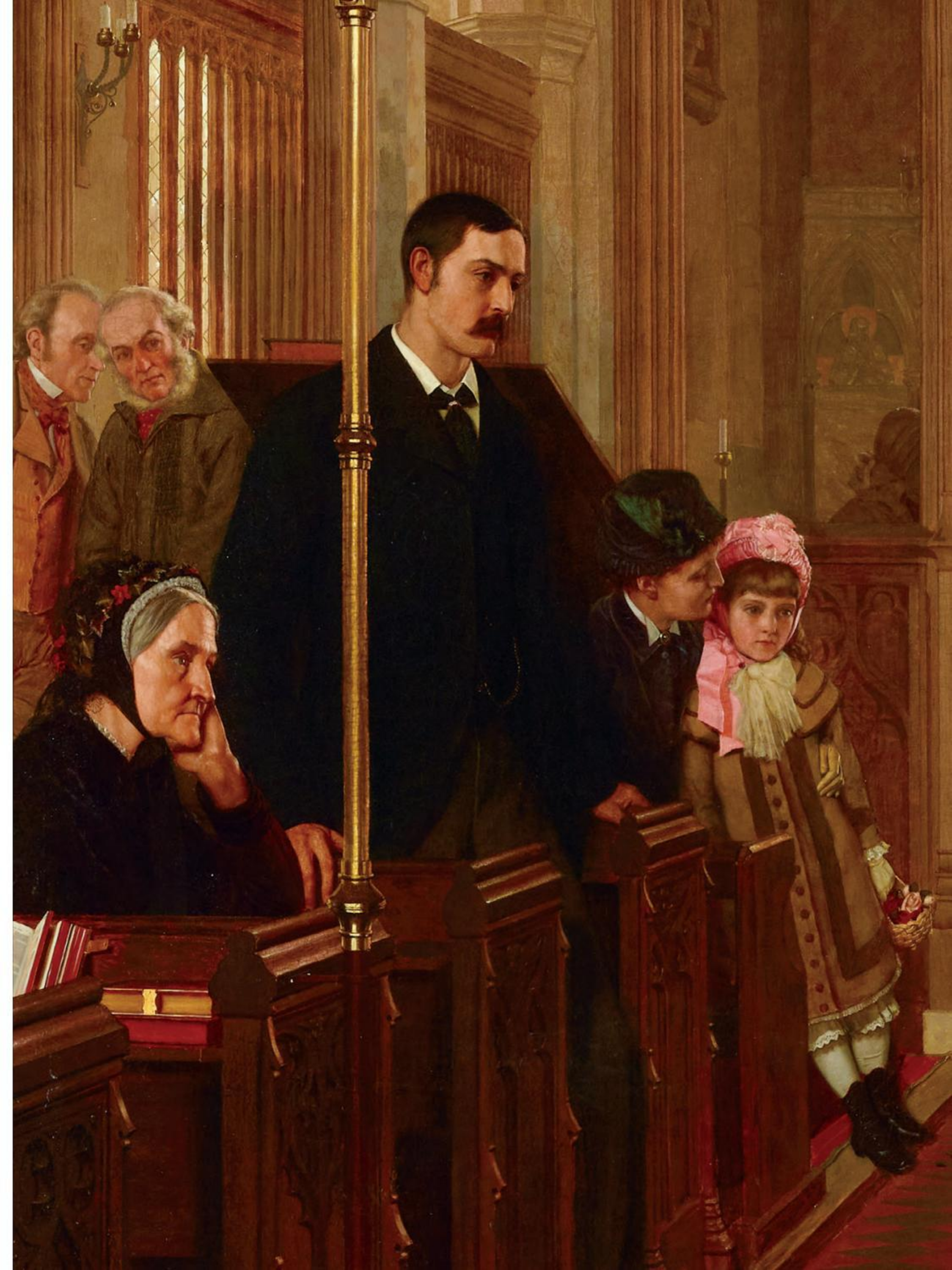
John, Peter and Judas
66" w | #31-2653

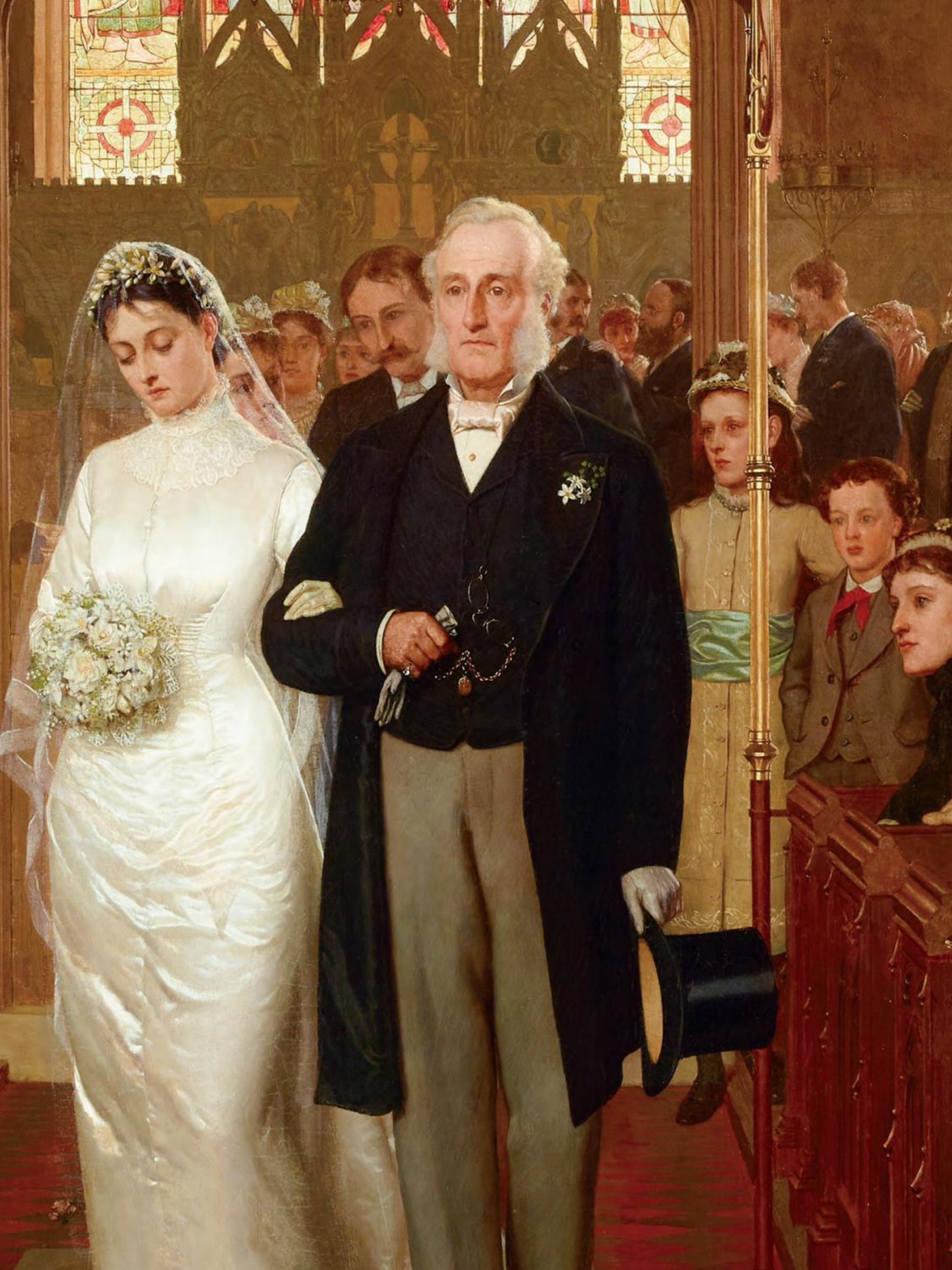


Last Supper: Peter, John and Jesus
Frame: 48³/₄" h x 60" w | #31-2676



Last Supper: Matthew, Thaddeus and Simon
Frame: 69¹/₂" h x 59" w | #31-2654







EDMUND BLAIR LEIGHTON

Till Death Us Do Part

This delightful genre scene, packed with narrative detail, demonstrates the signature sense of humor that makes Leighton's canvases an absolute pleasure to view.

Composed by the great Victorian painter Edmund Blair Leighton, *Till Death Us Do Part* is an amusing portrayal of male-female interaction. A beautiful young woman walks down the aisle linked arm-in-arm with her new husband, a gentleman many years her senior. The massive canvas is filled with wedding guests who whisper and flash disapproving looks, wearing comical expressions ranging from worry to dazed confusion. The bride casts her eyes downward, avoiding the gaze of a young man to her right, implying that they were once to be betrothed instead. The old groom stares ahead, his face blank, oblivious to their connection. The artist was known for his finely-tuned sense of humor, evidenced here by the fact that he has painted his own face onto that of the groom. Although no one appears happy on this occasion, the composition exudes an irresistible charm thanks to Leighton's playful approach.

Leighton exhibited this work at the Royal Academy in 1879, and when he initially sent it to the Academy, he gave it the title "L.S.D." standing for the Latin phrase "librae, solidi, denarii." The phrase translates to "pounds, shillings, pence," suggesting the woman is marrying for money rather than affection. Leighton first exhibited at the Royal Academy in 1878 and would continue to do so for over forty years, showing over sixty works at the Academy's summer annuals. Both then and now, he was renowned first and foremost for his skill as a figure painter, a talent on clear display in the present composition.

This painting once belonged in the collection of Malcolm Forbes, one of the most prolific fine and decorative art collectors of the 20th century. All told, his collection filled six residences across three continents and was internationally renowned for its importance. At one point, Forbes owned more of the famed Fabergé eggs than were in Russia. He had a particular inclination towards Victorian narrative painters, including the great Edmund Blair Leighton.

Signed and dated "E. Blair Leighton 1878-9" (lower left) | Oil on canvas

Canvas: 61"h x 44"w | Frame: 72"h x 56"w | #31-4276

EXHIBITED

Royal Academy, London, 1879, no. 599

PROVENANCE

Malcolm Forbes, Forbes Magazine Collection









SIR WILLIAM RUSSELL FLINT

Variations on a Theme II (Cecilia)

This enchanting work, painted in Flint's favored medium of watercolor, presents a careful study of the female form.

As one of the most celebrated watercolorists of the 20th century, Flint enjoyed considerable success during his lifetime, and today his lasting reputation is tied to his remarkable talent for portraying the idealized female form. Delicately rendered and infused with lightness, this work showcases Sir William Russell Flint's incredible technical skill and mastery over his chosen medium. Though he also sometimes painted in oils and tempera, his most characteristic works are his watercolors, precisely and gracefully rendered with gradations of wash and texture to incredible effect.

The woman depicted repeatedly in this composition is Cecilia Green, Flint's favorite model who appeared in his most important works from this period. This particular painting, at once sensual and elegant, was among the artist's most treasured. Flint inscribed a dedication to Cecilia on the reverse in which he states, "This watercolor, which I believe to be the best I have ever painted, is for Cecilia as a reward for her beautiful posing and for her immense help with my Royal Academy Diploma Gallery Exhibition, 1962."

Flint began his artistic training at the age of 14 when he embarked upon a six-year apprenticeship as a lithographic draughtsman. In 1903 he joined *The Illustrated London News*, earning him a reputation as a gifted illustrator. After serving in World War I, Flint devoted his time to painting and soon became an Associate Member of the Royal Academy in 1924. In a career spanning 70 years, it would be his treatment of the female figure that was considered most masterful. In 1933, he was elected a full member of the Academy and later became President of the Royal Society of Painters in Watercolors. He was honored in 1962 by the Royal Academy with a retrospective exhibition of his works. It is his studied watercolor paintings such as this of the semi-nude female figure that are his most well-known and which command consistent and considerable attention among collectors.

Signed and dated "W. Russell Flint/1961" (lower right);

Signed and inscribed with the title, date and a dedication (en verso) | Watercolor on paper

Paper: 19⁷/₈"h x 26³/₄"w | Frame: 34¹/₂"h x 42¹/₂"w | #31-3949









ANDRÉ BRASILIER

L'heure où les chevaux vont boire (The Hour When Horses Drink)

Deeply inspired by nature, the celebrated artist André Brasilier evokes with his work a profound sense of mystery and romantic lyricism.

Horses are a favorite subject for French artist André Brasilier. He has described them as “a superb creation... charged with symbolism, strength, dynamism and beauty,” qualities that lend themselves well here to the artist’s highly emotional view of nature. This painting presents familiar imagery of a herd of wild horses communing by a river, transposed into an idyllic world marked by entrancing figures, balanced color harmonies and a feeling of intimacy with the wonders of the natural world.

Blending surrealist, expressionist and abstract elements, Brasilier's canvases are ephemeral, dreamlike visions infused with life and vitality. Despite the composition's simplicity and quietude, the scene is brought to life with Brasilier's strong linework and loose, emotive brushstrokes, creating a dynamic sense of movement. In all, this work embodies the mysticism and compelling visual language of his distinctive style.

Born into a family of artists, Brasilier was naturally drawn to painting, beginning his artistic training at age 20 at the École des Beaux-Arts. Brasilier and Pablo Picasso are the only two artists ever honored with a lifetime retrospective at Saint Petersburg's Hermitage Museum. He has exhibited his works alongside 20th-century painting legends such as Picasso, Braque, Chagall and Miró, and he is represented in the permanent collection of the Metropolitan Museum of Art in New York.

Signed “André Brasilier” (lower right); Signed, titled and dated (en verso) | Oil on canvas
Canvas: 37⁵/₈”h x 57¹/₂”w | Frame: 45⁷/₈”h x 65¹/₈”w | #31-4172



Scan this to see this painting's certificate of authenticity.









J.C. LEYENDECKER

Boy Holding a Pumpkin Carving of Teddy Roosevelt

Most of Leyendecker's most celebrated and beloved creations were his holiday covers for the Saturday Evening Post.

Created especially for the October 26, 1912 cover of the *Saturday Evening Post*, this painting presents a delightful vision of America in the early 20th century. Bold and cheerful, the cover depicts a young boy proudly holding a Jack-o'-lantern he has carved in the unmistakable visage of former president Theodore Roosevelt, complete with his signature toothy grin and spectacles. Renowned for his ability to capture the character of his models and convey a story through a single scene, Leyendecker's works are as engaging today as they were over a century ago.

As the most popular cover artist for the *Saturday Evening Post* of his era, Leyendecker's clever illustrations were eagerly anticipated by enthusiastic readership across the country, and none more so than his holiday designs. His Easter, New Year's, Thanksgiving, Christmas and Halloween covers were annual events for the *Post's* millions of readers. With the help of Leyendecker's cover illustrations, the *Post* became the best-selling magazine in America by 1913. The artist would eventually contribute 322 *Post* covers - one more than his protégé Norman Rockwell. The present work, in which Leyendecker employs his distinctive hatching painting technique, is a characteristic and particularly charming example of his highly popular and highly coveted cover illustrations.

Leyendecker was the most sought-after artist of the Golden Age of American Illustration. His compositions captivated the American public, who were entranced by his fashionable illustrations of debonair men, glamorous women and adorable children. Through his beloved *Post* covers, he created dozens of enduring icons. His output influenced an entire generation of illustrators, most notably Norman Rockwell, who was vocal about the impact of Leyendecker on his work. As a budding young illustrator, Rockwell sought to emulate Leyendecker's distinctive artistic style. Though Rockwell's scenes later became more detailed and nuanced with advances in printing technology, they retained the same sense of charm he learned from Leyendecker early in his career.

Signed "J.C. Leyendecker" (lower right) | Oil on canvas | Circa 1912
Canvas: 24"h x 20"w | Frame: 31"h x 27"w | #31-4098



Scan this to watch a video of Bill Rau discussing this painting.





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EARL MAYAN

Traffic Jam

With a career that spanned the era of pulp magazines to the post-WWII years, Earl Mayan's oeuvre presents a colorful snapshot of mid-20th century American life.

Featured on the cover of the April 28, 1956 *Saturday Evening Post*, the comical illustration by American illustrator Earl Mayan chronicles a messy traffic jam. The art of illustration was typically used to enhance a story within a publication, however, the great art that graced the covers of the most important magazines of the day had to tell the viewer the entire story without any written description. The best examples provided a narrative that unfolded on a single canvas and clearly expressed the everyday human experience. Much like Norman Rockwell and other master American illustrators of his era, Mayan worked from real-life photographs to achieve this convincing level of detail and realistic narrative in his works.

The traffic cop that is supposed to be operating the busy intersection's stoplight is distracted by a group of young ladies nearby. He ignores his post, causing the gridlock and angering the motorists. American automobile culture reached its heyday in the 1950s. Here, the eye-catching, colorful pile-up of cars echoes America's growing love affair with this modern convenience, while Mayan's humorous narrative highlights the inconveniences they sometimes bring.

Born in 1916, he learned his trade at the Pratt Institute in Brooklyn, joining the field of pulp illustration after his graduation in 1936. When America entered the Second World War, Mayan enlisted in the Army, serving overseas from 1941-1945. Upon his return, he earned several important commissions for the *Saturday Evening Post*, painting ten covers in all for the publication and illustrating many of the stories that appeared inside the magazine.

Signed "Mayan" (lower left) | Oil on board | Circa 1956
Canvas: 34⁵/₈"h x 30¹/₈"w | Frame: 42³/₄"h x 38¹/₄"w | #31-4099



Scan this to see this painting on the cover of the *Saturday Evening Post*.



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LAOCOÖN AND HIS SONS

The ancient masterpiece in bronze

"The greatest piece of art in the world." - Michelangelo, Italian Renaissance sculptor and painter

Since its rediscovery and excavation in 1506, the Laocoön marble sculpture after which this bronze was modeled has represented the pinnacle of ancient artistic achievement, and it has stood as the greatest example of tragic emotion in art history. The original and its handful of models are prominently displayed in the most prestigious museums worldwide, from the Vatican to the J. Paul Getty, and a bronze casting from the Barbedienne foundry, like the present example, belongs to Britain's Royal Collection. Conveying intense emotion is essential to any casting of *Laocoön and His Sons*, and the present bronze rendering displays all of the dynamic artistry and expression for which the original is so celebrated.

The story of Laocoön is the legendary tale of the infamous Trojan horse. The Greeks, after an unsuccessful ten-year siege of the city of Troy, left a giant wooden horse outside its gates with a small Greek contingency hidden inside. Laocoön, the wise man and high priest of Troy, was not swayed by the gift and began to warn the people of Troy to "beware of Greeks bearing gifts." Eager to protect her Greek warriors, Athena sent sea serpents to kill Laocoön and his twin sons before they could warn Troy of Athens' treachery. This dramatic bronze sculpture depicts this epic moment.

The original marble was carved circa 35 BCE by three sculptors from the island of Rhodes and eventually came to reside in the palace of the emperor Titus. After its rediscovery, it immediately became one of the most famous works of art in the Western world. Pope Julius II was so enthralled by it that he not only purchased it for his collection, but also paraded it through the streets of Rome. Michelangelo himself was awed and inspired by the great work. His sculpture *The Dying Slave*, now in the Louvre, and his marble *Moses* were directly influenced by the classical sculpture. Titian, Caravaggio and Rubens also all borrowed from the masterpiece, and acclaimed authors from Dante to Dickens took inspiration from this important work. Because it so perfectly captures the desperate struggle of all its figures, it is considered by most art historians to be the greatest sculpture conveying movement and emotion ever created.

Stamped with "A. Collas, Reduction Mecanique" and "F. Barbedienne Fondateur" foundry marks

Bronze | Circa 1870 | 25¹/₈"w x 12¹/₄"d x 36"h | #31-3934



Scan this to watch a video of Bill Rau discussing *Laocoön and His Sons*.







RAFFAELLO ROMANELLI

Clio

Classic beauty and elegance define this exceptional Florentine marble sculpture.

Two contrasting varieties of marble and bronze combine to create this exceptional allegorical sculpture depicting a contemplative young woman representing Clio, the muse of history from Greek mythology. It hails from the Florentine studio of Raffaello Romanelli, who excelled at mythological subjects in the neoclassical style. The son of master sculptor Pasquale Romanelli, Raffaello differed from his father in his signature use of multi-colored marbles, a striking design choice displayed in the present work.

The artist brings his muse vividly to life by utilizing pure white Carrara marble for Clio's skin and a colorful, richly veined Siena marble for her flowing robes, lending texture and a high level of realism to the work. From the figure's thoughtful countenance to the delicate folds of her garment, the work demonstrates a nuanced approach to both subject and medium.

Clio holds her trademark attribute, a scroll, cast in bronze and inscribed "Historia non assentationi, sed fidei veritatique componitur. Pinius," a quote from the letters of Pliny the Younger that roughly translates to "History is written not for display but in the interests of strict truth." The quote was the perfect choice for the mythological figure, who was heralded as "the Proclaimer" of historical truths.

Inscribed "Executé sous la Direction du Prof. Romanelli" (on base)
Marble and bronze | Early 20th century
Sculpture: 22 $\frac{1}{4}$ "w x 15"d x 52 $\frac{1}{8}$ "h | Base: 23"dia. x 27 $\frac{1}{4}$ "h | #31-3877





FRÉDÉRIC-AUGUSTE BARTHOLDI

Liberty Enlightening the World

The Statue of Liberty has become the most famous sculpture in the world and is internationally recognized as a symbol of freedom and democracy.

One of just twelve ever cast, this nine-foot-tall bronze was created from Bartholdi's original plaster model of *Liberty Enlightening the World*, which served as the basis for the iconic New York landmark given in memory of the friendship between America and France.

No exact copies of this first model of Liberty had ever been made, and, given the necessity of not endangering Bartholdi's original work, the most modern techniques were utilized. It was not a simple task. A mold had to be made from the plaster, but the Musée des Arts et Métiers which holds the model would not allow it to be moved or even touched in order to preserve its pristine condition. A new digital method of three-dimensional metrology able to make an exact copy from inches away was employed. Precise to within 0.0019685 of an inch, the digital image of the work is not only a perfect replica of the model, it is even more exact than making a mold directly from the plaster.

Created in a series of twelve, they are the only reproductions of this original model by Bartholdi that will ever exist.

Signed, dated and numbered "A. Bartholdi 1878 8/8" (lower right);
Inscribed "Edition du modèle du Conservatoire National des Arts et Métiers";
Inscribed "Susse Fondateur Paris" (left)
Bronze with dark green patina, flame gilded with gold leaf
Conceived in 1878; cast circa 2015 | 45"w x 31"d x 112"h | #31-3768



Scan this to see this sculpture's certificate of authenticity.





ITALIAN FLOOR SAFE

Incorporating a complex locking mechanism and wrought-iron reinforcements, this safe was regarded as the most secure way to store a business's valuables.

Large in size and constructed to be impenetrable, this fully functioning safe was crafted in Genoa, Italy in the early 19th century. The entire structure is enfolded with thick sheets of iron and features an incredibly complex locking mechanism. Three keyholes are hidden behind secret panels that must be precisely manipulated in order to open the exterior door successfully. It opens to reveal an ample interior for storing precious valuables, as well as another hidden compartment with its own unique key. The final secret compartment is the hidden drawer in the base, in which one can store the keys and unique lock pick. The safe's grandeur and detail are clear indications that it was commissioned by a business of tremendous power and wealth. Not only is it functional, but it is also an item of beauty highlighted by decorative elements on both the exterior and interior.

Safes such as this were often used in lieu of banks by wealthy individuals, merchants and businessmen to store money, jewelry and important documents. Safes using multiple, unique keys were extremely useful for business partners because it meant that if each partner possessed a different key, it would require everyone's presence to unlock the safe, thus keeping everyone honest. Due to its complexity, it would have required all three partners to be present at one time to open the safe and access its contents, making it one of the most secure safes of its day.

Iron | Circa 1800

31³/₄"w x 17³/₄"d x 61¹/₄"h | #31-3268



Scan this code to watch a video of this safe opening.





YEAR-GOING REGULATOR CLOCK

This clock possesses the ability to run on a single wind for an entire year – an amazing feat of mechanical engineering.

This rare year-going regulator clock by Jean-Aimé Jacob, one of the most important French horologists of his age, beautifully demonstrates the heights of precision clockmaking. While most regulator clocks were created purely for function rather than aesthetics, this timepiece is set apart by its equally important case. The case is attributed to architect Adam Weisweiler, one of the foremost ébénistes of the Louis XVI period. The German-born cabinetmaker is best remembered for his neoclassical creations that were beloved by the French court, including Queen Marie-Antoinette, the King of Naples and George IV. Not only did he use the finest of materials, but his craftsmanship also showed a remarkable level of precision and proportion that is perfectly displayed in this clock case.

The stunning plum pudding mahogany case houses a hidden weight-driven movement with a deadbeat, or “Graham” escapement, the most accurate escapement that is still used to this day. Its ingenious construction eliminates the recoil, and therefore the inaccuracy, of the more common anchor escapement.

Because a regulator’s purpose was primarily to provide accurate time, attention to its aesthetics was not usually of great importance. Few regulator clocks were ever made, as evidenced by the small number of specimens that exist today, and even fewer possess the combined beauty and function of this example.

Signed “Aimé Jacob” (clock face) | Mahogany | Circa 1830
22³/₄”w x 12⁵/₈”d x 84¹/₂”h | #31-3803



Scan this code to watch a video of this clock.



AIMÉ JACOB



ORRERY BY NEWTON & SON

This fascinating scientific instrument is a functional model of the solar system as it was known in the early 19th century.

This orrery, far larger and more complex than other examples of its kind and period, was designed and produced by the renowned English cartography firm of Newton & Son. It displays Mercury, Venus, Earth, Mars, Jupiter and Saturn in delightful miniature, while Neptune and Pluto are excluded because they were not discovered until 1846 and 1930, respectively. Turning its crank handle activates an intricate system of gears that allows the planets and their moons to revolve around the central brass sun, each at their proper and varying speed. The gadget also demonstrates the Earth's moon phases, and the turntable is topped by its original diagram indicating months, cardinal points and signs of the zodiac. Because of their numerous moving parts, it is quite rare to find a working model in such excellent condition.

Such a sophisticated instrument required a superior understanding not only of astronomy but also of clockmaking, mathematics and mechanics. The firm of Newton & Son, considered to be among the leading 19th-century manufacturers of fine scientific models and globes, possessed just such an intellect. During the 19th century, the firm, led by the Newton family of cartographers, occupied a leading position in the production of globes in London, crafting floor standing, table and pocket globes.

Marked "Newton and Son" | Circa 1840
17" dia. x 52½"h | Including planets: 35"w | #31-2681



Scan this code to watch a video of this orrery.





SILVER COCONUT GOBLET

This 16th-century goblet was crafted during a period when coconuts were considered an extravagant novelty.

A hollow coconut serves as the body of this Elizabethan goblet. First popular in the late 15th and early 16th centuries throughout Europe, coconuts were once believed to possess healing powers and were used in cups such as this to detect and deter poison. As more trade routes opened up during the 16th century, coconuts became more widely available, though still only afforded to a wealthy minority in Europe. A cup such as this so masterfully encased in sterling would most certainly have been in the possession of royalty or nobility.

This goblet is supported by highly decorative, engraved sterling silver that is in itself highly precious. Silver objects from the 16th century are seldom found outside the confines of museums. During Oliver Cromwell's successful uprising against Charles I and Parliament in the mid-17th century, Cromwell realized that the wealthy citizens that did not support him primarily used silver to finance their opposition. Thus, he decreed that all silver objects be surrendered to his forces and destroyed. Later, the Great Fire of 1666 destroyed much of London, including a majority of its silver and the records of registered silversmiths. Pieces crafted prior to these tragic events are extremely scarce and highly desirable. This extraordinary goblet represents the small number of pre-Cromwellian English silver objects known to exist.

Hallmarked London, 1589 | Sterling silver
2⁷/₈" dia. x 7³/₄" h | #31-2960





TIFFANY & CO. WINTHROP SILVER FLATWARE SERVICE

*This grand flatware service for 12 stands as an enduring testament
to the artistic vision and skill of Tiffany & Co.*

Tiffany's classic *Winthrop* pattern is presented in all of its splendor in this complete 350-piece silver flatware service for 12 housed in its original Tiffany fitted chest. Incorporating details such as laurel branches, fruit baskets and floral accents, this set embodies the grandeur of dining in the Edwardian era.

Introduced and patented in 1909, the *Winthrop* pattern was the brainchild of renowned designer Albert Angell Southwick who began working at Tiffany & Co. in 1903. The firm's artistic director, Louis Comfort Tiffany, took a keen interest in Southwick's work, promoting him to design director that same year, and the two men often directly collaborated on concepts. With its subtle Neoclassical motifs, the *Winthrop* pattern exudes the sophistication and taste of Tiffany's best creations in silver.

Tiffany & Co. catered to the appetites of high society by creating some of the world's finest serving utensils. In 1868, with the appointment of Edward C. Moore, Tiffany expanded their silver offerings to include a flatware line in addition to their holloware. The firm offered extensive and complete matched services in fitted boxes like the present set, which were en vogue amongst society's elite. Tiffany remains the most respected name in silver the world over and is recognized for their timeless creations.

This complete 350-piece set comprises 12 dinner forks, 12 luncheon forks, 12 salad forks, 12 fish forks, 12 dessert forks, 12 seafood forks, 12 fruit forks, 12 ice cream forks, 12 ramekin forks, 4 serving forks, 12 butter spreaders, 12 dinner knives, 12 luncheon knives, 12 game knives, 12 game forks, 12 fish knives, 12 dessert knives, 12 fruit knives, 12 grapefruit spoons, 12 iced tea spoons, 12 afternoon tea spoons, 12 demitasse spoons, 12 ice cream spoons, 12 boullion spoons, 12 gumbo spoons, 12 teaspoons, 6 tablespoons, 2 vegetable spoons, a large berry spoon, a small berry spoon, a cream ladle, a preserve spoon, a flat handle butter spreader, a pickle fork, a sugar spoon, a sugar sifter, a sardine fork, 2 sandwich tongs, a fried egg server, a gravy ladle, a cheese scoop, 2 olive spoons, 2 petit four forks, a cream cheese server, a pea server, a flat server, ice tongs, asparagus tongs, sugar tongs, roast holder, a soup ladle, steak carving knife and fork, roast carving knife and fork, a sharpening steel, a crumber, a pie server, an ice cream server, fish serving knife and fork, salad serving knife and fork.

Utensils marked "Tiffany & Co. Sterling Pat. 1909" with the date letter "M"
Silver | Early 20th century | Chest: 22⁷/₈"w x 17³/₄"d x 14⁵/₈"h | #31-4212



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ANGELO MINGHETTI MAJOLICA BUSTS

Monumental in both size and artistry, these busts depict the Renaissance political and cultural leaders, Isabella d'Este and Francesco II Gonzaga.

This pair of busts come from the renowned Italian majolica workshop of Angelo Minghetti. The beauty of their execution attests to the remarkable skill of Minghetti, who endeavored to recapture the art of 15th and 16th-century Italian majolica. Minghetti exhibited his best majolica wares such as these at the grand Universal Exhibitions of the 19th century, where he was awarded several prestigious medals. Today, the Victoria and Albert Museum's collection holds numerous majolica busts by Minghetti, and a majolica plaque by the artist resides in Oxford University's Ashmolean Museum.

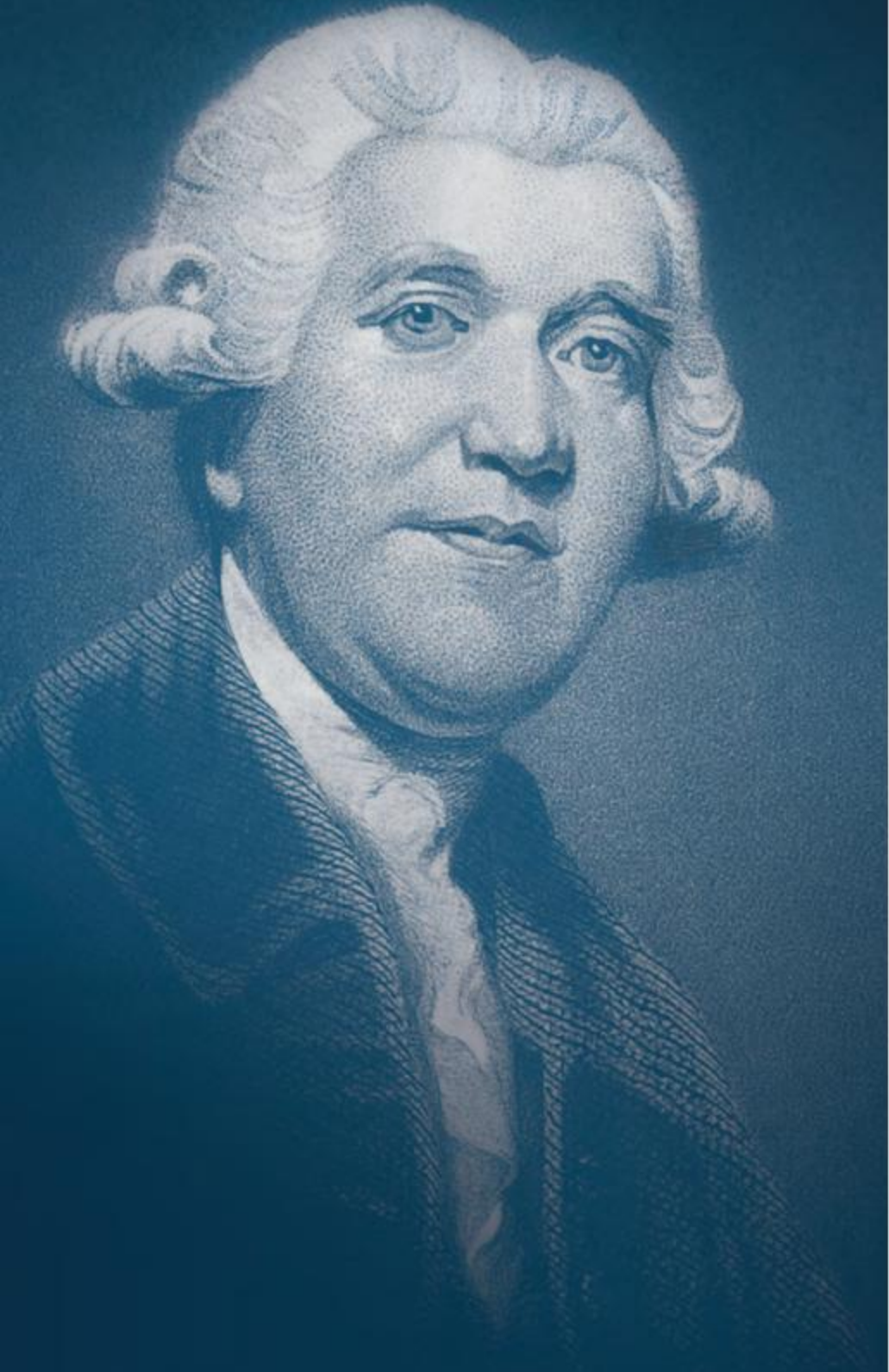
Known as the "First Lady of the Renaissance," Isabella d'Este did more than any other woman of her time to promote the arts. As a humanitarian and patron of the arts, she supported some of the most notable artists of the era, including da Vinci, Raphael, Titian, Giorgione and many more. Beyond being well-educated and artistically savvy, she was also a strong political leader. When her husband, Francesco II Gonzaga, Marquess of the Italian city of Mantua, was captured as a prisoner of war in 1509, she served as regent of Mantua during his absence and became a respected military leader and diplomat.

Signed "A.M." | Majolica | Circa 1880
Each 27¼" w x 13½" d x 38⅛" h | #31-3838





JOSIAH WEDGWOOD



Few names evoke images of artistry, elegance and grace like Wedgwood. Josiah Wedgwood transformed the ordinary into the extraordinary and elevated the craft of ceramics manufacturing into an art form.

Coming from a long line of pottery manufacturers, Wedgwood learned the trade at the early age of nine. However, a case of smallpox caused his leg to be amputated, leaving him unable to work the potter's wheel. This forced him to concentrate on modeling and experimentation, and these early challenges motivated him to achieve high levels of precision in his work. As a result, his greatest successes lay in the development of new materials and inventive styles. One of Wedgwood's most enduring creations was a type of stoneware called jasperware. Introduced in 1775, jasperware was the result of several thousand individual experiments

and was groundbreaking in the field of ceramic art. Though Wedgwood kept its exact composition a secret and went to great lengths to ensure it could not be duplicated, modern chemical analysis reveals the presence of barium sulfate in jasperware, a mineral contributing to the elasticity of clay and the unique finish jasperware pieces have. Jasperware pieces created prior to 1800 were typically solid jasper, meaning dye was incorporated throughout the porcelain mixture. By 1800, these wares were typically jasper-dipped, meaning white jasper molds were dipped in colored jasper. The remarkable vase featured on the following page is solid jasper and tinted blue throughout, making it incredibly rare. When designing with this new material, Wedgwood looked back to classical and neoclassical motifs, adorning his pieces with applied foliate accents and relief figures.

Another of Wedgwood's innovative creations was black basalt. He achieved the dark color by adding manganese and an iron-oxide rich slurry procured from coal mines called carr. In addition to the impressive hue, this combination

also provided extra strength and solidity. While it initially proved challenging to fire because of its weight, that same characteristic made it well-suited for ornaments, lending stability to library busts and vases. However, Wedgwood considered one of his finest achievements to be his reproduction of the legendary Portland vase, the most famous cameo glass vessel from Roman antiquity. Indeed, Wedgwood's vases display an almost preternatural mastery of form and adornment.

In addition to his remarkable creativity, Wedgwood was also a savvy businessman, his marketing strategy focusing on exclusivity and desirability. He widely advertised and collaborated with notable personalities including Queen Charlotte, for whom he produced a tea set. Capitalizing on his status as "potter to Her Majesty," he marketed a "Queen's Ware" range that helped increase his popularity while elevating demand for his more upmarket products. As a result, Wedgwood's name recognition and reputation soared. Today, Wedgwood pottery is still made in England, but it is these early pieces that remain most highly desirable. ★

WEDGWOOD BORGHESI VASE

Remarkable in its size and artistic importance, this 18th-century solid jasperware vase by Wedgwood is a masterpiece of ceramic pottery.

This extraordinary solid jasperware copy of the legendary Borghese Vase is a significant rarity in Wedgwood's oeuvre. Beautifully crafted with the utmost care and attention to detail, this vase is among the largest adaptations of the Borghese Vase completed by the firm, and large-scale examples like this one are incredibly rare and highly sought after. Similar examples by Wedgwood reside in the Metropolitan Museum of Art in New York and the Art Institute of Chicago.

The Borghese Vase, crafted in the 1st century BCE, remains one of the most admired objects to have survived from antiquity. Wedgwood's reimagining of this artifact rivals the artistry of the original. Its bas-relief decoration mimics the original motif, depicting Bacchanalian festivities complete with dancing satyrs and maenads modeled by John de Vaere, one of Wedgwood's most talented artisans. Wedgwood sent de Vaere to Rome in 1787 to copy classical reliefs under the supervision of John Flaxman, Jr., a leading figure in British Neoclassicism largely considered the most important artist ever employed by the Wedgwood factory. After his return to England, de Vaere worked at Wedgwood's Etruria manufactory, where he would rise to senior modeler in 1794.

This incredible vase is solid jasper rather than jasper-dipped, meaning it is tinted blue throughout, making it all the more impressive. This stunning creation embodies the neoclassical tastes for which Wedgwood is so beloved, and in terms of technical and creative achievement, it remains unsurpassed in the realm of ceramics. This incredible work is pictured in *Wedgwood Jasper* by Robin Reilly, the foremost authority on the life and works of Josiah Wedgwood.

Stamped "Wedgwood" | Jasperware | Circa 1790-1800
11"dia. x 19"h | #31-4249

EXHIBITED

Daughters of the American Revolution Museum, Washington D.C.,
Wedgwood 250 Years of Innovation and Artistry, 2009



Scan this to see this vase pictured
in *Wedgwood Jasper* by Robin
Reilly.



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MEISSEN PORCELAIN MIRROR

This remarkable Meissen porcelain mirror is crafted with all of the exquisite detail and elaborate splendor of the Rococo period.

Lavish Meissen porcelain serves as the extraordinary frame for this mirror. Exquisitely hand-painted in polychrome with gilt accents, the bountiful frame is adorned with all manner of classic Rococo decoration, including lush bouquets of highly detailed flowers, birds and putti. A pair of candle arms extend from either side, allowing the mirror to reflect candlelight and illuminate a room.

Creating such a mirror was a painstaking process, and the enormous detail indicates the incredible level of skill attained by Meissen artists. An item this large would only have been created for the most affluent of clients. Considering the delicate nature of porcelain and the intricacy of the piece, this mirror remarkably remains in excellent condition.

Founded in the early 18th century, Meissen was the first European ceramics manufacturer to produce "true" or hard-paste porcelain and remained unrivaled in terms of innovation and beauty for decades. Though the formula for hard-paste porcelain gradually found its way across Europe, the Royal Manufactory at Meissen continued to produce some of the finest porcelain works the world had ever seen.

Porcelain | Circa 1870
65 $\frac{1}{4}$ "h x 41"w x 5 $\frac{5}{8}$ "d | #31-3634





SILVER AND ROCK CRYSTAL CHARGER BY HERMANN BÖHM

Since the Renaissance, rock crystal has been one of the most highly valued of minerals, beloved for its inherent beauty and its natural ability to refract light.

This monumental Viennese rock crystal charger, crafted by Hermann Böhm, reveals the celebrated artisan's gifts as a silversmith, enamelist and sculptor. The silver form is mounted with panels of solid rock crystal that are intricately etched with *Berainesque*-style motifs, including gryphons and birds amidst foliate scrolls. The silver-gilt frames are equally opulent, almost completely enameled with putti and other figures in vibrant reds, whites, blues and greens. Böhm was one of the most prominent Austrian enamellers of his day, receiving international acclaim at the Exposition Universelle in Paris in 1889. Here, his enamel work is superb, presented in layers of intricate detail. The overall effect is one of luxurious opulence that evokes the grandeur of the Renaissance age.

When cut and polished, rock crystal produces a reflection of light far more brilliant than man-made crystal or glass. The scarcity of this crystallized quartz, however, limited its use; it was particularly prized during the 18th and 19th centuries when it was one of the most precious and expensive materials used in the decorative arts. This charger truly represents the heights of the art form.

Bears the mark of Hermann Böhm and Austrian silver hallmark
Rock crystal, silver and enamel | 19th century | 18³/₄"dia. x 3"h | #31-1520



A portrait of Oscar Heyman, an elderly man with short, light-colored hair, wearing a dark suit, white shirt, and patterned tie. The portrait is set against a dark blue background and is partially obscured by a vertical blue bar on the left side of the page.

OSCAR HEYMAN

Oscar Heyman has been a driving force in the fine jewelry industry for over a century, but only in the past few decades has their work received significant notice from the general public. The firm is renowned for their use of rare and brilliant gemstones, painstaking attention to detail and innovative production techniques that have earned them numerous patents.

Born in Latvia in 1888, Oscar and his older brother Nathan left home in 1901 to work in their great uncle's jewelry factory, whose clients included the imperial jeweler Fabergé. Five years later, they immigrated to the United States and settled in New York, where their brother Harry soon joined them, and Oscar became the first non-French jeweler to be employed by Cartier. Other siblings followed, and in 1912 they founded their own jewelry company, Oscar Heyman & Brothers. Their patriotic jewelry designs

proved extremely popular in the midst of World War I, and they were awarded their first patent for a hinge mechanism. The dawning of the Art Deco era saw Heyman produce a number of remarkable creations, one of the most famous being a 60.00-carat emerald and diamond brooch for Marcus & Co. which currently resides in the Museum of Fine Arts in Boston. Towards the end of the decade, they were awarded another patent for a platinum bracelet link design, which incorporated the clasp into the last links of the bracelet instead of attaching it separately at the end, greatly increasing the strength of the clasp. Another notable innovation involved “invisibly set” jewelry, where stones are mounted on a metal track that cannot be seen from the top or sides.

Oscar Heyman & Brothers produced jewelry for many high-profile companies, including Tiffany & Co. and Cartier. They had no storefront and did not advertise to the public, but a glimpse into the extent of their importance came at the 1939 World’s Fair. Of five jewelers displaying pieces at the fair’s “House of Jewels,” Oscar Heyman & Brothers designed and manufactured pieces for four of them. This accomplishment earned them

the moniker “The Jeweler’s Jeweler,” which they remain known as today.

Hollywood came calling in the 1950s. Through a partnership with Laykin et Cie, they provided the jewelry for the film *Imitation of Life*. Later, Cartier commissioned them to design and produce the setting for the legendary Taylor-Burton Diamond, a 69.42-carat internally flawless diamond purchased by Richard Burton for Elizabeth Taylor. Heyman famously created a lavish pendant setting within one week’s time, which Taylor wore to Princess Grace of Monaco’s Scorpion Ball. Vintage pieces began appearing at auctions in the 1970s, increasing the company’s name recognition.

Throughout the years, the company has remained true to its roots, making every piece of jewelry, from earring backs to necklace clasps, in-house and by hand. In addition to sourcing the most exquisite gemstones from around the world, it is their attention to detail and craftsmanship that has set Oscar Heyman apart from their competitors for over a century. Today, Oscar Heyman jewelry continues to be highly prized by discerning collectors. ★



OSCAR HEYMAN OPAL NECKLACE

This stunning opal creation is a work of jeweled genius from renowned jeweler Oscar Heyman.

Black opals such as those comprising this necklace are the rarest and most valuable of all opals, so named because they display a translucent to opaque base of black or another dark color with a mesmerizing, kaleidoscopic play of color. Totalling 65.53 carats, each of these opals demonstrates this dazzling interplay of colors, and they are certified by C. Dunaigre as natural black opals hailing from Australia, where some of the most desirable opals in the world are found. The gems are accompanied by pear-shaped and marquise diamonds weighing a total of 12.24 carats.

World-renowned for their remarkable attention to detail, Oscar Heyman was founded in New York in 1912 by nine brothers and sisters, recent émigrés from Latvia. With their taste for the finest gemstones and innovative designs, the company built an outstanding reputation for producing impeccable jewelry, and this necklace embodies the quality and creativity of Heyman's finest work.

Platinum | 17" length | #31-4058



Scan this to see the C.
Dunaigre certification.





OSCAR HEYMAN RUBY RING

An exceptional 6.13-carat ruby exhibits a dramatic red hue in this ring by the famed American jewelry house Oscar Heyman.

This elegant ring by the renowned Oscar Heyman showcases an exceptional oval ruby at its center. Weighing 6.13 carats, this stunning gem displays remarkable clarity and a striking pink-red hue. This impeccable jewel is flanked by two GIA-certified white diamonds weighing 0.75 and 0.73 carat and displaying coveted G color and VS2 and VS1 clarity.

A high-end American jeweler whose name has long been synonymous with superb craftsmanship, Oscar Heyman's passion for color and creative design enjoys lasting appeal with luxury connoisseurs worldwide. With roots in the famed Fabergé workshops in Russia, the Heyman family firm continues to make its own tools, alloy its own platinum and gold, and handcraft every jewelry creation to meet strict specifications. This ring embodies the exceptional level of craftsmanship that has come to define the brand and their groundbreaking innovations in jewelry design.

Platinum | #31-4076



Scan this code to watch
a video of this ruby ring.





OSCAR HEYMAN MOONSTONE AND CAT'S EYE BRACELET

Striking in both its vibrancy of color and design, this bracelet features an astounding 77.28 carats of cat's eye chrysoberyls and 31.09 carats of moonstones.

The 57 chrysoberyls in this bracelet by Oscar Heyman display a bold yellowish-green hue and sharp chatoyancy, the phenomenon that causes the unique cat's eye effect. Chatoyancy occurs when light reflects off small, precisely aligned rutile inclusions in the stone, creating a marvelous visual effect. Likewise, ten moonstones exhibit a lovely bluish-gray hue and exceptional play of color, caused by a phenomenon known as adularescence that occurs when light falls through the thin layers of the jewel.

Certified by C. Dunaigre to be natural cat's eye chrysoberyls and natural moonstones, these cabochon jewels have not undergone any treatment or enhancements to achieve their exceptionally rare reflective phenomena. The gemstones are interspersed with 4.71 carats of colorless accent diamonds.

Cat's eye chrysoberyls, with their winking bands of light, are genuine rarities found only in a few deposits around the world. Regarded as a protective gemstone, the chrysoberyl in its cat's eye form is seen as a particularly effective talisman, and it is often also associated with wealth thanks to its golden tones. Such incredible chrysoberyls as these, so expertly cut and set, are in high demand among gemstone connoisseurs.

Platinum | 7" length | #31-4064



Scan this to see the
C. Dunaigre certification.





FANCY INTENSE YELLOW-GREEN DIAMOND RING

Naturally colored diamonds are exceptionally scarce, spanning every hue imaginable, and green diamonds are among the rarest of these hues.

This superb 1.72-carat intense yellow-green diamond exhibits exceptional color and clarity. The stone is GIA-certified as "Natural Fancy Intense Yellow-Green," meaning its unique color is entirely natural. This example also boasts a yellow hue along with the green body color, making its intense saturation appear all the more fresh and vibrant.

As most green diamonds are treated to achieve their coveted hue, naturally colored green diamonds are extremely difficult to find. Resulting from a phenomenon that exposes the stone to radiation deep within the earth over the course of millions of years, rarely are any seen that possess the vibrancy and saturation required to be graded as fancy. To discover a green diamond of such incredible color, depth and quality is a truly remarkable accomplishment.

The highly desirable gem is further set apart by its VVS2 clarity, meaning it is unmarred to the naked eye. The pear-shaped cut serves to amplify the stone's incredible hue and maximize sparkle and light, and the gem is surrounded by 2.48 carats of white diamonds and pink diamonds totaling 0.12 carat. A natural colored diamond of such beautiful size, color, and clarity as this is a true treasure.

18K gold | #30-0477



Scan this watch a video
of this diamond ring.





FANCY VIVID PINK DIAMOND

This natural fancy vivid pink diamond is one of the rarest and most important colored diamonds on the market today.

One of nature's rarest treasures, this 1.24-carat natural fancy vivid pink diamond displays a pure and dramatic pink hue. Natural fancy pink diamonds are extremely rare; only the tiniest fraction of all gem-quality diamonds in the world possess the richness of color to bear this exclusive color grade. To be further distinguished as "vivid" means this diamond displays the ideal degree of saturation, and pink diamonds bearing a fancy vivid pink distinction are the most sought after of all pink diamonds. This example is certified by the Gemological Institute of America (GIA) as being a natural fancy vivid pink diamond with SI2 clarity and even color distribution.

This ring is set with not one, but three immensely rare colored diamonds. The center stone's rich, rosy hue is enhanced by a pair of trilliant-cut fancy blue diamonds which also rank among the rarest colored diamonds in existence.

The rarity of pink has been underscored in recent years. Ninety percent of the world's supply of pink diamonds derive from the Argyle mines in Australia, and of those, only one percent are graded "fancy pink." The Argyle mines were closed earlier this year, causing the demand for pink diamonds to soar. Additionally, of those found, natural pink diamonds that weigh over a carat are extremely difficult to come by. To find a pink diamond of such singular hue, clarity and overall quality is simply extraordinary.

Platinum and 18K gold | #31-4080



Scan this to see the
GIA certification.





FANCY PURPLISH-PINK DIAMOND

For every 10,000 diamonds mined, only one natural fancy colored diamond will be discovered. The overwhelming majority of those weigh less than one carat.

Possessing an undeniable romantic appeal, this fancy purplish-pink diamond is an immense rarity in the world of colored diamonds. Stones with a pink hue rank among the scarcest of all diamonds, and those that weigh over one carat are particularly prized. This example measures 2.58 carats — an incredible find for a diamond of this color and quality.

Most natural pink diamonds contain modifiers and undertones, from brown and orange to purple and grey. Purple is by far the most desirable of these secondary hues, as it intensifies and enhances the stone's natural pink tone, resulting in a stunning saturation of color. Undoubtedly, the combination of the two colors is one of the most sought-after duos in natural fancy colored diamonds. This example is certified by the Gemological Institute of America (GIA) to be a natural fancy purplish-pink diamond with SI1 clarity. This enchanting pear-shaped gem is set amidst 130 white diamonds totaling 1.90 carats, the perfect complement to the rich pink hue of the center stone.

Platinum and 18K gold | #29-9840



Scan this watch a video
of this diamond ring.





SOUTH SEA BAROQUE PEARL NECKLACE

South Sea pearls stand as the most sought after variety due to their large size and unprecedented luster.

The 21 impeccable South Sea pearls that comprise this necklace measure a giant 18 to 19.5 millimeters in diameter, and each one exhibits the unparalleled luster for which these gems are renowned. To find so many perfectly matched pearls of such impressive size in one piece is truly spectacular. The pearls in this necklace are also set apart by their Baroque shape. Each one is intrinsically unique, making this necklace truly one of a kind. A glittering diamond and 18K white gold clasp designed to resemble the amorphous shapes of the Baroque pearls imparts a subtly elegant sparkle to the design.

South Sea pearls from the warm waters of the South Pacific have long been cherished for their soft iridescence, radiant luster and incredible size, and they are among the rarest and most valuable pearls available. Their large size is thanks to the oyster that produces them — the *pinctada maxima*, the largest mollusk in the world and the only one capable of consistently cultivating pearls of this extraordinary size. This variety of pearl also has the thickest nacre of all other varieties, which gives them a durable life and an exceedingly attractive and smooth appearance.

18K white gold | 18¾" length | #30-7347





PARAIBA TOURMALINE RING

An extravagant Paraiba tourmaline and two fiery orange mandarin garnets combine to make a colorful and daring statement.

The 22.81-carat oval-cut Paraiba tourmaline at the center of this ring is a true showstopper thanks to its vivid coloring and monumental size. First discovered in 1989, the Paraiba tourmaline is one of the world's rarest and most vibrant gemstones, and they have only been found in the copper-rich mines of Brazil, Nigeria and Mozambique. To put their rarity into perspective, only one Paraiba tourmaline is mined for every 10,000 diamonds. It is thanks to their rare chemical composition that these gems owe their spectacular coloring and neon-bright glow that appears to light the stone from within.

To find a Paraiba tourmaline of this phenomenal size and color is extraordinarily rare.

A superb pair of trillion-cut mandarin garnets weighing approximately 5.38 carats accentuates the incredible tourmaline. The fiery orange of the garnets provide an eye-catching contrast to the cool blue-green of the central Paraiba.

The name "tourmaline" comes from the word "tormalli," meaning "mixed gems," and variety of color, by far, is one of the tourmaline's most fascinating characteristics. This jewel is found in nearly every color of the rainbow — from the warm red of elegant Rubellite tourmalines all the way to the highly desirable neon blues exhibited by Paraiba tourmalines such as this one. It is nearly impossible to see a tourmaline and not be astonished by its animated, vivacious hues.

Platinum | #31-4277



Scan this to watch a video of this ring.





UNTREATED KASHMIR SAPPHIRE

Their vibrant blue color places Kashmir sapphires among the top gemstones in the world, with incredible name recognition and unparalleled rarity in the realm of sapphires.

Displaying the velvety blue hue known in the jewelry trade as “Royal blue,” this important gem is certified as natural, unheated and Kashmir in origin by the Gemological Institute of America (GIA), American Gemological Laboratories (AGL) and Gübelin Gem Lab. Weighing 3.32 carats, the octagonal step-cut gem is flanked by two emerald-cut white diamonds totaling 1.58 carats. The diamonds are both certified by the GIA to be of E and F color and VVS1 and VS1 clarity, respectively. Finding any example of a Kashmir sapphire is a rarity; to find an unheated example weighing over 3.00 carats – particularly of such extraordinary quality – is truly exceptional.

Sapphires hailing from the Kashmir region are regarded as the very best of this classic family of gemstones, and they are ranked as one of the most desirable gems alongside the rarest colored diamonds and Burma rubies. Revered for their superior cornflower blue hue and distinctive “blue velvet” texture, these coveted gems are a rarity on the market due to both their relative scarcity and popularity. As this stone’s certification from Gübelin Gem Lab states, “The demand for natural, unheated sapphires keeps growing while the supply of such gems remains limited, making natural sapphires of gem-quality from all major sources (such as Kashmir) difficult to find.”

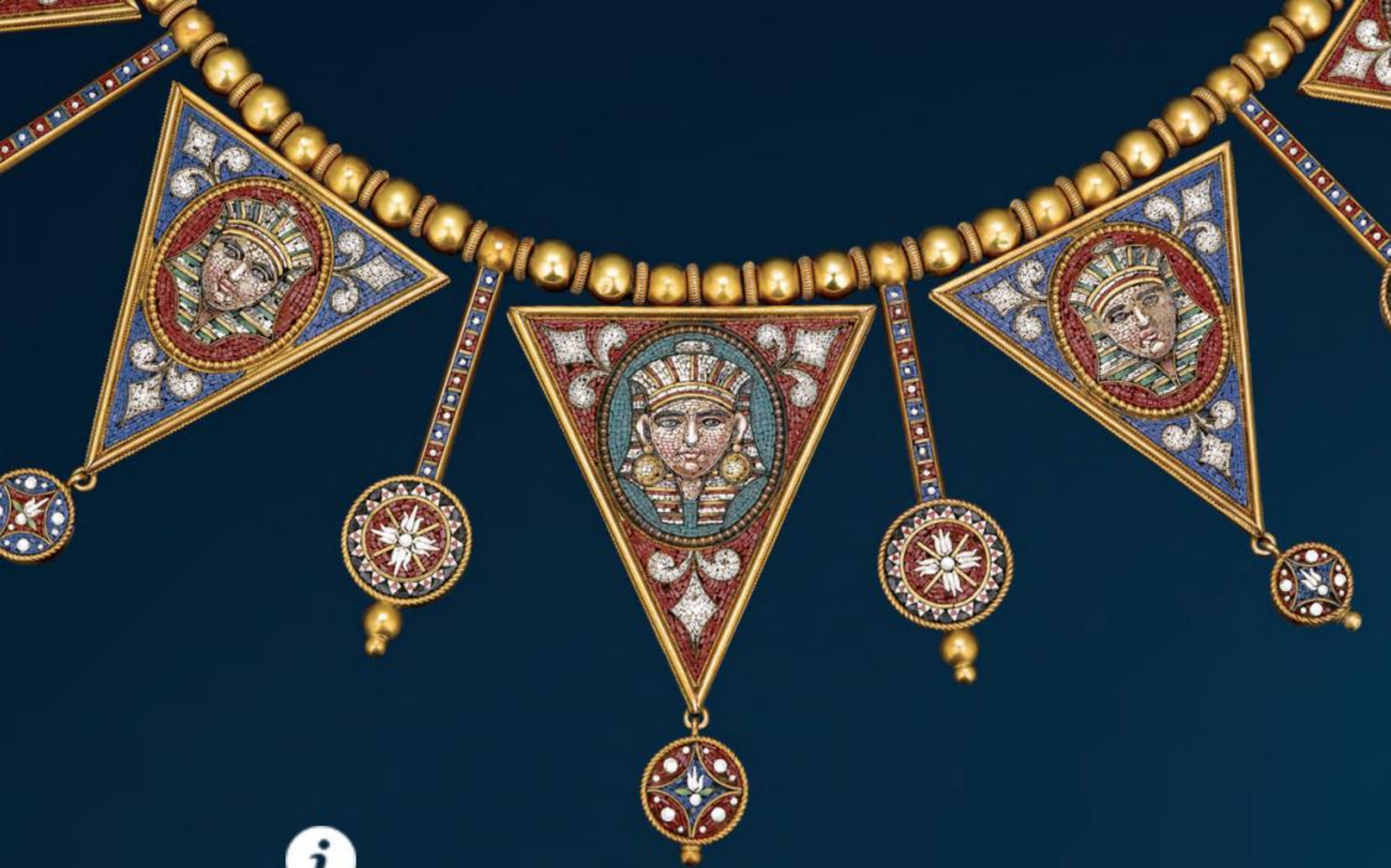
Kashmir sapphires hail from the Himalayan Mountains deep in the Zaskar mountain range. First discovered in the 1870s when a landside revealed their presence in a remote and dangerous pass in the mountains, the deeply hued crystals piqued the interest of a few brave miners. The majority of Kashmir sapphires were mined in the following five years, and most were claimed by the Maharajas of that region, elevating the mines to legendary status.

Platinum | #31-2396



Scan this to watch a video of this sapphire ring.





EGYPTIAN REVIVAL MICROMOSAIC NECKLACE

Intricate and intriguing, this necklace is meticulously inlaid with micromosaics composed of thousands of tiny glass tiles carefully chosen and placed to create a painting-like effect.

This extraordinary Victorian necklace, comprised of 21 individual micromosaic pendants, is a wonder of elaborate craftsmanship and classic beauty. Crafted of yellow gold, the necklace exhibits a magnificent inlaid Egyptian motif of exceptional detail and artistry featuring a string of pharaohs adorned in their finest headdresses and jewels. Micromosaic jewelry reached the height of fashion during the second half of the 19th century. Crafted almost exclusively in the Vatican workshops in Italy, these pieces were works of skillful craftsmanship and are coveted by collectors today.

Fueled by a string of archaeological discoveries, jewelry styles inspired by antiquity rose to popularity during the Victorian age. Beginning with the Napoleonic conquest of Egypt in the 1790s, public awareness of ancient Egyptian monuments and artifacts increased throughout Europe, and the fervor for Egyptian-style art and accessories grew steadily over the coming decades. However, jewelry items of this level of intricacy and craftsmanship were a rarity within the genre, and this fine necklace represents the height of the Egyptian Revival style of the era.

Gold | 18" length | #31-4084



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