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## BEST OF THE BEST

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Aston-L...  
A small label with text, partially obscured, located near the base of the painting.

A small label with text, partially obscured, located on the black pedestal.



At M.S. Rau, we have the great pleasure of sharing the finest art, antiques and jewelry with discerning collectors around the globe. Every year our *Best of the Best* catalog highlights a selection of some of our most precious treasures and this year's edition continues to raise the bar. Notable acquisitions showcased in the pages within include a portrait by Dutch Master Frans Hals, magnificent color-changing alexandrite earrings, an Edo-period Samurai suit of armor and much more.

This thoughtfully curated selection continues the proud tradition begun by my grandfather, Max Rau, while also emphasizing our commitment to reaching new levels of excellence. As we look ahead to 2024, we will once again exhibit at the Palm Beach Show and we are delighted to share that, for the first time in our history, we will be exhibiting at The European Fine Art Fair (TEFAF), the world's premier showcase of fine art. It is a highly prestigious honor and we hope you might join us in Maastricht this spring to share in this momentous occasion.

Our team is committed to delivering the world's most exceptional objects with matchless service. 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.

Sincerely,

A handwritten signature in blue ink that reads "Bill Rau". The signature is fluid and cursive, written on a light-colored background.

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“Art is to console  
those who are  
broken by life.”

— VINCENT VAN GOGH





# VINCENT VAN GOGH

*Tête de paysanne à la coiffe blanche*

*A captivating masterpiece, van Gogh's portrait captures a local Nuenen woman with smoldering intensity and a deep sense of empathy.*

A striking and evocative example of Vincent van Gogh's early portraiture, *Tête de paysanne à la coiffe blanche* showcases the artist's powerful ability to capture both the likeness and the essence of his sitters. Rendered in thick, deliberate brushstrokes, van Gogh paints his sitter with an unbroken forward gaze, emphasizing the large pools of her emotive eyes. This bold chiaroscuro effect conveys a sense of drama, evoking a deeper emotional connection with the viewer.

This painting comes from the pivotal moment van Gogh returned to his family's home in Nuenen. Turning toward portraiture, van Gogh sought to portray the local peasants not as an outsider viewing them as a spectacle, but rather, from a place of empathy. Poignant and intimate, *Tête de paysanne à la coiffe blanche* immortalizes an ordinary local Nuenen woman in a deeply stirring, emotional way.

Van Gogh's time in Nuenen is widely recognized as a critical period in his artistic development. His remarkable portraits of the people of the countryside culminated in his renowned masterpiece, *The Potato Eaters*, completed in 1885. Haunting and rare, *Tête de paysanne à la coiffe blanche* exemplifies van Gogh's genius and demonstrates his ability to imbue his subjects with dignity while also subtly reflecting his own inner struggles.

The authenticity of this work has been confirmed by the Van Gogh Museum, Amsterdam.

Oil on canvas laid down on panel | Circa 1884  
Canvas: 13<sup>1</sup>/<sub>4</sub>"h x 10<sup>1</sup>/<sub>4</sub>"w | Frame: 19<sup>5</sup>/<sub>8</sub>"h x 17"w x 2<sup>5</sup>/<sub>8</sub>"d | #31-7244

## PROVENANCE

Col. C. Mouwen Jr., Breda, The Netherlands | Galerie d'Art Oldenzeel, Rotterdam | H. van Ogtrop-van Kempen, Aalst, The Netherlands (acquired by 1929) | Mrs. H. van Ogtrop-van Kempen, Aalst, The Netherlands (by descent) | E.J. van Wisselingh, Amsterdam | Private Collection, Spain | Sotheby's, London, 30 June 1981, lot 27a | Piccadilly Gallery, London | Landau Fine Art, Montreal | Private Collection, Midwest, 1998 | Sotheby's, New York, 7 May 2014, lot 45 | Private Collection | M.S. Rau, New Orleans

## EXHIBITED

Rotterdam, Galerie d'Art, Oldenzeel, *Vincent van Gogh*, 1903



Scan to hear Bill Rau  
speak about this painting







“Frans Hals is a  
colourist among the  
colourists... Frans  
Hals must have had  
twenty-seven blacks.”

—VINCENT VAN GOGH

Letter 536 to Théo, October 20, 1885

# FRANS HALS

## *Portrait of a Gentleman*

***Hals, Rembrandt and Vermeer are widely regarded as the crowning trifecta of painters that defined the Dutch Golden Age, with Hals specifically considered the leading portraitist.***

Painted circa 1630, this masterful and rare oil painting by Frans Hals is a quintessential portrait of the Dutch Golden Age. Imbued with a sense of genteel kindness, Hals renders the sitter's expressive face with his signature bold, impressionistic brushwork, painting the subject's countenance with dazzling realism. Marked with an inscription that reads, "He is 30 years old" in Latin, scholars surmise that the work immortalizes calligrapher and schoolmaster Theodore Blevet.

This composition showcases Hals' remarkable approach to color while working with the deceptively simple palettes of the era. In the Post-Reformation Calvinist society of the 17th century, Dutch elites wanted to simultaneously appear moral and restrained while also showcasing their wealth. Virtuoso painters like Hals would render sitters' seemingly dull clothing with a subtle touch of understated luxury, highlighting the details of the dark, yet richly textured fabrics in an effort to showcase the sitters' great taste and affluence.

Hals, Rembrandt and Vermeer are regarded as the crowning trifecta of painters of the Dutch Golden Age, with Hals specifically holding court as the leader in the realm of portraiture. Hals' triumphant portraits have been the subject of several seminal exhibitions mounted at institutions including the Metropolitan Museum of Art, the National Gallery of Art, the Wallace Collection and Hals' namesake museum in the Netherlands.

This portrait has been verified as an authentic work by the world's foremost Hals scholars.

Oil on panel | Circa 1630

Panel: 17<sup>1</sup>/<sub>2</sub>"h x 14<sup>1</sup>/<sub>4</sub>"w | Frame: 25<sup>1</sup>/<sub>2</sub>"h x 23<sup>3</sup>/<sub>8</sub>"w x 2<sup>3</sup>/<sub>4</sub>"d | #31-6867

### PROVENANCE

Friedrich W.R.A. Lippmann, Berlin and London | Jacques Goudstikker, Amsterdam by 1919 | Looted by the Nazi authorities in July 1940 | Recovered by the Allies in 1945 | In the custody of the Dutch Government | Restituted to the heir of Jacques Goudstikker in February 2006 | Sale, Christie's Amsterdam, 14 November 2007, lot 4 | Private Collection, USA | M.S. Rau, New Orleans

### EXHIBITED

The Hague, Schilderkundig Genootschap Pulchri Studio, 1919 | Amsterdam, Maatschappij voor Beeldende Kunst, 1920 | Copenhagen, Staaten's Museum for Konst, 1920 | Christiania [Oslo], Utstillet Christiania Kunstforening, 1920 | St. Louis, City Art Museum, 1922 | Detroit, The Detroit Institute of Arts, 1923 | New York, The Anderson Galleries, 1923 | Rotterdam, Rotterdamsche Kunstkring, 1924 | Utrecht, Centraal Museum, 1926 | The Hague, Schilderkundig Genootschap Pulchri Studio, 1926 | Rotterdam, Rotterdamsche Kunstkring, 1926 | Amsterdam, Rijksmuseum, 1929 | Rotterdam, Rotterdamsche Kunstkring, 1936 | Haarlem, Frans Hals Museum, 1936 | Haarlem, Frans Hals Museum, 1937







# HENRI MATISSE

*Grand paysage, Mont Alban*

***Bursting with vibrancy and dynamic interplay of light and color, this Matisse tour de force has graced the walls of many of the finest museums in the world.***

Monumental in size and significance, *Grand paysage, Mont Alban* represents a transformative achievement in Matisse's oeuvre. In 1917, as World War I ravaged Europe and avant-garde Cubism dominated the Parisian art scene, Matisse retreated from the city and sought solitude in Nice, where he immersed himself in the brilliant range of tonalities offered by the idyllic landscape. Through this purposeful isolation, Matisse's creativity flourished.

*Grand paysage, Mont Alban* showcases the artist's virtuosic ability to render light, a talent that would come to define his body of work. Mont Alban, a medieval fortress and hillside lookout, offered panoramic views of the sun-soaked French Riviera. In this vibrant composition, Matisse immerses the viewer in a colorful landscape rendered in thick, painterly strokes. A sand-colored path winds up the hill, disappearing into a dense forest, and a retreat down rolling green hills leads to white-washed, blue-roofed buildings below. Above, the bright blue sky radiates a combination of coolness and warmth, suffusing the landscape with a luminosity that invites the viewer to savor a moment of solitude.

Highly important, Matisse personally selected *Grand paysage, Mont Alban* to be included in his major 1952 retrospective at the Museum of Modern Art. The seminal exhibition traveled to the Cleveland Museum of Art, the Art Institute of Chicago and the San Francisco Museum of Modern Art and *Grand paysage, Mont Alban* was mounted at each of these prestigious institutions. Widely exhibited, the work was also included in MoMA's 1992 retrospective, the National Gallery of Art's 1986 exhibition *Henri Matisse: The Early Years in Nice, 1916-1930* and a host of other important exhibitions at leading museums.

Signed "Henri - Matisse" (lower left) | Oil on canvas | Painted 1918 | Canvas: 29"h x 38<sup>3</sup>/<sub>4</sub>"w  
Frame: 38<sup>3</sup>/<sub>4</sub>"h x 46"w x 2<sup>1</sup>/<sub>4</sub>"d | #31-7039

## PROVENANCE

Galerie Bernheim-Jeune, Paris, acquired directly from the artist, 9 September 1918 | Galerie Paul Vallotton, Lausanne, acquired 31 December 1918 | Mary Gallery, New York, by 1940 | Pierre Matisse, New York | By descent in the Matisse family | M.S. Rau, New Orleans

## EXHIBITED

Paris, Galerie Bernheim-Jeune, *Oeuvres récentes de Henri-Matisse*, 1919 | New York, The Museum of Modern Art, *Modern Masters from European and American Collections*, 1940 | New York, Pierre Matisse Gallery, *Henri Matisse, Retrospective Exhibition of Paintings 1898-1939*, 1943 | New York, Mortimer Brandt, *Color and Space in Modern Art Since 1900*, 1944 | New York, The Museum of Modern Art, *Henri Matisse*, 1952 | London, The Hayward Gallery, *Matisse*, 1968 | Philadelphia, Museum of Art, *Summer Exhibition*, 1969 | Paris, Grand Palais, *Henri Matisse, exposition du centenaire*, 1970 | New York, The Museum of Modern Art, *Modern Masters, Manet to Matisse*, 1975 | Washington D.C., National Gallery of Art, *Henri Matisse, The Early Years in Nice, 1916-1930*, 1987 | New York, The Museum of Modern Art, *Henri Matisse, A Retrospective 1992* | Zurich, Kunsthaus, *Beckmann and Paris – Matisse, Picasso, Braque, Léger, Rouault*, 1998, exhibition later traveled to, Saint Louis, Art Museum



Scan to hear Bill Rau  
speak about this painting





“Art is about  
emotion; if art  
needs to be  
explained it is  
no longer art.”

— PIERRE-AUGUSTE RENOIR





## PIERRE-AUGUSTE RENOIR

*Madame Paul Valéry*

*A heartwarming tribute to a beloved chosen family, this portrait equally highlights the Impressionist icon's mastery of light and color.*

On November 27th, 1904, Pierre-Auguste Renoir wrote to young Jeanne Valéry: "Would you care to come [to my studio] starting Tuesday morning, if there's not too much fog?" A gentle request from one of the best-loved Impressionists of all time, Renoir's note would ultimately yield this remarkable composition of his adoptive daughter, Jeanne Valéry.

Madame Valéry, née Gobillard, was the niece of famed Impressionist Berthe Morisot, a close friend of Renoir. Morisot took Jeanne and her sister Paule in when their mother passed, however, Morisot's sudden death in 1895 left the young girls without a guardian once more. In the wake of the loss of his dear friend, Renoir stepped in and became the guardian of Morisot's daughter Julie and the Gobillard girls, inviting the three to join his family.

In this portrait, Renoir captures his beloved Jeanne elegantly attired in a refined grey winter coat. Her hair, a blend of blonde and auburn hues, is crowned with a resplendent black hat, a hallmark of the era's most distinguished styles. What endures most is Jeanne's tranquil gaze, which evokes a sense of both admiration and familiarity, undeniably capturing the essence of their unique familial bond. Though she sat for Renoir many times throughout her life, this is Renoir's only formal portrait of Jeanne as a grown woman.

Beyond being a tribute to his beloved chosen family, this composition highlights Renoir's unparalleled mastery of light and color. A leader of the Impressionist movement, Renoir's esteemed portraits had the remarkable ability to translate the ordinary into the extraordinary. This beautiful portrait of his cherished Jeanne showcases this gift.

Accompanied by its certificate of authenticity by the Wildenstein Institute, dated February 27, 2006. This painting will be included in Wildenstein's forthcoming Renoir catalogue raisonné.

Signed and dated "Renoir 04" (lower left) | Painted 1904 | Oil on canvas  
Canvas: 21½"h x 18"w | Frame: 29<sup>5</sup>/<sub>8</sub>"h x 26¼"w x 2¾"d | #31-8046

### PROVENANCE

Gift from the artist to the sitter in 1904 | Valéry family, Paris, until 1966 | Private collection, Detroit, Michigan | Sale, London, Christie's, 28 November 1995 | Private collection, New York | M.S. Rau, New Orleans | Private collection, Winter Park, Florida | M.S. Rau, New Orleans

### EXHIBITED

Les Expositions de Beaux-Arts de "La Gazette des Beaux-Arts," Paris | Galerie Durand-Ruel, *Renoir Intime*, Paris, 1969







## PAUL GAUGUIN

### *Paysage montagneux*

***Bold and evocative, Gauguin's composition departs from the traditions of naturalism to render an emotive landscape with a groundbreaking use of color.***

A breathtaking exploration of color and texture, Paul Gauguin's exquisite landscape *Paysage montagneux* exemplifies the celebrated Post-Impressionist's groundbreaking technique and revolutionary approach to painting. Gauguin's works transcended the naturalism that dominated 19th-century art, opting instead for an emotive use of color, form and symbolism. Though inspired by the principles of Impressionist visionaries such as Cézanne and Monet, Gauguin set out on his own artistic journey. The result was one of the most inspiring and singular oeuvres in the history of art.

This unique composition is a testament to Gauguin's expertise in color harmonies and painterly brushstrokes, all employed with the artist's signature innovations. Painted in Pontoise in the summer of 1882, *Paysage montagneux*, or Mountain Landscape, captures a secluded mountain trail framed by vibrant foliage. Rather than capturing the sky naturalistically lit by sunset hues, Gauguin paints billowing green and blue clouds, contrasting greatly with vivid flora that appears to be lit by a warm waning afternoon sun. Departing from precision to better represent a distinctive sensory experience, this captivating composition turns the conventional landscape painting on its head.

Gauguin's lauded Post-Impressionist works are currently held in the world's most esteemed museums and private collections with similar, though less vibrant, landscape compositions held in the permanent collections of the Louvre, the Museo Nacional Thyssen-Bornemisza in Madrid, the Metropolitan Museum of Art and the National Gallery of Art in Washington D.C.

*Paysage montagneux* is accompanied by its certificate of authenticity by Guy Wildenstein and is featured in the Wildenstein catalogue raisonné.

Signed "P. Gauguin 1882" (lower right) | Oil on canvas | Painted 1882  
Canvas: 22"h x 27"w | Frame: 31<sup>3</sup>/<sub>8</sub>"h x 35<sup>3</sup>/<sub>4</sub>"w x 3<sup>1</sup>/<sub>2</sub>"d | #31-8045

#### PROVENANCE

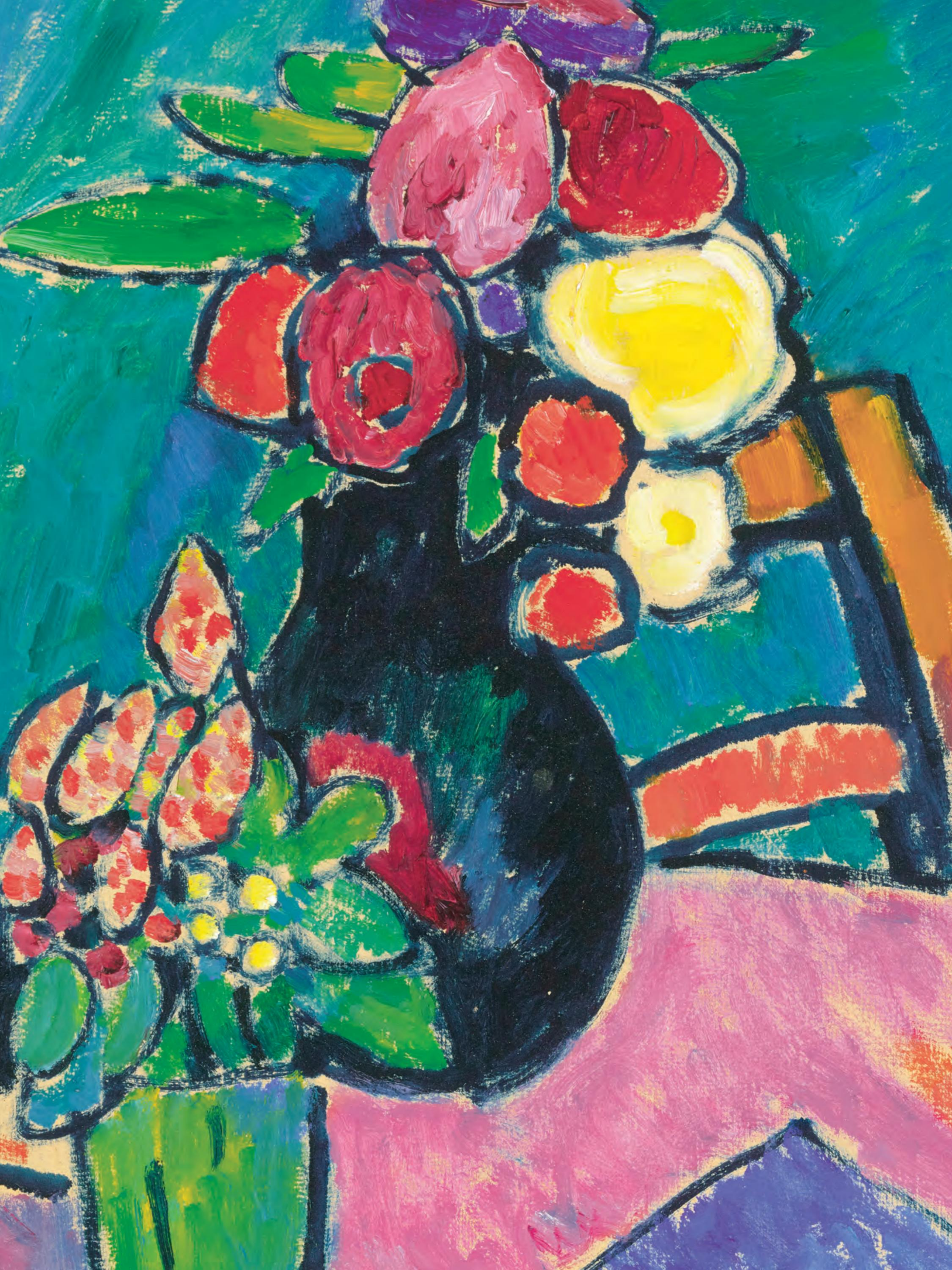
Sale, Brussels, May 4, 1925, lot 58 | Sale, Galerie Georges Petit, Paris, May 30-31, 1927, lot 34 | Mr. and Mrs. Dalzell Hatfield, Los Angeles | Sale, Christie's, New York, November 10, 1987, lot 12 | Sale, Sotheby's, New York, November 17, 1998, lot 29 | Private collection, New York | M.S. Rau, New Orleans | Private collection, Florida | M.S. Rau, New Orleans

#### EXHIBITED

La Jolla Art Center, *Great French Painters, 1870-1910*, 1956







“I knew that I must  
paint not what I saw,  
but only what was  
in me, in my soul.”

—ALEXEJ VON JAWLENSKY

# ALEXEJ VON JAWLENSKY

*Blumenstilleben (Still Life with Flowers)*

*While this vivid composition's dramatic interplay of shape and color recalls the spirit of Matisse, Jawlensky's bold originality shines through.*

This stunning floral still life is the work of Alexej von Jawlensky, an esteemed Expressionist fondly regarded as the “Russian Matisse.” Jawlensky’s *Blumenstilleben (Still Life with Flowers)* showcases his well-earned legacy as one of the world’s most important 20th-century artists. A symphony of shapes and hues, this composition captures a seemingly quiet interior scene bursting with life. Punctuated by vibrant flowers blooming from a vase and a blossoming house plant, the still life teems with energy.

Jawlensky achieves a three-dimensional texture by applying opaque paint with bold brushstrokes that contrast the composition’s flattened planes. The fiery hues of the table juxtaposed with the cool tones of the wall create a mesmerizing visual dichotomy. While the bold contrasts of shape, color, flatness and texture certainly conjure a connection to Matisse, Jawlensky’s originality shines through and this composition demonstrates why he is highly esteemed in his own right.

Interestingly, this exquisite painting features a unique surprise. The ever-creative Jawlensky includes a highly abstracted sketch-like landscape painting on the back of this work. While the painting on the front makes a great effort to delineate specific shapes to achieve its enchanting visual effect, the composition on the back showcases an unbridled, Expressionist counterpoint, demonstrating the sheer breadth of Jawlensky’s creativity and artistic prowess.

As a key figure in the Expressionist movement, Jawlensky’s works are currently held at the Metropolitan Museum of Art in New York, the Museum of Modern Art in New York, the Norton Simon Museum in Pasadena, California and the Museum Wiesbaden in Germany, which has Europe’s largest and most important Jawlensky collection.

Signed “a. jawlensky” | Oil on canvas board | Circa 1908  
Canvas board: 21½”h x 19½”w | Frame: 30<sup>7</sup>/<sub>8</sub>”h x 29½”w x 2¼”d | #31-7223

## PROVENANCE

Wengernalp-Jungfraubahnen [Wengernalp Railway], Interlaken, by the 1930s | Sale, Galerie Kornfeld, Bern, 22 June 2001, lot 61 | Private Collection, New York | M.S. Rau, New Orleans

## EXHIBITED

Locarno, Pinacoteca Comunale, Casa Rusca, *Alexej Jawlensky*, 1989 | Bietigheim-Bissingen, Städtische Galerie, *Alexej von Jawlensky*, 1994 | Milan, Palazzo Reale, *Alexej von Jawlensky*, 1995 | Karlsruhe, Städtische Galerie, *Deutsche Künstlerkolonien 1890-1910*, 1998



“There is no one  
who understands  
the art of painting  
as Manet does, nor  
anyone who can  
paint as well as he.”

— EDGAR DEGAS ON EDOUARD MANET





## EDOUARD MANET

### *Christ as a Gardener*

***Manet retells this iconic tale from the bible with a sense of humanity as his Christ figure appears to reach out to the viewer rather than deny the touch of his divine hand.***

One of the most esteemed and among the most written-about artists, Edouard Manet's artworks are foundational in the canon of art history. In an oeuvre defined by challenging the status quo, the revolutionary artist's rare religious works, while lesser-known, are counted as some of the most intimate and personal paintings he ever produced. Begun in 1856, scholars herald *Christ as a Gardener* as not only one of Manet's earliest renderings of Christ, but also as an elusive and rare partial self-portrait.

The painting renders the biblical scene of Mary Magdalene mistaking the risen Christ for a gardener. As the biblical tale relays, when Mary Magdalene recognizes Christ, she reaches out to him and he replies, "Touch me not." Manet's genius is on full display as he positions the viewer as Mary Magdalene. Though, rather than being denied the divine hand of Christ, Manet's Jesus seems to reach his hand out for contact. This, coupled with the Christ figure's likeness to the artist himself, renders the heavenly being with a sense of humanity, and Manet himself seems to feel a sense of kinship.

A leader among his contemporaries in the Parisian avant-garde, Manet was undoubtedly the most important figure in the Impressionist movement. Considered the elder of the group, he was already a famous artist when Claude Monet, Pierre-Auguste Renoir and Edgar Degas began their artistic careers. He earned his first honorable mention at the Paris Salon as early as 1861 and made waves with his scandalous *Déjeuner sur l'Herbe*, now in the Musée d'Orsay, in 1867. The first artist to paint everyday scenes of people and modern life, his paintings helped transition the art world from Realism to Impressionism in the late 19th century.

*Christ as a Gardener* is accompanied by a certificate of authenticity from the Wildenstein Institute.

Oil on canvas | Completed 1859

Canvas: 26<sup>3</sup>/<sub>4</sub>"h x 22<sup>1</sup>/<sub>4</sub>"w | Frame: 36<sup>3</sup>/<sub>8</sub>"h x 32<sup>1</sup>/<sub>8</sub>"w x 1<sup>1</sup>/<sub>8</sub>"d | #31-6692

#### PROVENANCE

Abbé HUREL (Auguste-Jean, b.1831) vicar of La Madeleine Church, Paris | Marquis de NARBONNE-LARA (Louis-Henry Manrique, 1825-1900), Paris | Galerie Heinemann, München, 1912 | Dr. Richard WERNER, Stuttgart, 1916 | M.S. Rau, New Orleans

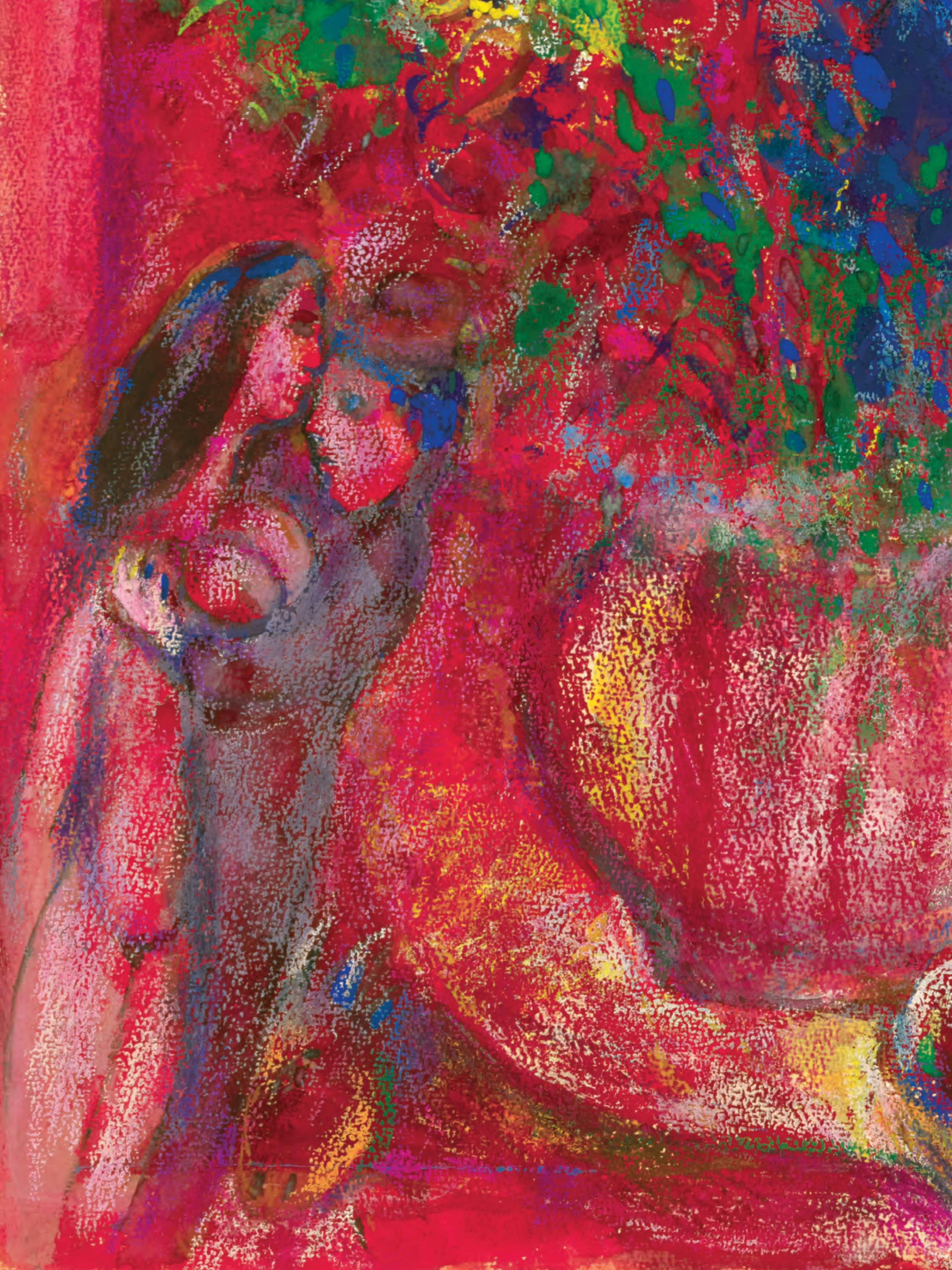
#### EXHIBITED

Hamburger Kunsthalle, *MANET-SEHEN, Der Blick Der Moderne*, 2016





St. John the Evangelist  
Edward Maitland 1850-1851





MARC CHAGALL

## MARC CHAGALL

*Les fleurs rouges*

**“When Matisse dies, Chagall will be the only painter left who understands what colour really is.”  
— Pablo Picasso**

An intoxicating all-over composition rendered in a dizzying array of pink and red hues, Marc Chagall's *Les fleurs rouges* is a vibrant masterpiece. The captivating gouache radiates the exuberance and romance of the artist's celebrated oeuvre. Chagall's works in these colorful tones — specifically those rendered in reds and pinks — strongly evoke the passion of love the artist so fervently sought to portray and are among the most desirable of his works for top museums and collectors.

This unique composition centers on a blossoming bouquet of flowers punctuated by a bright cerulean bloom. To the right, Chagall renders a proper still life with fruit, and to the left a compelling tableau of an embracing couple. The pair represents the artist and his first wife, Bella Rosenfeld, who tragically passed away in 1944. While the death of his first wife cast a pall over Chagall's life and, in turn, his art, the artist's relocation to the South of France in 1949 began to awaken his soul once more.

Chagall began to embrace his role as a colorist, allowing the brilliance of his environment to influence his palette. Thus, this brightly pigmented pink and red work is a tribute to his beloved Bella and also a signal of his renewed dedication and passion for his craft. While Chagall's wide-ranging artistic career showcases the influences of the Cubists, Surrealists and Abstract Expressionists, Chagall remained on the margins of these major movements. His aesthetics, subjects and visual explorations were always uniquely his own. In *Les fleurs rouges* Chagall's pink and red floral dreamscape invites the viewer to luxuriate in the beauty of nature and the joy of love.

This work is accompanied by its certificate of authenticity issued by the Comité Marc Chagall, signed by Meret Meyer dated Paris, April 6, 2023, and numbered 2023122.

Signed “Marc Chagall” (lower right) | Gouache and pastel on paper  
Painted 1950 | Paper: 25<sup>1</sup>/<sub>4</sub>”h x 19<sup>3</sup>/<sub>4</sub>”w | Frame: 42<sup>7</sup>/<sub>8</sub>”h x 37<sup>1</sup>/<sub>4</sub>”w x 2<sup>1</sup>/<sub>8</sub>”d | #31-8089

### PROVENANCE

Estate of the artist | Private collection, London | M.S. Rau, New Orleans

### EXHIBITED

Hanover, Kestner Gesellschaft, *Marc Chagall*, 1955 | Hamburg, Kunstverein in Hamburg, *Chagall*, 1959 | Munich, Haus der Kunst, *Chagall*, 1959 | Paris, Musée des Arts Décoratifs, *Chagall*, 1959 | Copenhagen, Kunsthal Charlottenborg, *Marc Chagall-Oskar Kokoschko*, 1960 | Stockholm, Moderna Museet, *Marc Chagall*, 1982 | Basel, Galerie Beyeler, *Marc Chagall*, 1984



“The purpose of  
art is washing the  
dust of daily life  
off our souls.”

— PABLO PICASSO





## PABLO PICASSO

*Guitare sur un guéridon*

*An ode to his beloved guitar, the sinuous lines of the instrument mirror the sensuous lines of the female form — the other favorite subject in Picasso's oeuvre.*

The guitar was an elusive calling card for Pablo Picasso, arguably modern art's greatest genius. Picasso's prolific career has been marked by many grand love affairs, both romantic, intellectual and creative. Beyond his lovers like Dora Maar and his intellectual muses like Georges Braques and Gertrude Stein, Picasso's greatest love and inspiration was perhaps the humble instrument.

In *Guitare sur un guéridon*, Picasso intertwines his signature guitar and a bowl of fruit. These two elements are playfully brought together and skillfully anchored on the tabletop by a square positioned at the center of the composition. The result is a captivating and harmonious arrangement that showcases Picasso's artistic ingenuity in blending these everyday objects into a visually striking and cohesive composition.

Created during the pivotal summer of 1920, this work epitomizes Picasso's innovative period of exploring flat, geometric shapes and strikingly vivid colors. This work showcases the influence of the Surrealists, especially the biomorphic subconscious explorations of Joan Miró, upon Picasso's oeuvre. While the breadth of his creativity grew, he returned back to a familiar motif — the guitar — with a renewed sense of vigor and excitement.

*Guitare sur un guéridon's* undulating lines and biomorphic appeal bring Picasso's preoccupation with the guitar into deeper focus. The sinuous lines of guitar mirror the sensuous lines of the female form — the other most prevalent subject in Picasso's oeuvre. Similar gouaches from this time can be found in the permanent collections of the Solomon R. Guggenheim Museum in New York and the National Gallery of Art in Washington D.C.

Signed "Picasso" (upper left) | Gouache on paper laid on board | Dated 1920 | Paper: 11"h x 8<sup>1</sup>/<sub>4</sub>"w

Frame: 22<sup>5</sup>/<sub>8</sub>"h x 18<sup>5</sup>/<sub>8</sub>"w x 1<sup>1</sup>/<sub>8</sub>"d | #31-7796

### PROVENANCE

Justin K. Tannhauser, New York | Galerie Beyeler, Basel, Switzerland | Sale, Sotheby's, New York, 16 May 1984 | Sale, Sotheby's, New York, 4 November 1993 | Private collection, New York | M.S. Rau, New Orleans

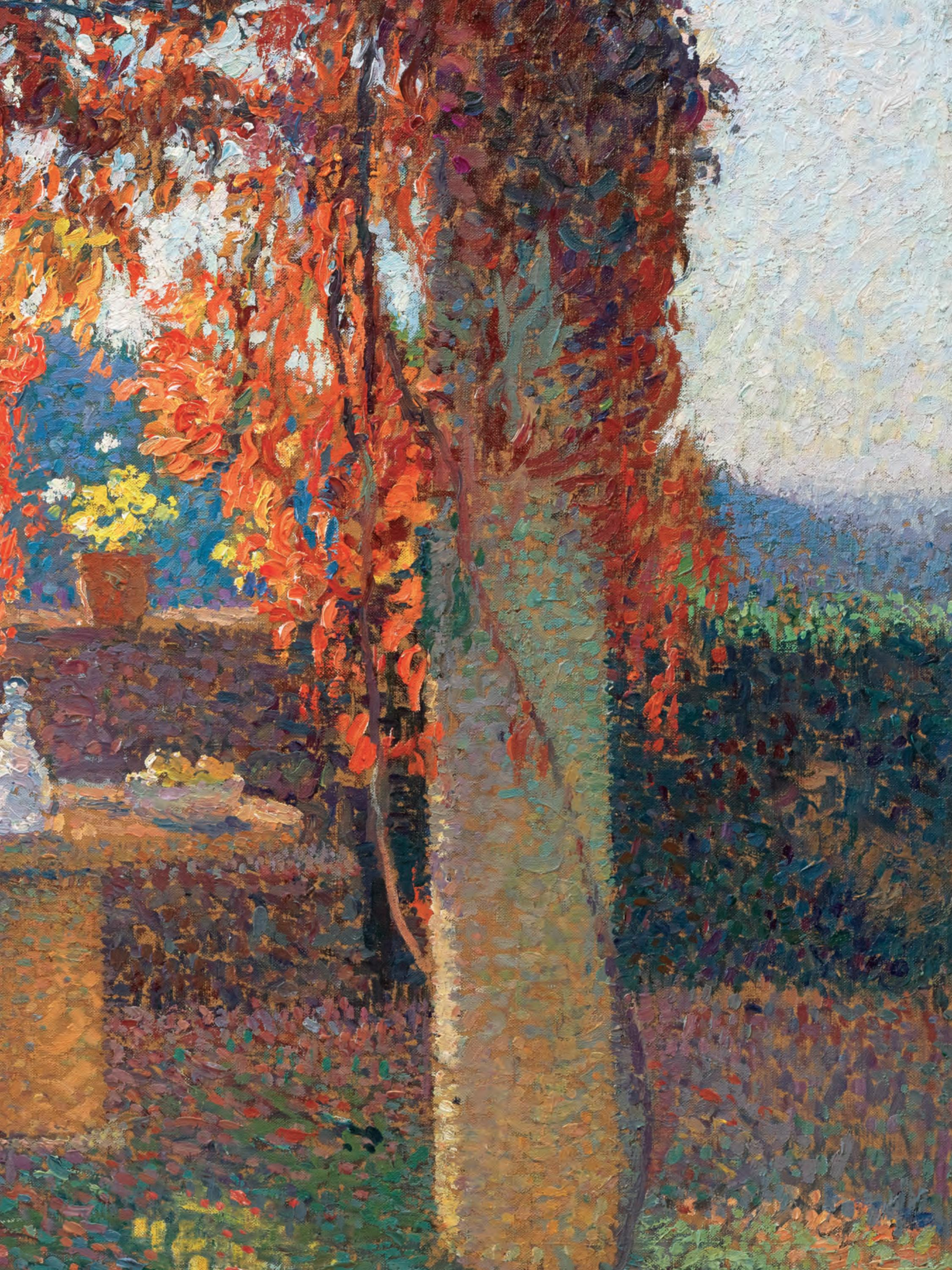
### EXHIBITED

Roslyn Harbor, New York, The Manes Art & Education Center, Nassau County Museum of Art: *Long Island Collections*, 2002 | *European Art Between World Wars*, 2004 | *Picasso*, 2005 | *Picasso and the School of Paris*, 2006 | *The Jazz Age*, 2018 | *Selections from the Collection of Dr. Harvey Manes*, 2019









## HENRI MARTIN

*Tonnelle nord-ouest au Parc de Marquayrol (La Pergola)*

***Martin takes his viewer behind the walls of his secret garden, revealing the lush and romantic pergola drenched in the warm sunlight of the late afternoon.***

A dazzling display of color and texture, Henri Martin's *Tonnelle nord-ouest au Parc de Marquayrol (La Pergola)* celebrates the natural beauty of the artist's sprawling 17th-century estate perched upon a hill overlooking the village of Labastine-du-Vert. The famed Post-Impressionist painter created many impressive works during his illustrious career, but the paintings of his beloved garden at Marquayrol remain among the most cherished by museums and collectors. This example is among the finest of these compositions.

The Italianate garden at the heart of Marquayrol was complete with cypress-lined paths, a circular pool adorned with geraniums and a stately pergola. Painted in 1925, *Tonnelle nord-ouest au Parc de Marquayrol (La Pergola)* takes the viewer behind the walls of Martin's garden, revealing the romantic pergola strewn with flowering foliage. A showcase of Martin's brilliant use of color and abstracted, painterly post-impressionist style, the artist creates the scene through a delightful amalgam of thick dots and dashes of paint, giving the scene a rhythmic and three-dimensional quality that invites the viewer into the complete sensory experience of the artist's garden.

A towel drapes over a bench shaded beneath the luxuriant umbrella of blooms and Martin paints a still-life tableau of a water pitcher, glass and bowl of fruit amidst the dense thickets of plants, juxtaposing peaceful accoutrements of domestic life with the powerful beauty of untamed nature. Even so, elements of the garden remain elegantly manicured. A warm sill along the top of the bench provides space for a myriad of potted plants to flower in the sunlight. Even the central pergola itself, which so reverently showcases the sheer strength of nature with its profusion of blooms, still carries the touch of the gardener who trains each branch and leaf to fall in the most graceful and beautiful way.

Martin earned the Grand Prize at the Paris Exposition Universelle in 1900 and his works can be found in museums around the world including the Musée d'Orsay and the Palais des Beaux-Arts in Paris. Martin's pergola was one of his favorite subjects to paint, and he captured the lush structure from several angles across the seasons. The artist's pergola paintings have fetched some of the highest auction records for the artist and remain valuable additions to the most esteemed collections.

Cyrille Martin has confirmed the authenticity of this work.

Signed "Henri Martin" (lower right) | Circa 1925 | Oil on canvas  
Canvas: 30"h x 36<sup>1</sup>/<sub>2</sub>"w | Frame: 38<sup>1</sup>/<sub>2</sub>"h x 44<sup>3</sup>/<sub>8</sub>"w x 3<sup>1</sup>/<sub>2</sub>"d | #31-8010

### PROVENANCE

Anonymous sale, Christie's, New York, 6 May 1998 | Private collection | M.S. Rau, New Orleans





Punctuated by the  
sitter's strong gaze  
and the exotic thrill of  
the majestic lion, this  
oil painting exudes  
passionate intensity.

## ÉMILE FRIANT

### *Lady and the Lion*

*Deeply sensuous and imbued with a sense of sublime feline and feminine power, this composition underscores the sumptuous beauty of oil painting.*

A striking and sensual portrait from esteemed French Naturalist painter Émile Friant, this richly-hued oil on canvas entitled *Lady and the Lion* combines the exotic majesty of the king of the jungle with the unbridled power of the female form. Punctuated by the sitter's spellbinding and unbroken forward gaze, this beautiful work exudes an intense sense of passion and celebrates the vibrant depth of oil painting. Friant's technical precision and observational prowess made his paintings some of the most desirable works of the early 20th century.

Friant showed artistic promise from an early age and began his training in France under the tutelage of famed academic painter Alexandre Cabanel. In 1885, the artist received a travel scholarship that allowed him to visit the Netherlands, Italy, Malta and Tunisia. It was during this trip that Friant became influenced by the technique of the great Dutch Masters and Italian Baroque virtuosos and was further exposed to the Orientalist aesthetics artists employed to capture North African cities. All of these disparate influences coalesce in this breathtaking canvas, as the sitter's evocative gaze recalls the mastery of Dutch portraitists and the sumptuous colors and shadows evoke Baroque bombast, while the presence of the lion imbues the composition with an exotic thrill.

Friant takes care to render a plethora of different textures and shadows, skillfully painting the sitter's delicate auburn curls and the rich fur of her feline companion and artfully juxtaposing a transparent drape of black tulle against her soft, exposed skin. Deeply romantic and imbued with a sense of sublime feline and feminine power, this composition maintains a sense of reverence while dabbling with erotic sensuality, carefully toeing the line to create a captivating masterpiece.

Friant's successes grew throughout the remainder of his career, adding American patrons such as Henry Clay Frick to his list of distinguished clientele. He continued to exhibit his work to a global audience at international exhibitions, including the Paris Salon. He became a professor of drawing at the École Nationale des Beaux-Arts in 1906 and was awarded the rank of Commander of the Legion d'Honneur in 1931.

Signed and dated "E. Friant / 1919" | Oil on canvas | Circa 1919  
Canvas: 46"h x 35<sup>1</sup>/<sub>4</sub>"w | Frame: 53<sup>1</sup>/<sub>2</sub>"h x 43<sup>1</sup>/<sub>4</sub>"w x 2<sup>3</sup>/<sub>4</sub>"d | #31-8009

#### PROVENANCE

Sale, Sotheby's London, Friday, March 3, 2006 | Private Collection, Sunny Isles, Florida | M.S. Rau, New Orleans









75

CA

# ALEXANDER CALDER

*Mer de sable*

***Toying with flatness and perspective, this composition can be enjoyed as a complete abstraction that investigates the interplay of color and shape.***

This vibrant gouache and ink on paper is the work of esteemed modern master, Alexander Calder. Celebrated for his innovations across multiple mediums, Calder demonstrated his unique understanding of space not only in his revolutionary sculptural mobiles, but also in paint. The artist's rare painted works offer an intriguing glimpse into his genius in color theory and preoccupation with geometric space, illustrating his interrogation of spatial planes in a two-dimensional application.

Painted in 1975, this important gouache and ink embodies the playful exuberance and colorful dynamism of Calder's oeuvre. Toying with flatness and perspective, this composition can be enjoyed as a complete abstraction that investigates the interplay of color and shape. The work's title, *Mer de sable* or *Sea of sand*, however, lends a unique interpretation to the work. Perhaps Calder's nondescript collection of pyramids and circles is meant to conjure the images of the vast sand-swept deserts of Egypt punctuated by the great Pyramids of Giza, or some other arid locale dotted with ruins of the ancient past. Strategically ambiguous, Calder's signature style inspires his audience to investigate multiple interpretations.

Today, Calder's remarkable works can be found in public and private collections worldwide, including the Museum of Modern Art in New York, the Los Angeles County Museum of Art, the Centre Georges Pompidou in Paris and the National Gallery of Art in Washington, D.C. Important public commissions by the artist can also be seen in cities throughout the world, and his remarkable oeuvre has been the subject of hundreds of museum exhibitions. Similar paintings by Calder can be found in important museum collections, such as the Museum of Modern Art and the Guggenheim in New York.

This work is registered in the archives of the Calder Foundation, New York, under application no. A1166.

Signed and dated with artist's monogram "CA / 75" (lower right) | Gouache and ink on paper | Circa 1975

Paper: 22<sup>7/8</sup>"h x 30<sup>1/2</sup>"w | Frame: 30<sup>7/8</sup>"h x 38<sup>7/8</sup>"w x 3/4"d | #31-7793

## PROVENANCE

Galerie Maeght, Paris | Ann Kendall Richards Inc., New York | Private Collection, Connecticut, Circa 1975 | Sale: Bonhams, New York, May 12, 2016 | Private Collection, New York | M.S. Rau, New Orleans

## EXHIBITED

Roslyn Harbor, New York, The Manes Art & Education Center, Nassau County Museum of Art, *Selections from the Collection of Dr. Harvey Manes*, 2019 | *Medium as Muse*, 2020





## ANTONIN MERCIÉ

*David vainqueur de Goliath*

*Graceful and triumphant, this Mercié bronze of David is one of only three – the other two reside at famed museums.*

Created by the esteemed French sculptor Antonin Mercié, *David vainqueur de Goliath* stands among the artist's crowning achievements in sculpture. An exceptional rarity capturing a timeless biblical tale, the larger-than-life sculpture is one of only three large-scale bronzes of Mercié's *David* ever produced; one greets visitors as they enter the famed Musée d'Orsay in Paris, while the other stands proudly in front of the Musée des Augustins in Toulouse.

When the artist Antonin Mercié showcased his grand plaster depicting David and Goliath at the 1872 Paris Salon, it overjoyed both the critics and the visitors and won First Prize. Impressed with the superb model, the French state commissioned two bronzes from his plaster. Because of the purchase by the French state, all further casts were prohibited, with the singular exception being a bronze the artist could create for himself and never sell during his lifetime. This sculpture is that coveted bronze, created by Mercié for his personal collection.

The nude youth stands in a classical contrapposto as he sheaths his sword. His countenance is calm and determined, having vanquished the giant. Goliath's head, proof of David's achievement, rests beneath the victor's right foot. Mercié's bronze is considered one of the greatest sculptures of the 19th century and was widely copied in much smaller versions. None of these smaller examples, however, manage to capture the awe-inspiring presence embodied by the original *David*, which stands at over 8 feet tall on its later base.

Further distinguished by prestigious provenance, the exquisite bronze was once part of the collection of famed French engineer and industrialist Auguste Lumière. Along with his brother, Louis Jean, Lumière was an early manufacturer of photography equipment and an artistic visionary who was among France's first filmmakers. The two produced several short films together between 1895 and 1905, and *David vainqueur de Goliath* remained a prized treasure in their family for decades.

Signed "A.Mercié" | Bronze | Circa 1894-1910  
73<sup>3</sup>/<sub>4</sub>"h x 37<sup>1</sup>/<sub>8</sub>"w x 22<sup>1</sup>/<sub>2</sub>"d | #31-6843

i



# SIR WINSTON CHURCHILL MEMORIAL

*Ivor Roberts-Jones*

*A valiant tribute to a steadfast leader, this unique maquette emphasizes Churchill's strength and determination.*

This exceptional sculpture of Sir Winston Churchill is the original maquette for the renowned Churchill statue in Parliament Square by Ivor Roberts-Jones. After the revered leader's passing, the Winston Churchill Statue Committee orchestrated an artistic search to honor the Prime Minister's leadership with a fitting tribute. The competition was highly competitive and the committee ultimately awarded the commission to Roberts-Jones, a distinguished graduate of the renowned Royal Academy of Arts.

The present maquette bronze showcases Roberts-Jones' original winning design, which depicts Churchill wearing his Order of the Garter robes — a velvet mantle, hat and ceremonial elements. The Order of the Garter is the oldest and most prestigious order of chivalry in Britain, founded in 1348 by King Edward III. Membership is granted exclusively to those who have served the nation exceptionally, as exemplified by Winston Churchill's significant leadership during World War II.

After the committee unanimously voted for Roberts-Jones' original design, Lady Clementine asked for the sculpture to instead immortalize her husband in military attire. Roberts-Jones began his revision and the public was eventually presented with the statue of Churchill which is known today as the second most recognizable public statue in the United Kingdom after Nelson's column in Trafalgar Square.

The present maquette bronze is the only example ever made that showcases the original winning design approved by the Royal Fine Arts Commission, and it was featured on *The Finest Hour's* 1996 cover. This statue was gifted to Sir John Tilney, the chairman of the Winston Churchill Statue Committee, who safeguarded it until his passing. Tilney's wife later bestowed her late husband's prized statue to the International Churchill Committee chairman, also the future husband of one of Churchill's great-granddaughters. We have acquired this masterpiece directly from them.

The statue was paid for with donations. Donors to create it included Queen Elizabeth, the Queen Mother, Prince Phillip, the Duke and Duchess of Gloucester and the Baroness Spencer-Churchill. It comes with its unique handwritten vellum book.

Circa 1970 | Statue: 36"h x 23"w x 12<sup>3</sup>/<sub>8</sub>"d | On base: 67"h | #31-7718



Scan to learn more  
about this sculpture







i

## ANCIENT GREEK TERRACOTTA GODDESS

*A dazzlingly rare find, this museum-quality bust of the Greek goddess Demeter reflects the grand artistry of the ancient world.*

This remarkable Classical bust believed to depict the goddess Demeter hails from ancient Greece and dates to around the 4th century BCE. Incredibly, the terracotta sculpture still maintains traces of the original pigment that colored the bust millennia ago. It is exceptionally rare to discover a 2,400-year-old museum-quality treasure in such excellent condition. Crafted in the ancient city of Taranto during the height of its power, the sculptural bust exudes the glory of ancient Greece.

The bust features the materials and styles for which the artists of Taranto, present-day southern Italy, were renowned. The goddess' wavy hair, center part and himation — a common ancient Greek head covering — frame her poised and powerful countenance. Tarentine artists were known for their mastery of terracotta, which they used to create figures of the highest quality. Originally finished smooth, the statue would have worn a diadem, almost certainly made of gold, attached around the depression that runs over the head like a hairband. A delicate cloth would have been held in place by the crown to create the impression that she was wearing a real himation. Such intricate details attest to the extraordinary level of skill and artistry of the Tarentine artists who created the exceptional sculpture.

Demeter, an important deity of motherhood in Greek mythology, was the patron of agriculture and fertility and was considered responsible for the growth and nourishment of crops. Tarentine citizens believed Demeter's favor allowed their small Spartan colony, established in the 8th century BCE, to grow into the preeminent trading center and the naval power of the Ionian seas. Though the city faced Athenian invasion, it withstood the existential threat and continued to flourish until its ultimate conquest by the Roman Empire in 272 BCE.

Similar treasures are held in the collections of prestigious museums including the Getty Museum and the Metropolitan Museum of Art.

Circa 400 BCE | 11<sup>3/8</sup>"h x 6"w x 6"d | #31-6874



Scan to learn more  
about this sculpture

i



## ROMAN EMPIRE OPUS SECTILE TABLE

*Crafted with rare hardstones from across the empire, this masterpiece reflects Rome's imperial power and influence.*

A stunning feat of artistry and a remarkable artifact of history, this *opus sectile* table mounts a segment of pavement from the Roman Empire atop a 19th-century carved marble base to create a one-of-a-kind piece of furniture. In the height of the Roman Empire, *opus sectile* pavements like these were reserved for the grand entrances of only the most significant public buildings, like the Curia of the Roman Senate, the Arch of Septimius Severus or the foyer of a highly important temple. A rare and ancient form of *pietre dure*, *opus sectile* arranges precisely-cut hardstones into intricate geometric patterns.

The incredible 3rd-century pavement mounted in this table incorporates a mosaic of hardstones from the full extent of the Roman Empire's dominion, from Turkey to Egypt and Numidia (Algeria) in North Africa, and from Spain to Greece and Italy. By utilizing precious hardstones from across the Mediterranean, *opus sectile* pavements afforded Romans the ability to literally walk across the reach of their imperial foothold. As Romans strolled along these marble mosaics, crafted from hardstones including giallo antico and breccia corallina, they asserted their dominance over the Mediterranean and growing global power.

Similar 3rd-century Roman mosaics are held in the prestigious collections of the Metropolitan Museum of Art in New York, the British Museum in London and the Canterbury Roman Museum in Kent. This unique table transforms the remarkable relic of the Roman Empire into a beautiful, and functional, piece of furniture. A fitting complement to the *opus sectile* tabletop, the table's base features carved marble statues inspired by the Trapezophoros statues now housed in the Vatican Museum.

Tabletop: 3rd century | Base: 19th century | 30<sup>1/8</sup>"h x 94<sup>1/2</sup>"w x 47<sup>1/8</sup>"d | #31-6982



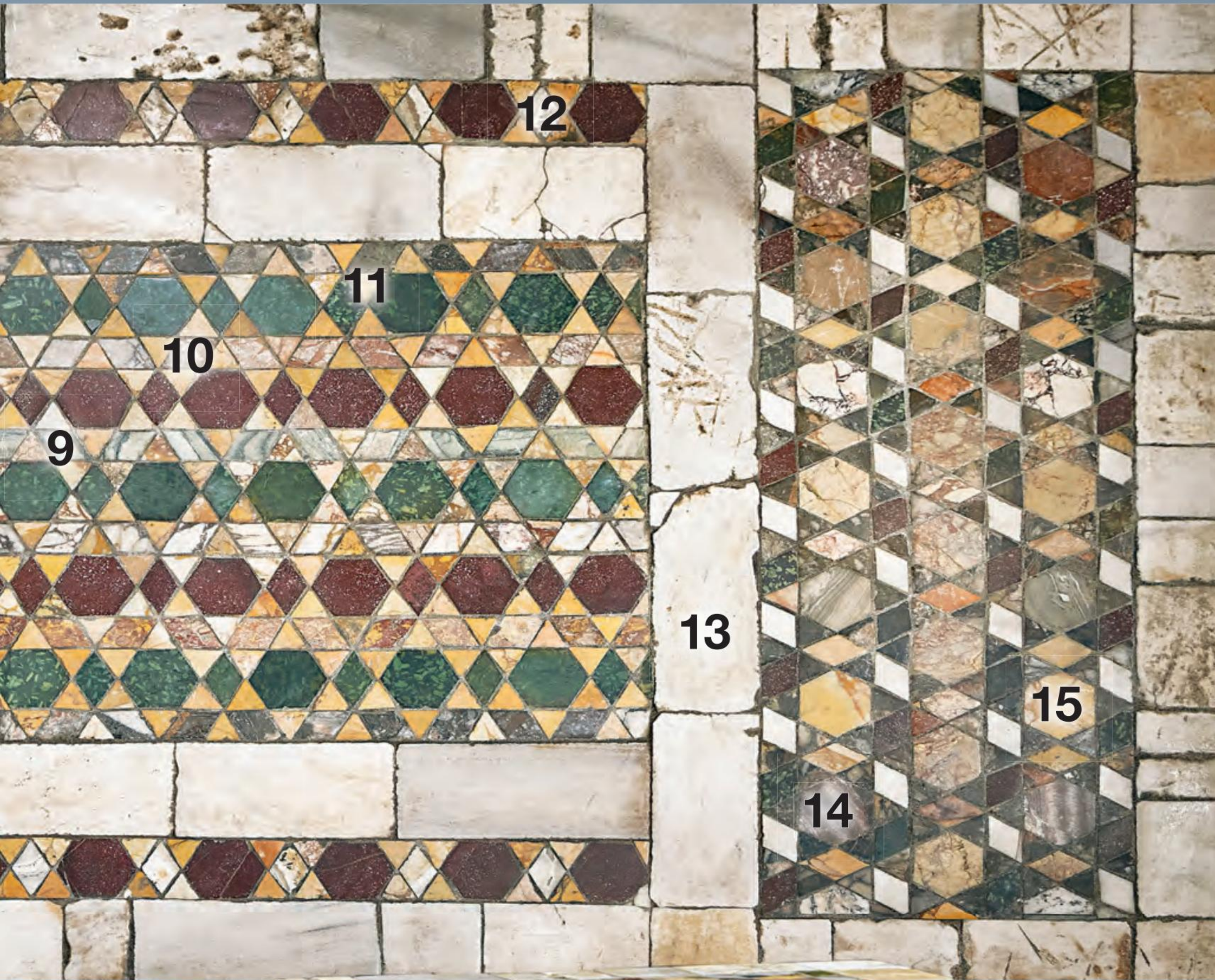
Scan this code  
to watch a video  
of this table

### Pictorial Key for Ancient Roman *Opus sectile* Pavement

- |                                    |                                |                               |
|------------------------------------|--------------------------------|-------------------------------|
| 1. Lumachella (Turkey)             | 6. Africano (Turkey)           | 11. Giallo antico (Algeria)   |
| 2. Bigio chiaro (Greece or Turkey) | 7. Brocatelle (Spain)          | 12. Grechetto (Greece)        |
| 3. Rosso antico (Greece)           | 8. Pavonazzetto (Turkey)       | 13. Bianco di Carrara (Italy) |
| 4. Red porphyry (Egypt)            | 9. Cipollino (Greece)          | 14. Bigio morato (Greece)     |
| 5. Green porphyry (Greece)         | 10. Breccia corallina (Turkey) | 15. Breccia di sciro (Greece) |









## 17TH-CENTURY “TULIO LOMBARDO” MARBLE FOUNTAIN

*This marble fountain sculpture embodies the glory of the Renaissance and recalls Italy’s rich tradition of public fountains.*

This marble fountain sculpture in the style of Tulio Lombardo embodies the glory of Renaissance sculpture. Reminiscent of classical portrait busts, a bearded man’s face serves as the focal point of the fountain, and a sumptuously carved and decorated Grecian urn balances on the crown of his head. The figure’s calm countenance features an open mouth from which streams of water would flow. Public fountains such as these are a timeless symbol of Italy’s rich culture and history and remain active and effective means of bringing safe drinking water to people walking about Rome. The fountain’s pipe allows it to be just as functional today as it would have been during its tenure in a 17th-century Roman plaza.

Born in Venice around 1455, Tulio Lombardo was an esteemed Italian Renaissance sculptor. Renowned for his innovative approach to classical forms, he imbued his creations with a distinct Venetian sensibility. Lombardo’s sculptures exhibit a remarkable blend of grace, proportion and meticulous attention to detail, aligning his Renaissance ideals. A master of marble sculpture, the artist erected the famed funerary monument of Doge Andrea Vendramin in the Basilica di San Giovanni e Paolo in 1493. Through his contributions, Tulio Lombardo enriched the Venetian artistic tradition and the Renaissance more broadly, leaving an enduring legacy.

17th century | 30<sup>3</sup>/<sub>4</sub>”h x 13”w x 8<sup>1</sup>/<sub>2</sub>”d | #31-6983





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## C.J. VANDER 994-PIECE SILVER FLATWARE SERVICE

*Astonishing in size and grand in style, this remarkable flatware service stands as an enduring testament to the quality and artistry of C.J. Vander silver.*

Pristine and immense in its breadth, this 994-piece silver set, created by the renowned C.J. Vander of London, is in a class of its own. When silver was the coinage of Great Britain, silver flatware sets became affirmations of economic prosperity and affluence. Only the most prestigious families could afford a set of twelve place settings. This complete Vander service comprised of almost 1,000 grapevine pattern pieces, with service for 60 people for a seated meal and service for 82 people for a buffet, was a monumental commission. All of the pieces are held in a remarkable seven-drawer velvet inlaid mahogany case, emphasizing the grandeur of this exceptional set.

Vander created silver masterpieces using the time-honored traditions that are incredibly rare to find today. Known for their elaborate designs and intricate engravings, Vander was one of the last remaining English flatware makers to employ the age-old method of hand-forging flatware, where each piece of silver starts out as an ingot and is formed by a silversmith using a hammer. After the pieces were forged, they would be hammered flat, polished, chased and decorated, and then polished again, all by hand. Though time-consuming, such craftsmanship ensured a product that was superior in every possible way. It was this firm's steadfast commitment to quality that made them the favorite of both royalty and nobility.

*Over 117 pounds of silver, this 994-piece set includes:*

82 table forks	82 dessert/cheese knives with stainless steel blades	12 sauce ladles
82 soup spoons	82 tea spoons	2 basting spoons
82 table knives with stainless steel blades	60 fish forks	2 large serving forks
82 dessert forks	60 fish knives	Scallop shell serving spoon
82 dessert spoons	60 coffee spoons	Fish serving knife
	60 pastry forks	Fish serving fork
	60 grapefruit spoons	Soup ladle
	60 butter knives	Carving knife
	37 table serving spoons	Carving fork
		Sharpening steel

Set in its original mahogany case | Majority of pieces are hallmarked C.J. Vander, London 1975-76  
The hollow-handled knives are hallmarked Sheffield | Case: 34"h x 38<sup>1</sup>/<sub>4</sub>"w x 19<sup>7</sup>/<sub>8</sub>"d | #31-6574



Scan this code to watch a video of this silver set

## PAUL STORR SILVER-GILT WINE COOLERS

*Crafted for a legendary couple of 19th-century European society, these wine coolers showcase the unparalleled artistry of Rundell, Bridge and Rundell's most-storied artisan.*

This matching pair of resplendent, silver-gilt wine coolers hails from the workshop of the famed silversmith Paul Storr. The set was created for Prince Christoph and Princess Dorothea of Russia, an important 19th-century Russian diplomatic couple. Revered for her political prowess, Princess Dorothea's prolific correspondence provided a window into the affairs of Regency-era society. Her fascinating letters colored in historical accounts with flirtatious charm and sharp-tongued commentary. Together with her husband, the duo held such a distinguished reputation as the Russian ambassadors in the British court that Rundell, Bridge and Rundell chose Paul Storr, the firm's most talented craftsman, to carry out the execution of this set of wine coolers.

Each wine cooler is gloriously adorned with masks of Bacchus and Ceres, bearded warrior heads and scrolling grapevines, and the opulent coat-of-arms of the Prince and Princess is applied on both sides. From his neoclassical masterpieces to his exuberant and ornate vessels, Storr is considered one of history's finest smiths. Similar wine coolers, though without their matching pair, can be found in the collections of the Victoria & Albert Museum, the Fine Arts Museum of San Francisco and the Museum of Fine Arts Boston.

Silver | Circa 1813 | Stamped with Latin signature of Rundell, Bridge and Rundell | Hallmarked London, 1813  
12"h x 8"dia each | #31-6827







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## SPANISH SILVER-GILT MONSTRANCE

*A rare artifact from the 16th century, this Eucharist vessel recalls the pomp of early religious masses.*

Monumental in history, artistry and rarity, this Spanish monstrance is without question one of the finest religious antiques we have ever seen. Crafted of gilded silver, the monstrance, or *ostensorium*, holds the Eucharist in a glass-paneled square container, elevated upon a beautifully-worked pedestal. The vessel rises to an octagonal temple enclosing the *Mater Dolorosa*, the iconographic image of the Virgin Mary in sorrow for the death of Jesus Christ. Four ceremonial bells hang from below the Eucharist enclosure, adding further sensorial interest. The object features embossed and chased decoration, including fiery-tongued monsters and masks. While originally intended for spiritual reverence, this monstrance is a work of inspired craftsmanship that transcends its function.

Surviving examples of square Spanish monstrances date from the early 16th century. The vessels were used in the Roman Catholic, Old Catholic and Anglican Churches to display the consecrated host at the annual feast of Corpus Christi and at the Service of Benediction. After the Council of Trent (1545-63), a period of intense self-examination for the Catholic Church, monstrances began to appear with sun-like rays, symbolizing Christ's regeneration and radiance. Similar monstrances from this period are held in the Varez Fisa Collection in Madrid and the Victoria & Albert Museum in London.

Silver gilt | Circa 1550  
24<sup>1</sup>/<sub>2</sub>"h x 8<sup>1</sup>/<sub>2</sub>"w x 8<sup>1</sup>/<sub>2</sub>"d | #31-5040



## THE YATES GOLD CUP

*A beautiful symbol of gratitude gifted by one of 19th-century Britain's most prominent businessmen, this cup was crafted by one of the few female silversmiths in the world.*

Remarkable in scale and artistry, this George III cup and cover was created by the famed London silversmith Hannah Northcote. Astounding in craftsmanship given the scarcity of gold at the time of its creation, this cup was originally commissioned by Robert Peel, the father of British Prime Minister Robert Peel. The gold cup served as a symbol of gratitude for Peel's business partner and father-in-law, William Yates. Both men were extraordinarily successful businessmen, prolific philanthropists and early champions of workers' rights. By 1800, Peel was one of only ten millionaires in Britain.

Crafted by Hannah Northcote, one of the few female London silversmiths of her time, the beautiful cup includes a detachable cover engraved with foliage and an inscription commemorating the businessman's retirement. Undoubtedly, the cup was received with immense gratitude and honor, a sentiment that is illustrated through William Yates' will: "My gold cup presented to me by my late partners upon the occasion of my retiring from trade and which I give and bequeath to Jonathan Yates."

Adding further distinction to an already illustrious provenance, after the cup's departure from the Yates family, it became a part of the highly prestigious collection of Mahdi Al Tajir, the world's most important 20th-century silver collector.

Inscribed "This Cup was presented to WILLIAM YATES ESQ. by his late Partners as a Token of Respect expressive of high Sense entertained by them, of his important Services rendered the concern after he declined having a Share in the Business January 1, 1802"

Gold | Hallmarked London 1801 | 10<sup>1</sup>/<sub>4</sub>"h x 7<sup>1</sup>/<sub>2</sub>"w x 4<sup>3</sup>/<sub>4</sub>"d | #31-6605





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## PAUL STORR COMMEMORATIVE SILVER TRAY

*Reflecting the important history of an esteemed abolitionist, this ornate tray equally showcases the artistry of its celebrated craftsman.*

This highly important sterling silver tray by famed English silversmith Paul Storr was gifted by the people of the isles of Mauritius to its famed abolitionist leader, Sir Robert Townsend Farquhar. The commemorative tray features detailed engraving of a female figure resting on an anchor bearing Farquhar's coat of arms. The French inscription translates to, "The Isle of Mauritius expresses gratitude to His Excellency Robert Townsend Farquhar. 1818."

During the Napoleonic Wars, England seized Mauritius from the French and installed Farquhar as its first governor. With Farquhar as leader, the island quickly saw economic and social changes, becoming an important hub of transcontinental cultural and artistic life. His anti-slavery effort was met with resistance from many powerful parties, yet he pushed through with reforms. In 1817 Farquhar took a three-year hiatus from the post. The country was so grateful for his service and hopeful that he would return, they gifted him this exceptional tray by the most important silversmith in Regency England, Paul Storr.

Hailed as the unrivaled maestro of English silversmithing during the Regency era, Paul Storr held the elite in thrall with his exquisite silver creations and his distinguished clientele included King George III and the Prince of Wales, among others.

Silver | Hallmarked London, 1818 | 18<sup>3</sup>/<sub>8</sub>"h x 27<sup>3</sup>/<sub>8</sub>"w x 3"d | #31-6828









## MEUBLE SOLEIL COMMODOE BY FRANÇOIS LINKE

*The superior quality of the marble top, exquisite marquetry and meticulously crafted ormolu all display Linke's unwavering dedication to perfection.*

One of only three of its kind, this commode was crafted by the famed and highly celebrated ébéniste François Linke. Blending the stunning marquetry of the Louis XV and XVI styles with the elegance of Art Nouveau, the commode exemplifies Linke's skilled craftsmanship. Inspired by François Alix's iconic "Meuble Soleil" design, Linke's creation showcases his signature attention to detail.

The famed craftsman spared no expense in this magnificent commode, investing significant time and utilizing only the finest materials. Tens of thousands of hand-wrought chisel marks are visible within the ormolu frieze of scrolling foliage. Perhaps the commode's greatest feature, the breathtaking marquetry landscape features a radiant sun bursting from behind trees.

For Linke, winning the coveted Gold Medal at the 1900 Paris Exhibition Universelle confirmed his already solid reputation as France's leading ébéniste. His work had long been admired for its exceptional quality and unique interpretation of the Louis XV style. Linke is counted among the most important furniture makers of the late 19th and early 20th centuries, and his work is coveted by collectors and museums alike.

Early 20th century | Signed "F. Linke" and stamped "CT LINKE / SERRURERIE / PARIS / 1605"  
39"h x 72"w x 22"d | #31-6576







## CLAUDE MONTAL EXPOSITION UNIVERSELLE PIANO

*This exquisite piano won the coveted Gold Medal at the 1855 Exposition Universelle in Paris.*

A feat of craftsmanship and artistry, this piano won the coveted Gold Medal at the Exposition Universelle in Paris. Crafted by renowned French artisan and author Claude Montal, the piano was first presented at the famed Crystal Palace exhibition in London in 1851 to rousing acclaim, and it was highly awarded for its exquisite craftsmanship.

At the 1855 Exposition Universelle in Paris, Montal's piano won the coveted Gold Medal. The victory is immortalized in the instrument itself, with the Gold Medal directly inlaid into the piano's case. Showcasing rich marquetry of prized woods including rosewood, kingwood and Algerian cedar, the piano's extraordinary inlay details, including an eagle, foliate motifs and cartouches, are further heightened by doré bronze mounts and masks.

Montal's personal story lends further intrigue to this stunning creation. A childhood illness left him blind by the age of four. Encouraged by his parents, Montal attended the Institute for Blind Youth of Paris, where he learned to play various instruments and found his calling as a piano tuner, later writing several books on the subject. In 1834, Montal began designing small pianos, quickly receiving great acclaim for his artistry and technical finesse. His award-winning pianos led him to be bestowed one of France's highest honors, the Legion of Honor, in 1851.

Circa 1850 | Inscribed "MONTAL / Fournisseurs de LL. MM. L'Empereur et L'Impératrice des Français, / et de la Maison Impériale du Brésil / PARIS" | Bears Exposition Universelle medal | 49<sup>1</sup>/<sub>2</sub>"h x 60<sup>1</sup>/<sub>2</sub>"w x 31<sup>3</sup>/<sub>8</sub>"d | #31-6866



Scan this code to watch a video of this piano





**MONTAL.**  
FOURNISS<sub>DE</sub> LL.MM.L'EMPEREUR ET L'IMPERATRICE DES FRANCAIS,  
ET DE LA MAISON IMPERIALE DU BRESIL.  
**PARIS**





i





## LOUIS XVI STYLE GRAND REGULATOR CLOCK

*Surmounted by putti, this clock's circular face emerges from a celestial star-studded globe.*

This monumental longcase regulator clock crafted in the resplendent Louis XVI style is both a marvel of horological innovation and a paragon of artistic finesse. While most regulator clocks were created purely for function rather than aesthetics, this timepiece is set apart by its equally ornate case.

Emerging from a celestial star-studded globe, the clock's circular face features intricate relief casting and enamel Roman numeral numbers. The twin-train clock movement, adorned with the radiant visage of Apollo and a sunburst pendulum, lends a touch of Classical inspiration. Playful putti surmount the elaborate timepiece, with their gilt robes draping across the sides of the clock's globe-shaped apex.

The clock's mahogany case assumes an oblong tapering shape and is accentuated by gilt-bronze framed glass panels. As one observes the clock from various angles, each glass panel allows glimpses of the clock's two-train movement, showcasing the timepiece's expert craftsmanship. Regulator clocks have been renowned as the most accurate of the weight-driven clocks since they were first created, and this magnificent timepiece highlights this horological achievement. Crafted with precision and attention to detail, this longcase clock serves as a tribute to the skilled clockmakers of the Louis XVI period. This timepiece is reminiscent of Jean-Henri Riesener's famed *régulateur de parquet* in the collection of the Louvre.

Circa 1880 | 100<sup>1</sup>/<sub>2</sub>"h x 18<sup>3</sup>/<sub>4</sub>"w x 14<sup>3</sup>/<sub>4</sub>"d | #31-6595



Scan this code to watch a  
video of this clock



## WORLD'S FAIR BRONZE VASE BY BARBEDIENNE

*The famed bronzier's collaborations with Lièvre combined fantasies of the Far East with Neoclassical forms.*

One of the finest objet d'art of its kind, this monumental gilt-bronze and enamel vase marries the imaginative designs of Édouard Lièvre's *le style japonais et chinois* and the technical prowess of renowned bronzier Ferdinand Barbedienne.

The elaborate enamel and bronze work featured in this vase was such a triumph of technique and artistry, Barbedienne selected the vase to be displayed at his exhibit in the decorative arts pavilion of the seminal 1878 Exposition Universelle.

Lièvre was regarded as one of the most talented designers and draftsmen of the late 19th century. His modern style tinged with Asian influence elevated his profile in design circles, and he became one of the preeminent tastemakers of the day. However, it is Lièvre's collaborative designs with leading French bronze fondeur Ferdinand Barbedienne for which he is most celebrated.

A testament to the artistry and engineering prowess of their illustrious collaboration, this stunning *japonisme* style gilt-bronze and enamel urn was the centerpiece of the World's Fair display. Representing the union of aesthetics of the Far East with the tradition of unimpeachable European artistry, this urn carries the distinguished flair of its renowned designer and fondeur. The exquisite work recalls the important history of decorative arts created to wow audiences on the world's stage.

Bronze and enamel | Circa 1878

Vase: 27" h x 14 1/2" w x 11 1/2" d | Base: 13" h x 11 7/8" w x 11 7/8" d | #31-6981



*Barbedienne selected the vase to be displayed at his exhibit in the decorative arts pavilion of the 1878 Exposition Universelle.*





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## EDO PERIOD SAMURAI SUIT

*A tour de force of Japanese craftsmanship, this samurai suit of armor was created by the most skilled artisans of the Edo period.*

Crafted exclusively for an important samurai warrior, this complete *nerikawa Kaga gusoku* suit of armor dating to the 18th century is a stunning display of intricate artistry. Even in the relatively peaceful Edo Period, superior armorers continued to craft highly elaborate suits that showcased their skillful artistry. This dazzling armor was crafted for an official of the Aoki clan by the eminent artisans of the Kaga Domain.

The unparalleled Kaga craftsmen samurai suits were set apart by their intricate gilded leather work called *nerikawa*. This suit showcases this signature technique in glorious detail as the gilded breastplate and backplate bear clan heraldry alongside wisteria and phoenix motifs. The ensemble also features a neckplate comprised of black lacquered and leather-wrapped iron plates. Finished with silk-lined thigh, shin and knee guards in the Kaga style, along with lacquered iron shoulders and skirt, each component is connected with a blue silk cord for optimal mobility.

Perhaps the most striking element of the suit, the formidable sixteen-plate iron helmet is embellished with intricate file marks and gilded leather. The helmet bears the crest of the Aoki clan as well as the signature of Kashu ju Munetaka saku, one of the top-tier prestigious armorers of the era. The armor is completed by a half mask, lacquered red on the interior, which gives the suit an intimidating edge.

This suit of armor comes with its original packing and carrying box and a certificate from the Japan Arms & Armour Research & Preservation Society confirming its authenticity and completeness.

18th century | 54”h x 27”w x 19”d | #31-8022



Scan this code to learn about each element of this suit





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## LLOYD'S PATRIOTIC FUND SWORD

*This sword is a stunning feat of craftsmanship that showcases Britain's utmost respect and admiration for its naval heroes.*

Presented to Lieutenant Charles Adams of the *HMS Renommée* for his role in the 1806 capture of the Spanish schooner *Giganta*, this exceptional Lloyd's Patriotic Fund sword is among the finest Georgian swords ever made. A paramount display of superior British craftsmanship, the steel blade is a masterpiece with richly etched gilt silver against a blued ground with flowers, foliage, coats of arms and a myriad of symbolic classical figures.

On the 3rd of May, 1806, the British ships *HMS Renommée* and the *HMS Nautilus* set out to capture the warship from the Spanish harbor of Vieja. The *Giganta* was chain-moored within pistol reach of the one hundred Spanish musketeers stationed on the beach. In spite of these formidable defenses, the British successfully seized the ship.

The sword's original box has an engraved brass placard that details Adams' heroic role in the valiant capture of *Giganta*. More than a mere symbol of gratitude, this ceremonial weapon was an impressive feat of craftsmanship that showcased Britain's utmost respect and admiration for its servicemen. The blade's exceptional rarity only increases the treasure's value and prestige. It is highly significant not only in craftsmanship but in provenance, awarded to a true British naval hero. The sword retains its original blue leather and silver gilt scabbard, all preserved in its beautiful original mahogany box.

Engraved "From the Patriotic Fund Lloyds London to Lieut,  
C. Adams of H.M.S. Renommée 1806"  
Circa 1806 | 38½" h x 7⅛" w x 3" d | #31-6608





PATRIOTIC FUND, LLOYD'S, 1803.

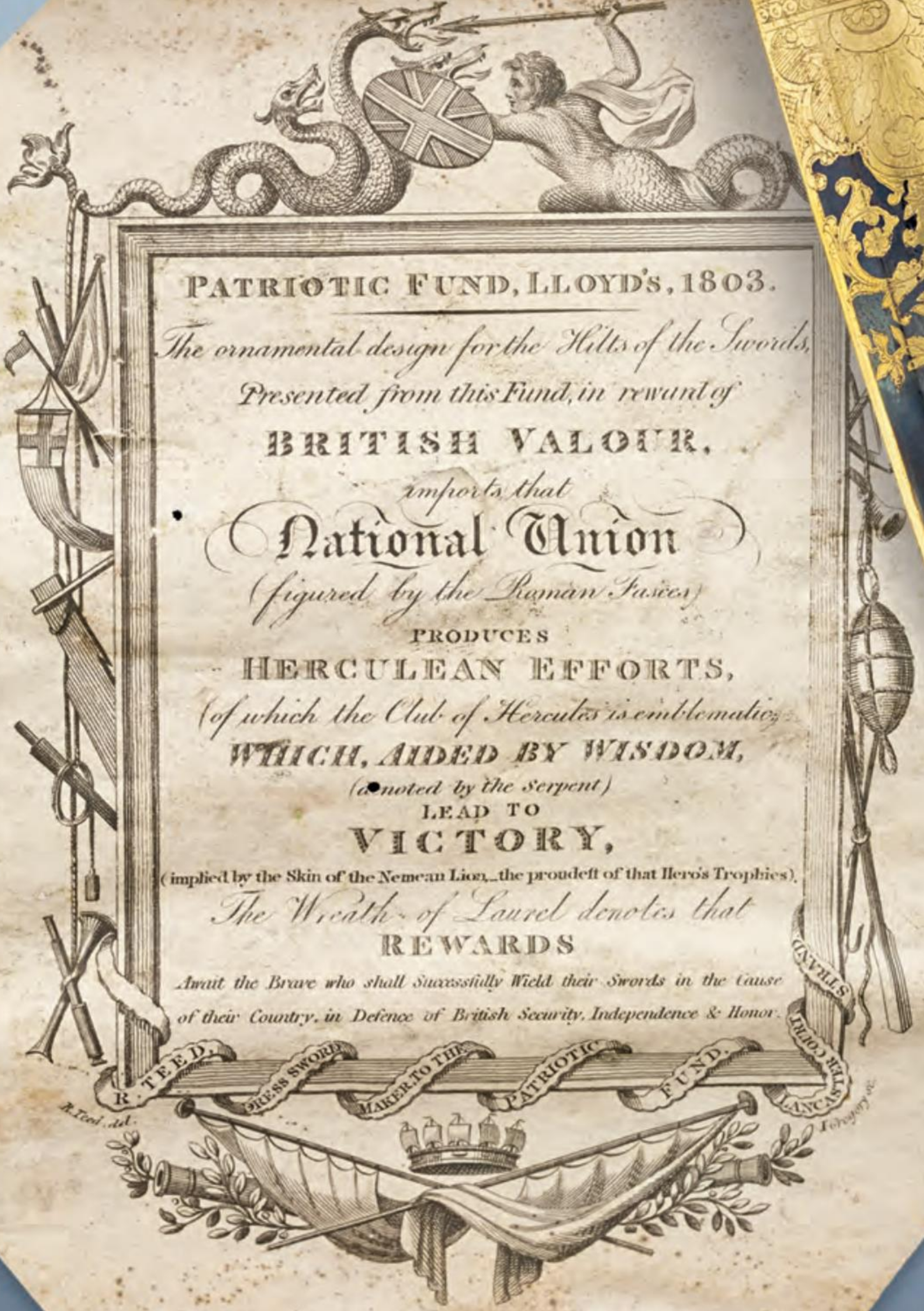
The ornamental design for the Hilt of the Swords,  
Presented from this Fund, in reward of  
**BRITISH VALOUR,**

imports that  
**National Union**  
(figured by the Roman Fuses)

PRODUCES  
**HERCULEAN EFFORTS,**  
(of which the Club of Hercules is emblematic)  
**WHICH, AIDED BY WISDOM,**  
(denoted by the serpent)  
LEAD TO  
**VICTORY,**

(implied by the Skin of the Nemean Lion, the proudest of that Hero's Trophies).  
The Wreath of Laurel denotes that  
**REWARDS**

Await the Brave who shall successfully Wield their Swords in the Cause  
of their Country, in Defence of British Security, Independence & Honor.



FROM THE PATRIOTIC FUND AT  
LONDON  
CARRYING IN THE BOATS BELONGING  
TO  
H.M. MAJESTY'S SCHONER GIGANTA ON



# THE MAHARAJAH'S DIAMOND AND ENAMEL SWORD HILT

*Reimagining the traditional tiger featured in Mughal rulers' swords with the lion associated with British royalty, this sword hilt reflects the political union of the east and west.*

Among the finest sword hilts ever crafted, this exquisite hilt was made for the famed Maharajah Jagatjit Singh. Set with over 1,120 diamonds, this jewel-encrusted and enamel hilt offers a rare glimpse into the Indian monarchy's golden age. Hailing from the alluring and brief period when the East India Trading Company and Indian royalty thrived simultaneously, the elaborate hilt was commissioned by the Maharajah for the most important event of his reign — the Delhi Durbar of 1903.

The Delhi Durbar celebrated the coronation of King Edward VII and Queen Alexandra as the Emperor and Empress of India, showcasing both British power as well as Indian cultural heritage. Maharajah Jagatjit spared no expense in adorning his personal items with the world's most precious stones, which served as outward signs of his wealth and abundance. A rare and important piece of Indian history, the sword hilt showcases the Maharajah's dedication to blending the political power of east and west while preserving Indian cultural identity. Featured prominently in his formal portrait, the sword hilt would have been among the Maharajah's most prized treasures.

Marked by a diamond floral motif, intricate filigree work and bountiful engravings, the sword maintains connections with traditional Indian symbolism. The blue enamel is associated with enamel centers in Punjab, Lahore and Jaipur, while the handle is formed of a raging lion's head with piercing ruby eyes. Tigers were ancient Indian symbols of kingship and often formed the pommels of Mughal rulers' swords. In choosing to feature a lion, an animal not native to India and commonly associated with British Royalty, Maharajah Jagatjit honored India's new British Emperor and Empress.

Circa 1900 | 8<sup>3</sup>/<sub>4</sub>"h x 6<sup>1</sup>/<sub>2</sub>"w x 1"d | #31-7123



Scan this code to watch a video about this important hilt





## TSAVORITE PENDANT

*Radiant and rare, this dazzling tsavorite is among the highest caliber of these gems in terms of quality, size and brilliance.*

Prized for its rarity, luminosity and durability, the tsavorite garnet is a show-stopping beauty. Weighing a monumental 39.27 carats, this oval-shaped tsavorite is among the largest and finest of its kind, exhibiting the optimum intense emerald green hue found only in the most superior examples of these gems. It is certified by the American Gemological Laboratories to be completely natural with no gemological evidence of treatments.

Tsavorite garnets weighing more than two carats are incredibly precious. This gem's size, combined with its high refractive index, results in a stone that radiates with a fire and brilliance that rivals its more famous emerald counterpart. The matchless gem is set in a classic 18K gold setting with 3.50 carats of glittering white diamonds.

AGL Certified | Tsavorite: 39.27 carats | Diamonds: 3.50 carats  
18K yellow gold | Pendant: 2<sup>1</sup>/<sub>4</sub>" length | #31-6785

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Scan to  
watch a video  
of this ring





## BRAZILIAN ALEXANDRITE EARRINGS

*A visually striking example of the spellbinding natural phenomena, these exquisite alexandrites display a dramatic color-change effect.*

This remarkable pair of Brazilian alexandrite earrings showcases the spellbinding beauty of the coveted color-changing gems. Two beautiful Brazilian alexandrites, weighing 4.68 and 4.36 carats respectively, are set in a classic and elegant drop design among a profusion of diamonds totaling approximately 7.00 carats. The alexandrites are each certified by the American Gemological Laboratories and the Gemological Institute of America as being completely untreated and displaying excellent and prominent color change, transforming from deep bluish green to reddish pink.

While the alexandrite was first discovered in the Ural Mountains of Russia in the 1800s, most of the finest examples of these gems have been found in Brazil. For example, the 17.08-carat Brazilian stone known as the Whitney alexandrite can be found in the Smithsonian Museum of Natural History, having been gifted to the National Gem Collection by Carolyn Wright Whitney. Like the present gemstones, the Whitney alexandrite changes from bluish-green in daylight and fluorescent light to an intense purple in incandescent light. A fantastic rarity, the color change exhibited in alexandrites continues to mystify and delight all who encounter these gems.

AGL Certified | Alexandrites: 9.04 carats | Diamonds: Approx. 7.00 carats | 18K white gold | #31-7526



Scan to watch  
a video of  
these earrings





## IMPERIAL TOPAZ PENDANT

*Smoldering with an intense fiery hue, Gübelin describes this tremendous topaz as “virtually eye-clean; an attribute rarely encountered in topaz of this size.”*

Monumental in size and exceptionally rare, this elegant pendant features a 64.17-carat Imperial topaz. Also known as the “precious topaz,” the fiery-hued gemstone features a pear-shaped cut that beautifully displays its intense and highly desirable color. The rare gem is certified by Gübelin as a natural topaz, with no determinable evidence of treatment to enhance the stone’s remarkable orangy-red hue.

The jewel is accompanied by a coveted appendix letter from Gübelin, a distinction given to only the finest gems. The appendix letter notes, “Its high clarity makes this topaz virtually eye-clean; an attribute rarely encountered in topaz of this size. It further displays a richly saturated and evenly distributed colouration as well as a pleasant shape and finely proportioned cut.” A halo of glittering white diamonds totaling approximately 6.00 carats frames the vivid stone. Set in 18K white gold, the pendant showcases the classic beauty for which topaz is so prized.

Gübelin Appendix Letter | Topaz: 64.17 carats | Diamonds: Approx. 6.00 carats  
2” length | 18K white gold | #31-7532



## BRAZILIAN PARAIBA RING

*Glowing with its neon blue hue, the paraiba at the center of this ring emphasizes why these rare stones have captivated the gemological world.*

An exquisite marvel, this breathtaking 3.37-carat Brazilian paraiba displays the ideal vivid blue hue for which this variety of tourmalines are renowned. The gemstone's unique triangular cut and expertly cut facets emphasize the brilliance and sparkling beauty of this vibrant blue stone. The paraiba is accompanied by a report from the Gemological Institute of America, certifying its coveted Brazil origin. The blue jewel is encircled by a halo of pink diamonds totaling 0.90 carat and set in 18K rose and white gold. A coveted rarity, this gem is in a class of its own.

In 1981, the gem miner Heitor Dimas Barbosa was determined to find a new gemstone and began tunneling in the hill behind São José de Batalha, Paraíba. In 1987, his efforts were rewarded by the discovery of the first Brazilian paraiba, a remarkable gem that was unlike any stone ever found. Soon after their discovery, production began to dwindle; over 90% of the tourmaline production occurred between 1989 and 1992. 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.

GIA Certified | Paraiba: 3.37 carats | Pink diamonds: 0.90 carat | 18K rose and white gold | #31-7440

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Scan to  
watch a video  
of this ring



## CEYLON SAPPHIRE NECKLACE BY OSCAR HEYMAN

*This breathtaking necklace alternates a stunning array of vivid blue sapphires with sparkling white diamonds for a luminous and bold effect.*

This stunning sapphire necklace by famed American jeweler Oscar Heyman is exemplary of the house's highest standards. The 42 oval-cut Ceylon sapphires in the graduated strand are perfectly matched, each displaying the ideal, highly coveted blue hue for which sapphires of the region are so prized. Totaling 62.00 carats, the C. Dunaigre-certified gemstones alternate with glittering white diamonds totaling 14.06 carats. All are set in a classic platinum setting that displays the exceptional level of craftsmanship that has come to define the Oscar Heyman firm.

The New York-based Oscar Heyman was founded in 1912 by nine brothers and sisters who were recent émigrés from Latvia. With roots in the famed Fabergé workshops in Russia, the company name became synonymous with high-end design and impeccable craftsmanship. They controlled every aspect of production, from initial design to creating their tools and alloying their precious metals, ensuring every detail was perfectly conceived and executed.

C. Dunaigre Certified | Sapphires: 62.00 carats | Diamonds: 14.06 carats  
17" length | Platinum | #31-8141



Scan to watch  
a video of this  
necklace





## CEYLON RUBY RING

*Impressive in size, the exceptional color and clarity of this red ruby underscores the storied beauty of jewels from Ceylon.*

A spectacular example of the captivating jewels mined in Ceylon, the famed Isle of Gems, this dazzling 10.06-carat ruby displays a striking purplish-red hue. The ruby showcases a mesmerizing even coloring and clarity, and the superb quality of the stone has been heralded by certifications from the esteemed Swiss Gemmological Institute and the American Gemological Laboratories.

The show-stopping purplish-red gem is encircled by an impressive array of white diamonds totaling 2.21 carats. Set in a classic platinum setting, this ring exudes elegant sophistication when displayed on the finger.

SSEF and AGL certified | Ruby: 10.06 carats | Diamonds: 2.21 carats | Platinum | #31-5775

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Scan to  
watch a video  
of this ring



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## **FANCY VIVID YELLOW DIAMOND RING BY J.E. CALDWELL**

*Sunny and sophisticated, the legendary American jeweler sets one of the world's rarest diamonds into a timeless platinum setting.*

A rare emerald-cut fancy vivid yellow diamond is set in this ring by the Philadelphia-based jeweler J.E. Caldwell. The diamond is certified by the Gemological Institute of America as a natural fancy vivid yellow, the highest color grade in the realm of fancy colored diamonds. This rare designation is awarded to only the small number of stones that possess a deep and brilliant hue, as seen in the present example.

The GIA also notes that this diamond demonstrates even color distribution and a clarity grade of Internally Flawless, the highest score possible in a set stone, underscoring again how remarkable this diamond truly is. The yellow diamond, which weighs 3.14 carats, is perfectly complemented by two white diamonds totaling 0.89 carat. Set in 18K gold and platinum.

GIA Certified | Yellow diamond: 3.14 carats | White diamonds: 0.89 carat  
18K gold and platinum | #31-7540



## UNTREATED PARAIBA TOURMALINE NECKLACE BY RAYMOND YARD

*A magnificent array of paraibas in a variety of hues, this necklace highlights the beauty of these rare gems and the finesse of the celebrated jewelry designer.*

This stunning multicolor paraiba tourmaline necklace from beloved American jeweler Raymond Yard features 11 of the storied gems in varying hues of blue, purple and green. Totalling 26.08 carats, the paraibas are certified by the Swiss Gemmological Institute, GemResearch Swisslabs and the Gemological Institute of America as all-natural, with no determinable heat treatments to enhance the paraibas' beautiful colors. The gemstones are interspersed between a multitude of glittering white diamonds totaling 12.24 carats and set in classic platinum.

First discovered in 1989, the paraiba tourmaline is one of the world's rarest and most vibrant gemstones. It is thanks to their rare chemical composition that these gems owe their spectacular coloring and internal glow that appears to light the stone from within. These extraordinary gems have only been found in the copper-rich mines of Brazil, Nigeria and Mozambique.

SSEF, GRS and GIA Certified | Paraiba tourmalines: 26.08 carats | Diamonds: 12.24 carats  
16½" length | Platinum | #31-7435



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a video of this  
necklace



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