

DALVA BROTHERS

PARISIAN TASTE IN NEW YORK



CHRISTIE'S







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THURSDAY 2 APRIL 2020

AUCTION

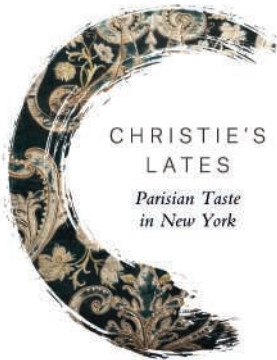
Thursday 2 April 2020

10.00 am (Lots 1-136)

2.00 pm (Lots 137-256)

20 Rockefeller Plaza

New York, NY 10020



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Tuesday	31 March	10.00 am - 5.00 pm
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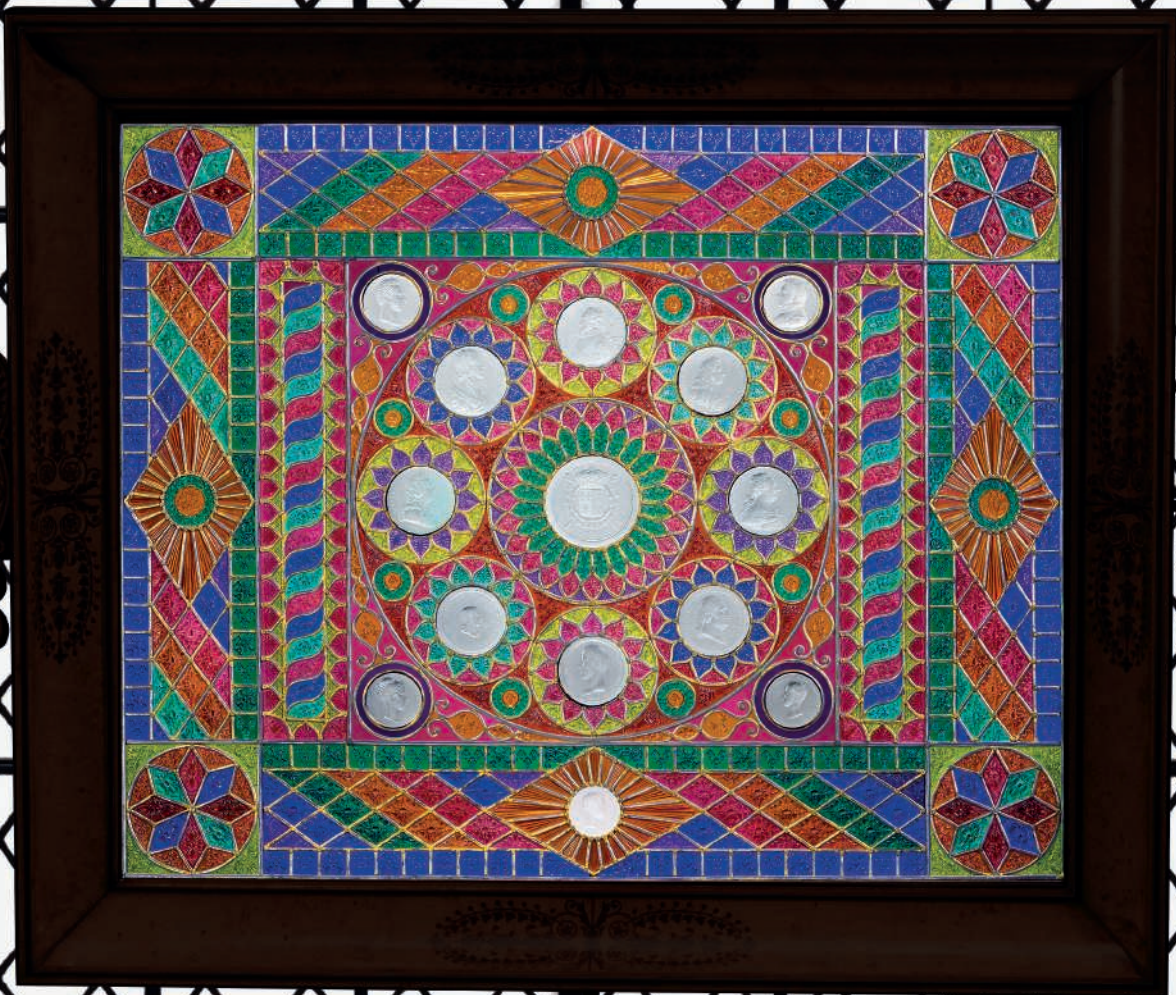


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DALVA BROTHERS: PARISIAN TASTE IN NEW YORK

It is most appropriate that Christie's has the privilege of offering for sale the storied collection of 18th century furniture, porcelain, sculpture and other decorative arts assembled by the Dalva family in over eighty-eight years in the antiques trade. Not only because it has been a client of the house since it first opened its doors in 1933, but also because those premises were in the newly built Channel Gardens of Rockefeller Plaza, Christie's home in New York since 1999. Initially doing business as Les Beaux-Arts Français, the gallery soon moved a bit further north, eventually settling into the townhouse on New York's Antique Row on 57th Street between Madison and Park Avenues from which it reigned for over 60 years at the center of the antiques trade in New York, neighbors with such illustrious firms as Rosenberg & Stiebel, Garrick C. Stephenson and the Antique Porcelain Company. In recent years, Dalva Brothers has held a similar place of honor further north on the Upper East Side, neighbors with the Carlyle Hotel in a splendid brick-fronted 6 floor townhouse, appropriately once owned by the celebrated New York collector Esther Slater Kerrigan.

To enter Dalva Brothers is to enter a magical world — the inviting home that one wanted but did not know how to create. Faces are everywhere. Those of the Dalva family that greet you. Those on the portraits of 18th century fashionable women, the 'It Girls' of centuries ago. Those exquisitely carved on the aprons of Italian console tables or the arms of French chairs. According to David Dalva, 'When you walked into Dalva Brothers the first person you would generally run into was my grandma [Jean Dalva, the matriarch of the firm]. She would hold court, and she was very social.' Adam Dalva adds, 'once, she got into a witty conversation with a young Englishman about finding a chair for his "little woman." After he left, my father and my Uncle David had to explain to her that the Englishman was John Lennon.' Greta Garbo, a neighbor, would seek refuge in the gallery, stopping by almost every afternoon for a cup of tea, confident that her privacy would be respected. When the staff would leave at the end of the day, they would politely bid 'Ms. Brown' a good evening, knowing full well who she was but never betraying her trust.

Photo courtesy of the consignors



The Dalva Brothers gallery on 57th street

Dalva Brothers has catered to connoisseur collectors, museum curators and interior designers looking to fill their homes and galleries with the finest furniture, porcelain, sculpture and works of art made in the 18th century — pieces made for kings and queens, princes and dukes — pieces that, at the time of their creation, were on the cutting edge of contemporary design and craftsmanship. Chez Dalva, one is assured of finding that special object with a whimsical twist.

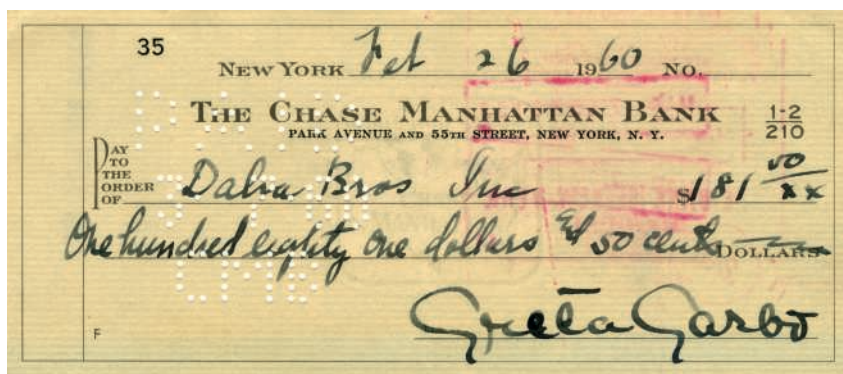
Photo courtesy of the consignors



Leon Sr. and Jean Dalva at an event with John F. Kennedy

As Leon Dalva describes the firm — 'My mother used to say "We are collectors for collectors". We don't just buy stock, we buy things we like that draw us in an emotional way. It's a chosen, curated collection.'

The sale encapsulates a golden age of American collecting in the 20th century, with pieces previously owned by such luminaries as Helena Rubinstein, Mrs Henry Walters, Elsie de Wolfe, Robert Goelet, Thelma Chrysler Foy, Edward Berwind at The Elms, Archer Huntington and Mrs Hamilton Rice. Dalva Brothers has supplied many of the world's great museums including the J. Paul Getty Museum, the Metropolitan Museum of Art, the Louvre and the Palace of Versailles. Whether in their first gallery along the Channel Gardens promenade of Rockefeller Plaza, or their townhouse on New York's Antique Row along East 57th



street, or in their current home on the Upper East Side, clients including Jacqueline Kennedy Onassis, Greta Garbo, John Dorrance, Ian Schrager and George Condo all found inspiration there.

Pieces from Dalva Brothers' stock have been prominent in landmark exhibitions held at museums throughout the world. In 1982, when the late Winthrop Kellogg "Kelly" Edey was asked by the Frick Collection to curate a seminal exhibition on 18th century timepieces, French Clocks in North American Collections, he turned to Dalva Brothers for five examples, including the monumental rococo tour de force, the Apollo clock by Causard, recorded in 1777 in the hôtel de Langeac, Paris, a house which was subsequently rented by Thomas Jefferson.

The gallery has a remarkable research library which the family would use to uncover the secrets of their many treasures. The sale is filled with history and is particularly strong in works of royal and aristocratic provenance, led by a Sèvres porcelain gold-ground teapot and cover (thière 'bouillotte') circa 1779, likely made for either Marie Antoinette or Louis XVI (lot 89); an intricately inlaid table à la Bourgogne with spring-loaded rising compartment, made for Madame Infante, the daughter of Louis XV for the ducal Palace at Colorno (lot 70); and an Empire ormolu-mounted mahogany and Dihl and Guérhard biscuit porcelain clock, circa 1805, supplied to the Château de Saint-Leu for Napoleon's brother, Louis Bonaparte and his wife Hortense de Beauharnais, later the King and Queen of the Netherlands (lot 226).

One could go on for pages extolling the treasures to be found at Dalva Brothers. Instead, we invite you to enter its elegant world one last time, and through the magic that is auction perhaps come away with one of these treasures for yourself – the start of creating the inviting home filled with 18th century Parisian taste that one wanted but did not, until now, know how to create.





■1

A POLYCHROME AND GILTWOOD FIGURE OF A GENTLEMAN
GERMAN, LATE 18TH CENTURY

59 in. (150 cm.) high

\$3,000-5,000

2

AN ITALIAN PIETA DURA PLAQUE
FLORENCE, CIRCA 1760

Depicting an Eastern couple wearing turbans
7½ in. (19 cm.) high, 5¾ in. (14.5 cm.) wide

\$7,000-10,000

3

A PAIR OF ITALIAN PIETA DURA PLAQUES
ATTRIBUTED TO THE GRAND DUCAL WORKSHOPS, FLORENCE, CIRCA 1760

Each depicting a courtly lady and gentleman, chalk 412 to the reverse
9 in. (23 cm.) high, 6½ in. (16 cm.) wide

\$10,000-15,000

(2)



2

These plaques (lots 2-3) are outstanding examples of the art of *pietra dura* inlay work as it was perfected in Florence in the mid-1700s. Truly 'painting in stone,' the craftsmen who executed these pieces with utmost precision and virtuosity were most likely employed by the Grand Ducal workshops (*Opificio delle Pietre Dure*), which were established in 1588 under the direct supervision of Prince Ferdinando I de' Medici. Interestingly, up to the mid-eighteenth century the production of *pietre dure* was largely devoted to still-lives and decorative frameworks with only an infrequent, and not particularly successful, attempts at the human figure. The dramatic departure from old formulas at the ducal workshop was prompted by the permanent employment of engraver Giuseppe Zocchi in 1750, whose compositions can be directly compared to contemporary genre paintings, particularly those of Watteau, Boucher, and Vernet. Executed in a good selection of richly-colored stones, human figures took center stage in large inlaid plaques featuring allegories, *capricci*, as well as land- and cityscapes. Outstanding examples of such exuberant creations were sold Christie's, New York, 11 December, 2014, lot 47 (\$905,000) and Sotheby's, Paris, 7 November, 2013, lot 193 (€1,463,900). The present and the following lot could have been part of larger series, such as the set of twelve equestrian panels sold Sotheby's London, July 7, 2009, lots 19 and 20 (£181,250, each). For a comparable panel, see A. Giusti, *Pietre Dure and the Art of Florentine Inlay*, London, 2006, p. 180. Craftsmen at the *Opificio* used their ability to depict the human form on these small plaques from the tremendous amount of practice they acquired while preparing large and extremely intricate panels for lavish court commissions, such as those delivered at the Hofburg in Vienna for Francis Stephen of Habsburg-Lorraine, Grand Duke of Tuscany and husband of Empress Maria Theresia of Austria. The cartoons for these small souvenirs were sometimes reused while the selection of stones was never repeated. These small panels were also purchased by Parisian *marchands-merciers* who resold them to some of the most celebrated French cabinet-makers, such as Adam Weisweiler. For an example of how such panels were incorporated into furniture, see lot 65 in this sale.



3



9

■-4

**A SOUTH GERMAN WALNUT, ASH, INDIAN
ROSEWOOD, FRUITWOOD AND MARQUETRY
CABINET ON FLEMISH STAND**

THE INTERIOR OF CABINET AUGSBURG CIRCA 1550-
1580; THE STAND AND EXTERIOR CABINET DUTCH,
17TH CENTURY

The hinged rectangular top opening to a well lifting to reveal secret drawers over a pair of doors opening to an elaborately marquetry interior of ladies playing instruments within niches surrounded by buildings and exotic birds and fitted with a central cabinet door opening to further drawers flanked by cabinet doors and an arrangement of working and sham drawers, the stand fitted with two aligned drawers on barley-twist supports joined by a wavy X-stretcher, bun feet, one drawer inscribed *BR*

51½ in. (131 cm.) high, 41¾ in. (108 cm.) wide, 18¾ in. (47.5 cm.) deep

\$40,000-60,000

EXHIBITED:

Richmond, Virginia Museum of Fine Arts, *CINOA exhibition*,
22 April - 12 June 1983.

LITERATURE:

R. Baarsen, *17th Century Cabinets*, 2000, figs. 10 & 11.

This striking exercise in *intarsia* is an outstanding example
of a group of Augsburg cabinets decorated extensively with







fantastical landscapes and creatures, architectural *capricci*, exaggerated geometric scroll- and strapwork, moresques, and occasionally supplemented by human figures in the form of personifications and allegories. These cabinets, or *Schreibtische*, marked the rise of the Augsburg cabinet-making tradition and quickly became highly-coveted luxury objects throughout Europe. With their dazzling and colorful marquetry covering every inch of available surface, these cabinets stood out in interiors decorated with plain furnishings. In addition to being highly decorative, *Schreibtische* also indicated their owners' familiarity with the new ideas of humanism and the Renaissance. Just like the cabinet offered here, these cabinets had a large number of drawers and compartments, many of them often secret ones, and were considered so complex and essential for the trade that in 1575 a *Schreibtisch* was made one of the compulsory masterpieces of the furniture-makers' guild, in addition to a traditional wardrobe,' see R. Baarsen, *17th-Century Cabinets*, Amsterdam, 2000, p. 6.

Although none of the surviving cabinets of exceptional quality are signed, as most south German craftsmen did not sign their works, it is now believed that most of them were made in the workshops of two of the most important masters working in Augsburg at the time: Bartholomeus Weishaupt and Lienhart Stromair. Recent research suggests that it is more likely that the maker of the most sumptuous *Schreibtische* was Weishaupt and those employed in his workshop, see G. Laue, ed., *Der Madrider Kabinettschrank*, Munich, 2019, pp. 32-35, where Laue convincingly outlines a number of important commissions of Augsburg *intarsia* work to the court of Philip II of Spain. Whereas most Augsburg cabinets of this type decorated with human figures depict them as parts of allegorical, biblical, or historic scenes, such as the table top sold Christie's, London, 5 July, 2012, lot 7 (£265,250),

the cabinet offered here is inlaid with elegant ladies playing various instruments including the harp, the trumpet, and the bass violin. It is unclear how these musicians fit into the decorative program of this cabinet. Knowing how complex, even enigmatic, the secondary meaning of the marquetry decoration of Augsburg *Schreibtische* could be, it is most likely that the ladies depicted here are allegories of the art of music, virtues or sciences.

DESIGN SOURCES

The inspiration for the *trompe l'oeil* architectural vistas derives from Italian Renaissance discoveries of Euclidean perspective shown in *intarsia* in Italian churches and princely *studioli*. Architectural engravings from the designs of Hans Vredeman de Vries, Hieronymus Cock's *Praecipua aliquot Romanae Antiquitatis Ruinarum Monimenta* (1551), and in particular, Lorenz Stöer's *Geometria et perspectiva*, published in Augsburg in 1567, illustrated perspective views of ruins. Stöer's designs were evidently intended for *intarsia* workers; the title page of the *Geometria et perspectiva* stating, 'containing various ruined buildings, useful to *intarsia* workers, as well as for the special pleasure of many other amateurs, ordered and arranged by Lorenz Stöer painter and citizen in Augsburg' (*ibid.*, p. 240). For German *intarsia* workers another important ornamental source for the Roman vocabulary of triumphal arches, columns, and obelisks was a series of etchings by Virgil Solis entitled *Buchlin von den alten Gebewen*, published in c. 1555. Solis' images were copies of engravings by the French architect and designer, Jacques Androuet Du Cerceau, after drawings by Leonard Thiry (*ibid.*, p. 248). These ruins may have had a significance as *vanitas* symbols, but seem mainly to have been favoured for the display of virtuosity.





5

■5

A PAIR OF LOUIS XVI BEAUVAIS GROTESQUE TAPESTRIES

ATTRIBUTED TO DE MENOU, CIRCA 1785

With military trophies above squirrels and a mask
151¼ and 153 in. long, 25¾ in. wide and 26¾ in.
wide, respectively (2)

\$6,000-10,000

PROVENANCE:

Acquired privately from André Azria, New York.

■6

A SET OF FOUR LOUIS XVI BEAUVAIS TAPESTRY PANELS

WOVEN BY DE MENOU, CIRCA 1785

Comprising two pairs, one with eagles below
military trophies, the other rams, two panels
signed *DM*

Eagles: 153 in. (389 cm.) high, 37¼ in. (94.5 cm.)

Rams: 159½ in. (405 cm.) 38 in. (96.5 cm.) wide,
the larger, the other one is about 2" shorter (4)

\$20,000-30,000

PROVENANCE:

Acquired privately from André Azria, New York.

The signature 'D.M. on these eye-catching
'grotesque' tapestries is that of De Menou (full
name unrecorded), who was head of the Beauvais
tapestry manufactory from 1780-1793. Although
it has not been possible to identify this specific
weaving in the Beauvais factory records, they
could potentially be associated with a group of
panels '*en genre arabesque, avec figures et
mascarons de deux dessins différents*' which
were ordered from Beauvais in 1786, although
of slightly different dimensions (see J. Badin,
La Manufacture de Tapisseries de Beauvais,
Paris, 1909, p. 65).





A LOUIS XIII WALNUT AND NOIR MAQUINA MARBLE-INSET ARMOIRE A DEUX CORPS

PARIS, CIRCA 1610-20

The broken arch pediment above cherubim flanked by marble panels and a pair of doors densely carved with military trophies and opening to a gilt-metal mounted fabric-lined interior, the lower case with an eagle flanked by fruit garlands and marble panels above a pair of doors with further military trophies flanked by panels of winged female sphinxes, marble and swans, later molded base and bun feet, rebacked, with traces of a gilt-decorated scheme, red-painted museum accession number 75.18.35 to reverse

74¼ in. (188.5 cm.) high, 34¼ in. (87 cm.) wide, 15½ in. (40.5 cm.) deep

\$25,000-40,000

PROVENANCE:

Madame de Polès; Galerie Georges Petit, Paris, 22-24 June 1927, lot 242.
With French and Company, New York.

E. John Magnin, by whom acquired from the above on 5 May 1928.

Gifted by the above to the M.H. de Young Memorial Museum, San Francisco in 1935.

Deaccessioned by the museum in 1999, when acquired by a Philadelphia private collector, by whom sold; Christie's, New York, 7 June 2011, lot 269.



Collection of Madame de Polès in 1927





This superb *buffet à deux corps*, of impressive architectural form with column uprights and pedimented cresting framing à l'antique military trophy reliefs and panels of richly veined *noir maquina* marble, is part of a well-defined group of cabinets of related form.

Traditionally this group of cabinets had been dated to the period of Henri II and associated with the circle of the sculpteur Jean Goujon (c. 1510 - c. 1572), whose work at the Louvre with Pierre Lescot and at the Château d'Ecouen played such an influential role in the development of the distinctively French classical style of the second half of the 16th century.

However, recent research in contemporary documents by scholars such as Daniel Alcouffe in Paris and Jack Hinton in Philadelphia has revealed that this group of cabinets is more likely to date from the early part of the 17th century, to the end of Henri IV's reign and the early years of Louis XIII. A document of 1619 describes in remarkable detail the eagle and swan reliefs interspersed with marble panels (all features of the cabinet offered here) on an armoire by the marchand menuisier Jacques Caignet:

'le corps d'embas dudit cabinet est taillé de quatre oyseaux dont deux aigles et deux cygnes avec la grand pièce de marbre entre les oyseaux...' (see D. Alcouffe et al., *Un Temps d'Exubérance Les Arts Décoratifs sous Louis XIII et Anne d'Autriche*, exh. cat., Paris, 2002, p. 223).

A further document of 1627 records the sale by the maître menuisier Claude Delfins to Audrian Guytonneau, secretary to the Garde des Sceaux, of a *'...cabinet de bois de noyer...'* with *'...chapiteaux et...colonnes, enrichy de tailles et de marbre'* (see J. Hinton, "Des meubles d'après Jean Goujon? Le mobilier français du XVIIe siècle, formes et interprétation", *Revue de l'Art*, 2009, no. 164, p. 44).

Although by the 1620s this style of cabinet, which clearly demonstrates the influence of Goujon's circle of half a century earlier, was almost *retardataire* in style, nevertheless its embrace of a triumphant, classical style reflected a turbulent period when Henri IV, through his promotion of the second school of Fontainebleau, strove to assert the unshakeable authority of the monarchy through implicitly comparing itself to classical Rome through the arts. Other related cabinets in this group include one in the Philadelphia Museum of Art (Hinton, *op. cit.*, pp. 37-46); one in the Musée du Louvre, Paris (Alcouffe, *op. cit.*, cat. 129, pp. 222-3), both formerly in the collection of Edmond Foulc; two cabinets in the Wallace Collection, London (P. Hughes, *Wallace Collection*, London, 1996, vol. I, cat. 2 and 3, pp. 68-76); and one illustrated in J. Boccador, *Le Mobilier Français du Moyen Age à la Renaissance*, Paris, 1988, p. 253.

THE PROVENANCE

E. John Magnin, who acquired this splendid cabinet in 1928, was the son of Isaac and Mary Ann Magnin, who in 1876 created the celebrated department store of the same name in San Francisco. Magnin's magnificent store on Union Square was known as the 'White Marble Palace'.

The sales of the collection of Madame de Polès which took place at Galerie Georges Petit in 1927 and Galerie Charpentier in 1936 were landmark events in the market for French fine and decorative arts, with historic works by Fragonard, Boucher and Hubert Robert alongside masterpieces by all the best cabinet-makers of 18th century France such as André-Charles Boulle (including the center table which when sold from the Riahi Collection at Christie's in 2000 made a world record for furniture by Boulle which still stands to this day), Martin Carlin (including the two celebrated *meubles d'entre deux* in this sale lot 1120), Jean-Henri Riesener, David Roentgen and R.V.L.C.

■8

**BY JOSEPH CHARLES MARIN (1749-1834),
LATE 18TH CENTURY**

**A TINTED-TERRACOTTA BUST OF A
YOUNG WOMAN**

On a later faux painted pedestal, the reverse
signed *Marin*

7½ in. (19 cm.) high, 11½ in. (29.3 cm.) high on base

\$8,000-12,000

PROVENANCE:

George (1858-1941) and Florence Meyer Blumenthal
(1875-1930), circa 1930.

LITERATURE:

S. Rubinstein-Bloch, *The Collection of George and
Florence Blumenthal*, Paris, 1930, vol. V, plate LXI.

Like the grand connoisseurs and collectors of
the 18th century, George Blumenthal continued the
tradition of patronage and collecting. A German emigré
whose genius for foreign exchange while working for
Lazard Frères in New York made both his fortune and
his reputation as one of Wall Street's most respected
financiers, Blumenthal retired from finance in 1925.
With his wife, Florence, they devoted themselves to
art and philanthropy. Though largely unknown today,
George Blumenthal's influence equaled that of his most
famous contemporary, J. Pierpont Morgan. Blumenthal
also donated significant funds to the Metropolitan
Museum of Art, served as its President from 1935-1941
and left the Museum the contents of his palatial New
York mansion — over seven hundred works, including
significant Italian Renaissance paintings, early works
of art and decorations.

The Blumenthals Paris *hôtel particulier* was filled with
paintings by 18th century artists such as Fragonard,
Boucher and Watteau, as well as equally important
French furniture and works of art. Florence Blumenthal
died in 1930, and the contents of their home were sold
by Georges Petit two years later.



8

■9

**ITALIAN OR FRENCH, SECOND HALF
16TH CENTURY**

**A WHITE MARBLE AND WHITE-AND-GREY
STRIATED RED MARBLE BUST OF A BOY**

The drapery possibly associated

18 in. (45.7 cm.) high, 11 in. (28 cm.) wide

\$6,000-9,000

PROVENANCE:

Henri James Simon (1851-1932), Tiergartenstrasse,
no. 150, Berlin.

Maurice Kann (1839-1906), 49-51 Avenue d'Iéna,
Paris [no. 396].



9

■-10

**A NORTH ITALIAN MOTHER-OF-PEARL INLAID GREEN,
GILT AND POLYCHROME JAPPANED ARMCHAIR**
VENICE, CIRCA 1700-20

The rectangular back and seat covered in green velvet with applied floral silk and silver thread embroidery, the out-scolled arms with birds and vinery, the scrolled legs with a central cartouche, the sides with conforming stretchers

\$25,000-40,000

PROVENANCE:

Lady d'Avigdor-Goldsmid and Mr. and Mrs. James Teacher; The Contents of Somerhill, Tonbridge, Kent, Sotheby's House Sale, 23 June 1981, lot 150.

With its chinoiserie lacquer decoration, mother-of-pearl inlay, and fantastical vegetal-form arms and legs, this imposing armchair clearly hails from a Venetian workshop. Mother-of-pearl inlay was often used in Venice to further embellish lacquered or painted furniture and the material can be found incorporated in an array of items, such two mirrors illustrated C. Santini, *Mille Mobili Veneti*, Modena, 2002, pp. 245-246. The overly exaggerated legs and arms also indicate Venetian origin. For two giltwood armchairs with similar qualities, see *ibid.* p. 199. This chair belongs to a small group of comparable pieces that probably are all products of the same workshop. Known pieces of this group include a cabinet on stand in the Ca' Rezzonico, see G. Mariacher, *Ca' Rezzonico*, Venice, 1967, no. 88, an almost identical armchair illustrated A. González-Palacios, *Il Tempio del Gusto*, Vol. I, Milan, 1986, p. 334, fig. 711, and a footstool at Longleat House, Wiltshire.







■11

A PAIR OF ITALIAN SILK AND METAL THREAD EMBROIDERED PANELS

LATE 17TH CENTURY

With exotic birds perched amidst lush floral strapwork and fruit and worked with gold and silver thread
115 in. (292 cm.) high, 25 in. (84 cm.) wide, each (2)

\$10,000-15,000

■12

A PAIR OF ITALIAN STAINED WALNUT PEDESTALS

LATE 17TH CENTURY

Each with a circular rest supported by snakes entwined around a cornucopia resting on a tripartite base carved with husk swags and lappets, scrolled feet.
68¾ in. (174.5 cm.) high, 24½ in. (62.5 cm.) wide, 20 in. (51 cm.) deep (2)

\$8,000-12,000

PROVENANCE:

Anonymous sale (The Property of a Private New York Collector); Christie's, New York, 15 June 2005, lot 195.





■13

**POSSIBLY BY FRANCESCO LADATTE (1706-1787) AND
POSSIBLY 18TH CENTURY**

*A PAIR OF BRONZE FIGURES OF PUTTI REPRESENTING
THE SEASONS*

One representing summer, one representing fall, on later ebonized bases
13 in. (33 cm.) high, on base, 13½ in. (34.3 cm.) wide

(2)

\$10,000-15,000

PROBABLY BY JEAN RAON (1630-1707), FRENCH, CIRCA 1700

A WHITE MARBLE BUST OF A SATYR

19 in. (48.3 cm.) high, 12 in. (30.5 cm.) wide

\$12,000-18,000

Raon, after his early education in Rome, returned to France and worked for King Louis XIV, under the direction of the *Bâtiments du Roi*, for the rest of his life. He provided an important group of sculpture to the Château de Versailles which were primarily large-scale architectural pieces and garden sculpture.

For some similar examples see F. Souchal, *French Sculptors of the 17th and 18th centuries: The reign of Louis XIV*, Oxford, 1987, p. 224 no. 46 and the *Supplementary Volume*, pp. 181-184, nos. 47-54. Another closely-related Raon bust, a richly-carved *Bust of a Faun*, and, also, like all those cited in Souchal, on a rounded term-like base was sold Sotheby's, London, 5 December, 2012, lot 93.



15

A PAIR OF ITALIAN GILTWOOD STOOLS

ROME, CIRCA 1700-1720

Each shaped rectangular rest covered in original silver thread-embroidered velvet, on foliate scrolled legs, the front legs headed with fully sculpted masks and joined by an X-stretcher carved with C-scrolls and centered by a mask 23 in. (58.5 cm.) high, 28½ in. (72.5 cm.) wide, 23 in. (58.5 cm.) deep (2)

\$25,000-40,000

PROVENANCE:

Mrs. Henry Breyer, New York.

EXHIBITED:

Bard Graduate Center, New York, *Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco*, June 1999.

The Nelson Atkins Museum: August 1999.

LITERATURE:

Walker, Stephanie and Hammond, Frederick: *Life and Arts in Baroque palaces of Rome: Ambiente Barocco*; Yale University Press, New Haven, 1999. N. 40, pages 169-170, illustrated p. 170.

Feigenbaum, Gali: *Display of Art in the Roman Palace*; The Getty Research Institute, Los Angeles, 2014, pages 8-9, illustrated fig. 8.



16

A PAIR OF ROMAN GILTWOOD STOOLS

CIRCA 1700-1720

Each shaped rectangular rest covered in original silver thread-embroidered velvet, on foliate scrolled legs, the front legs headed with fully sculpted masks and joined by X-stretcher carved with C-scrolls and centered by a mask

23 in. (58.5 cm.) high, 28½ in. (72.5 cm.) wide, 23 in. (95.5 cm.) deep (2)

\$25,000-40,000

PROVENANCE:

Mrs. Henry Breyer, New York.

EXHIBITED:

Bard Graduate Center, New York, *Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco*, June 1999.

The Nelson Atkins Museum: August 1999.

LITERATURE:

Walker, Stephanie and Hammond, Frederick: *Life and Arts in Baroque palaces of Rome: Ambiente Barocco*; Yale University Press, New Haven, 1999. N. 40, pages 169-170, illustrated p. 170.

Feigenbaum, Gali: *Display of Art in the Roman Palace*; The Getty Research Institute, Los Angeles, 2014, pages 8-9, illustrated fig. 8.









AN ITALIAN GILTWOOD CONSOLE

ROME, CIRCA 1710-20

The later marble top above a mask issuing leafy garlands looped within C-scrolls campan continuing to scrolled legs joined by a stretcher surmounted with a carved husk, the whole resting on a shaped plinth, the back with paper label and ink inscription 226

37 in. (94 cm.) high, 66 in. (169.5 cm.) wide, 29¼ in. (74.5 cm.) deep

\$40,000-60,000

EXHIBITED:

Bard Graduate Center, New York, *Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco*, June 1999, cat. 49A.

The bold, deeply sculpted lines of this dramatic console display the skill and ingenuity of Roman carving at the end of the seventeenth century. Designs by artists such as Ciro Ferri (1634-1689) and Johann Paul Schor (1615-1674) inspired craftsmen to create a new design aesthetic that echoed the influences of the Baroque style disseminated in Rome by Bernini. The traditional heraldic and architectural vernacular gave way to naturalistic forms which became the foundation for some of their most sophisticated and often increasingly abstract works. This sumptuous table, carved with bold twisting scrolls, strapwork and a female mask hung with festoons, is typical of the elaborate work of Roman *intagliatori* of the late seventeenth and the early eighteenth century. In spite of being unquestionably lavish and abundantly decorated, this console table does not appear to be overcrowded and it retains a sense of balance through dramatic symmetry and a thoughtful use of just a few well-placed highly sculptural decorative elements that is a hallmark of Roman Baroque furniture created in the late 1600s and early 1700s. For comparable giltwood console tables with similarly dramatic sculptural elements arranged in a well-balanced manner, see E. Colle, *Il Mobile Barocco in Italia*, Milan, 2000, pp. 122-123.





18

18

A CONTINENTAL POTTERY CISTERN IN THE FORM OF A HUNCHBACK

LATE 18TH-EARLY 19TH CENTURY, LIKELY SOUTHERN FRENCH OR SPANISH

Possibly depicting Pulcinello, modeled as a double-reservoir cistern, one well filled from his hat, the other from his hunch back, standing in a blue coat with orange buttons, a ruff about his neck and feather in his hat, holding a nozzle in each hand, each a drain for one cistern, on a later wooden base
20 in. (50.8 cm.) high, excluding the base

\$6,000-8,000

PROVENANCE:

With Georges Lefebvre, Paris, 1981.

This amusing figure has traditionally been attributed to the faience workshops at Alcora, near Valencia. Established in 1727 by Buenaventura Ximénez de Urrea, Abarca de Boléa, ninth Conde d' Aranda, the factory initially hired artisans from the Moustiers factories in southern France. The palette used in the decoration of this figure, in particular the ochre details on his face, edging his linen and depicting the embroidery on his coat, are similar to that used at Moustiers.

19

A PAIR OF CONTINENTAL TIN-GLAZED TERRACOTTA FIGURES OR ARCHITECTURAL ELEMENTS

18TH/19TH CENTURY, PROBABLY NORTHERN EUROPEAN

Modeled as either a hunchback or a musician playing a lute in the style of Jacques Callot's engravings of dwarves, open at the back
16¼ in. (41.2 cm.) high (2)

\$6,000-8,000

PROVENANCE:

With Nesle Inc., New York.

A definite origin or purpose for this pair has yet to be confirmed. They may well have served as feet or decorative elements on a large faience stove.



19

■-20

**A CHINESE LARGE BLACK LACQUER
MOTHER-OF-PEARL INLAID ROUND TABLE**
LATE MING-QING DYNASTY,
17TH-18TH CENTURY

Raised on cabriole legs, the round top inlaid with
mother-of-pearl with two birds perched on rocks
amidst flowers, the sides and legs further decorated
with floral sprays

22¾ in. (57.5 cm.) high, 43½ in. (110.5 cm.) diameter

\$5,000-7,000

PROVENANCE:

The Denning and Fourcade Collection.







■~21

A PAIR OF CHINESE MOTHER-OF-PEARL-INLAID LACQUER COMPOUND CABINETS

18TH CENTURY

Each upper cabinet fitted with a pair of single panel doors decorated inlay mother-of-pearl imitating painting with scenes of prunus, orchid, bamboo or chrysanthemum within the rectangular frame, further inlaid with floral scrolls, each raised on a rectangular cabinet inlaid with poetic inscriptions in various scripts, including clerical, seal, and cursive script, and describing the attributes of the flowers shown above, and followed by two seals

76½ in. (194.3 cm.) high, 33½ in. (85.1 cm.) wide, 17 in. (43.2 cm.) deep (2)

\$50,000-80,000

PROVENANCE:

Ambassador and Mrs. Lars Anderson.

Anderson House, the museum of The Society of the Cincinnati,
Washington D.C.

清風空谷佳人遠，一種氤臺伴曉雲

-董其昌

素芳林下超群品，繁蕊枝頭巧疊雙

-劉克莊

未出土時先有節，及凌雲處尙虛心

-徐庭筠

莫嫌老圃秋容淡，且看黃花晚節香

-韓琦

Disappearing in the breeze

The beauty [of the orchid] a memory

-Dong Qichang

Preeminent among all flowers

Delicate prunus buds blossom from branches

-Liu Kezhuang

Dignity rooted in the ground

Its [bamboo] modesty remains even at great heights

-Xu Tingjun

Amidst withering flowers

The lingering fragrance of chrysanthemum prevails

-Han Qi

The inlaid inscriptions on the doors of the lower cabinets draw from four classical writings, each from a different period extending from the Song to the Ming dynasty, which refer to the scenes of orchid, prunus, bamboo, and chrysanthemum, and collectively as the 'Four Gentlemen'. They represent dignity, quietude, fortitude and simplicity, which are the qualities every gentleman should have.

Each inscription is followed by two seals: a circular seal, reading 文鑒齋 Wen Jian Zhai (Studio of Wenjian), and a square seal, one reading 盧世榮印 Lu Shirong yin (Seal of Lu Shirong), another reading, 盧映之印 Lu Yingzhi yin (Seal of Lu Yingzhi), and the third reading 盧啟泉印 Lu Qiquan yin (Seal of Lu Qiquan). Each inscription is executed in a different style of calligraphy, thus demonstrating the artisans' great knowledge of the classical arts and history, facility with language, and expertise in a variety of techniques.

The delicate tracery of the floral stems and the depictions of the rocks can be seen in other mother-of-pearl-inlaid lacquer works, such as a double chest in the collection of O. Roche, esq., illustrated in *Chinese Furniture*, London, 1922, pl. VIII. Compare the very similar inlay techniques, using large section of mother of pearl on a black lacquer ground, seen on the present pair with the double chest and another inlaid box, also in the collection of O. Roche, esq. and illustrated *ibid.*, pl. XXII(a). A square-corner mother-of-pearl-inlaid lacquer cabinet, dated to the 17th-18th century, richly decorated with baskets of flowers and rockwork, sold at Christie's New York, 24 March 2011, lot 1356.





■~22

**A LOUIS XV ORMOLU-MOUNTED
KINGWOOD TULIPWOOD AND AMARANTH
MARQUETRY BRACKET CLOCK**

THE CASE ATTRIBUTED TO JEAN-PIERRE LATZ,
CIRCA 1740, THE MOVEMENT BY AGERON A
PARIS, THE FLORAL INLAY PROBABLY OF A
LATER DATE

With Perseus slaying a sea monster above a mask
wearing a lion's pelt, the shaped case with scrolling
floral marquetry within ormolu foliate sprays, the
Roman numeral enamelled dial and a depiction of
Andromeda, on a tapering bracket with conforming
decoration, the movement signed *AGERON A PARIS*,
the case stamped *B LIEUTAUD*, the mask mount
associated

39¾ in. (101 cm.) high, 21¼ in. (54 cm.) wide, the clock;
56¾ in. (144 cm.) high, 24¼ in. (61.5 cm.) wide, 10½ in.
(27 cm.) deep, overall

\$20,000-30,000

PROVENANCE:

Acquired from Philip Consolo, Florida.

EXHIBITED:

New York, The Frick Collection, *French Clocks in North
American Collections*, 2 November 1982-31 January
1983, cat. 51.

Although stamped by Balthazar Lieutaud, a
specialist in clock cases, this striking bracket clock
has traditionally been attributed to Jean-Pierre Latz
(*ébéniste privilégié du Roi* before 1741), on the basis of
the close similarity of the mounts to the documented
oeuvre of Latz, who famously contravened guild
regulations by casting his own bronzes. Other clocks
by or attributed to Latz feature the same or closely
related distinctive mounts framing the shoulders
of the clock either side of the dial (see H. Hawley,
Jean-Pierre Latz Cabinet-Maker, *The Bulletin of the
Cleveland Museum of Art*, September-October 1970,
cat. 3, 6, 8 and 15), while similar muscular, scrolling
feet (also typical of Latz's *oeuvre*) on the upper
section of *régulateurs* by Latz in Schloss Moritzburg,
Dresden, Sanssouci Palace, Potsdam and the British
Royal Collection are illustrated Hawley *op.cit.*, figs 11-
13. The remarkable sculptural portrayal of Andromeda
and the dragon does not seem to have counterparts in
Latz's *oeuvre*, although a number of his clocks feature
powerful mythological compositions similarly placed
below the dial. Lieutaud's stamp could therefore
indicate that he collaborated with Latz on this clock,
or restored it at a later date.

■23

**A LOUIS XV ORMOLU-MOUNTED
POLYCHROME-DECORATED MUSICAL
BRACKET CLOCK**

THE MOVEMENT ATTRIBUTED TO PIERRE
JACQUET DROZ, CIRCA 1740

Of unusually large size, the ormolu depicting scenes from the Fables de la Fontaine, the ground with floral sprays and Chinoiserie vignettes, the bracket with conforming decoration mounted with a pomegranate and leafy sprays, with red chalk 26379 to top 48½ in. (123 cm.) high, 27 in. (68.5 cm.) wide, the clock; 18¼ in. (46.5 cm.) high, 27½ in. (70 cm.) wide, 15¼ in. (38.5 cm.) deep, the bracket; height overall 66¾ in. (169.5 cm.)

\$20,000-40,000

PROVENANCE:

Blumka Gallery, New York.

The movement for this massive musical bracket clock can be firmly attributed to the Swiss clock and automaton maker Pierre Jacquet-Droz (1721-1790), as a clock with identical mounts and a signed movement is in the Spanish Royal Collection (J.R. Colon de Carvajal, *Catalogue De Relojes del Patrimonio Nacional*, Madrid, 1987, p. 28, no. 9). He was one of the most brilliant and innovative clockmakers of his era and specialized in musical and automaton clocks, boxes, fans, singing birds and all manner of ingenious playing-toys. He travelled widely including England, France and Spain. In Madrid he was condemned to death by the Inquisition for allegedly practicing black magic but was saved by the Bishop of Toledo. During the latter part of his life he took his adopted son, J.F. Leschot into business and the company continued to prosper until after his death.





24

24

**A SET OF FOUR MEISSEN PORCELAIN FIGURAL VASES
EMBLEMATIC OF THE ELEMENTS**

CIRCA 1755-60, BLUE CROSSED SWORDS MARKS, THE MODEL
PROBABLY BY J.J. KANDLER

Each as a *rocaille* form vase painted after Jacopo Amigoni with scenes of
either Earth, Air, Water or Fire, applied with putti and futher attributes to their
respective elements, including chickens pecking the ground to the base of
Earth, a putto holding bellows on the base of Air, a basket of fish to the base
of Water and pistols to the base of Fire
13½ in. (34.2 cm.) high, Fire

(4)

\$5,000-8,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 16 October 1987, lot 89.

For a related set of engravings by Georges-Leopold Hertel after Jacopo
Amigoni of Earth, Air, Fire and Water, see the National Galleries Scotland,
accession nos. P 3100.1-4.

A variation of the models of Water and Earth were in the Sammlung
Hermann Emden, Hamburg, sold at Rudolph Lepke's Kunst-Auctionas-
Haus, 3-7 November 1908, nos. 481 and 482. A very similar set modeled
by Kändler, but representing The Four Seasons instead of The Elements,
are in the Palazzo Pitti, Florence (Summer and Autumn) and in the Stiftung
Preussische Schlösser und Gärten, Berlin-Brandenburg.

See U. Pietsch and C. Banz, *Triumph of the Blue Swords: Meissen Porcelain
for the Aristocracy and Bourgeoisie 1710-1815*, Dresden, 2010, p. 350,
cat. no. 415.

25

**AN ORMOLU-MOUNTED MEISSEN PORCELAIN
BOUQUETIERE FIGURE**

CIRCA 1740-50, THE MODEL BY J.J. KANDLER, THE MOUNTS
PROBABLY GERMAN, THE BASKET MOUNT MID-18TH CENTURY,
THE BASE SECOND QUARTER 19TH CENTURY

Modeled as a woman standing, her skirts in one hand, the other supporting
a flower-filled striped basket on her back
14 in. (35.5 cm.) high

\$8,000-12,000

PROVENANCE:

The collection of Generaldirektor Ole Olsen; sold Winkel & Magnussen,
Copenhagen, 4-8 May 1953.

Nachemson Antiques, Inc., New York, 31 October 1954.

Property from the Collection of Frederick J. and Antoinette H. Van Slyke;
Sotheby's, New York, 26 September 1989, lot 154.

EXHIBITED:

Baltimore, Maryland, The Baltimore Museum of Art, Anonymous Loan,
24 June 1965 - 2 October 1969.

LITERATURE:

H. Schmitz, *Generaldirektor Ole Olsens Kunstsamlinger*, vol. II, pp. 29 (Danish)
and 27 (English), and pl. XLII, no. 1368.

Kander's Taxa notes records this model might originally been intended
to hold mustard on her back: *Bauer Mädel mit Korbe auf dem Rücken,
worein Senff oder andere Dinge gethan werden können*. For a discussion,
an illustration of the model formerly in the Dr. Fritz Mannheimer collection
in Amsterdam, as well as a list of other known examples, see A.L. den
Blaauwen, *Meissen Porcelain in the Rijksmuseum*, p. 438, no. 320.



25



THE MARQUISE DE LANGEAC APOLLO CLOCK

26

A MONUMENTAL LOUIS XV ORMOLU AND MEISSEN AND FRENCH PORCELAIN CLOCK

CIRCA 1750, THE PORCELAIN FIGURES ATTRIBUTED TO J.J. KÄNDLER, THE FLOWERS VINCENNES AND SEVRES PORCELAIN, MOST SOFT PASTE

The scrolling berrying foliage cresting issuing floral sprays and surrounding a trumpeting angel emblematic of Fame above an enameled Roman numeral dial signed *CAUSARD HGR DU ROI SUIVT LA COUR*, supported by foliate scrolls and resting on a cloudburst emitting lightning bolts with Apollo in his chariot driving three horses

39½ in. (98 cm.) high, 32¼ in. (82 cm.) wide, 22 in. (56.5 cm.) deep

\$250,000-400,000

PROVENANCE:

Supplied to Marie-Madeleine-Josèphe de Cusacque, Marquise de Langeac, or her lover, Louis Phélypeaux, Comte de Saint-Florentin (1705-1777). Recorded at the hôtel Langeac, Paris, following the death of the Marquise de Langeac in 1777.

Sold in her estate sale, 2 April 1778, lot 176 (for 1200 *livres*).

Acquired from Symons Gallery, New York, 1950s.

EXHIBITED:

New York, Metropolitan Museum of Art, *Northern European Clocks in New York Collections*, 1972, cat. 74.

New York, Frick Collection, *French Clocks in North American Collections*, 1982, cat. 60, pp. 62-3.

LITERATURE:

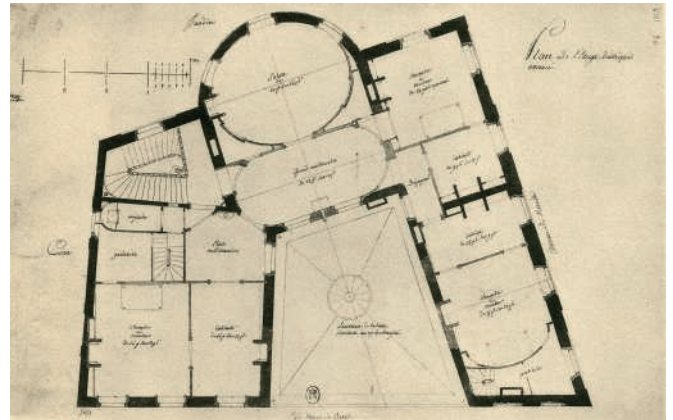
J-D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 13, fig. 2.







Facade of the hôtel de Langeac, on the corner of the rue de Berri and the Champs-Élysées



Floor plan of the hôtel de Langeac. The clock was probably placed in either the salon or the 'grand antichambre.'

THE MARQUISE DE LANGEAC APOLLO CLOCK

This magnificent clock, with its spectacular depiction of Apollo driving the Chariot of the Sun, borne aloft by billowing ormolu clouds, is one of the largest porcelain-mounted clocks known to survive from the 18th century and a true *tour de force* in its dramatic combination of Meissen porcelain figures by Kändler and dynamic, rococo gilt-bronzes.

THE HOTEL DE LANGEAC

It was recorded in the collection of Marie-Madeleine-Josèphe de Cusacque, marquise de Langeac, who was the mistress of one of the most important ministers under Louis XV, Louis Phélypeaux, comte de Saint-Florentin (1705-1777), who also inherited the title of duc de la Vrillière in 1770. He was appointed Minister for the Department of the Maison du Roi in 1749, remarkably holding the post until 1775. He also assumed the position of Foreign Minister following the duc de Choiseul's dismissal in 1770, which he held until 1771.

Phélypeaux commissioned the influential neo-classical architect Jean-François-Thérèse Chalgrin (1739-1811) to design both his own *hôtel* on the rue Saint-Florentin (started in 1767 and perhaps made even more celebrated as the one of the main Paris residences of the Paris Rothschilds) and that for his mistress on the corner of the Champs Élysées and the rue de Berri, known as the *hôtel* Langeac. The elegant, restrained neo-classical façade concealed what must have been a spectacular interior. From the courtyard one entered an oval '*antichambre*' or reception hall which led into a commanding oval salon whose ceiling was painted with the '*Lever du Soleil*

sur le Char de l'Aurore' by Jean-Simon Berthélemy (1743-1811), now no longer extant and known only through a sketch in the Musée de Beaux Arts de Quimper. It is tempting to think that the clock, which echoes the subject of Berthélemy's painting, would have been placed in either of these impressive rooms to provide a visual counterpoint to the ceiling.

The Marquise de Langeac died in 1777 and the clock is clearly described in the inventory made of her effects in the same year:

Item une grande pendule le mouvement de Causard dans son cartel de bronze doré enrichi de quatre figures d'enfants, d'Apollon dans son char attelé de quatre chevaux et de la renommée, toute les figures en porcelaine de Saxe

The only discrepancy with the present clock is the lack of '*quatre figures d'enfants*'- one can see replaced ormolu platforms where these would have stood.

The clock was valued at 1500 *livres*, the most valuable piece in her collection, and was subsequently sold in the sale of her estate as lot 176, 2 April 1778, where it fetched the considerable sum of 1200 *livres*.

Although sadly demolished in 1842, the *hôtel* earned a further fascinating slice of history as the marquise's son subsequently rented it to Thomas Jefferson in 1785, when serving as American Ambassador in Paris. Jefferson remained there until his return to America in 1789. He much admired Chalgrin's refined neo-classical architecture and also the elegant à l'*anglaise* garden overlooking the Champs Élysées.



THE PORCELAIN

Johann Joachim Kändler's chariot group of Phoebe Apollo driving a shell-form quadriga through the clouds is a rare example of the early version of this subject at Meissen. The god of the Sun is shown seated in his chariot, holding reins for his four horses in his left hand, his raised right hand holding a whip (here lacking). Porcelain clouds beneath the chariot and the horses are echoed by those in gilt bronze supporting the group. The movement of the group – speed insinuated by the arched necks and flying tails of the horses and the tension in the legs of the god – echo the ebullient rocaille form of the entire clock, gilt bronze clouds and sun rays supporting the clock movement set beneath a bower of porcelain flowers.

Twenty years later, Kändler, with assistance from M.V. Acier, adapted the model for use in a commission of 1772-1773 – a series of large-scale mythological porcelain groups made for the Russian imperial palace of Oranienbaum outside St Petersburg. Comprised of no fewer than forty allegorical and mythological sculptures, it featured large scale chariot groups of Mars, Jupiter, Luna, Saturn, among others, the seated figures facing to the side, the chariot borne by a pair of horses, eagles, stags or dragons, whichever animal is associated with the driver. See Dr. K. Berling, ed.,

Meissen China – An Illustrated History, Dover reprint, pp. 65-66, figs. 146, 147; Carl Albiker, *Die Meissner Porzellanfiguren in 18. Jahrhundert*, Berlin, 1959, p. 26 – fig. 249, illus.; and Ulrich Pietsch, ed., *Meissen für die Zaren*, Munich, 2004, pp. 103-115.

EDME-JEAN CAUSARD

Causard (circa 1720-1780) was one of the most significant *horlogers* of the Louis XV period. Early in his career he was an *ouvrier libre* and in 1753 was appointed *Horloger Privilegié du Roi*, opening a workshop on the rue Saint Honoré at the *hôtel de l'Angleterre*. He worked with some of the best *bronziers* of the time including Jean-Joseph de Saint-Germain and the Osmonds, and his distinguished clients included Blondel de Gagny, the marquise de Massiac and Maréchal de Duras.



27



27

**A PAIR OF MEISSEN FIGURE GROUPS
EMBLEMATIC OF THE CONTINENTS ON
ORMOLU BASES**

THE PORCELAIN CIRCA 1750, THE MODELS BY
F.E. MEYER, THE ORMOLU BASES ASSOCIATED,
MERCURY GILT AND 19TH CENTURY

Modeled as putti emblematic of either Europe and
South America or Asia and Africa with their respective
attributes, on later associated pierced circular bases
applied with swags of laurel
11¼ in. (29.8 cm.) high, overall (2)

\$7,000-10,000

PROVENANCE:

Mrs. William Salomon, New York, 1928.
Valeria Knapp Langeloth Bonham, 'Wallhall', Riverside,
CT; Parke-Bernet Galleries, Inc., New York, 16 January,
1954, lot 192.
Anonymous sale; Sotheby's, New York, 16 October
1987, lot 88.

See Dr. K. Berling, *Meissen China, an Illustrated
History*, New York, 1972, table 17 for the group of
America and Europe among other works modeled
by F.E. Meyer.

28

**A GROUP OF SIXTEEN FRENCH PORCELAIN
FLOWERS**

18TH CENTURY, MOST SOFT PASTE AND
VINCENNES OR SEVRES

Each flower naturalistically modeled, including
carnations and scabiosa
2½ in. (6.3 cm.) wide, the largest (16)

\$4,000-6,000

PROVENANCE:

The Estate of the Late Giuseppe Rossi; Sotheby's,
London, 10-12 March 1999, vol. IV, lots 393 (part).



28





29

29
A PAIR OF LOUIS XV ORMOLU, GLASS
AND PORCELAIN VASES
 CIRCA 1745

The glass baluster bodies encased in floral vinery
 8 in. (20 cm.) high (2)

\$5,000-8,000

PROVENANCE:

Guiseppe Rossi, Turin; Sotheby's, London, 11
 March 1999, lot 674 (£8,050).



30

30
A LOUIS XV ORMOLU, FRENCH
PORCELAIN AND GLASS PORTABLE
LANTERN
 CIRCA 1745

The cylindrical glass body with two applied bands
 of flowering vinery, leaf-mounted loop handle,
 acorn feet
 5 in. (13 cm.) high

\$3,000-5,000

■ **31**
A PAIR OF LOUIS XV WHITE AND BLUE-
PAINTED FAUTEUILS

BY NICOLAS HEURTAUT, CIRCA 1750

Each with cartouche form back and serpentine seat
 covered in blue silk damask, fan-carved cabriole legs,
 stamped *N HEURTAUT*, minor variations in scale

\$3,000-5,000

Nicolas Heurtaut, *maître* in 1753.

A matching chaise longue in the Collection of
 Marina Picasso is illustrated in B. Pallot, *L'Art du*
Siège au XVIII^e Siècle en France, Paris, 1987, p. 253.



31

NO LOT 32

47

■33

THREE FRENCH PAINTED PANELS, NOW MOUNTED AS A SCREEN

WORKSHOP OF CLAUDE AUDRAN, DESIGNS FOR LES DOUZE MOIS GROTESQUES, EARLY 18TH CENTURY

The oil on canvas panels depicting Ceres, Minerva and Diana within delicate grotesques featuring animals and now mounted on board within gilt hinged frames, the reverse painted pale blue 95½ in. (242.5 cm.) high, 24½ in. (62 cm.) wide, each panel

\$40,000-60,000

PROVENANCE:

Galerie Georges Petit; Paris, 13 March 1922, lot 111 (sold as a set of twelve panels).
Anonymous sale (The Property of a Palm Beach Collector);
Sotheby's, New York, 29 March 2011, lot 149 (\$40,625).



These superb painted panels are cartoons for the celebrated tapestry series created at the Royal Gobelins workshops of the Twelve Months, known as 'Les Douze Mois Grotesques'.

These panels, now mounted as a screen, represent from left to right August, with the zodiac sign Virgo and the Goddess of Plenty Ceres above dragons and harvesting implements; October, with the zodiac sign Scorpio and the Goddess of Wisdom and War Minerva above a masked monkey at an embroidery table and November, with Sagittarius and Diana the Goddess of the Hunt above two confronting dogs.

The series was designed by the court artist Claude Audran le Jeune (d. 1734) in 1708 and 1709 while he was executing the decoration of the apartments of the Dauphin, later King Louis XV, at the château de Meudon. An entry in the *Comptes des Bâtiments* indicates the creation of the series:

Année 1709. Maison Royales. - Peinture: à Claude Audran, autre peintre, pour un tableau représentant un berceau où des singes sont à table; posé à Marly en 1709, 300 livres

A luy pour peintures faites aux Gobelins en 1708 et 1709, pour le nouveau bâtiment de Monseigneur à Meudon

495 livres

It was during the same period that the young Antoine Watteau (d. 1721), then just 23 or 24 years old, worked under Audran. It is probable that he collaborated on this project, while it was Alexandre-François Desportes (d. 1743) who supplied the animal figures. Rather unusually, the original designs do not appear to have remained at Gobelins thereafter as they are not recorded in the detailed inventory taken at the workshop in 1736.

The *editio princeps* woven for the Dauphin, which contained gold and silver-thread, was divided into three panels, one with six joined panels and the other two with three joined panels each. That suite is today in the Mobilier National in Paris, with the exception of one of the smaller panels depicting October, November and December that was already noted missing in 1830.

The original series represents the Grand Dauphin, the future Louis XV, adopting his 'Apollo' role as patron and Lord of the Arts of France in the furnishing of his apartments at the château de Meudon. The Sun deity Apollo, as leader of Mt. Parnassus' Muses of Artistic Inspiration, presides over these Olympic deities symbolising the Months of the Year. Richly filigreed and coloured after the antique fashion associated with the Parnassus grotto, they are named as the 'Douze Mois Grotesques par Bandes'. Their richly flowered and filated pilasters or 'paned' tablets display the deities within triumphal baldequins that are labelled by Zodiac medallions and accompanied by emblematic badges and symbols. They are designed in a graceful Roman form that evolved from the Louis Quatorze 'antique' style associated with the 'Oeuvres' of Jean Bérain (d.1711) as '*Dessinateur de la Chambre et du Cabinet du Roi*'. This new fashion was introduced by Audran, whose decorative ornament was already described in 1693 as surpassing that of Bérain as being, 'plus exquis et plus svelte'.

Audran introduced his popular 'singeries' in 1709 at the château de Marly and composed them at the same time as this exuberant tapestry series, which demonstrate his role as Bérain's true successor. It was in 1699, while serving as a designer at the Gobelins, that Audran received the commission from Mansart for the 'Portières des Dieux' series, which were to incorporate figures by Louis de Boulogne. Then in 1704 he received a court appointment at the Palais de Luxembourg and was able to establish tapestry works there.

Six other panels from the same set were sold anonymously, Sotheby's, New York, 18 November 2010, lot 235 (\$230,500).





■34

A NORTH ITALIAN GREEN-PAINTED AND PARCEL-GILT MIRROR

PROBABLY GENOA OR SOUTH GERMAN,
CIRCA 1730-1740

The arched shell cresting with trailing berrying laurel leaves, C-scrolls and foliage above a leaf-wrapped bordered frame entwined with floral vinery, the mirror plate with applied flowering vinery border over a cabochon-carved apron issuing trailing foliage 92 in. (233.5 cm.) high, 52 in. (132 cm.) wide

\$10,000-15,000

The mirror offered here was most likely part of a wall paneling and as such was conceived with a matching console table or commode. Originally probably polychrome-painted and parcel-gilt, it would have been incorporated into an interior with equally refined and colorful stuccowork that would have matched the mirror's carved decoration. Of all the Italian states, the Republic of Genova is the most known for such colorful interiors that were often adorned with polychrome-painted floral decoration highlighted with putti, rocaïlle motifs, and fantastical creatures. A good example of such an interior is the Gallerie delle Stagioni at the Villa Della Rovere in Albisola Superiore and rooms of the Villa Faraggiana in Albisola see E. Colle, *Il Mobile Rococò in Italia*, Milan, 2003, p. 248 and p. 252, respectively. Mirrors and picture frames were often incorporated seamlessly into lavish stuccowork as seen in the same villa, see *ibid.* p. 274., and were many times supplemented by furniture decorated equally colorfully. For examples of polychrome-painted Genovese furniture, including consoles with *en suite* mirrors, see L. Canonero, *Barocchetto Genovese*, Milan, 1964, figs. LXXXIII, XCII, and XCVI. The dragons found in the cresting of the present mirror can also be found in Genovese mirrors of this period, including one in the Palazzo Rosso, one in the Palazzo Reale, and another in the Palazzo Spinola, all in Genova, see Colle, pp. 268-269. However, dragon figures were also very popular among south German designers and craftsmen of the time and it is possible that this mirror was manufactured for one of the courts in Ansbach, Munich or Bayreuth, where interiors were conceived as a *Gesamtkunstwerk* with furnishings, wall paneling, and stuccowork made following a single artistic program or idea.

■35

A LOUIS XV GILT AND SILVERED-BRONZE TRAVELING CLOCK

CIRCA 1750, THE MOVEMENT SIGNED I TETEBLANCHE A PARIS

With a loop carrying handle and a shell and C-scroll case with floral and leafy sprays surrounding a Roman numeral enameled dial signed I TETEBLANCHE A PARIS, the sides with glass panels, serpentine base, the reverse of the case engraved with a cartouche surrounded by C-scroll and foliate borders, the movement signed I TETEBLANCHE A PARIS NO 206 6½ in. (16.5 cm.) high

\$15,000-25,000

PROVENANCE:

F.P. Victoria; Christie's, New York, 27 May 1999, lot 66.

EXHIBITED:

New York, The Frick Collection, *French Clocks in North American Collections*, 2 November 1982-31 January 1983, cat. 58.

LITERATURE:

D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996. p. 95, figs 57- 58.

Teteblanche, probably Joseph Weishaupt, *maître horloger* circa 1749 in Carlsbad.

Winthrop Edey (1938-1999), a highly regarded scholar and the author of the Frick collection's 1982 landmark exhibition *French Clocks in North American Collections*, began collecting clocks as a boy and assembled a notable collection over five decades. A number of other clocks in this sale were included in this groundbreaking exhibition. Upon his death, his bequest to the Frick included over thirty-nine clocks and timepieces along with his extensive research library.

A second clock numbered 389 and with its original leather case was sold anonymously at Sotheby's, London, 6 November 2014, lot 174 and a third example numbered 325 was exhibited in 'Northern European Clocks in New York Collections, *The Metropolitan Museum of Art*, 4 January-28 March 1972, no. 73 (lent by Peter Guggenheim).



35



35 (detail)

■36

A PAIR OF SOUTH EUROPEAN SILVER AND GILT-COPPER HANGING CONSOLES

POSSIBLY COLONIAL, MID-18TH CENTURY

Each with later peach and lavender figured demilune marble top inset into a scalloped border, the repoussé body with cartouches and C-scrolls punctuated by gilt-copper cartouches, on three foliate scrolling legs joined by a repoussé silver C-scroll and foliate plaque 20 in. (51 cm.) high, 22½ in. (57 cm.) wide, 22½ in. (57 cm.) deep (2)

\$7,000-10,000



36



■37

A PAIR OF NORTH ITALIAN ORMOLU TWIN-BRANCH WALL-LIGHTS

POSSIBLY TURIN, IN THE MANNER OF
FRANCESCO LADATTE, CIRCA 1740

Each with foliate backplate and scrolling foliate candle
arms ending in urn form sockets
10¼ in. (26 cm.) high, 11½ in. (29 cm.) wide (2)

\$5,000-8,000

PROVENANCE:

Giuseppe Rossi; Sotheby's, London, 11 March 1999,
lot 771.

These wall lights recall the *oeuvre* of Francesco Ladatte (1706-1787), court bronze sculptor to Carlo Emanuele III, King of Sardinia. Ladatte's production is rare and most of his known works remain conserved in the Palazzo Reale in Turin where several comparable large sets of rocaile wall-lights are in the Galleria del Daniel (see V. Viale, *Mostra del Barocco Piemontese*, exhibition catalogue, 1963, figs. 299 and 300). The present wall lights are closely related to a mid-eighteenth century design for three sconces with tree branch ornamentation by Giovanni Battista, see A. González-Palacios, *Il Tempio del Gusto*, Vol. II, Milan, 1986, p. 123, fig. 263. They are very similar to a set of wall lights, originally part of the Tullio Fossati Bellani collection in Milan, see V. Peria, *Arte e Decorazione nelle Casa Italiana*, Milan, 1967, p. 52, fig. 1. Pairs of this model sold Sotheby's, London, 13 December, 1991, lot 98 and 10 June, 1999, lot 120. Another pair, additionally adorned with realistically cast flowers, foliage and acorns, was offered Sotheby's, London, 8 June, 2005, lot 15. More recently, a set of four comparable wall lights, also in the manner of Ladatte and removed from the Villa d'Aquarone, sold Christie's, London, 25 April, 2017, lot 12.



37

■38

A PAIR OF LOUIS XIV ORMOLU CHENETS

CIRCA 1710

Depicting river gods
10½ in. (27 cm.) high, 7 in. (18 cm.) long, 4 in. (10 cm.)
wide (2)

\$5,000-8,000

A chenet of the same elegant model of a reclining
river god on tapering architectural supports is in the
Musée des Arts Décoratifs, Paris (purchased
by Monsieur Davillier in 1887).



38

A PAIR OF LOUIS XV BEECHWOOD FAUTEUILS

BY LOUIS CRESSON, CIRCA 1740

Each with cartouche form back and serpentine seat upholstered à chassiss in grey velvet and with a cartouche with trailing floral garlands and shells, flanked by out-scrrolled arms, on floral cabochon carved cabriole legs ending in scrolled toes, stamped *L.CRESSON*, probably originally polychrome-decorated (2)

\$50,000-80,000

PROVENANCE:

Rodolphe Kann (1844-1905), Paris.

Purchased by Duveen Brothers in 1907, along with the entire Kann collection. Acquired from the above by Archer Huntington (1870-1955), by whom gifted to Yale University.

Anonymous Sale; Sotheby's Parke Bernet, New York, 19-20 January 1973, lot 226 (one chair).

Anonymous Sale (Property of an East Coast Institution); Christie's, New York, 25 May 1993, lot 60 (the chair with stencil 217).

LITERATURE:

J. Manheim et al., *Catalogue de la Collection Rodolphe Kann*, Paris, 1907, Paris, 1907, vol. II, pp. 74-5, cat. 193.

Louis Cresson *maître*, in 1738.

This superb pair of chairs, with their grand proportions and beautifully carved frames with their striking mixture of bold and finely detailed carving embody the work of the Cresson family dynasty. Their unusual combination of naturalistic motifs from floral sprays to bat's wings embody the creativity seen at the height of the Rococo era when in the hands of a talented and inventive craftsman. Their form and decoration is clearly indebted to two designs from the 1730s both of which are in the Musée des Arts Décoratifs, Paris. One by Nicholas Pineau shares the same side and leg profile while the other, attributed to Juste-Aurele Meissonnier, has a closely related back with the same pierced floral carving (B. Pallot, *L'art du Siècle au XVIIIe Siècle*, Paris, 1987, p. 37 and 121).

Founded by Charles and Jean Cresson during the Régence and continued by Louis, Michel and René during the first half of the 18th Century, this family of chair-makers or *menuisiers* was based in the rue de Cléry. Louis, who is largely considered to be the most talented of the Cresson dynasty and whose work stands out for its refined carving and bold proportions, was patronized by the duc d'Orléans and the prince de Condé.

Related examples by or attributed to Cresson combine several of the distinct motifs seen on these chairs and capture the variety of expression this *menuisier* found within this form. Interestingly, two are attributed to Louis Cresson while two are attributed to his brother, René. As there was no requirement by the guild to stamp their work until 1745, it isn't surprising that these chairs are unstamped nor that there would be a closely related sensibility between two brothers who shared the same workshop. They include a walnut fauteuil attributed to René Cresson formerly in the collection of Comte Isaac de Camondo and now in the Louvre (G.B. Pallot, *Furniture Collections in the Louvre*, Dijon, 1993, pp.54-5). A fauteuil attributed to Louis Cresson and with Galerie Gismondi is illustrated in B. Pallot, *L'art du Siècle au XVIIIe Siècle*, Paris, 1987, p.50 as are two other chairs, one in a private collection attributed to René Cresson (*Ibid*, p. 119) and another formerly in the collection of David Weill and now in the Musée des Arts Décoratifs (*Ibid*, p.127).







A LOUIS XV ORMOLU-MOUNTED MEISSEN PORCELAIN FIGURAL CANDELABRUM

THE PORCELAIN AFTER THE MODEL BY
J.J. KANDLER, CIRCA 1745

With a nodding boy standing with one foot raised
surrounded by bocage and two foliate candle arms
underneath a canopy with an adjustable rolling silk
shade

15¼ in. (38.5 cm.) high, 9 in. (22.8 cm.) wide,
6 in. (15.2 cm.) deep

\$25,000-40,000

PROVENANCE:

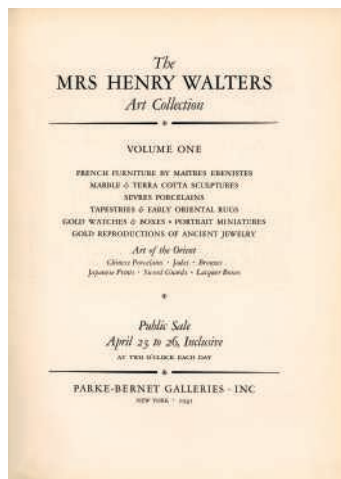
Arnold Seligmann, Paris.

Mrs. Henry Walters; Parke Bernet Galleries, New York,
23-26 April 1941, lot 682.

Mr. and Mrs. Jack Linsky.

This charming candelabrum with its Meissen figure surrounded by flowers reflects the charm and ingenuity of the Parisian *marchands-merciers*. Their unique status as both importers and designers along with their extensive network of artisans turned them into the arbiters of taste for the Royal court and the aristocracy. As with this candelabrum, the *marchands-merciers'* designs incorporated disparate materials to create entirely new *objets de luxe*. The popularity for mounting porcelain became such that eventually the cost of the mounts began to outrun the value of the porcelain which it adorned. These whimsical creations have had constant appeal to collectors and are among the few objects that were described in detail in late 18th century sale catalogues, an apt illustration of their continuous appeal to collectors.

The superb bronzes of this charming candelabrum, with their bold, vigorous scrolls, are evidently the work of an accomplished *bronzier*. It is interesting to note therefore their similarity to the base of the celebrated silver and ormolu *écritoire* supplied by the silversmith François-Thomas Germain to Jean-Baptiste de Machault d'Arnouville, which features the same distinctive cross-hatching within the scrolls (see V. Pruchniki, *Arnouville*, Paris, 2013, pp. 62-3).



The candelabrum in the sale of the collection of Mrs. Henry Walters in 1941.



41

41

AN ORMOLU-MOUNTED MEISSEN PORCELAIN KAKIEMON BOWL AND COVER

THE PORCELAIN CIRCA 1735, THE MOUNTS 1820-40

Painted in the 'Flying Fox' or *Eichhörnchen* pattern with a fox leaping above banded hedges and a small rodent, flanked by spiraling loop handles with satyr mask terminals, all supported by three satyr mask and monopodia feet, on a tripartite base

14 1/4 in. (37.4 cm.) high

(2)

\$8,000-12,000

PROVENANCE:

Frederick J. and Antoinette H. Van Slyke, Baltimore, MD; Sotheby's, New York, 20 May 1989, lot 49.

EXHIBITED:

Walters Art Gallery, *European Pottery and Porcelain of the XVIII Century from Maryland Private Collections*, 4 June 1948 - 16 October 1948.
Baltimore Museum of Art, loan, 24 June 1965 - 2 October 1969.



42

A GERMAN BEECHWOOD AND BEADWORK CENTER TABLE

BRAUNSCHWEIG, THE BEADWORK ATTRIBUTED TO JOHANN MICHAEL VAN SELOW, CIRCA 1740

The shaped rectangular beadwork top with stylized foliate on a striped ground, above a shaped apron, cabriole legs

30 1/4 in. (77 cm.) high, 31 in. (79 cm.) wide, 21 1/2 in. (54.5 cm.) deep

\$4,000-6,000

One of the rarest and greatest technical achievements of the eighteenth century was German glass beadwork from Braunschweig, with Johann Michael van Selow considered to be its finest craftsmen. Van Selow worked under the royal patronage of Duke Carl I of Braunschweig. His factory was in existence less than twenty years (1755-1772) and few examples of this colorful beadwork exist. Works by van Selow can be seen in the Städtische Museum in Braunschweig and in The Bowes Museum, Barnard Castle, among others. Perhaps the grandest example of his beadwork technique exists in a salon of the Chinese Palace at the Oranienbaum complex of palaces (now Lomonosov) near St. Petersburg. Built in the 1760s by Antonio Rinaldi for Catherine the Great, the building contains panels depicting fantastic rococo chinoiserie scenes of embroidered and painted silk, perhaps after the designs of Jean Pillement, which are surrounded by large panels woven of blue, mauve and pink glass beads, see A. Kennett, *The Palaces of Leningrad*, 1973, p. 244. Two beadwork tables with similar rocaille decoration comparable to the lot offered here and in the manner of van Selow were sold Christie's, Amsterdam, 27 June, 2006, lot 147 and 30 June - 1 July, 2010, lot 470.



42

■43

A NORTH ITALIAN GILTWOOD MIRROR

PROBABLY GENOA OR TURIN CIRCA 1730-40, THE MIRROR PLATE
PROBABLY ORIGINAL

The cartouche-form frame centered with a mask and carved with C-scrolls, ruffles and entwined vinery surrounding a mirror plate etched with a Classical goddess hurling a thunderbolt

56 in. (142 cm.) high, 39 in. (99 cm.) wide

\$8,000-12,000

PROVENANCE:

With Seligmann and Rey, New York.

Acquired by French and Company, New York, 31 January 1946.

Acquired by Forrest Knowles in 1946.

LITERATURE:

G. Child, *World Mirrors*, London, 1990, p. 270, fig. 573.

This mirror's shield-form coupled with the double frame suggests that it was manufactured in the central or northern parts of the Italian peninsula. Such frames were particularly fashionable in Tuscany, Venice, Piedmont, and Liguria. The clear French influence on this lot helps us to further narrow down the place of origin to those regions with strong cultural and economic ties to France, such as Turin and Genoa. The more robust carving and the inclusion of a female mask in the cresting is more typical to Piedmont, where the Savoyard court had an affinity for French art and local designers and craftsmen emulated the works of their French counterparts such as Le Pautre. One of their often-used decorative elements was indeed the female mask as it can be seen in a number of console tables, see E. Colle, *Il Mobile Barocco in Italia*, Milan, 2000, pp. 422-426 and E. Colle, *Il Mobile Rococò in Italia*, Milan, 2003, p. 463, as well as mirrors, see V. Viale, ed., *Mostra del Barocco Piemontese*, Turin, 1963, fig. 254 and A. Pedrini, *Il Mobilio: Gli Ambienti e le Decorazioni nei Secoli XVII e XVIII in Piemonte*, Turin, 1953, p. 90, fig. 144.



43

■44

A SET OF FOUR EARLY LOUIS XV BEECHWOOD FAUTEUILS

BY JEAN-BAPTISTE CRESSON, CIRCA 1755

Each cartouche back and serpentine seat centered with a shell and foliage against a diapered ground and covered in cream silk damask, foliate-carved cabriole legs. stamped I.B. CRESSON

(4)

\$6,000-9,000

PROVENANCE:

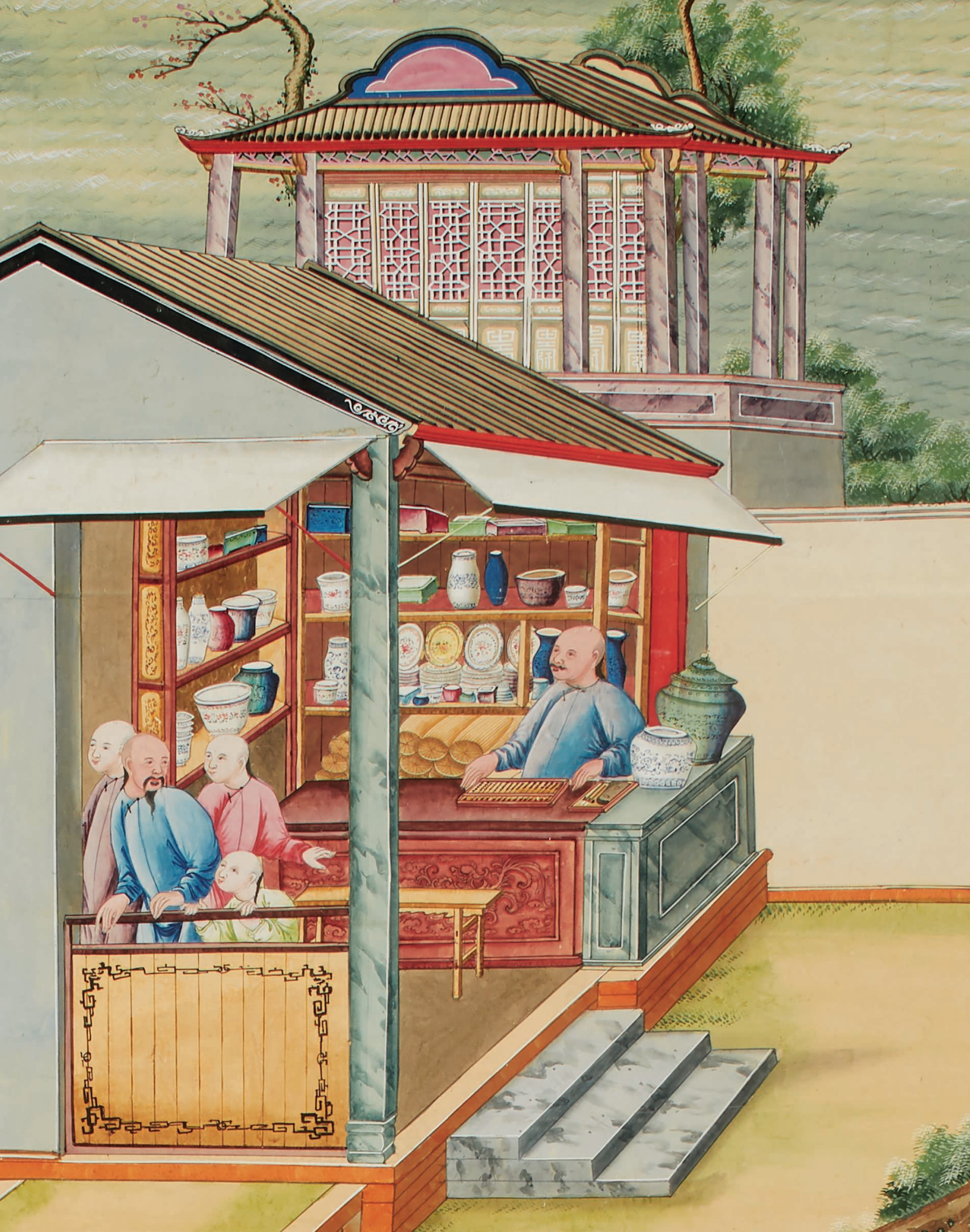
Anonymous Sale; Christie's, New York, 18 May 2006, lot 773.

Jean-Baptiste Cresson, *maître* in 1741.

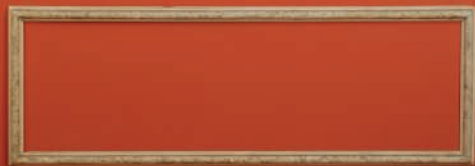
The Cressons were a family of *menuisiers* operating from premises in the rue de Cléry, Paris. The first member of the dynasty to gain his *maîtrise* was Charles Cresson in 1720; the last being his great nephew Nicolas Michel Cresson in 1770 (Pierre Kjellberg, *Le Mobilier Français du XVIII Siècle*, Paris, 2002, pp. 230-241).



44







■45

A SET OF SEVEN CHINESE EXPORT WALLPAPER PANELS QING DYNASTY, LATE 18TH CENTURY/EARLY 19TH CENTURY

Ink and color on paper, laid down on canvas and on plywood panels, comprising scenes of tea cultivation and porcelain production, each panel numbered:

- 15 - packing porcelain in straw
 - 16 - unloading porcelain from a barrel
 - 18 - a porcelain shop
 - 19 - sorting tea leaves
 - 20 - drying tea leaves
 - 23 - writing marks on air-dried porcelain
 - 24 - carrying packed porcelain to be shipped
- 77 1/2 in. (197.6 cm.) high; 46.5 in. (118 cm.) wide, the image

\$50,000-80,000

PROVENANCE:

Madame Jacques Balsan, formerly Consuelo, Duchess of Marlborough née Vanderbilt.

Acquired by descent, thence private acquisition to present owner.

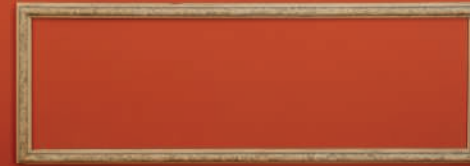
CONSUELO VANDERBILT BALSAN

Consuelo Vanderbilt Balsan (1877-1964) was a celebrated debutante and one of the Gilded Age's 'dollar brides,' marrying the 9th Duke of Marlborough in 1895. They divorced in 1920 after a long separation and she married the French aviator, Jacques Balsan. Settling in France, they divided their time between their splendid 17th century château de Saint-Georges-Motel, near Eure, Normandy and the hôtel Marlborough, Paris, both of which they filled with exceptional French furniture and works of art of the *ancien régime*. Fleeing to Palm Beach in 1940, Colonel and Madame Balsan continued to surround themselves with the jewels of their collection. For additional Cornelia Vanderbilt Balsan property featured in this sale please see lots 164, 195 and 207.

(7)

CHINESE EXPORT WALLPAPER

Printed and painted Chinese wallpapers were known in Europe from the very late 17th century, but the fashion for this exotic room decoration really flourished in the second half of the 18th century (before being supplanted by the development of high quality French scenic papers in the 19th century). The most common themes were Chinese birds and flowers or,



as one contemporary writer put it, "...the richest China and India paper... where all the flowers of fancy were exhausted." (*The World*, no. 64.) But by the late 18th century more descriptive subjects for wallpaper included depictions of the arts and industries of China. A French advertisement of 1781 read, "En vente,...tenture de papier de la chine, à petites figures représentant les arts et metiers, de trieze feuilles." (*Dictionnaire de L'Ameublement*, Vol. IV, p. 64.) The famous paper given to the Coutts family by Lord Macartney (probably as a wedding gift for Sophia Coutts in 1793) and still hanging at Coutts Bank in London depicts porcelain production and tea cultivation along with silk manufacture. While these subjects intrigued wealthy Europeans, for whom Chinese porcelain, tea and silk were highly desirable luxuries, they were actually part of a distinctly Chinese tradition founded by the Kangxi Emperor (1662-1722). In a gesture of pride in his Empire he commissioned in 1696 the *Gengzhi tu*, or "*Illustrations of Ploughing and Weaving*," on rice production and silk cultivation (later porcelain production was added to the series), comprised of woodblock prints by the court artist Jiao Bingzhen accompanied by Kangxi's own poetry.



46



46

**A PAIR OF CHINESE GREEN AND AMBER
GLAZED LARGE ARCHITECTURAL
ELEMENTS**

MING DYNASTY (1368-1644)

Each with a Buddhist lion atop a lotus pad, the
cylindrical supports molded with further sea plant life
18 in. (45.7 cm.) high (2)

\$3,000-5,000

PROVENANCE:

The Eva R. Stotesbury Collection, Parke-Bernet
Galleries, 10-11 January 1947 (by repute).

47

**A PAIR OF CHINESE FAUX BOIS PORCELAIN
STANDS**

KANGXI PERIOD (1662-1722)

Decorated on the shoulder with polychrome *ruyi*
heads, painted on the exterior with patterns in brown
in imitation of wood grain
4½ in. (11.4 cm.) high (2)

\$4,000-6,000

PROVENANCE:

The Eumorfopoulos Collection (according to label).
Winston Guest; Parke-Bernet Galleries, New York,
2 December 1967, lot 68.



47



48

**A CHINESE CARVED LONGQUAN
CELADON DISH**

MING DYNASTY (1368-1644)

The center of interior carved with coin-shaped
pattern below floral scroll, covered overall with
a pale bluish-green glaze
17 in. (43.2 cm.) diameter

\$8,000-12,000



48

49

**A CHINESE CARVED LONGQUAN
CELADON BARBED-RIM DISH**

MING DYNASTY (1368-1644)

Carved at the center with a flower and scrollwork,
below the crisply carved petal-lobed rim, covered
all over with a glaze of soft sea-green tone
13½ in. (34.3 cm.) diameter

\$8,000-12,000



49

50

A CHINESE MOLDED LONGQUAN CELADON DISH

MING DYNASTY (1368-1644)

The center of interior decorated with two phoenixes encircled by two four-clawed dragons, covered overall with a glaze of pale bluish-green color

17 $\frac{3}{8}$ in. (44.2 cm.) diameter

\$8,000-12,000



51

A CHINESE LONGQUAN CELADON CARVED GARDEN SEAT

MING DYNASTY (1368-1644)

Carved on the sides with floral panels, covered overall with a glaze
of pale sea-green color

14½ in. (36.8 cm.) high

\$12,000-18,000

PROVENANCE:

Property of Charlotte Dorrance Wright (1911-1977) Collection, Ravenscliff,
St. Davids, Pennsylvania; Christie's, 5-8 June, 1978, lot 508.





52



52

A PAIR OF CHINESE EXPORT 'MANDARIN PALETTE' WALL SCONCES

QIANLONG PERIOD (1736-1795)

Decorated in the typical pattern, the flat back corners with iron red bats amidst clouds, the central dragon head supporting a smaller dragon with a gilt-decorated nozzle in its mouth

8¼ in. (21 cm.) high, 5½ in. (14 cm.) wide

(2)

\$7,000-10,000

PROVENANCE:

A Distinguished European Collection; Chrisite's, New York, 20 May 1998, lot 17.

■-53

A PAIR OF CHINESE HONGMU RECTANGULAR TABLES

QING DYNASTY, LATE 19TH CENTURY

Each table set with a single-panel top within a rectangular frame above a short, pierced waist, the shaped aprons and spandrels carved with archaic dragons in openwork, raised on four legs of square-section terminating in scroll-form feet, and joined by plain stretchers

34½ in. (87.6 cm.) high, 41 in. (104.1 cm.) wide, 21 in. (53.3 cm.) deep

(2)

\$8,000-12,000

PROVENANCE:

Collection of April Axton (by repute).



53



■54

**A LOUIS PHILIPPE ORMOLU AND
PATINATED-BRONZE MANTEL CLOCK**
CIRCA 1830-40

With a Chinese maiden beside a pagoda fitted with a clock face set within floral and leaf sprays, the rectangular base raised on exotic winged beasts

18 in. (46 cm.) high, 15 in. (38 cm.) wide

\$3,000-5,000

PROVENANCE:

The Private Collection of Leon Sr. and Jean Dalva,
1067 Fifth Avenue, New York.





55

~55

A CHINESE MOTHER-OF-PEARL INLAID BROWN LACQUER PANEL

MING DYNASTY, 17TH CENTURY

Inlaid with mother-of-pearl with a scene of a scholar on horseback with attendants in a landscape setting with pavilions
26 in. (66.1 cm.) high, 33 in. (83.8 cm.) wide, framed

\$6,000-8,000

■~56

A JAPANESE BLACK AND GILT LACQUER, MOTHER-OF-PEARL INLAID SMALL CHEST

EDO PERIOD, 18TH-19TH CENTURY

The cabinet decorated with a fenced pavilion, the doors opening to reveal eight drawers
17 in. (43.2 cm.) high, 17½ (44.5 cm.) wide, 12 in. (30.5 cm.) deep

\$5,000-7,000



56

■57

A PAIR OF ROCK CRYSTAL, ORMOLU AND SILVERED METAL CANDLESTICKS

PARTS POSSIBLY 17TH CENTURY

The knopped standards with silver gilt, ormolu and rock crystal on later hexagonal velvet plinths
13¼ in. (33.5 cm.) high, overall

(2)

\$3,000-5,000



57

■58

A NORTH ITALIAN WHITE, GILT AND POLYCHROME JAPANNED BUREAU

PROBABLY EMILIA, MID-18TH CENTURY, PROBABLY ORIGINALLY CONCEIVED IN PLAIN WALNUT

The rectangular top above a slant front opening to a scarlet ground fitted interior over a freize drawer, the whole decorated throughout with Chinoiserie vignettes and cabriole legs

37½ in. (95.5 cm) high, 40 in. (101.5. cm.) wide, 20¾ in.(52.5 cm.) deep

\$3,000-5,000

PROVENANCE:

Purchased by Bernadine Murphy, Los Angeles on 10 November 1927 from Elsie de Wolfe (\$1,100).

Elsie de Wolfe (1865-1950) was not only America's first female interior decorator but was also one of the most celebrated and innovative personalities in the field of interior design. Early in her career, she pronounced 'I am going to make everything around me beautiful. That will be my life'. An intimate of the Duchess of Windsor, her dazzling array of clients included Anne Vanderbilt and Henry Clay Frick as well as a commission for Condé Nast which was one of her most celebrated decorating projects; its daring combination of modern decorations and 18th century furniture with rich Chinoiserie and floral wall treatments typified her ebullient approach. As a 1929 Vogue article on her own New York apartment remarked, 'Throughout, old things have been used in the modern manner-a paradox that is extremely effective'.



Invoice courtesy of the consignor

58



59

59

**A SEVRES (HARD PASTE) PORCELAIN
PINK AND MINT-GREEN CUP AND SAUCER
(GOBELET 'LITRON' ET SOUCOUE, 3EME
GRANDEUR)**

CIRCA 1777, PUCE CROWNED INTERLACED L'S
MARKS, THE MARK ENCLOSING DATE LETTER
Z TO THE CUP, PAINTER'S MARK FOR LOUIS
ANTOINE LE GRAND FILS, INCISED SC

In the Chinoiserie taste, painted and enriched in gilt
with figures at various leisure pursuits, including
fishing, riding a see-saw and hunting a bird, the rim
with a gilt filet entwined with a pink ribbon on the mint-
green ground

4¾ in. (12 cm.) diameter, the saucer

(2)

\$3,000-5,000

Louis-Antoine Le Grand *fils* is recorded as a gilder
and painter of chinoiseries, figures, birds, flowers and
patterns at the manufactory from 1776-1817.



60

60

**A SEVRES (HARD PASTE) CLARET AND
MINT-GREEN GROUND COFFEE-CAN AND
SAUCER (GOBELET 'LITRON' ET SOUCOUE,
4EME GRANDEUR)**

CIRCA 1785, CROWNED PINK INTERLACED L'S,
PAINTER'S MARK FOR L.-F. L'ECOT, THE CUP
INCISED SN, THE SAUCER INCISED JDD

In the Chinoiserie taste, painted and gilt with shaped
rectangular panels of figures and animals, including
a monkey and hound, alternate with mint-green
medallions of butterflies

4¼ in. (10.6 cm.) diameter

(2)

\$2,000-3,000

Louis-François L'Écot is recorded as a gilder and
painter of chinoiseries, arabesques and butterflies
at the manufactory from 1761-64 and 1772-1800.

61

**A SEVRES PORCELAIN FAUX LACQUER
BROWN-GROUND CUP AND REPLACEMENT
SAUCER (GOBELET 'LITRON' ET UNE
SOUCOUPPE, 3EME GRANDEUR)**

THE CUP CIRCA 1780, BLUE INTERLACED
L'S MARKS ENCLOSING DATE LETTER CC,
PAINTER'S MARK FOR L.-A. LE GRAND; THE
SAUCER CIRCA 1813-15, IRON-RED CROWNED
IMPERIAL EAGLE MARK, BOTH INDISTINCTLY
INCISED

Each decorated in gilt with Chinoiserie vignettes of
figures in gardens, the cup enriched in silver, the saucer
in platinum

2½ in. (6 cm.) high, the cup; 4⅞ in. (12.3 cm.) diameter,
the saucer (2)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 16 October
1987, lot 180.

Louis-Antoine Le Grand *fils* is recorded at the
manufactory from 1776-1817 as a gilder and painter
of chinoiseries, figures, birds, flowers and patterns.
It is interesting to note the use of platinum to enrich
the saucer made thirty years later to match a cup on
which silver was used - the silver tarnishes.



61

62

**A SEVRES (HARD PASTE) PORCELAIN
AUBERGINE-GROUND SMALL CUP AND
SAUCER (GOBELET 'LITRON' ET SOUCOUPPE,
4EME GRANDEUR)**

CIRCA 1785, IRON-RED CROWNED INTERLACED
L'S MARKS, PROBABLY PAINTED BY DIEU, THE
CUP INCISED CP

In the Chinoiserie taste, each painted and enriched in
gilt with figures on terraces, the center of the saucer
with a butterfly

4¼ in. (10.7 cm.) diameter, the saucer (2)

\$2,000-3,000

The attribution to Dieu of the painting on the present
cup and saucer is based on a comparison between
it and the very similar marked example in the
collection of the Victoria & Albert Museum, London
[C.759A-1925]. See A. Dawson, "Sèvres Porcelain in
the V: New Light on some Eighteenth Century Hard-
Paste Rarities", *French Porcelain Society Journal*, vol. II,
2005, pp. 8-10, figs. 9-11.



62



63

63

A SEVRES BLEU NOUVEAU 'MOSS AGATE' GROUND CUP AND SAUCER (GOBELET 'LITRON' ET SOUCOUPPE, 2EME GRANDEUR)
CIRCA 1788, GILT INTERLACED L'S ENCLOSING DATE LETTER LL, GILDER'S MARK FOR L.-F. L'ECOT, THE CUP INCISED PFE T C.G, THE SAUCER INCISED CD AND RN

Painted in resist with Chinoiserie panels of figures with tame birds alternate with ribbon-tied flower garlands, a band of gilt vine at the rim

5 7/8 in. (13.5 cm.) diameter, the saucer

(2)

\$7,000-10,000

PROVENANCE:

Anonymous sale; Christie's, Monaco, 16 June 1990, lot 83.

Property belonging to Joseph and Laverne Schieszler; Christie's, New York, 17-18 November 1999, lot 264.

Louis-François L'Écot is recorded as a gilder and painter of chinoiseries, arabesques and butterflies at the manufactory from 1761-64 and 1772-1800.

64

A SEVRES PORCELAIN 'MOSS AGATE' CUP AND SAUCER (GOBELET 'LITRON' ET SOUCOUPPE, 3EME GRANDEUR)

CIRCA 1788, GILT CROWNED INTERLACED L'S MARK, PAINTER OR GILDER'S MARK FOR L.-A. LE GRAND, THE CUP INCISED HU AND U

The *gros bleu* cup decorated in resist with Chinoiserie panels of figures and birds in gardens within shaped quatrefoil cartouches, flanked by a rinceau of scrollwork suspending drapery swags

4 7/8 in. (12.3 cm.) diameter, the saucer

(2)

\$4,000-6,000

Louis-Antoine Le Grand *fils* is recorded as a gilder and painter of chinoiseries, figures, birds, flowers and patterns at the manufactory from 1776-1817.



64

A PIETRA DURA MASTERPIECE
BY ADAM WEISWEILER



A LATE LOUIS XVI PIETRA DURA AND ORMOLU-MOUNTED EBONY *SECRÉTAIRE EN CABINET*

BY ADAM WEISWEILER AND ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1785-1790, THE ORMOLU POSSIBLY BY FRANÇOIS REMOND, THE PIETRA DURA PLAQUES ATTRIBUTED TO THE GRAND DUCAL WORKSHOPS, FLORENCE, LATE 17TH CENTURY (THE FLORAL AND LANDSCAPE PLAQUES) AND SECOND HALF 18TH CENTURY (THE FIGURAL PLAQUES)

With a rectangular Spanish brocatelle marble top above a scalloped foliate rosette frieze centered with a plaque of putti holding floral garlands in the clouds over a cabinet door flanked by engaged fluted and turned columns and with a central *pietra paesina* plaque depicting a huntsman and dog beside a tower surrounded by *pietra dura* plaques of turbaned gentleman, floral sprays and ribbon-tied floral sprays, one with a bird, all within beaded borders and opening to four *acajou moucheté* drawers, the sides with female caryatids in ormolu, resting on a stand with a breakfronted frieze drawer inset with latticework panels and opening to a tooled leather writing surface flanked by ormolu-mounted inkwell and two niches raised on brass-inlaid engaged columns joined by a Spanish brocatelle marble medial shelf continuing to brass-inlaid circular tapering legs terminating in ormolu caps, with partial stamp A WEI..., one effaced stamp and JME
52 in. (132 cm.) high, 31 in. (79 cm.) wide, 16¼ in. (41 cm.) deep

\$600,000-1,000,000

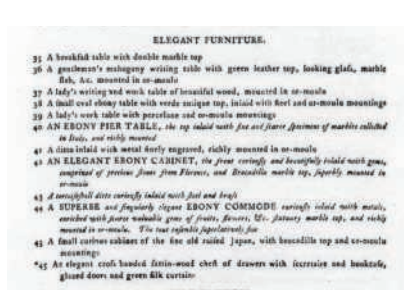
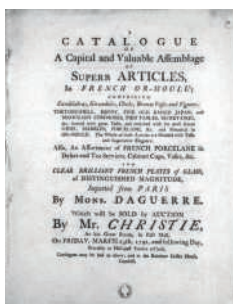
PROVENANCE:

Possibly Dominique Daguerre; his sale, Christie's, 25 March 1791, lot 42. Possibly in the inventory of the dealer Rocheux (active 1790-1820) and described in his July 1820 estate inventory as item 163.

LITERATURE:

P. Lemonnier, *Weisweiler*, Paris, 1983, p. 69, cat. 69.
S. Bennett and C. Sargentson ed., *French Art of the Eighteenth Century at the Huntington*, New Haven, 2008, pp.112-3.
W. Koeppe, ed., Metropolitan Museum of Art exh. cat. *Art of the Royal Court*, New Haven, 2008 pp.91-92, figs. 100-101.

This magnificent *secrétaire en cabinet* is a masterpiece of French cabinetry and is the perfect synthesis between Adam Weisweiler, an incredibly talented *ébéniste* at the height of his powers, and one of the era's most creative and influential *marchands-merciers*, Dominique Daguerre. Richly mounted and utilizing distinctive precious materials such as 17th century Florentine plaques and Spanish brocatelle marble, the cabinet can possibly be identified with lot 42 of the sale of Daguerre's stock on 25 March 1791 at Christie's. It is described as 'a superbe and singularly elegant ebony cabinet the front curiously and beautifully inlaid with gems, comprised of precious stones from Florence, and Brocadella marble top, superbly mounted in ormolu' and was sold for 105 gns. with the annotation in the auctioneer's book '105 John' (reproduced here).



The Daguerre sale at Christie's London, 25 March 1791 — this cabinet is possibly lot 42



THE TASTE FOR PRECIOUS STONES

The combination of *pietra dura* and *pietra paesina* plaques on the cabinet door of the secrétaire, with their remarkably life-like depictions of birds, flowers and a Florentine landscape are a perfect evocation of paintings in stone. Enlightened connoisseurs regarded stonemasonry as one of the greatest manifestations of ancient Roman art, and its revival was a key tenet of the Renaissance. In 1588 Ferdinando de' Medici founded the Grand Ducal Workshops in Florence, and the fame of their exquisite creations soon spread throughout Europe. The various dates of the plaques on the present lot illustrate a revival of interest as aristocratic connoisseurs such as the duc d'Aumont sought objects that employed precious hardstones for their collections. Daguerre would have taken plaques from earlier works and incorporated them into more *au courant* styles. The present lot is one such example with its late 17th century floral and landscape plaques from the famed Florentine Grand Ducal workshops, a mid-18th century *pietra paesina* plaque and the two fashionable single figures essentially imported soon after they were made.

THE PROVENANCE

The cabinet also possibly formed part of the stock of the dealer Rocheux (active 1790-1820) as it could be identified as that described in the inventory of his estate after his death in 1820 as item 163. 'Un secrétaire à abattant avec quatre tiroirs en dedans, pilastres sur les côtés à figures caryatides en bronze doré au mat, décoré au milieu d'un tableau en pierres fines, fleurs, fruits, ouvrage de Florence, le fond en ébène avec pieds tournés.' Rocheux was prosperous and had considerable financial means at his disposal as well as a shop with a grand address at 8 rue Royale. He was recorded as a purchaser during the sales of the contents of Versailles in 1793 and delivered some modern mahogany furniture to the château de Fontainebleau during the Napoleonic era. His rich stock was valued at 48,000 livres at his death and included several Weisweiler models supplied to Daguerre in addition to Boulle furniture, porcelain, works of art and Renaissance enamels. Rocheux's clientele was equally grand and included Talleyrand as well as a number of English clients, including George IV's agent, 'M. Benoist de Londres.' In 1816, he is recorded as the purchaser of a console by Weisweiler with *pietra dura* plaques which was originally placed in the Blue Velvet Ante Room at Carlton House and is now at Buckingham Palace (RCIN 2602). After Rocheux's death, his son did not continue the business and the stock was sold on 29 January 1821.



THE DESIGN

The form and ornament of this *secrétaire* is one of the most sophisticated interpretations of the many elements seen in Weisweiler's commissions for Daguerre towards the end of the *ancien régime*. Daguerre had an enormous stock of luxurious materials including 17th century Japanese lacquer, Florentine hardstone panels and rare porcelains. His designs, which would break up and combine these materials in a seemingly endless variety of ways, created a luxurious and instantly desirable new aesthetic. However, it was Daguerre's extensive network of highly skilled *bronziers* and *ébénistes* that turned his designs into a finished product. Weisweiler's talent as an *ébéniste* is clearly evident in his execution of the highly sophisticated design of the columns flanking the paneled door. The remarkable skill required to achieve the spreading spirally-turned lower section intertwined seamlessly with ormolu and the fluted baluster above demonstrates the outstanding level of precision and finesse that Weisweiler had reached at this point in his career. He was working almost exclusively for Daguerre and had succeeded the *ébéniste* Martin Carlin in that role.

This *secrétaire en cabinet* achieves the perfect balance between sobriety and luxury. The deceptively simple form is offset by the judicious use of luxurious Florentine hardstone plaques and restrained, beautifully chased ormolu mounts, almost certainly by the *bronzier* François Rémond. Although he worked independently with some of the leading Parisian *ébénistes*, Rémond had an extensive relationship with Daguerre and was his principal supplier; he is recorded to have supplied work valued at the staggering sum of 920,000 *livres* between 1778 and 1792. The link to Rémond is supported by a pair of candelabra made by Rémond and supplied by Daguerre to the Princess Kinsky now in the Château de Versailles. They have bases with almost identical mounts to the frieze of this *secrétaire* (C. Baulez, 'La Luminaire de la Princesse Kinsky', *Estampille/L'Object D'Art*, May 1991, p. 97). Weisweiler also made a virtually identical *secrétaire en cabinet* now in the Huntington Library and Art Collections, Pasadena (reproduced here). The only differences are the model of ormolu figures on the sides, the door features nine panels of Japanese lacquer and opens on the opposite side. It could potentially be identified as N° 45 in the Daguerre sale, "a small curious cabinet of the fine old raised Japan with brocadella top and ormolu mountings (25£).



The closely related *secrétaire en cabinet* in the Huntington Library, Pasadena, acquired by Henry E. Huntington from Duveen in 1927.

WEISWEILER'S OEUVRE

Both pieces have features that appear repeatedly on other furniture either attributed to or stamped by Adam Weisweiler. The distinctive columns and the same frieze appear on another *secrétaire en cabinet* mounted with Sèvres plaques at the James A. de Rothschild Collection at Waddesdon Manor (P. Lemonnier, *Weisweiler*, Paris, 1983, p.66) and the columns are also on a pair of *meubles d'appui* formerly in the Grog Carven collection and now in the Louvre (*Ibid.* p.100). A pair of *meubles d'appui* attributed to Weisweiler in the Wallace collection share the same large scale ormolu figures on the sides (F395). *Pietra dura* plaques also feature on a commode in the Royal Collection at Buckingham Palace where they are surrounded by Boulle marquetry panels (RCIN 2593); It has since been identified as lot 59 in the Daguerre sale, which was annotated in the auctioneer's book 'GW', which has tentatively been identified by Colin Streeter as being George, Prince of Wales. Another example with *pietra dura* plaques stamped by both Adam Weisweiler and Martin Carlin also shares the same frieze mount. It was sold from the collection of Akram Ojeh, Christie's, Monaco, 11-12 December 1999, lot 30. The presence of the stamps by both makers provides an intriguing link to a pair of side cabinets in the White Drawing room at Buckingham Palace which were part of the collection of the Prince Regent, later George IV. They are illustrated in Charles Wilde's circa 1816 watercolor of the Blue Velvet Room at Carlton House (W. H. Pyne *History of the Royal Residences*, 1816, vol III) and display spiral and fluted columns, a closely related arrangement of plaques (with figural panels flanking a *pietra paesina* panel) as well as large scale ormolu figures to the sides. They were extended in width to contain side shelves around 1834 when they were transferred to Buckingham Palace where they remain today in the White Drawing Room (RCIN 2425). Attributed to Martin Carlin, they provide another intriguing link to these two makers as it illustrates how Daguerre reused certain combinations in different forms and also employed two of the era's most talented *ébénistes* to execute his designs.

WEISWEILER AND DAGUERRE

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

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





66

FRENCH SCHOOL (18TH CENTURY)

Portrait of a lady

oil on canvas

33 x 26¼ in. (83.8 x 66.7 cm.)

\$3,000-5,000



66



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AFTER ALEXIS GRIMOU

Portrait of a lady

oil on canvas

23¾ x 20 in. (60.3 x 50.8 cm.)

\$4,000-6,000



68

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AFTER FRANÇOIS HUBERT DROUAIS

Comtesse de Provence

oil on canvas, oval
29½ x 24¼ in. (74.9 x 61.6 cm.)

\$5,000-7,000



69

69

AFTER FRANÇOIS HUBERT DROUAIS

Comtesse d'Artois

oil on canvas, oval
31¼ x 25½ in. (80.6 x 64.8 cm.)

\$5,000-7,000

A TABLE A LA BOURGOGNE MADE FOR
MADAME INFANTE, LOUIS XV'S DAUGHTER









Portrait of Louise-Elisabeth de France, Madame Infante, duchesse de Parme (1727-1759) by Jean-Marc Nattier, painted posthumously in 1760

■-70

A ROYAL LOUIS XV ORMOLU-MOUNTED BURR BIRCH, TULIPWOOD, FRUITWOOD, AMARANTH AND MARQUETRY TABLE A LA BOURGOGNE

ATTRIBUTED TO JEAN-PIERRE LATZ, CIRCA 1750

The serpentine case with lush floral marquetry and a hinged out-folding top opening to a later tooled leather writing surface and two velvet-lined wells and a rising compartment fitted with a deep drawer over a drawer fitted with a book rest and flanked by two pairs of drawers, the sides each with a small drawer on cabriole legs, with inventory number 725P from the inventory made on 1 August 1811 of the 'Palais Impériale Parme' on the underside and further ink P2452, with exhibition label to the underside for *Art Treasures, 1967* 28 in. (71 cm.) high, 30½ in. (77.5 cm.) wide, 20½ in. (52 cm.) deep

\$100,000-200,000

PROVENANCE:

Almost certainly supplied to Louis-Elisabeth, Duchess of Parma (also known as Madame Infante, 1727-1759) for the Palace of Parma.
Recorded in an 1811 inventory of the 'Palais Impériale de Parme', no. 725.
With Jacques Helft, 1946.
Acquired by Edulji and Bachoo Dinshaw, New York, 15 March 1946.
Acquired by French and Company, New York, 6 January 1951.
Sotheby Parke-Bernet sale, New York, 1970s.

LITERATURE:

A. González-Palacios, *Il Patrimonio Artistico del Quirinale: Gli Arredi Francesi*, Milan, 1995, p. 340.



The Parma inventory number

This remarkable and intricate *table à la bourgogne*, with its intricate inlay on a yellow ground resembling a sumptuous textile and its delightful spring-loaded superstructure, is numbered '725P' and can be identified in the 1811 Inventory of the 'Palais Impériale de Parme' in the 'Chambre à coucher n.92', where it is described as:

'Une petite table à écrire et à travailler de bois d'Inde avec des arabesques et deux tiroirs lateraux: elle est couverte en dedans de maroquin noir, et cinq tiroirs avec une petite cuillère d'argent.

Larg 50 Long 75'

(This inventory entry is reproduced González-Palacios *op.cit.*, p. 340.)

It must therefore have been part of the celebrated furnishings ordered for the Ducal Palaces of Parma and Colorno by Madame Louise-Elisabeth (1727-1759), Madame Infante, eldest daughter of Louis XV who had married Infant Don Philippe of Spain in 1739 and became duchess of Parma in 1748. As a result of the Treaty of Aix-la-Chapelle in 1748, she and her husband became rulers of the Duchy of Parma and they established their court there in the most fashionable taste. Madame Infante made three visits to Paris- in 1749, from September 1752 until September 1753 and from September 1757 until her death there on 6 December 1759. On her return home from the first two visits she was accompanied by a staggering quantity of works of art, transported by thirty four and fourteen wagons respectively. An entry in d'Argenson's *Journal* for 1753 notes: *'une grande quantité de chariots chargés de toutes sortes de nippes que le Roi lui donné.'* The orders for furniture and clothes made by the ducal couple from the Paris dealers for 1752 alone amounted to 200,000 *livres*, including a large amount of purchases from the *marchand-mercier* Lazare Duvau. After the unification of Italy, many of the Parisian treasures commissioned by Madame Infante were transferred to the Palazzo Quirinale in Rome, although others found their way onto the international market, such as the celebrated chandeliers by Jacques Caffieri in the Wallace Collection, purchased by Baron Davillier from *'un fonctionnaire du palais royal de Parme'*.

The *table à la bourgogne's* subsequent history is unknown until it appears in the records of the New York dealers, French and Company. They purchased it from 'Miss B Dinsha' in 1951 and note that it had been sold to Mr. Dinsha (also known as Dinshaw) in 1946. For a further note on the fascinating brother and sister collectors Edulji and Bachoo Dinshaw, please also see note to lot 269 in the sale. Beginning in 1955, the *table à la bourgogne* went to other various well-known collections. First with the decorator Syrie Maugham, it then goes out to the De Young Museum, San Francisco followed by the Strozzi Palace, then loaned to the Art Treasures Exhibit before going out to Ogden Phipps in 1967. It was sold on 2 August 1968 but the buyer is unrecorded.

AN ATTRIBUTION TO JEAN-PIERRE LATZ

Although unstamped, this superb and ingenious table can be attributed to the German-born cabinet-maker Jean-Pierre Latz, who supplied a number of important pieces to Madame Infante for Parma, including two commodes which rank among his masterpieces (see González-Palacios *op.cit.*, pp.108-114). Intricate marquetry tables, often with hidden mechanisms, were a particular speciality of Latz, for instance another *table à la bourgogne*, inlaid with gardening implements and supplied to the duc de Penthièvre for the château de Sceaux, sold Christie's, New York, 24 October 2012, lot 76 (\$278,500, when acquired by Sceaux).

Born in Cologne in 1691, Latz moved to Paris in 1719 and in 1739 married Marie-Madeleine Seignet, daughter of a well-connected property developer. His business evidently prospered as by 1741 he was appointed *ébéniste privilégié du roy*, which enabled him to exercise his profession freely without entering the guild as a master. Like the renowned cabinet-maker Charles Cressent before him, Latz also contravened guild regulations by casting his own bronzes, which often enables unsigned pieces to be attributed to him on the basis of the bronzes. Latz's work is characterized by rich, naturalistic floral marquetry in dense clusters often punctuated by distinctive gourd-like seed pods and framed by distinctive cartouches, often related to the work of Jean-François Oeben, with whom he is known to have collaborated and with whom he shared an interest in using distinctive burr veneers, as on the outer border of this table.

Other than the duc de Penthièvre and Madame Infante, Latz's most important commissions tended to be for foreign clients, and his German connections in particular secured a number of important commissions to the courts of Dresden and Berlin.

Other than the example made for Sceaux, only two other tables *à la Bourgogne* by Latz appear to be recorded: one, a less elaborate example in the James A. de Rothschild Collection at Waddesdon Manor, also stamped by Denis Genty (illustrated in G. de Bellaigue, *Catalogue; Furniture and Gilt Bronzes*, Fribourg, 1974, vol. 1, no. 82. 394 - 397), and another in a private English collection.





71

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**A SEVRES PORCELAIN GREEN-GROUND STAND
(PLATEAU 'A QUATRE PANS RONDS')**

CIRCA 1758, BLUE INTERLACED L'S ENCLOSING DATE
LETTER E, UNIDENTIFIED PAINTER'S MARK, INCISED 7

Of quatrefoil form flanked by pierced scroll handles, the center painted
with a loose bouquet, two further bouquets at the rim within gilt
scrollwork cartouches enclosing trellis and trailing garlands
15½ in. (39.3 cm.) long, overall

\$2,000-3,000

PROVENANCE:

Property from the Estate of Robert D.L. Gardiner, Long Island;
Christie's, New York, 1-2 March 2005, lot 302.

See T. Préaud and A. d'Albis, *La Porcelaine de Vincennes*, Paris, 1991,
p. 149, no. 112 for an illustration of this rare form, a Vincennes *écuelle*
ovale à quatre pans ronds et plateau.

72

A SEVRES PORCELAIN PART TEA SERVICE

CIRCA 1770-80, BLUE INTERLACED L'S MARKS TO MOST, ONE
PIECE WITH A Y MARK, EITHER FOR THE DATE 1776 OR FOR
THE PAINTER E.-F. BOUILLAT, VARIOUS INCISED MARKS

Each piece finely painted with a vignette with picnic accoutrements or
pastoral farming or gardening equipment, gilt dentil rims, comprising:
a teapot and cover (*théière 'Calabre'*), 7½ in. (19 cm.) long, overall;
a sugar-bowl and cover (*pot à sucre 'Bouret', 1er grandeur*), 4½ in.
(11.3 cm.) high; a three-footed cream-jug (*pot à lait 'à trois pieds', 1er*
grandeur), 4¾ in. (12 cm.) high; a two-handled cup, cover and stand
(*gobelet 'à lait' et soucoupe*), 7¼ in. (18.4 cm.) diameter, the saucer; six
cups and saucers (*gobelet 'Bouillard' et soucoupe, 1er grandeur*), 5½ in.
(13 cm.) diameter, the saucers; *Together with a later fitted travelling*
box (21)

\$8,000-12,000

Edmé-François Bouillat père is recorded as a painter of flowers and
birds at the manufactory from 1758-1810.



72

■-73

**A LOUIS XV ORMOLU-MOUNTED
TULIPWOOD, AMARANTH AND MARQUETRY
JEWEL CABINET**

BY PIERRE ROUSSEL, CIRCA 1760

The pierced gallery surrounding a landscape above a frieze drawer and a tambour inlaid with a village landscape and sliding to reveal a fitted interior, the stand with conforming inlay and fitted with a book rest over a frieze drawer and a side drawer, cabriole legs, stamped P. ROUSSEL JME to the underside, previously with additional mounts, one drawer with French & Company stencil 11626, the top probably originally hinged and with consequential restorations 42 in. (106.5 cm.) high, 18¾ in. (48 cm.) wide, 15 in. (38 cm.) deep

\$20,000-40,000

PROVENANCE:

with Symons Gallery, New York

Acquired by French and Company, New York 16 November 1922.

Acquired by Elisabeth Severance Prentiss, May 9, 1925.

Bequest of Elisabeth Severance Prentiss to the Cleveland Museum of Art, 1944.

Parke Bernet, New York, 10 December 1966, lot 137.

LITERATURE:

P. Verlet, ed., *Les Ebénistes du XVIII^e Siècle Français*, Paris, 1963, p. 132 (illustrated).

Pierre Roussel *maître*, in 1745.

This rare form of *secrétaire coffre à bijoux* belongs to a small and select group predominantly executed on commission for the *marchands-merciers*. Of these, a closest example is an unstamped, but almost certainly Roussel, *coffre* illustrated by R. Wark, *French Decorative Art in the Huntington Collection*, 1979, figs. 70 and 72. Another similar piece also attributed to Roussel sold Christie's, London, 12 December, 2002, lot 170. Further related *secrétaire*, stamped by the *marchand-ébéniste* Léonard Boudin, in the California Palace of the Legion of Honor, San Francisco, see 'French Taste in the Eighteenth Century', *Exhibition Catalogue*, Detroit Institute of Art, 27 April-3 June, 1956, p. 25, no. 41. The most elaborate example, profusely inlaid with incrustations of mother-of-pearl and formerly in the collection of the Earls of Jersey at Middleton Park, was sold from the Jaime Ortiz-Patino Collection Sotheby's, New York, 20 May, 1992, lot 71 (\$352,000). The naive landscape marquetry panels both of this and the Huntington cabinet are typical of Roussel's work, and recur on a number of signed pieces by him, for instance on a writing table and a cylinder bureau illustrated J. Nicolay, *L'Art et la Manière des Maîtres Ebénistes Français au XVIII^e Siècle*, Paris, 1956, pp. 406-7, figs. A and F. Such panels would probably have been contracted out to a specialist *marqueteur*.





74

AN ORMOLU-MOUNTED SEVRES PORCELAIN GREEN GROUND TWO-HANDLED VASE (VASE 'ETRUSQUE', 1ER GRANDEUR)

THE PORCELAIN DATED 1777, THE HARBOR PAINTING ATTRIBUTED TO J.-B.-E. GENEST, THE WREATHS LIKELY BY J.-F. MICAUD, THE ORMOLU LOUIS XVI AND APPARENTLY ORIGINAL

Flanked by two upright acanthus loop handles suspending three pendant bell-flowers, the front painted with a Turkish harbor scene, a barrel in the foreground marked 'E & 1777', the reverse with three entwined garlands of roses, cornflowers and laurel hung from a purple bow, all reserved on a green ground within a gilt *ciselé* band and further ribbon-tied garlands of laurel, a gilt band of berried laurel running beneath the handles
16¾ in. (42.5 cm.) high

\$40,000-60,000

PROVENANCE:

Baron James de Rothschild; Palais Galliera, Paris, 1 December 1966, lot 60.

LITERATURE:

R. Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, London, 1988, p. 353, shape A, example c.

A green-ground vase of the same date, form and painted subject by Genest, but with a variant gilding pattern, was formerly in the E.M. Hodgkins collection, Paris (no. 38). It was purchased by Henry Walters in 1928 and now resides in the collection of the Walters Art Museum, Baltimore (accession no. 48.615). Other examples include the blue-ground vase *'étrusque'* sold Christie's, Paris, 17 December 2009, lot 52; and the cobalt-blue pair and single example painted with encampment scenes in the English Royal Collection (see G. de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, London, 2009, pp. 305-11, nos. 66 and 67). For a discussion of the form and an image of its plaster model, see R. Savill, *op. cit.*, p. 351-353.

Jean- Baptiste-Etienne Genest is recorded as the chief of painters at the Sèvres manufactory from 1752-88. Jacques-François Micaud père is recorded as a painter of flowers and patterns at the manufactory from 1757-1810.



reverse



75

**A LOUIS XVI ORMOLU AND WHITE MARBLE
MANTEL CLOCK**

CIRCA 1780, THE MOVEMENT BY NICHOLAS LE
BLOND

Depicting a magic lantern performance with a man and
a young boy with a hatful of coins, the dial signed *Nlas
Le Blond*, on a balustraded base backed with cobalt
glass raised on a conforming marble plinth, toupie feet
14¾ in. (37.5 cm.) high, 14 in. (35.5 cm.) wide, 6½ in.
(16.5 cm.) deep

\$3,000-5,000

Another example of this charming model is illustrated
in P. Kjellberg, *La Pendule Française*, Paris, 1997, p.
277, fig.C.



75



76

■-76

**A LOUIS XVI ORMOLU - MOUNTED TULIPWOOD, SYCAMORE
AND MARQUETRY TABLE A ECRIRE**

BY ROGER VANDERCRUSE, DIT LACROIX, CIRCA 1780

The rectangular top with trompe l'oeil marquetry above a Vitruvian scroll frieze
fitted with a drawer containing a tooled leather writing surface flanked by
compartments, on square tapering legs, stamped *RVLC* and *JME* twice
28 in. (71 cm.) high, 18¼ in. (46.5 cm.) wide, 12¼ in. (31 cm.) deep

\$7,000-10,000

PROVENANCE:

Aquired from Dalva Brothers, New York, in 1963.

Anonymous Sale; Christie's, New York, 19 October 2007, lot 262.

Roger Vandercruse, dit Lacroix, *maître* in 1755.



77

77

A SET OF SIX SEVRES PORCELAIN BLEU CELESTE ORNITHOLOGICAL ICE CUPS

CIRCA 1775, VARIOUS INCISED POTTER'S MARKS

Each finely painted with a variant bird, identified on the underside, surrounded by gilt garlands and reeds, with a gilt enriched scroll handle
2 in. (5 cm.) high

(6)

\$7,000-10,000

PROVENANCE:

Likely from a service delivered 12 April 1775 to M. Le Grand for the marquis Diranda (Pedro Pablo Abarca de Bolea Ximenez de Urréa, Conde de Aranda Marqués de Torres, de Vellant y de Rupit, Spanish Ambassador-Extraordinary to France from 1773-87).
Anonymous sale; Christie's, London, 29 October 1973, lot 11.
Mrs. John W. Christner, Dallas, Texas; Christie's, New York, 1 December 1979, lot 187.
Anonymous sale; Sotheby's, New York, 5 November 1998, lot 156.

LITERATURE:

D. Peters, *Sevres Plates and Services of the 18th Century*, vol. III, Little Birkhamstead, 2005, p. 521, no. 75-2.

See D. Peters, *op. cit.*, p. 75, no. 75-2, for a discussion of this service, which included 36 *tasses à glace* each with '1 cartel d'oiseaux'.

The unusual shape of these is interesting to note, adapted from an egg cup or *coquetière*, the usual rib below the rim at the mouth has been smoothed out and the foliate ring handle typically used on the baluster-form *tasse à glace* applied.

78

A PAIR OF SEVRES PORCELAIN BLEU CELESTE ORNITHOLOGICAL DECAGONAL SALAD BOWLS (SALADIERS 'A MORTIER', 2EME GRANDEUR)

CIRCA 1800, IRON-RED SEVRES MARK AND INCISED 22 TO EACH

Alternately painted with shaped-oval panels of birds in landscape, identified faintly in iron-red to the underside, alternate with circular medallions enclosing a single rose, all linked with gilt laurel vine, pendant flowers at each angle of the bowl

9 7/8 in. (25 cm.) wide

(2)

\$12,000-18,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22 May 1997, lot 36 (one).
Anonymous sale; Sotheby's, New York, 11 November 2000, lot 34 (the other).



78



■79

A PAIR OF CHARLES X ORMOLU AND WHITE MARBLE FIVE-LIGHT CANDELABRA

CIRCA 1825

The finials with a putto seated on a tambourine supported by snake entwined rods emitting four candlearms, the sockets supported by goats flanked by scrolling grapevines and held aloft by a seated Classical figure playing a wind instrument, the paneled bases with musical trophy plaques, some elements stamped with letters and numbers, the undersides of the plinths each with 19th century ink inscription *MARQUIS*
36¼ in. (92 cm.) high, 6⅞ in. 915 cm.) wide,
8¼ in. (21 cm.) deep (2)

\$25,000-40,000

PROVENANCE:

Prince Joachim Murat.
Georges Litman, Neuilly.
Anonymous sale; Sotheby's, London, 5 June 1964,
lot 92.
Acquired from William Redford, London.

LITERATURE:

P. Arizzoli Clémentel, *Georges Geffroy*, Paris, 2016,
p. 128.

These elegant and unusual candelabra are visible in the Grand Salon of the residence in Neuilly of Georges Litman, whose interiors were designed by the celebrated Parisian society decorator Georges Geffroy (1903-1971). Geffroy's many fashionable commissions included the interiors for the Hôtel Lambert for Baron Alexis de Rédé in 1948 and also the renowned Parisian apartment of Loel and Gloria Guinness, later owned by Nelia Barletta de Cates at 18 Avenue Matignon. An avid collector of French furniture himself, Geffroy's personal collection contained pieces by Jacob, Weisweiler and Riesener, and other top makers.

When sold anonymously from Georges Litman's collection in 1964, the provenance of 'Prince Joachim Murat' was given for these candelabra. While unlikely to have been supplied to the 1st Prince Murat (also known as Joachim-Napoléon Bonaparte), celebrated *maréchal* under Napoleon (1767-1815) and later King of Naples, several of his descendants as Prince Murat were also named Joachim. It is possible they were included in sales in Paris from the family collection in 1902 and 1961.



Georges Geffroy, 1905-1971: *Une Légende du Grand décor français*, Editions Gourcuff Gradenigo 2016

The candelabra *in situ* in Georges Litman's house in Neuilly, decorated by Georges Geffroy circa 1960





80

A RESTAURATION ORMOLU MANTEL CLOCK

CIRCA 1820

The rectangular case with waterleaf borders the base with blued steel guilloché border, the dial reverse painted on glass with days of the week and the months, above an acorn and oak-leaf spray, with later jasperware inset pendulum, signed *THOMIRE* to the reverse of the case
22 in. (56 cm.) high, 13¼ in. (33.5 cm.) wide, 7½ in. (19 cm.) deep

\$15,000-25,000

81

A LATE LOUIS XVI ORMOLU-MOUNTED JASPERWARE VASE
ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, THE
MOUNTS ATTRIBUTED TO FRANÇOIS REMOND, CIRCA 1785-90

The globular body with Egyptian mask handles and with a Neo-classical frieze between anthemion swags and a leaf tip border, guilloché square plinth base
9¼ in. (24.7 cm.) high, 6¼ in. (15.8 cm.) wide

\$15,000-25,000

PROVENANCE:

Mrs. Charles Wrightsman.

Le Goût Steinitz; Christie's, New York, 19 October 2007, lot 58 (\$37,000).

This charming vase reflects the taste for fashionable new combinations of materials promoted by Parisian *marchands merciers* such as Dominique Daguerre. Daguerre had inherited the business of Simon-Philippe Poirier, and, like his predecessor, had a virtual monopoly on access to the products of the Sèvres porcelain factory, which produced many wares such as vases and plaques specifically for being mounted with ormolu or for use with furniture. The use of jasperware for the body of the vase imitates the famous *à l'antique* wares created by the entrepreneurial Englishman Josiah Wedgwood.

The distinctive female Egyptian masks to the sides recur frequently in the *oeuvre* of the *bronzier* François Rémond, (who worked extensively for Daguerre), for instance on the celebrated candelabra supplied by Rémond to Princesse Kinsky (discussed in C. Baulez, 'Le Luminaire de la Princesse Kinsky', *Estampille L'Objet d'Art*, May 1991, pp. 84-99), and on a set of four candelabra sold from the Champalimaud Collection, Christie's, London, 7 July 2005, lot 160.



81



82

82

**A DIRECTOIRE ORMOLU-MOUNTED WEDGWOOD
JASPERWARE AND WHITE MARBLE POT POURRI VASE AND
COVER**

PROBABLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1795

The pierced lid with pinecone finial above a pierced foliate rim and scrolled cherubim handles, the basketweave body with rosettes and stamped WEDGWOOD and supported by hoof monopodia, stepped circular base inscribed GR 1015

13¼ in. (34.9 cm.) high

\$8,000-12,000

PROVENANCE:

Baron Maximilian von Goldschmidt-Rothschild; Parke-Bernet, New York, 10 March 1950, lot 331.

Jasperware was developed by Wedgwood around 1775 and was designed to evoke and take advantage of the taste for the 'Antique.' Wedgwood was a keen promoter of his wares and had a brisk export trade. He appointed the *marchand-mercier* Dominique Daguerre as his agent in Paris and as such, Daguerre essentially controlled the import of Wedgwood jasperware into France.



■-83

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND MARQUETRY BONHEUR DU JOUR

BY PIERRE ROUSSEL, CIRCA 1770

With three quarter gallery above a landscape scene of a village beside a river over three drawers inlaid with a transverse marquetry townscape, the reverse with confirming marquetry, the top with a further view of town beside a bridge, above a guilloché-mounted frieze fitted with a drawer opening to a bookrest and out-folding compartments inlaid with urns, on cabriole legs joined by a medial shelf with trompe l'oeil marquetry, paw sabots, stamped *PROUSSEL* to underside

36¾ in. (93.5 cm.) high, 27½ in. (70 cm.) wide, 18¼ in. (46.5 cm.) deep

\$20,000-40,000

PROVENANCE:

Lord Foley at Ruxley Lodge, Claygate, Surrey, England; Castiglione & Scott, 14-20 October 1919, lot 231.

Joseph C. Widener.

John L. Severance

Bequest of Elisabeth Severance Prentiss to the Cleveland Museum of Art, 1944.

Parke Bernet, New York, 10 December 1966, lot 137.

John Dorrance; Sotheby's, New York, 20-21 October 1989, lot 813.

LITERATURE:

Catalogue of John L. Severance Collection, Cleveland, 1955, n. 83, pg. 83.

Pierre Roussel, *maître* in 1745.

This charming bonheur du jour, with its combination of *naïf* inlaid townscapes and still-lives, is typical of the work of Pierre Roussel, whose workshop was on the rue de Charenton in the Faubourg Saint Antoine. He was evidently held in high esteem by his *confrères* in the guild, as he was appointed *juré de sa communauté* in 1762, and *député* for the guild in 1777. An inventory after his death in 1783 reflected the extensive nature of his business, with three workshops and almost 250 pieces of stock listed. A closely related bonheur du jour by Roussel, with the same distinctive angle mounts, is illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, p. 740, fig. D.



TWO JEWEL CABINETS BY BVRB (LOTS 84-85)

BERNARD II VAN RISENBURGH (c.1696-1767)

Bernard II Van Risenburgh, known by his initials as BVRB, was one of the most celebrated *ébénistes* of his era. After gaining his *maitrise* in 1730, BVRB established his own workshop independently of his father where his work stood apart from that of his contemporaries with its innovative conception, construction and innovative gilt bronze mounts. He worked almost exclusively for the foremost Parisian *marchands-merciers* of the mid-18th Century such as Thomas-Joachim Hébert, Lazare Duvaux and Simon-Philippe Poirier. They supplied BVRB with the rich and exotic materials such as Japanese lacquer and Sèvres porcelain, which were incorporated into his finest pieces and sold to the most prestigious clientele.

Although BVRB collaborated with different *marchands* and was constrained by their individual demands, he developed a highly personal and distinctive style which makes his work instantly recognizable. Perhaps the most significant sign is the exceptional quality of his mounts. Their impeccable *ciselure* lends them a sculptural fluidity unmatched by his contemporaries and most are unique to his *oeuvre*. This not only identifies his work but also suggests that unlike other *ébénistes*, he either designed his own mounts or retained a *bronzier* for his exclusive use. BVRB is also credited with reviving the great marquetry tradition of Louis XIV masters such as André-Charles Boulle, and especially the development of a particularly refined form of end-cut marquetry known as 'bois de bout' marquetry which is seen in the flowering branches on the second jewel cabinet.

THE DESIGN

This model of jewel-coffer *secretaire en cabinet* was almost certainly supplied by the *marchand-mercier* Simon-Philippe Poirier. Executed in both *bois de bout* and early neo-classical marquetry, simple parquetry and even Japanese lacquer, the model is known to have been made by other *ébénistes* ranging from Jean-François Leleu and Joseph Baumhauer to Guillaume Kemp and Roger van der Cruse, *dit* Lacroix. The categoric link with Poirier was provided by an example by BVRB veneered in Japanese lacquer, whose interior drawer was inscribed '*Poirier..Marchand*' (sold from the Alexander Collection, Christie's New York, 30 April 1999, lot 105).

Stamped examples by BVRB comprise three variants of this model: examples with a plain veneered fall front, those with *bois de bout* flowering branches and a third group with neo-classical vase marquetry. This last iteration is particularly rare as it is among the earliest examples of BVRB incorporating neo-classical ornament in his work and illustrates the moment when tastes began to change from purely naturalistic forms and decoration. Other than the present lot, only one other stamped example is known; formerly in the collection of Penard y Fernandez, it was sold at Etude Picard Tajan, Monaco, 17 March 1988, lot 89. A plain veneered example was anonymously at Christie's New York, 9 May 1985, lot 190. Examples featuring *bois de bout* flowering branches are more prevalent and include one sold from the Elizabeth Stafford Collection at Christie's, New York, 1 November 2018, lot 1224 as well as several others that are unstamped. One is in the Forsyth Wickes at the Museum of Fine Arts, Boston (formerly in the collection of the Counts Potocki, Lancut, Poland, no. 62.2504, illustrated in P. Verlet, *Les Meubles Français du XVIIème siècle*, Paris, 1982, fig. 151) and another was sold anonymously at Sotheby's Monaco, 22 June 1986, lot 634.



The jewel cabinet in the sale of the collection of Paul Dutasta in 1936

■-84

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD,
AMARANTH AND BOIS DE BOUT MARQUETRY JEWEL
CABINET**

BY BERNARD II VAN RISENBURGH, CIRCA 1750

The rectangular case with *bois de bout* marquetry cartouches and a hinged lid opening to a later silk-lined niche, the fall front revealing a later tooled leather writing surface, drawers and a niche, the sides fitted with candlerests and fitted on a serpentine stand with a frieze drawer, the sides with carrying handles on cabriole legs mounted with chutes and sabots and joined by a medial shelf, stamped BVRB, stencilled BVRB and stamped JME four times to underside of drawer in addition to partial blue printed paper label inscribed *Pa 51* 39½ in. (100.5 cm.) high, 15½ in. (39.5 cm.) wide, 12 in. (30.5 cm.) deep

\$30,000-50,000

PROVENANCE:

Paul Dutasta; Galerie Georges Petit, Paris, 3-4 June 1926, lot 148.
The Patiño Collection; Sotheby's, New York, 1 November 1986, lot 115.

LITERATURE:

G. Janneau, *Les Petits Meubles*, Paris, 1977, plate X, no. 4.

Bernard II Van Risenburgh, *maître* in 1735.

PAUL DUTASTA

The present jewel cabinet once formed part of the extensive and important collection of Paul Eugène Dutasta (1873-1926), French statesman and politician, until sold in Paris in June 1926. Dutasta held the position of French Ambassador in Switzerland between 1918 and 1920 and was elected 'Secrétaire Général de la Conférence de la Paix' in Paris after the war in 1919. He acted as representative of the Swiss authorities to Prime Minister Georges Clemenceau and the Allied Powers, and participated to negotiations which led to the drafting of article 435 of the *Traité de Versailles* which acknowledged the neutrality of Switzerland.



■-85

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH
AND BOIS DE BOUT MARQUETRY JEWEL CABINET**

BY BERNARD II VAN RISENBURGH, CIRCA 1750

The bombé case with carrying handles and opening to a later green silk-lined interior and mirror plate, the fall front opening to two long drawers and two short drawers with transverse marquetry, the stand with a frieze drawer, cabriole legs, signed *BVRB* and *JME* three times

39½ in. (100.5 cm) high, 16 in. (40.5 cm.) wide, 11½ in. (29 cm.) deep

\$30,000-50,000

PROVENANCE:

Madame de Polès; Galerie Georges Petit, Paris, 22-24 June 1927, lot 259.
The Patiño Collection; Sotheby's, New York, 1 November 1986, lot 116.

LITERATURE:

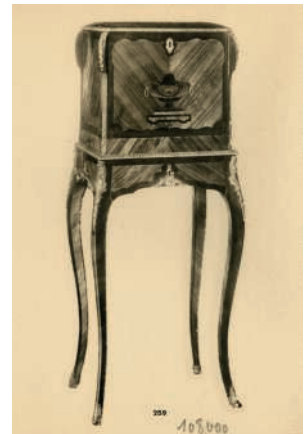
G. Janneau, *Les Petits Meubles*, Paris, 1977, plate X, no. 3.

M. Fouquier, *Les Belles Aventures d'un Marteau d'Ivoire*, Paris, 1948, pg. 87, plate F.

Bernard II Van Risenburgh, *maître* in 1735.

MADAME DE POLES

The sales of the collection of Madame de Polès which took place at Galerie Georges Petit in 1927 and Galerie Charpentier in 1936 were landmark events in the market for French fine and decorative arts, with historic works by Fragonard, Boucher and Hubert Robert alongside masterpieces by all the best cabinet-makers of 18th century France such as André-Charles Boulle (including the center table which when sold from the Riah Collection at Christie's in 2000 made a world record for furniture by Boulle which still stands to this day), B.V.R.B., Martin Carlin, Jean-Henri Riesener, David Roentgen and R.V.L.C.



The jewel cabinet in the sale of the collection of Madame de Polès in 1927



86

**A SEVRES PORCELAIN OLIVE-GREEN GROUND
'JEWELLED' CUP AND SAUCER (GOBELET 'LITRON'
ET SOUCOUPE, 3EME GRANDEUR)**
CIRCA 1781, BLUE INTERLACED L'S MARK ENCLOSING
DATE LETTER DD, PAINTER'S MARK FOR A. CAPELLE AND
GILDER'S MARK FOR E.-H. LE GUAY

Finely applied with cabochons, medallions and undulating and
straight bands of faux rubies, pearls and coral in tooled gilt
'settings'

4¾ in. (12 cm.) diameter

\$2,000-3,000

Antoine Capelle is recorded as a gilder and painter of flowers, patterns,
ground colors and feathering from 1745-87 and 1790. Étienne-Henry Le
Guay l'aîné is recorded at the manufactory initially as a painter of friezes,
but then more frequently as a gilder from 1748-49 and 1751-96.

For a discussion of the technique of jewelling, in vogue for a very short
time, partly due to the time and expense involved and the inherently
fragile nature of the applied bosses, see R. Savill, *The Wallace Collection
Catalogue of Sèvres Porcelain*, London, 1988, vol. III, pp. 972-973; also
A. Sassoon, *Vincennes and Sèvres Porcelain - J. Paul Getty Museum
Collection*, Malibu, 1991, pp. 119-125.

(2)

87

**A SEVRES PORCELAIN ICE-CUP STAND (SOUCOUPPE A PIED)
FROM THE SERVICE GIVEN BY LOUIS XV TO THE CONTE DELLA
TRINITA IN HONOR OF THE MARRIAGE OF PRINCIPESSA
MARIA-THERESA DI SAVOIE TO CHARLES PHILIPPE, COMTE
D'ARTOIS AND THE KING'S GRANDSON**

CIRCA 1773, BLUE INTERLACED L'S MARK, PAINTER'S MARK FOR V. TAILLANDIER, GILDER'S MARK FOR J.-B.-E. VANDE PERE

Painted in the Chinoiserie taste with vines of iron-red and gilt flowers to the center, the rim with a band of similar flowers amid blue Taillandier stripes, all between gilt bell-flowers
9 in. (22.7 cm.) diameter

\$6,000-8,000

PROVENANCE:

Delivered at the request of King Louis XV of France through the auspices of his grace the duc D'aiguillon, Minister of Foreign Affairs for France to the conte della Trinità, Grand Master of the Court of Sardinia
Anonymous sale; Sotheby's, New York, 11 November 2000, lot 33.

LITERATURE:

D. Peters, *Sèvres Plates and Services of the 18th Century*, vol. II, Little Birkhamstead, 2005, pp. 483-4, no. 73-3.

Vincent Taillandier is recorded as a painter of flowers and ground patterns at the manufactory from 1753-90. Jean-Baptiste-Emmanuel Vandé père is recorded as a gilder and painter at the manufactory from 1753-79.

The present ice cup stand is one of four included in this prestigious service of over 200 pieces presented as a diplomatic gift by the French king to the head of the household at the court of Sardinia in honor of the marriage of the his grandson, later Charles X of France. Please see the entry in David Peters' book, referenced above, for a detailed discussion of the history of the service



87

88

**A SEVRES (HARD PASTE) PORCELAIN POWDERED PURPLE AND
GOLD GROUND EWER AND BASIN (POT A EAU FORME ANTIQUE
ET SA JATTE FORME NACELLE)**

CIRCA 1795, BROWN PAINTED SCRIPT SEVRES/RF SCRIPT MONOGRAM MARKS, PAINTER'S MARK FOR N. DUTENDA OR G. DROUET, INCISED LB

Painted with bows suspending flower garlands and either flower-filled baskets or flower-filled hats enclosed by bands of ribbon-tied berried laurel on a gold-ground, the lower-body of the ewer and center of the basin with stiff-leaf tips

9 3/4 in. (24.7 cm.) high, the ewer; 15 1/2 in. (40 cm.)

long, the basin (2)

\$10,000-15,000

Nicolas Dutenda is recorded as a painter of ground colors, flowers and patterns at the manufactory from 1765-88 and 1790-1802. Gilbert Drouet is recorded as a painter of birds, flowers and patterns at the manufactory from 1785-1825.



88

A SEVRES (HARD PASTE) PORCELAIN GOLD-GROUND TEAPOT AND COVER (THEIERE 'BOUILLLOTTE')

CIRCA 1779, IRON-RED CROWNED INTERLACED L'S ENCLOSING DATE LETTER BB, PAINTER'S MARK FOR P. PARPETTE, INCISED AP

Finely painted with loose bouquets and flower sprigs in resist against the gold-ground, a band of colorful scrollwork at the rim, the stylized dolphin spout above purple fluting, surmounted by a silver-gilt and wooden bail handle, the side hinges modeled as interlaced L's rather than as a lyre, as is usual for a *bouillotte*

7½ in. (19 cm.) high, overall

(2)

\$30,000-50,000

PROVENANCE:

Likely the example ordered by Marie-Antoinette or Louis XVI in 1779.
The Dowager Duchess of Beaufort Collection; Christie's, London, March 1890.
The Wright Collection.
The Bragge Collection.
The Hector Binney Collection; Sotheby's, London, 5 December 1989, lot 146.

LITERATURE:

A. Dawson, *French Porcelain: A Catalogue of the British Museum Collection*, London, 1994, p. 144-145.
J.H. Munger, "A Bouillotte in the Museum of Fine Arts, Boston", *Mélanges en souvenir d'Elisalex d'Albis*, Paris, 1999, pp. 103-109.
L.H. Roth and Clare Le Corbeiller, *French Eighteenth-Century Porcelain at the Wadsworth Atheneum – The J. Pierpont Morgan Collection*, Hartford, CT, 2000, cat. no. 97, p. 207 – footnotes 15, 17.
L. Paredes, *Sèvres Then and Now – Tradition and Innovation in Porcelain, 1750-2000*, exhibition catalogue, Hillwood Museum and Gardens Foundation, 2009, pp. 36-37, 59 – footnote 30.

The present gold-ground tea kettle or *théière 'bouillotte'* is almost certainly the example sold either to Marie Antoinette or to Louis XVI at Le Voyage de Versailles held January 1779.



Although eighty-nine examples of this form are listed in the factory sales records, only twelve can be accounted for today. Of these, eight are in museums. The remaining four are all in the United States, three in two different private collections. The present example, acquired by Dalva Brothers at the prestigious Hector Binney auction of 1989, appears to be the only example to not have a lyre as the side plate to the handle, the twisted wire instead resembling interlaced Ls. Produced in two sizes, the

model was introduced in 1774, the majority made between 1778 and 1783. Frustratingly, the sales records include very few references to decoration, noting simply 1 *bouillotte* and a price ranging from less than 100 livres to 360. One can thus surmise that the least expensive would be of the 2nd size and painted with scattered flowers while the most expensive would be of the first size and painted with chinoiserie decoration. Aside from the king and queen, purchasers at the Voyage de Versailles in 1779 and 1780 included the duc de Chartres and the le duc d'Angoulême. In 1778, Mme. Adelaïde purchased a tea kettle for 360 livres, likely the salmon ground example of the first size with chinoiserie decoration, now in a private American collection.

The present example with its rich bouquets of flowers on a gold ground, may well have been the example sold to either the king for 312 *livres* (f.178r) or to the queen for 288 *livres* (f. 179r). It must certainly be the example for which Philippe Parpette was paid 48 *livres* for the decoration, described in his payment records for 19 January 1779 as *bouillotte fleurs sur fond d'or* (a bouillotte decorated with flowers on a gold ground – SCC-Archives MNS Vj'1). Parpette, recorded at the manufactory from 1755-57 and 1773-1806 as a painter of flowers, as well as a gilder and enameler, specialized in this type of gold ground decoration, examples of which are now in Pavlovsk, purchased by the Comte and Comtesse du Nord, pseudonyms for Tsar Paul and Empress Maria Feodorovna of Russia, during their travels in France in 1781-1782. See Pavlovsk – *The Collections*, Paris, 1993, p. 149, fig. 18.





■90

A SET OF SIX LOUIS XVI GILTWOOD FAUTEUILS

BY JEAN-BAPTISTE BOULARD, CIRCA 1780

The arched back and bowed seat carved with husks within waterleaf borders and covered with later needlework upholstery, fluted tapering legs, stamped JB BOULARD and with label inscribed for MADAME GRAVES/13 JUIN 1932, variations to needlework (6)

\$30,000-50,000

PROVENANCE:

Mrs. Marie Bullock, New York (1911-1986).

Jean-Baptiste Boulard, *maître* in 1755.

Boulard worked almost exclusively for the Garde-Meuble de la Couronne from 1777, supplying a plethora of *menuiserie* to the Crown at Versailles, the Tuileries, Fontainebleau and Saint-Cloud. He collaborated with fellow *menuisier* Jean-Baptiste Sené (*maître* in 1769), with whom he shared many Royal commissions, to deliver a suite of chairs for Mme Elisabeth's dining room at Montreuil and again in 1786, to deliver a suite of twelve dining-chairs for the *salle à manger* of Louis XVI at Versailles (P. Verlet, *Le Mobilier Royal Français*, vol.I, pp. 81-83, n.31, pl. XLV).



■91

**A PAIR OF LOUIS XVI GILTWOOD
FAUTEUIL FRAMES**

BY JEAN-BAPTISTE BOULARD, CIRCA 1780

En suite with the previous lot, stamped *JB
BOULARD*

(2)

\$3,000-5,000

Jean-Baptiste Boulard, *maître* in 1755.



91



90

■92

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY COMMODE

BY JOSEPH STOCKEL, CIRCA 1775

The demilune white and grey veined marble top above a frieze drawer flanked by sprung compartments over two transverse mounted drawers flanked by cabinet doors, stamped *STOCKEL JME*

35½ in. (90 cm.) high, 52¼ in. (152.5 cm.) wide, 21 in. (53.5 cm.) deep

\$12,000-18,000

Joseph Stockel, *maître* in 1775.

Joseph Stockel (d. 1802) is first recorded in the rue de Charenton in 1769 but only received his *maîtrise* in 1775. He is best known for severely neoclassical furniture veneered in mahogany such as the bureau plat with *fasciae*-shaped legs probably supplied to the comte de Provence in 1785 and later transferred to the Assemblée Nationale. He also supplied four commodes to the comte de Provence through the *marchand-mercier* Philippe-Ambroise Sauvage in 1786, which were then extensively modified by Benneman to make eight commodes. These commodes then returned to the *cabinet du Conseil* of Louis XVI at Compiègne and are today at Fontainebleau, Compiègne and the Louvre. Interestingly some of those commodes were adorned with porcelain plaques, making Stockel, along with Godefroy Dester, the only *ébénistes* to use this type of embellishment who were not working for Daguerre and Poirier (such as Carlin, Leleu, RVLC, Saunier and Weisweiler).





93

**A PAIR OF VINCENNES PORCELAIN BOTTLE COOLERS
(SEaux A BOUTEILLE 'ORDINAIRE')**

CIRCA 1752, ELABORATE BLUE INTERLACED L'S MARKS FOR THE PAINTER ARMAND L'AINE

Each finely painted with long-necked exotic birds in landscapes below curved trellis, the sides with paired birds in flight, one of each pair with a branch in its claws, below the puce and gilt enriched handles, the rims with either three or four blue concentric bands with double gilt foliate dashes
8 in. (20.3 cm.) high

(2)

\$20,000-30,000

PROVENANCE:

Charles Mannheim Collection, circa 1892.

LITERATURE:

Édouard Garnier, *The Soft Porcelain of Sevres*, London, 1892, plate XVI.



One of this pair is almost certainly the Vincennes seau illustrated in Édouard Garnier, *The Soft Porcelain of Sevres*, London, 1892, plate XVI, here noted as belonging to 'M. Ch. Mannheim'.

Louis-Denis Armand l'ainé, is recorded as a painter of animals and landscapes at the manufactory in 1752 and from 1754-57.





94

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A VINCENNES PORCELAIN FLOWER VASE (CUVETTE A FLEURS 'ROUSSEL')

CIRCA 1756, BLUE INTERLACED L'S ENCLOSING DATE LETTER C, PAINTERS MARK FOR A.-V. VIEILLARD, INCISED MC

Finely painted after François Boucher's 'Le Pêche', the reverse with a sailboat before a rustic home, the scroll handles suspending floral garlands, gilt dentil rims

12 $\frac{7}{8}$ in. (32.7 cm.) long

\$6,000-8,000

PROVENANCE:

Mentmore, the collection of the late 6th Earl of Rosebery; Sotheby's on site, Mentmore, 24 May 1977, lot 2113.
Vincennes and Sevres Porcelain from a New England Collection; Christie's, New York, 5 May 1999, lot 32.

EXHIBITED:

London, Winifred Williams, Eighteenth Century French Porcelain, 3-20 July 1978, no. 36.

In a paper delivered to The French Porcelain Society in 2014, Cyrill Froissart convincingly reassigned the names of several vases found in the Sèvres factory records to other shapes. The form of the present *cuvette* or horizontal flower pot (*jardinière*), traditionally called a *cuvette à fleurs 'Verdun'*, is now recognized as corresponding to a *cuvette 'Roussel'*. For a detailed discussion of the detective work that led to this and two other re-attributions, see C. Froissart, *Des Cuvettes Démasqués*, The French Porcelain Society, London, 17 June 2014, pp. 1-39.

For an engraving by Renée Elisabeth Marlié Lépicié of Boucher's *Le Pêche*, see P. Jean-Richard, *L'oeuvre gravée de François Boucher dans la Collection Edmond de Rothschild*, Paris, 1978, pp. 332-3, no. 1385. André-Vincent Viellard père is recorded as a painter of figures, landscapes, trophies, patterns and flowers at the manufactory from 1752-90.



95

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A SEVRES PORCELAIN FLOWER-POT AND STAND (VASE HOLLANDOIS, 2EME GRANDEUR)

CIRCA 1758, BLUE INTERLACED L'S ENCLOSING DATE LETTER E TO VASE, FAINT GILT INTERLACED L'S MARK TO STAND, PAINTER'S MARK FOR A.-V. VIEILLARD TO THE VASE, BOTH INCISED 5

Finely painted to the front after Boucher with a young boy trying to lure a love bird with his pipe, the sides with trophies emblematic of music and wine after Watteau, the reverse with a figure in a rural landscape, the stand with emblems of rural pursuits, including beehives, a basket and shepherdess' crook, a watering can and bucket and a barrel and a spade

7 $\frac{1}{2}$ in. (19 cm.) high; 7 $\frac{3}{4}$ in. (19.6 cm.) wide

(2)

\$6,000-8,000

PROVENANCE:

Wilfred Sainsbury, Esq; Sotheby & Co., London, 21 May 1957, lot 147, withdrawn from the sale.
Sir John Plumb F.B.A., no. 35, acquired directly from W.J. Sainsbury, November 1962.
Vincennes and Sevres Porcelain from a New England Collection; Christie's, New York, 5 May 1999, lot 62.

André-Vincent Viellard père is recorded as a painter of figures, landscapes, trophies, patterns and flowers at the manufactory from 1752-90.

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A PAIR OF SEVRES PORCELAIN POT-POURRI VASES AND COVERS (VASES 'POT-POURRI POMPADOUR', 3EME GRANDEUR)

CIRCA 1757, BLUE INTERLACED L'S ENCLOSING DATE LETTER D, PAINTER'S MARK FOR A.-V. VIELLARD, INCISED 4 TO ONE VASE

Each painted with children in landscapes in the manner of Boucher, one with a little boy teasing birds and a little girl eating a peach, the other with a little boy playing a flute and a little girl making a flower garland, the sides with lovebirds in flight
9¾ in. (24.6 cm.) high (4)

\$8,000-12,000

PROVENANCE:

Wilfred Sainsbury, Esq; Sotheby & Co., London, 21 May 1957, lot 147.
With Winifred Williams, London.
Sir John Plumb F.B.A., no. 17.
Vincennes and Sèvres Porcelain from a New England Collection; Christie's, New York, 5 May 1999, lot 31.

André-Vincent Viellard *père* is recorded as a painter of figures, landscapes, trophies, patterns and flowers at the manufactory from 1752-90. During the early years of his career, he was one of the factory's principle painters of Boucher children such as those found on the present vases. At this stage, his painting shows how closely he had examined the work of the decorators at Meissen, particularly in the creation of aerial perspective in the layers of green to blue trees as they recede into the distance.

The scenes of the little girl with fruit and the little boy with a pipe painted on the present vases recur on a pair of vase 'Hollandois' in the Musée national de céramique, Sèvres of 1754 painted in *camaïeu bleu* and enriched with flesh tints. See Tamara Praud and Antoine d'Albis, *La Porcelaine de Vincennes*, Paris, 1991, no. 201.

Jean-Claude Chambellan Duplessis (1699-1774) is recorded as the designer for the form, vase 'pot pourri Pompadour'.



97

FIVE SEVRES PORCELAIN PLATES FROM A SERVICE MADE FOR LOUIS XVI

CIRCA 1782-88, BLUE INTERLACED L'S ENCLOSING VARIOUS DATE LETTERS, PAINTER'S MARKS FOR MME. M.-A. GERARD, MME. M.-M. G. LE BEL, MLLE. M.-C.-S. XHROUET AND MLLE. F. ARMAND LA JEUNE, ONE WITH GILDER'S MARK FOR BOILEAU LE JEUNE, VARIOUS INCISED MARKS

Each with a central rose encircled by a carmine band entwined with cornflowers, another of this type of band to the rim, the well with berried laurel entwined around a blue band
9¼ in. (23.4 cm.) diameter (5)

\$10,000-15,000

PROVENANCE:

This service was delivered to Louis XVI at Versailles in several tranches during the years 1783-89.



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NO LOT 98



■-99

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND AMARANTH PARQUETRY COMMODOE

ATTRIBUTED TO JEAN-FRANÇOIS OR SIMON OEBEN,
CIRCA 1760-1765

With gray and white marble top above three frieze drawers and two long drawers with transverse marquetry flanked by rams mask chutes and foliate sabots

35¾ in. (91 cm.) high, 50½ in. (128.5 cm.) wide, 23¼ in. (59 cm.) deep

\$8,000-12,000

Jean-François Oeben, *ébéniste du roi* in 1754 and *maître* in circa 1761

Simon Oeben, *maître* in 1769

This elegant model of breakfront commode 'à la grecque', with its elaborate parquetry *façade*, first evolved in the workshop of Jean-François Oeben around 1750 - 1760 (see F.J.B. Watson, *Louis XVI Furniture*, 1960, p. 68) and the stylized Greek-key frieze and framing of the breakfront panels as well as the bucranium-cast mounts clearly characterise the nascent neo-classicism of the *goût grec* style of the late Louis XV period. No fewer than 17 such commodes were made by Oeben for Madame de Pompadour and distributed throughout her residences at Versailles, Ménars and the Château d'Auvilliers.

Related commodes à la grecque stamped by Oeben include one in the J. Paul Getty Museum, Malibu (illustrated in R. Stratmann-Döhler, *Jean-François Oeben*, Paris, 2002, p. 54), one sold Christie's, London, 4 December 2008, lot 172 (£79,250), another sold Christie's, New York, 11 November 1978, lot 136, while a further example in a private collection is illustrated in A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 261, fig. 276. The model continued to be employed by Oeben's son Simon, often with the same ram's mask chutes, as on a commode sold Christie's, New York, 29-30 November 2012, lot 217 (\$86,500).

This model evidently achieved great success and was soon emulated by other Parisian *ébénistes*, such as the Dutch-born Jacques Dauriche (*maître* in 1765) and Pierre Macret (*ébéniste suivant la Cour* from 1756). A further related, unstamped commode in the Rijksmuseum is illustrated in R. Baarsen, *Paris 1650-1900 Decorative Arts in the Rijksmuseum*, Amsterdam, 2013, pp. 336-9, cat. 81.



100

100

**A PAIR OF LOUIS XV ORMOLU-MOUNTED
PAINTED COPPER CACHE POTS**

POSSIBLY NORTH EUROPEAN, CIRCA 1760

Each stepped square body inset with panels depicting scenes from Aesop's fables, hoof feet
4½ in. (11.5 cm.) high, 5¼ in. (13.5 cm.) square (2)

\$7,000-10,000



101

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A PAIR OF RESTAURATION ORMOLU-MOUNTED PORPHYRY VASES

SECOND QUARTER 19TH CENTURY

The domed lids with acorn finals above a beaded border and mask-molded handles, the body with a guilloche floral garland and fluted base on a waisted socle with a berrying laurel wreath, square plinth, the lids possibly later
14 in. (35.5 cm.) high (2)

\$8,000-12,000



■-102

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD COMMODE

BY BRICE PERIDIEZ, CIRCA 1745-1749

With shaped *breche d'alep* marble top, above two short and a long drawer, cabriole legs, the ormolu stamped with the *C couronné poinçon*, stamped B. PERIDIEZ JME
35½ in. (90 cm.) high, 57½ in. (140 cm.) wide, 25¾ in. (65.5 cm.) deep
\$15,000-25,000

PROVENANCE:

Tom Devenish: The Collection; Sotheby's, New York, 24 April 2008, lot 191 (\$37,000).

Brice Peridiez, *maître* before 1737.

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





■-103

A LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND MARQUETRY REGULATEUR DU PARQUET

CIRCA 1740, BY BALTHAZAR LIEUTAUD, THE MOVEMENT BY HENRI VOISIN

With scrolling foliate and floral spray cresting above an enameled Roman numeral steel dial signed *HENRI VOISIN A PARIS*, the movement also signed, over a shaped case mounted with shells, scrolling foliage and rocaill and inlaid with a musical trophy and floral sprays, the lower portion with a cartouche form glazed panel on a scrolling foliate ormolu serpentine base and a later plinth, stamped *B LIEUTAUD* to hood and case

95 in. (241.5 cm.) high, 26¾ in. (68 cm.) wide, 12½ in. (32 cm.) deep

\$40,000-60,000

PROVENANCE:

With Maurice Segoura, Paris.

Parke Bernet, New York, 8 November 1969, lot 104.

Anonymous Sale (Property of a Palm Beach Collection); Doyle, New York, 24 January 2007, lot 1240.

LITERATURE:

R. Muhe & H. Vogel, *Horloges Anciennes*, Paris, 1978, p. 283, fig. 571.

P. Kjellberg, *La Pendule Française*, Paris, 1997, p. 159.

Balthazar Lieutaud was the son of the *ébéniste* Charles Lieutaud, maker of clocks and part of the privileged *enclos* of Saint-Jean de Latran. Living on the Ile de la Cité in the Rue de la Pelleterie, and later in the rue d'Enfer, he regularly worked for the most celebrated clock-makers including Balthazard, Voisin, Lepaute and Robin. His *régulateurs* were embellished with mounts of the foremost *bronziers*, including Caffiéri Jeune, Charles Grimpelle and Edme Roy. His *chef d'oeuvre*, a *régulateur du parquet* with a movement of the equation of time and now in the Metropolitan Museum of Art, shares the same lush floral and shell mount above the base (2016.28). In addition to cartel clocks and regulators of the most pure rococo and neo-classical forms, Lieutaud also made furniture such as *secretaires*, *commodes* and *encoignures*.

The form of the present clock was one that Lieutaud apparently used almost as a template as it appears in varying degrees of richness to both the veneers and the mounts. They include one with a solid veneered case but virtually identical mounts in the Musée des Arts et Métiers, Paris, with works by Duhamel (Tardy, *La Pendule Française*, Paris, 1962, p.88) another from the collection of Barons Nathaniel and Alphonse de Rothschild; Christies, London, 8 July 1997, lot 207 and a simpler version offered at Christie's, Amsterdam, 14-16 December, 2010, lot 436.







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A LOUIS XV SILVER-MOUNTED AMARANTH, TULIPWOOD AND MARQUETRY BOX

CIRCA 1750-1755, THE SILVER MARK OF ANTOINE BAILLY, CIRCA 1750-52

The rectangular case with floral spray cartouches opening to a well over a small compartmented drawer, interiors later lined, the silver handles marked *AE* for Antoine Bailly, crowned *K* for 1750-52, escutcheon, drawer and cover mounts apparently unmarked

5 in. (12.5 cm.) high, 18¼ in. (46.5 cm.) wide, 10¼ in. (27.5 cm.) deep

\$6,000-8,000

PROVENANCE:

Jaime Ortiz-Patiño, Geneva; Sotheby's, New York, 25 April 1998, lot 236 (\$13,800).

■~105

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH, AND SATINE MAQUETRY COMMODE

BY HUBERT HANSEN, CIRCA 1750

The associated *alabastro fiorito* top above a serpentine case with two transverse marquetry drawers with a central floral spray and bird cartouche flanked by two smaller cartouches, the sides with ribbon-tied bouquets, mounted with chutes and sabots, stamped *JB SAUNIER* twice and *H HANSEN* 33¾ in. (85.5 cm.) high, 52¼ in. (132.5 cm.) wide, 25 in. (65 cm.) deep

\$10,000-15,000

PROVENANCE:

Collection of Helen C. Lanier.

Hubert Hansen, *maître* in 1747

Jean-Baptiste Saunier, *maître* in 1757

A pair of encoignures by Hansen with the same distinctive marquetry cartouches and stylized fleurs de lys was sold Sotheby's, New York, 20 November 1993, lot 205 (\$70,000 exc. premium).



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■-106

A LOUIS XV ORMOLU-MOUNTED AMARANTH AND TULIPWOOD TABLE A ECRIRE

BY PIERRE GARNIER, MID-18TH CENTURY

The shaped rectangular top with strapwork cartouches and sliding to reveal a tooled leather writing surface and out-folding compartments within a serpentine frame fitted with a small drawer, cabriole legs, stamped to underside indistinctly *P.G....I...R* and with chalk inscription *MARTIN*
28½ in. (72.5 cm.) high, 31½ in. (80 cm.) wide, 18¾ in. (47.5 cm.) deep

\$25,000-40,000

PROVENANCE:

Collection of Jacques Seligmann.
Mrs. Benjamin Stern; Anderson Art Galleries, New York, 4 April 1934, lot 903.
Alastair Bradley Martin; Christie's, New York, 21-22 October 2010, lot 25.

Pierre Garnier, *maître* in 1742.

This functional and charming small table represents the early work of Pierre Garnier and embodies the quality and refinement exhibited in his more well-known works in the Neoclassical style such as the celebrated group of furniture supplied to the Marquis de Marigny beginning in 1767.

Related tables with specialized mechanical actions were no doubt ultimately the creative invention of the *marchands-merciers* and were also made by by other *ébénistes*, such as Roger Vandercruse, known as Lacroix. They include one sold anonymously, Christie's, Paris, 13 April 2010, lot 132, a parquetry example with a slightly different mechanism sold anonymously at Christie's Paris 16 December 2002, lot 132 and a third with pictorial marquetry and the same mechanism sold anonymously, Christie's, New York, 24 May 2000, lot 235.

Alastair Bradley Martin (1915-2010) was a grandson of the steel magnate Henry Phipps, business partner to Andrew Carnegie. Martin's passion for collecting became his life's mission as he searched for objects that were of exceptional quality from a vast array of cultures and disciplines. Martin derived enormous pleasure in sharing his objects with the public to give other collectors the opportunity to train their eyes. He was a donor to the Brooklyn Museum of Art beginning in 1947 and was an Honorary Trustee of the Metropolitan Museum of Art in addition to serving on the Museum's Acquisitions committee.





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LOUIS LESUEUR (FRENCH, 1746-1803)

Pair of lovers in landscapes

each signed and dated 'L. Lesueur 1775' (lower center)

each gouache on paper laid down on canvas

18 x 22 in. (45.7 x 55.9 cm.), each

(2)

\$2,000-3,000

PROVENANCE:

Sir Richard Wallace, Bart., London.

Frost & Reed, Ltd., London.

Private collection, Kentucky; sale, Parke-Bernet Galleries, Inc., New York, 8 December 1962, lots 6 and 7.

■108

A SET OF FOUR REGENCE BEECHWOOD AND WALNUT CHAISES

CIRCA 1725

Each cartouche back and serpentine seat carved with ruffles and foliage and covered in silk brocade, cabochon-carved cabriole legs, two with script monogram *PB*, a third inscribed *No 2 PB*

(4)

\$4,000-6,000

PROVENANCE:

The Collection of Evelyn Annenberg Hall; Christie's, New York, 17 May 2006, lot 313.



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reverse

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A SEVRES BISCUIT PORCELAIN PASTORAL GROUP, 'LA VACHE'
CIRCA 1760, LARGE INCISED X TO THE UNDERSIDE, THE MODEL BY
FALCONET

Modeled as a young girl milking a cow, an empty second milk pail nearby, a boy standing to the cow's other side offering the uninterested bovine a bundle of hay
9 in. (22.8 cm.) long, overall

\$5,000-7,000

PROVENANCE:

The personal collection of Leon Sr. and Jean Dalva, New York.

The present subject has traditionally been thought to be after an engraving by Jean-Baptiste Huet, but no basis for this has been found. For a discussion, as well as a similar biscuit example, the factory model and a terracotta example see M.-N. Pinot de Villechenon, *Falconet à Sèvres 1757-1766 ou l'art de plaire*, Paris, 2001, p. 80 and pp. 142-3, nos. 75a-b. Also see X. Salmon, *Madame de Pompadour et les arts*, Paris, 2002, pp. 492-3, no. 209, for an example included in the exhibition as Madame de Pompadour was known to own the model.



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A PAIR OF SEVRES BISCUIT FIGURE GROUPS, 'LA LOTTERIE' OR 'LE TOURNIQUET' AND 'LA CURIOSITE' OR 'LA LANTERNE MAGIQUE'

CIRCA 1757-66, BOTH WITH INCISED F FOR FALCONET, THE MODELS OF 1757 BY FALCONET AFTER BOUCHER

Each modeled with a young boy either operating a magic lantern for or playing games of chance with two other children, 'La Lotterie' with a hound at the base of the game stand

7 in. (17.7 cm.) wide, La Lotterie

(2)

\$4,000-6,000

PROVENANCE:

The Elizabeth Parke Firestone Collection; Christie's, New York, 21-22 March 1991, lot 125.

111

TWO SEVRES BISCUIT PORCELAIN FIGURE GROUPS, 'LES GOURMANDS' OR 'LES BUVEURS DE LAIT' AND 'LA MARCHANDE DE MACARONS'

CIRCA 1759-73, THE FIRST INCISED F FOR FALCONET, THE SECOND INCISED B FOR BACHELIER, BOTH MODELS OF 1759 BY FALCONET, LA MARCHANDE DE MACARONS AFTER BOUCHER

The first modeled as a young boy drinking from a bowl of milk, his companion eager for a taste, a rabbit peaking out of the box at their feet; the second as a little boy trying to steal macarons from a little girl

7 in. (17.7 cm.) high, Les Buveurs

(2)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 May 2001, lot 296 (Les Buveurs). The Doris and Leo Hodroff Collection; Christie's, New York, 20 May 2008, lot 205 (La Marchande).

The present two models are from a series of sixteen groups entitled *Les Enfants Falconet, première grandeur*, primarily based on images by François Boucher and conceived by Falconet starting in 1757. *Les Buveurs* was first modeled in 1757, *La Marchande* in 1759 as its pendant. See M.-N. Pinot de Villechenon, *Falconet à Sèvres 1757-1766 ou l'art de plaire*, Paris, 2001, pp. 115-6 and 123-4, cat. nos. 50 & 51. Also see X. Salmon, *Madame de Pompadour et les arts*, Paris, 2002, pp. 493-4, no. 210, for an example of *Les Buveurs*, included in the exhibition as *Madame de Pompadour* was known to own the model.



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TWO SEVRES BISCUIT PORCELAIN FIGURE GROUPS, 'LES MANGEURS DES RAISINS' AND 'LA LEÇON DE FLÛTE' OR 'LE FLÛTEUR BOUCHER'

CIRCA 1766-73, LES MANGEURS INCISED B FOR BACHELIER, THE MODELS OF 1752 BY FALCONET AFTER BOUCHER

Modeled after Boucher with either a young man feeding grapes to his companion or teaching her to play the flute, both with a hound at their feet, the flute lesson also with a recumbent lamb
9¼ in. (23.4 cm.) long, Les Mangeurs

(2)

\$8,000-12,000

PROVENANCE:

With Armin Allen, New York (Les Mangeurs).
Mr. & Mrs. Anthony Geller, New York (Les Mangeurs).

A similar pair is in the collection of the J. Paul Getty Museum, object nos. 70.DE.98.1-2. Single examples are in many museum collections, including the C.L. David Collection, Copenhagen, Sèvres, Cité de la Ceramique and the Louvre Museum, Paris.

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A PAIR OF SEVRES BISCUIT FIGURE GROUPS, 'LA FÊTE AU CHATEAU' OR 'LA FIDELITE MODELE' AND 'LA FÉE URGELE' OR 'CE QUI PLAÎT AUX DAMES'

THIRD QUARTER 18TH CENTURY, THE SECOND MODEL OF 1767 ATTRIBUTED TO FALCONET UNDER THE DIRECTION OF BACHELIER

The first as two young lovers gazing adoringly at one another, his ribboned hat and a flower-filled vase at her feet; the second as a woman rebuffing a soldier's advances, his plumed helmet and a basket of spilled roses at her feet
8 in. (20.3 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

Elizabeth Parke Firestone Collection; Christie's, New York, 21-22 March 1991, lot 144 (La Fidélité).



113

**A SEVRES BISCUIT PORCELAIN FIGURE
GROUP OF PYGMALION AND GALATEA**

CIRCA 1763-66, INCISED F FOR FALCONET TO
BACK OF GROUP

Modeled as Pygmalion gazing up at Galatea as she comes to life, clouds forming around her, two putti seated upon the clouds, one kissing her right hand, Pygmalion's sculpting tools at her feet
14¾ in. (37.4 cm.) high

\$10,000-15,000

PROVENANCE:

With Armin Allen, New York.
Mr. and Mrs. Anthony Geller, New York.

EXHIBITED:

Memphis, Tennessee, Dixon Gallery and Garden, *Louis XV and Madame de Pompadour: A Love Affair with Style*, 11 March - 15 April 1990, no. 26.
New York, Rosenberg & Stiebel, Inc., *Louis XV and Madame de Pompadour: A Love Affair with Style*, 3 May - 15 June 1990, no. 26.

LITERATURE:

P. Hunter-Stiebel, *Louis XV and Madame de Pompadour: A Love Affair with Style*, Rosenberg & Stiebel, Inc., New York, 1990, p. 77, no. 56 and p. 91, no. 26.

Sèvres began producing this group shortly after Falconet's original marble was exhibited in the 1763 Salon. For a similar model and discussion of sales in the Sèvres archives see M.N. Pinot de Villechenon, *Falconet Sèvres ou l'art de plaire, 1757-1766*, Paris, 2001, pp. 171-2, cat. no. 98b and p. 94, cat. no. 7 for the marble group of *Pygmalion et Galatée* or *Pygmalion au pied de sa statue, l'instant où elle s'anime* (illustrated p. 40). The marble attracted great admiration when it was first displayed, and Diderot commented on Falconet's ability to capture the moment of Pygmalion's amazement: '*O la chose précieuse que ce petit groupe de Falconet...O Falconet comment as-tu fait pour mettre dans un morceau de pierre blanche la surprise, la joie et l'amour fondus ensemble*'. Also see X. Salmon, *Madame de Pompadour et les arts*, Paris, 2002, pp. 498-9, no. 214, for an example included in the exhibition as Madame de Pompadour was known to own the model.



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**A SEVRES BISCUIT PORCELAIN FIGURE
GROUP OF LEDA AND THE SWAN, 'LEDA ET
ZEUS EN CYGNE'**

CIRCA 1765, THE MODEL OF 1764 BY FALCONET
AFTER BOUCHER

Modeled as Leda and her companion sitting by the edge
of a pond, the swan resting its chin on Leda's thigh, on an
oval base

12½ in. (31.7 cm.) high, 12¾ in. (32.3 cm.) long

\$5,000-7,000

For a discussion of this mythological group, first
modeled by Falconet after a painting by François
Boucher, see M.-N. Pinot de Villechenon, *Falconet à
Sèvres 1757-1766 ou l'art de plaire*, Paris, 2001, pp. 172-3,
no. 99.



**AN ASSEMBLED LUDWIGSBURG PORCELAIN OZIER-MOLDED
PART SERVICE**

CIRCA 1770, BLUE CROWNED INTERLACED C'S MARKS, VARIOUS
OTHER IMPRESSED AND PAINTED LETTERS AND NUMERALS

Delicately painted in style of the 'Rothschild Birds' pattern with birds on
branches and with scattered insects and butterflies, gilt line rims; *together*
with a 'chimney' or the pierced fragmentary neck and cover of a similarly
decorated pot-pourri vase

17 in. (43.1 cm.) long, the larger oval tureen

(29)

\$5,000-7,000

PROVENANCE:

Ailsa Mellon Bruce; Sotheby's, New York, 31 May 1978, part of lots 59-73.

Ailsa Mellon Bruce; Sotheby's, New York, 1 December 1977, part of lots 273-285.

Comprising:

A footed circular two-handled soup-tureen and cover

Two graduated oval platters

A circular platter or tureen stand

Two circular saucer dishes; two oval dishes

Three oval dishes

A square salad bowl

Two small shell-shaped dishes

Two oval butter boxes and covers with vegetable finials

Six dinner plates of slightly variant size

A larger plate

A soup plate



'A LA MOSAÏQUE' MARQUETRY

BY DAVID ROENTGEN





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**A GERMAN SYCAMORE, TULIPWOOD, BURR BIRCH, EBONY
AND MARQUETRY SECRETAIRE A ABBATANT**

BY DAVID ROENTGEN, CIRCA 1780

The rectangular top inlaid with a banded border punctuated by spheres above a fall front with a gardening trophy hung by trompe l'oeil ribbons tied by floral sprays opening to a compartmented interior with a later velvet-lined writing surface flanked by later ormolu uprights, over cabinet doors inlaid with lush floral sprays and opening to drawers and a shelf, the sides with birds and floral sprays, bracket feet, the back with chalk 76990, Paris customs stamp and chalk 26/20594, top formerly with a gallery, the ormolu columns later 55½ in. (141 cm.) high, 35½ in. (90 cm.) wide, 15 in. (38 cm.) deep

\$80,000-120,000

PROVENANCE:

The Counts of Solms-Rödelheim und Assenheim, Schloss Assenheim, Hesse, Germany.

Anonymous sale (A Private Collector); Sotheby's, New York, 4 May 1984, lot 82.

LITERATURE:

H. Huth, *Roentgen Furniture*, London, 1974, fig. 77.

The magnificent and inventive marquetry on this secretaire is typical of the sumptuous pictorial work executed by David Roentgen in collaboration with the artist Januarius Zick (d.1797) during the 1770s. Abraham Roentgen had established the reputation of his workshop as a center of *excellence* for the production of the finest marquetry at least two decades earlier, but it was his son David who would develop the distinctive styles of inlay employed to the decorate this secretaire. The ingenious coloring and shadowing, providing a deep sense of three dimensionality, of the superb and highly individual swagged floral design, are hallmarks of the 'à la mosaïque' technique of 'painting in wood', which Roentgen perfected and whereby the entire picture was composed, like a jigsaw puzzle, of tiny pieces of wood and no engraving was needed. This technique is typical of Roentgen's fourth phase of activity (for a detailed discussion on Roentgen's six clearly distinguishable periods, see D. Fabian, *Abraham und David Roentgen*, Bad Neustadt, 1992, pp. 7-19). This suspended flower motif was in a way a modification of Roentgen's floral

inlay work from the 1760s when he employed clusters of rocailles and flowers to create asymmetrical compositions to decorate his pieces. A secretaire with comparable floral marquetry is in the collection of the Victoria and Albert Museum, see H. Huth, *Roentgen Furniture*, London, 1978, fig. 80, while another with almost identical inlay to the fall front is illustrated J. M. Greber, *Abraham und David Roentgen: Möbel für Europa*, Vol. II, Starnberg, 1980, p. 279, fig. 551. The distinct inlay where floral compositions are suspended by sashes and ribbons is a returning motif in Roentgen's oeuvre from this period and can be found on a number of furnishings of various types including a secretaire and a signed and dated desk, both once in the Royal Palace in Berlin and now destroyed, see *ibid.*, figs. 78 and 44, respectively; a desk in the Residenzmuseum in Munich, see *ibid.*, fig. 42; a secretaire now in a German private collection, see W. Koeppe, ed., *Extravagant Inventions: The Princely Furniture of the Roentgens*, New York, 2012, p. 27, fig. 24; two tables, see *ibid.*, pp. 98 and 102; and a corner cabinet, see Fabian, *op. cit.*, p. 40, fig. 80.



A GERMAN ORMOLU-MOUNTED MAHOGANY AND GILTWOOD MUSICAL TALL-CASE CLOCK

CIRCLE OF DAVID ROENTGEN, THE MOVEMENT ATTRIBUTED TO PETER KINZING, CIRCA 1790-1800

With two virgins, one holding a lyre behind a flaming urn on a stepped plinth over a frieze with frolicking putti and a drapery swag over a glazed door, the Arabic numeral dial below a barrel and with organ and hammer dulcimer marked *du50*, the paneled front and pierced sides with fabric-backed pierced latticework, molded plinth

98½ in. (250 cm.) high, 24¾ in. (63 cm.) wide, 19¾ in. (50 cm.) deep

\$40,000-80,000

PROVENANCE:

Acquired from Symons Gallery, New York, 1950s.

The maker of this impressive tall-case clock clearly followed David Roentgen's aesthetics popular in the late eighteenth century, when Roentgen's *oeuvre* is characterized by simple lines and the use of beautifully figured mahogany embellished with high-quality ormolu mounts. The long-case clocks made by Roentgen were originally inspired by the third edition of Thomas Chippendale's *The Gentleman and Cabinetmakers Director* from 1762. However, the English cabinet-maker's influence was more pronounced in the clocks Roentgen produced in the early and mid-1770s whereas those produced from 1780 until the end of the decade, including those influencing the present lot, were almost exclusively decorated with a more severe neoclassical restraint. The overall shape of the lot offered here is very similar to that of many of Roentgen's tall-case clocks, such as those illustrated J. M. Greber, *Abraham und David Roentgen: Möbel für Europa*, Vol. II, Starnberg, 1980, pp. 349-355. A large number of German and foreign craftsmen were inspired by Roentgen's work and many of them created pieces remarkably similar to those manufactured by the Roentgen *atelier*, such as F. K. Starke in Marburg, whose design for a *Musikalische Schlag Uhr* depicts a tall-case clock resembling many of Roentgen's creations as well as the clock offered here (see W. Koeppel, ed., *Extravagant Inventions: The Princely Furniture of the Roentgens*, New York, 2012, p. 204, fig. 91). Similarly to Starke, the maker of this clock must have been familiar with Roentgen's works as many features on this clock can be found on a number of furnishings from the Roentgen workshop, such as the ormolu relief depicting putti and the gilt figural mount placed on top of the case. Roentgen often used costly ormolu figural groups

to decorate his most exceptional and luxurious pieces, often parts of royal commissions, including tall-case clocks, desks, and cabinets. Such works are the famed Berlin secretary cabinet, the Apollo desk, and the Apollo clock, illustrated *ibid.*, pp. 134, 155 and 203, respectively. In the case of this clock, the ormolu cresting is substituted with giltwood. What is most intriguing in this clock, however, is the size of the dial in relation to the musical movement and its presentation. The dial is much smaller than one would expect and the fact that so much of the musical movement is exposed suggests that the most valued feature of this piece was its ability to play music. The curtains cast in ormolu framing the opening of the top is not unlike those in a theater, further implying the idea that whenever the clock started to play music, the onlooker was about to witness a performance every hour on the hour or at will. When activated, the clock released a flute and strings playing mechanism driven by weights playing various tunes. The advanced and complicated nature of this clock's movement suggests that it was made by an expert clock-maker such as Peter Kinzing, whose movements are closely related to the present one. A clock with a comparable musical movement by Kinzing was in the collection of Henry Francis du Pont and is currently at Nemours Estate, Wilmington.

Born in Neuwied and son of the cabinet-maker Abraham Roentgen (1711-1793), David Roentgen (1743-1807) was one of the greatest *ébénistes* of his age. He joined his father's workshop in 1757 and officially took control in 1772. Under his leadership it developed into a truly pan-European enterprise and he expanded his business in an unprecedented campaign no other 18th century furniture-maker could ever match. One of his first great international patrons was Charles, Duke of Lorraine (1712-1780), governor of the Austrian Netherlands, brother of the Emperor Francis I who was married to Maria Theresa and uncle of Queen Marie-Antoinette. In 1774 Roentgen visited Paris to get acquainted with the new neoclassical style, the latest development in the European capital of taste and fashion and by the late 1770s his furniture shows him to have adopted this new style entirely. In 1779, having sold several pieces of furniture both to King Louis XVI and to Marie-Antoinette, his efforts were rewarded with the courtesy title of *ébéniste-mécanicien du Roi et de la Reine*, a title that helped open doors to all the other European courts and Roentgen soon supplied furniture to many of the most discriminating aristocrats throughout Europe, including King Friedrich Wilhelm II of Prussia, as well as the Electors of Hessen and Saxony, the Dukes of Württemberg and the Margraves of Baden.

Peter IV Kinzing (1745-1816), from a dynasty of clockmakers in Neuwied stretching from 1681 to 1861, married the daughter of the clockmaker Herman Achenbach and partly collaborated with his father-in-law until he took over his workshop in 1772. From 1755, the independent Kinzing workshop was already producing clocks together with the Roentgens. Almost all of David Roentgen's important clocks were made in collaboration with Kinzing, who also supplied Roentgen with other sophisticated mechanical works, including table pianos. Incidentally, the same year Marie-Antoinette purchased yet another clock from Roentgen and Kinzing for presentation to the Academy of Science (now Conservatoire des Arts et Métiers) in 1785, Roentgen was named *Ébéniste mécanicien du Roi et de la Reine* and Kinzing was named *Horloger de la Reine*.





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A GERMAN BRASS-MOUNTED MAHOGANY AMARANTH AND PARQUETRY BOX

IN THE MANNER OF DAVID ROENTGEN, LATE 18TH CENTURY

The stepped rectangular case with brass bound edges the hinged top opening to a mirrored interior, the sides fitted with spring-loaded drawers, one fitted with a secret drawer

6¾ in. (17.5 cm.) high, 12 in. (30.5 cm.) wide, 8½ in. (21.5 cm.) deep

\$5,000-8,000



119



detail

With its simple yet luxurious mahogany veneer, restrained use of mounts, overall shape and tiered outline, the present lot is closely related to the boxes manufactured in the *atelier* of David Roentgen. Comparable boxes of various size and shape were a staple in the Roentgen workshop and were made for a number of uses, such as tea caddies, or *Teeschatulle*, and courier boxes. Between 1755 and 1790, the workshop is known to have produced over 100 such items, many of them equipped with secret drawers lined with silk and intended for tea storage. The lot offered here is also fitted with spring-loaded drawers with hidden secondary compartments. The popularity of such boxes is illustrated by the fact that when a lottery was organized by the workshop in 1768, twelve *Teeschatulle* were among the prizes: *Zwölf Stück kostbare eingelegte Thee-Schatullen mit einer Schieb Lade, welche von selbst herauspringt, a St. 6 Duc.* This also explains why Roentgen's contemporaries began imitating his works and how small boxes of this type quickly became fashionable not only in the German lands but in France as well.

■120

A GERMAN BRASS-MOUNTED MAHOGANY SECRETAIRE CABINET

ATTRIBUTED TO DAVID ROENTGEN, CIRCA 1785

The rectangular top with a tooled leather writing slide fitted on the right side over two sham drawers opening to a fitted interior over a coved spring loaded drawer and a cabinet door flanked by two banks of three drawers, the whole flanked by brass quarter columns, the back with the remains of a printed depository label 43¼ in. (110 cm.) high, 36¾ in. (93.5 cm.) wide, 24 in. (61 cm.) deep

\$5,000-8,000

For an almost identical secretaire cabinet from Schloss Eltz, Eltzville, by David Roentgen, see J. M. Greber, *Abraham und David Roentgen: Möbel für Europa*, Vol. II, Starnberg, 1980, p. 273, and H. Huth, *Roentgen Furniture*, London, 1978, fig. 189. During the last 20 years of the eighteenth century, Roentgen's production is characterized by a revolutionary and more puritan look: by this time he abandons rich marquetry inlays in favor of simple mahogany surfaces embellished by ormolu. On his more lavish pieces, often for royal commissions, Roentgen used elaborate and detailed mounts, whereas on more understated and practical pieces, such as the secretaire offered here, he opted for simple English-style gilt metal mounts.



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Design for a closely related vase
by Maurice Jacques, circa 1765

Like many of his fellow cabinet-makers, Evald was of German origin and moved to Paris in the early 1760s. Established in the Faubourg Saint-Antoine, he was soon patronized by the Royal family and the Court. His distinguished clientèle included the duc d'Orléans, the duc d'Aumont, the princesse de Chimay, and the comte de Narbonne.

In 1769, he was commissioned by François-Joseph Bélanger, *dessinateur des Menus-Plaisirs* to execute a jewel cabinet presented by Louis XV to Marie-Antoinette on the occasion of her wedding to the future Louis XVI in 1770. Unlike the prevailing neo-classical style, Evald's production is characterized by its distinctive use of marquetry decoration, frequently covering the piece in its entirety. They are usually one of two types: flower garlands tied with ribbons or musical trophies, often incorporating violins or a harp. Evald's short career ended when he disappeared in 1774, probably for financial reasons, leaving a number of unfinished marquetry pieces.

Evald took inspiration from engravings which is exemplified by the vases in marquetry to the sides of the secrétaire that are essentially identical to a vase published by Maurice Jacques around 1765 in a book of designs. A secrétaire of virtually identical design by Evald is at Saltram, Devon (S. Eriksen, *Early Neo-Classicism in France*, London, 1974, fig. 140).

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A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND SYCAMORE MARQUETRY SECRETAIRE A ABATTANT

BY MAURICE BERNARD EVALD, CIRCA 1770

The white and grey veined marble top above a frieze drawer and fall front inlaid with a lush ribbon-tied garland surrounding an oval reserve with gardening implements, the interior with a later tooled leather writing surface, floral marquetry drawers and niches over a pair of cabinet doors with trophies within ribbon-tied garlands and opening to two drawers and a coffre fort, the side inlaid with flowering urns, stamped *M B EVALD* and *JME*, and with chalk 477 to the reverse, the marble inscribed *RIVOIRE 233 BIS...SAINT...HONORE PARIS*, the ormolu border below the top later 53¼ in. (135.5 cm.) high, 33¾ in. (986 cm.) wide, 16 in (41 cm.) deep

\$8,000-12,000

PROVENANCE:

With Kraemer, Paris.

The Collection of James Seligman; Christie's, New York, 21 October 2005, lot 380.

Maurice Bernard Evald *maître*, in 1765.



122

**A PAIR OF ORMOLU-MOUNTED GILT-DECORATED CHINESE
PORCELAIN VASES**

THE PORCELAIN LATE 18TH CENTURY, THE MOUNTS 19TH
CENTURY

Each with pod finial above a lappet and husk rim and gadrooned collar, the
body with military bust handles and with gilt brocade bands above a reeded
foot with foliate clasps, paw feet

29 in. (74 cm.) high, 19 in. (48.5 cm.) wide

(2)

\$40,000-60,000

PROVENANCE:

Edward Julius Berwind (1848-1936), The Elms, Newport, Rhode Island.
Thence by descent to Miss Julia A. Berwind, sold Parke-Bernet Galleries,
New York, 27 - 28 June 1962, lot 119 (unillustrated but clearly identified in
the description as having 'warrior term handles' and the same large scale,
27 inches high).

LITERATURE:

A. Pradère, *Charles Cressent*, Dijon, 2003, p. 241-2.





The impressive warrior handles on these splendid vases are directly derived from the 'bustes de guerriers antiques' featuring as angle mounts on a series of celebrated bureaux plats by Charles Cressent (1685-1768), including those at Grimsthorpe Castle, the Elysée Palace and the Gulbenkian Museum, Lisbon (see Pradère, *op. cit.*, pp. 268-9, figs. 61-3). Cressent was famous among cabinet-makers for directly contravening the guild system and casting his own mounts, and his superb sculptural mounts are a key leitmotif of his *oeuvre*. It is therefore particularly interesting to note that Cressent is known to have produced gilt bronzes for mounted porcelains, for instance, lots 103-4 of the sale of his stock in 1757 which were described as '*Deux magnifiques pots pourris de porcelaine, garnis de bronze, dorés d'or moulu, tant aux pieds qu'aux cornets*' (see Pradère, *op. cit.*, p. 241).

THE BERWINDS AND THE ELMS

The Elms was the summer residence of Mr. and Mrs. Edward Julius Berwind of Philadelphia and New York. Mr. Berwind made his fortune in the Pennsylvania coal industry. In 1898, the Berwinds engaged Philadelphia architect Horace Trumbauer to design a house modeled after the mid-18th century French château d'Asnières outside Paris. Construction of The Elms was completed in 1901 at a cost reported at approximately \$1.4 million. The interiors and furnishings were designed by Allard and Sons of Paris and were the setting for the Berwinds' collection of European decorative arts and paintings. Mrs. Berwind died in 1922, and Mr. Berwind invited his sister, Julia, to become his hostess at his New York and Newport houses. Mr. Berwind died in 1936 and Miss Julia continued to summer at The Elms until her death in 1961, at which time the house and most of its contents were sold at public auction. The Preservation Society of Newport County purchased The Elms in 1962 and opened the house to the public.



Exterior view of the Elms, Newport, Rhode Island

Photo credit: Eleanor Weller



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■123

FRENCH, LATE 18TH CENTURY

*A CARVED OAK PANEL OR BOISERIE
FRAGMENT, DEPICTING A MILITARY
TROPHY*

32½ in. (86 cm.) high, 40 in. (101.6 cm.) wide

\$5,000-8,000

124

FRENCH, MID-18TH CENTURY

*TWO TERRACOTTA LIONS HOLDING
SHIELDS*

Possibly originally models for chenets or
architectural elements such as gate finials
or over-doors

11 in. (28 cm.) high, 10 in. (25.5 cm.) wide,
the tallest

\$4,000-6,000

(2)



124

NO LOT 125

DALVA BROTHERS
PARISIAN TASTE IN NEW YORK

126

PROBABLY BY ANNE DAMER (1748-1828), ENGLISH,
1780S-1800

A TERRACOTTA MODEL OF A POODLE

12 in. (30.5 cm.) high, 13½ in. (34.3 cm.) wide, 7½ in. (19 cm.) wide

\$5,000-7,000

LITERATURE:

P. Noble, *Anne Seymour Damer, Woman of Art and Fashion*, London, 1908.

A. Yarrington, 'The Female Pygmalion: Anne Seymour Damer, Allan Cunningham and the writing of a woman sculptor's life,' *The Sculpture Journal*, 1997, I, pp. 32- 44.

For more information on Anne Damer, please see lot 257. Although Percy Noble (*op. cit.*) pieced together a relatively complete inventory of Damer's works in 1908, Damer's dying wish to destroy all her personal documents has resulted in an academic void regarding the artist's life. Of the six sculptures of dogs that Damer exhibited at the Royal Academy, three are known to have been terracottas, one is the Goodwood group of *Two Sleeping Dogs* and another, a lost portrait of her whippet, *Fidele*. This leaves one tantalizingly ambiguous entry from 1800 of *A Lap-dog*.



THE 'PENTHIEVRE' BERGERE

■127

A LOUIS XVI SOLID MAHOGANY BERGERE

CIRCA 1775

In richly figured mahogany, the arched back with molded borders leading to ram's mask arm terminals and incurved fluted supports with bound fascies, with solid saddle seat, the seat-rail carved with a Herculean lion's pelt, on fluted tapering legs headed with acanthus, the underside marked twice with an anchor flanked by 'A4', and twice with a fleur de lys
39 in. (99.1 cm.) high

\$100,000-150,000

PROVENANCE:

Possibly supplied to Louis-Jean-Marie de Bourbon, duc de Penthièvre (1725-1793), for the Pavillon Carré at the château d'Anet.

With Etienne Lévy, Paris.

Garrick Stephenson; Christie's, New York, 29 October 1993, lot 179.

LITERATURE:

P. Jullian, *Le Style Louis XVI*, 1977, p. 181, fig. 6.

France Antiquités Magazine, March, 2001, p. 15.







THE 'PENTHIEVRE' BERGERE

This spectacular chair, boldly carved in the finest quality solid mahogany in the à l'antique taste with Bacchic ram's masks and the lion's pelts of Hercules, embodies two powerful and related stylistic movements which inspired enlightened French connoisseurs in 1760s and 1770s : the *goût grec*, a renewed taste for the antique forms of classical Greece and Rome, and the *goût anglais*, a taste for simple restrained forms embodied by a use of unadorned mahogany inspired by the English cabinet-makers of the period.

Madame de Pompadour's brother the Marquis de Marigny, himself an important patron of the arts, not only commissioned one of the most spectacular commodes in the 'antique' style in ebony and Japanese lacquer by Joseph, for his Paris *hôtel*, (see A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 236, fig. 240), but also famously ordered mahogany furniture à l'anglaise from the cabinet-maker Pierre Garnier, demonstrating that both these fashionable stylistic currents could appeal to the same sophisticated *amateurs*.

THE PROVENANCE

Much speculation exists regarding the enigmatic marks on this superb à l'antique bergere, which is incised to the underside of the seat twice with an anchor framed by the letter A and the number 4, and with two fleurs de lys. Adding to their mystery is that the marks do not seem to have been applied with the normal method of a branded *marque au feu*, but appear to be individually incised- however this could perhaps be explained by the remarkable hardness of the mahogany used. Château brands with an anchor are most clearly associated with Louis-Jean-Marie de Bourbon (1725-1793), duc de Penthievre, grandson of Louis XIV and *grand amiral de France*, hence the use of the anchor as an identifying mark on all his properties.

The father of the duc de Penthievre, Louis-Alexandre de Bourbon (1678-1737) was one of the legitimated children of Louis XIV and Madame de Montespan. He received the title of *grand amiral de France* which passed on his death to the duc, his only son, then twelve years old, along with the title *grand veneur* (Grand Hunter) *de France*. His Court positions and various legacies made him one of the wealthiest Princes, possessing dozens of properties as well as an immense inheritance. Penthievre possessed a number of châteaux, notably Sceaux, Anet, Chanteloup, Amboise, Chateaufort sur Loire and Rambouillet, which he was forced to sell to the king in 1783 and where Marie-Antoinette's celebrated dairy was subsequently installed. The anchor is generally framed by two letters referring to each property: AT for Anet, AB for Amboise, CP for Chanteloup or SX for Sceaux. But the anchor could also be framed by a letter and a number as illustrated by the witty mark of C9 for Chateaufort sur Loire.



Portrait of Louis-Jean-Marie de Bourbon,
Duc de Penthievre
Studio of Jean-Marc Nattier (1685-1766)

PENTHIEVRE AND ANET

The mark A4 most likely references one of the properties of the Duke beginning with the letter A : Amboise, Anet, Arc-en-Barrois, Armainvilliers or the château d'Aumale. As referenced above, pieces from Anet usually bear the brand of AT with an anchor, while a tantalizing further possibility could be presented by an elegant hunting lodge in the grounds of Anet in the forest of Dreux, originally built by Penthievre's cousin the Comte d'Eu in 1756, known variously as the '*Le Pavillon du Carré Charmant*' or '*Le Pavillon du Carré Charmant*' (the 'Pavilion of the Charming Square') in the 18th century, and '*Le Pavillon du Carré*' (the 'Pavilion of the Square') in the 19th century. In the 1808 biography of Penthievre, his manservant M. Fortaire describes a visit from Prince Henry of Prussia to Anet in 1784. He was the brother of Frederick the Great, and one of the most important royal foreigners to visit France: (In translation) 'Prince Henry departed Anet on the third day, after dinner, in a brilliant procession of carriages and horsemen. He was accompanied to a beautiful *pavillon* named for the *Quarré Charmant*, erected in the middle of the forest. From the height of the *pavillon* where there is a beautiful platform or terrace made of lead and decorated with balustrades and vases, one can see a multitude of roads whose lengths are lost to view and which pierce the forest for its whole extent in all directions; there is nothing similar in any other forest. It was there that Prince Henry took leave of our princesses (the duke's daughter-in law, the duchesse de Lamballe and his daughter, the duchesse de Penthievre) and M. de Penthievre. The prince made his way that evening to Versailles and saw M. de Penthievre in Paris before leaving France on November 3, 1784.' (M. Fortaire: *Mémoires pour servir à la vie de M. de Penthievre*; Imprimerie Delance, Paris 1808.p. 157).

Could the use of 4 in the brand therefore be a witty allusion to the name of this hunting pavilion (*carré* = square, ie four sides). Although the pavilion itself was octagonal, it was situated in a clearing or square, at the intersection of four roads leading into the forest, so '*carré*' and therefore '4' would be an entirely appropriate way to identify it. After being forced to sell the château de Rambouillet to Louis XVI, Anet became the favourite hunting property of Penthievre, which he inherited in 1775 following the death of his cousin the Comte d'Eu . The *Pavillon du Carré* was sumptuously furnished with carved boiseries (later moved by the duc d'Aumale to Chantilly), and was appointed with a large room on the ground floor, several rooms on the first floor and an observation deck at the top.

The form of the chair, low to the ground and with a deeply curved seat, is undoubtedly highly specific- could it be that it was used by the *Grand Veneur* to remove his boots after the hunt, a process facilitated by the grip afforded by the projecting arm terminals? A suitably grand and antique throne for such an important function!





■128

A PAIR OF LOUIS XVI ORMOLU AND SILVER TWIN-BRANCH WALL-LIGHTS

POSSIBLY VIENNA, CIRCA 1775-80

Each with an eagle holding aloft a medallion with trailing flowers above two foliate candlearms terminating in urn form sockets above a musical trophy backplate

13¾ in. (35 cm.) high

\$15,000-25,000

(2)

These rare wall lights, with their distinctive and elegant combination of silver and ormolu motifs, relate to the work of Viennese silversmiths and *bronziers* such as Anton Matthias Domanek (1713-1779), whose most celebrated work is the gueridon of ormolu and steel with petrified wood top, gifted to Marie-Antoinette by her sister Archduchess Maria Christina in 1770 and which remains at the château de Versailles. Domanek also supplied a chandelier in steel and rock crystal which was offered as a diplomatic gift to the King of Denmark and remains in the Royal Collection at Christiansborg Palace in Copenhagen. A further related steel and ormolu chandelier, attributed to Domanek and with similar stylized foliate ornament, was sold Christie's, Paris, 28 November 207, lot 703 (€187,500).



THE JACQUES DOUCET 'GOUT ETRUSQUE' SUITE (LOTS 129-131)

JACQUES DOUCET AND THE SALE OF THE CENTURY

This remarkable suite was also part of the collection of the couturier Jacques Doucet, one of the most celebrated and iconic collectors of the 20th century. Born into a fashion 'milieu', he launched one of the first Paris haute couture 'maisons'. His success lasted from the late 19th century until the 1920s, constantly evolving and adapting to new styles. His professional and commercial success enabled him to acquire an extraordinary collection of French 18th century furniture and works of art, a testimony to his knowledge, taste and discerning eye. The masterpieces he purchased, included the '*Bulles de savon*' by Chardin, the '*Feu aux poudres*' by Fragonard, but also numerous sculptures by Caffieri, Houdon, Lemoine and Clodion

These fauteuils are visible in an interior photograph of Doucet's *hôtel* in the rue Spontini, which had been designed for Doucet by the architect Louis Parent, with interiors by Georges Hoentschel. They were placed along large columns in the hall, accompanied by vases in pietra dura, antique busts and, in a niche, the sculpture *Deux Jeunes Femmes portant un plateau chargé de fruits*, now in the Philadelphia Museum of Art.

The Doucet sale in 1912, with a total of 13 884 460 francs for nearly four hundred lots, was called the '*vente du siècle*', with a veritable who's who of celebrities, dealers and collectors in the room including: David Weill, Ernest Cognacq, Henri de Rothschild, Oscar Stettiner, and Jules Ephrussi, while the American contingent included Mortimer Schiff, Mrs Pierpont-Morgan, Mrs Potter Palmer, Joseph Duveen and Jacques Seligmann, who had opened a gallery in New York in 1904.

Various French museums jumped at the opportunity of the Doucet Sale to enrich their collections. The Louvre, the Petit-Palais, the Musée des Arts Décoratifs and the Musée Carnavalet were able to acquire pictures, drawings and items of furniture.

THE DESIGN

This remarkable suite of seat furniture, with its à l'*antique* form and beautifully carved, delicate classical detailing, is a pure expression of the *gout étrusque* of the late 1780s. Its form and decoration are closely related to a celebrated suite of furniture designed by the painter Hubert Robert and executed by Georges Jacob in 1785 for the dairy at the château de Rambouillet. That suite, executed in solid mahogany, included chairs, armchairs, folding stools and tables, the chairs featuring similar outscrolling backs carved with bold anthemias. This style was strongly influenced by ancient Roman forms discovered as a result of excavations at Pompeii and Herculaneum in the second half of the 18th century. The taste for objects à l'*antique* and à l'*étrusque* was promoted by numerous sophisticated collectors and artists who, having visited the excavation sites, brought with them an unprecedented enthusiasm for ancient art and objects. Artists such as Charles-Louis Clérissieu, Jacques-Louis David, Antonio Canova, architects and designers such as François Joseph Bélanger and Jean-Demosthène Dugourc, writers like Johann Joachim Winckelmann, and Sir William Hamilton, whose great collection of ancient vases was termed Etruscan, contributed to the interest for ancient culture. Furniture was Etruscan whether it was inspired by ancient Rome or Greece, and the term was used as freely to simply signify objects à l'*antique*. Georges Jacob was one of the first furniture makers to boldly borrow from ancient examples. The sophisticated and innovative forms of his seat furniture were often conceived under the informed guidance of Jacques-Louis David or, as in the case of the Rambouillet suite, Hubert Robert. Robert and Jacob also collaborated on similar avant garde furniture for Jean-Joseph de Laborde, Marquis de Méréville, including an ormolu-mounted daybed of similar outscrolled form with palmettes, sold Christie's, New York, 21 May 1996, lot 291. The sphinx arm supports are a particular *leitmotif* of Jacob's *œuvre* and appear on a further fauteuil in the *Mobilier National*, referred to in E. Dumonthier, *Les Sièges de Georges Jacob*, 1922. The design of these chairs also follows closely a drawing in the Musée des Arts Décoratifs (illustrated here) by Jean-Demosthène Dugourc (1749-1825), an influential *ornemaniste* and one of the key promoters of the *gout étrusque* at both the French and Spanish royal courts.



The entrance hall of Jacques Doucet's hôtel on the rue Spontini, Paris



The related side chair from the suite designed by Hubert Robert and executed by Georges Jacob in 1787 for the *laiterie* at the Château de Rambouillet



A design for a closely related chair by Jean-Demosthène Dugourc Paris, Musée des Arts Décoratifs



■129

A PAIR OF LATE LOUIS XVI MAHOGANY FAUTEUILS

ATTRIBUTED TO GEORGES JACOB AND AFTER A DESIGN BY JEAN-DEMOSTHENE DUGOURC, CIRCA 1785-1790

Each out-srolled back carved with anthemion and berrying laurel above an overupholstered seat flanked by padded arms supported by sphinxes over a guilloche carved seatrail and leaf tip capped tapering legs (2)

\$25,000-40,000

■130

A PAIR OF LATE LOUIS XVI MAHOGANY FAUTEUILS

CIRCA 1785-1790

En suite with the previous lot (2)

\$25,000-40,000

■131

A LATE LOUIS XVI MAHOGANY CANAPE

CIRCA 1785-1790

En suite with the previous lot, with loose cushion seat 77 in. (195.5 cm.) long

\$15,000-25,000

PROVENANCE:

Jacques Doucet; Galerie Georges Petit, Paris, 7 June 1912, lot 295 (part of a larger suite). Marius Paulme (1863-1928, by whom acquired at the Doucet sale). Anonymous sale; Ader Picard Tajan, Paris, 2 March 1972 (as a set of six fauteuils and a canapé). Acquired 13 April 1972 by Clement Conger for First Lady Patricia Nixon for the White House. Subsequently sold privately (the two fauteuils not in the Dalva sale are in a private collection).

EXHIBITED:

The White House, early 1970s.

LITERATURE:

S. de Ricci, *Le Style Louis XVI Mobilier et Décoration*, Stuttgart, n.d., p. 224.
G. Janneau and M. Jarry, *Le Siècle en France*, Paris, 1948, fig. 267.
M. Jarry and P. Devinoy, *Le Siècle Français*, Fribourg, 1973, p. 274, fig. 276.
G. Brisby, 'Jacques Doucet and the Patronage of Art Deco,' *Apollo*, May 1999, p. 82

Georges Jacob, *maître* in 1765.





129



130 (one of a pair)



■132

**A LATE LOUIS XVI MAHOGANY AND ACAJOU MOUCHETE
TABLE A PUPITRE**

BY MARTIN CARLIN, CIRCA 1775

The rectangular rising rached top above two opposing drawers on a molded stem, down curved feet, stamped *M CARLIN* twice, and with 19th century printed paper label with ink inscription *No 24*
29 in. (73.5 cm.) high, 20¼ in. (51.5 cm.) wide, 15 in. (38 cm.) deep

\$3,000-5,000

Martin Carlin, *maître* in 1766.

PROVENANCE:

Anonymous Sale (Property from a Private California Collection);
Sotheby's, New York, 20 May 2005, lot 76 (\$33,000)



132



133

■133

**A DIRECTOIRE ORMOLU-MOUNTED ACAJOU MOUCHETE AND
MAHOGANY THREE-TIER ETAGERE**

BY JEAN-FRANÇOIS LELEU, CIRCA 1790

With gray marble tops and two spring loaded drawers, stamped *J.F. LELEU* to top corner, the underside of the top with ink label inscribed *Pieter*, the base with paper label inscribed *J. Quantain*

46½ in. (117.5 cm.) high, 24¼ in. (61.5 cm.) wide, 20¼ in. (51.5 cm.) deep

\$3,000-5,000

Jean-François Leleu, *maître* in 1764.

A DIRECTOIRE STEEL AND PORPHYRY GUERIDON

BY HUOT FILS, CIRCA 1795

The fluted circular galleried top inset with red porphyry and on pierced tapering legs with gilt rosettes and foliage joined by a green porphyry medial shelf on a pierced rosette and anthemion tripartite base, down-scrolled feet, signed *HUOT FILS A PARIS*, porphyry insets of a later date, probably originally used as a lavabo 29 in. (73.5 cm.) high, 11¼ in. (28.5 cm.) diameter

\$20,000-40,000

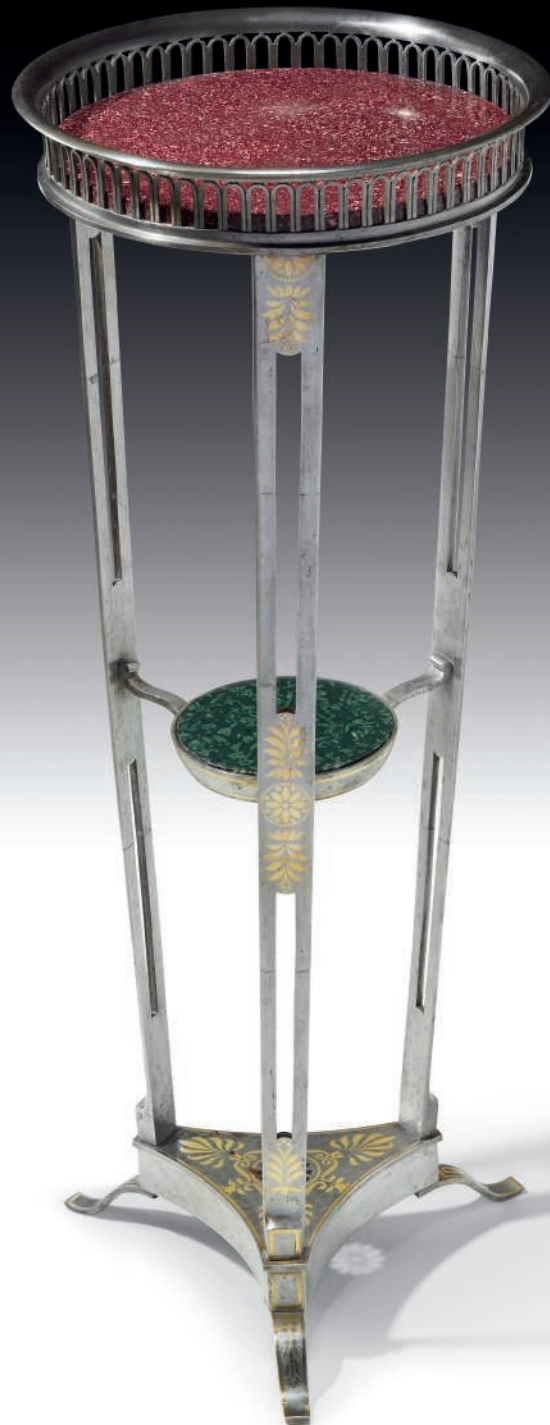
PROVENANCE:

Anonymous Sale; Sotheby's, New York, 18 May 1991, lot 133.

LITERATURE:

U. Leben, 'Iron and Steel Furniture in France', *Antiques Magazine*, September 1996, pl. VI.

Steel, with its preternatural strength and the mysterious, alchemical process involved in creating it, was a material of magical fascination to enlightened *amateurs* and *connoisseurs* in the 18th century. Few pieces of furniture made of polished steel have survived from that period, both because it was considered a novelty at the time and the preserve of the *communauté des maîtres serruriers*, but also because the material was difficult and complicated to work effectively, ruling out any form of mass production thereby greatly increasing the costs of manufacture. Although Georges Louis Leclerc, comte de Buffon (1707-1788), established a foundry in Montbard between 1768 and 1772, it was not until the end of the century that production in France was increased sufficiently to enable furniture in steel to be manufactured in greater numbers and not just be an elite, luxury production. The Directoire and Empire period saw a tremendous vogue for steel furniture, particularly for officers campaigning in the Napoleonic wars as steel beds were considered to be far more hygienic than wooden ones, while the simplicity and strength of steel was in keeping with the military, masculine aesthetic of the period. The elegant gueridon offered here, which was probably originally used as a lavabo, is signed by the tantalizingly unrecorded Parisian maker Huot, and features a particularly sophisticated brass inlay in combination with the steel body.



■135

A CONSULAT STEEL AND BRASS CAMPAIGN CHAIR

CIRCA 1800

The folding latticework frame adjusting to a bed, the x-frame supports joined by stretchers and raised on casters, the sides with ormolu and steel knobs and later leather straps to hold the chair in a seated position

22 in. (56 cm.) high, 52½ in. (133.5 cm.) long, 21 in. (53.5 cm.) deep

\$4,000-6,000

A related folding campaign chair but of slightly late date is illustrated in U. Leben, 'L'Art du Mobilier et des Objets en Fer et Acier Polis', *Connaissance des Arts*, September 1995, fig. 12.





THE DOUAULT-WIELAND
1827 EXHIBITION PANEL

A CHARLES X BIRDS EYE MAPLE, AMARANTH, COLORED STRASS AND SILVER EXHIBITION PANEL

THE PANEL BY JEAN-BAPTISTE-PIERRE-LAURENT DOUAULT-WIELAND, MADE FOR THE EXPOSITION DES PRODUITS DE L'INDUSTRIE OF 1827, SIGNED AND DATED DOUAULT-WEILAND, 1827, THE SILVER MARKED WITH THE POINÇON OF J.D. DOUAULT

The hinged rectangular panel densely inset with multi-colored *strass* panes, the borders with script monogram ovals surrounding a reserve with the Bourbon coat-of-arms with a circle of portrait medallions depicting the Bourbon monarchs from Louis XII to Charles X, the corners with the Dauphin, the Duc and Duchesse de Berry and the Duc de Bordeaux above Louise Marie Therese, Mademoiselle, the sides centered with script monogram ovals *HLC* for the kings Henri, Louis and Charles, and signed *DOUALT-WEILAND 1827*, the lyre-form frame on a tripartite base with stylized swans and scrolling rosettes, the sides inlaid with palmettes, the underside of the base with printed label *GARDE MEUBLES ODOUL 54 RUE PICHAT PARIS* and stamped number *11281*

6 ft. 10 in. (208.5 cm.) high, 53 in. (134.5 cm.) wide

\$150,000-300,000

This spectacular and unique exhibition panel is an extraordinary tour de force, uniting the latest forward-thinking technology of dazzling imitation hardstones with a romantic celebration of the Bourbon monarchy in the guise of a high Gothic stained glass rose window rivaling the glories of Notre Dame and Chartres cathedrals.

DOUAULT-WIELAND

Jean-Baptiste-Pierre-Laurent Douault-Wieland (1786-1834) trained originally as a sculptor and chaser but is now best known as a jeweler who took the medium of paste jewelry to unparalleled heights. He was probably introduced to this craft as a result of his marriage to Colombe Thérèse Wieland, the daughter of an established manufacturer of *strass*. His father-in-law Monsieur Aviéland exhibited at the 1806 *Exposition des Produits de l'Industrie*, according to exhibition records, the fourth iteration of the fair and the last of the Napoleonic era.

Paste jewelry became popular in the mid-18th century as a means of creating an affordable alternative to hardstones and semi-precious stones. Georg Friedrich Strasse was an 18th century Alsatian jeweler, and is widely considered to be the father of imitation gemstones. He invented the rhinestone, also known as *strass*, in the 1730s. He was appointed the King's jeweler in 1734, and was in great demand at Louis XV's court.

PROVENANCE:

Anonymous sale; Palais d'Orsay, Paris, 5 December 1979, lot 102.

Anonymous sale; Hôtel Drouot, Paris, 19 March 1982, lot 84.

EXHIBITED:

Exposition des Produits de l'industrie, Paris, 1827.

L'Art de Vivre, Cooper-Hewitt Museum, New York, 1989.

Un Age d'Or des Arts Décoratifs 1814-1848, Grand Palais, Paris, 1991, cat. 98.

LITERATURE:

Rapport du jury central. 1827.

Voyage dans la cour du Louvre. 1827. Page 286.

Adolphe Blanqui, *Histoire de l'Exposition des Produits de l'industrie Française en 1827*, Paris, 1827, p. 192.

Travaux de la Commission Française sur l'industrie des Nations. Paris, 1854, XXIIIe Jury, p. 217.

A. Dion-Tennenbaum, D. Alcouffe and P. Ennès ed., *Un'Age d'Or des Arts Décoratifs 1814-1848*, Paris, 1991, pp. 216-7, cat. 98.

L'Art de Vivre, New York, 1989, p. 46, fig. 66.

While Douault-Wieland was not the only Parisian jeweler working in this medium, he certainly should be credited for advancing production with his extensive research in the field. In 1820, he wrote a report detailing the chemistry and his technique for producing various types of *strass*. Certain minerals were combined to create the appearance of topaz, ruby, emerald, sapphire and aquamarine. The levels of purity in the minerals leant themselves to the distinctive sheen and sparkle found in these stones. Furthermore, his technique for the production of the glass was revealed in great detail, highlighting further the incredible advances his works represented. The *mémoire* was circulated and published throughout Europe.

In 1819, he created a replica of the 140-carat diamond, *Le Régent*, considered then as well as now to be one of the most beautiful and purest diamonds in the world. This feat impressed the French public and nobility alike, and became a great source of pride as the French worked to surpass Germany as the leaders in artificial stone production. That year, he received awards from various exhibitions, including the fifth *Exposition des Produits de l'Industrie* in which he won a silver medal for a ruby, topaz, and emerald *strass* vase.





END OF MORNING SESSION



THE EXPOSITIONS DES PRODUITS DE L'INDUSTRIE

Between 1798 and 1849, the *Exposition des Produits de l'Industrie* was held eleven times. The purpose of the *exposition* was to promote the various branches of French industry and highlight the technical advancements being made. With nationalism on the rise, after the first iteration of the fair only French products could be exhibited.

Douault-Wieland exhibited in the sixth *exposition* in 1823, and caught the eye of King Louis XVIII who requested a private demonstration of his craft. Louis XVIII also purchased a vermeil monstrance with *strass* rays from Douault-Wieland for an incredible 15,000 francs, which he donated to the Treasury of Notre Dame Cathedral. Sadly, that work - one of the only other known examples of a *strass* worked signed by Douault Wieland - was stolen. His manufactory supplied France, Spain, Portugal, Germany and Russia. Reportedly, Czar Alexander I asked Douault Wieland to open a factory in Russia but he declined, conceivably due to his allegiance to his country.

THE 1827 EXPOSITION AT THE LOUVRE

In 1827, at the seventh, and last *exposition* under the Bourbon monarchy, Douault-Wieland unveiled this dazzling piece on the first floor of the Louvre, which throughout was a spectacle of French innovation and advancement. Composed of 1108 pieces of *strass* connected by thin bands of silver, which are marked by Douault-Wieland's *poignon*, this exhibition panel is a striking homage to the Bourbon kings and its design emblematic of the gothic revival, so fashionable in France in the 1820s. The portraits are after medals, some signed by the artists: *Barre* (Louis Antoine), *Caqué* (Charles X, duc du Berri), *Dubois* (duchesse du Berri, Mademoiselle, duc de Bordeaux), *Du Vivier* (Louis XVI), *B. Duvivier* (Henri IV [Winner of the Prize of the Academy of La Rochelle, 1768], Louis XV), *Gayrard* (Louis XVIII), and *Puymaurin* (Charles X, Louis Antoine, duchesse du Berri). Puymaurin's name appears alongside the name of another sculptor, either as a collaborator or because of his position as Master of the Paris mint from 1816-1830.



DESIGN SOURCES

As he had in previous exhibitions, Douault-Wieland was hopeful his submission would catch the attention of the sovereign, Charles X, whose son was on the jury. The report of the jury was gushing in its praise of the panel, describing it as a ‘...*magnifique composition*’ and emphasizing how Douault-Wieland ‘...*continue à occuper le premier rang dans la fabrication du strass*’ while referring to the ‘...*immenses progrès de cette industrie*’. However, while the Duc d’Angoulême was impressed, awarding Douault-Wieland a silver medal, the monarch did not purchase the screen, which in the wake of the Duc du Berry’s murder and the imminent conflict may have been considered an imprudent extravagance.

The execution of the present lot is only matched by its scale. Douault-Wieland’s experience as a sculptor likely allowed him to manipulate the *strass* to produce such an impressive piece over such a wide expanse.

It is evident that Douault Wieland was inspired by medieval and gothic architecture, as featured in the emerging *troubadour* style of design which was particular theme of the 1827 *exposition*. The central medallions and the four corner rosettes call to mind the rose windows of France’s great cathedrals, while this panel is also perhaps directly inspired by the famous ‘Chosroès’ cup (also known as the ‘Tasse de Salomon’), an Iranian treasure in rock crystal and coloured glass from the 6th-7th century with the same radiating pattern of medallions, originally part of the Treasury of the Abbey of St. Denis and now in the collection of the Bibliothèque Nationale de France (illustrated here). The exuberant *troubadour* style, famously championed by the Duchesse du Berry, emerged in response to the sober, rigorous neo-classical taste popular under the rule of Napoleon Bonaparte, as French liberals worked to strengthen the constitutional monarchy and preserve the Bourbon regime.

ATtribution OF THE *EBENISTERIE*

The 1827 exhibition also served to illustrate the feats in furniture design and production. The use of lighter wood with veins, burls and speckled surfaces combined with intricately designed bronze or dark wood inlay, and characteristically curvilinear forms become synonymous with the reign of Charles X, and was another favorite style of the Duchesse du Barry. The cabinet-maker François Baudry (1791-1859) exhibited several pieces, including a heart-shaped back chair and the ‘Nacelle’ bed which earned him a bronze medal, both now in the collection of the Musée des Arts Décoratifs. While the designer of the stand is still unknown, it is obvious by the delicate arms and beautifully executed inlay that this was accomplished by someone with great technical skill. Another possibility could be Jean-Jacques Werner (1791-1849), one of the most important *ébénistes* of the Restoration period who made a particular speciality of using indigenous French woods, for instance on the celebrated cabinet made by him in 1819 with bronzes by Denière, eventually acquired by Charles X and now in the Grand Trianon (for other works with related inlay by Werner, see D. Ledoux-Lebard: *Le Mobilier Français du XIXe Siècle*, Paris, 1989, pp. 630-631).

This panel was produced at the height of Douault-Wieland’s career. If not for his untimely death in 1834 at the age of 48, he likely would have continued to excel, and to further his perfection in the art of artificial hardstones. Very few examples of his work are preserved, and none compare to the present lot in its scale and ingenuity. It serves to illustrate a peak of progress, ingenuity and nationalism.





AFTERNOON SESSION

(LOTS 137-256)





137

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**AFTER THE MODEL BY FRANÇOIS DUQUESNOY (1597-1643),
FLEMISH OR FRENCH, 18TH CENTURY**

AN OVAL WHITE MARBLE RELIEF OF PUTTI AND A GOAT

12¾ in. (32.4 cm.) high, 17½ in. (44.5 cm.) wide

\$6,000-9,000

COMPARATIVE LITERATURE:

M. Boudon-Machuel, *François du Quesnoy 1597-1643*, Paris, 2005, cat. 64.

138

**WORKSHOP OF CORNEILLE VAN CLEVE (1646-1732), FRENCH,
FIRST-HALF 18TH CENTURY**

*A PAIR OF BRONZE FIGURES, POSSIBLY DIANA AND
ENDYMION*

One representing a woman with a dove, a bow and arrow at her feet;
the other holding a dog in his lap and a bow in his hand
13¼ in. (33.7 cm.) high; 12¾ in. (32.4 cm.) high

(2)

\$10,000-15,000

An example of this figure group by Corneille van Cleve was exhibited in the Salon of 1704 in Paris. The only other known example is in the Grünes Gewölbe Museum in Dresden, purchased by Baron LePlat for Augustus the Strong in 1715. There is a reference to a third pair, sold in the Le Rouge sale in Paris in 1818, though their whereabouts are unknown.



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139

AFTER ETIENNE-MAURICE FALCONET (1760-1791),
LATE 18TH CENTURY

A BRONZE GROUP OF SILENUS

The bottom of bronze inscribed *Falconet 1769*
8½ in. (21.6 cm.) high, 11 in. (28 cm.) wide, 9 in. (23 cm.) deep.

\$10,000-15,000

EXHIBITED:

Heim Gallery, London, Winter Exhibition, 1968, no. 54.

COMPARATIVE LITERATURE:

M.N. de Pinot de Villechenon, Paris, *Falconet à Sèvres ou l'art de plaire*,
2001, pp. 108 and 145-147.



■140

**POSSIBLY BY OR AFTER GUILLAUME
COUSTOU (1677-1746), FRENCH,
18TH CENTURY**

**A LARGE TERRACOTTA FIGURE
OF MARS**

The reverse inscribed 1733

43½ in. (110.5 cm.) high, 17½ in. (44.5 cm.) wide

\$25,000-35,000

PROVENANCE:

Loewi-Robertson, Los Angeles, 1979.

This impressive and handsome figure of Mars is depicted in a relaxed, thoughtful pose. Here, Mars is the cerebral and considered warrior, rather than just plain brute force. The Dalva files record communication between François Souchal, the authority on 17th and 18th century French sculpture, and Lowe-Robertson proposing this terracotta as a preliminary model by Guillaume Coustou the Elder for his monumental figures of *Mars*, paired with *Minerva*, for Les Invalides. Indeed, the present terracotta is remarkably similar to another *maquette* of *Mars* by Coustou in a private collection and illustrated in Souchal's monograph (*Les Frères Coustou: Nicolas (1658-1733) – GUILLAUME (1677-1746) et l'évolution de la sculpture française de Dôme des Invalides aux Chevaux de Marly*, Paris, 1980, pl. 44/c). The main difference between the two terracottas is that the Dalva *Mars* is more upright than the almost seated *Mars* in the private collection.



■141

**FRENCH OR NETHERLANDISH,
PROBABLY 18TH CENTURY**

*A LARGE TERRACOTTA GROUP OF
HERCULES AND THE NEMEAN LION*

34 in. (86.4 cm.) high, 14 in. (35.5 cm.) wide

\$20,000-30,000

A model of a similar musculature was sold
as part of the collection of Yves Saint Laurent
at Christie's Paris, 23-25 February, 2009
(€133,000).





142

BY CLAUDE MICHEL, CALLED CLODION (1738-1814),
PROBABLY BEFORE OR BY 1763

A TERRACOTTA VASE OF PUTTI WITH GROTESQUE HANDLES

Signed *CLODION* on the middle rim
9½ in. (24 cm.) high, 8½ in. (21.6 cm.) wide

\$100,000-200,000



PROVENANCE:

François Boucher (1703-1770), Paris, circa 1763-1771, and sold Paris, 18 February, 1771, p. 32, no. 148 [possibly].
Pierre-Jean Mariette (1694-1774) and sold, Paris, 15 November, 1775, pp. 11-12, no. 61 [possibly].
Sold Baché, Brilliant, de Cossé, Quené, et anonyme, Paris, 22 April, 1776, p. 54, no. 82 [possibly].
Louis François I, Prince de Conti (1717-1776) and sold Paris, 8 April, 1777, p. 319, no. 1270 [possibly].
'M.***' (Trouard), sold Paris, 22 February, 1779, p. 61, no. 303 [possibly].
'M.***' (Tronchin), sold Paris, 12 January, 1780, p. 51, no. 143 [possibly].
Sold Lebrun, etc., Paris, 11 December, 1780, p. 91, no. 249. [possibly].
Sold, Paris, 25 November, 1782, p. 87, no. 402 [possibly].
'M.***' (Leboeuf), sold Paris, 8 April, 1783, p. 73, no. 97 [possibly].
Sold Verrier, Dubois et Clodion frères, 12 June, 1783, p. 10, no. 47 [possibly].

LITERATURE:

A. Poulet, 'A Neoclassical Vase by Clodion,' *The Art Institute of Chicago, Museum Studies*, vol. 15, no. 2, 1989, pp. 142-143, figs. 4 and 5.
G. Scherf, 'Auteur de Clodion, variations, imitations, répétitions,' *Revue de l'Art*, no. 91, 1991, p. 51 note 53.
A. Poulet and G. Scherf, *Clodion: 1738-1814*, exh. cat., Musée du Louvre, Paris, 17 March - 29 June, 1992, p. 80.
A. Priore, 'François Boucher's Designs for Vases and Mounts,' *Studies in the Decorative Arts*, vol. 3, no. 2, 1996, pp. 21-24.





This vase represents an extraordinary confluence of painting and sculpture in 18th century French art. Not only is it an early and masterful work of sculpture by Clodion, one of the most important 18th century French sculptors, but it appears that this vase, or an identical one, was owned by the painter François Boucher. And the artistic links between these two artists, represented by this vase, are astonishing. As this vase, or an identical one, seems to have played a visual role in Boucher's paintings and, in addition, figures from Boucher's paintings can be clearly recognized on Clodion's vase.



Boucher, design for a vase, c. 1761-1762. From Galerie Georges Petit, Paris, Collection du Marquis de Biron [first sale] (June 10-11, 1914, Lot 6)

François Boucher was, arguably, the most famous 18th century European painter. And the impact of Boucher's work on 18th century art was colossal. Named *Premier Peintre du Roi* in 1765, Boucher's rise was meteoric, helped, also, by being the favorite painter of Louis XV's mistress, Madame du Pompadour. So, from West Sussex to St. Petersburg, Boucher's work influenced the paintings, decorative arts, architecture and gardens of the 18th century. And, despite the age-old aesthetic battle with neoclassicism, this veneration and imitation of France's rococo *Ancien Régime* has continued from the 18th century until the present day. As Poulet records, the Dalva vase, or another identical version of it, appears in three different works by or after Boucher: *Vertumnus and Pomona*, now in the Louvre, *The Prudent Shepherd*, a painting now lost but exhibited at the Salon of 1763 and a drawing of a design for a vase, formerly in the Goncourt Collection and now in the Bibliothèque nationale, Paris (Poulet, 1989, p. 143). Poulet gives further evidence that the Dalva vase was probably owned by Boucher by citing a sale of Boucher's collection in 1771: 'A vase decorated with a bacchanale of children in low relief, and with two masks with rams horns in relief from which fall garlands of flowers, by the same Claudion [sic].' The measurements of the Dalva vase also correspond relatively closely to the vase mentioned in Boucher's sale (*Ibid.* and note 5). The Dalva vase appears identical to one of a pair of terracotta vases by Clodion now in the Hermitage Museum — called 'no.1' by Poulet and Scherf — and so it is difficult to say if the Dalva vase or the Hermitage vase was originally in Boucher's collection (Poulet and Scherf, 1992, pp. 78-86). The later 18th century provenance of either the Dalva vase or the Hermitage vase is also well-documented as proved by Saint-Aubin's marvelous sketch in the margins of Mariette's sale catalogue.





The possibility that this vase was owned by Boucher also means that it is one of Clodion's earliest vase designs, or possibly even the original of this type. As Poulet illustrates, since this vase is possibly depicted in Boucher's *Vertumnus and Pomona* of 1763, it predates Clodion's marble vase in the collections of the Art Institute of Chicago, as that is dated 1766 (Poulet, 1989, p. 143). Clodion left for Rome in the fall of 1762 and it is not known whether Clodion executed Boucher's vase before he left for Italy or after his arrival in Rome because, as Poulet notes, in order to have it represented in a painting that was submitted to the Salon of 1763, Boucher would have had to have owned Clodion's vase by the summer of 1763 (*Ibid.*). Furthermore, Boucher's design for a vase from the Goncourt collection mentioned above has been dated to 1761/62, placing it probably earlier than Clodion could have produced this vase (A. Priore, p. 24). Because, of course, there is always the possibility that Clodion was influenced by Boucher's paintings and drawings and based his vase on them, rather than the other way around.

This close connection between Clodion and Boucher is further strengthened by the fact that it was a two-way street and that Clodion was clearly influenced by the works of Boucher. He was looking at Boucher's paintings from the 1750s and earlier 1760s, such as *L'Automne* (location unknown) as several of the figures from this painting appear on the present Dalva vase and the Hermitage vase. And, indeed, Clodion owned paintings by Boucher as in Clodion's inventory done after his death there is noted: '*Trois tableaux de Boucher représentant Jeux d'enfants...*' (Poulet and Scherf, *Op. cit.*, p. 83 and fig. 46).

This vase is closely related to a group executed by Clodion both right before his departure for Rome and during his time in Rome. These have been discussed extensively by Anne Poulet and Guillaume Scherf in multiple publications, most thoroughly in their joint 1992 Louvre catalogue. A number of variants of this composition exist in both marble and terracotta, with the pair of vases in the Hermitage museum representing the touchstone for the latter. All the vases have in common the fluted neck, the grotesque masks, the swags and the bacchic frieze, although variations of each motif exist to create a variety of 'unique' inventions. As Poulet notes, the present Dalva vase is very close to the Hermitage vases with the only differences being that the Hermitage vases have slightly indented bases, where the Dalva base is smooth, and the ram horns of the grotesque 'handles' on the Hermitage vases are both longer and more torqued, while the horns on the Dalva vase are shorter and straighter (Poulet and Scherf, 1992, p. 80). The indentations on the Hermitage vases might have been intended for ormolu mounts which can be found on the many other marble, terracotta and bronze versions of this popular model, most of which date from the late 19th and early



20th century. Poulet and Scherf mention another terracotta vase in the collections of Blenheim Palace, Oxfordshire, that it is particularly close to the Dalva vase (*Ibid.*). Scherf also notes a terracotta vase very similar to the Dalva vase, but with differing figures of putti, that was in the collection of Marius Paulme and sold, Galerie Georges Petit, Paris, 15 May, 1929, lot 281 and was later on the New York art market.

As a single object this vase encapsulates much of what is so admired in the arts of 18th century France: it is technically dazzling, appearing fresh and effortlessly dashed off, as only the hand of a master could achieve, and it is a brilliantly original composition, so popular imitations were still in production two hundred years later. It is both beautiful and humorous, and draws on both Antiquity and contemporary French paintings for inspiration.

But, most remarkable of all, is that this vase is an amalgam of painting and sculpture with both Clodion and Boucher giving credit to the other and, by doing so, elevating them both.

■143

**A PAIR OF ITALIAN PURPLE AND YELLOW VEINED
MARBLE COLUMNS**

THE COLUMNS POSSIBLY 17TH/18TH CENTURY

On *vert de mer* marble bases

46 in. (117 cm.) high

\$5,000-8,000

(2)



143

■144

**A SOUTH ITALIAN GILTWOOD AND
'MECCA' (GILT-VARNISHED SILVER)
THRONE CHAIR**

NAPLES OR SICILY, CIRCA 1720-1730

Of unusually large size, the cartouche form back and serpentine seat covered in red velvet and with arched foliate scrolled cresting with a Classical mask and issuing floral and fruiting garlands flanked by out-scrrolled arms supported by C-scrolls, the apron with diapered panels flanking a cabochon, cabriole legs joined by scrolled stretchers, losses to carving and gilt surfaces, wax seal with the Savoy coat-of-arms to the webbing, now detached

80½ in. (204.5 cm.) high

\$15,000-25,000

The abundant carving and monumental proportions suggest that the lot offered here was made for a member of the upper nobility or a high-ranking member of the Church. This armchair shares many similarities with a number of comparable Neapolitan examples illustrated in E. Colle, *Il Mobile Rococò in Italia*, Milan, 2003, pp. 62-63 and pp. 82-83, such as the undulating shaped upholstered back, the shell motif on the stretcher, the robust terminals of the armrests, and the flower garlands wrapping around the frame of the backrest. The examples cited by Colle are mostly thrones for ecclesiastical purposes as indicated by the various religious devices in the reserves of the cresting of the backrest, such painted images of saints and attributes of the Catholic Church. The lack of such imagery on the lot offered here suggests that this armchair was not intended for use by the high clergy but rather a member of the upper aristocracy. The female mask issuing a flowering shell motif centering the cresting of the back is comparable to those decorating a giltwood lectern also of Neapolitan manufacture, see *ibid.* p. 67. Similar armchairs produced in Naples and Sicily during the first quarter of the eighteenth century are still very conventionally Baroque with their square seats and low relief carving, see E. Colle, *Il Mobile Barocco in Italia*, Milan, 2000, pp. 44-45. Given the presence of what appears to be the Savoy coat of arms on the webbing of this chair (now detached), it is interesting to note that the House of Savoy ruled Sicily from 1713-1720.



■145

AN ITALIAN GILTWOOD CONSOLE

PROBABLY ROME, CIRCA 1775

With an associated *rouge languedoc* veneered marble top above a berrying laurel frieze centered by a mask of Hermes over fruiting floral garlands, fluted tapering legs, ink label 1102 to frame

38¼ in. (97.5 cm.) high, 79½ in. (202 cm.) wide, 35½ in. (89 cm.) deep

\$15,000-25,000

PROVENANCE:

By repute, Palazzo Ricasoli, Florence.

Anonymous Sale (A Florentine Family of Title); Christie's, New York, 30 April 1986, lot 127.

Although most design elements, such as the ribbon-tied leaf frieze of the apron, the rosettes, the straight fluted legs and the toupie feet, are fairly common characteristics of the neoclassical taste all over Italy, this console table can still be identified with great probability as Roman. This attribution is based on the presence of the winged Mercury mask of the apron. This specific type of mask was very popular with designers and craftsmen in Rome during the last third of the eighteenth century and was included in all types of furnishings. For a Roman giltwood console table with an apron centered by an almost identical mask, see E. Colle, *Il Mobile Rococò in Italia*, Milan, 2003, p. 155. For a console table and a chair, also with Mercury masks, see G. Morazzoni, *Il Mobile Neoclassico in Italia*, Milan, 1955, Tav. VI.



MAESTRO GIUSEPPE'S MIRROR
OF THE FOUR ELEMENTS



■146

A MONUMENTAL ITALIAN WALNUT MIRROR

THE CARVING ATTRIBUTED TO MAESTRO GIUSEPPE BOSI,
PARMA, CIRCA 1680-1700

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

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

\$200,000-300,000

PROVENANCE:

Acquired in the London art trade, 1990s.

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

RELATED DESIGN SOURCES

The rich and fertile visual vocabulary of this mirror place it firmly in the milieu of late Baroque carvers and designers from Parma and the Veneto. A design for a related frame by Fantoni, Maestro Giuseppe's pupil, incorporates similar lush foliage and putti together with a narrative reserve (illustrated here). Perhaps the most fecund imagination of all among Northern Italian carvers was that of the Venetian sculptor Andrea Brustolon - a design for a mirror frame by Brustolon of circa 1690, replete with putti and allegorical symbolism (including emblems of the Arts and Sciences and Valour), is in the Museo Civico, Belluno. Among comparable executed works, one should note a frame of similar dark-stained walnut, with large scale foliage, birds and putti, offered from the collection of the Dukes of Westminster; Sotheby's, London, 10 June 1994, lot 4, and a series of frames, including one in the Chiesa di San Bagio, Modena and one in Zibello, near Parma, with similar combinations of flying putti and lush foliage, illustrated in E. Colle, *Il Mobile Barocco in Italia*, Milan, 2000, p. 256.



Design for a related frame by Andrea Fantoni

DALVA BROTHERS
PARISIAN TASTE IN NEW YORK







Symbolic of Air: Jupiter with Aeolus, God of the winds

Courtesy of Rijksmuseum, Amsterdam.



Engraving by Michel Dorigny after Simon Vouet



Symbolic of Water: Neptune and Amphitrite

THE ICONOGRAPHY

The frame features four narrative reserves carved with extraordinary detail, each symbolizing one of the Four Elements and following engravings by Michel Dorigny after now lost paintings by Simon Vouet, as follows:

The topmost reserve, symbolic of Air, depicts Jupiter in the clouds with his attributes of thunderbolts and an eagle, above the crowned king of the winds Aeolus, accompanied by Iris, goddess of the rainbow. The 1644 engraving by Dorigny, of slightly different perspective, is based on a Vouet painting, which was created as a part of a decorative scheme for the Queen Regent, Anne of Austria, for the *Vestibule de la Reine* at the château de Fontainebleau.

The lowest reserve, symbolic of Water, depicts Neptune with a trident driving his hippocampi over the waves. He is accompanied by his wife Amphitrite, who had been initially reluctant to marry Neptune and is held firmly by the sea god's attendant with Cupid looking to bless the union. The painting on which the Dorigny engraving of 1644 is based also formed part of the now lost decorative scheme for Anne of Austria at Fontainebleau.

The left hand reserve, symbolic of Fire, depicts the celebrated scene in the labours of Hercules where the great hero slays the Lernean Hydra aided by his companion Iolaus who cauterizes the wounds to prevent the serpent's head's regrowing. This is based on a 1651 engraving after a Vouet painting made for the decoration of the lower gallery of the hôtel Séguier, symbolizing Louis XIII's victory over the Huguenots. This reserve is signed 'GIUSEP.' and 'AVP.FC'.

The right hand reserve, symbolizing Earth, depicts Apollo slaying the Python at Delphi. The Python's lair was thought to be the centre of the Earth. This is also after a 1651 engraving by Dorigny from Vouet's scheme at the hôtel Séguier, in this case symbolizing the capture of the Huguenot stronghold at La Rochelle. This reserve is signed 'AV.F.'

The Four Elements are further represented in the carved details of the frame, with dolphins emblematic of water, birds such as pheasant and cooing doves emblematic of the air, an abundance of flowers and tangled foliage representing the earth, and sunflowers and putti shading themselves from the sun representing fire.



Courtesy of Rijksmuseum, Amsterdam.

Engraving by Michel Dorigny after Simon Vouet



Engraving by Michel Dorigny after Simon Vouet

THE SIGNATURES

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



signature



Symbolic of Fire: Hercules slaying the Lernean Hydra



Engraving by Michel Dorigny after Simon Vouet



Symbolic of Earth: Apollo slaying the Python at Delphi



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**A PAIR OF FRENCH SCARLET, BLACK AND GILT-DECORATED CANDLESTICKS
THE FIGURES 19TH CENTURY**

Each depicting a crouching robed figure holding a foliate candlesocket, later breche d'alep bases 7¾ in. (19.5 cm.) high (2)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York, 20 May 2008, lot 284.

France's long fascination with the Orient dates back to the mid-17th century, when lacquered screens, porcelains and other wares were imported and adapted into some of the rarest, most sophisticated objects produced in the 17th and 18th centuries. Parisian *marchands-merciers* sought to capitalize on the huge demand for these rare objects, and created their own versions of these prized imports. This distinct aesthetic, the *goût chinois*, is aptly illustrated by these charming figures, which are clearly inspired by similar figures produced by Martin Frères in the 1740s as supports for clocks and candelabra.



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■148

**A PAIR OF NORTH ITALIAN WALNUT AND PARCEL-GILT GUERIDONS A TRESPOLO
VENICE, CIRCA 1740**

Each with yellow Verona marble top in a serpentine frame with a stippled foliate border and a shell and C-scroll apron on a cabochon and husk-carved support and three down-curved legs 32 in. (81.5 cm.) high, 21½ in. (54.5 cm.) wide, 21 in. (53.5 cm.) deep (2)

\$6,000-10,000

Typical to Venetian workshops, tripod, or a *trespolo*, consoles and guéridons, were produced in different materials such as carved walnut, giltwood, and lacquer. For a variety of such *consolle* and *giridoni*, see S. Levy, *Il Mobile Veneziano del Settecento*, Vol. II, Milan, 1964, figs. 278-285. Because of their light weight and portability, tripod tables were very popular. Tripod consoles, such as those offered here, were by nature immobile and thus more often topped with inset marble panels. This was particularly true to those executed in giltwood. A comparable pair of giltwood consoles *a trespolo* with inset marble tops from the estate of the late Giuseppe Rossi was sold Sotheby's, London, 10-12 March, 1999, lot 111 (£45,500).





Design for a related console table, plate 19 of Thomas Johnson's designs of 1758

■149

A GEORGE II GILTWOOD CONSOLE

CIRCA 1755, IN THE MANNER OF THOMAS JOHNSON

The marble top above a support depicting the fox and the stork from the *Fables de la Fontaine*, rockwork base, the marble top apparently original
35½ in. (90 cm.) high, 34¼ in. (87 cm.) wide, 16 in. (41 cm.) deep

\$25,000-40,000

PROVENANCE:

Private Collection of Leon and Jean Dalva,
1067 Fifth Avenue, New York.



This giltwood console with its lifelike depiction of one of Aesop's fables, *The Wolf and the Crane*, closely relates to the designs of Thomas Johnson (1714-1778), particularly one for a console featuring another Aesop's fable, *The Fox and the Cat* (reproduced here). Johnson emerged from obscurity to publish three collections of designs beginning in 1755 with *Twelve Girandoles* which was followed by publications of other furniture in 1756 and 1757. Their intensely naturalistic focus and fanciful nature, sometimes unconstrained by practicality, were a striking departure from traditional Rococo designs.

Aesop's fables enjoyed a revival in the late 17th century by Jean de la Fontaine (1621-1695) who assembled and published an anthology of various fables and folk tales. These works became a classic in French literature and the English translation by John Ogilby with engraved illustrations by Francis Barlow (c.1626-1704) would have been very familiar to Johnson. The specific story this console illustrates is the tale of a wolf who promises a crane a large sum of money for removing a bone caught in his throat and reneges after the task is performed, the moral being to expect no reward for a service to the wicked.

Johnson's designs even influenced some of the renowned cabinet-making firms in London such as Mayhew and Ince. A closely related pair of consoles supplied to Henry Digby 1st Earl Digby (1731-1793) for the Red Drawing Room at Sherborne Castle, Dorset, features marquetry tops which are supported by fully sculpted ostriches within naturalistic branches and rockwork (A. Smith and M. Hall, 'Sherborne Castle Dorset II', *Country Life*, 17 August 2000, p.46, fig.4). Household records beginning in 1764 indicate they were very likely supplied by the London cabinet-making firm Mayhew and Ince, and plate 75 from their *Universal System of Household Furniture*, 1762, features a design for a closely related console table (E. White, ed., *Pictorial Dictionary of British 18th Century Furniture Design*, Suffolk, 1990, p.271).

Other related examples include a console with just branches and a very similar base in the collection of the Marquis of Waterford at Curraghmore, Co. Waterford (H. Hayward, *World Furniture*, London, 1965, p.506, fig.501) and another example featuring squirrels which sold anonymously at Sotheby's, New York, 7 April 1990, lot 138. Interestingly, a figure of a crane removed from a bed supplied to Harewood House in 1769 ('Thomas Chippendale (1718-1779): A Celebration of British Craftsmanship and Design,' *The Chippendale Society*, 2018, p.15) closely relates to the present console and illustrates the prevailing influence of this aesthetic.



150

A CHINESE EXPORT FRENCH ROYAL ARMORIAL BIDET
YONGZHENG PERIOD, CIRCA 1733

Enameled with the Royal arms of Louis XV within collars of the Orders of Saint-Michel and *Saint-Esprit*, the interior and exterior painted with blossoming branches supporting bowls of fruit alternating with circular panels enclosing lotus or fans, the rim a band of gilt and iron-red scrolling lotus punctuated by cartouches of addorsed L's; together with a later Louis XV-style mahogany stand

20½ in. (52 cm.) long

(2)

\$10,000-15,000

PROVENANCE:

Louis XV, King of France and Navarre.

Descended in the Orléans family.

Gifted to a French noble family by Charles X circa 1830.

In 1733 Louis XV ordered from the Compagnie des Indes "...douze bidets aux armes du Roy, conformément au dessein joint." This actually preceded the order for his very famous and elaborate dinner service of similar decoration, which was executed in 1738. See S. Castelluccio, *L'Objet D'Art*, April 2011.





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A CHINESE EXPORT LARGE *DOUCAI* 'MANDARIN DUCKS AND DAOIST IMMORTALS' DISH

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1735-40

Enameled with ducks, lotus flowers and lily pads in an underglaze blue pond, the border with the Eight Daoist Immortals holding their attributes amidst waves
14¼ in. (36.2 cm.) diameter

\$2,000-3,000

PROVENANCE:

Property from the Estate of Alice Kales Hartwick, Christie's East, 27 March 1990, lot 53.

■152

A RARE SMALL CHINESE TWELVE-PANEL COROMANDEL LACQUER SCREEN

FIRST QUARTER 18TH CENTURY

Carved and painted with a European hunting scene, with mounted hunters riding alongside their hounds while others brandish their long guns on foot, their leader arriving on horseback, shaded by a parasol, all within a mountainous landscape, the continuous scene bordered by scholars objects and floral sprigs, the reverse undecorated
47 in. (119.4 cm.) high, 8¾ in. (22.2 cm.) wide, each panel

\$10,000-15,000

The ancient Asian art of lacquering, involving the application of multiple thin layers of sap from the *Rhus vernicifera* tree, was to Europeans yet another exotic luxury from these faraway lands previously unknown to them. Coromandel (misnamed as it was trans-shipped from the Coromandel coast in India by the British East India Company), or 'bantam work', is the decorative technique of carving into these layers of lacquer and then painting the carved details.

Very wealthy households in late 17th century Europe began to feature Chinese lacquer. A six-fold screen with Chinese hunters was a gift from Elihu Yale to Joshua Edisbury of Erthig in 1682; the 1679 Ham House inventory describes an 'Indian cabinet'. But it is only in the early 18th century that Western merchants began to dictate subjects for special order lacquer pieces, and depictions of Europeans on these works are exceedingly rare. Here we see the hunters in 17th century Portuguese dress, their high hats and pantaloons somewhat exaggerated, as they were on the famous 'black ship' screens of Japan.

A large coromandel lacquer screen with very similar scene of Europeans is in the Museum of Fine Arts, Boston, accession number 1975.333, acquired in 1975, R.H. Ellsworth LTD., New York. A very similar screen of the same scale as the present example is in the collection of the Casa-Museu Medeiros e Almeida in Lisbon (unpublished).



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**A JAPANESE BLACK LACQUER AND MOTHER-OF-PEARL
INLAID COFFER**

EDO PERIOD, 17TH CENTURY

The domed cover with a gilt and black lacquer cartouche depicting cranes, with inlaid mother-of-pearl borders, shagreen and brass metal hardware
8¾ in. (22.3 cm.) high, 14 in. (35.5 cm.) wide, 7½ in. (19 cm.) deep

\$5,000-8,000



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A CHINESE LARGE CRACKLE-GLAZED VASE

QING DYNASTY, 18TH-19TH CENTURY

The *Guan*-type greenish-cream crackle glaze terminating in an unglazed and brown-washed foot rim and base
14¼ in. (36.2 cm.) high

\$3,000-5,000

■155

A SMALL CHINESE RED AND BLACK LACQUER STAND

QING DYNASTY, 18TH CENTURY

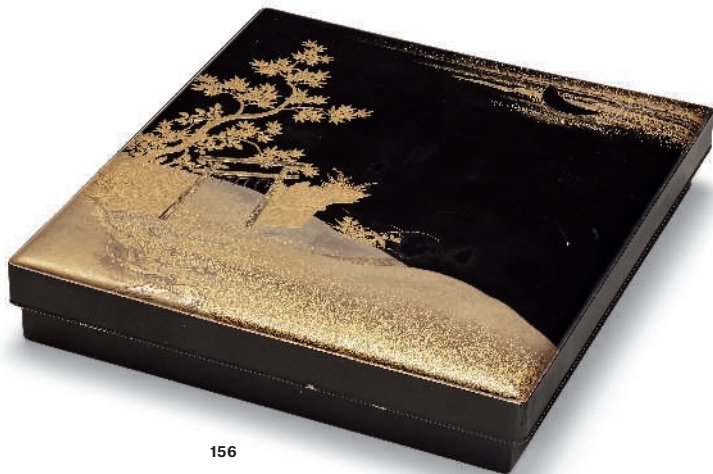
The top decorated with a shaped panel enclosing a bird perched on blossoming branch issuing from rocks, set against a diaper key-fret ground, the aprons further decorated with floral sprays

5½ in. (14 cm.) high, 21¼ in. (54 cm.) wide, 11½ in. (29.2 cm.) deep

\$1,500-2,500



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A JAPANESE BLACK AND GILT LACQUER WRITING BOX
EDO PERIOD, 18TH-19TH CENTURY

Decorated with *hiramaki-e* and *takamaki-e* depicting a moon and a gate, the interior with a fisherman in a mountainous riverscape

9½ in. (24.1 cm.) high, 8¾ in. (22.3 cm.) wide, 1½ in. (3.8 cm.) deep

\$1,500-2,500



156 (interior)

157

A JAPANESE BLACK AND GILT LACQUER WRITING BOX
EDO PERIOD, 19TH CENTURY

Decorated in gilt and silver *hiramaki-e* and *takamaki-e* depicting Mt. Fuji amidst clouds, the interior with a pavilion in a lush mountainous scape, fisherman in a riverscape nearby, with silvered metal mounts

9¼ in. (23.5 cm.) high, 8¾ in. (21.6 cm.) wide, 2 in. (5.1 cm.) deep

\$3,000-5,000



157 (interior)



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THE RADIX DE SAINTE-FOY
FAMILLE VERTE VASE





158

**A LATE LOUIS XV 'GOUT GREC' ORMOLU
MOUNTED CHINESE FAMILLE VERTE
PORCELAIN VASE**

THE MOUNTS 1765-1770, THE PORCELAIN KANGXI
(1662-1722)

The famille verte vase of large size and with chiseled and gilded bronze frame, the body decorated with butterflies fluttering over bamboo and flowering prunus, the border adorned with canals, the handles formed of lion masks, the pedestal formed of alternating flutes of leaves, the base with a square section
20 in. (51 cm.) high; 17½ in (44 cm.) wide

\$80,000-120,000

PROVENANCE:

Claude-Pierre-Maximilien Radix de Sainte-Foy
(1736-1810).

Paris, 22 April 1782, lot 134 (sold £490 to Langlier).

Jacques Langlier (1730-1814)

Paris, 24 April 1786, lot 192 (sold £400 to Dulac).

Antoine-Charles Dulac (1729-1811).

The Collection of Giuseppe Rossi.

This superb vase, of impressive scale with its bold *gout grec* mounts retaining their original lustrous gilding, is a rare example of the use of famille verte porcelain in the repertoire of *objets montés* promoted so fashionably by the *marchands-merciers*. It is also remarkable for being documented in not one but two 18th century sales in Paris, giving a rare insight into the dynamic trade in works of art at the end of the eighteenth century.

THE PROVENANCE

The vase is first recorded appeared in the sale catalogue of part of the collection of Claude-Pierre-Maximilien Radix de Sainte-Foy, held on 22 April 1782 in Paris (the catalogue for this sale was sold Christie's, Paris, 22 April 2016, lot 46). It is notable that this catalogue was written under the direction of Jean-Baptiste-Pierre Le Brun (1748-1813), the picture dealer, celebrated expert and husband of the painter Elisabeth Vigée Le Brun.

The present vase is included in the section of the catalogue dedicated to "*Coloured Chinese porcelains*" as lot 134 and is described as follows:

'Un vase forme d'urne ouverte fond blanc, à dessins de plantes et de papillons coloriés, enrichi de gorge à cannelure, de têtes de lions portant anneaux, de culots, panneaux brettés et piedouche à feuilles de soleil sur son socle carré Hauteur 19 pouces [51.4 cm] largeur 15 pouces [40.6 cm]'

Every detail on the present vase is described, including the flowers and butterflies on the porcelain, the lion masks holding rings and the fluted collar: it also significantly described the vase as '*ouverte*' i.e. conceived without a lid. The slight discrepancy in width measurement could be explained perhaps by the fact that the cataloguer in 1782 did not include the lion masks when measuring the width.

Numerous lots in the catalogue are accompanied by annotations and designs illustrating the objects by Charles Germain de Saint-Aubin (1721-1786), including the present vase, reproduced next to its lot number. In his annotations, Saint-Aubin also noted the hammer price of 490 livres, as well as the purchaser of the vase, Langlier.





View of the hôtel Radix de Sainte-Foy, rue Basse-du-Rempart, Paris.

RADIX DE SAINTE-FOY

Claude-Pierre-Maximilien Radix de Sainte-Foy (1736-1810) began his diplomatic career as the attaché of the Embassy in Vienna, and was then promoted to the more lucrative post of Treasurer of the Navy. Upon the accession of Louis XVI to the throne, Charles Gravier de Vergennes (1719-1787) became Secretary of State of Foreign affairs. He surrounded himself with competent colleagues to develop the diplomatic corps including Radix de Sainte-Foy, who was initially then sent to the court of the Duke of Zweibrücken in present-day Rhineland.

However, Radix de Sainte-Foy quickly returned to finance, and became from 1776, *Surintendant des finances* for the Comte d'Artois (1757-1836). The future Charles X was a spendthrift, as is marvellously illustrated in *Bagatelle*, his home in the *Bois de Boulogne*, constructed in two months as a result of a bet with Marie Antoinette. Thanks to his various responsibilities and to his connection to Vergennes, Sainte-Foy rapidly built a considerable personal fortune, with which he purchased the Château de Neuilly as well as a *hôtel particulier* on the rue Basse-du-Rempart in Paris, for which he commissioned Jean-François Chalgrin (1736-1811) to complete the interior decoration. The rue Basse-du-Rempart is no longer extant, on account of the reconfiguration and enlargement of Paris' grand boulevards during the reign of Napoléon III.

Radix de Sainte-Foy's rapid rise in fortune and close connection to an extravagant Prince gained for him a great deal of enmity. Louis Petit de Bachaumont wrote, "*this financier is impertinent in his luxury*". Accused of embezzlement by Necker (1732-1804), *directeur général des Finances* from 1777, he was forced to flee to London in 1782 and to sell a large part of his collection. Radix de Sainte-Foy was, however, eventually able to make amends, and played an important role in the counter-Revolution, becoming *chef du cabinet secret des Tuileries* when Louis XVI was detained there. Though incarcerated during the Revolution, he was subsequently liberated, and in 1798, purchased the former Abbaye d'Ourscamp, which had become national property. Radix de Sainte-Foy died in 1810.

Radix de Sainte-Foy's *hôtel particulier* on the rue Basse-du-Rempart was constructed by Alexandre-Théodore Brongniart (1739-1813) for Bouret de Vézelay, and was exceptionally luxurious. Its collections included furniture in Boulle marquetry but also numerous Chinese and Japanese porcelains. Other vases from Radix de Sainte-Foy's collection are today in the British Royal Collection including a pair of Chinese turquoise porcelain vases with fish scale decoration (Inv. RCIN 478.1-2) and a garniture of three vases in Sèvres blue-ground porcelain decorated with soldiers (Inv. RCIN 2289.1, 2289.2 and 2290). Radix de Sainte-Foy would have met all the most fashionable artisans and *marchands-merciers* of Paris through his mistress, the Duchesse de Mazarin, a noted patron of the celebrated *bronzier* Pierre Gouthière and the architect François-Joseph Bélanger.

JACQUES LANGLIER

Jacques Langlier (circa 1730-1814), who acquired the vase in the Sainte-Foy sale of 1782, was a hat merchant, but was better known as a dealer in paintings and objects of curiosity. Installed in the quai de la Mégisserie, he moved to the rue Sainte-Croix-de-la-Bretonnerie and became known in 1786 as a *marchand-mercier* and a picture dealer. Like many *marchands-merciers* of the era, Langlier acquired stock at public auctions. In 1777, he acquired drawings from the sale of the Prince de Conti, and in 1782, he was also a buyer in the sale of Radix de Sainte-Foy. Following financial difficulties, Langlier was forced to sell a considerable part of his collection on 24 April 1786, including pictures, furniture and seventeen lots of porcelain from the Far East.

Among these lots, the present vase can be identified as number 192 in the sale of 24 April 1786. Notably the catalogue for this auction was also produced under the direction of Jean-Baptiste-Pierre Le Brun. The vase was sold to Antoine-Charles Dulac for 400 *livres*.

ANTOINE-CHARLES DULAC

Antoine-Charles Dulac (1729-1811) was a painter and member of the Académie de Saint-Luc from 1758, and was very active in public sales up to the end of his life, purchasing paintings in 1803 from the auction of François-Louis-Joseph de Laborde-Méréville. His father Antoine was a *marchand* and must have been related to the celebrated Jean Dulac, '*marchand-gantier-parfumeur* and *bijoutier*, based on the rue Saint Honoré and creator of the famous 'vases Dulac' with their Sèvres porcelain bodies and intricate pop-up candelabrum mechanisms.





The vase acquired by Louis XVI at the sale of the duc d'Aumont's collection in 1782, now at the Château de Versailles



The vase with identical base sold at Christie's in 1984



A pair of 'vases Dulac,' with closely related lion's masks

POSSIBLE ATTRIBUTION

The Sainte-Foy vase belongs to a distinct group of mounted vases with similar bold *à la Grecque* mounts and unusual choices of highly coloured Chinese porcelain, which differ from the Chinese porcelains usually employed by the *marchands-merciers*, which tended to be largely either powder blue or celadon wares. Other vases in the group include:

- a turquoise-glazed Ming Dynasty Chinese garden seat, with fluted collar, lion's mask and leaf-cast socle virtually identical to the Sainte-Foy vase. This vase, now in the Château de Versailles, was acquired by Louis XVI at the sale of the duc d'Aumont's collection in 1782 (the same year as the Sainte-Foy sale)
- a turquoise-glazed Ming dynasty Chinese garden seat, without a collar, but with the same handles, lion masks and socle as the Versailles/duc d'Aumont vase, sold Christie's, King Street, 13-14 November 1984, lot 671
- a turquoise-glazed Ming dynasty Chinese garden seat, with richer mounts and even larger scale, but nevertheless clearly related to this group, sold Sotheby's, Paris, 15 December 2010, lot 93 (€960,750)

Intriguingly, the lion masks on this group are remarkably similar to those both on the 'vases Dulac', and the iconic *goût grec* model of clock supplied by the *bronzier* Robert Osmond to the celebrated early connoisseur of neo-classicism Lalive de Jully. Could it be that this distinctive group of colourful porcelain vases with distinctive mounts was originally commissioned by Jean Dulac (which could explain Antoine-Charles-Dulac's acquisition of the vase in 1786, to buy back one of this family's creations) with mounts by Robert Osmond?

A POSSIBLE EARLIER PROVENANCE: JEAN DE JULLIENNE

Stylistically, the mounts on this superb vase are earlier than the date of the Sainte-Foy vase in 1782, and it is thus intriguing to note the following entry, lot 1461 in the sale of the collection of the great connoisseur collector Jean de Jullienne in 1767, which was remarkably held at the Louvre:

'Un grand vase de porcelaine de la Chine très agréable, tant par sa forme, & le beau coloris [sic] varié des bocages, que par la composition de sa monture en bronze de goût antique : il porte 19 pouces de haut, sur 17 de diamètre'

Although the description is not detailed enough to lead to an exact match, the description of the 'bocages' in the porcelain, the large height and diameter (which would imply the same rounded shape as this vase) and the mention of 'antique' bronzes, all correspond to the vase offered here.



The model of clock with related lion mask by Robert Osmond
Chantilly, Musée Condé



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A PAIR OF LATE LOUIS XV BEECHWOOD FAUTEUILS

BY CLAUDE LOUIS BURGAT, CIRCA 1760-1765

With ribbon-tied cresting above a molded frame, the back and serpentine seat covered in scarlet silk damask, cabochon-carved cabriole legs, originally decorated

\$3,000-5,000

Claude-Louis Burgat, *maître* in 1744.

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AN EARLY LOUIS XV ORMOLU-MOUNTED EBONY-INLAID AMARANTH BUREAU PLAT

CIRCA 1735

(2) The shaped rectangular top with a tooled leather writing surface above a serpentine case fitted with three drawers and opposing sham drawers, cabriole legs, the underside with chalk inscription 'JCA'....
29½ in. (75 cm.) high, 55 in. (140 cm.) wide, 29 in. (73.5 cm.) deep

\$12,000-18,000



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**A LOUIS XV BEECHWOOD CHILD'S BERGERE
MID-18TH CENTURY**

The cartouche back and serpentine seat with floral
cresting and covered in green silk damask on cabriole legs

\$1,500-2,500

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**A PAIR OF LOUIS XV CHINESE GILT
LACQUER AND VERNIS MARTIN
ENCOIGNURES
CIRCA 1750**

Each with a portor marble top above a serpentine
front decorated with figures and a horse beside a
pavilion, the interior opening to shelves, the angles
with chutes and sabots, the interior with black ink
8224, the lacquer with European embellishments
41 in. (104 cm.) high, 31½ in. (80 cm.) wide, 23¼ in.
(59 cm.) deep (2)

\$8,000-12,000

PROVENANCE:

Robert Goelet, New York and Champ Soleil,
Newport; Parke-Bernet Galleries, New York, 13-15
October 1966, lot 455.

Robert Goelet, the previous owner of Champ
Soleil from whom Russell Aitken purchased the
house, was the son of Gilded Age banker and
developer Ogden Goelet. He renovated the home
in 1947 after donating his father's magnificent
McKim Mead and White mansion, Ochre Court,
to Salve Regina to use as a university. Goelet
assembled a notable collection of eighteenth
century French decorative arts which was sold
in a hard-bound catalogue at Parke-Bernet
Galleries, 13-15 October 1966.



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BY JEAN BAPTISTE NINI (1717-1786), 1770

A CIRCULAR TERRACOTTA RELIEF OF LOUIS XV

Signed *JB NINI F 1770*, in a later giltwood frame
6¼ in. (16 cm.) diameter, 8¼ (21 cm.) diameter in frame

\$2,500-3,500

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**A LOUIS XV ORMOLU AND ROCK CRYSTAL
TABLE FOUNTAIN**

THE ORMOLU CIRCA 1750, THE CENTRAL ROCK
CRYSTAL VASE LATE QING DYNASTY

With a central vasiform well with a Buddhistic lion finial and
cattail spout raised on a flori-form stem with a shaped well
flanked by two Buddhistic lions

11½ in. (29.5 cm.) high, 10½ in. (26.5 cm.) wide

\$15,000-25,000

PROVENANCE:

The Collection of Consuelo Vanderbilt Balsan and
Colonel Jacques Balsan, hôtel Marlborough, Paris.

LITERATURE:

Collection Madame et du Colonel Balsan, Paris, 1936,
plate XXXI.

For further information regarding Consuelo Vanderbilt
Balsan and Colonel Jacques Balsan, please refer to the
catalogue note on lot 45.



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**A LOUIS XV ORMOLU-MOUNTED AMARANTH,
TULIPWOOD AND BOIS DU BOUT MARQUETRY COMMUNE**

BY JACQUES DAUTRICHE, CIRCA 1750

The shaped liver colored marble top above a bombé case fitted with two long drawers inlaid with bois de bout marquetry, the sides with conforming inlay, mounted with foliate chutes and sabots, stamped *J DAUTRICHE JME*, the case with chalk inscription *TURNHAM GREEN* [sic], the marble with chalk inscription *ROTHCHILD* [sic]

35 in. (89 cm.) high, 51 in. (129.5 cm.) wide, 24 in. (61 cm.) deep

\$8,000-12,000

LITERATURE:

Jacques Dautriche, *maître* in 1765





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**A LATE LOUIS XV ORMOLU- MOUNTED TULIPWOOD,
AMARANTH, SYCAMORE AND MARQUETRY SECRÉTAIRE
A ABATTANT**

BY LEONARD BOUDIN, CIRCA 1770

The *breche d'alep* marble top above a frieze drawer and fall front opening to floral marquetry drawers and pigeonholes and a later velvet-lined writing surface, the cabinet doors opening to a shelf and two coffres fort, the sides with confirming floral marquetry, stamped *L BOUDIN JME* twice
54¾ in. (139 cm.) high, 35¾ in. (91 cm.) wide, 16¼ in. (41 cm.) deep

\$30,000-50,000

PROVENANCE:

Viola, Lady Waller; Christie's, London, 10 July 1952, lot 107.

LITERATURE:

P. Verlet ed., *Les Ebénistes du XVIIIe Siècle Français*, Paris, 1963, p. 121, illustrated.

Leonard Boudin, *maître* in 1761 was particularly renowned for the quality of his floral marquetry, a skill he learned while apprenticed to the *ébéniste*, Pierre II Migeon (d. 1758). In 1772, he began retailing furniture from premises on the rue Fromenteau, five years later he moved to the cloister of Saint-Germain-l'Auxerrois. Characteristic of his work are panels of floral marquetry framed by amaranth, such as on the present piece. Large floral garlands are also associated with Boudin's marquetry. As a *marchand-ébéniste*, his stamp is often found alongside that of RVLC, Evald, Denizot and Gilbert, indicating that Boudin retailed these pieces on behalf of these *ébénistes*. Boudin worked not only with marquetry veneers, but also with Chinese lacquer and japanned panels imitating Chinese lacquer. As a result of this activity, his stamp is found on many pieces of furniture and, at the end of his career in 1791, he maintained that many of those pieces were retailed by him.

Among the craftsmen to whom Boudin granted commissions was Charles Topino, and it is possible that the lot offered here is the fruit of a collaboration between Boudin and Topino. The marquetry of tasseled drapery swag above a fruit basket on the fall front and the large flowering urn on the lower doors are typical of Topino's work and can be found on several *secrétaires à abattant* by him. Such cabinets include one sold Sotheby's, London, 14 June 2000, lot 58 (£46,500) and another illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1998, p. 846. Although not exclusive to Topino, the running-dog-cast ormolu frieze also appears on a *secrétaire* from the collection of the princess de Broglie, see S. B. Sainte Marie, Charles Topino, Paris, 2005, p. 111. For a *secrétaire* with comparable inlay to the fall front, see J. Nicolay, *L'Art et la Manière des Maîtres Ebénistes Français au XVIIIe Siècle*, Paris, 1976, fig. W. A related work also believes to be a product of Boudin's collaboration with Topino was sold Christie's, London, 10 July, 2008, lot 73 (£37,250). The exaggerated Greek key motif running along its corners appears to be unique in Boudin's *oeuvre* and makes the lot offered particularly chic and desirable for today's connoisseur. An almost identical *secrétaire à abattant* with less elaborate marquetry by Boudin from the collection of the Vicomtesse Vigier was sold at Palais Galliera, 2-3 June, 1970, lot 137.





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A NEAR PAIR OF LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND MARQUETRY COMMODES ATTRIBUTED TO PIERRE-ANTOINE FOULLET, CIRCA 1770

One with *brèche violette* marble top, the other with *verde antico* marble top above a guilloche frieze and two transverse marquetry drawers with ormolu ribbon-tied roundels of a courting couple flanked by floral spray panels and further roundels of flowering urns further floral sprays and husk swags, the sides with floral sprays within ormolu roundels, on angular cabriole legs mounted with chutes and sabots, one top with *MAPLE DEPOSITORY* label and a further indistinct blue-printed paper label to the back right corner, the sabots made in one section but probably original as their chasing is identical to the other bronzes

34 in. (86.3 cm.) high, 56 in. (142.2 cm.) wide, 23½ in. (59.7 cm.) deep (2)

\$120,000-180,000

PROVENANCE:

The Private Collection of Leon and Jean Dalva, 1067 Fifth Avenue, New York.

Pierre-Antoine Foullet *maître*, in 1765.

This near pair of sophisticated commodes belong to a small recorded group of commodes either stamped by, or attributed to, Pierre-Antoine Foullet (1732-80). He is best known for his distinctive and richly mounted transitional commodes, *secrétaires à abattant* and encoignures, which now appear in famed collections of French furniture, including those of the Château de Versailles and the Wallace Collection.

The form is derived from the ground-breaking series of *commodes à la grecque* made from 1760 onwards by *ébéniste du roi* Jean-François Oeben (1721-1763) for Madame de Pompadour (X. Salmon, *Mme de Pompadour et les Arts*, Paris, 2002, pp. 351-52). Although this commission was veneered in mahogany or *bois satiné*, Oeben began to execute variations of this form shortly afterwards which were embellished with various parquetry patterns combined with his beautiful marquetry 'pictures' (A. Pradère, *French Furniture Makers*, Paris, 1989, p. 252). With its rectangular unadorned form resting on high, slightly curved legs, this new 'antique' model illustrates a clean break from the curved, naturalistic profiles of the Rococo. Foullet was not the only *ébéniste* to adopt this style which most notably included Roger van der Cruse, *dit* Lacroix (RVLC) and Jacques Dautriche.

THE DESIGN

Foullet's distinct treatment of the *commode à la grecque* is identified by his use of oval medallions filled with sycamore and fruitwood marquetry designs which are given prominence by substantial ribbon-tied ormolu mounts with laurel leaf frames. The effect creates the illusion of the piece being hung with paintings within giltwood frames. A further defining feature is his use of a smoking *cassolette* mount to the apron and the *guilloche* and rosette mounts to the frieze. Although they may at first appear identical, a closer examination reveals subtle variations within these elements, as aptly illustrated by the present pair of commodes. They include the presence of handles, different escutcheons as well as chandelles to the lower sections of the fluting.

Foullet was well-known for the high-quality and generous neo-classical mounts with which he adorned his furniture. Many of them were cast and chased by *bronzier* Claude-Bernard Héban (d.1774) from mounts his father, Antoine, produced after designs by Charles de Lafosse (1696-1716) or Jacques de Lajoüe (1687-1761). These would have come at a great expense and his decision to use them with such impact and integrity illustrates his appreciation of the importance of gilded bronze to contemporary amateurs and collectors (S.M. Bennett and C. Sargentson (eds.), *French Art of the Eighteenth Century at the Huntington*, New Haven, 2008, pp. 99-100).

RELATED EXAMPLES

The present commodes are part of a known group which recently includes four others which have an identical central medallion depicting a kneeling gentleman flanked by floral marquetry panels and two further medallions of vases of flowers. They comprise:

— One sold from the Collection of Mrs. Enid A. Haupt; Sotheby's, New York, 4 May 1984, lot 65 and subsequently sold anonymously 20 November 1993, lot 257.

— One with an identical purple figured marble top formerly in the William A. Clark Collection and now in the Corcoran Gallery of Art, Washington D.C. (2014.136.360)

— One sold from *Un Moment de Perfection*; Christie's, London, 3 December 2014, lot 15, which lacks the border mounts.

— One sold from the Collection of Raine, Countess Spencer; Christie's, London, 13 July 2017, lot 30.

— One sold from the collection of Henry Ford II, Christie's, New York, 12 November 1981, lot 214.

— Another at the Huntington Art Gallery, San Marino (R. Wark, *French Decorative Arts in the Huntington Collection*, California, 1979, p. 112)

— Another at Fredricksborg Castle, Denmark (S. Eriksen, *Early Neo-Classicism in France*, London 1974, pl. 132)

PIERRE-ANTOINE FOULLET (1732-1780)

Pierre-Antoine Foullet followed his father Antoine into the family business as an *ébéniste* on the rue du Faubourg Saint-Antoine and gained his *maîtrise* in 1765. However, unlike his father who specialized in Boulle marquetry clock cases, Pierre-Antoine focused on case furniture of a much grander scale and ambition. He is recorded as working for the *ébéniste du roi* Gilles Joubert (1689-1775) on a pair of encoignures (now in the Wallace Collection) supplied in September 1773 to the Comte d'Artois at Versailles together with a commode (whereabouts unknown). Foullet's relationship with Joubert inevitably led to him supplying another commode in 1768 for the Royal family, this time for the reconfigured private apartment of Madame Victoire, daughter of Louis XV, and the commode remains on display at the Palace of Versailles (A. Pradère, *French Furniture Makers: The Art of the Ébéniste from Louis XIV to the Revolution*, London, 1989, pp. 275-79).









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THREE CHINESE CLOISSONNE ENAMEL MINIATURE VESSELS QING DYNASTY, 19TH CENTURY

Comprising a globular censer and cover surmounted by a Buddhist lion, on tripod elephant head supports, and a pair of bottle-form vases on fixed stands 6 in. (15.3 cm.) high, the vases

(4)

\$5,000-7,000

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A FRENCH SILVER-GILT MOUNTED CHINESE DEHUA LIBATION CUP

THE PORCELAIN MING DYNASTY, THE SILVER MOUNTS G. KELLER, PARIS, LATE 19TH/EARLY 20TH CENTURY

The porcelain with applied deer and blossoming branches, the silver-gilt mounts *fully marked, stamped G. Keller, Paris* 6 in. (15.2 cm.) wide

\$4,000-6,000

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A LATE LOUIS XV ORMOLU AND PORTOR MARBLE CLOCK CIRCA 1765

With a central column with a ribbon-tied husk inset with a circular enameled Roman numeral dial signed *LE PAUTE H DU ROI* and flanked by putti holding a scythe and a scientific instrument with a dial and a lunar chart inscribed *ECLIPSE DU 1 AVRIL 1764*, on a Portor marble plinth inset with guilloché and wrapped berrying laurels above a rectangular base, bun feet 23½ in. (60 cm.) high, 18 in. (45.5 cm.) wide, 10 in. (25.5 cm.) deep

\$30,000-50,000

PROVENANCE:

Marquis Raffaele Luigi de Ferrari, Prince of Lucedio and Duke of Galliera (1803-1876), Palazzo Rosso, Genoa.

Sir Edgar Vincent, 1st Viscount d'Abernon, Asher Place, Surrey (1857-1941), possibly sold Christie's, London, 26-27 June 1929.

Norton Simon (1907-1993), by whom loaned to Los Angeles County Museum of Art, 1965-1971.

Parke-Bernet Galleries, New York, 7-8 May 1971, lot 142.

EXHIBITED:

An identical clock was exhibited in New York: Nothern European Clocks in New York, Metropolitan Museum of Art, 4 January-March 28 1972, no. 73.

LITERATURE:

J.D. Augarde, *Les Ouvriers Du Temps*, Geneva, 1996, p. 151, fig. 117.



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170 (detail)



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This clock, with its rich mounts, portor marble and unique subject matter, the commemoration of the April 1, 1764 lunar eclipse, is also perhaps the most personal subject in Lepaute's oeuvre. His wife, Nicole-Reine Étable de la Brière (1723-1788), was one of the most well-known astronomers of the time and almost certainly provided the calculations on the chart resting beside the putti. This clock is also a rare documented example as it is in Lepaute's 1766 *Description de plusieurs ouvrages des horlogerie* as No. 4, 'Reprenant seulement le Temps et l'Astronomie des deux premières/Dorée 1300 livres' (Tardy, *Dictionnaire des Horlogers Français*, Paris, 1972, pp.378-9).

The Lepaute (or Le Paute) family was one of the most celebrated firms of 18th century French clockmakers and gained Royal favor by 1751. Besides Louis XV, Louis XVI, the comtes de Provence and d'Artois and other members of the Royal family and the court, Le Paute supplied clocks to the courts of Parma, Spain and Sweden. They collaborated with some

of the most celebrated sculptors and *bronziers* of the period, including Robert Osmond (1711-1789) who was *Maître-fondeur en terre et sable* in 1746 and appointed *juré des fondeurs* in 1756. Osmond was a pioneer of the neoclassical style in 1760s Paris and worked with his nephew, Jean-Baptiste Osmond, *maître* in 1764. Cases with columns were a particular *leitmotif* and appear in various forms, some of which are signed and are illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen I*, Munich, 1986, pp.194-5, figs.3.12.1-7.

Although born in Genoa, Raffaele Luigi de Ferrari spent most of his life and made his fortune in Paris. He was given the title of Duke of Galliera in 1838, and Prince of Lucedio in 1843, when his titles were also recognized by King Charles Albert of Sardinia. In 1837 he acquired all the possessions granted by Napoleon to his predecessor as Duke of Galliera, Prince Oscar (later King of Sweden), and it is conceivable that this clock was part of that bequest.





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A LOUIS XVI ORMOLU, BLUED AND SILVERED METAL AND BLEU TURQUIN MARBLE PENDULE A CERCLES TOURNANTS

BY LEPAUTE, PARIS, DATED 1780

With an engraved terrestrial globe, with revolving equator set with enameled Roman numerals and Arabic seconds and held within starred drapery swags and clouds supported by two putti emblematic of Day and Night, one holding a pointer to the dial resting on a fluted column with floral garlands, square plinth with guilloché border inscribed *LEPAUTE*, the marble signed *LEPAUTE HGR*, the movement signed *LEPAUTE HGR DU ROI 1780*

14¼ in. (36.5 cm.) high, 5¾ in. (14.5 cm.) diameter

\$70,000-100,000

PROVENANCE:

Property from the Collection of James Seligman; Christie's, New York, 21 October 2005, lot 383.

EXHIBITED:

The Frick Collection, New York, *French Clocks in North America Collections*, 1982, cat. 82.

The Lepaute (or Le Paute) family was one of the most celebrated firms of 18th century French clockmakers and gained Royal favor by 1751. Besides Louis XV, Louis XVI, the comtes de Provence and d'Artois and other members of the Royal family and the court, Le Paute supplied clocks to the courts of Parma, Spain and Sweden. They collaborated with some of the most celebrated sculptors of the period, notably Clodion, Houdon and Augustin Pajou (1730-1809), who may have supplied the design for the present model.

Working closely with the *bronziers* François Vion and Robert and Jean-Baptiste Osmond, Jean-André Lepaute (1720-1789) perfected his designs for clocks with rotating dials, *cadrans tournants*, in about 1765. It was a technological achievement which reflected the scientific advancements in the age of enlightenment and one which cleverly masked the winding hole under a hinged garland. The Lepaute signature or stamp is found on several related models, most with a handled vase and serpent pointer based on a design by Gilles-Paul Cauvet (1731-1788) and described by Lepaute in his 1766 *Description de plusieurs ouvrages d'horlogerie* as a 'Pendule verte à cercles tournants, l'heure est indiquée par un serpent. Ce modèle est de Cauvet, 1300 livres.'

An identical clock in white marble and entirely gilded with a movement by Roque is in the Musée des Beaux-Arts, Lyon. D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 27). It is almost certainly the one sold from the collection of Baron von Horn on 29 November 1809, lot 80 which is described as 'une pendule représentant le globe terrestre, soutenu par un groupe de nuages dorés, & traversé par un cadran circulaire, orné & le tout élevé sur un cipe cannelé en marbre blanc de Carrare, avec tore : rosaces, guirlandes & autres ornements en bronze doré d'or mat. Haut. 13 po., larg. 9' (A. Pradère, 'Baron van Horn: an amateur of Boulle, Antiquity, and the

Middle Ages under the Empire', *Furniture History*, 2007, pp.210-11, fig. 5, and note 22). A second model, from a revolutionary confiscation, was sent on 28 *Ventôse an 4* (18 March 1796) to the Ministry of Finance. (Archives Nationales, O2 445). A further example in white marble (possibly the Van Horn clock) was supplied to the Comte d'Artois, a significant client of Lepaute's. A well-known version, also by Lepaute and after a Pajou design, includes a less precise celestial globe - with only stars rather than the extremely detailed globe of the present lot, two putti in a slightly different arrangement and the figure of Father Time leaning over the composition — and is in the Wallace Collection, London (P. Hughes. *The Wallace Collection: Catalogue of Furniture*, London, 1996, no. 110). A further more simplified model by Lepaute, featuring ram's masks and lacking putti, was offered anonymously at Christie's, London, 6 July 2012, lot 172.



reverse



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A RESTAURATION ORMOLU, PATINATED BRONZE AND ROUGE GRIOTTE MARBLE FIVE-LIGHT CANDELABRUM

IN THE MANNER OF FRANCOIS REMOND, CIRCA 1820-30

The central urn form stem surrounded by wheat stalks and with an entwined snake around a cornucopia surrounded by three scrolled female term supporting pierced basket above a tapering urn with a Classical frieze on a leaf cast socle and later slate base
36½ in. (93 cm.) high

\$10,000-15,000

This impressive candelabrum, with acanthus-wrapped candle-arms, female terms supporting fruit-filled baskets and a classical urn stem with a frieze of Bacchic revelries relates to the work of the celebrated *bronzier* François Rémond, *maître-doreur* in 1774. A pair of closely related candelabra attributed to Rémond, with urn-form supports inset with classical relief friezes and candle-arms terminating in female masks, are in the Wallace Collection, acquired by the 4th Marquess of Hertford at the San Donato sale in 1870 (illustrated in P. Hughes, *The Wallace Collection Catalogue of Furniture*, London, 1996, vol. III, cat. 247). Another pair formerly in the Lelong and Chappey Collection was sold from The Alexander Collection, Christie's New York, 30 April 1999, lot 135. More recently, an almost identical pair attributed to François Rémond with patinated bronze friezes, from Mrs. Robert Lehman, was sold at Sotheby's, New York, 18 November 2010, lot 224.



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A NORTH ITALIAN FAUX MARBLE AND PARCEL-GILT PEDESTAL PROBABLY TURIN, LATE 18TH CENTURY

The paneled tapering body with ribbon-tied floral garlands raised on paw monopodia, plinth base
46½ in. (118 cm.) high, 13½ in. (34.5 cm.) square

\$5,000-8,000

PROVENANCE:

Greta S. Milliken, Cleveland, Cleveland Museum of Art (gifted from the above);
Christie's, New York, 7 June 2013, lot 347.

**A DIRECTOIRE ORMOLU, AND PATINATED AND SILVERED
BRONZE MANTEL CLOCK**

THE DIAL AND MODEL BY JEAN-SIMON DE VERBERIE, CIRCA 1795

Depicting Zeus in the form of a swan kissing Leda with an attendant putto on a leafy rockwork base with a waterfall, the plinth inset with a panel, the dial signed *DE VERBERIE/RUE DES FOSSES DU TEMPLE NO 47 A PARIS*

22½ in. (57 cm.) high, 17 in. (43 cm.) wide, 6 in. (15 cm.) deep
\$15,000-25,000



Both the dial and the model of this unusual clock are by the Parisian clock-maker and *bronzier* Jean-Simon De Verberie (1764-1824) as it appears in a set of signed drawings now at the Bibliothèque Nationale, Paris. (C. Vignon, 'Deverberie et Cie: Drawings, Models and Works of Art in Bronze', *Cleveland Studies in the History of Art*, 2003, vol.8, p.174, fig. 1.26). Deverberie produced many of these cases which were purchased by clockmakers in the provinces. He also acted as a *marchand-mercier* and a sale catalogue describes candelabras, chandeliers, chenets and fire grates in addition to clocks. (*Op. cit.*, p. 184). By 1800, he was established at rue Barbet in Paris. Four years later he was at Boulevard du Temple and from 1812 until his death around 1824 his business *Deverberie & Compagnie* was based at rue des Fosse du Temple.



Design for a closely related clock by Jean-Simon De Verberie





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A GERMAN WALNUT, ASH, BIRCH FRUITWOOD AND MARQUETRY CHEST

PROBABLY NUREMBERG OR ULM, CIRCA 1580-1600

The shaped rectangular top with floral and foliate marquetry panels above an architectural façade with engaged columns having cherubim cornices, animal and floral spray marquetry and opening to a marquetry hinged compartment and two small drawers, the base fitted with further drawers, later bun feet

41½ in. (103 cm.) high, 72½ in. (184 cm.) wide, 30¼ in. (77 cm.) deep

\$40,000-60,000

PROVENANCE:

Sir Lionel Phillips, Tylney Hall, Hampshire, circa 1927.
Anonymous sale; Sotheby's, London, 15 June 1973, lot 64.
With Arthur Brett, Norwich.
Sotheby's, New York, 8-9 December 1978, lot 398.

LITERATURE:

Town and Country, 'A Modern Jacobean House', 15 March 1927, p. 68.

Town & Country/Adolphe Langflier, 1927



Tylney Hall, Hampshire



The drawing room, Tylney Hall, showing the German marquetry coffer

Town & Country/Adolphe Langflier, 1927



The chest offered here is an outstanding example of a *Truhe* from the late 16th century, when in German cabinet-making the two-dimensional marquetry inlay slowly gave way to high-relief sculptural carving on furniture as primary decoration. This lot is the product of a transitional period from around 1600 as its highly architectural carved decoration is supplemented by rich inlay, not unlike that found in lot 7 in this sale. With its decoration mimicking the classical façade of a contemporaneous building, this *Truhe* is a forerunner of the large German wardrobes popular in south Germany during the first half of the 1600s, aptly named *Fassadenschränke*. For designs of such pieces, see H. Kreisel, *Die Kunst des Deutschen Möbels:*

von den Anfängen bis zum Hochbarock, Munich, 1970, figs. 249a-249c. For chests with a comparable mixture of inlay and carved decoration, see *ibid.*, figs. 232, 233, 240 and 241. While most of the cited comparable examples are bridal or wedding chests and are decorated with appropriate imagery, the lot offered here is inlaid with depictions of exotic flora, parrots and even elephants, including elephants engraved on the lock. A highly unusual decoration for a German *Truhe*, it reflects the budding interest in the exotic throughout Europe. The late 1500s is precisely the time when exotic animals and landscapes appear in prints, tapestries and other media and it is not surprising that such imagery was adapted to marquetry work.

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A GERMAN ORMOLU AND SILVER-MOUNTED MAHOGANY, FRUITWOOD AND SATINWOOD GUERIDON

ATTRIBUTED TO MICHAEL RUMMER, HEIDELBERG, CIRCA 1785-90

The pierced galleried top with ormolu banding surrounding a floral spray reserve above a paneled frieze with spring-loaded drawers mounted with lion's masks and drapery swags, the paneled square tapering legs headed with rosettes and with ribbon-tied husks above ormolu-mounted overlapping circlets, joined by shaped stretchers surmounted by an urn 31 in. (79 cm.) high, 23½ in. (59.5 cm.) diameter

\$12,000-18,000

PROVENANCE:

Divers Amateurs, Lair Dubreuil, Paris, 18 April 1913, lot 122 (as attributed to Roentgen).

The highly sophisticated pictorial marquetry roundel to the center of the top and overall form of this table with its spring-loaded drawers and silver mounts makes it possible to attribute it to the German cabinet-maker and celebrated *marqueteur* Michael Rummer. A comparable table sold Christie's London, 10 June, 2004, lot 118 (£41,825). Another related example with a marquetry panel of the resting huntsman, signed and dated by Rummer 1780/MR, is exhibited at the Landesmuseum für Kunst und Kulturgeschichte in Schloss Oldenburg. A closely related table attributed to Rummer, and undoubtedly executed in the same workshop, though with fewer marquetry panels but instead fitted with a complicated pop-up section and slightly further mounted, was sold by the March family; Boule to Jansen, Christie's, London, 11 June 2003, lot 39 (£77,675). A further table of rectangular outline, most probably also from the same workshop and displaying closely related legs headed by identical gilt-metal flowerhead rosettes, though erroneously attributed to Johann-Gottlieb Fiedler, was offered Sotheby's, London, 14 June 2000, lot 67.

Rummer (1747-1821), from Handschuhsheim near Heidelberg, is credited with producing some of the finest marquetry panels in the *à la mosaïque* technique developed by the Roentgen workshop in the late 1760's and example of which is lot 117 in this sale. This new type of marquetry was first mentioned in an advertisement for the Hamburg Lottery of 1769, describing the first prize as '*Ein bureau... mit Chinesischen Figuren, à la Mosaïque eingelegt*'. In contrast to traditional marquetry techniques based on scorching and engraving for effects of shade and detail, the new technique created 'pictures in wood', with painterly marquetry panels assembled from minute pieces of wood cut with incredible precision. Heidelberg parish council Mieg's '*Beytrag zur vaterländischen Geschichte der Einlegekunst in Holz*' of 1780 already documents Rummer's career during his life time. Mieg writes how Rummer, having previously spent a year in London and a year in Poland working for Prince Polinsky, came to fame during his second stay with Roentgen in Neuwied when working on important commissions for Marie-Antoinette and Prince Karl Alexander von Lothringen (1778/79). In both cases he was responsible for the complex figural marquetry, including theatrical, allegorical and historical scenes, which became a recurring decorative motif during the 1770's and early 1780's. The figurative scenes executed for Prince Karl Alexander von Lothringen in 1779, which were just like the scene of the resting huntsman on this table based on paintings and drawings of Januarius Zick (1732-1797), are by far the most sophisticated examples, now in the Österreichisches Museum für Angewandte Kunst, Vienna.





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A CHINESE TWELVE-PANEL GILT COROMANDEL LACQUER SCREEN

DATED TO THE *BINGYIN* YEAR OF KANGXI, CORRESPONDING
TO 1686 AND OF THE PERIOD

Finely carved and vibrantly decorated on one side with a continuous scene of figures gathering, dancing and engaged in leisurely pursuits on terraced pavilions, all on a gilt ground; the wide outer border decorated with shaped catouches containing 'antiques', landscape scenes, and elegantly dressed figures; the reverse carved with a lengthy gilt-filled dedicatory inscription including a cyclical date *Binyin*, surrounded by decorative borders of shaped medallions painted with landscape scenes, mythical beasts and various 'antiques'

115¼ in. (292.7 cm.) high, 20 in. (50.8 cm.) wide, each panel

\$40,000-60,000

PROVENANCE:

Château de Mareuil-sur-Ay, France.

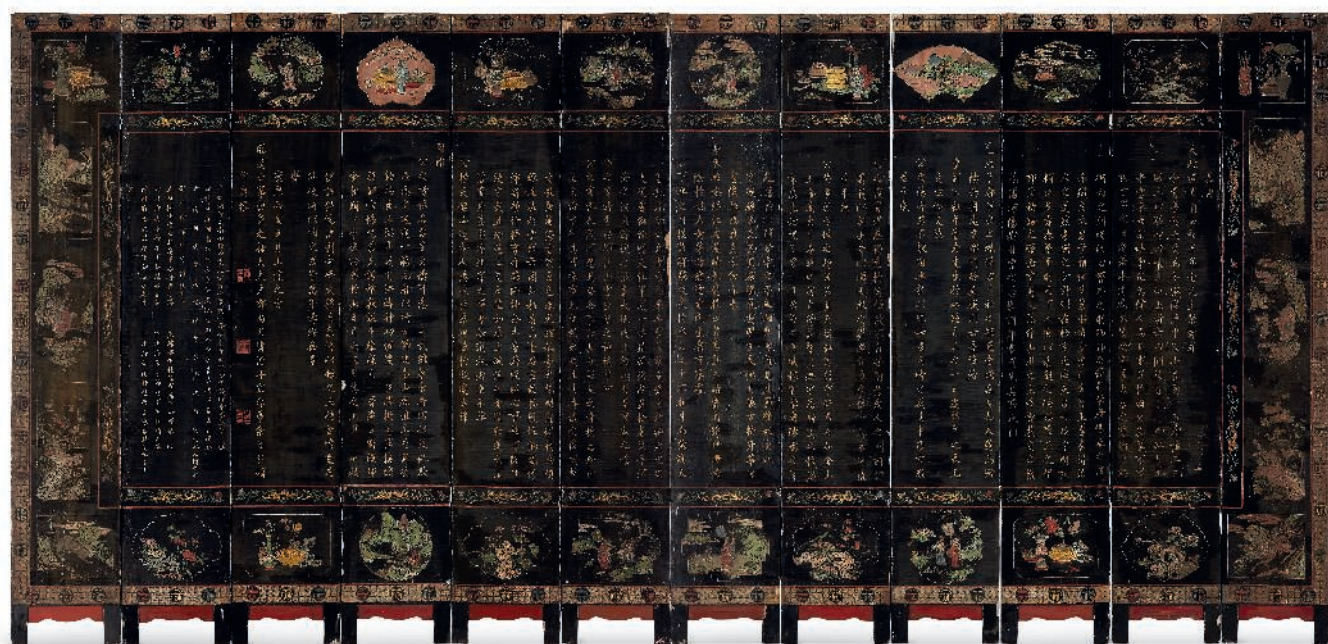
The dedicatory inscription was written by Yu Guozhu (1624-1697), the Ministry of Revenue (*hubu shangshu*) during the Kangxi reign.

The Château de Mareuil-sur-Ay, near Epernay, was originally built for Thomas de Domangeville in 1765, who later sold it to the duc d'Orléans, known as Philippe Egalité. In 1830 it was acquired by Jean Lannes, duc de Montebello whose sons founded the Alfred de Montebello Maison de Champagne. Although now in different hands, champagne continues to be produced there today.



The screen shown *in situ* at the château de Mareuil-sur-Ay

©Connaissance des Arts



**A LOUIS XV ORMOLU-MOUNTED CHINESE COROMANDEL
LACQUER AND VERNIS DECORATED BUREAU DE DAME
ATTRIBUTED TO BERNARD II VAN RISENBURGH, CIRCA 1740**

The serpentine case with panels of floral marquetry and precious objects and opening to a fitted *bois de bout* marquetry interior of amaranth, bois satiné and kingwood with spring-release mechanism, cabriole legs ending in associated sabots, one drawer inscribed *BAS GAUCHE* possibly by a *marchand-mercier* 31½ in. (80 cm.) high, 28¾ in. (73 cm.) wide, 17½ in. (44.5 cm.) deep

\$60,000-100,000

With its mixture of Chinese coromandel lacquer and *bois de bout* marquetry interior, this elegant *bureau en pente* relates closely to Bernard II van Risenburgh's (BVRB) documented *oeuvre*. It is typical of the sophisticated lacquer furniture of the late 1740s and early 1750s which BVRB conceived in collaboration with the *marchand-mercier* Lazare Duvaux. This smaller, more feminine model was part of the new range of luxurious, small-scale items of furniture developed for *petits appartements* or small *cabinets de retraite*, usually the domain of a lady of high rank and extremely luxuriously decorated.

Few works either by or attributed to BVRB incorporating Chinese coromandel lacquer are known to exist which can be explained by its inherent fragility, making it incredibly hard to manipulate. Though coromandel lacquer is recorded in the stocks of the Parisian *marchands merciers*, it is often linked with the mention that it is damaged. In 1755, the *marchand* Simon de la Hoguette records forty pieces of coromandel lacquer as *endommagées* and Duvaux, the *marchand* who frequently worked with BVRB mentions four such panels in 1758 (T. Wolfesperges, *Le Meuble Français en Laque* au XXXIII Siècle, Paris, 2000, p.55).

One of the earliest examples with coromandel lacquer is a commode circa 1730 attributed to BVRB and supplied to the duc and duchesse du Maine for the château de Sceaux (2005.14.1) and sold from the collection of

Jean Rossingnol; Art Curial, Paris, 13 December 2005, lot 119 (€1,272,327). It is first mentioned in the inventory of the 'Cabinet du Chine' after the death of the duc du Maine in 1736 and again after the duchesse's death in 1753. At that time additional 'Chinese' furnishings were mentioned, including '*fond d'or à figures chinoises*' and '*un table à écrire de bois verni de la chine.*' As with many of their aristocratic contemporaries, the duc and duchesse de Maine had clearly embraced the hugely fashionable taste for the Orient which was a result of the vast array of luxurious objects created by the *marchands merciers*. The furniture at this time would include Japanese or Chinese lacquer or the French equivalent, known as *verniss martin*, with only a scant few known to incorporate coromandel lacquer. This scarcity is reflected in records of the *marchand-mercier* Lazare Duvaux, BVRB's principal supplier, which in an almost five year period between November 1748 and August 1753 only eight further commodes and five encoignures incorporating coromandel lacquer are recorded (*Ibid.* p.186). This group may include a commode by BVRB from the Lesley and Emma Sheaffer Collection now at the Metropolitan Museum of Art (1974.356.189) as well as a pair of encoignures in the Wrightsman collection (1983.185.2).

Several related examples of *bureaux en pente* incorporating Japanese lacquer panels either by or attributed to BVRB exist and are among some of the richest, most refined works in his *oeuvre*. Interestingly, two examples, one sold from French and Company; Christie's, New York, 24 November 1998, lot 20 and one sold from Segoura, Christie's, New York, 9 October 2006, lot 237 share the same *bois de bout* marquetry interior with a distinctive spring-loaded activation mechanism operated by a screwhead. Other examples are one sold from the Collection of Djahanguir Riahi, Christies, London 6 December 2012, lot 20 (£2,057,250) and another sold at Beaussant-Lefèvre, Paris, 24 November 1995, lot 177 and another in the James A. De Rothschild Collection at Waddesdon Manor (W112612).

Per verbal conversation with Leon Dalva, this bureau is to be included in Yannick Bapt's forthcoming book on BVRB.







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**A PAIR OF SEVRES PORCELAIN TWO-HANDLED VASES
(VASES 'CARAFE ETRUSQUE', 3EME GRANDEUR)**

CIRCA 1815, THE CAMEO PAINTING BY J. BODSON, INCISED DC PROBABLY FOR THE TURNER C.-L. DESOINS AND LE PROBABLY FOR THE REPAIREUR J.-C. LEGUILLIER

Each oviform with upright loop handles, the neck with purple faux gadroons enclosing pendant bell-flowers and flower-heads, painted and gilt overall on a dark carmine ground with trelliswork enclosing symbols of the Arts, Sciences, Nature and with rosettes, the lower portion with stiff acanthus leaf-tips alternate with lotus
9½ in. (23.2 cm.) high

\$12,000-18,000

PROVENANCE:

The Estate of the Late Giuseppe Rossi; Sotheby's, London, 10-12 March 1999, vol. IV, lot 553.

EXHIBITED:

Long Island, New York, Nassau County Museum, *Napoleon and his Age*, 28 January - 29 April, 2001.

The present vases are recorded in Sèvres sales records on 23 March 1815 [Sèvres, MMN, SCDArch. MNS, Vv1, 35.5] as "2 Vases carafe Et[rusque] 3e decor mosaïque entier avec petits camees p[ar] Bodson" at a price of 206 livres each, or 412 livres for the pair. For an ink and gouache drawing of a teapot by Bodson with the same trellis-work pattern, see O. Nouvel-Kammerer, *Symbols of Power, Napoleon and the Art of the Empire Style, 1800-1815*, New York, 2007, p. 324.

Joseph Bodson is recorded as a decorator and painter at the manufactory from 1813-19. Charles-Louis Descoins, *fils aîné* is recorded as a turner at the manufactory from 1776-78 and 1780-1828. Jean-Charles Leguillier is recorded as a *repareur mouleur d'ovale* at the manufactory from 1812-48.



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**A SEVRES PORCELAIN 'TEXTILE'-GROUND CUP AND SAUCER
(GOBLET 'LITRON' ET SOUCOUPPE, 1ER GRANDEUR)**

CIRCA 1775, BLUE INTERLACED L'S ENCLOSING DATE LETTER X, PAINTER'S MARK FOR L.-J. THEVENET, THE CUP INCISED SM 1774 AND DU, THE SAUCER INCISED CC

Painted and gilt with vertical stripes of trellis and flower-heads between horizontally striped gilt ribbons, the handle molded with harebells
6½ in. (15.5 cm.) diameter

\$3,000-5,000

Louis-Jean Thévenet *père* is recorded as a painter of flowers and patterns at the manufactory from 1741-77.

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**A PAIR OF NORTH ITALIAN WALNUT ARMCHAIRS
PROBABLY GENOA, LATE 18TH CENTURY**

Each arched back with egg-and-dart carved borders, flanked by foliate scrolled arms and covered in yellow and blue silk brocade, fluted tapering legs, one arm on each chair probably an old replacement

\$5,000-8,000

This pair of finely-carved armchairs in the French Louis XVI manner was most probably executed in Genoa, Liguria. Craftsmen in both Genoa and Turin were to some extent following the latest Paris fashions and emulated the work of various *menuisiers*.

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A MATCHED PAIR OF LOUIS XVI ORMOLU-MOUNTED CITRONNIER, FRUITWOOD AND MARQUETRY SECRÉTAIRES

BY ROGER VANDERCROUSE, KNOWN AS LACROIX, CIRCA 1775

Each with white and grey veined marble top above a scrolling foliate frieze fitted with a central drawer over a fall front opening to a fitted interior and flanked by serpentine shelves over a central drawer, square tapering legs ending in sabots, one with blue-painted 294S to underside of the frame, the other with partial *CHENUE* label to the back, variations in construction and marquetry, both stamped *LACROIX*

50 in. (127 cm.) high, 34 in. (86.5 cm.) wide, 14 in. (35.5 cm.) deep (2)

\$100,000-150,000

PROVENANCE:

Mrs. Hamilton Rice (Mrs. George Widener), New York and Rhode Island; Parke Bernet Galleries, New York, 3 October 1970, lots 146-7.

LITERATURE:

M. Kathrens, *American Splendor, The Residential Architecture of Horace Trumbauer*, pp. 197 and 257.

Roger Vandercruse known as Lacroix, *maître* in 1755.

These elegant *secrétaires à encoignure* epitomize the ingenuity of Parisian *ébénisterie* in the latter part of the eighteenth century and particularly the *œuvre* of Lacroix, who had specialized in the production of small, costly items of furniture, often embellished with intricate marquetry and sophisticated mechanical devices. On numerous occasions he collaborated with the celebrated *marchand-mercier* Simon-Philippe Poirier, who supplied precious materials such as Sèvres porcelain and oriental lacquer to be incorporated in these pieces. A closely related *secrétaire* with almost identical mounts and inlay and with a Sèvres porcelain plaque to the fall-front is at Waddesdon Manor, see G. de Bellaigue, *The James A. de Rothschild collection at Waddesdon Manor, Furniture, Clocks and Gilt Bronze*, Fribourg 1974, pp. 337-341, cat 67; while another is at the Metropolitan Museum of Art, New York, see C. Roinet, *Roger Vandercruse dit La Croix*, Paris, 2000, p. 57. A comparable *secrétaire* by RVLC with marquetry decoration to the fall-front sold Christie's, London, 9 December, 2010, lot 261 (£145,250).

MRS. HAMILTON RICE

A Gilded Age philanthropist, who famously lost her first husband George D. Widener in the Titanic, Mrs. Hamilton Rice (née Eleanore Elkins and also known as Eleanor Elkins Widener, 1862-1937) commissioned Horace Trumbauer in the early 1920s to build a townhouse in New York that was then filled with French furniture and decorations. The interiors were executed in a restrained Louis XVI manner typical of the taste for recreating French interiors among American collectors during the first quarter of this century. Several of the rooms originated from various Parisian *hôtels* and Joseph Duveen was responsible for the interior decoration and furnishing of the residence. Much of her collection is now in the Philadelphia Museum of Art. This pair of *secrétaires à encoignure* are recorded in the second floor hall of this New York residence. However, interestingly, they also appear in the Grand Salon at Miramar, Mrs. Hamilton Rice's Newport summer residence also designed by Trumbauer. It is possible that these pieces work moved seasonally from one location to another, suggesting that Mrs. Hamilton Rice was particularly fond of them.



The Grand Salon at Miramar, Newport, summer residence of Mrs. George D. Widener, showing the *secrétaires* *in situ*



Second hall floor of the New York residence of Mrs. Alexander Hamilton Rice, 901 Fifth Avenue, showing one of the *secrétaires* *in situ*

©Philadelphia Museum of Art

Photo Credit: Eleanor Weller









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A SEVRES PORCELAIN BLUE-GROUND TEAPOT AND COVER (THIERE 'CALABRE') AND CUP AND SAUCER (GOBELET 'BOUILLARD', 1ER GRANDEUR)

CIRCA 1768, BLUE INTERLACED L'S MARKS, VARIOUS INCISED POTTER'S MARKS, PAINTER'S MARK FOR J.-P. BOULANGER

Each gilt with stylized flower-heads within faux tasseled surrounds, bell-flower bands at the rims, the teapot with ranunculus finial 6¼ in. (15.8 cm.) long, the teapot

\$5,000-7,000

Jean-Pierre Boulanger is recorded as a gilder and painter of patterns at the manufactory from 1754-85.

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A SEVRES PORCELAIN BLEU CELESTE POINTILLE CUP AND SAUCER (GOBELET 'LITRON' ET SOUCOUPPE, 3EME GRANDEUR)

CIRCA 1769, BLUE INTERLACED L'S MARKS, THE CUP INCISED DD, THE SAUCER INDISTINCTLY INCISED IVJ

The cup painted *en grisaille* with a putto holding a quiver among the clouds, the saucer with trophies of Love, enclosed by berried laurel swags linked to laurel wreaths, all against the *pointillé* ground 4¾ in. (12 cm.) diameter

(2)

\$2,500-3,500

PROVENANCE:

Anonymous sale; Christie's, New York, 21-22 October 2010, lot 506.

LITERATURE:

L. Roth and C. Le Corbeiller, *French Eighteenth-Century Porcelain at the Wadsworth Atheneum - The J. Pierpont Morgan Collection*, Hartford, 2000, cat. no. 98, Commentary and footnotes 23 and 24.

The present cup and saucer are likely from a small personal service similar to the example with a pierced tray in the collection of the Wadsworth Atheneum in Hartford, CT. In their commentary on this *bleu céleste pointillé déjeuner à tiroir*, Roth and Le Corbeiller posit that the present cup and saucer may have belonged to the museum's service. Despite the fact that it has the same date letter and painter's mark, that the shape of the cup is completely different would seem to preclude this possibility. However, given its small size, it may well have been made for a similar set.



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TWO SEVRES PORCELAIN BLEU TAILLANDIER GROUND CUPS AND SAUCERS (GOBELET 'BOUILLARD' ET GOBELET 'LITRON' ET SOUCOUPES, 3EME GRANDEUR)

CIRCA 1767-68, BLUE AND PUCE INTERLACED L'S ENCLOSING DATE LETTERS O AND P, BOTH WITH GILDER'S MARK FOR J.-P. BOULANGER, VARIOUS INCISED MARKS

Both reserved with gilt-edged spiraling leaves on the gilt Taillandier ground, gilt trellis between the curve of each leaf 3¾ in. (9.5 cm.) and 4¾ in. (12.5 cm.) diameter, the saucers

\$4,000-6,000

PROVENANCE:

Collection Le Tallec; Quatrième Vente, Ader Picard (the first). Tajan, Paris, 8-9 November 1990, lot 808 (the first). With Armin B. Allen, Inc., New York, November 1990 (the first). R.M. Wood Esq. Collection (paper label, the second).

Jean-Pierre Boulanger is recorded as a gilder and painter of patterns at the manufactory from 1754-85.

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**A SEVRES PORCELAIN GREEN-GROUND PIERCED
RECTANGULAR TRAY (PLATEAU A JOUR)**

CIRCA 1763, BLUE INTERLACED L'S MARKS ENCLOSING DATE
LETTER K, INCISED FR, PAINTER'S MARK FOR C. BUTEUX L'AINÉ

The center finely painted with a military trophy within a gilt rectangular
band entwined with berried laurel, the rim pierced with Vitruvian scrolls
and bell-flowers

9½ in. (24 cm.) long

\$5,000-7,000

PROVENANCE:

Alfred de Rothschild (1842-1918), Seamore Place, London (remains of sticker).
By descent to his natural daughter The Rt. Hon. Almina, Countess of
Carnarvon; Christie's, London, 19 May 1925, lot 246.

With Kate Foster (Davson), Rye, East Sussex.

The Estate of Dr. Henry A. Chase, New York; Sotheby's, New York,
20 May 1989, lot 80.

Charles Buteaux l'ainé is recorded as a painter of trophies, figures and flowers
at the manufactory from 1756-82.



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**A SEVRES PORCELAIN ROSE MARBRE FLOWER VASE
(CUVETTE A FLEURS 'VERDUN')**

CIRCA 1762, BLUE INTERLACED L'S ENCLOSING DATE LETTER I,
PAINTER'S MARK FOR J.-B. NOUALHIER L'AINE

Of serpentine oval form with molded *rocaille* scroll handles at each end,
painted with a vignette of fruit and flowers within a gilt-banded shaped oval
cartouche reserved on the pink *faux vermiculé* marble ground
10½ in. (26.6 cm.) long

\$12,000-18,000

PROVENANCE:

Mrs. Robert Lehman; Sotheby's, New York, 18 November 2010, lot 25.

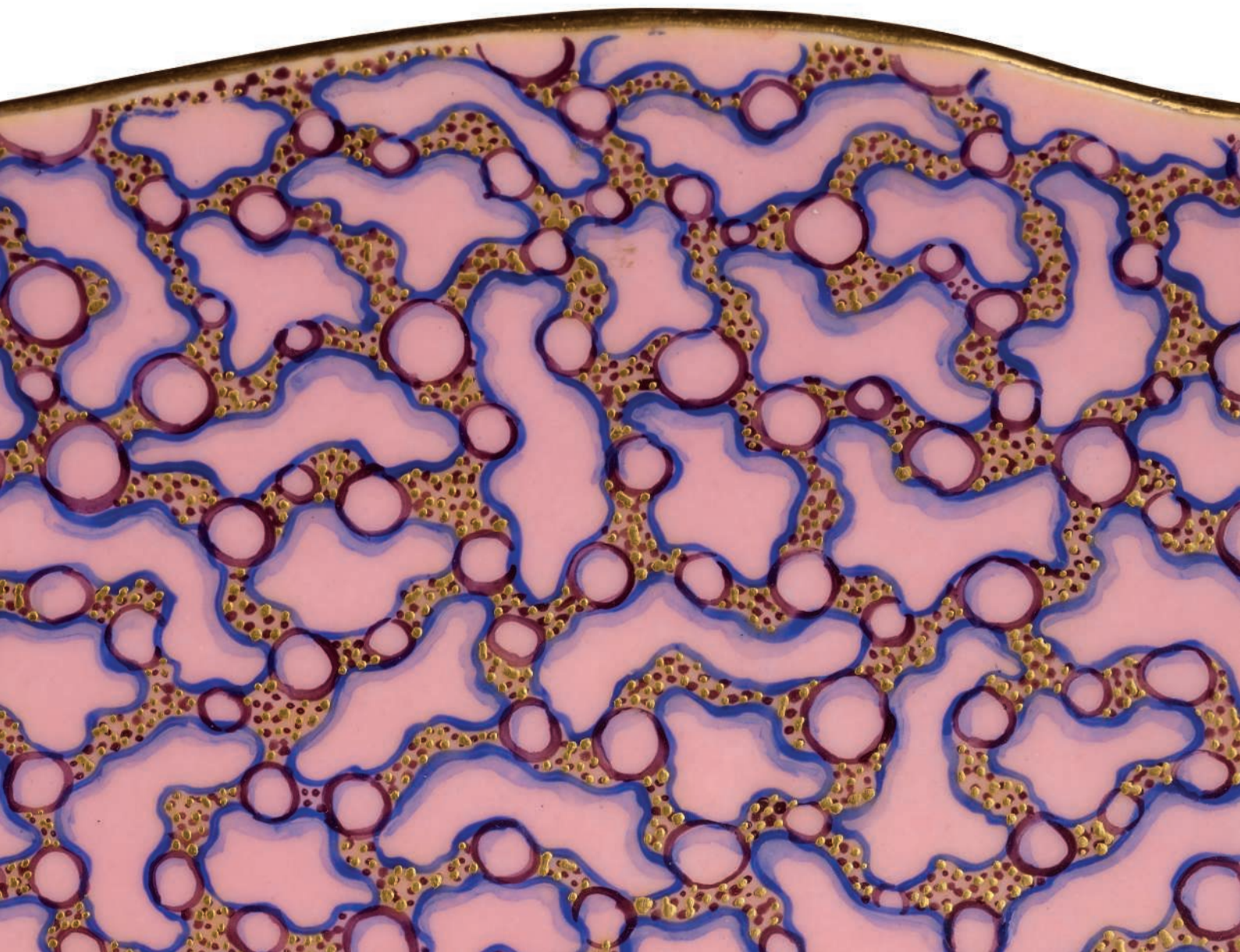
See A. Dawson, *French Porcelain, A Catalogue of the Collection of the British Museum*, London, 1994, p. 115, no. 103, color plate 16 for a discussion of the technique used to produce the elaborate ground found on the present *cuvette*. The application of the *rose marbré* ground was tedious, involving the application of a blue ground over a fired pink ground and the scraping away of the blue to reveal the pink below in a desired marbled pattern. Often subtle differences in the treatment of the *rose marbré* ground on the

long and short sides of pieces of form were used. Given the difficulty and expense of its execution, the factory produced *rose marbré* for only a few years, with almost all marked pieces executed between 1761 and 1763.

Another *cuvette*, virtually identical in decoration to the present example but dated 1761 and painted by Micaud, is in the collection of the Petit Palais, Paris. A gift in 1921 from the American collectors Edward and Julia Stell Tuck [inv. Tuck 96], it is published by Marcelle Brunet and Tamara Préaud, *Sèvres – des origines à nos jours*, Paris, 1978, p. 159, cat. no. 106. These two *cuvettes* 'Roussel' would appear to be the only examples known with this *faux vermiculé* marble ground, the outlines of the marblizing formed by graded 'bubbles'.

The present form was previously referred to as a vase 'à compartiments' or 'Choisy', but lacking the compartments. The shape name was re-established as a *cuvette à fleurs 'Verdun'* in 2014. See C. Froissart, *Des Cuvettes Démasquées*, The French Porcelain Society, London, 7 June 2014, pp. 1-39.

Jean-Baptiste Noualhier is recorded as a flower painter at the Vincennes and Sèvres manufactory from 1753-54 and 1757-66.





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After a painting by Jean-Simon Berthélemy (1743-1811) now in the collection of the Musée Municipal de Laon, the city of Berthélemy's birth.

Charles-Nicolas Dodin, one of the premier painters at Sèvres, specialized in figures and trophies at the manufactory from 1754-1803. Michel -Barnabé Chavaux *l'ainé* is recorded as a gilder at the manufactory from 1752-88.

188

A SEVRES BLEU NOUVEAU CUP AND SAUCER (GOBELET 'LITRON' ET SOUCOUPPE, 2EME GRANDEUR)

CIRCA 1787, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTERS KK, PAINTER'S MARK FOR C.-N. DODIN AND GILDER'S MARK FOR M.-B. CHAUVAUX L'AINE, INCISED 3 1 N TO CUP AND 41 TO SAUCER

The cup painted after J.-S. Berthélemy with a bacchante picking grapes in a landscape within a chased gilt oval medallion, the saucer with an autumnal landscape with a thyrus and upturned basket of grapes in the foreground, the borders with a wide band of gilt stylized flowers alternate with scrolls enclosing trellis, gilt dentil rims
5½ in. (13 cm.) diameter, the saucer

\$8,000-12,000

PROVENANCE:

Ralph Bernal Collection; Christie's, London, 5-9 March 1855, lot 338 (sold to S.H. Sutherland).
Collection M. Goury de Roslan, Galerie Georges Petit, Me P. Chevallier, Paris, 28-31 May 1905, lot 96 (sold to Stettiner).
Galerie Henri Stettiner, Paris.
Anonymous sale; hôtel Drouot, Paris, salle 1, Me M. Quoniam, 5 February 1943, lot 29.
Le Tallec Collection; Ader Picard Tajan, Paris, 8-9 November 1990, lot 833.
Anonymous sale; Christie's, New York, 20 May 1998, lot 5.

EXHIBITED:

Paris, Palais du Louvre, pavillon de Marsan, *Cent cinquantième de la porcelaine de Limoges - La porcelaine française de 1673 à 1914 - La porcelaine contemporaine de Limoges*, 1929, cat. no. 785.

LITERATURE:

G. Seret's, 'Une Paire de Vases du Musée de l'Île-de-France (Collection Ephrussi de Rothschild à Saint-Jean-Cap-Ferrat)', A. Faÿ-Hallé, *et. al.*, *Les Vases de Sèvres XVIIIe-XXIe siècles*, Dijon, 2014, pp. 73 and 119.

189

A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED CITRONNIER, FRUITWOOD AND MARQUETRY OCCASIONAL TABLES

BY CHARLES TOPINO, CIRCA 1770

Each with oval galleried top surrounding a basket of flowers over a freize drawer and angular cabriole legs joined by a medial shelf, each stamped C TOPINO, restorations to veneers, the drawers rebuilt with later locks
28½ in. (72.5 cm.) high, 16¼ in. (41.5 cm.) wide, 13¾ in. (35 cm.) deep

\$25,000-40,000

Born around 1735, Charles Topino worked as an independent craftsman before gaining his *maitrise* in 1773. He settled in the rue du Faubourg-Saint-Antoine, specializing in pieces of light furniture such as small tables, *bonheurs-du-jours* and *chiffonnières*. In addition to his own pieces, Topino had a thriving career as a specialist *marqueteur* and supplied work to his fellow *ébénistes* such as Pioniez and Nicolas Petit as well as the *marchand-ébéniste*, Léonard Boudin. The two collaborated very closely and Boudin's *livre de commandes* refers to a significant number of *tables à marqueterie* de vases, supplied by Topino between 1772 and 1774. As a specialist *marqueteur*, Topino's *oeuvre* was often obscured by the work of his fellow *ébénistes* as their stamp would be on the furniture that incorporated his marquetry panels.



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THE CASSIOBURY/ROTHSCHILD DELAISEMENT SUITE (LOTS 190-191)

The incredibly refined design of this suite, their frames with finely carved oakleaves and lion's mask terminals, reflects the fashionable court taste for sophisticated neo-classical designs. Jacques Goindoin (1737-1818) architect and *dessinateur de la couronne*, was one of its main proponents, and designed a suite of seat furniture that was supplied to Marie Antoinette for the Belvedere at Versailles. A bergère from this suite by François Foliot was sold anonymously at Christie's, London 9 July 2018, lot 18 (£1,762,500). Another royal chair by Georges Jacob also shares these characteristics. It was provided for Marie Antoinette's boudoir at Versailles (V5183) and similar to the present lot, has a related form and decoration though with arm terminals carved with dog's heads.

It is thought that this suite was originally purchased by George Capel-Coningsby (1757-1839), 5th Earl of Essex, in Paris at the beginning of the 19th century. He had embarked on an ambitious renovation of his family seat, Cassiobury Park, Hertfordshire, upon assuming the title in 1799 and hired the architect James Wyatt and the landscaper Humphrey Repton. The link to Cassiobury Park is from Geoffrey de Bellaigue, the author of the catalogues of the James A. de Rothschild Collection and is based on a manuscript note of Miss Alice de Rothschild (d.1922). He tentatively identifies it with lot 93 in the catalogue of a small group of mostly bouffe furniture that was sold by the 6th Earl of Essex at Christie's, London, 12 May 1893. The suite had been previously in the collection of Sir Anthony de Rothschild and sold at Christie's in 1923. However, a stronger link to the 5th Earl of Essex appears in an 1883 auction of the contents of the Belgrave Square home of the Dowager Countess of Essex, the 5th Earl's considerably younger second wife. The furniture was almost entirely French, and described as Louis XVI 'carved and painted.' Though too vague to connect to the present suite, it does suggest that it was at least part of the 5th Earl's early 19th century purchase.

This pair of fauteuils and canapés were originally part of a larger suite which in the 18th century comprised at least three canapés, eight fauteuils, two bergères and a firescreen of which only part is currently known (C. Packer, *Paris Furniture*, Newport, 1956, fig.213). That group includes another pair of fauteuils formerly in the Elizabeth Severance Prentiss collection and now at Cleveland Museum of Art (1994.019), a canapé in a private collection which was in the Anthony de Rothschild sale at Christie's, London in 1923 and a firescreen in the James A. de Rothschild collection at Waddesdon Manor (Inv. 2545). Another pair of fauteuils and a pair of bergères, both of which are now in private collections, were sold in the sold from the Collection of Barbara Piasecka Johnson at Christie's, London, 8 December 1994 (lots 536-540).

THE DE BEAUMONT COLLECTION

The collection of furniture formed by the wealthy American expatriate Louis de Beaumont and his wife at the villa Eilenroc was extraordinary in that the majority of its best elements had been acquired in just two major sales at Christie's in London during the 1920s, both of which were held for members of the Rothschild family. Several, like this suite, were acquired at the sale in June 1923, following the death of Sir Anthony de Rothschild. Others were bought in May 1925 at the sale following the death of Almina, Countess of Carnarvon, daughter of Alfred de Rothschild. This suite of seat-furniture was the first of these elements to leave the villa Eilenroc until its contents were dispersed at Sotheby's Monaco, 4-6 December 1992, following the death of Mme. de Beaumont.

PROVENANCE (LOTS 190-191):

Possibly the Earls of Essex, either at Cassiobury Park or Belgrave Square. Collection of Sir Anthony de Rothschild (formed between 1840 and 1850, removed from Aston Clinton, Aylesbury, and sold by order of his daughters Lady Battersea and Mrs. Elliot York), sold; Christie's, London, 13 June 1923, lot 77.

M. and Mme. Louis Beaumont, villa Eilenroc, Cap d'Antibes, France.

Mme. Helene Beaumont (1895-1988), sold; Sotheby's, Monaco, 21-22 May 1978, lot 38.

Collection of Barbara Piasecka Johnson, sold; Christie's, London, 8 December 1994, lots 536-540 (six armchairs, two bergères and two canapés).

Partridge Fine Arts, London.

Mr. and Mrs. Stephen Hilbert, Indianapolis; Sotheby's, New York, 24 May 2007, lot 9.

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A PAIR OF LOUIS XVI BEECHWOOD AND PARCEL-GILT CANAPES

BY NICHOLAS DELAISEMENT, CIRCA 1785

Each with densely floral-carved and guilloche cresting punctuated by pomegranates above a shaped back and bowed seat covered in silk brocade, the downswept arms terminating in dog's heads, the apron carved with ribbon-tied floral vinery, on swag-draped fluted legs carved with chandelles, one with VI, one frame with blue-printed label with partially legible inscription 814...24

52 in. (132 cm.) wide

(2)

\$60,000-100,000

Nicholas Denis Delaisement, *maître* in 1776.



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**A PAIR OF LOUIS XVI BEECHWOOD AND PARCEL-GILT
FAUTEUILS**

BY NICHOLAS DELAISEMENT, CIRCA 1785

Each with densely floral-carved and guilloché cresting punctuated by pomegranates above a shaped back and bowed seat covered in silk brocade, the downswept arms terminating in dog's heads, the apron carved with ribbon-tied floral vinery, on swag-draped fluted legs carved with chandelles, stamped *N DELAISEMENT*, one with Roman numeral *VI* (2)

\$60,000-100,000

Nicholas Denis Delaisement, *maître* in 1776.





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A PAIR OF LOUIS XVI OIL-GILT WALNUT FAUTEUILS POSSIBLY BY ANTOINE GAILLARD, CIRCA 1780

The rectangular back and bowed seat with bead and reel and waterleaf borders and covered with blue silk damask, the arm supports with entwined ropetwists, fluted tapering legs (2)

\$12,000-18,000

PROVENANCE:

Mrs. Robert Lehman; Sotheby's, New York, 18 November 2010, lot 46 (\$12,500).

The delicate rope carving and distinctive profile of the incurved arm supports relate these elegant fauteuils to an example by Antoine Gaillard (*maître* in 1781) illustrated in J. Nicolay, *L'Art et la Manière des Maître Ebénistes au XVIII^e Siècle*, Paris, 1976, p. 190.

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A PAIR OF EMPIRE ORMOLU-MOUNTED SEVRES PORCELAIN BLEU NOUVEAU VASES (VASE FUSEAU, 3^{EME} GRANDEUR)

CIRCA 1806, BLUE G MARK POSSIBLY FOR L.-V. GODIN

Each of narrow baluster form, flanked by bifurcated gilt-bronze handles issuing from bearded satyr mask terminals, Apollo masks to the top scroll

16½ in. (41.8 cm.) high (2)

\$10,000-15,000

PROVENANCE:

The Private Collection of Leon Sr. and Jean Dalva, 1067 Fifth Avenue, New York.

For a pair of painted vases *forme Fuseau, 3eme grandeur* with similar gilt-bronze handles, see the pair in the Compiègne, Musée National du Château catalogue by B. Ducrot, *Porcelain et Terres de Sèvres*, Paris, 1993, pp. 60-1, no. 9.

Louis-Victor Godin *fils aîné* is recorded at the manufactory from 1792-95, 1798-99, and 1802-21 as a painter specializing in ground colors. See D. Peters, *Decorator and Date Marks on C18th Vincennes and Sèvres Porcelain*, Little Berkhamsted, revised 2019, p. 46.

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A LOUIS XVIII ORMOLU, WHITE MARBLE AND JADE TAZZA

AFTER A MODEL BY PIERRE-PHILIPPE THOMIRE, CIRCA 1820,
THE SPINACH JADE BOWL 19TH CENTURY AND ASSOCIATED

The spinach jade bowl supported by foliate scrolled monopodia supported by seated goats on a tripartite base and marble plinth

14¼ in. (36 cm.) high, 9 in. (23 cm.) wide across the handles

\$8,000-12,000

PROVENANCE:

Aimee de Heeren, New York.

The mounts on this elegant tazza reflect the fashionable *goût étrusque* of the 1780s and relate in particular to the *oeuvre* of the celebrated *bronziers* Pierre-Philippe Thomire and François Rémond. Similar reclining goats supporting monopodia feature on a pair of candelabra attributed to Thomire at Pavlovsk Palace, St. Petersburg (illustrated in E. Ducamp ed., *Pavlovsk: The Collections*, Paris, 1993, p. 188, fig. 27), while a further pair of this model in the Bayerisch Schlösserverwaltung, Munich is illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 264, fig. 4.9.2. The taste for such precious *objets montés* was promoted above all by Marie-Antoinette, and was appreciated again with the restoration of the monarchy in the 1820s.



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A PAIR OF LATE LOUIS XV ORMOLU AND BLUE JOHN POT POURRI VASES AND COVERS

CIRCA 1765

Each with pierced rim, double loop handles and tapering body above a fluted socle
7¾ in. (18.5 cm.) high, 5¼ in. (13 cm.) wide

(2)

\$7,000-10,000

PROVENANCE:

Consuelo Vanderbilt Balsan (1877-1964).
Thence by descent to Lady Sarah Consuelo Spencer-Churchill.
The Estate of Lady Sarah Consuelo Spencer-Churchill; Doyle, New York, 15 May 2001, lot 119.

This pair of ormolu-mounted urns of richly veined blue john reflect the taste for precious hardstones among enlightened collectors in the 1780s such as the duc d'Aumont and Marie Antoinette. Blue john, a rare fluorspar deposit in Derbyshire, England, has been prized since Roman times and although its use is almost synonymous with the work of Matthew Boulton, (d. 1802), a pair of Louis XVI vases and a ewer in the Wallace Collection indicate that the Parisian *marchands-merciers* also exploited this uniquely English material (P. Hughes, *The Wallace Collection, Catalogue of Furniture*, London, 1996, Vol. III pp.1390-3, F345-7).

For further information regarding Consuelo Vanderbilt Balsan and Colonel Jaques Balsan, please refer to the catalogue note for lot 45.



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A LOUIS XVI ORMOLU MANTEL CLOCK

CIRCA 1780

Modeled as an urn with two Classical figures and a putto, the dial signed LEPINE/HGR. DU ROI
22½ in. (57 cm.) high, 20 in. (51 cm.) wide,
9 in. (23 cm.) deep

\$10,000-15,000

PROVENANCE:

Mme. X (Madame Wagram).
Galerie Charpentier, Paris.
Elizabeth Parke Firestone; Christie's, New York,
22-23 March 1991, lot 864.

LITERATURE:

A further example of this model in the chateau de Fontainebleau is illustrated in J. Roussel, *Le Palais de Fontainebleau*, Paris, 1908, vol. II, fig. 202.

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**A PAIR OF LATE LOUIS XVI ORMOLU-
MOUNTED WHITE AND GRAY MARBLE
FOUR-LIGHT CANDELABRA**

CIRCA 1785

With a central cornucopia form candle socket above three scrolled arms hung with beaded garlands on a waisted circular rest with grape cluster drop finial and supported by three Classical bust monopodia on a tripartite base surmounted with a rosette above panels of grapevines, baluster feet
30½ in. (77.5 cm.) high (2)

\$30,000-50,000

These elegant candelabra, with their delicate incurved putto herm tripod supports and with pearl-festooned arms and drip-pans, relate to the *oeuvre* of the accomplished *bronzier* François Rémond (1747-1812). The incurved supports recall the celebrated model created by Rémond for the *cabinet turc* of the Comte d'Artois, of which other versions were supplied to Princesse Kinsky, while a further pair is in the Louvre (illustrated in D. Alcouffe, A. Dion-Tennebaum and G. Mabile, *Gilt Bronzes in the Louvre*, Dijon, 2004, pp.174-5, cat. 89). The pearled nozzles are a particular leitmotif of Rémond's *oeuvre*, and features on a pair of candelabra à grande figure et corbeille de fleurs, and a further pair of candelabra with griffin supports, both supplied to Princesse Kinsky circa 1782-5 (see C. Baulez, 'Le Luminaire de la Princesse Kinsky', *L'Estampille/L'Objet d'Art*, May 1991, pp. 89 and 97).

FRANÇOIS REMOND

François Rémond was one of the foremost *bronziers* of the late Louis XVI period and in 1786 had the fourth highest capitalization out of over 800 *bronziers* in Paris. He worked for many of the most sophisticated collectors of the day, such as the Comte d'Artois and Princesse Kinsky, as well as supplying a considerable amount of *bronzes d'ameublement* to the king and queen, all in the style which has come to define the last flowering of the Louis XVI period, the *goût Etrusque* or *arabesque*. He worked above all through the celebrated *marchand mercier* Dominique Daguerre, for whom he supplied work valued at the staggering sum of 920,000 *livres* between 1778 and 1792.



A GROUP OF FIVE LATE LOUIS XVI PAINTED BOISERIE PANELS
18TH CENTURY

Comprising two pairs and a single example portraying Cupid and Psyche
95½ x 53¾ in. (242.6 x 136.5 cm.), the larger pair (5)

\$70,000-100,000

This superb and rare group of painted boiserie panels, with their delicate *rinceau* scrolls and floral garlands, playful bacchantes and female caryatids issuing from acanthus, reflect the most sophisticated court taste of the 1780s, known as the *goût arabesque* or *gout étrusque*, which was promoted by fashionable architects and designers such as Jean Démosthène Dugourc (1749-1825) and François-Joseph Bélanger (1744-1818).

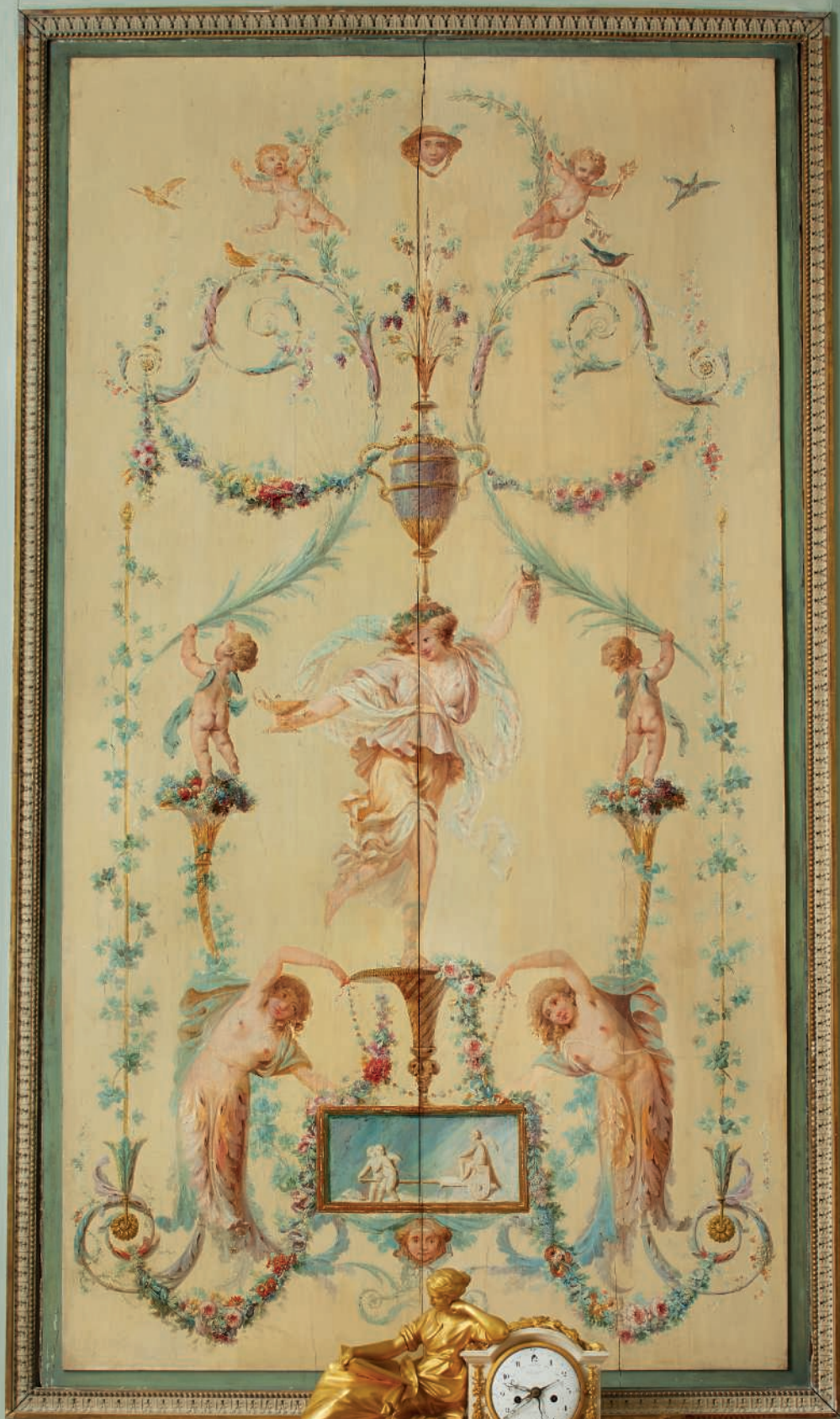
Similar painted *arabesque* interiors were created for the celebrated collector and patron of Gouthière Louis-Marie-Augustin, duc d'Aumont, for his boudoir in the hôtel d'Aumont (now the hôtel de Crillon), now installed in the Metropolitan Museum of Art, New York, and for the *cabinet* of the hôtel Mègret de Serilly, designed by the architect Pierre-Noël Rousset and sculptors and painters Jules-Hugue Rousseau (1747-1792) and his brother Jean-Siméon Rousseau de la Rottière (1743-1806), now in the Victoria and Albert Museum, London (see B. Pons, *French Period Rooms 1650-1800*, Dijon, 1995, pp. 356-370).

A close comparison can also be made with the panels painted for the celebrated *cabinet turc* at Versailles, commissioned by Louis XVI's brother the Comte d'Artois and also attributed to the Rousseau frères. Although also including exotically clad Turkish figures, which do not appear on the panels offered here, the *cabinet turc* panels still feature closely related *rinceaux*, floral garlands and female caryatids often emerging from acanthus, as on these panels. Eight panels are known to survive from the *cabinet turc* of the Comte d'Artois, six in the Musée des Arts Décoratifs, Paris, and two in the Metropolitan Museum of Art, New York (for the examples in Paris, see D. Alcouffe *et al.*, *La Folie d'Artois*, exh. cat., Paris, 1988, pp. 86-89).

The present example comprises two pairs with an additional single panel portraying Cupid and Psyche. This singular panel is grounded by two winged female figures as opposed to the female satyrs of the other pair framing a grisaille rondel of a satyr and nymph, surmounted by a portrait of Cupid and Psyche embracing. The upper-most register displays a pair of putti flanking a lyre above a small rectangular blue-ground grisaille of cherubs dancing. The first pair of panels with the aforementioned female satyr-supports center on a portrait of Ceres in a red gown with exposed breast and a dancing bacchante with cymbals and pale blue sash. The second pair with a bacchante with bow and arrow and the other holding grapes and a cup complete the series. Each panel is delicately and richly painted with floral swags, cornucopias and sinuous designs of trailing vine.



A related panel from the *cabinet turc* of the comte d'Artois at Versailles, 1781, Musée des Arts Décoratifs de Paris









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A SEVRES PORCELAIN BLEU NOUVEAU FLOWER-VASE AND STAND (VASE 'HOLLANDOIS NOUVELLE OVALE', 5EME GRANDEUR)

CIRCA 1762, BLUE INTERLACED L'S ENCLOSING DATE LETTER I, PAINTER'S MARK FOR F.-J. ALONCLE

Finely painted front and back with panels of birds in landscapes, reserved on a gilt *caillouté* ground
6 $\frac{1}{2}$ in. (16.7 cm.) high

(2)

\$10,000-15,000

François-Joseph Aloncle is recorded as a painter of birds, animals and landscapes at the manufactory from 1758-81.

200

A VINCENNES PORCELAIN BLEU LAPIS LOZENGE-FORM TRAY (PLATEAU DU ROI)

CIRCA 1756, BLUE INTERLACED L'S ENCLOSING DATE LETTER C, INCISED T

Finely painted with a small village before a rustic bridge, the rim with gilt flower sprays, gilt dentil rim
9 $\frac{1}{8}$ in. (25 cm.) long

\$4,000-6,000

PROVENANCE:

Anonymous sale; Sotheby & Co., London, 11 April 1978, lot 10.

With Winifred Williams, London.

Vincennes and Sevres Porcelain from a New England Collection; Christie's, New York, 5 May 1999, lot 19.

The painter's mark found on the present tray of a small triangle resembles that used by Antoine Capelle who was active at Vincennes and Sèvres 1745-1787 and 1790. However, the style of decoration is not consonant with that of other wares attributed to his hand. See the footnote to this painter in David Peters, *Decorator and Date Marks on C18th Vincennes and Sèvres Porcelain*, London, 1997, p. 21.



200

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AN ASSEMBLED PAIR OF SEVRES PORCELAIN MINIATURE BEAU BLEU VASES (VASES 'CHENE A GUIRLANDES') ON TAPERING SQUARE PEDESTALS (PIEDESTALS 'EN GAINÉ')

THE PEDESTALS CIRCA 1760, BLUE INTERLACED L'S ENCLOSING DATE LETTER G, PAINTER'S MARKS FOR L.-J. THEVENET PERE, THE VASES OF SLIGHTLY LATER DATE, THE MOUNTS DIRECTOIRE, CIRCA 1795

Comprising two laurel-draped *beau bleu* urns with gadrooned necks, flanked by either partially or entirely gilt scroll handles, on a pair of tapering *bleu lapis* square pedestals painted with pendant flower garlands 10¾ in. (27.3 cm.) high (2)

\$8,000-12,000

PROVENANCE:

Collection Alphonse de Rothschild.

Collection Edmond de Rothschild, no. 484.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 4475 a, b).

Recovered by the Monuments, Fine Arts and Archives Section from the 'Lager Peter' salt mines, Alt Aussee, and transferred to the Munich Central Collecting Point (MCCP no. 615/1), 24 June 1945.

Repatriated to France, 19 September 1946.

Anonymous sale; Sotheby's, New York, 8 March 1979, lot 227.

Anonymous sale; Christie's, New York, 25-26 October 1994, lot 261.

The Valentine Collection; Christie's, New York, 21 October 2005, lot 114.

LITERATURE:

Édouard Garnier, *The Soft Porcelain of Sèvres*, pl. XLIV.

Pedestals such as these were normally sold in pairs to support small biscuit portrait busts. Cf. R. Savill, *The Wallace Collection: Catalogue of the Sèvres Porcelain*, London 1988, vol. I, nos. C234-8. Also compare the green example in the Frick Collection, New York (accession no. 1990.9.52).

Louis-Jean Thévenet père is recorded as a painter of flowers and patterns at the manufactory from 1741-77.

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A SEVRES PORCELAIN BLEU NOUVEAU CUP AND SAUCER (GOBELET 'LITRON' ET SOUCOUPE, 2EME GRANDEUR)

CIRCA 1778, BLUE INTERLACED L'S ENCLOSING DATE LETTER AA, PAINTERS MARK FOR F.-J. ALONCLE, GILDERS MARK FOR J.-P. BOULANGER

Finely painted with birds in landscape, the rim with foliate scrollwork enclosing trellis and entwined with daisy chains

5¼ in. (13.3 cm.) diameter, the saucer (2)

\$2,500-3,500

François-Joseph Aloncle is recorded as a painter of birds, animals and landscapes at the manufactory from 1758-81. Jean-Pierre Boulanger is recorded as a gilder and painter of patterns at the manufactory from 1754-85.



A LATE LOUIS XVI ORMOLU-MOUNTED SEVRES GROS BLEU PORCELAIN MANTEL CLOCK

CIRCA 1785

The lyre-form frame surmounted with a sunburst mask above roped floral garlands the circular enameled clock dial signed *KINABLE* and *DUBUISSON* and with calendar and seconds rings set within paste jewels and flanked by berrying laurel branches, stepped oval base

23¾ in. (60.5 cm.) high, 10½ in. (26.5 cm.) wide

\$60,000-100,000

EXHIBITED:

New York, The Frick Collection, *French Clocks in North American Collections*, 2 November 1982-31 January 1983, cat. 86.

The clockmaker Dieudonné Kinable (d. circa 1815) was established at Palais Royal no. 131 and was active at the end of the eighteenth century. Specializing in clocks incorporating polychrome enamel or porcelain, particularly lyre-form clocks, Kinable was the largest buyer of porcelain lyre-form clock cases from the Sèvres factory, buying thirteen between 1795 and 1807. He often collaborated with the enamellers Coteau and Dubuisson.

Etienne Gobin, known as Dubuisson (d. circa 1822), watch and clock enameller, worked at Chantilly and Sèvres as a flower painter. He is later recorded in the Rue de la Huchette in the 1790s before moving to Rue de la Calandre around 1812.

Porcelain lyre-form clocks were first produced at the Sèvres Manufactory in 1785. Made in *bleu céleste*, green, pink and *gros bleu* or *beau bleu*, the latter was the most popular ground color. An example in *beau bleu*, delivered on approval to George IV at Carlton House on 12 October 1828 by the Paris dealer Lafontaine and subsequently purchased by the King, was exhibited at the Queen's Gallery, Buckingham Palace, London, 'Sèvres Porcelain from the Royal Collection', 1979-1980, Exhibition Catalogue, pp. 79-80, no. 73. Another, now in the Louvre (inv. O.A.R.483 - P. Verlet, *Les Bronzes Dorés Français du XVIIIe siècle*, 1987, p. 41, ill. 32), the dial of which is signed Coteau 1787, was originally at Versailles, where it is recorded in the Salon des Jeux: 'Une pendule de cheminée en porcelaine de Sèvres fond bleu cadran 4 aiguilles, orné de rangs de perles et guirlandes de fleurs, le haut terminé par un soleil sous verre de 22 pouces de haut'. It was valued at 1600 livres.

Examples of lyre clocks in *gros bleu* Sèvres porcelain with Zodiac dials signed by Kinable include that from the Hodgkins Collection, now in the Walters Art Gallery, Baltimore (no.58 2 32); another sold from the Good Collection, Christie's London, 17 July 1895, lot 270; another from Lord Tweedmouth's (d.1894) Collection at Brook House, sold at Christie's London, 25 May 1932, lot 715; and another in *bleu lapis* porcelain sold from the Champalimaud Collection, Christie's London, 6 July 2005, lot 113.

A drawing in the Metropolitan Museum of Art, New York (gift of Raphael Esmerian, 1960), features a closely related lyre clock (illustrated here). Although not part of the celebrated drawings made for Albert, Duke of Sachsen-Teschen (thought to be a sample catalogue from his *marchand-mercier* Dominique Daguerre), it is possible that this highly finished drawing could also have been a presentation drawing for a client.

The Metropolitan Museum of Art



Design for a lyre clock, 1775-95





A LARGE SEVRES PORCELAIN GILT BEAU BLEU PLAQUE FROM THE COLLECTION OF GEORGE IV

CIRCA 1789, GILT INTERLACED L'S MARK ABOVE DATE LETTER MM, THE GILDING ATTRIBUTED TO E.-H. LE GUAY

Designed as plaque to be set into the front of a commode, the center gilt and painted in shades of sepia after Nicolas Poussin's 'Continence of Scipio', within elaborate panels of gilt foliate scrollwork, the sides with flaming braziers, floral crowns and flower-filled baskets, the four corners with allegorical figures of women

15½ in. (39 cm.) high, 18⅞ in. (47.8 cm.) long

\$10,000-15,000

PROVENANCE:

Villeminot, *payeur général de la marine*, Paris, 25 May 1807, lot 137, sold to M. Brouces for 301 francs.

The collection of the Prince Regent and HRH George IV at Carlton House, 1812-27.

Soon after its acquisition in 1812, the Prince Regent, later George IV, sent the present 'Continence of Scipio' plaque to Thomas Tatham to be "placed in the door of one of the Prince Regent's commodes." It was set into a handsome oak, ebony and tulipwood commode by Adam Weisweiler that had been purchased for the Prince by Dominique Daguerre in the late 1780s or early 1790s. Once the new plaque had been installed, the Weisweiler commode was then further reworked by Vulliamy in 1813 to match an existing cabinet by Carlin already in Prince's collection at Carlton House. By 1827 George IV had decided to alter the cabinet one last time before it was sent to Windsor Castle. He discarded the present 'Continence of Scipio' plaque and replaced it with a circular Sèvres plaque painted with a basket of flowers, as is still seen in the Royal Collection (inventory no. 21696).

For an inventory drawing by Thomas Talbot Bury of the Weisweiler commode with the 'Continence of Scipio' plaque still set in its door, see G. de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, London, 2009, vol. III, p.1006, fig. 287.2. For an illustration of the commode with the second, circular Sèvres plaque, see G. de Bellaigue, *op. cit.*, p. 1004, cat. no. 287 and H. Roberts, *For the King's Pleasure, the Furnishing and Decoration of George IV's Apartments at Windsor Castle*, London, 2001, p. fig. 279.



Detail of the cup with gilding by Leguay sold Christie's New York, 18 October 2002, lot 415



The National Gallery of Scotland

Sir Thomas Lawrence, *George IV*, 1762-1830. Reigned as Regent 1811-1820, as King 1820-1830, painted about 1820

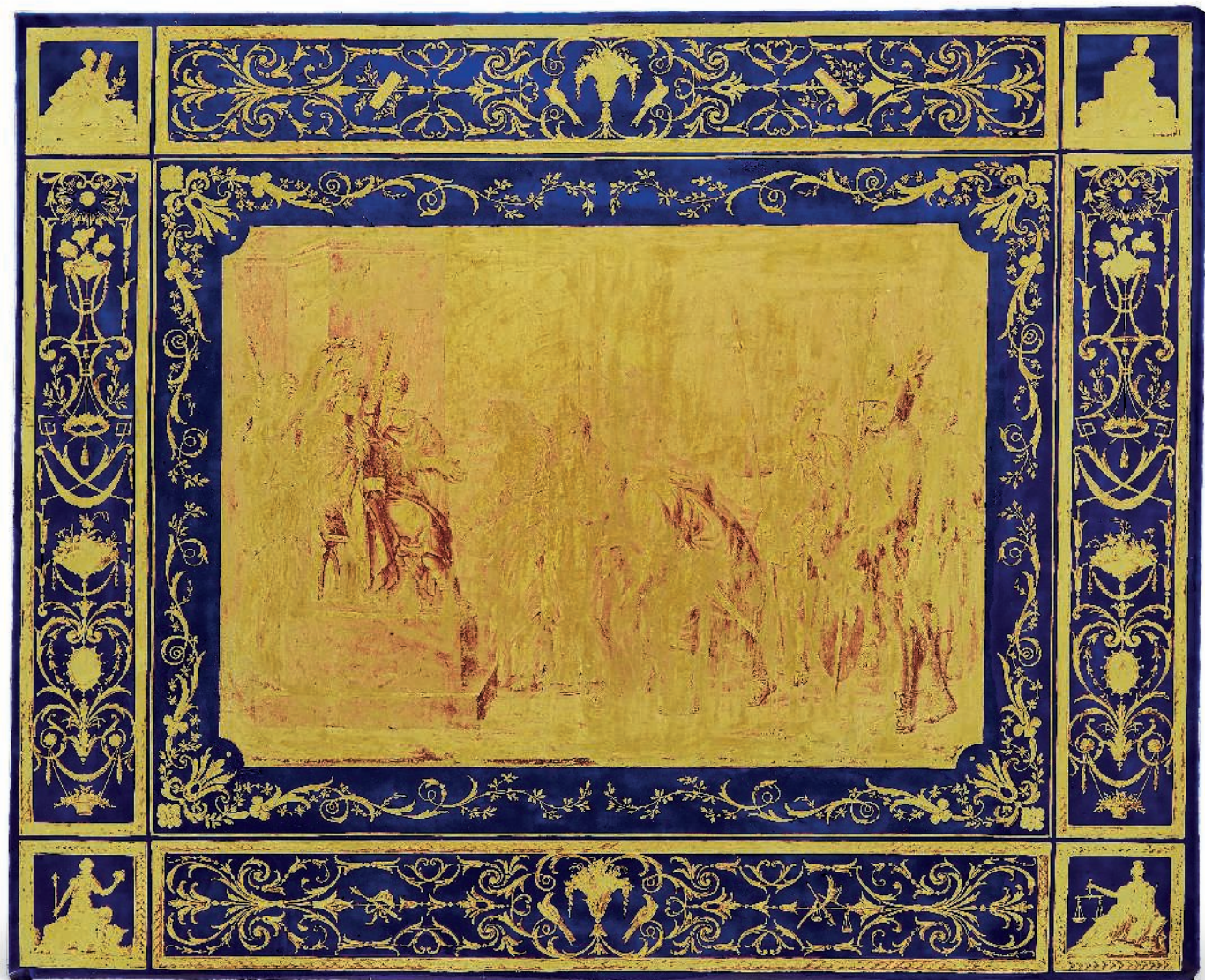
Prior to sale to the Prince Regent, the plaque was offered in a sale of Villeminot, *payeur général de la marine*, in Paris on 25 May 1807 (see G. de Bellaigue, *op. cit.* p. 1005), where it was listed as follows:

"Lot 137, a 'Tableau sur Porcelaine' is described as "Un morceau de belle forme d'une exécution aussi riche que brillante, il représente un bas-relief, Sujet de Continence de Scipion, tracé et rehaussé d'or avec encadrement d'une frise arabesque précieusement traitée dans le même genre. Tous les détails se détachent sur un fond gros bleu turc. Ouvrage marquant qui ne pouvait être exécuté avec tant de perfection que par les habiles artistes qui dirigent la manufacture de Sèvres. Larg. 47-H. 38 cm."

Recorded by the ancient Roman historian Titus Livius (Livy), the subject of the present plaque, also known as the 'Clemency of Scipio', depicts the Roman general Scipio Africanus refusing a considerable ransom for a beautiful young female prisoner in his care. Instead, the general shows both 'sexual restraint' and mercy by returning her to her fiancé Allucius and her family. As a result of Scipio's decency, Allucius pledges his allegiance to Rome.

The original oil painting, 'Continence of Scipio' by Nicolas Poussin (French, 1594-1655) is now located in the Pushkin State Museum of Fine Arts in Moscow.

The attribution of the gilding to Etienne-Henry Le Guay, active at Vincennes and Sèvres first as a painter and then as a gilder 1748-49 and again 1751-97, is based on a comparison of the delicate arabesque and vase decoration that borders the central scene with the gilding found on similarly decorated and marked gobelets 'Litron' and saucers, each variably gilt with similar scrolls, fountains, birds and diaper pattern. Extant examples are: a cup and saucer of the first size in a private English Collection (Rebecca Shaw, *A Thing of Beauty is a Joy Forever – Vincennes and Sèvres Porcelain from a Private Collection*, London, 2017, pp. 152-153); two cups and saucers of the first size previously in the collection of the 6th Earl of Rosebery, sold by Sotheby's on the premises at Mentmore, 24 May 1977, lots 2117 and 2118, one now in a private American collection (lot 2117, sold by Christie's in 1995 and again in 2002), the location of lot 2118 unknown; a cup and saucer of the 2nd size in the same American collection; and a cup only in the collection of Her Majesty the Queen (RCIN 39843).



205

A PAIR OF SEVRES (HARD PASTE) PORCELAIN BEAU BLEU VASES AND TWO COVERS (VASES 'PARIS', 1ER GRANDEUR)

CIRCA 1780, IRON-RED CROWNED INTERLACED L'S MARKS, THE FIGURE PAINTING ATTRIBUTED TO C.-E. ASSELIN, GILDER'S MARK FOR H.-M. PREVOST

With gadrooned cover and fluted neck, flanked by upright acanthus scroll handles, each painted in the manner of Salvator Rosa with scenes of resting soldiers holding battle axes, shields and maces, within a gilt *ciselé* oval and further reserved within fruiting oak vine and ribbon-tied bulrushes, the reverse with a military trophy 17½ in. (44.3 cm.) high (4)

\$60,000-80,000



The present vases are named after the *répateur* and thrower Jacques-François Paris or Deparis (1735-97), who began his tenure at Vincennes at the tender age of 11 in 1746. By 1752 he was a full *répateur* and not long after he was made chief assistant to Jean-Claude Duplessis (1699-1774).

Paris was elevated to head of the *répateurs* after the death of Duplessis, and he is thought to have helped contribute to the modeling of the present shape, likely in tandem with the director of sculpture, Louis-Simon Boizot (1743-1809).

The first and second sizes of this form are easily distinguished. The first, or largest, size has acanthus leaves at the top terminal of the handle, while the second size has the top terminal suspending a laurel garland. Another pair of vases of this first size, formerly in the Rothschild collection, is in the Huntington Museum, Pasadena, California (object no. 27.139). Also compare the example painted by Genest in the Victoria & Albert Museum, London (museum no. 781A-1882); and the example sold as part of a garniture by Tajan, Paris, 19 February 1988, lot 75. For an example of the second size, see R. Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, London, 1988, pp. 434-446, nos. C330-2, C330 and C331-2.

Charles-Eloi Asselin is recorded as the chief of painters, specializing in figures and patterns, at the manufactory from 1765-1800. Henri-Martin Prévost is recorded as a gilder at the manufactory from 1757-97.



A SEVRES PORCELAIN PART DINNER SERVICE

CIRCA 1765, MOST WITH BLUE INTERLACED L'S ENCLOSING DATE LETTER M, VARIOUS PAINTERS' GILDERS' AND INCISED MARKS

Each finely painted to the center with various trophies, including examples emblematic of Love, Music, Painting and Agriculture, the gilt *feuille-de-choux* border with blue feathered C-scrolls suspending flower garlands, comprising: six soup plates and seventeen dinner plates; together with an associated lobed *feuille-de-choux* salad bowl, typically painted with loose bouquets only 10% in. (27 cm.) diameter, the salad bowl

(24)

\$10,000-15,000

PROVENANCE:

Probably part of the service delivered to 'M. Beaujean' (probably Nicolas de Beaujon) in June 1765.

LITERATURE:

D. Peters, *Sèvres Plates and Services of the 18th Century*, vol. II, Little Birkhamsted, 2005, pp. 361-2, no. 65-4

The 'M. Beaujean' in the sales records almost certainly refers to Nicolas de Beaujon, a wealthy financier and grain dealer from Bordeaux who rose through the ranks of the French court, eventually becoming Fermier Général or banker to the Court in 1765 and a *conseiller d'Etat* in 1769. His name appears regularly in the Sèvres sales records. In 1773, he purchased the hôtel d'Evreux from Louis XV to whom it had passed upon the death of his mistress Madame de Pompadour. The new owner enlarged the house, now known as the Elysées Palace, home of the Presidents of France. His purchase of a service decorated with the same pattern as a favorite of the French king is likely tied in with the refurbishment of his new home. See D. Peters, *op. cit.*, pp. 361-2, no. 65-4 for a further discussion.





■ 207

A PAIR OF RESTAURATION ORMOLU THREE-BRANCH WALL-LIGHTS IN THE MANNER OF FRANÇOIS REMOND, CIRCA 1830-40

Each with ribbon-tied backplate holding a flower-filled urn with a mask flanked by satyrs each issuing a scrolling foliate candlearm ending in leaf-shaped cast sockets above trailing oak leaves and acorns within entwined ribbons
30½ in. (77.5 cm.) high, 18 in. (46 cm.) wide

(2)

\$15,000-25,000

PROVENANCE:

Consuelo Vanderbilt, Madame Jacques Balsan, hôtel Marlborough, 9 Avenue Charles-Floquet, Paris.
Nelson Bunker Hunt, Texas.

LITERATURE:

D. Alcouffe, *Gilt Bronzes in the Louvre*, Paris, 1993, p. 166.

L.-H. Prost, *Collection de Madame et du Colonel Balsan*, Paris, privately printed, 1936, plate LXXIV.

The influence of François Rémond on the design of these wall lights is evident in the inclusion of the female and satyr mask as well as the vasiform mid-section. In 1784 a pair of wall lights with such decorative elements were delivered to the Comte d'Artois for the Palais du Temple. They were invoiced originally for the large sum of 1800 *livres*, which was later adjusted to 1500 *livres*, and described as '...deux paires de bras trois branches arabesque sur un vase fond lapis enrichi de frise, tête de satire et de femme...'. A pair by Rémond similar to those sold Christie's, New York, 20 April, 2018, lot 15 (\$250,000). Further design elements on these wall lights comparable to those found on other works by Rémond are the acanthus scrolls on the arms and the fruiting basket.

For further information regarding Consuelo Vanderbilt Balsan and Colonel Jacques Balsan, please refer to the catalogue note on lot 45.



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**JEAN-LOUIS FORAIN
(FRENCH, 1852-1931)**

Scène du tribunal

signed 'forain' (upper right)
oil on canvas
21¼ x 25½ in. (54 x 64.8 cm.)

\$5,000-7,000

PROVENANCE:

Ms. Esther Slater Kerrigan, New York, sale, Parke-Bernet Galleries, Inc., New York, 8 January 1942, lot 270.
Major Edward Bowes, Rumson, New Jersey.
Adolphe Menjou, Beverly Hills, sale, Plaza Auction Galleries, New York, 4 February 1960, lot 25.

Esther Slater Kerrigan (1892-1951) was one of the most well-known female collectors of her time. She had two marriages: her first husband was undersecretary of state Sumner Welles and her second was Joseph E. Kerrigan. The Kerrigan family owned the townhouse at 53 East 77th street in New York, the site of the current Dalva Brothers gallery. During her lifetime, Esther Slater Kerrigan amassed a diverse and fascinating collection of Old Master and nineteenth-century paintings, as well as European furniture and works of art. In 1942 her collection, including paintings by Degas, de Hooch, El Greco, Delacroix, and Romney, was sold by Parke-Bernet Galleries in New York. Other pieces from her collection can now be found in the Yale University Art Gallery, the Philadelphia Museum of Art, the Metropolitan Museum of Art, and the Kimbell Art Museum.



209

209

**JEAN-LOUIS FORAIN
(FRENCH, 1852-1931)**

Scène de tribunal

signed 'forain' (upper right)
oil on canvas
23¾ x 28¾ in. (60.3 x 73 cm.)

\$5,000-7,000

210

**JEAN-LOUIS FORAIN
(FRENCH, 1852-1931)**

Danseuse au tutu rose

signed with initial 'F' (lower right)

oil on canvas

19¾ x 24 in. (50.2 x 61 cm.)

\$5,000-7,000

PROVENANCE:

Galerie Philippe Reichenbach, Paris.



210

211

**JEAN-LOUIS FORAIN
(FRENCH, 1852-1931)**

Modèle dans l'atelier

oil on canvas

29 x 24 in. (73.7 x 61 cm)

\$4,000-6,000

PROVENANCE:

Selected Artists Galleries, Inc., New York.



211



■212

A LATE LOUIS XVI ORMOLU, PATINATED BRONZE AND MARBLE GUERIDON

ATTRIBUTED TO FRANÇOIS REMOND, CIRCA 1785

The circular grey Saint Anne marble top above a frieze depicting putti holding grapevine swags with perching squirrels, the legs headed with horned saytr masks hung with garlands and terminating in winged griffins joined by a reeded circlet resting on a tripartite base with foliate border, the underside of the top with 19th century printed label 135, the marble base later 32 in. (81.5 cm.) high, 25 in. (63.5 cm.) diameter

\$200,000-300,000

PROVENANCE:

The Collection of Helena Rubinstein; Parke-Bernet, New York, 22-23 April 1966, lot 501.

The Collection of John Dorrance; Sotheby's, New York, 18-19 October 1989, lot 822.

LITERATURE:

S. Slesin, *Helena Rubinstein: Over the Top*, New York, 2003, pp. 96-7.

This superb gueridon can be attributed to the celebrated artist and *bronzier* François Rémond (c.1747-1812) when his luxurious *bronzes d'ameublement* reached a peak in terms of material, execution and refinement. It is indeed clearly evident in the finely detailed frieze of putti which achieves the rare feat of conveying fluidity to an essentially flat surface. These exact qualities are also seen in a plaque depicting putti by Rémond formerly in the collection of J. Pierpont Morgan and now at the Metropolitan Museum of Art (07.225.510.416). Rémond counted amongst his distinguished clientele the comte d'Artois and the Princesse Kinsky and during the 1780s worked extensively with the *marchand-mercier* Dominique Daguerre. Rémond's bronzes were used by some of the most celebrated *ébénistes* of the era, including *ébéniste du Roi* Jean-Henri Riesener and David Roentgen, with whom he had a long and productive relationship; a set of five cabinets Roentgen delivered to Catherine the Great between 1786-1788 all featured Remond's exquisite bronzes.

The 'à la antique' form of this tripod gueridon reflects the interest in the ancient world due to the discoveries at Pompeii and Herculaneum. It is one of a small closely related group which have minor variations between them in ornament and marbles. Some have retained their original hanging censers while others, such as the present lot, no longer have them. The most closely related example is one in the Spanish Royal collection at the Palace of El Pardo in Madrid, reproduced here. It has an identical frieze of putti with squirrels perched on garlands, the same combination of patinated bronze and ormolu with more elaborate uprights. A second gueridon entirely of ormolu and with a wooden plinth also shares this frieze and is in the Musée Nissim de Camondo Paris (M-N. de Gary, *The Camondo Legacy*, London, 2008, p.151). A third gueridon was sold from the Collection of Boniface de Castellane and Anna Gould; Christie's, Paris, 7 March 2017, lot 116 (€170,500). It is also a combination of ormolu and patinated bronze but has a much simpler, less complex frieze of putti with garlands, squirrels and perched birds.



The guéridon in the Musée Nissim de Camondo, Paris

©MAD, Paris/Jean-Marie del Moral







Helena Rubinstein in 1939



Helena Rubinstein's apartment on the Île St.-Louis, Quai d'Anjou, Paris, showing the gueridon *in situ*

HELENA RUBINSTEIN (1870-1965)

Helena Rubinstein, who founded the eponymous cosmetics firm, essentially created the first modern skincare and makeup empire that upended traditional views of female beauty to one which empowered women with the ability to transform themselves. Nicknamed 'the csarina of beauty' by the artist Jean Cocteau, Rubinstein once remarked, 'there are no ugly women, only lazy ones.' Born in Poland in 1870 to a family of modest means, Rubinstein transformed her mother's facial cream business into an empire that spanned four continents and made her arguably the first female self-made millionaire.

Rubinstein flouted convention in other aspects of her life. She was one of the earliest major collectors of African and Ocean Art, Latin American paintings as well as works by Picasso, Miro, Matisse and others. She also collected French furniture from the *ancien régime* and in her fiercely independent manner, ignored traditional dictates for interiors and combined it all in her apartment on the Quai d'Anjou in Paris and her enormous Park Avenue triplex. After her death, the vast depth and breadth of her collection filled six separate single owner sale catalogues at Parke-Bernet Galleries in 1966, with two catalogues each devoted to her modern art collection and her African and Oceanic works of art. The two day sale of her French and other furniture in April 1966 when this gueridon was sold also included a significant amount of important furniture by André Charles Boulle.

213

A LARGE PAIR OF PARIS PORCELAIN GOLD-GROUND VASES

CIRCA 1825-1835

Each of baluster form with parcel biscuit scroll handles issuing from anthemion terminals, finely painted, perhaps after paintings by Alexandre-Evariste Fragonard, each with a young girl sheltering a younger sibling from an impending storm, the reverse finely chased on the burnished gold ground with two putti holding wheat sheaves as they climb up the sides of a lyre, a wide garland suspended below

21¼ in. (50.4 cm.) high

(2)

\$10,000-15,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 25 April 1998, lot 137.



reverse



DALVA BROTHERS
PARISIAN TASTE IN NEW YORK

■214

**A LATE LOUIS XVI ORMOLU AND WHITE MARBLE
MANTEL CLOCK**

CIRCA 1790

Depicting 'Love and Friendship' atop a rocky outcrop inset with an enameled Roman numeral dial with Arabic seconds and a calendar ring, the plinth inset with a neo-classical frieze flanked by anthemias 27½ in. (70 cm.) high, 29 in. (73.5 cm) wide, 8½ in. (21.5 cm.) deep

\$12,000-18,000

EXHIBITED:

Nassau County Museum.

Another example of this model with patinated bronze figures and a black marble plinth was sold anonymously at Sotheby's, London, 11 June 1993, lot 88.



214

A SUITE OF CHARLES X FURNITURE (LOTS 215-218)

■215

A CHARLES X ORMOLU-MOUNTED MAHOGANY, BURR AMBOYNA AND BIRD'S EYE MAPLE CHEVAL MIRROR CIRCA 1825

The oval swing frame supported by cornucopias on a paneled trestle base
69½ in. (176.5 cm.) high, 44 in. (112 cm.) wide, 25½ in. (64.5 cm.) deep

\$5,000-8,000

The fruit, flower and berry-cast ormolu mounts decorating this mirror as well as lots 216 through 218 in this sale are virtually identical to those decorating the celebrated cradle of the Duc de Bordeaux made by Felix Rémond in 1819 and for which the ormolu mounts were manufactured by the *bronziers* Danière and Matelin. A bed designed by Jacob-Desmaller in 1809 for the Empress Joséphine at Compiègne is also decorated with cornucopias of comparable design.



■ 216

**A CHARLES X ORMOLU-MOUNTED
MAHOGANY SWING-FRAME MIRROR**
CIRCA 1825

En suite with the commode and secrétaire à abattant, the oval frame suspended between cornucopiae, formerly part of a dressing table

30½ in. (77.5 cm.) high, 39 in. (99 cm.) wide
\$1,000-2,000



216

■ 217

**A CHARLES X ORMOLU-MOUNTED MAHOGANY, AMBOYNA
AND BIRD'S EYE MEUBLE D'APPUI**
CIRCA 1825

With a *marmo giallo lumachella* (fossilized Nautilus shell) marble top above a mahogany-lined frieze drawer with a divided interior and cabinet doors opening to three drawers, plinth base

38½ in. (98 cm.) high, 58½ in. (148.5 cm.) wide, 25¼ in. (64 cm.) deep
\$6,000-10,000

An almost identical commode by Jacob Frères and previously in the collection of Emilio Terry was sold Christie's, London, 12 December, 2002, lot 88 (£45,410) and sold subsequently Christie's, London, 10 July, 2008, lot 11 (£145,250). Another very similar example is illustrated G. Wannenes, *Mobili di Francia: l'Ottocento*, Milan, 1987, p. 70, fig. 70.



217



■218

A CHARLES X ORMOLU-MOUNTED MAHOGANY, AMBOYNA, AMARANTH AND BIRD'S EYE MAPLE SECRÉTAIRE A ABATTANT CIRCA 1825

The white and grey veined marble top above a mahogany-lined frieze drawer and a fitted interior over cabinet doors opening to mahogany-lined drawers 58 in. (197.5 cm.) high, 39 in. (99 cm.) wide, 17 in. (43 cm.) deep

\$5,000-8,000



PROVENANCE:

Isabel and Laurence Roberts, Baltimore, acquired for the Villa Aurelia, Rome while Roberts was the director of the American Academy in Rome.

For a *secrétaire* with identical ribbon-tied cornucopieae but with a slightly different lower section, see G. Wannenes, *Mobili di Francia: l'Ottocento*, Milan, 1987, p. 69, fig. 98.



A related commode and secrétaire shown *in situ* in the collection of Emilio Terry at the château de Rochecotte, 1965

219

ATTRIBUTED TO JACQUES-AUGUSTIN DIEUDONNÉ (1795-1873), FRENCH, SECOND QUARTER 19TH CENTURY

A PAIR FRENCH BRONZE BUSTS OF CHARLES X (1757-1836) AND LOUIS-ANTOINE, DUKE OF ANGOULÊME (1775-1844)

On red and white marble stands
14¼ in. (36.2 cm.) high, on bases, each

(2)

\$4,000-6,000





220

■220

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE FOUR-LIGHT CANDELABRA

CIRCA 1810

Each with a central well and three mask-molded candlearms above a tripartite stem with applied masks, figures and rosettes raised on paw monopodia, the domed foot with applied Egyptian masks and anthemia, drilled for electricity, the central upper elements loose
18¾ in. (47.5 cm.) high

\$4,000-6,000



221

221

ATTRIBUTED TO JACQUES-AUGUSTIN DIEUDONNÉ (1795-1873), FRENCH, SECOND QUARTER 19TH CENTURY

*A SMALL BRONZE BUST OF KING LOUIS
PHILLIPE ON A BRONZE MOUNTED SIENNA
MARBLE COLUMN*

15½ in. (39.5 cm.) high

\$3,000-5,000

A similar example of this model by Jacques-Augustin Dieudonné was sold at Christie's Paris, 14 October, 2008 (€4,375).



222

**A CONSULAT ORMOLU AND VERT DE MER MARBLE
MANTEL CLOCK**

CIRCA 1800

Depicting a woman playing the harp, the movement apparently unsigned, the dial marked *A PARIS*, on later ormolu feet and probably originally with an additional marble plinth

19½ in. (49.5 cm.) high, 19 in. (48 cm.) wide, 6½ in. (16.5 cm.) deep

\$7,000-10,000

PROVENANCE:

Anonymous Sale; Christie's, New York, 25 May 1993, Lot 17.

An almost identical clock in the Palazzo Reale is illustrated in E. Colle and F. Mazzocca, *Il Palazzo Reale*, Milan, 2001, p. 291. Another example with purple veined marble was sold from the Property of Norvin Rinek; Christies, New York, 29 September 1999, lot 290. Another version with patinated bronze figures was sold anonymously at Christies, London, 17 April 1980, lot 130.





■ 223

AFTER PIAT-JOSEPH SAUVAGE (1744-1818)

A pair of grisaille paintings of cherubs emblematic of The Arts

Music represented by cherubs musicians, Drama by cherubs performing
oil on canvas

73½ x 71 in. (186.7 x 180.3 cm.)

(2)

\$20,000-30,000

PROVENANCE:

Metropolitan Museum of Art, New York; Parke-Bernet Galleries, New York, 27-28 March 1956, lots 66-68.

The Private Collection of Leon Sr. and Jean Dalva, 1067 Fifth Avenue, New York.

■ 224

AFTER PIAT-JOSEPH SAUVAGE (1744-1818)

A pair of grisaille paintings of cherubs emblematic of Earth and Air

Earth as cherubs digging and picking apples, Air as cherubs blowing bubbles and flying birds as kites
oil on canvas

73½ x 56 in. (186.7 x 142.2 cm.)

(2)

\$20,000-30,000

PROVENANCE:

Metropolitan Museum of Art, New York; Parke-Bernet Galleries, New York, 27-28 March 1956, lots 66-68.

The Private Collection of Leon Sr. and Jean Dalva, 1067 Fifth Avenue, New York.

■ 225

AFTER PIAT-JOSEPH SAUVAGE (1744-1818)

A pair of grisaille paintings of cherubs emblematic of Fire and Water

En suite to the previous lot, Fire as cherubs at a blacksmith's forge, Water as cherubs by a fountain
oil on canvas

73½ x 56 in. (186.7 x 142.2 cm.)

(2)

\$20,000-30,000

PROVENANCE:

Metropolitan Museum of Art, New York; Parke-Bernet Galleries, New York, 27-28 March 1956, lots 66-68.

The Private Collection of Leon Sr. and Jean Dalva, 1067 Fifth Avenue, New York.







224



225

261

AN EMPIRE ORMOLU-MOUNTED MAHOGANY AND DIHL ET GUERHARD PORCELAIN CLOCK EMBLEMATIC OF STRENGTH AND PRUDENCE

CIRCA 1805, THE BISCUIT FIGURES MODELED BY CHARLES GABRIEL SAUVAGE CALLED LEMIRE, PERE

With a spread-winged eagle finial above a polychrome enameled dial signed *Schmidt Paris* with enameled signature *G. M.*, above a recessed ormolu plaque and flanked by seated biscuit porcelain figures, she on the left with the lion pelt and club associated with Hercules as *Force*, she on the right gazing into a hand-mirror as *Prudence*, within a waterleaf border on a shaped plinth inset with recessed sculpted biscuit portrait roundels and plaques, leaftip toupie feet, with engraved inventory mark *St. L: No 5* and with 19th century blue printed paper label inscribed *16/37*

22¼ in. (56.5 cm.) high, 31½ in. (80 cm.) wide, 6½ in. (16.5 cm.) deep

\$60,000-100,000

PROVENANCE:

Supplied to Louis Bonaparte (1778-1846) and his wife Hortense de Beauharnais (1783-1837) and recorded at the château de Saint-Leu, which they acquired in 1804.

LITERATURE:

R. Pival de Guillebon, "La manufacture de porcelaine de Guerhard et Dihl dite du Duc d'Angoulême", *The French Porcelain Society Journal*, vol. IV, 1988, pp. 19, 20.

THE PROVENANCE

The château de Saint Leu had a distinguished history of ownership, including the wealthy banker-collectors Jean-Joseph de Laborde and Nicolas Beaujon and the duc de Chartres, also known as Philippe Egalité and father of the future King Louis-Philippe, who sold Saint Leu to the Marquis de Giac. In 1804 it was acquired by Napoleon's brother Louis Bonaparte (1778-1846) and his wife Hortense de Beauharnais (1783-1837). Hortense's mother was Joséphine de Beauharnais, who in 1796 had famously married Napoleon and was later to become Empress. Napoleon arranged for the marriage of his stepdaughter Hortense to his brother Louis in 1802, and they soon set themselves up in great style, acquiring in 1804 an *hôtel* in Paris on the rue d'Artois (later the rue Cerutti), which they acquired already furnished with treasures from the *ancien régime* including the celebrated lacquer suite by Riesener said to have been supplied to Marie-Antoinette (sold from the collection of Akram Ojeh; Christie's Monaco, 11-12 December 1999, lot 35), but which they supplemented with newly commissioned furnishings for the *hôtel*. In 1804 they also acquired the château de Saint Leu and embarked on an extensive renovation, uniting two *domaines* into a property of more than 80 hectares. Napoleon appointed them King and Queen of Holland in 1806 and Hortense was forced to leave the fashionable Parisian life she so enjoyed. Their marriage was sadly an unhappy one, and they separated soon after their return from Holland in 1810, when Hortense took up residence at Saint Leu and continued to entertain in great style. She was made duchesse de Saint Leu in 1814.



Detail of Saint Leu inventory number

Other recorded pieces with the Saint Leu inventory mark include a pair of 'retour d'Egypte' candelabra sold Christie's, New York, (marked 'St. L. No. 2') and a pair of candelabra with Bacchic figures sold Osenat, Fontainebleau, 1 April 2012, lot 40 (marked 'St. L. No. 7'). In the absence of further documentation, it is unclear whether these pieces were specifically supplied to Saint Leu, or were already in the collection of Louis and Hortense

THE PORCELAIN

The Parisian firm of Dihl et Guérhard, the favorite of Hortense's mother, was responsible for the impressive gold-ground *Service des Grands Tableaux*, made for Josephine during the last years of her life when she lived outside Paris in the château de Malmaison. However, it was biscuit porcelain on which the reputation of the firm was grounded. The company was incorporated on 25 February 1781 with Christophe Dihl, his neighbor Antoine Guérhard, and his wife Mme. Guérhard as the principals, initially operating under the protection of the duc d'Angoulême (six years old, at the time). Dihl, himself a sculptor and owner of many models and molds, brought technical expertise to the arrangement; M. et Mme. Guérhard experience and funds as well as knowledge of the porcelain business. It was no small enterprise. And certainly its reputation for the finest in biscuit porcelain arguably rivaled that of the royal manufactory at Sèvres.

The present clock is an example of production at its height. For a detailed history of the firm and, in particular, its biscuit production, see R. Pival de Guillebon, *Les biscuits de porcelaine de Paris XVIIIe-XIXe siècles*, pp. 242-247, also the published lecture given to The French Porcelain Society in 1988, cited above. The figures, known also as *Strength* and *Truth*, were also available as pairs of biscuit figures on rectangular plinths decorated in low relief with classical motifs. At least two such pair are extant – that from the collection of Maréchal Berthier, Prince de Wagram, now in the Montreal Museum of Fine Art [sale Sotheby's, Paris, 29 April 2014, lot 167, the figures described as *Truth (La Verité)* and *Strength (La Force)*; and that from the collection of Eugene V. Thaw, now in a private American collection [sale Christie's, New York, 30 October 2018, lot 220, figures described as *Omphale* and *Venus*].

Charles Gabriel Sauvage, known simply as Lemire or Lemire père, was almost certainly responsible for the present models of *Strength* and *Prudence*, both of which are listed in the factory's inventory under these titles. *Strength* is noted as edited in two sizes and specifically as a clock (*pendule*); *Prudence* only in the smaller size.

The themes of *Strength*, *Prudence* and *Peace* – all attributes valued by the Bonaparte family – are carried through in other decorative elements of the clock. Below the dial is an inset gilt-bronze plaquette depicting a female figure seated beneath an olive tree, emblematic of *Peace* or *Reconciliation*, and holding a cornucopia, emblematic of *Plenty* and, by extension, *Peace*. At her feet are a wolf and a lamb, a biblical reference to *Peace* (Isaiah 11:7). Fescues, symbolizing the strength of many when unified, are here entwined with a snake, emblematic of *Wisdom*, and an oak bough, emblematic of *Leadership*, *Power* and *Strength*.







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AN EMPIRE ORMOLU AND TOLE PEINTE BOUILOTTE LAMP POSSIBLY NORTH EUROPEAN, EARLY 19TH CENTURY

With an adjustable tôle shade above four candle sockets,
oval galleried base; electrified
25 in. (63.5 cm.) high, 15¼ in. (40 cm.) wide, 7¼ in. (18.5 cm.) deep

\$4,000-6,000

PROVENANCE:

The Property of Garrick Stephenson, New York; Christie's, New York,
29 October 1993, lot 101.

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A PAIR OF CONSULAT MAHOGANY FAUTEUILS BY JEAN-BAPTISTE DEMAY, CIRCA 1800

With out-srolled backs and bowed seat covered in cream silk and flanked
by lion's mask down-swept arms, sabre legs. both stamped *DEMAY RUE DE
CLERY* to the seat rails, one also inscribed in ink, *LAURENT*, with unidentified
circular stamp to each arm

\$4,000-6,000

Jean Baptiste Bernard Demay, *maître* in 1784.



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**A PAIR OF CHARLES X ORMOLU-MOUNTED
OPALINE VASES**

CIRCA 1820-30

Each baluster vase flanked by cornucopia handles with swan head terminals, the knob at the neck and socle faceted, the square base cast with acanthus leaf-tips
13¾ in. (34.8 cm.) high (2)

\$10,000-15,000

PROVENANCE:

Anonymous sale; Sotheby's, New York,
11 November 2000, lot 139.

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**A SEVRES PORCELAIN POWDERED-BLUE
GROUND ECUELLE, COVER AND STAND**

DATED 1810, IRON-RED IMP DE SEVRES MARKS, VARIOUS INCISED MARKS TO THE ECUELLE, GILDER'S 22.8...

In the Etruscan style, finely gilt with bulrushes, grapevine and stylized vine entwined about a gilt band
8¾ in. (22.1 cm.) diameter, the stand (3)

\$2,000-3,000

The present form possibly corresponds to the form *écuelle Boizot*, which was created by Louis-Simon Boizot (1743-1809) in 1785 and reworked by the manufactory in 1818.

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A SET OF THIRTY-THREE SEVRES PORCELAIN PLATES FROM THE 'SERVICE DES FRUITS ORNEMENTS EN BRUN REHAUSSES EN OR'

CIRCA 1820, BLUE INTERLACED L'S ENCLOSING FLEUR-DE-LYS MARKS, SOME ENCLOSING (18)20, MANY WITH PAINTERS PH AND CD MARKS PROBABLY FOR F.-P. PHILIPPINE OR J.-C. DEVELLY, VARIOUS INCISED POTTERS' MARKS

Each finely painted with a specimen fruit, identified in French on the reverse, within a foliate rinceau gilt and enriched in imitation of bronze; together with a similarly decorated three-tiered cake stand painted with specimen flowering vines

9¼ in. (23.4 cm.) diameter, the plates; 11¼ in. (29.7 cm.) high, the stand (34)

\$30,000-50,000

PROVENANCE:

Delivered to the Sèvres salesroom 22 December 1820 [Sèvres, MMN, SCD-Arch. MNS, vv1, folio 153v-67].

Delivered to Élie-Louis Decazes, 1st Duke of Decazes.

The Collection of Gianni Versace; Sotheby's, New York, 21 May 2005, lot 360 (as thirty-two plates plus the associated cake stand).

EXHIBITED:

Paris, Palais du Louvre, *Exposition des Produits de l'Industrie Française*, January 1821 postponed to 1823, no. 22, by repute.

Élie-Louis Decazes, 1st Duke of Decazes, was a French Royalist that found favor in the court of Louis XVIII. He was appointed Minister of Police, and helped direct the French ministry after the 5th Duke of Richelieu's departure. He was also responsible for helping to revive the *Exposition des Produits de l'Industrie Française*. It is likely that the present service was meant to be in the 1821 Exposition that was delayed until 1823.

François-Pascal Philippine l'ainé is recorded at the manufactory as a painter of figures from 1778-91 and in 1815. Jean-Charles Develly is recorded as a painter at the manufactory from 1813-47.





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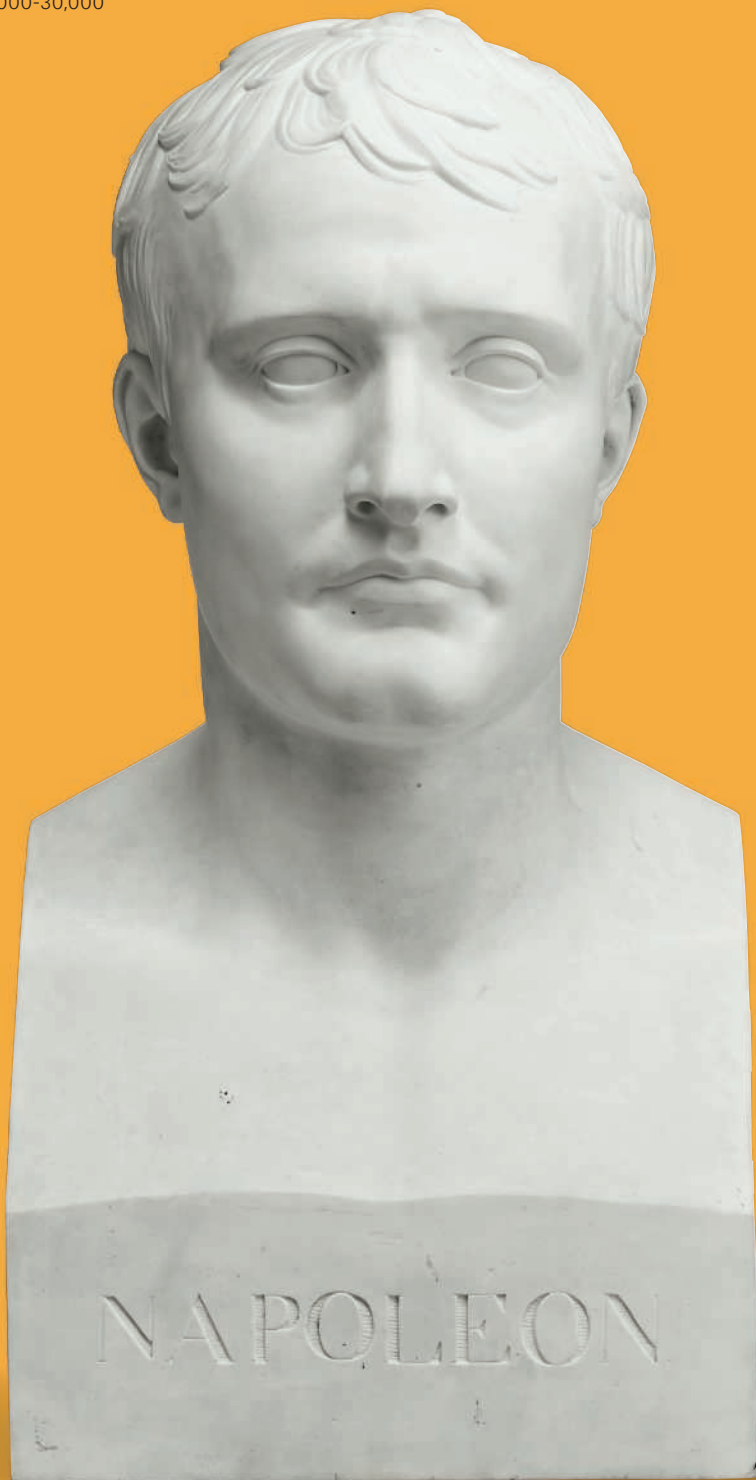
**A LARGE SEVRES BISCUIT PORCELAIN PORTRAIT
BUST OF NAPOLEON**

DATED 1810, IMPRESSED SMALL UPPERCASE MARK TO THE FRONT OF THE BASE, THE BACK INCISED A.L. PROBABLY FOR THE REPAIREUR A.-M. LIANCE, AND A.B. 17 AT 10. FOR A. BROGNIART, 17 AUGUST 1810, AFTER THE MODEL BY A.-D. CHAUDET

The Emperor modeled truncated at the shoulders and looking forward, on a square base inscribed on the front *NAPOLÉON*

20¼ (51.5 cm.) high

\$20,000-30,000



reverse

In an agreement signed on 4 September 1804 between Alexandre Brongniart, director of the Sèvres manufactory from 1800-47, and Antoine-Denis Chaudet, Chaudet undertook to deliver to the Sèvres factory a larger than life plaster bust of the Emperor; he also authorized the factory to take as many casts or molds in porcelain as required. In return he was to receive the sum of 1,200 francs. This bust replaced several earlier representations of Bonaparte by Louis-Simon Boizot, some of which depicted him as a general and later as first consul. Chaudet's idealised 'classical' bust aimed to flatter the sovereign by aligning him with Roman prototypes, and in this aim he was successful as the portrait was officially adopted, as well as being automatically included in diplomatic and official gifts. The bust was produced in two sizes at Sèvres, this being the larger of the two. See T. Préaud, *et.al.*, *The Sèvres Porcelain Manufactory, Alexander Brongniart and the Triumph of Art and Industry, 1800-1847*, New York, 1997, pp. 345-346, no. 137, where the bust is discussed in detail.

August-Marie Liancé is recorded as a sculptor at the manufactory from 1782-92 and from 1795-1820.

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**A PARIS (NAST) BISCUIT PORCELAIN
FIGURE GROUP, 'NID D'AMOURS'**

CIRCA 1800, IMPRESSED UPPERCASE MARK
TO SIDE OF BASE, AFTER THE MODEL BY
A.-D. CHAUDET

Modeled as six putti in a nest, three sleeping,
on a canted square base
8¼ in. (20.9 cm.) wide, overall

\$4,000-6,000

PROVENANCE:

The personal collection of Leon Sr. and Jean Dalva,
New York.

See R. de Plinval de Guillebon, *Les Biscuits de
porcelaine de Paris*, Dijon, 2012, p. 93, fig. 77 for
another example of this model. The French sculptor
Antoine-Denis Chaudet (1763-1810) exhibited '*Nid
d'Amour*' in marble at the Salon of 1791. For a bust of
Napoleon also modeled by Chaudet, see the previous
lot in the present sale.



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**A PAIR OF PARIS (DIHL ET GUERHARD)
BISCUIT PORCELAIN FIGURES OF
CHILDREN, 'L'ENFANT LISANT' AND
'L'ENFANT DESSINANT'**

CIRCA 1780-90, AFTER THE MODELS BY
CHARLES GABRIEL SAUVAGE, CALLED LEMIRE

Each modeled as a young boy seated on a plinth, one
reading a book, the other writing, resting one foot on
book on a bound portfolio

17¾ in. (45 cm.) high, the reading figure (2)

\$15,000-20,000

Charles Gabriel Sauvage called Lemire, French
(1741-1827).

In a portrait on porcelain of Christophe Dihl by Étienne
Charles Le Guay, dated 1797 and now at Sèvres-
Cité de la céramique (inv. no. 2931), Dihl himself is
depicted seated among the necessary materials to
produce fine porcelain. At the top left of the portrait
is a selection of three choice objects from the
manufactory, including a model of *L'Enfant lisant*. See
R. de Plinval de Guillebon, *Les Biscuits de porcelaine
de Paris*, Dijon, 2012, p. 49, fig. 31 for an illustration
of the portrait, as well as p. 59, fig. 42 for another
pair of the models at Sèvres-Cité de la céramique.
Also compare the pair of figures formerly in the The
Forsyth Wickes Collection, and now in the collection
of the Museum of Fine Arts, Boston (accession nos.
65.2097 and 65.2098).



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**AN ORMOLU-MOUNTED FRENCH BISCUIT PORCELAIN
FIGURAL MANTLE CLOCK, 'L'AMITE CACHANT LES HEURES'**
THE CLOCK CIRCA 1804-14, PROBABLY NIDERVILLER, THE ORMOLU
BASE ADDED IN THE 19TH CENTURY

Modeled as Venus standing before an arched clock, obscuring the time with
her drapery, the rotating enamel clock face edged in cobalt-blue, the clock
case molded with Cupid in relief against a blue ground, applied with two
ormolu love birds and set on a base cast with Vitruvian scroll
21 in. (53.3 cm.) high, overall

\$15,000-20,000

PROVENANCE:

The Very Valuable Art Property Collected by the Late Robert Hoe;
The American Art Galleries at Mendelssohn Hall, New York, 9 February -
3 March 1911, lot 2798 (sold as Sèvres to 'Mrs. H. Clews' for \$800).

Another of this model, on a mahogany base and lacking ormolu mounts to
the clock itself, is attributed to Niderviller and in the collection of the Musée
des Arts Décoratifs, Paris (inv. no. 3122).

(2)



**A LARGE ORMOLU-MOUNTED PARIS (DUC D'ANGOULEME)
PORCELAIN FIGURAL MANTLE CLOCK**

1781-1797, CUPID'S BOOK INSCRIBED MR. DE MGT. LE DUC
D'ANGOULEME A PARIS

Modeled as a biscuit figure of Cupid seated atop a clockcase amongst clouds and writing in a large book supported by a putto, the inscription in Greek, the clock dial inscribed MANUFRE. DE MGR. LE DUC D'ANGOULEME, *Schmit a Paris* and *Coteau*, the dial also marked with days of the week and astrological symbols, all set on a glazed porcelain base mounted with porcelain plaques of Bacchic putti painted *en grisaille* against a pink ground and ormolu plaques of mermaids, raised on four paw feet

23 in. (58.4 cm.) long, 22 in. (55.8 cm.) high

\$25,000-35,000

PROVENANCE:

Anonymous sale; Ader Picard Tajan, Paris, 19 March 1982, lot 31.

There is a nearly identical clock in the Rothschild collection at Waddesdon Manor (accession no. 306.1997). The inscription on the present example and the example at Waddesdon Manor are from Book 1 of *Imagines* by the Greek philosopher Philostatus of Lemnos (c. 190-230 AD). The inscription translates from the Greek as follows: "Whosoever scorns painting is unjust to truth; and he is also unjust to all the wisdom that has been bestowed upon poets—for poets and painters make equal contribution to our knowledge of the deeds and the looks of heroes." Our thanks to Dr. Mia Jackson of Waddesdon Manor for her assistance in translating and identifying this inscription.

Also compare the example sold Christie's, Luttrellstown Castle (Ireland), 26-28 September 1983, and the example at Rosecliff in Newport, Rhode Island (PSNC.1386). See R. de Plinval de Guillebon, *Les Biscuits de porcelaine de Paris*, Dijon, 2012, p. 214 for an adapted version of the figure of Cupid, here in the guise of Apollo.





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AN ITALIAN SCAGLIOLA AND ANTIQUE MARBLE CENTER TABLE

THE TOP ATTRIBUTED TO THE FRATELLI DELLA VALLE WORKSHOP, TUSCANY, CIRCA 1830-1840

The reserve depicting Mount Vesuvius and ships in the bay of Naples surrounded by a border with alternating jasperware style medallions and cartouches of Roman landmarks, originally on white marble base with gadrooned support and three scroll feet

30 in. (76.5 cm.) high, 39 in. (99 cm.) diameter

\$12,000-18,000

The intricate acanthus leaves and other floral elements framing the large central roundel and the secondary reserves on the top of this table are the same as those on a scagliola panel by the Della Valle workshop in the Bianchi Collection, Florence, see A. M. Massinelli, *Scagliola*, Rome, 1997, p. 78. The fine shading of the border's decoration can be found in other monochromatic borders executed by the della Valle brothers, see *ibid.*, p. 88. The Della Valle atelier was famous for the use of detailed land- and cityscapes in their work executed in scagliola, including the two above examples and another illustrated *ibid.*, p. 82.

The celebrated Livorno workshop of Pietro and Giuseppe Della Valle was active during the first half of the nineteenth century. Pietro Della Valle was recorded by Volpi in his guide to the city and surroundings of Livorno in 1846, and was noted as being one of the most significant Livornian artists for his painterly abilities and individualistic style of scagliola craftsmanship. Piombanti recorded in his 1873 *Guida storica ed artistica della città e dei dintorni di Livorno* that Pietro was responsible for the progression and development of the craft. Coming from a family of *scagliolisti*, Pietro had in fact started as a painter and one of his oil paintings depicting the Livorno docks was exhibited in 1838 in Florence.

AN EMPIRE PATINATED BRONZE FIGURE OF THE CALLIPYGEAN VENUS ON A RUSSIAN ORMOLU AND PATINATED BRONZE BASE

THE BASE ATTRIBUTED TO FRIEDRICH BERGENFELDT, CIRCA 1810, THE BRONZE VENUS OF THE SAME DATE AND POSSIBLY ASSOCIATED

Depicted partially draped on a rustic fountain with a mask and fully sculpted swans

22½ in. (57.1 cm.) high, 9¼ in. (23.4 cm.) wide, 5¼ in. (13.3 cm.) deep

\$20,000-30,000

PROVENANCE:

Ivan Andreievich Galnbeck (1855-1934), St. Petersburg, Russia, circa 1905.

Frederick P. Victoria and Son, New York and sold Christie's, New York, 27 May, 1999, lot 41.

EXHIBITED:

L'exposition retrospective des oeuvres des Beaux-Arts à St. Petersburg, 1904.

Les trésors d'art en Russie, Edition de la Société Impériale d'Encouragement des Beaux-Arts, 1905, no. 117.

'Napoleon and His Age,' *The Nassau County Museum of Art*, 28 January-29 April 2001, p.93.

This base is identical to the bases of a pair of candelabra in the English Embassy, rue du Faubourg Saint-Honoré, Paris and illustrated in J. Vacquier, *Le Style Empire*, vol. I, pl. 41, Paris, 1920. And this connection illustrates the strong stylistic links between Bergenfeldt's work and that of the Parisian makers, such as Claude Galle, that were so influential in the Russian Empire period.

Galnbeck (or Gal'nbeck or Halnbeck) was a Russian architect and served as the first chairman of the Russian Applied Arts Society (1904-1908) and until 1922 was the senior librarian and professor at the Baron Stieglitz Central School of Applied Arts. He also worked for the Fabergé enterprise, although it is not known in what capacity and, additionally, designed porcelain for the Kornilov factory. After the Revolution, with the collapse of the luxury enterprises, in the 1920s, Galnbeck worked at several other state museums, including the Hermitage. As the noose tightened for the formerly Imperial intellectuals and aesthetes, Galnbeck was arrested in 1930, his collections confiscated and he was sentenced to internal exile (W. Lowes and C. L. McCanless, *Fabergé Eggs: A Retrospective Encyclopedia*, Lanham, MD, 2001, p. 200).



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FRENCH LATE 18TH CENTURY, PROBABLY ATTRIBUTED TO JOSEPH (C. 1740-AFTER 1807) OR JEAN-BAPTISTE IGNACE BROCHE (1741-1794)

VENUS INSTRUCTING CUPID

13¾ in. (35 cm.) high, on base

\$5,000-7,000

PROVENANCE:

Collection du baron James de Rothschild, Messrs. Rheims, Laurin and Rheims, Palais Galliera, Paris, 1 December 1966, lot 75.

COMPARATIVE LITERATURE:

M. N. Pinot de Villechenon, *Falconet à Sèvres ou l'art de plaire*, Paris, 2001, pp. 39-45 and p. 98.

A nearly identical example of this composition by Etienne-Maurice Falconet, attributed to Joseph (1740- after 1807) or Jean-Baptiste Ignace Broche was sold at Christie's London, 12 December, 2002 (£17,925.)



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FRENCH LATE 18TH CENTURY, PROBABLY ATTRIBUTED TO JOSEPH (C. 1740-AFTER 1807) OR JEAN-BAPTISTE IGNACE BROCHE (1741-1794)

A STANDING WOMAN MOURNING A DOVE

17½ in. (44.5 cm.) high on base

\$5,000-7,000

PROVENANCE:

J. Pierpont Morgan.
Mrs. Henry Walters (1837-1913), New York.
Arnold Seligmann (1870-1932).

EXHIBITED:

Metropolitan Museum of Art, New York, Loan exhibition of the J.P.Morgan Collection, 1914-1916, p. 116.

LITERATURE:

L. Réau, *Etienne Maurice Falconet*, 1922, vol. I, pl. XVIII.
T. Dell, *International Antiques Show Catalogue*, 1955, p.33.

COMPARATIVE LITERATURE:

M.N. Pinot de Villechenon, *Falconet à Sèvres ou l'art de plaire*, Paris, 2001, pp. 39-45 and p. 98.



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ITALIAN, AFTER THE ANTIQUE, 19TH CENTURY

AN ALABASTER GROUP OF THE WRESTLERS

On a marble base

19 in. (48.3 cm.) high on base, 15¼ in. (70 cm.) wide, 9¼ in. (23.5 cm.) deep

\$7,000-10,000



A LOUIS XVI ORMOLU AND WHITE MARBLE PORTICO CLOCK
CIRCA 1785, THE ENAMEL DIAL SIGNED COTEAU

With Henri IV accepting the French crown above a portico with classical figures flanking a circular clock case surrounded by rosettes and foliate sprays, the enamel dial with Roman numerals, Arabic seconds and calendar rings for months and days below polychrome roundels of the signs of the Zodiac within floral sprays and ribbons, the case with a floral swag and supported on fluted columns, the plinth with a central panel of putti flanked by recessed Classical figures and inscribed with a quote from Voltaire *INTREPIDE SOLDAT VRAI CHEVALIER/ GRAND HOMME/ FIDEL AMI TENDRE ET LOYAL AMANT*
43 in. (109 cm.) high, 28½ in. (72.5 cm.) wide, 5½ in. (12.5 cm.) deep

\$100,000-200,000

PROVENANCE:

Aimée de Heeren, New York.

AIMEE DE HEEREN

This spectacular clock has previously been in the collection of Aimée de Heeren (1903-2006), a glamorous figure in high society in Brazil, Paris and New York. Born Aimée Lopez de Sotto Major she made a sensation in Parisian society when she moved there from Brazil in 1938, befriending Coco Chanel and Elsie de Wolfe at whose famous Circus Ball she wore one of the first-ever dresses by Christian Dior. She later married the Spanish-American Rodman Heeren, grandson of Antonio Heeren, 1st Count of Heeren, and great-grandson of John Wanamaker, the founder of the Wanamaker Department Stores. They had homes in Paris, New York City, Palm Beach, Florida and Biarritz, where she still swam regularly in the ocean aged 102! Their spectacular town house on East 90th Street, known as the Wannamaker-Munn mansion and where this remarkable clock was housed, had been in her husband's family for four generations, since the 1920s.

This superb clock with its enormous scale, its beautifully enameled dial and rich ormolu mounts not only reflects its Royal ties with its subject matter but also has clear links to a potential French Royal provenance. Its homage to Henri IV, father of the Bourbon dynasty, depicts him receiving the crown and flanked by figures emblematic of Peace and Abundance. Although the now blank oval plaque on the base removes any signs of its original owner, an identical model of smaller scale with works by Lépine was listed in the apartment of Madame Elisabeth, sister to Louis XV, at Versailles in 1787. It was described as:

'I belle pendule de cheminée en marbre blanc représentant un portique d'architecture orné dans la frise de 3 bas-reliefs, l'un caractérisant la Paix, l'autre l'Abondance, et l'autre la gloire tenant un buste oval, figure d'Henri IV; le portique orné de pilastres cannelés et moulures au contour du chapiteau à oves et dards, surmonté d'un vase à anses et paquets de laurier sur le ceintre du chapiteau, la pendule placée au centre du portique dans sa boîte à ornements; le tout de bronze doré au mat, ainsi que la lentille, figure de soleil, de 26 pouces de haut sur 15 pouces de face, par Lépine.

A more succinct record that same year is in the *Etat des Pendules du roy Service du Garde-Meuble* as *'Une pendule de cheminée et socle en marbre blanc, représentant un portique d'architecture avec colonnes canelées orné de bronzes dorés dorés au mâte, h.26 po. sur 16 po. de large, par Lépine - Grand cabinet'*. Po., the abbreviation for the pre-revolutionary French measurement of pouce, is essentially equivalent to today's inch. It is almost certain that Madame Elisabeth specifically requested this subject matter as in 1786 she and her sister Madame Sophie commissioned the sculptor Augustin Pajou (1730-1809) to make a monument in honor of Henri IV for the Château de Bellevue. Although the memorial was never constructed, Pajou's terracotta maquette survived and is in the Musée National de Pau.

JOSEPH COTEAU

Joseph Soteau (1740-1812) was possibly the most famous enameller of his day and supplied dials for the greatest clockmakers of France. Born in Geneva, he became *maître-peintre-émailleur* at the Académie de Saint-Luc in Geneva in 1766. By 1772 he was installed in Rue Poupée, Paris. Beyond his enamel dials, Coteau was a skilled miniaturist, discovering a new method for gilt-decorated enamels *"d'appliquer solidement l'or marié avec les émaux de toutes couleurs sur la porcelain."* Not surprisingly, Coteau worked closely with the Sèvres factory in developing their 'jewelled' porcelain, and his name first appears in the kiln records at Sèvres in 1780. The iconography of this dial also presents a last faint but tantalizing link to the French Royal family. The blue ribbon, or *'cordon bleu'* was part of the royal order of the Saint Esprit while the rose has been described as both emblematic of the Hapsburgs and Marie-Antoinette's signature flower.





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**A PAIR OF ITALIAN ALABASTER VASES
AND COVERS**

LATE 18TH/EARLY 19TH CENTURY

Each with a domed lid above a tapering cylindrical
fluted body, square foot, finials probably replaced
25 in. (63.5 cm.) high (2)

\$12,000-18,000



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AN ITALIAN GRANITO ROSSO D'EGITTO VASE

LATE 18TH/FIRST HALF 19TH CENTURY

The domed lid above a tapering ovoid body, waisted socle and square foot
43½ in. (110.5 cm.) high

\$15,000-25,000

PROVENANCE:

Henry Francis du Pont, Winterthur; sold Freemans, Philadelphia, 1980s.

This lot, along with lot 252 in this sale, was most likely conceived as a lavish souvenir for travelers taking part of the Grand Tour; an extended journey through the Italian peninsula that was *de rigueur* for any nobleman and scholar from north of the Alps interested in antiquities and the arts of ancient Rome in the eighteenth century. These travelers often purchased ancient artifacts, or works imitating them, as mementos of their journey and incorporated them into their personal collections once they had returned home. This tradition continued well into the 1800s and workshops all over Italy sustained themselves from this trade. The vase offered here is particularly large in size, is of high quality, and in form true to ancient models unearthed in the 1700s that were so popular at the time, suggesting that it was purchased by a wealthy traveler of significant means with solid knowledge of the antique world.



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AFTER THE ANTIQUE, 19TH CENTURY

*A BRONZE FIGURE OF CROUCHING VENUS,
ON A LATER ORMOLU-MOUNTED ROUGE
GRIOTTE AND FAUX-PAINTED PEDESTAL*

14¾ in. (37.5 cm.) high, 22½ in. (57 cm.) high on base,
13 in. (33 cm.) wide, 8 in. (20.3 cm.) deep

\$4,000-6,000

■ **246**

A PAIR OF LOUIS XIV WALNUT TABOURETS

CIRCA 1710

Each covered with associated needlework,
scrolled legs joined by a wavy stretcher

17 in. (43 cm.) high, 16½ in. (42 cm.) square, each (2)

\$5,000-8,000

PROVENANCE:

Dorothea Halpert; Christie's, New York,
30 October 1993, lot 354.



245



246



247 (four of eleven panels)



The panels *in situ* in Northwood Park, Isle of Wight

■247

A SET OF ELEVEN ITALIAN PAINTED PANELS, AFTER THE ANTIQUE

18TH/19TH CENTURY

Inspired by Raphael's stanze in the Vatican, six panels painted with roundels and terracotta plaques, two of similar design of smaller size, two with floral garlands, and an oval panel depicting Juno and an allegory of Winter

128 in. (325 cm.) high, 21 in. (53.5 cm.) wide, the largest

\$8,000-12,000

PROVENANCE:

Possibly commissioned by either George Ward (1793-1829) or his son George Henry Ward (d. 1849) for Northwood House, Cowes, Isle of Wight. Thence by descent to Captain Herbert Joseph Ward (d. 1967), who gifted Northwood House to the town of Cowes in 1929. With Ashley Kent Inc., New York, 1940s.

EXHIBITED:

Sherry's, 300 Park Avenue, New York, *The League Antiques Exhibition*, March 1944 (exhibited by Ashley Kent Inc.).

(8)

George Ward, a merchant banker who made his fortune in the Napoleonic wars, acquired the land for Northwood House in 1793 and built this impressive neo-classical house in 1799. His son George Henry, who inherited the house in 1829, undertook extensive renovations in 1837, with a new western wing, entrance pavilion and classical side wall, and it is possible that these panels were installed at this time. The house was the site of lavish festivities throughout the 19th century, and Queen Victoria was a frequent visitor when staying at nearby Osborne House.



Northwood Park, Cowes, Isle of Wight



248

■248

FRENCH SCHOOL (18TH CENTURY)

Pair of grisailles of putti

The first with putti as artists; the second with putti in landscape
oil on canvas
15 x 67½ in. (38.1 x 171.5 cm.)

(2)

\$8,000-12,000

PROVENANCE:

Ashley-Kent, Ltd., New York.

For an illustration of these panels *in situ*,
please see lot 247.

■249

A SET OF FOUR ITALIAN BEECHWOOD PARCEL-EBONIZED AND PARCEL-GILT SIDE CHAIRS

PROBABLY LUCCA, EARLY 19TH CENTURY, AND POSSIBLY AFTER A
DESIGN BY LORENZO NOTTOLINI

The scrolled backs centered with a panel of griffins flanking a lyre above a woven silk seat,
the in-curved frame on square tapering legs, probably originally painted

(4)

\$3,000-5,000

PROVENANCE:

The Collection of Walter C. Pew; Christie's, New York, 6 March 1991, lot 82.

For a very similar giltwood chair originally probably delivered for Elisa Baciocchi, niece of
Napoleon I, see A. González-Palacios, *Il Mobile nei Secoli*, Vol. III, Milan, 1969, p.63, fig. 89.
For a slightly different version of the same chair of Lucca manufacture, see A. González-
Palacios, *Il Tempio del Gusto, Toscana e L'Italia Settentrionale*, Vol. I, Milan, 1986, p. 191,
fig. 352. A design dating from circa 1820 by Lorenzo Nottolini for a chair with an equally
exaggerated curved back is illustrated *ibid.* fig. 351.



249

■250

A MONUMENTAL PAIR OF ITALIAN FAUX-MARBLE AND POLYCHROME-PAINTED COLUMNAR CABINETS ON STANDS

LATE 18TH/ FIRST HALF 19TH CENTURY

The bases and bodies each fitted with cabinet doors opening to shelves, one door inscribed *PROPRITA MAL...IGNO*, refreshments to the decoration
122¾ in. (312 cm.) high, 32 in. (81.5 cm.) wide, 21 in. (53.5 cm.) deep, each

(2)

\$10,000-20,000

PROVENANCE:

Anonymous sale; Christie's, New York, 4 February 1989, lot 181.





251

■251

A NEOCLASSICAL TERRACOTTA AND VERT DE MER MARBLE CONSOLE

THE TERRACOTTA UPRIGHTS FIRST HALF 19TH CENTURY, THE MARBLE ELEMENTS ASSOCIATED

With a rectangular *vert de mer* marble rest supported by seated griffins headed by rosettes, the uprights probably originally bronzed
45 in. (114.5 cm.) high, 77 in. (195.5 cm.) wide, 17 in. (43 cm.) deep

\$8,000-12,000

PROVENANCE:

Anonymous Sale (The Property of a Private Collector); Christie's, New York, 25 May 1993, lot 83 (\$25,300).

The à l'*antique* terracotta griffin supports of this console show signs of having been previously painted to imitate bronze, and it is therefore fascinating to note that the sons of the celebrated designer and engraver Giovanni Battista Piranesi, Francesco and Pietro Piranesi, established a manufactory in Morfontaine in Northeastern France creating 'antique' terracotta wares which included '*cariatides*' and '*chimères bronzées*' which must have been similar in spirit to the uprights on this console (see *Athenaeum ou Galerie Française des Productions de Tous les Arts*, Paris, 1806, p. 5; information kindly supplied by Dr. Ulrich Leben).

■252

AN ITALIAN ALBASTRO FIORITO URN

LATE 18TH/EARLY 19TH CENTURY

The molded rim with angular handles, circular body and waisted socle, square foot
14 in. (35.5 cm.) high, 17 in. (43 cm.) diameter

\$10,000-15,000



252

253

**POSSIBLY BY ANNE SEYMOUR DAMER (1748-1828), ENGLISH,
CIRCA 1780-1800**

**A RECTANGULAR WHITE MARBLE HIGH RELIEF DEPICTING
A BICHON FRISÉ**

9 in. (22.9 cm.) high, 18 in. (45.7 cm.) wide, 6½ in. (16.5 cm.) deep

\$15,000-25,000

LITERATURE:

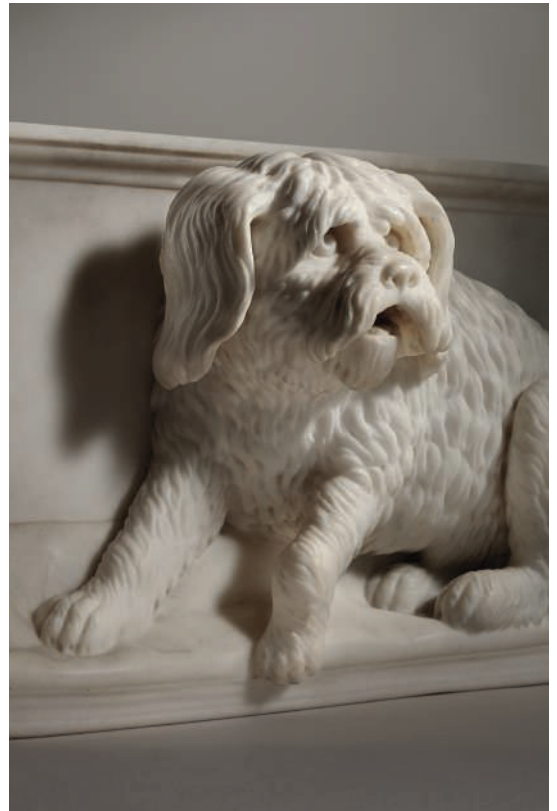
P. Noble, *Anne Seymour Damer, Woman of Art and Fashion*, London, 1908.

A. Yarrington, 'The Female Pygmalion: Anne Seymour Damer, Allan Cunningham and the writing of a woman sculptor's life,' *The Sculpture Journal*, 1997, I, pp. 32- 44.

Damer was the granddaughter of the 4th Duke of Argyll, and the wife of the eldest son of Lord Milton, later Lord Dorchester. After her husband's suicide in 1776 she was taken in by her cousin (and godfather), Horace Walpole, from whom she later inherited his beloved home, Strawberry Hill. Walpole fervently supported Anne's pursuit for excellence in the art of sculpture, so much so that he openly compared her skills to those of Praxitiles and Bernini, indeed, in a letter of 1781 to Sir Horace Mann, Walpole wrote '...in Italy she will be a prodigy, She models like Bernini, and has excelled the moderns in the similitudes of her busts'.

As a female member of late Georgian aristocracy, Damer was highly unusual in her pursuit of a career in the world of sculpture. And while Walpole's praise for her yielded much criticism — she being considered as nothing more than a competent amateur — she became an 'honorary exhibitor' of 32 works at the Royal Academy (1784-1818) and the author of numerous public monuments throughout Britain. As an 'amateur' in her art she was fortunate enough not to have been affected by the demands of the market, allowing her, therefore, to sculpt according to her own inclinations. This is perhaps what motivated her to carve her highly sensitive, albeit sentimental, portraits of animals.

There is a group of either Maltese or Bichon Frisé dogs sculpted by Damer who clearly loved the breed and studied them closely. Her marbles are especially distinguished by the luxuriant, richly carved curls of their coats. Damer's dogs are only very slightly anthropomorphized, subtly suggesting loyalty and devotion and often looking directly, and intensely, at the viewer and they may have been intended as memorials. There is a similar, signed, example at the Metropolitan Museum of Art (2014.568) and another example was sold Christie's, London, 9 December 2004, lot 245 (£106,050). Other examples of Damer's marble dogs are at Goodwood, Sussex and Chillington Hall, Staffordshire.



■254

A FRENCH ROUGE ROYALE MARBLE FOUNTAIN

LATE 19TH CENTURY, THE SHELL BASIN ASSOCIATED
AND POSSIBLY EARLIER

The paneled rest with a saytrs mask above a shell form bowl
on a scrolled support

54 in. (137.5 cm.) high, 28½ in. (73 cm.) wide, 18½ in. (47 cm.) deep (the shell)

\$6,000-8,000



■255

**A PAIR OF ITALIAN MOTTLED RED MARBLE AND VERDE
ANTICO MARBLE ARCHITECTURAL UPRIGHTS**

17TH/18TH CENTURY OR POSSIBLY LATER

Each headed with a female mask above a scrolled paneled support
on a massive lion's claw foot and molded plinths
74 in. (188 cm.) high

(2)

\$5,000-10,000



■256

**A MASSIVE FRENCH ROUGE LANGUEDOC MARBLE
DINING TABLE**

CIRCA 1900

The oval top with husk-carved edge on pedestal supports
32¾ in. (83 cm.) high, 119 in. (302.5 cm.) wide, 43 in. (109 cm.) deep

\$20,000-30,000

PROVENANCE:

Edulji F. Dinshaw, 1081 Fifth Avenue, New York.
The Private Collection of Leon and Jean Dalva, 1067 Fifth Avenue,
New York.

LITERATURE:

Town and Country, 'Paris in Manhattan', September 1958.
Architectural Digest, 'Collector's Mélange in Manhattan,'
January/February 1972.

Edulji Dinshaw (1916-1970), a Parsi from Mumbai, settled in New York with his sister, Bachoo, shortly before World War II. In a townhouse at 1080 Fifth Avenue, Edulji Dinshaw acted as his own interior decorator to create an opulent 18th century European interior filled with museum quality furniture, porcelain and decorative objects of significant historical importance and impeccable provenance. Two of his most notable acquisitions were the celebrated mother-of-pearl, polished steel and gilded bronze cylinder desk and matching table that had been made by Riesener for Marie Antoinette at Fontainebleau in 1786.

Dinshaw was at the end of a generation of collectors in New York City that was active between 1890 to about 1940. Figures such as Henry Clay Frick, John Pierpont Morgan, and Mrs. Hamilton Rice worked with equally legendary interior decorators and dealers such as Elsie de Wolfe and Duveen & Company to created legendary collections on a scale rarely seen today.

Dinshaw's life outside of collecting was equally sophisticated and luxurious. With a nod to their exotic origins, the Dinshaw's Bentley had an interior entirely upholstered in leopard and Edulji Dinshaw wore silk slippers embroidered with emeralds. On special occasions, his small dog was seen wearing a collar of diamonds and emeralds.

Photo Credit: Cecil Beaton



Edulji and Bachoo Dinshaw in
the Salon at 1081 Fifth Avenue

END OF SALE



Alexandre Georges, Architectural Digest © Condé Nast



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID 1 NEW BIDDERS

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

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES
1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**. For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York. In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**. If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the *successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES
1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows: (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**. (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**. (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding. (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**. (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion. (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**. (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else. (h) In order to claim under the **authenticity warranty** you must: (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim; (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale. (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses. (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms: (a) This additional **warranty** does not apply to: (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration; (ii) drawings, photographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; (iii) books not identified by title; (iv) **lots** sold without a printed **estimate**; (v) books which are described in the catalogue as sold not subject to return; or (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale. (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

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

F PAYMENT
1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being: (i) the **hammer price**; and (ii) the **buyer's premium**; and (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT. Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**"). (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence. (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways: (i) Wire transfer JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33. (ii) Credit Card. We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. (iii) Cash. We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer. (iv) Bank Checks. You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed. (v) Checks. You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020. (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law): (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale; (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts; (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law; (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us); (vi) we can, at our option, reveal your identity and contact details to the seller; (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids; (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and (ix) we can take any other action we see necessary or appropriate. (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING
1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walibone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) **Lots containing Ivory or materials resembling ivory**

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

(e) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS
1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON
WWW.CHIRSTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

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

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

Δ
Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

▣
Bidding by interested parties

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

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

■
See Storage and Collection pages in the catalogue.

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

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ **Property Owned in part or in full by Christie’s**
From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◦ **Minimum Price Guarantees**
On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ **Third Party Guarantees/Irrevocable bids**
Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the purchase price net of the fixed financing fee.

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

▣ Bidding by interested parties

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

Post-catalogue notifications

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

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.
**“Attributed to ...”
In Christie’s qualified opinion probably a work by the artist in whole or in part.
**“Studio of ...”/ “Workshop of ...”
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
**“Circle of ...”
In Christie’s qualified opinion a work of the period of the artist and showing his influence.
**“Follower of ...”
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
**“Manner of ...”
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.
**“After ...”
In Christie’s qualified opinion a copy (of any date) of a work of the artist.
“Signed ...”/“Dated ...”/
“Inscribed ...”
In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.
“With signature ...”/ “With date ...”/
“With inscription ...”
In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

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

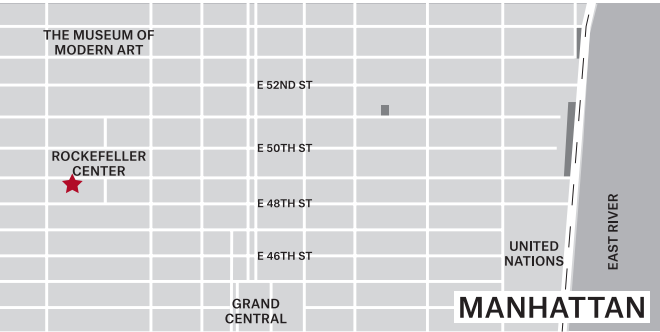
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

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

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

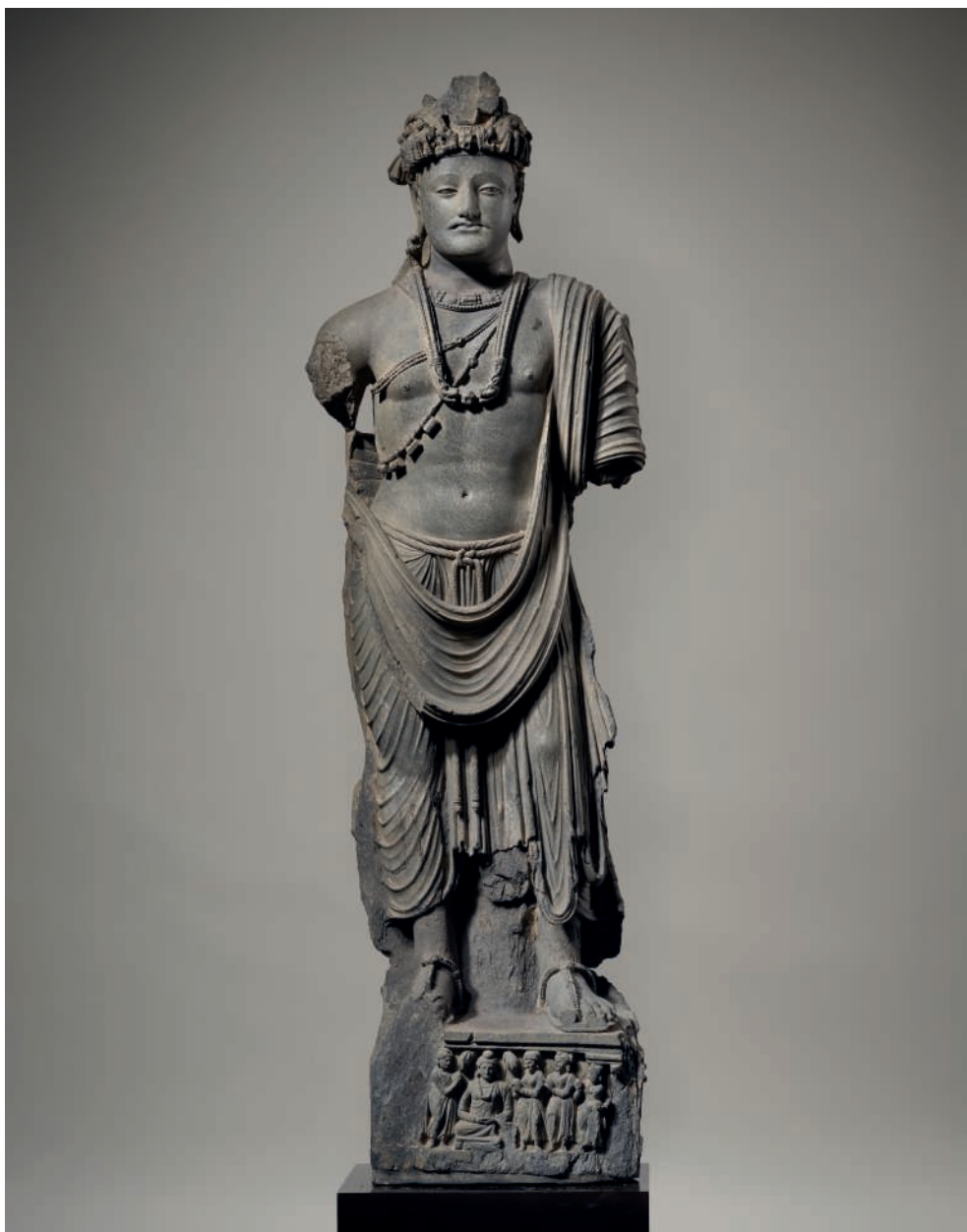
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Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



A LARGE AND IMPORTANT GRAY SCHIST FIGURE OF A BODHISATTVA
ANCIENT REGION OF GANDHARA, 3RD-4TH CENTURY CE
61¼ in. (157 cm.) high
\$1,500,000-2,500,000

**INDIAN, HIMALAYAN AND SOUTHEAST
ASIAN WORKS OF ART**

New York, 24 June 2020

VIEWING

19-23 June 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Tristan Bruck
tbruck@christies.com
+1 212 636 2190

CHRISTIE'S

*The Private
Collection of* **JAYNE
WRIGHTSMAN**



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AUCTIONS

New York, 24 April 2020

Online: 17-27 April 2020

VIEWING

17-23 April 2020

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Elizabeth Seigel

eseigel@christies.com

+1 212 636 2229

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- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

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- A passport or other government-issued photo ID for each authorised user

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DALVA BROTHERS
Paris, November 2020

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75008 Paris

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River House, New York, New York

High atop the storied River House, this majestic duplex residence features expansive outdoor space from two south-facing terraces and panoramic views extending from the East River to Midtown Manhattan. The residence boasts four exposures, inviting sunlight into all 17 rooms. Listed by Christie's International Real Estate Group, Inc. Offered at US\$15,750,000

Erin Boisson Aries

+1 212 974 4551
earies@christies.com

Nic Bottero

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nbottero@christies.com

Art. Beauty. Provenance.

christiesrealestate.com/riverhouse

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Equal Housing Opportunity

DALVA BROTHERS

PARISIAN TASTE IN NEW YORK

THURSDAY 2 APRIL 2020
10.00 AM (LOTS 1-136)
2.00 PM (LOTS 137-256)

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: BRUNO
SALE NUMBER: 19021

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

19021

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)
1	1,000,000	1	1,000,000
2	2,000,000	2	2,000,000
3	3,000,000	3	3,000,000
4	4,000,000	4	4,000,000
5	5,000,000	5	5,000,000
6	6,000,000	6	6,000,000
7	7,000,000	7	7,000,000
8	8,000,000	8	8,000,000
9	9,000,000	9	9,000,000
10	10,000,000	10	10,000,000
11	11,000,000	11	11,000,000
12	12,000,000	12	12,000,000
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66	66,000,000	66	66,000,000
67	67,000,000	67	67,000,000
68	68,000,000	68	68,000,000
69	69,000,000	69	69,000,000
70	70,000,000	70	70,000,000
71	71,000,000	71	71,000,000
72	72,000,000	72	72,000,000
73	73,000,000	73	73,000,000
74	74,000,		

[illegible]

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