CHRISTIE'S

A PARK AVENUE COLLECTION

NEW YORK | 17 APRIL 2024



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A PARK AVENUE
COLLECTION

AUCTION

Session 1 - Wednesday 17 April at 10am (Lots 1-130)
Session 2 - Wednesday 17 April at 2pm (Lots 131-267)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	12 April	10.00 am - 5.00 pm
Saturday	13 April	10.00 am - 5.00 pm
Sunday	14 April	1.00 pm - 5.00 pm
Monday	15 April	10.00 am - 5.00 pm
Tuesday	16 April	10.00 am - 5.00 pm

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
PARKAVE-23048

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437
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FRONT COVER:
Lots 58, 84, 90 and 196

INSIDE FRONT COVER:
Lots 78 and 220

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Lot 52

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Lot 36

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Lots 19, 44 and 190

PAGE 244:
Lot 76

INSIDE BACK COVER:
Lots 28 and 68

BACK COVER:
Lot 107

Please scan for complete auction information

CHRISTIE'S



A Park Avenue Collection represents the fruits of over 40 years of passionate collecting, with a rich blend of 18th century French furniture, Old Master paintings and drawings and Chinese works of art daringly combined with modern masters such as Mondrian, Seurat, Redon and Klee. The collector was forced to flee communist Hungary with his family in the late 1940s and eventually settled in New York. To cross the threshold of his apartment on Park Avenue was to enter a magical treasure trove, evoking a bygone age of elegance, perhaps an attempt to recreate the lost world of his childhood. Richly mounted furniture was in every corner, candelabra glistened on every surface and a remarkable profusion of paintings ranging from the Dutch golden age to avant garde Post-Impressionists were hung salon style throughout the apartment. His strongest passion though was for 18th century France and each room in the apartment was imbued with that spirit and arranged to evoke the formal groupings of the *dix-huitième siècle*, grouped around the jewels of his collection, luminous paintings by Greuze, Vigée Le Brun and de Troy. He was fascinated by the history of objects and bought from many of the greatest collections to come on the market in recent years, with a rollcall of distinguished provenances in the sale including Jayne Wrightsman, Florence Gould, Champalimaud, Elizabeth Parke Firestone, Sir Richard Wallace, the Vienna, Paris and London branches of the Rothschild family, J. Paul Getty, Anna Thomson Dodge, while earlier distinguished previous owners in the collection include the painter Joshua Reynolds and perhaps the earliest American collector of French furniture, Gouverneur Morris.

SESSION 1 AT 10.00 am
(Lots 1-129)





■1

A PAIR OF LOUIS XV ORMOLU-MOUNTED MEISSEN AND FRENCH PORCELAIN TWO-LIGHT CANDELABRA

CIRCA 1755-60

Depicting a shepherd and his companion within flowering branches, the base with swags and scroll feet
9 in. (23 cm.) high, 9 in. (23 cm.) wide, 5 in. (13 cm.) deep (2)

$8,000-12,000 £6,300-9,400 €7,400-11,000

PROVENANCE:
Elizabeth Stafford; Christie's, New York, 1 November 2018, lot 1004.

■2

AN ASSEMBLED SET OF FOUR FRENCH ORMOLU TWO-BRANCH WALL LIGHTS

SECOND HALF 19TH CENTURY

Comprising two pairs, each with two scrolled foliate branches, emerging from a scrolled backplate, drilled for electricity
20 in. (51 cm.) high, 14 in. (35.5 cm.) wide (4)

$7,000-10,000 £5,500-7,900 €6,500-9,200

PROVENANCE:
The Estate of Florence J. Gould; Sotheby Parke-Bernet, Monte Carlo, 25-26 June 1984, lot 612.





■3

A LOUIS XV ORMOLU MANTEL CLOCK

THE CASE STAMPED ST. GERMAIN, THE DIAL SIGNED JEAN-BAPTISTE BAILLON, CIRCA 1745, THE BASE LATER AND PROBABLY REPLACING A BRACKET

The white enameled dial with Roman chapters and Arabic minutes within a scrolled asymmetrical case flanked by flowering acanthus, the canted pedestal top surmounted by a baby Juno embracing a peacock among the clouds, a shepherd's trophy beneath the dial, scrolled feet atop a rocky scrolled bracket base, the movement signed 'J.B. Baillon À Paris / No. 4252'
21 in. (53.3 cm.) high, 13 in. (33 cm.) wide, 8¾ in. (22.2 cm.) deep

$8,000-12,000 £6,300-9,400 €7,400-11,000

PROVENANCE:
Property from the Estate of Edward A. Bragaline; Christie's, New York, 24 May 2000, lot 376.

Joseph de St. Germain, *mâitre* in 1748.

Jean-Baptsite III Albert Baillon became a *maître* in 1727 and succeeded as *Valet de Chambre-Horloger Ordinaire* and *Premier Valet de Chambre* to both Queen Marie Leczinska and the dauphine Marie-Antoinette. With a large workshop in Saint-German-en-Laye he was one of the most important and wealthy clockmakers of the 18th century. A virtually identical clock, the case stamped Jean-Joseph De St. German (1719-91, *maître* in 1748), but surmounted by lovebirds is illustrated in P. Kjellberg, *Encyclopedie De La Pendule Française Due Moyeu-Age Au XX Siecle*, Paris, 1997, p. 112, fig. A.





■4

A PAIR OF LOUIS XV ORMOLU THREE-BRANCH CANDELABRA

IN THE MANNER OF JUSTE-AURELE MEISSONNIER, CIRCA 1745-1749

Each with a deeply scrolling C-scroll and foliate shaft with seated ho-ho bird, issuing three scrolling branches terminating in foliate and fruiting drip-pans and foliate nozzles, on an asymmetrical C-scroll base formed of two sections, each candelabrum struck with the *'C' Couronné Poinçon,* re-gilt, with traces of earlier mercury gilding, the separately-cast outer section of the bases probably added in the 19th century

15¼ in. (39 cm.) high (2)

$30,000-50,000 £24,000-39,000
€28,000-46,000

PROVENANCE:

Mrs. Henry L. Blum, New York.
Anonymous sale; Sotheby's, New York, 8-9 November 1985, lot 257.
Anonymous sale; Christie's, New York, 21 May 1996, lot 348.
Property of a Private Collector; Christie's, New York, 20 October 2006, lot 690.

The *'C' Couronné Poinçon* was a tax mark used on any alloy containing copper between March 1745 and February 1749.

With their spiraling central shaft inspired by the rococo designs of Meissonnier, these candelabra were almost certainly meant for the middle of a dining-table where they could be admired from all sides. Two other pairs of this model exist, although both are cast with dragons instead of the ho-ho birds found here:
1) a pair given to the Musée du Louvre in 1973 by M. and Mme René Grog-Carven (oA10 520), see D. Alcouffe *et al.*, *Gilt bronzes in the Louvre*, Dijon, 2004, pp. 60 - 61, cat. 24.
2) a pair formerly in the collection of Mrs Henry Walters, Baltimore, sold Parke-Bernet Galleries, New York, 2 May 1941, lot 1388, resold from the collection of Georges Lurcy, Parke-Bernet Galleries, New York, 8 November 1957, lot 178, and finally sold Sotheby's, Monaco, 22 June 1986, lot 476. This pair was decorated with the arms of François-Léonor Goyon de Marignon (d. 1751).
Both of these pairs were also struck with the *C-couronné poinçon*, have bases cast in two sections without the *C couronné* and have integrally-cast drip-pans. It seems likely that these three pairs all formed part of the same commission executed just before 1749. It is probable that the bases were added later, possibly because the original design created an unstable base. Traces of silvering appear on this lot which might confirm that they were originally silvered for use in the center of a table.
The design of the central socle was frequently repeated on candlesticks using putti instead of birds or dragons. It is directly inspired by plates 10 - 12 of Juste-Aurèle Meissonnier's *Livre de chandeliers de sculpture en argent*, published in 1728. Even the unusually deeply curved and jagged edge of the inner base is very closely related to the Meissonnier model. This attribution is further supported by the description in the sale of Leclerc of December 17, 1764 (only 14 years after Meissonier's death) of: *"deux petits flambeaux de Meissonier composés d'enfants qui portent des torchères dorées en ormoulu"*





■5

A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE AND JAPANESE PORCELAIN POTPOURRIS

THE PORCELAIN 17TH/18TH CENTURY, THE CHINESE PORCELAIN LIONS KANGXI PERIOD (1662-1722) AND PROBABLY ASSOCIATED, THE JAPANESE PORCELAIN POT-POURRI EDO PERIOD (CIRCA LATE 17TH CENTURY), THE MOUNTS CIRCA 1740

Each modelled as a growling lion beside a tree holding aloft a pot-pourri, all raised on serpentine ormolu mounts, the lower section of the tree trunks later added
7½ in. (19 cm.) high (2)

$5,000-8,000 £4,000-6,300
€4,600-7,300

PROVENANCE:
Property from the Anna-Maria and Stephen Kellen Foundation; Christie's, New York, 18 October 2017, lot 813.

■6

AN ORMOLU-MOUNTED CHINESE EXPORT PORCELAIN FAMILLE ROSE TUREEN

THE PORCELAIN THIRD QUARTER 18TH CENTURY, THE MOUNTS 19TH CENTURY

Brightly enameled with flowers including large pink peonies, an iron-red and gilt spearhead band to the side of the foot, the mounts with grotesque mask handles
15¼ in. (38.7 cm.) wide, overall

$5,000-8,000 £4,000-6,300
€4,600-7,300

PROVENANCE:
Galerie Steinitz; Christie's, New York, 21 June 2012, lot 509.



■~7

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND FLORAL TRELLIS PARQUETRY TABLE EN CHIFFONNIERE

BY JACQUES VAN OOSTENRYK, CALLED DAUTRICHE, CIRCA 1765

The oval gray and white-veined marble top with three-quarter gallery above a frieze inlaid with floral trellis enclosing a drawer, on tapering faceted legs joined by conformingly inlaid stretcher ending in sabots, stamped 'JME' and 'J DAUTRICHE' to the underside, the marble top possibly replaced
28½ in. (71 cm.) high, 22¼ in. (56.5 cm.) wide, 16½ in. (42 cm.) deep

$4,000-6,000 £3,200-4,700 €3,700-5,500

PROVENANCE:
The Property of a Gentleman; Christie's, London, 11 June 1998, lot 106.

Jacques Van Oostenryk, called Dautriche *maître* in 1765.



■8

A SET OF FOUR LOUIS XV BEECHWOOD BERGERES

BY JEAN-BAPTISTE MEUNIER, CIRCA 1750

Each with curved arched padded back carved with flowerheads and trailing leaves, the serpentine cushion seat on cabriole legs upholstered in crimson velvet, each stamped 'J. B. MEVNIER' to front seat-rail, some indistinctly
29½ in. (75 cm.) high (4)

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:
The Estate of Florence J. Gould; Sotheby's, Monte Carlo, 25-26 June 1984, lot 739.

Jean-Baptiste Meunier, *maître* in 1739.







9

A LARGE CHINESE BLUE AND WHITE PORCELAIN JARDINIÈRE

REPUBLIC PERIOD

The jardinière is decorated with a continuous scene of travelers wandering in an extensively detailed landscape including pavilions connected by bridges above a river, all above a stylized floral band and beneath a *ruyi* band with flowering prunus, which is repeated on the top of the flat rim.
17½ in. (44.5 cm.) diam.

$2,000-3,000 £1,600-2,400
€1,900-2,700

PROVENANCE:
Property of a Private Canadian Collection; Christie's East, New York, 22 June 1999, lot 24.

10

TWO CHINESE BLUE AND WHITE PORCELAIN BALUSTER JARS AND COVERS

18TH-19TH CENTURY

Each jar is decorated with blossoming prunus branches on a 'cracked-ice' ground between zigzag bands, all below a *ruyi* border. Each domed cover features a similar prunus pattern and a bud-form finial.
Each 16½ in. (41.9 cm.) high

$4,000-6,000 £3,200-4,700
€3,700-5,500

PROVENANCE:
The Collection of Mrs. James Cromwell; Christie's, New York, 1 December 1983, lot 512.







11

A CHINESE BLUE AND WHITE PORCELAIN JAR

WANLI SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

The jar is decorated overall with leafy pine trees rising from a lotus pond, with long-tailed birds in flight and perched on the branches and a wispy cloud scroll at the mid-section. The neck has a spiral scroll border.
14½ in. (36.8 cm.) high

$20,000-30,000

£16,000-24,000
€19,000-27,000

PROVENANCE:
Anonymous sale; Christie's, London, 8-9 December 1986, lot 308.



mark



12

A CHINESE WUCAI PORCELAIN JARDINIÈRE

17TH CENTURY

The jardinière is decorated on each side with a large panel featuring children, ladies and sages in a garden, flanked by floral motifs and all below a petal band. It is pierced on either side of the upper body with two circular apertures.
10 in. (25.4 cm.) diameter

$2,000-3,000 £1,600-2,400
€1,900-2,700

PROVENANCE:
Anonymous sale; Christie's, London, 7 July 1986, lot 284.



13

A CHINESE FAMILLE VERTE PORCELAIN SHAPED DISH

KANGXI PERIOD (1662-1722)

The dish is decorated with a central scene of warriors engaged in battle enclosed by a border of landscape panels on a diaper ground. The base is inscribed with an artemisia leaf in underglaze blue.
14½ in. (36.8 cm.) diameter

$4,000-6,000 £3,200-4,700
€3,700-5,500

LITERATURE:
P. Atterbury, *The History of Porcelain*, New York, 1982, p. 62.

■14

A PAIR OF LOUIS XV ORMOLU AND TOLE-MOUNTED FRENCH AND MEISSEN PORCELAIN THREE-BRANCH CANDELABRA

MID-18TH CENTURY, THE PORCELAIN GROUPS MODELED BY J.J. KÄNDLER, THE CANDLE BRANCHES AND NOZZLES REPLACED, THE FLOWERS LARGELY 18TH CENTURY

Each with a central figure group emblematic of air and earth with a female figure accompanied by two youths, before a bocage with a profusion of flowers and issuing three branches terminating in foliate drip pans and conforming pierced nozzles, on a pierced S-scroll base with foliate
14¾ in. (37.5 cm.) high, 14 in. (35.5 cm.) wide, 10 in. (25.4 cm.) deep (2)

$15,000-25,000 £12,000-20,000
€14,000-23,000

PROVENANCE:
With Partridge, London.
Partridge; Christie's, New York, 17 May 2006, lot 200.





Louis XV purchased from the *marchand-mercier* Lazare Duvaux on 8 December 1753 '*une paire de girandoles à trois branches, à feuillages en laiton verni, garni de fleurs de Vincennes sur des figures de Saxe représentant les Elements, avec terrasses, bobèches binets dorés d'or moulu*. Duvaux appears to have retailed other examples of this model, including a complete set of four, with identical versions of *Air* and *Earth* to the offered lot, to the Duke of Parma, where the set is first recorded in the Palazzo Ducale in 1811 (today at the Palazzo Quirinale and illustrated in A. González-Palacios, *Il Patrimonio Artistico del Quirinale, Gli Arredi Francesi*, Milan, 1995, cat. 74, pp. 279 - 282). It is probable that that set was originally purchased by Louise-Elisabeth de Bourbon (1727 - 1759), eldest daughter of Louis XV, who moved to to Parma upon her marriage to the Infante Philip of Spain, Duke of Parma, in 1739. Madame Infante made several trips to Paris (1749, 1752 and 1757) and brought back a vast amount of furnishings, much purchased from *marchands-merciers* including Lazare Duvaux.

The model for the porcelain figure groups was conceived by J.J. Kändler in 1742 for a pair of large vases and was later also made in smaller versions. Similar porcelain groups were in the Gustav von Gerhardt Collection, sold Lepke, Berlin, 7 - 9 November 1911, lot 54, pl. 12, where they are illustrated with the other groups emblematic of Water and Fire.



■15

A SET OF FOUR FRENCH ORMOLU THREE-BRANCH WALL LIGHTS

IN THE MANNER OF JACQUES CAFFIERI, 19TH CENTURY

Each with a foliate-cast scrolling backplate cast with flowerheads and berries issuing pierced similarly cast branches ending in pierced foliate-cast drip pans
22 in. (55.9 cm.) high, 16½ in. (42 cm.) wide (4)

$6,000-9,000 £4,800-7,100 €5,500-8,200

PROVENANCE:

Property from the Estate of Beatrice Lagrave Maltby; Christie's, New York, 26 April 1994, lot 289.

■16

AN EARLY LOUIS XV GILTWOOD CONSOLE TABLE

CIRCA 1735-1740

With serpentine veined gray and red marble top above pierced frieze carved with flowers and scrolls, on four double C-scroll supports joined by a stretcher incorporating a dragon, with printed paper label reading '5, Rue Joubert, Chaussee d'Antin / L. POTTET / Dorure sur Bois en Bâtiment / et Meubles. / Encadrements de tous genres. / PARIS.'
32½ in. (83 cm.) high, 47½ in. (121 cm.) wide, 23¼ in. (59 cm.) deep

$8,000-12,000 £6,300-9,400 €7,400-11,000

PROVENANCE:

With Etienne Levy, Paris.
Nathan Cummings, New York.
Acquired privately from the Estate of Nathan Cummings, 1985.



■17

A SET OF FOUR LOUIS XV GILTWOOD FAUTEUILS

CIRCA 1745

Each with cartouche-shaped padded back with foliate crest rail, the serpentine seat with rocaille-carved apron atop cabriole legs, upholstered in eighteenth-century Beauvais tapestry

38 in. (96.5 cm.) high (4)

$20,000-30,000

£16,000-24,000
€19,000-27,000

PROVENANCE:

The Estate of Ruth Mabee Lachman Greenleaf; Christie's, New York, 1 November 1990, lot 200A.

■18

A SUITE OF REGENCE WALNUT SEAT FURNITURE

CIRCA 1720

Comprising a canapé and four fauteuils, each with arched upholstered back, padded arm rests and serpentine padded seats in with acanthus carved frame on cabriole legs, upholstered in *gros*- and *petit-point* needlework
42½ in. (108 cm.) high, 78 in. (198.5 cm.) wide, the canapé (5)

$15,000-25,000

£12,000-20,000
€14,000-23,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 4 May 1984, lot 37.





■~19

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD BUREAU PLAT

BY JACQUES DUBOIS, CIRCA 1745

The serpentine top with cross-banded edging above a conforming frieze with three-quarter veneered drawers divided by pierced C-scroll and leaf mounts, the sides mounted with masks of Neptune, the reverse with three faux drawer, all atop cabriole legs ending in lion's paw sabots, stamped 'I. DUBOIS' some mounts stamped with the *'C' Couronné Poinçon*, restorations and replacements to veneers, two chutes replaced
29 in. (74 cm.) high, 77½ in. (196 cm.) wide, 38¾ in. (99 cm.) deep

$40,000-60,000 £32,000-47,000 €37,000-55,000

PROVENANCE:

Property of the late Miss S. A. P. Boyle; Sotheby & Co., London, 8 December 1967, lot 139.
With Partridge Fine Arts, Ltd., London.
Nathan Cummings, New York.
Acquired privately from the Estate of Nathan Cummings, 1985.

Jacques Dubois, *maître* in 1742.

The *'C' Couronné Poinçon* was a tax mark used on any alloy containing copper between March 1745 and February 1749.

Although Dubois, whose career is thinly documented, did not receive his *maîtrise* until the age of forty-eight, he was almost certainly employed in the *atelier* of his half-brother, Noël Gérard from the late 1720s, the latter acting as witness to his marriage in Paris in 1730. Established in the rue de Charenton, Dubois enjoyed the privileges of an *ouvrier libre* and was thus unfettered by the strict guild regulations endured by his fellow *ébénistes*. Dubois worked in the Faubourg Saint-Antoine before achieving his *maîtrise*. Elected a *juré* of the guild in 1752, he was one of the most prolific cabinet-makers in the Louis XV period and is known to have collaborated with the *marchands-merciers* Jean-Jacques Machart, Bertin and Pierre I Migeon. Dubois particularly specialized in the production of grandly scaled bureaux plats, often with richly sculptural mounts as on this bureau, with related examples in the Rijksmuseum, Amsterdam and the Louvre Museum, Paris (for these and other similar bureaux by Dubois, see A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution,* Paris, 1989, pp. 174-5, figs. 156-8).







■20

A LOUIS XV ORMOLU CARTEL CLOCK

CIRCA 1750

The circular white enamel dial with Roman chapters and Arabic minutes, inscribed 'Bailly À Paris', the movement contained within a cartouche-shaped case cast with volutes, floral branches and putti, the movement altered, probably in the 19th century, mounted with an engraved label reading 'PROPERTY OF / METROPOLITAN MUSEUM OF ART / IN THE CITY OF NEW YORK / SUBJECT TO THE LIFE ESTATE OF / OGDEN L. MILLS / UNDER ARTICLES 2ND AND 4TH OF THE / WILL OF OGDEN MILLS'
34 in. (86.4 cm.) high

$5,000-8,000 £4,000-6,300
€4,600-7,300

PROVENANCE:
The Collection of Ogden L. Mills (1884-1937).
On loan to the Metropolitan Museum of Art, New York.
Property of a Gentleman; Sotheby's, New York, 18 May 1996, lot 29.



■21

A PAIR OF LOUIS XV ORMOLU CANDLESTICKS

IN THE MANNER OF JUSTE-AURELE MEISSONIER, CIRCA 1735-40

Each with asymmetrical shaft with reeded panels surmounted by reeded scrolls and issuing a foliate and C-scroll nozzle, on a spreading foot with conforming decoration and C-scroll waved edge
10 ½ in. (27 cm.) high (2)

$4,000-6,000 £3,200-4,700
€3,700-5,500

PROVENANCE:
With Jacques Perrin, Paris.
Property from a Noble Collection; Christie's, New York, 18 May 2005, lot 409.



22

FRANÇOIS BOUCHER (PARIS 1703-1770)

A standing boy, with a reclining boy behind him

black and brown chalk, heightened with white, on light brown paper
10⅜ x 6⅞ in. (26.3 × 17.3 cm)

$15,000-25,000 £12,000-20,000 €14,000-23,000

PROVENANCE:
Marquis de Varennes; Hôtel Drouot, Paris, 12 May 1922, lot 62.
René Kieffer (1875-1964), and his wife, Paris; Hôtel George V, Paris, 29 May 1969, lot 4.
Anonymous sale; Christie's, New York, 11 January 1994, lot 302.

LITERATURE:
A. Ananoff, *L'Œuvre dessiné de Boucher*, I, Paris, 1966, no. 19, ill.

INSCRIBED:
by Gilles Demarteau, in reverse (M. Roux, *Inventaire du Fonds français. Graveurs du XVIIIe siècle*, VI, Paris, 1949, p. 391, no. 169).

This composition was translated into print by Gilles Demarteau (1722-1776). According to the date on the engraving Boucher executed the model in 1768, probably a painting, two years before his death. The drawing is characteristic of Boucher's studies of children produced in the last years of his career.

We are grateful to Alastair Laing for confirming the attribution of the drawing on the basis of a photograph.



23

FRANCO-SWISS SCHOOL, 18TH CENTURY

Portrait of a young girl, half-length, wearing a red poppy and a pink rose

pastel on vellum, mounted on stretcher
15½ x 13¼ in. (39.4 × 33.7 cm)

$4,000-6,000 £3,200-4,700 €3,700-5,500



24

FRENCH SCHOOL, 18TH CENTURY

A young boy seated by a ledge ('Le Petit boudeur'), after Jean-Baptiste Greuze

red chalk, squared with stylus for transfer, watermark 'VILLEDARY'
7½ x 6¼ in. (19.3 × 15.7 cm)

$3,000-5,000 £2,400-3,900 €2,800-4,600

PROVENANCE:
John Boyd Thacher (1847-1909), Albany (his inscription 'Coll. John Boyd Thacher', not in Lugt).
Anonymous sale; Sotheby's, New York, 13 January 1989, lot 239 (as French School, 18th Century).
Anonymous sale; Sotheby's, New York, 10 January 1995, lot 179 (as Circle of Jean-Baptiste Greuze).

This red chalk drawing reproduces a charming painting of a young boy by Jean-Baptiste Greuze, which belonged to Ange-Laurent de La Live de Jully (1725-1779) and was recently sold at auction (Christie's, Paris, 23 June 2010, lot 64). The composition was translated into engraving by the German draftsman and engraver Carl Guttenberg (1743-1790). The present drawing is squared for transfer and could be the preparatory study for the print.



25

FRENCH SCHOOL, LATE 17TH CENTURY

Portrait of a boy half-length, elegantly dresses, standing on a terrace
black chalk, heightened with white, on blue paper
11⅜ x 7⅝ in. (28.9 × 19.4 cm)

$10,000-15,000 £7,900-12,000 €9,200-14,000

PROVENANCE:

George Guy Greville, 4th Earl of Warwick (1818-1893), Warwick Castle (L. 2600); Christie's, London, 20 May 1896, lot 205 (as Nicolas de Largillière).
with Colnaghi, London.
John Postle Heseltine (1843-1929), London (L. 1507).
Casimir I. Stralem (1886-1932), New York; by descent to his widow; by descent to
Donald S. Stralem (1903-1976), New York; by descent to his wife; Christie's, London, 13 December 1984, lot 152.
Anonymous sale; Christie's, New York, 13 January 1987, lot 118.

EXHIBITED:

Buffalo, Albright-Knox Gallery, *Master Drawings Selected from the Museums and Private Collections in America*, 1935, no. 56 (as Nicolas de Largillière).
San Francisco, Treasure Island, *Golden Gate International Exhibit*, 1940, no. 62 (as Largillière).
Paris, Musée de l'Orangerie, Rotterdam, Museum Boymans-Van Beuningen, and New York, Metropolitan Museum of Art, *French Drawings from Clouet to Matisse*, 1958-1959, no. 64, ill. (as Largillière).

LITERATURE:

[J.P. Heseltine], *Dessins de l'école française du dix-huitième siècle provenant de la collection H...*, Paris, no. 44, ill. (as Largillière).
R. Shoolman and C.E. Slatkin, *Six Centuries of French Master Drawings in America*, Oxford, 1950, no. 23, ill. (as Largillière).
L.-A. Prat, *Le Dessin français au XVIIe siècle*, Paris, 2013, p. 440, ill.

The traditional identification of the subject of this charming portrait as Louis de France, son of King Louis XIV and nicknamed the Grand Dauphin (1661-1711), was until recently accompanied by a traditional attribution to the great French portraitist Nicolas de Largillière (1656-1746). While the name of the Grand Dauphin was already abandoned in 1950 (Shoolman and Slatkin, *op. cit.*), the name of Largillière remained attached to the drawing (at least in print) until the sale of the Stralem collection in 1984. That auction also marked the moment when the sheet was separated from a second one by the same hand and in the same technique (Warwick sale, lot 206; Heseltine, *op. cit.*, no. 43, ill.; Stralem sale, lot 153; Prat, *op. cit.*, p. 440, fig. 1057). An attribution to Largillière can seem supported by the comparison with such paintings as the *Portrait of a young man and his tutor* in the National Gallery of Art, Washington (inv. 1961.9.26; see and P. Conisbee,*French Paintings of the Fifteenth through the Eighteenth Century*, Washington, 2009, no. 66, ill.). However, the style of the two portraits in chalk is difficult to reconcile with the small number of drawings that are considered securely attributed to the artist (D. Brême in *Nicolas de Largillière, 1656-1746*, exhib. cat., Paris, Musée Jacquemart-André, 2003-2004, nos. 25-39, ill.). A third sheet with studies of young cavaliers appears to be by the same hand (whereabouts unknown; see Prat, *op. cit.*, p. 449, fig. 1958).



26

CLAUDE GELLÉE, CALLED CLAUDE LORRAIN (CHAMAGNE 1600-1682 ROME)

A group of trees

black chalk, pen and brown ink, brown wash, pen and brown ink framing lines
7¾ x 5⅝ in. (20 × 14.4 cm)

$15,000-25,000

£12,000-20,000
€14,000-23,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 1 July 1991, lot 83.

The attribution of this delicate study of trees to Claude was confirmed by Marcel Roethlisberger in 1991. The scholar considered it an early work of the 1630s. Similar clusters of trees appear in other drawings by the artist throughout his career (see for example, M. Roethlisberger, *Claude Lorrain. The Drawings*, Los Angeles, 1968, I, nos. 63, 275, ill.).



27

FRANÇOIS BOUCHER (PARIS 1703-1770)

A wooden shelter in picturesque decay by a river

black chalk, watermark fleur-de-lis
8½ x 10 in. (21.8 × 25.5 cm)

$6,000-8,000 £4,800-6,300 €5,500-7,300

PROVENANCE:
Bouillion; Hôtel Drouot, Paris, 7 May 1888, lot 25.
with L. Franklyn, London (advertised in *The Burlington Magazine,* XCVIII, no. 642 (September 1956), p. iv, ill.).
with Ferrers Gallery, London (*Exhibition of French Drawings*, 1963).
Katherine Ross.
Anonymous sale; Sotheby's, London, 23 March 1978, lot 175.
Anonymous sale; Sotheby's, New York, 13 January 1989, lot 260 (as Follower of François Boucher).

EXHIBITED:
London, Royal Academy, *France in the Eighteenth Century. Winter Exhibition*, 1968, no. 86.

LITERATURE:
A. Michel, *François Boucher*, Paris, 1906, no. 1949.

Landscapes were important components in Boucher's painting and the artist produced also pure landscape drawings, although these are less common than his figure studies. As scholars have pointed out, in his landscapes Boucher invented his own ideal version of the French countryside rather than depicting what he saw in the outdoors (A. Laing, *The Drawings of François Boucher*, exhib. cat., New York, The Frick Collection, and Fort Worth, Kimbell Art Museum, 2003, p. 219). Rustic structures, such as the wooden shelter in this drawing, appear to have been imitated from Dutch 17th Century paintings, which Boucher greatly admired. A similar drawing in black chalk, also inspired by Northern artists, was recently on the art market (Millon, Paris, 28 March 2019, lot 137).

We are grateful to Alastair Laing for his assistance in cataloguing this drawing and for confirming the attribution on the basis of a photograph.

28

JEAN-HONORÉ FRAGONARD
(GRASSE 1732-1806 PARIS)
A wooded landscape with a distant villa

red chalk
9¼ x 14¼ (23.8 × 36 cm)

$100,000-150,000 £79,000-120,000
€92,000-140,000

PROVENANCE:
Louis (?) Cournerie; Hôtel Drouot, Paris, 8-9 December 1891, lot 75.
with Galerie Cailleux, Paris, by 1954.
Anonymous sale; Christie's, New York, 30 January 1997, lot 166.

EXHIBITED:
Bern, Kunstmuseum, *Fragonard*, 1954, no. 58.
Zurich, Kunsthaus, *Schönheit des 18 Jahrhunderts*, 1955, no. 101.
Besançon, Musée des Beaux-Arts, *Fragonard*, 1956, no. 105.

LITERATURE:
A. Ananoff, *L'Œuvre dessiné de Fragonard*, Paris, 1961, II, no. 349, fig. 124.

Fragonard's *sanguine* landscapes have always been among his most admired drawings, and the artist started creating them in the years he spent in Italy between 1756 and 1761. The present work can be compared to several other sheets of nearly identical size, among them one in a New York private collection and another in the Ashmolean Museum, Oxford (inv. WA2010.62; see E. Williams in *Fragonard. Drawing Triumphant. Works from New York Collections*, exhib. cat., New York, The Metropolitan Museum of Art, 2016-2017, no. 12, ill.; see also E. Williams, *Drawings by Fragonard in North American Collections*, exhib. cat., Washington, National Gallery of Art, Cambridge, Harvard University, Fogg Art Museum, and New York, Frick Collection, 1978-1979, nos. 7, 8, ill.).

As was already suggested by Eunice Williams when the present sheet was offered in these rooms in 1997 (see Provenance), these drawings must date from around 1760-1761, when Fragonard, at the end of his stay in Italy, travelled around the peninsula with his patron, Jean-Claude-Richard ('Abbé') de Saint-Non. The country he discovered must have inspired these drawings, executed in different hues of lively red chalk. Williams remarks that they have 'veracity – a sense of place and even of season', but also acknowledges that Fragonard 'structured the composition, using his memory and his artistry to convince the viewer' (Williams, *op. cit.*, p. 98). The landscape of the Euganean Hills near Padua and the buildings encountered there by the artist and his companion in the summer of 1761 are masterfully combined in an enchanting whole; 'the viewer is forced to read carefully to discover them, like prizes in a treasure hunt' (*ibid.*). The foliage is executed in patterns, at the same time regular and endlessly varied. Small 'stick figures' bring further life to the view, and invite the viewer to wander around in Fragonard's vision of nature and man's place in it.



Jean-Honoré Fragonard, *Landscape with a villa*. Private collection.



Jean-Honoré Fragonard, *Landscape with a bridge*. Ashmolean Museum, Oxford.





■29

A LOUIS XV ORMOLU-MOUNTED CHINESE BLANC-DE-CHINE PORCELAIN TWO-BRANCH CANDELABRUM

CIRCA 1745

With three figures among rocks, with foliate-cast candle-arms, on shaped, stepped base, the ormolu struck three times with the *'C' Couronné Poinçon*
5¾ in. (14.5 cm.) high, 6½ in. (16.5 cm.) wide, 3½ in. (9 cm.) deep

$2,000-3,000 £1,600-2,400 €1,900-2,700

PROVENANCE:
Anonymous sale; Christie's, Paris, 14 December 2004, lot 227.

The *'C' Couronné Poinçon* was a tax mark used on any alloy containing copper between March 1745 and February 1749.



■30

AN ORMOLU-MOUNTED CHINESE EXPORT PORCELAIN ' PSEUDO TOBACCO LEAF' CENTERPIECE

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

The oval tureen body with a flaring neck, painted at each side in *famille rose* enamels with a pair of ducks swimming and perched atop underglaze blue rockwork, beneath large elaborate blooms, the ormolu mount comprising a collar atop the rim, foliate scroll handles and an oval footed base with bands of fruiting laurel
19¾ in. (50.2 cm.) wide

$4,000-6,000 £3,200-4,700 €3,700-5,500

PROVENANCE:
Anonymous sale; Christie's, London, 7 July 1986, lot 342.

■31

A CHINESE EXPORT PORCELAIN FAMILLE VERTE FIVE-PIECE GARNITURE

KANGXI PERIOD (1662-1722)

Each painted with a scene of a scholar-official in a garden below a gilt moon, conversing with two court ladies in a pavilion above, the reverse with clouds and rockwork, the covers each with a band of boys at play, comprising three baluster vases and covers and two beaker vases
13¾ in. (34.9 cm.) high, the baluster vases and covers (8)

$7,000-10,000 £5,500-7,900 €6,500-9,200

PROVENANCE:
With S. Marchant and Son, London.
With S. Alberge et Fils, The Hague.
Anonymous sale; Christie's, New York, 23 February 1984, lot 87.



32

A CHINESE FAMILLE VERTE PORCELAIN OVOID VASE

KANGXI PERIOD (1662-1722)

The vase is decorated with a continuous scene of four immortals, including Liu Hai with his toad, amidst large pine trees and rocks, all beneath landscape panels and emblems on the neck. The base is inscribed with a double blue line circle.
18¼ in. (46.4 cm.) high

$10,000-15,000 £7,900-12,000 €9,200-14,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 12 October 1984, lot 314.



(two views)



33

A CHINESE BLUE AND WHITE PORCELAIN BOWL

DAOGUANG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bowl is decorated on the exterior with stylized fruiting pomegranate trees alternating with *lança* characters. The interior has a similar design below a border of further *lança* characters.
7 in. (17.8 cm.) diameter

$8,000-12,000 £6,300-9,400
€7,400-11,000

PROVENANCE:
Anonymous sale; Christie's, London, 8-9 December 1986, lot 372.



mark



34

A CHINESE BLUE AND WHITE PORCELAIN CIRCULAR BOX AND COVER

KANGXI PERIOD (1662-1722)

The cover of the box is reverse-decorated with a hexafoil medallion of formal lotus meanders and a central *shou* medallion, enclosed by a band of stylized waves set with small flowerheads and a band of *ruyi* heads above a scrolling lotus border. The lotus border is repeated on the upper portion of the box above a stylized chrysanthemum petal band. The base is inscribed with an apocryphal Jiajing mark.
6¾ in. (17.2 cm.) diameter

$6,000-8,000 £4,800-6,300
€5,500-7,300

PROVENANCE:
Bloxam Collection (1873-1928).
William B. Gruber Collection; Christie's, New York, 5 June 1986, lot 340.

35

A LARGE CHINESE BLUE AND WHITE PORCELAIN BALUSTER JAR

WANLI PERIOD SIX-CHARACTER MARK IN UNDERGLAZE BLUE OF THE PERIOD (1573-1619)

The jar is decorated with a continuous scene of the 'Hundred Boys' motif, featuring boys engaged in various leisurely pursuits within a landscape, all below a scroll border on the neck.
12¼ in. (31.1 cm.) high

$7,000-9,000

£5,500-7,100
€6,500-8,200

PROVENANCE:
Anonymous sale; Christie's, New York, 3-4 December 2002, lot 175.





mark

36

A CHINESE WUCAI PORCELAIN BALUSTER JAR AND COVER

TRANSITIONAL PERIOD, CIRCA 1650

The jar is decorated on one side with five ladies conversing on a cloudy pavilion terrace and on the other with sages, all below a 'cracked ice' band. The neck is painted with floral motifs and the domed cover features boys at play below the bud-form finial.
16½ in. (41.9 cm.) high

$8,000-12,000

£6,300-9,400
€7,400-11,000

PROVENANCE:
The Estate of Frederick McLean Bugher; Christie's, New York, 29-30 November 1984, lot 388.





37

A CHINESE BLUE AND WHITE PORCELAIN GLOBULAR JAR

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1522-1566)

The jar is decorated with bold lappet panels of officials watching children at play in a cloudy mountaintop pavilion.
15½ in. (39.4 cm.) diameter

$6,000-8,000 £4,800-6,300 €5,500-7,300

PROVENANCE:
R.F.A Riesco (1877-1964) Collection, no. 211.
The Estate of Gordon Cummings; Christie's East, New York, 7 February 1985, lot 67.



mark



38

A CHINESE BLUE AND WHITE PORCELAIN BOMBÉ-FORM CENSER

KANGXI PERIOD (1662-1722)

The censer is decorated on the exterior with the Eight Immortals gathering on a mountain terrace. The base is inscribed with a double circle.
10 in. (25.4 cm.) diameter

$3,000-5,000 £2,400-3,900 €2,800-4,600

PROVENANCE:
The Estate of Gordon Cummings; Christie's East, New York, 7 February 1985, lot 89.





39

TWO LARGE CHINESE BLUE AND WHITE PORCELAIN HEXAGONAL JARDINIÈRES AND STANDS

19TH CENTURY

Each on a fitted separate stand pierced with quatrefoil openings, the jardinières are decorated with continuous scenes of daily life between a band of bats suspending tassels below the mouth and a band of shaped lappets above the base.

Each 16 in. (40.6 cm.) wide (2)

$2,000-3,000 £1,600-2,400 €1,900-2,700

PROVENANCE:

Anonymous sale; Christie's, New York, 1 December 1983, lot 842.

40

A PAIR OF LARGE CHINESE FAMILLE ROSE PORCELAIN JARDINIÈRES

19TH CENTURY

Each jardinière is enameled in bright colors with court gentlemen and warriors in conversation around tables enclosed by elaborate formal and floral-patterned borders and a poetic inscription describing the figures, all between molded Buddhist lion handles. Each base is pierced for drainage.

Each 19¾ in. (50.2 cm.) diameter (2)

$6,000-8,000 £4,800-6,300 €5,500-7,300

PROVENANCE:

Anonymous sale; Christie's, New York, 1 December 1983, lot 848.







41

A PAIR OF LARGE CHINESE *SANCAI*-GLAZED POTTERY FIGURES OF STANDING COURT OFFICIALS

TANG DYNASTY (618-907)

Each figure stands on a tall base and wears a short glazed jacket over an unglazed robe, with the hands holding a tablet at the waist. Each unglazed head has a high elaborate hat.

Each 34½ in. (87.2 cm.) high (2)

$10,000-15,000 £7,900-12,000
€9,200-14,000

PROVENANCE:

The Property of a Gentleman; Christie's, London, 8-9 December 1986, lot 125.



42

A CHINESE DEHUA PORCELAIN FIGURE OF GUANYIN

18TH-19TH CENTURY

Covered in an ivory-tone glaze, the figure stands on a wave base and wears flowing robes tied at the waist and with a swirling ribbon behind the shoulder, with a basket of fish at her feet. The interior of the figure is carved with two characters reading *wei zhe* (only one).

15¾ in. (40 cm.) high

$1,000-1,500 £790-1,200
€920-1,400

PROVENANCE:

Anonymous sale, Christie's, London, 8-9 December 1986, lot 404.

43

A CHINESE FAMILLE VERTE PORCELAIN ROULEAU VASE

KANGXI PERIOD (1662-1722)

The vase is decorated with a continuous scene of four immortals gathered around a string of cash and precious emblems cascading onto the grassy terrace from a broken string. The shoulder features cartouches with emblems alternating with florets reserved on a diaper ground, below a scholar and attendants on the neck.

17⅜ in. (44.1 cm.) high

$25,000-35,000 £20,000-27,000 €23,000-32,000

PROVENANCE:

Anonymous sale; Christie's, London, 8-9 December 1986, lot 431.





Detail of the reverse



■44

AN ORMOLU-MOUNTED CHINESE CELADON VASE

THE PORCELAIN 18TH CENTURY, THE ORMOLU 19TH CENTURY

Of ovoid form simulating fluting and mounted with finely chiseled ormolu in a rococo design, leaf, scrolling and foliage forms, the lip supports the double foliated scrolls which form handles on either side and run into pierced acanthus on either side, which forms a framework with the pierced base, which incorporates scrolling, foliage and flowerheads
18½ in. (47 cm.) high, 13 in. (33 cm.) wide

$7,000-10,000 £5,500-7,900 €6,500-9,200

PROVENANCE:
Acquired from Partridge, London, 1987.



~45

A CHINESE FAMILLE VERTE PORCELAIN BALUSTER JAR, MOUNTED AS A LAMP

KANGXI PERIOD (1662-1722)

The jar is brightly enameled with a continuous scene including a phoenix perched on rocks and with various birds, all amongst peony and chrysanthemum blossoms. The shoulder features four oval floral cartouches on a green trellis ground. The jar is mounted as a lamp but not pierced.
The vase 13¾ in. (34.9 cm.) high, hardwood cover

$5,000-7,000 £4,000-5,500 €4,600-6,400

PROVENANCE:
Mrs. Henry Huddleston Collection (according to label).
Mrs. Clement Nye (Ann Benjamin) Collection (according to label).
The Collection of Mrs. James Cromwell; Christie's, New York, 1 December 1983, lot 523.



46

A CHINESE BLUE AND WHITE PORCELAIN BRUSHPOT

KANGXI PERIOD (1662-1722)

The brushpot is decorated in deep cobalt blue tones with a continuous scene of a procession of nine immortals approaching elderly officials standing beside a spotted deer on a cloudy mountain terrace laden with pine trees and other foliage.

7½ in. (19 cm.) diameter

$20,000-30,000

£16,000-24,000
€19,000-27,000

PROVENANCE:

The Estate of Gordon Cummings; Christie's East, New York, 7 February 1985, lot 84.



(another view)



■47

A FRENCH ORMOLU-MOUNTED BLACK AND GILT JAPANNED COMMODE

POSSIBLY INCORPORATING 18TH CENTURY ELEMENTS

With molded serpentine liver, gray and white marble top above two long drawers decorated with a scene of imperial figures in a palace garden within vinecast ormolu borders on a black and gilt flowerhead diaper ground, the angles headed by rocaille chutes ending in acanthus cast sabots, spuriously stamped 'M.CRIAERD JME', the chutes also with spurious *'C' Couronné Poinçon*

35¾ in. (91 cm.) high, 48½ in. (123 cm.) wide, 22½ in. (57 cm.) deep

$8,000-12,000 £6,300-9,400 €7,400-11,000

PROVENANCE:

Property from the Estate of Margaret S. Winthrop; Christie's, New York, 5 November 1986, lot 135.

■48

A LOUIS XV ORMOLU BRACKET CLOCK

THE CASE BY JOSEPH DE SAINT-GERMAIN, AFTER A MODEL BY CHARLES CRESSENT, CIRCA 1750, THE MOVEMENT 18TH CENTURY AND ASSOCIATED

The glazed circular enamel face with Roman and Arabic radial numerals, signed 'Viger À Paris, no. 627', the movement with pillars pierced through the backplate with outside counterwheel, silk suspension and script signature 'Viger à Paris no. 627', the waisted case with cherub cresting holding a scythe amidst clouds, decorated with flowerheads and rockwork, on scrolled feet, the case stamped 'ST. GERMAIN', now lacking bracket

34¾ in. (88.5 cm.) high, 16 in. (41 cm.) wide, 6½ in. (16.5 cm.) deep

$30,000-50,000 £24,000-39,000 €28,000-46,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 June 1985, lot 35.
Anonymous sale; Christie's, London, 3 July 1986, lot 71.

Joseph de St. Germain, *mâitre* in 1748.

Much discussion centers around the paternity of this model of clock, which exists in two different models. The earliest one is by Charles Cressent and dates to *circa* 1735. Features a case cast with palm frond legs flanking a female mask, it is almost identical to this clock, see T. Dell, "The gilt bronze cartel clocks of Charles Cressent," *Burlington Magazine*, April 1967, p. 210-1217. A clock of this type with a pierced cresting and a leaping putto holding a scythe atop was delivered for the Dauphine at Versailles on 17 November 1745:

N.42. Une belle pendule de bronze doré d'or moulu faite par Jen-Baptiste Baillon, dont le cadran est d'émail et les aiguilles de bronze doré, portée sur deux consoles accompagnées de palmes, au milieur desquelles est un masque de femme ; sur les côtés sont des ornements en mosaïques et deux bouquets de fleurs ; le haut est terminé d'un amour tenant de sa main gauche une faux: le pied aussi de bronze doré, orné de rocailles, fleurs, plumes deux dragons et d'une tête de Borée, haute de 4 pieds avec le pied sur 14 pouces de large.

The above clock by Baillon was later recorded in the bedroom of Marie-Antoinette, see P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1989, pp. 283, fig. 315. A slightly later variant of this first model features a slightly different cresting hung with flowers and crowned with a seated putto, see A. Pradère, *Charles Cressent*, Dijon, 2003, p. 179, cat. 200. Both of these variants were produced with three different ormolu brackets: one, as noted in the above inventory, cast with the head of Zephyr and two dragons, see Christie's, Paris, 14 December 2004, lot 240 (€283,250); one centered by a rooster, such as a barometer in the J. Paul Getty Museum, Los Angeles, see Pradère, *op. cit*., p. 183; and one with a lion's head, one of which is preserved at the Musée des Arts Décoratifs, Paris, see H. Ottomeyer and P. Pröschel, *et al., Vergoldete Bronzen*, Munich, 1986, vol. I, p. 79, fig. 1.12.6. In fact, The attribution of this clock model to Charles Cressent stems from a clock described in the catalogue of the sale of his stock in 1757: *Une pendule face de bronze sur son pied tout de bronze; elle est coeff d'un enfant sur un nuage; au pied, il y a deux dragons, avec une tête de Lyon qui sort par un trou.*

The second, and decidedly more Rococo, model of this clock was produced from the mid-eighteenth century onward. With its acanthus-cast cresting and flying putto, our clock belongs to this group. Examples of this model include one in the collection of the J. Paul Getty Museum, see *ibid*., p. 79, fig. 1.12.7, and two illustrated Pradère, *op. cit*., p. 183. Although all of these clocks rest on an ormolu bracket of the rooster design, Pradère suggests that this model was also retailed with the Zephyr mask and lion's head brackets and thus it is impossible to tell what type of bracket our clock originally had. For a further clock of this model, also lacking its bracket, see *ibid*., p. 181.

The clock of this model in the J. Paul Getty Museum (71 D.B. 115) has its bracket stamped by the *bronzier* Jean-Joseph de Saint-Germain (1719-1791) while another from the Wildenstein collection is stamped on the carcasse of the bracket by his *ébéniste* father Joseph de Saint-Germain, see Christie's, London, 14-15 December 2005, lot 43. Jean-Dominique Augarde has put forward the theory that Cressent passed on the right to reproduce this model to one or the other Saint-Germain and that the son designed the new form of bracket seen on this group, which should be viewed as a collaboration between father and son, see *L'Estampille/L'Objet d'Art*, 'Jean-Joseph de Saint-Germain', December 1996, pp. 62-82.





■49

A PAIR OF FRENCH ORMOLU-MOUNTED SEVRES COBALT BLUE-GROUND PORCELAIN POTPOURRI VASES AND COVERS ('VASES DULAC')

THE MOUNTS THIRD QUARTER 19TH CENTURY, THE SEVRES DATED 1871, THE BLUE GROUND POSSIBLY ADDED OUTSIDE THE FACTORY

Each with domed lid with pinecone finial, above a pierced Vitruvian-scroll frieze and berried laurel band, with dual lion mask handles suspending pelt swags, on a waisted foliate-cast socle and square base with Greek-key border
16½ in. (42 cm.) high, 12 in. (30.5 cm.) wide, over handles (2)

$12,000-18,000 £9,500-14,000
€11,000-16,000

PROVENANCE:
With Partridge Fine Arts, London.
Important French Furniture from the Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 126.
Property from a Texas Collection; Christie's, New York, 16 April 2015, lot 118.

These exquisite vases, with their bold '*à la Grec*' mounts, are based on the celebrated model of vases created by Jean Dulac in the 1760s. Styling himself as '*Dulac marchand gantier-parfumeur et bijoutier rue Saint Honoré près de l'Oratoire à la tête d'or*', Jean Dulac (d. 1786) proclaimed in his advertisement that he could provide '*garniture de cheminées, vases montées en omolou*'. This innovative model is one of the earliest types of *Sèvres vases à monter* and, judging from the number of surviving examples in both the eighteenth and nineteenth centuries, the most enduringly successful. A *parfumeur* by profession, Dulac appears consistently in the sales register at Sèvres from 1758-1776. He acquired the majority of the production of this model, known as *vases-cloches*, purchasing a total of twenty between 1772 and 1779. Commonly incorporating the amusing device of concealed candle branches to the underside of the lids, Dulac's eighteenth-century originals were popular among the sophisticated collectors of the day, with examples acquired by Madame du Barry, Horace Walpole and Prince Baryatinski for Grand Duke Paul's apartments at Pavlovsk.





■50

A PAIR OF LATE LOUIS XV ORMOLU THREE-LIGHT WALL-LIGHTS

AFTER A DESIGN BY JEAN-LOUIS PRIEUR, CIRCA 1765-70

Each with flaming urn finials with festooned laurel leaves, the backplate with a standing putto holding twin laurel festoons with acanthus-cast scrolling arms
21¼ in. (54 cm.) high, 12 in. (30.5 cm.) wide (2)

$20,000-30,000 £16,000-24,000
€19,000-27,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 31 October 1987, lot 46.

These impressive wall lights embody the sober, architectural style of the first wave of neo-classicism of the 1760's known as the *goût grec*. They derive from a drawing by Jean-Louis Prieur for a wall light similarly centred by a putto.

Prieur, who became *maître sculpteur* in 1765 and *maître-fondeur en terre et sable* in 1769, was an influential *ornemaniste* in the new classical style. He is perhaps best known for a series of drawings he supplied for the execution of furniture and gilt-bronzes for the Polish Court at Warsaw in 1766, one of the most important neo-classical commissions of the time. Prieur also supplied a series of architectural gilt-bronzes to Chartres Cathedral.

Other examples of this distinguished model include pairs sold from the Steinitz collection, Christie's, New York, 19 October 2007, lot 63 (sold $73,000), the collection of Mme C. Lelong, Galerie Georges Petit, Paris, 27 April-1 May 1903, lot 334 and from the collection of Joseph Bardac, Galerie Georges Petit, Paris, 9 December 1927, lot 80.



■51

A PAIR OF LOUIS XVIII ORMOLU AND PATINATED BRONZE THREE-BRANCH CANDELABRA

CIRCA 1815-20

Each with the figure of a Bacchante holding aloft the leaf-wrapped scrolling arms and centering a Bacchic thyrsus wrapped with vine leaves, on circular *rouge griotte* marble pedestal atop a square *campan* marble base
39½ in. (100.5 cm.) high (2)

$40,000-60,000

£32,000-47,000
€37,000-55,000

PROVENANCE:
Anonymous sale; Christie's, New York, 6 June 1984, lot 29.

The pose and design of the figures on these candelabra closely match the figures in the margin sketch in the 1761 *livret* of Gabriel de Saint-Aubin, see H. Ottomeyer and P. Pröschl, *et al*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 254, fig. 4.7.1. Although they do not match the drawn figures exactly, their derivation from the same source is highly probable. Saint-Aubin's sketch was of a pair of plaster candelabra models exhibited at the *Salon* in 1761 by Etienne-Maurice Falconet (1716-91), then Director of the Sculpture Studio at the Sèvres Porcelain Manufactory (1759-66). These plaster *bozetti* were intended to be cast in silver by the *orfèvre* François-Thomas Germain (1726-91), who had taken over the workshop and royal appointment of his illustrious father, Thomas Germain, upon the latter's death.



■52

A LATE LOUIS XVI ORMOLU-MOUNTED ROUGE GRIOTTE MARBLE AND PATINATED-BRONZE MANTEL CLOCK

CIRCA 1785

The circular enamel dial with Arabic chapters and date hand, surmounted by a young Bacchic satyr and flanked by Bacchantes, the base mounted with anthemion, putti and grapevines on bun feet, the dial signed 'Fort Paris'

16½ in. (42 cm.) high, 22 in. (56 cm.) wide, 5¾ in. (15 cm.) deep

$20,000-30,000 £16,000-24,000 €19,000-27,000

PROVENANCE:

The Estate of Florence J. Gould; Sotheby Parke-Bernet, Monte Carlo, 25-26 June 1984, lot 647.

LITERATURE:

E. Niehüser, *French Bronze Clocks*, Atglen, 1999, p.215, no. 404.
G. Wannenes, *Les Plus Belles Pendules Françaises*, Florence, 2013, p. 196.

The design for this lot relates to that of one of the most iconic mantel clocks of the late eighteenth century; *L'Etude et la Philosophie* by François Rémond (*maître doreur* in 1744). A drawing in a catalogue produced by Rémond, *circa* 1785, shows this well-known clock which and it incorporates figures designed and supplied to the Sèvres factory for reproduction in biscuit porcelain by the sculptor Simon-Louis Boizot, see H. Ottomeyer and P. Pröschel *et. al., Vergoldete Bronzen*, Munich, 1986, vol. I, p. 295, fig. 4.17.5. For a clock of similar design attributed to Rémond is in the Musée du Louvre (OA 6880), see *ibid.*, p. 296, fig. 4.18.1. In addition to the overall design featuring two seated figures, this clock also shares other similarities with Rémond's other works; the ormolu mounts on the frieze, for example, are highly comparable to those found on another clock attributed to this master *bronzier* and sold Christie's, New York, 28-29 March 2017, lot 202. This type of jewel-like mounts is also featured on a number of candelabra by Rémond, such as his celebrated model for the *boudoir Turc* of the comte d'Artois at Versailles. Rémond was one of the most celebrated *ciseleurs-doreurs* during the reign of Louis XVI and counted amongst his distinguished clientele the comte d'Artois and the Princesse Kinsky. Between February 1784 and October 1787, Rémond sold at least thirty-two versions of L'Etude et la Philosophie to the *marchand-mercier* Dominique Daguerre. In 1788, Daguerre delivered three of these clocks, with movements by Sotiau, to Louis XVI for the château de Saint-Cloud, see P. Verlet, *Les Bronzes Dorés Français du XVIIIème Siècle*, Paris, 1987, p. 322.

FLORENCE GOULD (1895-1983)
Daughter of Maximilien La Caze, a wealthy French publisher, Florence Gould was born in San Francisco and trained to become an opera singer. In 1923 she married Frank Jay Gould, son of the American railroad magnate, Jay Gould. The couple moved to France where Florence established herself by hosting salons for the literary and artistic circles at their celebrated Palais de Cannes on the Côte d'Azur and their Parisian residence on Avenue de Malakoff. She later instituted various prizes for writers and artists, and many important French-American cultural events are supported through the Foundation established in her name. Other lots in this sale that hail from the collection of Florence include lot 2, 7, 117, and 244.

■53

A NORTH ITALIAN ORMOLU-MOUNTED MAHOGANY, WALNUT, AMARANTH, FRUITWOOD AND MARQUETRY OVAL TABLE

ATTRIBUTED TO GIOVANNI GORLA, POSSIBLY AFTER A DESIGN BY GIOCONDO ALBERTOLLI, MILAN, CIRCA 1800

With pierced ormolu gallery with a central marquetry panel with seaside landscape, the inlaid frieze with a drawer, on square tapering legs ending in foliate sabots, stamped *PG* and further effaced stamp to underside of drawer, further *E* to underside of table, with spurious stamp *Roentgen Neuwied JME* to interior

30½ in. (77½ cm.) high, 28¾ in. (73 cm.) wide, 21½ in. (55 cm.) wide

$40,000-60,000 £32,000-47,000 €37,000-55,000

PROVENANCE:

The Estate of Rudolph Von Fluegge; William Doyle Galleries, New York, 25 January 1984, lot 527.

With its wonderfully-detailed inlay executed in a great variety of woods, this table belongs to a small group of similar marquetry-decorated works by the elusive North Italian cabinet maker Giovanni Gorla. This group is the product of a master of great interest to the history of Italian furniture; highly skilled in the art of wooden inlay, endowed with a personal and refined taste for neoclassical ornamentation, Gorla's memory seems to have been lost in the mists of time.

Active in Canegrate, a village west of Milan just a few kilometers from Parabiago, the birthplace of the famous Giuseppe Maggiolini (1738-1814), Gorla's birth and death dates are unknown. Recently, a pair of commodes signed by him and dated 1801 decorated with chinoiserie motifs showcasing his mastery of marquetry that could rival that of Giuseppe Maggiolini appeared at auction in Milan, see Il Ponte, 9 June 2020, lot 148. Other works very similar stylistically to these signed commode include an unusual writing desk sold Sotheby's, London, 11 December 2002, lot 88; a small table in a private collection, and a gaming table - executed in the early nineteenth century for Giovanni Battista Sommariva - at Villa Carlotta in Tremezzo on Lake Como.

Gorla was certainly an apprentice and a close collaborator of Maggiolini. The inlays that characterize the works attributed to him with certainty, now joined by this previously unpublished table, show a certain independence from the style of his master. Therefore, his training did not end at the workshop in Parabiago: his works indeed show influences external to the Lombard and even Italian context, including Tuscan and French influences.

His marquetry is characterized by minute inlays, outlined with accurate and delicate engravings. The design of the ornaments is refined, close to the taste expressed by the print models of Giocondo Albertolli (1742-1839); perhaps he had the opportunity to attend Albertolli's classes at the Accademia di Belle Arti di Brera. Inlays with elegant, light, airy swirls, resembling luminous embroidery, always in maple laid on backgrounds of a recurring red wood. Gorla's *oeuvre* is characterized by a preference for delicate leaves, fine borders, thin blades of grass, long strings of pearls.

For the pair of abovementioned chinoiserie commodes dated 1801, the ornamental layout of the sides and the front seem to have been inspired by Giovanni Battista Piranesi (1720-1778) and his wall decorations found in his *Diverse maniere d'adornare i camini* (plates 1-3, 55), giving Gorla's works an unusual English feel. The connection with Albertolli is also confirmed by Gorla's passion for marquetry with harbor scenes: an ornamental technique found in Albertolli's decorations for the Villa Poggio Imperiale in Florence, where elegant Louis XVI stuccos frame marine paintings by Antonio Cioci.

This unpublished small oval table, although inserted in the neoclassical Milanese taste, is clearly influenced by Parisian models from the Louis XVI era, with sabots at the feet and an ormolu gallery to the top.

Four reserves adorned with airy acanthus leaf swirls of pronounced Albertollian taste enclose the rectangular reserve with the beautiful seascape in natural and green-tinted woods, framed by an olive leaf border. The bands are decorated with inlays of leafy swirls and rosettes in maple on red background. The slender tapering legs, adorned with simple banding, are connected to the bands by a collar decorated with small swirls and a fine beading. Gorla must have executed this unprecedented work in the last decade of the eighteenth century, between the end of Habsburg rule and the arrival of Napoleon in Milan in 1796.

This table is an intriguing addition to the corpus of this still relatively unknown master, whose importance is destined to grow as studies on the history of Italian neoclassical furniture continue.

GIUSEPPE BERETTI

Furniture historian and restorer, author of numerous publications on Italian Neoclassical furniture, particularly on the *ouvre* of Giuseppe Maggiolini and his circle.







■54

A PAIR OF BEAUVAIS HISTORICAL TAPESTRIES

AFTER DESIGNS BY MONSIAU, CIRCA 1792

Entitled 'Alcibiade Chez Les Femmes, Surpris Par Socrate' and 'Aristotle Amoreux Trainant Le Char D'Aspasie Surpris Par Alexandre', reduced in size
9 ft. 3 in. (2 m. 82 cm.) x 8 ft. 3 in. (2 m. 51.5 cm.), the slightly larger
9 ft. 3 in. (2 m. 82 cm.) x 8 ft. 1 in. (2 m. 46.5 cm.), the slightly smaller (2)

$10,000-20,000 £7,900-16,000 €9,200-18,000

PROVENANCE:

Gouverneur Morris (1752-1816), acquired in Paris circa 1793-4.
Highly Important Furniture Purchased by Gouverneur Morris in Paris; Christie's, New York, 22 November 1983, lot 221.

EXHIBITED:

The Eye of Thomas Jefferson, The National Gallery of Art, Washington, D.C., 1976, nos. 385 and 386

LITERATURE:

J. Badin, *La Manufacture de Tapisseries de Beauvais*, Paris, 1909, p. 67.
H. Göbel, *Wandteppiche*, vol. II, Leipzig, 1928, pl. II.
L. Schreider III, "Gouverneur Morris, Connoisseur of French Art," *Apollo*, June 1971, pp. 472 and 476.
W. H. Adams, *ed.*, *The Eye of Thomas Jefferson*, Charlottesville, 1976, p. 219.

Woven after the cartoons by Poussiniste history painter Nicolas-André Monsieau (1755-1837), these tapestries were created in a pure neoclassical style that aimed to return to its Greco-Roman origins. It is influenced by both the purpose and the visual language of ancient Roman wall decoration that influenced the decorative arts throughout the last quarter of the eighteenth century. To appeal to a new revolutionary aesthetic characterized by severe neoclassicism, two sets of these cartoons were woven at Beauvais under the direction of the director de Menou; one in 1792 and another in 1793. By the last quarter of the twentieth century, one of the sets eventually ended up in



the home of the French Ministry of Foreign Affairs. It is impossible to tell which set was woven in which year, but it has been suggested that the set in the French state collection is the one woven in 1792 and ours dates from 1793, see W. H. Adams, *ed.*, *The Eye of Thomas Jefferson*, Charlottesville, 1976, p. 219.

Gouverneur Morris (1752-1816) was by birth a member of the Colonial aristocracy of New York. His father, Lewis Morris II (1698-1762) was Lord of the Manor of Morrisania, one of the only six New York estates to be possessed of manorial rights. His half-brother, Lewis Morris III (1726-1798), was New York signatory of the Declaration of Independence. As for Morris himself, he well represented the type of gentry from whom so many of the American Revolutionary leaders came. At the Continental Congress in 1777-79 he enthusiastically supported George Washington. In 1787, Morris was chosen as delegate to the Continental Convention assembled in Philadelphia to frame what was to become the Constitution of the United States of America. In December 1788, Morris sailed to France to manage contracts with the Farmers-General. In 1790, he was unofficially appointed to act for President Washington concerning the American war debt for France. In 1792, he was appointed by Washington to succeed Thomas Jefferson as Minister to the Court of Louis XVI, keeping his appointment until 2 October 1794, being the only member of the diplomatic corps to ride out the Terror. While Morris's diplomatic position in Paris was officially neutral, privately he sided with the monarchy that had supported the American Revolution and conceived a bold, yet unavailing attempt for Louis XVI and Marie-Antoinette to escape from Paris. Later, Morris was to save Lafayette's wife from the guillotine. Morris remained in Paris until the spring of 1793, withdrawing to his country house near Sainport until October 1794, and thence to the continent with numerous visits to London. He returned to New York in 1798, moving in 1800 into Morrisania, his newly built house, to live amongst his books bought in Paris and London, his French wines and what was almost certainly the first French Royal furniture to be seen in New York.

55

ÉLISABETH-LOUISE VIGÉE LE BRUN (PARIS 1755-1842)

Portrait of a boy, bust-length

signed and dated '1801/ L.E. Vigée Le Brun à Dresde' (lower center, on the trompe-l'œil frame)
pastel on paper, mounted on cardboard
13 × 9½ in. (33 × 24.3 cm)

$60,000-80,000

£48,000-63,000
€55,000-73,000

PROVENANCE:

Anonymous sale; Weinmüller, Munich, 14-15 March 1962, lot 818.
with Newhouse Gallery, New York.
Helis family, New Orleans, by 1960; by descent to
William G. Helis, Jr. (1918-1988), New York.
Anonymous sale; Sotheby's, New York, 11 January 1990, lot 147.
Anonymous sale; Hôtel Drouot, Paris, 20 June 2005, lot 4.
Anonymous sale; Christie's, New York, 29 January 2009, lot 63.

LITERATURE:

L. Cardellini, *Élisabeth Vigée Le Brun e le sue suggestioni fiamminghe e olandesi*, thesis, Padua University,, 2000, no. 6, ill.
N. Jeffares, *Dictionary of Pastellists before 1800*, London, 2006, p. 552.
N. Jeffares, *Pastels and Pastellists*, published online at www.pastellists.com, no. J.76.416, ill. (consulted February 2024).

This portrait of a little boy was executed by Elisabeth-Louise Vigée Le Brun, one of the great European portrait painters in the second half of 18th Century. In 1801, the date of this portrait, Vigée Le Brun stopped in Dresden on her way from Berlin to Frankfurt. We know that during her time in Dresden she was a guest of Auguste Rivière and met the writer Jean-Louis Laya. From her time in Dresden is also a pastel portrait of Teresa Czartoryska (1785–1868), later princess Lubomirska, now in the Muzeum Okregowe in Tarnów (inv. MT-A-M/266; see Jeffares, *op. cit.*, online, no. J.76.274, ill.). The latter work is particularly interesting as its size and format are very similar to the present portrait. Both works present the same motif of the trompe-l'œil frame which carries an inscription and a date (although the date on the pastel in Tarnów was added later and seems to be incorrect). There have been several attempts to identify the young sitter in this portrait (see, for example, Cardellini, *op. cit.*, no. 6), but ultimately none are convincing.

We are grateful to Neil Jeffares for his assistance in cataloguing this work.



56

ELISABETH-LOUISE VIGÉE LE BRUN (PARIS 1755-1842)

Portrait of the artist's daughter, Jeanne-Julie-Louise Le Brun (1780-1819), playing a guitar

oil on canvas
39½ x 32⅝ in. (100.4 × 83 cm.)

$300,000-500,000 £240,000-390,000 €280,000-460,000

PROVENANCE:
(Probably) the painting listed in the 1842 inventory of the artist's estate, and by descent to her niece,
Caroline Vigée de Rivière (1791-1864), Versailles.
Anonymous sale, Hotel Drouot, 10 March 1864, lot 1.
(Probably) Prince Sigmond Radziwiłł (1822-1892), Chateau d'Ermenonville; his sale, Hotel Drouot, Paris, 22 March 1866, lot 145 (1900 francs).
Arthur Veil-Picard (1854-1944), Paris,
Confiscated from the above following the Nazi occupation of France after May 1940 (ERR no. W.-P. 120),
Recovered by the Monuments Fine Arts and Archives section from the Altaussee salt mines and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 341/2).
Repatriated to France on 25 June 1946 and restituted on 11 October 1946.
Anonymous sale; Galerie Charpentier, Paris, 7 June 1955, lot 107.
Anonymous sale; Galerie Charpentier, Paris, 15-16 December 1958, lot 82.
with Newhouse Galleries, New York, by July 1959, where acquire by,
Mr. and Mrs. Kay Kimbell, Fort Worth, TX, and by whom gifted in 1965 to,
The Kimbell Art Foundation, Fort Worth, TX, and by which sold,
[Property of the Kimbell Art Foundation]; Sotheby's, New York, 15 January 1987, lot 108.
[The Property of a Private Collector]; Christie's, New York, 18 May 1994, lot 14, where acquired by the present owner.

EXHIBITED:
(Probably) Paris, Salon, 1798, no. 252, as 'Portrait de sa Fille'.

LITERATURE:
P. de Nolhac, *Madame Vigée-le Brun peintre de Marie-Antoinette*, Paris, 1912, p. 253.
E.-L. Vigée Le Brun, *Souvenirs*, Paris, 1835-7; C. Herrmann, ed., Paris, 1984, I, p. 56 and II, p.49.
(Probably) J. B. P. Le Brun, *Reflexions du citoyen le Brun sur la notice des tableaux, statues, dessins et estampes exposes su salon du musée,* 1798, unpublished manuscript, Bibliothèque Nationale de France, p. 714, as 'le portrait de sa fille'.
(Probably) J.B. Pierre Le Brun, *Mélanges aux Auteurs du Journal*, Journal de Paris, VI, p. 1521.
'La Galerie Charpentier: Une vente de tableaux anciens produit près de 40 millions,' *Le Figaro,* June 1955, illustrated.
J. Baillio, *Elizabeth Louise Vigée Le Brun 1755-1842*, exhibition catalogue, Fort Worth, TX, 1982, pp. 14, 19 and 76, under no. 25, as whereabouts undetermined.
S. Evans, trans., *The Memoirs of Elisabeth Vigée-Le Brun*, London, 1989, pp. 27, 211.
X. Salmon and L. Hugues, *L'enfant chéri au siècle des Lumières: après l'Émile,* exhibition catalogue, Cholet, 2003, p. 62 and 157, fig.3.3.
J. Baillio and X. Salmon, *Elisabeth Louise Vigée Le Brun*, exhibition catalogue (French edition), Paris, New York, and Ottawa, 2015-16, p. 336.

Jeanne-Julie-Louise Le Brun (1780-1819), called Julie, was the only child of Jean-Baptiste-Pierre Le Brun (1748-1813) – the preeminent dealer, auctioneer and art *expert* in Paris during the final decades of the Ancien Régime – and Elisabeth-Louise Vigée Le Brun (1755-1842), one of Europe's most celebrated portraitists. Born in Paris on 12 February 1780, Julie was, like her mother, admired for her beauty from earliest childhood, adored for her large expressive blue eyes and cascades of thick brown hair, the source of her affectionate nickname, 'Brunette'.





fig 1 Elisabeth-Louise Vigée Le Brun, *Madame Vigée-Le Brun et sa fille, Jeanne-Lucie-Louise, dite Julie (1780-1819)*, Louvre Museum, Paris.

Vigée Le Brun painted the girl often throughout Julie's childhood and adolescence, most famously in two double portraits featuring both mother and daughter in tender embrace. One of these self-portraits with Julie, known as *'Maternal Tenderness'*, dates from 1786 when the girl was six years old; the other from three years later (fig. 1). Among the most beloved works in the Louvre, these canonical images of maternal love – although secular and entirely contemporary – were inspired by the artist's intensive study of the *'Madonna della Sedia'* and other depictions of the Virgin and Child by Raphael. Perhaps the most charming of Vigée Le Brun's portraits are three of Julie executed in 1787 – one of the child resting her head on an open Bible (private collection), and two almost identical versions of seven-year-old Julie, with a kerchief tied on her head, gazing at her face in a mirror (one version, The Metropolitan Museum of Art, Wrightsman Collection (fig. 2); the other, private collection, New York). A lovely (if erotically charged) portrait of Julie, aged twelve and on the cusp of womanhood, depicts her as a bather at a reed-filled woodland pool, Susanna-like in her surprise at the arrival of an unseen intruder (private collection). Executed in 1792, it was commissioned by the Russian collector Prince Nicolai Borisovich Yusupov.

The present portrait of Julie playing the guitar dates from 1797-8, when the artist and her daughter were living in exile in St. Petersburg. Having fled France (accompanied by Julie's governess) in 1789, they arrived in Russia in 1795, following long sojourns throughout Italy, Germany and Austria. Writing of their lives at the time that this painting was executed, Vigée Le Brun would recount in her memoirs (1835-7): `My daughter had reached the age of seventeen. She was charming in every respect. Her large blue eyes sparkled with spirit, her slightly upturned nose, her pretty mouth, her beautiful teeth, a delicious freshness, all these features united to form one of the prettiest faces you could ever wish to see. She was not very tall, but slim, without being too thin. There was an air of natural grace about her person, yet this did not prevent her manner from being as lively as her mind. She possessed a prodigious memory and could recall everything she had learnt in her many lessons or from her reading. She had a charming voice and sang Italian marvelously, for I had secured the finest music masters for her in Naples and St. Petersburg as well as teachers of English and German. Furthermore she could accompany herself on the piano and guitar; but I was particularly charmed by her natural aptitude for painting, so all in all, I cannot say how delighted and proud I was of her many gifts.' (*Souvenirs*, 1835-7, chapter XXII; S. Evans, trans., p. 211).

In the portrait, Julie sits on a grassy knoll in a wooded glade. She casts her eyes upward for inspiration as she plays the guitar, the musical instrument at which, as her mother noted, she was expert. Her pretty face and the pale skin of her left arm and hand are highlighted by the warm afternoon sun. Her hair is tied up in a red scarf and she wears a loose-fitting white muslin dress cinched at the waist with a second red scarf – indeed, she is dressed in a Grecian style *'a l'Antique'* that is almost identical to the costume her mother wore in the Louvre *Self-Portrait with Julie* of 1789. Wrapped over her arm and around her waist is a saffron-colored swag of drapery. Vigée Le Brun observed in her memoirs: `As I had a horror of the current fashion, I did my best to make my models a little more picturesque. I delighted when, having gained their trust, they allowed me to dress them after my fancy. No one wore shawls then, but I liked to drape my models with large scarves, interlacing them around the body and through the arms, which was an attempt to imitate the beautiful style of draperies seen in the paintings of Raphael and Domenichino. Examples of this can be seen in several of the portraits I painted while in Russia; in particular, one of my daughter playing the guitar' (*op. cit,* Letter IV, p. 27).

As with the *Portrait of Julie Looking in a Mirror*, Vigée Le Brun made two autograph versions of the present composition. Joseph Baillio, the artist's leading modern authority, believes it is the present version that Vigée Le Brun sent back to Paris for exhibition in the Salon of 1798; a second version today in the Zoubov Foundation Museum, Geneva, is of slightly later date and lacks the gold necklace that Julie wears here. The painting was retained by the artist throughout her life and is recorded in her estate inventory after her death in 1842.

The portrait also marks the last happy days in Julie Le Brun's relationship with her mother. Shortly after it was completed, Julie fell in love with Gaétan Nigris, secretary to the Director of the Imperial Theatres in St. Petersburg. Against her mother's wishes, Julie married the charming and handsome Nigris in 1799 – a man Vigée Le Brun described as `without talent, fortune or family' and accused of being a fortune hunter – and remained with him in Russia after her mother returned to Paris in 1801. It was to be a rift that would never entirely mend. Although the young couple moved to Paris themselves in 1804, the marriage was not a success and they separated permanently four years later. When Julie's father died in 1813 – almost two decades after divorcing the *émigré* Vigée Le Brun in 1794 on the grounds of desertion – he bequeathed his daughter his opulent townhouse in the rue du Gros-Chenet, along with his mountainous debts and obligations. When she died six years later, age 39, on 8 December 1819 – of uncertain cause; her mother claimed it was from smallpox, but it may have been pneumonia or syphilis – Julie was nearly destitute, having had to pawn nearly everything she owned, including her bed sheets and petticoats. Although Vigée Le Brun recounts a poignant deathbed reunion with her daughter, the present portrait – the last the artist would paint of Julie – commemorates the end of a loving bond that inspired many of her most enduring works of art.







■57

A PAIR OF SWEDISH ORMOLU-MOUNTED PORPHYRY (RANNAS) URNS

SECOND QUARTER 19TH CENTURY

Of campana form with vine and leaf-cast handles, on a waisted socle with beading atop a square base

9¾ in. (25 cm.) high (2)

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:

Anonymous sale; Christie's, New York, 2 June 2015, lot 365.



■58

A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS

CIRCA 1775

Each with an urn-shaped nozzle decorated with flowerheads, the circular tapered, fluted stem decorated with pendant husks, the shaped circular base with overlapping coins, gadrooning and acanthus leaves, the drip-pans associated, slight differences in chasing and design

10½ in. (26.75 cm.) high (2)

$4,000-6,000 £3,200-4,700 €3,700-5,500

PROVENANCE:

Collection of the Duc de Bauffremont; Sotheby's, New York, 4 May 1985, lot 153.





Detail of signature

■59

A LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL CLOCK

THE DIAL SIGNED BOUCHET, THE PLINTH ENGRAVED HAURE, CIRCA 1775

With circular white enamel dial with Roman and Arabic chapters and serpentine date hand, signed 'Bouchet / H^{GER}. du Roi' set within a fluted marble column flanked by a figure of Father Time and two putti, the column's base incised with the names of famed writers, all on rectangular plinth atop ormolu toupie feet

14½ in. (36.8 cm.) high, 13 in. (33 cm.) wide, 8 in. (20.4 cm.) deep

$12,000-18,000 £9,500-14,000 €11,000-16,000

PROVENANCE:

The Property of the late and Right Honorable The Lord Wharton; Christie's, London, 19 March 1970, lot 42.
Anonymous Sale; Christie's, New York, 22 November 1983, lot 36.

LITERATURE:

J.-D. Augarde, *Les Ouvriers du Temp*, Geneva, 1996, p. 23, fig. 10.

Inscribed *The Immortal Genius survives throughout the Ages and Time, without fear, contemplating the devastation*, this highly-sculptural clock is the product of the collaboration between two illustrious figures of the art of clockmaking in eighteenth-century France; Jean Hauré and Jean-Louis Bouchet. Hauré was a member of the *Académie de St. Luc* and became a *maître-fondeur* supplying furniture and ormolu *objets d'art* for the *Garde-Meuble de la Couronne* from 1785-88. Serving as *Entrepreneur des Meubles de la Couronne* from 1784 to 1791, he supervised furniture purchases of the Crown and the Garde-Meuble, including a pair of chairs by Boulard for Louis XVI's *Salon des Jeux*, sold Christie's, Paris, 21 November 2023, lot 5 (€239,400); a commode by Benneman for Madame Thierry de Ville d'Avray's bedroom in the *Hôtel du Garde-Meuble* and subsequently sent to Louis XVI's *Cabinet du Conseil* at the Tuileries Palace on May 15, 1792, sold Christie's, New York, 21 October 1997, lot 282 ($937,500); and a pair of figural *chenets* probably designed by Hauré himself, used in the *Grand Cabinet* of the *Salon des Nobles de la Reine* at Versailles. Having originally trained under Jean-Baptiste II Lemoyne, he was passionate about sculpture and he is recorded having shown figural clock case designs at an exhibition of the Académie at the Hôtel Jabach in1774 and at another Salon in 1791. Bouchet learned his skills from the *horlogers* Pierre Gille *l'aîné* and Antoine-Charles Caron. Having been received *maître* in 1762, he was appointed to maintain the clocks at the Château Bellevue for Louis XV in 1766. He was probably one of the first clockmakers of the period to make skeleton clocks with different dials and in 1766 he delivered such a clock to Louis XV: *pendule composée de différents mouvements ronds dans une boëte de cristal pour en laisser distinguer les différents ressorts*.
The sale of the collection of the late and Right Honorable The Lord Wharton, in which this clock first appeared in the twentieth century, featured a number of important pieces of eighteenth-century *ébénisterie* and *menuiserie*, some with French royal provenance. Highlights of the sale included a commode formerly in the collection of the Earl of Coventry and a magnificent secrétaire à abattant, both by R.V.L.C, and a commode by Benneman from Marie Antoinette's *Salon des Nobles* at Saint-Cloud, lots 98, 100 and 101, respectively.



■60

A FRENCH ORMOLU CARTEL CLOCK

THE FIGURAL CRESTING AND DIAL EMPIRE, EARLY 19TH, THE CASE 19TH CENTURY

The circular enamel dial with Roman chapters and twin train movement contained within an angular tapering case surmounted by Zeus as an eagle and a draped female figure, the lower portion fitted with a thermometer, the case regilt, the thermometer panel of a later date, the dial signed 'Léchopie Jeune / à Paris'

28½ in. (72.5 cm.) high, 10 in. (25.5 cm.) wide, 5½ in. (14 cm.) deep

$5,000-8,000 £4,000-6,300
€4,600-7,300

PROVENANCE:

Anonymous sale; Sotheby's, New York, 4 May 1984, lot 29.

■61

A PAIR OF LATE LOUIS XV ORMOLU THREE-BRANCH CANDELABRA

CIRCA 1770

Each with three lights centered by a covered urn, above a stem with putti herms and a circular base cast with acanthus, laurel leaves and Vitruvian scrolls

14 in. (35.5 cm.) high (2)

$15,000-25,000 £12,000-20,000
€14,000-23,000

PROVENANCE:

A Parisian Collection; Christie's, Paris, 23 June 2005, lot 413.
A Taste for Luxury: Two Great Houses from the Gilded Age; Christie's, New York, 21 June 2012, lot 1050.

With their shafts modeled with putti, these candelabra are similar to a pair in the Wallace Collection, see F.J.B. Watson, *The Wallace Collection*, London, 1956, nos. F128 and 129, pp. 1210-13, and another formerly in the collection of Jaime Ortiz-Patiño, see Sotheby's, New York, 25 April 1998, lot 245. With similar urn finials and human bodies terminating in voluted terms, these candelabra are also very close in design to a pair executed in silver by Robert-Joseph Auguste (1723-1805) now in the Metropolitan Museum of Art, New York (Inv. No. 48.187.389A&B).





■~62

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

CIRCA 1775

With molded rouge languedoc marble top with chamfered corners above a frieze drawer inlaid with rosette-filled ovolos above a rectangular ormolu-molded drop front inlaid with a Classical architectural capriccio above two similarly inlaid cupboard doors, the sides similarly inlaid, on angled feet mounted with rosettes, stamped 'C. TOP...NO' and 'JME', possibly spurious, to the top proper left

53½ in. (136 cm.) high, 37½ in. (95.5 cm.) wide, 15 in. (38 cm.) deep

$8,000-12,000 £6,300-9,400 €7,400-11,000

PROVENANCE:

Property from a Private Collector; Sotheby's, New York, 17 November 1984, lot 263.

LITERATURE:

S. Barbier Sainte Marie, *Charles Topino,* Paris, 2005, p.125, fig. 58

This eye-catching secretaire, with its distinctive inlay of architectural capricci influenced by the work of the celebrated Roman engraver and designer Giovanni Battista Piranesi, belongs to a group of secretaires and commodes executed in the 1770s with similar marquetry subjects. According to Geoffrey de Bellaigue, the pictorial and architectural marquetry panels on these pieces appear to have been made by one or a group of specialty *marqueteurs* who supplied furniture to Parisian *marchands-merciers* and *ébénistes*, including Jacques van Oostenrik, *dit* Dautriche, Pierre Denizot, Léonard Boudin, Pierre Roussel, Pierre Macret, Martin Ohneberg, Nicolas Petit, Charles Topino, Christophe Wolff and André Louis Gilbert. (See G. de Bellaigue, 'Engravings and the French Eighteenth Century Marqueteur', *Burlington Magazine*, May 1965, pp. 240 - 250 and July 1965, pp. 356 - 363, and 'Ruins in Marquetry', Apollo, January, 1968, pp.12-16).





63

A CHINESE BLUE AND WHITE PORCELAIN MOON FLASK

18TH-19TH CENTURY

The moon flask is decorated on either side with dense foliate vines enclosed by a formal scroll border that is repeated on the foot. The neck is flanked by flattened loop handles that extend to each narrow side above two applied loops on the body.
12½ in. (31.8 cm.) high

$6,000-8,000 £4,800-6,300
€5,500-7,300

PROVENANCE:
Anonymous sale; Christie's, London, 8 December 1986, lot 368.



64

A CHINESE BLUE AND WHITE PORCELAIN BRUSHPOT

KANGXI PERIOD (1662-1722)

The brushpot is decorated with a continuous landscape scene featuring a scholar and an attendant in conversation and further figures strolling by a river. The unglazed concave base has a glazed recessed central medallion.
7¼ in. (18.4 cm.) high

$4,000-6,000 £3,200-4,700
€3,700-5,500

PROVENANCE:
Anonymous sale; Sotheby's, New York, 12 June 1984, lot 297.



■65

A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED CHINESE AND EUROPEAN PORCELAIN TWO-LIGHT CANDELABRA

THE PORCELAIN 18TH CENTURY, THE MOUNTS SECOND HALF 19TH CENTURY

Each modelled as a squatting, smiling Chinese warrior supporting a tray upon his head, the basket of flowers issuing foliate candle-arms, one with inscribed inventory number to the underside '1991.166.2'

12½ in. (32 cm.) high (2)

$7,000-10,000 £5,500-7,900 €6,500-9,200

PROVENANCE:

Madame Jacques Balsan (née Consuelo Vanderbilt), Paris and New York [by repute].
Acquired from Partridge, London,1978.
Eugenia Woodward Hitt Collection; Christie's, New York, 31 March 2016, lot 1246.

EUGENIA WOODWARD HITT (1905-1990)

Born in Birmingham, Alabama, one of five siblings, Eugenia Woodward Hitt was the granddaughter of Joseph Woodward, founder of the Woodward Iron Company. In 1940 she married William Hitt and moved to New York where she became a notable collector of 18th century European furniture and decorative arts. Upon her death she bequeathed the majority of her collection, valued at over $50 million, to the Birmingham Museum of Art, which at the time was one of the largest gifts received by an American museum from a single donor.



(two views)

66

A CHINESE FAMILLE VERTE PORCELAIN ROULEAU VASE

KANGXI PERIOD (1662-1722)

The vase is decorated with a continuous scene featuring a figure of Zhong Kui with gilt accents, shown seated and drinking on a daybed as bats fly above. On his left sits a finely dressed maiden sewing and on the left a young boy plays with a demon, all below a border of lotus cartouches reserved on a diaper ground. The cylindrical neck is decorated with bamboo amongst rocks. The vase also features two square leisure seals, one on the neck and one on the body, reading *ting shan* (pavilion and mountain) and *zhu ju* (the hall of bamboo).
17½ in. (44.5 cm.) high

$12,000-18,000 £9,500-14,000 €11,000-16,000

PROVENANCE:
Ancient Art, Stockholm (according to label).
Anonymous sale; Sotheby's, New York, 17 March 1984, lot 505.



67

A PAIR OF LARGE CHINESE FAMILLE VERTE PORCELAIN TAPERING CYLINDRICAL VASES

KANGXI PERIOD (1662-1722)

Each vase is brilliantly enameled with elaborate court tournament scenes, featuring armored mounted warriors galloping across courtyards with two boys playing ball in the foreground, all between bands of stiff leaves and formal patterns.
Each 22 in. (55.9 cm.) high

$20,000-30,000 £16,000-24,000 €19,000-27,000

PROVENANCE:
Anonymous sale; Christie's, New York, 30 November 1983, lot 190.



(two views)

68

A VERY RARE CHINESE FAMILLE ROSE PORCELAIN MOON FLASK

18TH CENTURY

The moon flask is finely decorated on one side with three monkeys gathering in a pine tree with wasps or bees hovering above, and on the other with two spotted deer standing in grass with the stag gazing above at two birds, all between brightly colored bats on either narrow side. The neck is flanked by flattened loop handles and is decorated with further bats.
13¼ in. (33.7 cm.) high

$30,000-50,000 £24,000-39,000 €28,000-46,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 12 June 1984, lot 327.

This moon flask is beautifully enameled and is unusual in presenting its bold figural subjects without any decorative borders. The animals on either side combine to create a hidden wish, as the birds are a pun for *jue,* 'noble rank' and the deer provide the homophone for *lu*, 'emolument.' Together with the monkey (*hou*) and bees or wasps (*feng*) on the opposite side, they form the rebus *juelu fenghou,* 'May you receive high rank and emolument'. The six bats on the neck and sides bring additional wishes for happiness and blessings.



69

A LARGE CHINESE BLUE AND WHITE PORCELAIN BEAKER VASE

KANGXI PERIOD (1662-1722)

The vase is decorated in three registers with shaped panels featuring 'antiques' and flower baskets reserved on various diaper grounds.
25½ in. (65.5 cm.) high

$10,000-15,000 £7,900-12,000
€9,200-14,000

PROVENANCE:
Anonymous sale; Christie's, New York, 30 November 1983, lot 196.



70

A CHINESE BLUE AND WHITE PORCELAIN CIRCULAR BOX AND COVER

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

The domed cover is decorated in deep cobalt-blue with a central medallion containing cranes in flight amidst peach and *lingzhi* sprigs interspersed with wispy clouds and auspicious emblems. The rounded sides of both the box and cover feature quadrilobed panels of cranes, peaches and *lingzhi* fungus with further auspicious emblems, reserved on a *wan* diaper ground. The rims are decorated with *lingzhi* scroll borders.
11½ in. (29.2 cm.) diameter

$10,000-15,000 £7,900-12,000
€9,200-14,000

PROVENANCE:
Anonymous sale; Christie's, New York, 19 March 2008, lot 585.



mark



71

A CHINESE FAMILLE VERTE PORCELAIN JARDINIÈRE

KANGXI PERIOD (1662-1722)

The jardinière is boldly enameled with pheasants amongst flowering branches of magnolia, peony and chrysanthemum, all within decorative bands.
14½ in. (36.8 cm.) diameter

$8,000-12,000 £6,300-9,400 €7,400-11,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 12 June 1984, lot 315.



72

A LARGE CHINESE BLUE AND WHITE PORCELAIN JARDINIÈRE

18TH CENTURY

The jardinière is decorated with a continuous scene of travelers on horseback wandering in a cloudy, mountainous landscape amidst fishermen and figures in pavilions and on terraces.
22 in. (55.9 cm.) diameter

$20,000-30,000 £16,000-24,000 €19,000-27,000

PROVENANCE:
Anonymous sale; Christie's East, New York, 22 June 1999, lot 25.





73

A PAIR OF CHINESE GILT BROWN LACQUER CABINETS

17TH-18TH CENTURY

The two doors of each cabinet are decorated with a landscape, with floral cartouches featured on the top and on the sides. Each cabinet has one interior shelf and is raised on bracket feet.

Each 30 in. (76.2 cm.) high, 18½ in. (47 cm.) wide, 9¼ in. (23.5 cm.) deep (2)

$8,000-12,000

£6,300-9,400
€7,400-11,000

PROVENANCE:

Partridge; Christie's, New York, 17 May 2006, lot 72.



(detail)



■74

A PAIR OF FRENCH BEECHWOOD BERGERES

ONE LOUIS XV, CIRCA 1740, THE OTHER PROBABLY OF A LATER DATE

Each foliate-carved cresting centering a seeded gourd above a padded back, on ruffle-headed cabriole legs, the Louis XV example stamped 'I. CHENEVAT'
36 in. (91.5 cm.) high (2)

$3,000-5,000 £2,400-3,900 €2,800-4,600

PROVENANCE:
Property from the Estate of Mary Jayne Gold; Christie's, New York, 24 September 1998, lot 149.

The stamp is that of Jacques Chenevat *maître* in 1763, probably in the capacity of a retailer or restorer.



■75

A LOUIS XV BEECHWOOD LIT D'ALCOVE

BY JEAN-BAPTISTE LEBAS, CIRCA 1750

The acanthus scrolled upholstered sides flanking molded serpentine rails carved with scrolls and acanthus atop on cabriole legs, stamped 'I LEBAS' four times
45 in. (114.5 cm.) high, 89 in. (226. cm.) long, 41 in. (104 cm.) deep

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:
Nathan Cummings, New York.
Acquired privately from the Estate of Nathan Cummings, 1985.

Jean-Baptiste Lebas, *maître* in 1756.



■76

A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE BLACK AND GILT LACQUER AND EBONIZED ENCOIGNURES

BY JACQUES DUBOIS, CIRCA 1745

Each with an *arc-en-arbalete brêche d'alep* marble top above a pair of cupboard doors decorated with a Chinoiserie landscape, enclosing two shelves, all on short scrolling sabots, formerly but not originally fitted with a shelved superstructure, the ormolu mounts extensively struck with the *'C' Couronne Poincon,* one stamped 'I. DUBOIS' twice and 'JME' once, the other stamped 'I. DUBOIS' once

35½ in. (90.5 cm.) high, 30½ in. (77.5 cm.) wide, 23 in. (58.5 cm.) deep (2)

$40,000-60,000

£32,000-47,000
€37,000-55,000

PROVENANCE:

A.R. Wasserman, sold Galerie Fischer, Lucerne, 21-25 October 1947, lot 244.
Elizabeth Parke Firestone; Christie's, New York, 22-23 March 1991, lot 914.

EXHIBITED:

Detroit Institute of Arts, 'French Taste in the 18th Century', 27 April - 3 June, 1956.

LITERATURE:

Detroit Institute of Arts, *French Taste in the 18th Century* exhibition catalog, 1956, fig. 34.



Portrait of Elizabeth Parke Firestone by Philip de Laszlo, Private Collection, Dirk Bakker © de Laszlo Foundation.





Jacques Dubois, *maître* in 1742.

The '*C' Couronné Poinçon* was a tax mark in use between March 1745 and February 1749 on any alloy containing copper.

These superb encoignures, sumptuously veneered in colorful Chinese lacquer and with beautifully chased rocaille mounts, epitomize the taste for the exotic in mid-18th century France. The ingenious and luxurious use of Chinese and Japanese lacquer to decorate pieces of Parisian furniture was the result of the inventiveness of the luxury taste-makers of Paris, the *marchand-merciers,* who had a monopoly on importing luxury goods such as lacquer and porcelain from Asia and responded with extraordinary imaginativeness to the passion for chinoiserie among collectors throughout the 18th century.
Jacques Dubois (1694 - 1763) worked as an *ouvrier privilegié* in the Faubourg Saint-Antoine before achieving his *maîtrise* in 1742 and was thus unfettered by the strict guild regulations endured by his fellow *ébénistes*. Elected a *juré* of the guild in 1752, he was one of the most prolific cabinet-makers in the Louis XV period and is known to have collaborated with the *marchands-merciers* Jean-Jacques Machart, Bertin and Pierre I Migeon, which led to a particular speciality in lacquer pieces, including, bureaux plats, encoignures and commodes. The inventory taken after his death revealed an extensive workshop with twelve workbenches and over one hundred pieces of furniture in various stages of completion.
An encoignure of similar outline by Dubois is at Waddesdon Manor and illustrated in G. De Bellaigue, *Furniture, Clocks and Bronzes*, Fribourg, 1974, vol.1 pp. 258-259, fig. 57.

ELIZABETH PARKE FIRESTONE (1897-1990)
Born in Decatur, Illinois, Elizabeth Parke Firestone's ancestors came to New England on the 'Arbella' as part of the John Winthrop expedition in 1630. In 1921 she married Harvey S. Firestone, Jr., heir to the Firestone Tire and Rubber Company, and they resided together in Akron, Ohio and at 'Ocean Lawn' in Newport, Rhode Island. Mrs. Firestone assembled a renowned collection of 18th decorative arts, which was particularly rich in Sèvres porcelain and French furniture and a world-famous group of French silver, including iconic pieces by Thomas Germain and his son François-Thomas, Auguste and Roettiers, much of which was generously donated to the Detroit Institute of Arts and the Boston Museum of Fine Arts. The remaining collection, including these wonderful encoignures, was sold in a landmark sale at Christie's New York in 1991. Other lots in this sale that hail from the collection of Mrs. Firestone include lot 84, 87, and 88.



■77

A LOUIS XV ORMOLU AND CUT-GLASS SIX LIGHT CHANDELIER

LARGELY MID-18TH CENTURY, WITH REPLACEMENTS TO THE CENTRAL STEM AND GLASS DROPS

The cresting with scrolled branches hung with stars, diamond and cartouche-shaped drops, with faceted baluster shaft and scrolled interlocking branches hung with conforming drops and mounted with glass finials, the base with six branches, three mounted with finials and drops, and three with two nozzles each with dished drip pans, with faceted bulbous boss, fitted for electricity, replacements to glass elements
46 in. (117 cm.) high, 30 in. (76 cm.) diameter

$40,000-60,000 £32,000-47,000
€37,000-55,000

PROVENANCE:
Anonymous sale; Christie's, London, 11 June 1992, lot 95.



78

SIR PETER PAUL RUBENS (SIEGEN, WESTPHALIA 1577-1640 ANTWERP)

The Virgin and Child of the Rosary

oil on panel, marouflaged
16⅞ x 13½ in (42.8 × 34.3 cm)

$500,000-700,000

£400,000-550,000
€460,000-640,000

PROVENANCE:

with Galerie Sedelmeyer, Paris, by 1879.
with Eugène Fischhof, Paris (according to an inscription on the reverse).
with Julius Weitzner, New York, by 1930 (according to Ludwig Burchard's personal files).
Edward Leavitt Howe (1870-1952), Princeton, by whom bought from the above in 1942 (on consignment with Schaeffer Galleries between 1943 and November 1945) and by descent to his wife,
Adelaide Foster Howe (1901-1991), Princeton.
[From a Private Collection]; Christie's, New York, 18 January 1984, lot 163.

EXHIBITED:

Detroit, Institute of Arts, *An Exhibition Sixty Paintings and Drawings by Rubens*, 1936, n.p., no. 50.
New York, Schaeffer & Brandt, Inc., *Peter Paul Rubens: Loan Exhibition for the Benefit of the United Hospital Fund of New York*, 23 November - 19 December 1942, no. 22 (loaned by Howe).

LITERATURE:

M. Rooses, *Rubens Sa vie et ses ouevres,* Paris, 1903, p. 543.
J.A. Goris and J.S. Held, *Rubens in America*, New York, 1947, p. 34, no. 55.
W.R. Valentiner, 'Rubens Paintings in America,' *The Art Quarterly*, IX, 1946, p. 163, no. 92.
E. Larsen, *P.P. Rubens, with a complete catalogue of his works in America*, Antwerp, 1952, p. 217-218, no. 72.
J.S. Held, *The Oil Sketches of Peter Paul Rubens: A Critical Catalogue*, I, Princeton, 1980, p. 522-523, no. 386; II, pl. 377.
M. Jaffé, *Catalogo Completo Rubens*, Milan, 1989, p. 328, no. 105, illustrated.

ENGRAVED:

Anonymous engraving dedicated by A. Hendricx in 1693 to Cornelis de Bie.



This fluidly rendered oil sketch was made in preparation for a large-scale painting for the Dominican Church of the Hermitage in Lier, near Antwerp (fig. 1; formerly Hermitage, St. Petersburg, and now Pushkin Museum, Moscow, inv. no. Zh-647). Jean-Baptiste Descamps described that painting in his *Voyage pittoresque de la Flandre et du Brabant* (Paris, 1769, p. 135) as 'un beau Tableau' which had sadly suffered much damage due to excessive humidity. The precise attribution of the Pushkin painting has been a matter of some dispute. Gustav Waagen believed it to be executed by Rubens himself 'in allen wesentlichen Theilen' ('in all essential parts') due to the liveliness of the heads; the warm, bright colors and the uniform, intelligent execution (*Die Gemäldesammlung in der Kaiserlichen Ermitage zu St. Petersburg*, 2nd ed., Munich, 1870, p. 136, no. 540). By contrast, Max Rooses regarded it as 'fort timide; il a été fait par un élève (Van Diepenbeeck ou Quellin), et sommairement retouché par le maitre' ('very timid, made by a student...and summarily retouched by the master'; *L'Œuvre de P.P. Rubens*, I, Antwerp, 1886, p. 283, no. 211). Modern commentators have generally agreed with Rooses on the attribution of the Pushkin painting, suggesting it is more or less a product of Rubens's studio.

Such rapidly executed sketches in oil made in preparation for more fully realized, generally larger scale paintings have been celebrated as independent works of art more or less since their inception. Less than two decades after Rubens's death, William Sanderson (*The Use of the Pen and the Pensil*, 1658) captured both the spontaneity of their execution and the virtuosity of the hand that held the brush, noting 'in an instant in the liveliness of spirit, with a nimble hand, would force out his overcharged brain into description so as not to be contained in the compass of ordinary practice, but by a violent driving our of passion. The commotions of the mind could not be cooled by slow performance' (quoted in P.C. Sutton, 'Introduction', *Drawn by the Brush: Oil Sketches by Peter Paul Rubens*, exhibition catalogue, Greenwich, CT, Cincinnati and Berkeley, 2004, p. 16). Sanderson's assertions are borne out by the artist's technique. Rubens's oil sketches tend to be efficiently drawn on a streaky imprimatura layer, which remains evident across this small panel. The imprimatura enabled the lime-chalk ground of the panel to be less absorbent and consequently allowed his colors to appear more brilliant. In the present sketch, Rubens worked up the Virgin, Child and figures at right in color while the drapery of those at left are delineated largely with the brush and a few judiciously added highlights to model form. The comparatively unfinished nature of a number of these figures may have much to do with his confidence in the workshop hand(s) who would largely be tasked with carrying out the final composition. Often, the most detailed sketches were created for use by artists or artisans who did not work in Rubens's workshop.

The majority of the figures that surround the Virgin and Child in this composition have a connection to the Dominican Order. The Virgin hands the rosary to Saint Dominic, behind whom stands Saint Thomas Aquinas. The pope kneeling in the lower left foreground has been identified as Pius V, who, following the Battle of Lepanto (1571), instituted the feast of Our Lady of Victory (now the Feast of Our Lady of the Rosary), celebrated on 7 October. Saint Catherine of Siena, a pious woman devoted to Dominican spirituality, and Saint Peter Martyr, a Dominican friar and preacher, kneel at right. The standing figure holding a crozier at right has traditionally been identified as the early Christian archbishop, Isidore of Seville, while the bearded man to his right is thought to be the eleventh-century Hungarian king, Ladislaus I.

Though the final painting largely follows the design laid out in this sketch, the artist responsible for the large composition diverged from it in several notable details. Here, the Virgin stands atop the clouds, whereas in the large version she appears to be seated, her mantle more broadly enveloping her figure. The Christ Child is also viewed more frontally, while Saint Dominic is shown younger and with more hair on his head, and Saint Catherine wearing a crown of thorns and without a rosary in her hands.

The attribution of this painting to Rubens has been accepted by all commentators on it, including Ludwig Burchard (private correspondence, 2 September 1930) and Leo van Puyvelde (private correspondence, 22 January 1937). Rooses was the first to put forward a date for the panel, suggesting that it was painted *circa* 1630-2 (*loc. cit.*). This dating has subsequently found widespread acceptance, having largely been followed by Wilhelm Valentiner (1936, *circa* 1630), Lili M. Nash (1942; *circa* 1630), Julius Held (1980; *circa* 1630-2) and Michael Jaffé (1989; *circa* 1630-2). Valentiner subsequently amended his dating of the painting to somewhat earlier (1947; *circa* 1627), while Erik Larsen, perhaps following Valentiner's revised thinking, subsequently proposed a date *circa* 1626 (1952).

Please note this work will be included in an upcoming volume of the *Corpus Rubenianum Ludwig Burchard* entitled: Part IV: *The Holy Trinity, The Life of the Virgin, Madonnas, The Holy Family.* III, *Rubens, Madonnas and The Holy Family. The Large Altarpieces.*





79

JAN JOSEFSZ. VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

A view of Scheveningen

signed and dated 'VGOYEN 1644' (lower left, 'VG' in ligature)
oil on canvas
42 × 59 in (106.7 × 149.9 cm)

$50,000-70,000

£40,000-55,000
€46,000-64,000

PROVENANCE:
Ichabod T. Williams (1862-1899), Carteret, NJ; his deceased sale, American Art Association, New York, 3 February 1915, lot 58, illustrated, where incorrectly catalogued as dated 1649.
with Gallerie Van Kuik, Amsterdam.
Anonymous sale [The Property of Mrs. James Cromwell]; Christie's, New York, 18 January 1984, lot 127, where acquired by the present owner.

LITERATURE:
H.U. Beck, *Jan Van Goyen, Katalog Der Gemalde*, II, Amsterdam, 1973, p. 431, no. 960, illustrated.

This painting of the beach just north of the fishing village of Scheveningen, with its church and houses towering on the dunes to the left, was executed at the height of van Goyen's career in the 1640s. This decade was one of astonishing productivity for the artist, with over 450 known dated works from this period alone. He was also intermittently active as an art dealer, auctioneer and estate agent.

Hans-Ulrich Beck records several other views of Scheveningen looking south across the dunes, of which the earliest is dated 1632. Van Goyen appears not to have returned to this composition after 1645. Although the artist employed a restricted palette in the 1640s, he was able to capture an enormous range of atmospheric effects and achieve a masterly sense of depth in his compositions, here rendering the clouds with a vivid and broad handling and the landscape in a liquid style, painted rapidly in the wet paint with great attention to the narrative.



80

SCHOOL OF BRUSSELS, *CIRCA* 1640

Saint John the Baptist in the Wilderness

oil on canvas
28⅝ x 20⅝ in. (72.7 × 55 cm.)

$30,000-50,000

£24,000-39,000
€28,000-46,000

PROVENANCE:

Anonymous sale; Auktionhaus für Altertümer Glückselig Ges. M.B.H., Vienna, 16-18 March 1927, lot 381, as Flemish, 17th century.
Anonymous sale; Christie's, New York, 15 April 2008, lot 22, when acquired by the present owner.



■81

A SEVRES PORCELAIN (LATER DECORATED) GREEN-GROUND VASE (CUVETTE A FLEURS 'VERDUN')

THE PORCELAIN SECOND HALF CENTURY, THE DECORATION OF LATER DATE

The front and reverse painted with either two winged putti amid clouds or martial attributes surmounted by doves within irregularly shaped cartouches of gilt scrollwork suspending floral garlands, the sides with further reserves of floral swags, gilt dentil rims, the front of the central divider decorated with a gilt scroll and floral-edged green border
12½ in. (31.8 cm.) wide

$1,200-1,800 £950-1,400 €1,100-1,600

PROVENANCE:
Collection of John T. Dorrance, Jr.; Sotheby's, New York, 20 October 1989, lot 184.

■82

A SMALL PAIR OF SEVRES PORCELAIN GREEN-GROUND BOTTLE COOLERS (SEAUX A TOPETTE)

CIRCA 1767, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTER O, PAINTER'S MARKS FOR C.-L. MEREAUD

Painted with groups of flowers and fruits framed by gilt trailing flowers and ribbon-tied palms, gilt garlands of flowers beneath the handles, the rims with gilt lines and pairs of palms
8½ in. (21.6 cm.) wide, overall (2)

$5,000-7,000 £4,000-5,500 €4,600-6,400

PROVENANCE:
The Antique Porcelain Company, New York.
Collection of John T. Dorrance, Jr.; Sotheby's, New York, 20 October 1989, lot 180.









■83

A PAIR OF LOUIS XV ORMOLU-MOUNTED MEISSEN AND FRENCH PORCELAIN AND TOLE PEINTE THREE-LIGHT CANDELABRA

THE PORCELAIN AND ORMOLU CIRCA 1750, THE PORCELAIN MODELED BY J.J. KÄNDLER & P. REINICKE

Depicting a Bulgarian lady in a pink hat and bodice with flower-spring decorative skirt and a Hungarian in fur-lined yellow cloak over a pink uniform and yellow boots, each standing on a pierced scrolled leaf-cast ormolu base in front of leafy green *tôle peinte* branches fitted with a variety of porcelain flowerheads, with collection label reading 'Mrs. Stotesbury', the *tôle peinte* branches replaced

15¾ in. (40 cm.) high, 12½ in. (32 cm.) wide (2)

$10,000-15,000

£7,900-12,000
€9,200-14,000

PROVENANCE:

The collection of Mrs. Edward T. Stotesbury (Eva R. Stotesbury).
Collection of Anna Thomson Dodge; Christie's, London, 24 June 1971, lot 26.
Frank Partridge & Sons, Ltd., London.
Greenberg Collection, Sotheby's New York, 21 May 2004, lot 1.

Both porcelain figures probably derive from engravings by Fernol and Le Hay's *Recueil De 100 Estampes Representant Differentes Nations Du Levant* published in Paris in 1714 with 102 plates, on from the reduced edition of 65 plates, published in Nurenberg in 1719 by Christoph Weigel (1654-1726).

These charming candelabra once formed part of the legendary collections assembled by two notable American collectors: Mrs. Edward T. Stotesbury (Lucretia 'Eva' Roberts Cromwell Stotesbury) (1865-1946) and Mrs. Horace E. Dodge (Anna Thomson Dodge) (1871-1970). Financier Edward T. Stotesbury was chief executive of Drexel and Company and co-partner to J. P. Morgan in New York. At the peak of his wealth, he was worth in excess of $100 million. He and his second wife, the great society hostess Eva Roberts Cromwell (whom he married in 1912), set about building Whitemarsh Hall, known as 'The Versailles of America', outside of Philadelphia, a 147-room Palladian mansion, working with the most illustrious talents of the day. Classicist Horace Trumbauer was the architect, while Eva Stotesbury orchestrated the interiors together with her artistic muse, the legendary art dealer Sir Joseph Duveen. Duveen introduced Eva to pre-eminent decorators Lucien Alavoine from Paris and Sir Charles Allom (White Allom & Co.) from London. Under Duveen's supervision, the Stotesburys acquired one of the most important collections of English portraiture, as well as extraordinary eighteenth century furniture and objects. The once glorious era at Stotesbury was brought to a close with Edward Stotesbury's death in 1938, when Eva put the house up for sale. Following Eva's death in 1946, local auctioneers Samuel T. Freeman & Co. sold the contents of Whitemarsh Hall (25-27 November 1946) and the remarkable residence was demolished in 1980.

Ann Thomson Dodge's palatial residence, Rose Terrace, located in Grosse Pointe Michigan was modelled on the Petit Trianon at Versailles. A leading philanthropic benefactor and patron of the arts in Detroit and with a passionate interest in French eighteenth-century art, Mrs. Dodge enlisted the celebrated art dealer Joseph Duveen to help form the collection. His unrivalled access to the finest examples available on the market led to the acquisition of a series of masterpieces, many with royal provenance, including the famous jewel coffer by Carlin which belonged to Empress Maria Feodorovna, the Riesener commode supplied to Madame Elizabeth of France for the château de Fontainebleau, and the porcelain-mounted bureau by Carlin, also from Empress Maria Feodorovna's collection, which was for long the most expensive piece of French furniture sold at auction. Many of the works of art from Rose Terrace formed the core of the great decorative arts collection at the Detroit Institute of Arts, while the dispersal of the Dodge Collection with Christie's in 1971 was one of the landmark sales of its time.

■84

A SEVRES PORCELAIN 'BLEU LAPIS' FLOWER VASE (CUVETTE A FLEURS 'ROUSSEL')

CIRCA 1762, BLUE INTERLACED L'S ENCLOSING AN INDISTINCT DATE LETTER (PROBABLY I)

Of shaped oval form with molded *rocaille* scroll handles at each end, the front painted with flowers and fruit in an oval reserve on a field of cell-pattern *vermiculé* enclosing flowerheads, the sides and reverse with free-form *vermiculé*, the scroll handles reserved in white
13 in. (33 cm.) wide

$10,000-15,000 £7,900-12,000 €9,200-14,000

PROVENANCE:
Collection of Elizabeth Parke Firestone; Christie's, New York, 25 October 1991, lot 32.

In a paper delivered to The French Porcelain Society on 17 June 2014, Cyrille 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 vase (*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*, pp. 1-40.



■85

A PAIR OF LOUIS XV ORMOLU AND SILVERED-BRONZE CANDLESTICKS

AFTER THE DESIGN BY JUSTE-AURÈLE MEISSONNIER, CIRCA 1740

Each modeled as a putto entwined around a scrolling rocaille branch and shaped base, probably originally part of a larger set
9¼ in. (23.5 cm.) high (2)

$12,000-18,000 £9,500-14,000 €11,000-16,000

PROVENANCE:
Anonymous sale; Christie's, London, 4 July 2017, lot 98.





The design for these candlesticks is closely related to those executed by Juste-Aurèle Meissonier and illustrated in his *Chandelier de sculpture en argent inventés par J. Meissonier* of 1728, engraved as figures 10 and 12 of his *oeuvre* and illustrated in F. Kimball, *Le Style Louis XV*, p. 167, fig. 201.

A virtually identical pair of candlesticks also with very rare silvered putti figures is in the Wallace Collection, London, reproduced in F.J.B. Watson, *Wallace Collection Catalogues*, 1956, p. 21, nos. F78-79. Watson refers to a further pair in the San Donato sale, Paris, April 21, 1870, lot 1599, and these may conceivably be those sold from the collection of the late Wendell Cherry, Sotheby's New York, 20 May 1994, lot 34.

Other examples executed in gilt-bronze alone are recorded: one pair from the collection of Barons Nathaniel and Alphonse de Rothschild, Vienna, was sold from the collection of Mr. Akram Ojjeh, Sotheby's Monaco, 25-26 June 1979, lot 168. Another pair, formerly in the Wrightsman Collection, was sold at Sotheby's New York, 31 October 1981, lot 254 (see also F.J.B. Watson, *The Wrightsman Collection*, vol. II, 1966, no. 1267 A,B). A further pair is illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, no. 2.1.4., p. 103.



■86

A LOUIS XV ORMOLU AND TOLE-PEINTE-MOUNTED DERBY PORCELAIN CHINOISERIE FIGURE GROUP EMBLEMATIC OF TASTE

THE PORCELAIN CIRCA 1752-1755, THE MODEL PROBABLY BY ANDREW PLANCHE OR AGOSTINO CARLINI, THE DECORATION LIKELY LATER, THE LOUIS XV ORMOLU BASE WITH THE 'C' COURONNE POINCON, CIRCA 1745-1749

From a series of 'The Five Senses', modeled as two robed figures, one eyeing a piece of fruit in his hand, a small bottle in the other, his breeches painted with a moon and stars, his companion holding a cup before a basket full of further bottles, on a *rocaille*-cast base issuing a tree mounted with *tôle-peinte* and porcelain flowers, the porcelain figures adapted to the base but apparently original

15⅞ in. (40.3 cm) high, overall

$8,000-12,000

£6,300-9,400
€7,400-11,000

PROVENANCE:
Collection of Jack and Belle Linsky; Sotheby's, New York, 21 May 1985, lot 64.
Collection of Dr. Bruce Wilson; Christie's, New York, 24 October, 2012, lot 4.

The *'C' Couronné Poinçon* was a tax mark used on any alloy containing copper between March 1745 and February 1749.

For another example of this rare porcelain group, alternatively known as the 'The Chinese Quack Doctor and Assistant', in the Victoria and Albert Museum (museum no. C.103-1938), see P. Bradshaw, *Derby Porcelain Figures, 1750-1848*, London, 1990, col. pl. I. Also compare the example from the collection of Nelson A. Rockefeller, sold Sotheby's, New York, 11 April 1980, lot 44.

■87

AN ORMOLU-MOUNTED VINCENNES PORCELAIN 'BLEU LAPIS' FLOWER VASE (CUVETTE A FLEURS 'ROUSSEL')

CIRCA 1757, PUCE INTERLACED L'S ENCLOSING DATE LETTER D, THE MOUNT OF LATER DATE

Of shaped oval form with molded *rocaille* scroll handles at each end, the front and back painted with exotic birds among trees and shrubs within richly gilt scroll cartouches and trailing flowers, the cartouche at the front flanked by trellis and diaper panels, the handles reserved in white and painted with floral sprays, the later ormolu mount with six double-hoof feet
13 in. (33 cm.) wide

$12,000-18,000 £9,500-14,000 €11,000-16,000

PROVENANCE:
Collection of Elizabeth Parke Firestone; Christie's, New York, 25 October 1991, lot 30 (as part of a matched pair with a Sèvres vase).

In a paper delivered to The French Porcelain Society on 17 June 2014, Cyrille 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 vase (*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*, pp. 1-40.



■88

AN ORMOLU-MOUNTED SEVRES PORCELAIN 'BLEU LAPIS' FLOWER VASE (CUVETTE A FLEURS 'ROUSSEL')

CIRCA 1765, BLUE INTERLACED L'S ENCLOSING DATE LETTER M, PAINTER'S MARK FOR A.-J. CHAPPUIS, THE MOUNT OF LATER DATE

Of shaped oval form with molded *rocaille* scroll handles at each end, the front and back painted with exotic birds among trees and shrubs within richly gilt scroll cartouches and trailing flowers, the cartouche at the front flanked by trellis and diaper panels, the handles reserved in white and painted with floral sprays, the later ormolu mount with six double-hoof feet
13 in. (33 cm.) wide

$7,000-10,000 £5,500-7,900 €6,500-9,200

PROVENANCE:
Collection of Elizabeth Parke Firestone; Christie's, New York, 25 October 1991, lot 30 (as part of a matched pair with a Vincennes vase).

See note to the preceding lot.





■89

A SET OF TEN LOUIS XVI GRAY-PAINTED DINING CHAIRS

BY GEORGES JACOB, CIRCA 1775

Each with horseshoe-shaped padded back in channeled frame on tapering stop-fluted legs headed by paterae, eight stamped 'G. IACOB'
36½ in. (93 cm.) high (10)

$30,000-50,000 £24,000-39,000
€28,000-46,000

PROVENANCE:
Anonymous Sale; Christie's, New York, 21 November 1984, lot 193

Georges Jacob, *maître* in 1765.

These chairs are emblematic of the *oeuvre* of Georges Jacob, who has been credited by some as the first *menuisier* to make circular seat rails among the master joiners in eighteenth-century France. Chairs by Jacob of similar design include a closely related *chaise* illustrated J. Nicolay, *L'Art et la Manière des Maîtres Ebénistes Français du XVIIIe Siècle*, Paris, 1976, p. 232, fig. AO; a chair with identical horseshoe back, see *ibid.*, p. 228, fig. C; and a set of four chairs with the same back sold from the collection of the late Thelma Chrysler Foy, Parke-Bernet, New York, 22-23 May 1959, lot 742.
Other *menuisiers* produced chairs of closely related form: on 25 October 1786, a set of fifty *chaises*, similar to this set, were delivered to the Louis XVI's dining room at Versailles by the workshops of Jean-Baptiste Sené and Jean-Baptiste Boulard, see P. Verlet, *Le Mobilier Royal Français,* Paris, 1945, pp. 81-83, pl. XLV.



■90

A LOUIS XVI ORMOLU-MOUNTED ACAJOU MOUCHETE (PLUM-PUDDING MAHOGANY) SECRETAIRE EN CONSOLE

BY PIERRE GARNIER, CIRCA 1780

The demi-lune Spanish brocatelle marble top above a central secretaire frieze drawer, with leather lined writing surface flanked by galleried sides atop round fluted legs, joined by a pierced shaped stretcher centered by a pinecone finial, stamped '...GARNIER' and with circular French customs stamp
36 in. (91.5 cm.) high, 51¼ in. (130 cm.) wide, 16 cm. (41 cm.) deep

$40,000-60,000 £32,000-47,000 €37,000-55,000

PROVENANCE:
The Property of a Lady; Christie's, New York, 22 May 2002, lot 380.

Pierre Garnier, *maître* in 1742.

Recognized as one of the innovators of neoclassicism, the *marchand-ébéniste* Pierre Garnier did execute furniture in the Louis XV style, but was already producing furniture in the fashionable *goût grec taste* in the early 1760's. Among his clients were the pioneering tastemakers Ange-Laurent Lalive de Jully, the duchesse de Mazarin, Germaine Baron (General Collector of Taxes), and, most importantly, the Marquis de Marigny, brother of Madame de Pompadour and *Surintendant et Directeur des Batiments* to Louis XV, as well as a key proponent of the emerging neoclassical idiom who also had a particular predilection for sober mahogany pieces in the *goût anglais*. Garnier is also distinguished for having designed and possessed the molds for his mounts, an unusual practice of the period that was generally forbidden by guild rules (see A. Pradère, *Les Ebénistes Français de Louis XV à la Revolution*, Paris, 1989, p. 249). For other examples by Garnier with a similar sober use of mahogany and understated neo-classical mounts, see C. Huchet de Quenetain, *Pierre Garnier,* Paris, 2003, pp. 112-5.





■91

A PAIR OF LOUIS XIV GILT-WALNUT TABOURETS

CIRCA 1700

Each with rectangular padded seat upholstered in green floral damask on foliate-carved tapering legs joined by an H-shaped stretcher carved with strapwork and bellflowers

18 in. (46 cm.) high, 20 in. (51 cm.) wide, 17½ in. (44.5 cm.) deep (2)

$7,000-10,000 £5,500-7,900
€6,500-9,200

PROVENANCE:

Alice Tully, New York; Christie's, New York, 26 October 1994, lot 90.

■92

A REGENCE STYLE GILTWOOD FIRESCREEN

19TH CENTURY

The panel with floral needlework, the frame with shell-carved cresting on dual scroll feet, the underside stamped '12524'

47¾ in. (121.3 cm.) high, 33 in. (83.8 cm.) wide

$800-1,200 £630-940
€740-1,100



■93

A PAIR OF REGENCE ORMOLU THREE-BRANCH WALL-LIGHTS

ATTRIBUTED TO ANDRE-CHARLES BOULLE, CIRCA 1715-1720

Each with foliate backplate trailing flowerheads and buds and issuing three entwined candle-arms molded with leafy scrolls and gadrooning, the lower bobèches cast with flowerheads and leaves below sockets cast with rosettes, the central candle-arm with a bobèche cast with petals below a leaf and gadroon-molded socket

19¾ in. (50 cm.) high (2)

$30,000-50,000 £24,000-39,000
€28,000-46,000

PROVENANCE:

With Kraemer, Paris.

Anonymous sale; Christie's, New York, 20 May 2008, lot 350.

With their asymmetrical backplates and entwined arms, these distinguished wall lights closely relate to designs by André-Charles Boulle as illustrated in plate 8 of his Nouveaux desseins de meubles et ouvrages de bronze et de marqueterie inventé et gravés par André-Charles Boulle, engraved by Mariette. Elements of these walllights can be seen on a pair at the J. Paul Getty Museum as well as a pair at the Residenz in Munich illustrated in H. Ottomeyer and P. Pröschel, Vergoldete Bronzen,Munich, 1986, vol. I, pp 61-2. A related pair sold anonymously, Christie's New York, 21 October 1997, lot 14. In 1729, 'neuf paires de bras de differentes grandeurs et differentes façons' were ordered from Boulle by various clients and it is possible to speculate that the offered lot as well as the other related wall lights were part of this group.



■94

A BRONZE GROUP OF ÆNEAS CARRYING HIS FATHER ANCHISES FOLLWED BY ASCANIUS

AFTER FRANÇOIS GIRARDON AND PIERRE LEPAUTRE, FRENCH, 19TH CENTURY

21½ in. (54.6 cm.) high

$6,000-9,000 £4,800-7,100
€5,500-8,200

PROVENANCE:

Private collection, Massachusetts.
Their estate sale; Christie's, New York, 13 June 1987, lot 247.

■95

A REGENCE ORMOLU-MOUNTED BOIS SATINE COMMODE

EARLY 18TH CENTURY, REMOUNTED AND POSSIBLY REVENEERED

With serpentine rouge languedoc marble top above three short and two long drawers mounted with rocaille lock-plates and handles, the angles mounted with grotesque masks, on splayed legs with scrolled sabots
35¾ in. (91 cm.) high, 55¼ in. (140.5 cm.) wide, 24¼ in. (61.5 cm.) deep

$4,000-6,000 £3,200-4,700
€3,700-5,500

PROVENANCE:

Rudolph Von Fluegge; William Doyle Galleries, New York, 25 January 1984, lot 520.



■96

A REGENCE GILTWOOD CONSOLE TABLE

CIRCA 1720-30

The arc en arbalette *brocatelle d'espagne* marble top over paneled frieze centered by a recessed panel with husk-trailed lambrequins, gadrooned supports headed by winged and draped female busts and joined by stretcher
33½ in. (85 cm.) high, 42¼ in. (107.5 cm.) wide, 21¾ in. (55.5 cm.) deep

$20,000-30,000

£16,000-24,000
€19,000-27,000

PROVENANCE:
The Champalimaud Collection; Christie's, London, 6 July 2005, lot 110.

This sculptural console with female caryatid supports with floral headdresses dates from the transition between the end of the Regence and the beginning of the Louis XV period. It displays the sculptural, balanced nature of Regence designs whilst looking forward to the greater freedom and more naturalistic style of the 1730's. The use of female caryatids and deeply incurving support relates to the designs of the ornemaniste Nicolas Pineau (1684-1754), one of the most influential designers of the period and generally credited as one of the originators of the "Genre Pittoresque." Designs for similar consoles by Pineau, many of which were published in his lifetime, for instance, in Mariette's, "Architecture A La Mode," are illustrated in T. Strange: "French Interiors, Furniture, Decorations," London, 1950, 3rd ed., p. 230. A closely related pair of consoles, formerly in The Madame Burat, Wrightsman and Wendell Cherry Collections was sold anonymously at Christie's London, 13 June 2002, lot 243.





97

RAYMOND LAFAGE (LISLE-SUR-TARN 1650-1684 LYON)

The Entombment of Christ

with inscription 'Vincenzo Foppa' (back of the mount)
black chalk, pen and brown ink
9⅞ x 7¾ in. (25 × 19.6 cm)

$1,000-1,500 £790-1,200 €920-1,400

PROVENANCE:
Anonymous sale; Christie's, London, 9 December 1986, lot 108.



98

ITALIAN SCHOOL, LATE 16TH CENTURY

Portrait of a woman in profile with an elaborate hairstyle

black chalk, watermark crossbow
11⅜ x 7¾ in. (29.3 × 19.7 cm)

$2,000-3,000 £1,600-2,400 €1,900-2,700

PROVENANCE:
with Schaeffer Galleries, New York.
Anonymous sale; Christie's, London, 8 December 1976, lot 77 (as School of Fontainebleau).
Anonymous sale; Sotheby's, New York, 14 January 1987, lot 23 (as School of Modena, late 16th Century).
Anonymous sale; Christie's, New York, 11 January 1994, lot 281 (as School of Fontainebleau).

99

GIOVANNI BATTISTA PAGGI (GENOA 1554-1627)

Christ and the woman of Samaria

with inscription 'L. Cangiagio / 1. 3.' (on a separate piece of paper glued onto the modern mount)
pen and brown ink, top corners cut
12¼ x 8½ in. (31 × 21.4 cm)

$2,000-3,000

£1,600-2,400
€1,900-2,700



PROVENANCE:
Unidentified collector (L. 644c).
Anonymous sale; R.W.P. De Vries, Amsterdam, 10 July 1930, lot 27 (as Luca Cambiaso).
Jacob Prinsen (1866-1935), Amsterdam.
Anonymous sale; Sotheby's, New York, 9 January 1996, lot 18.

100

ATTRIBUTED TO LUCA CAMBIASO (MONEGLIA 1527-1585 MADRID)

The Holy Family with the infant John the Baptist

with inscription 'Cambiagio' (*verso*)
pen and brown ink, watermark three crescents with letters 'MI'
10⅝ x 8 in. (27 × 20.4 cm)

$4,000-6,000

£3,200-4,700
€3,700-5,500



PROVENANCE:
Ian Woodner (1903-1990), New York; Christie's, London, 2 July 1991, lot 86 (as Luca Cambiaso).

Luca Cambiaso developed the theme of the Holy Family in a domestic context in many different variations. This sheet with the charming representation of the infant Jesus taking his first steps can be compared with drawings of similar subject in the Frits Lugt Collection, Paris (inv. 5066; see J. Byam Shaw, *The Italian Drawings of The Frits Lugt Collection*, Paris, 1983, I, no. 410, II, pl. 464), in the Santa Barbara Museum of Art (inv. 1964.13), and with the fine example from Chatsworth, *The Holy Family in the carpenter shop*, Christie's, London, Old Master Drawings from Chatsworth, 3 July 1994, lot 4.



101

CIRCLE OF GIOVANNI BATTISTA TIEPOLO (VENICE 1727-1804 MADRID)

A hermit saint reading in the wilderness

black chalk, brush and brown ink, watermark cross on a mount
16⅛ x 9⅝ in. (41 × 24.5 cm)

$5,000-7,000 £4,000-5,500 €4,600-6,400

PROVENANCE:

Prince Aleksey Nikolayevich ('Alexis') Orloff (1867-1916), Paris; Galerie Georges Petit, Paris, 29-30 April 1920, lot 164.
Anonymous sale; Sotheby's, London, 4 May 1938, lot 112.
with R.E.A. Wilson, London.
Henry Scipio Reitlinger (1882-1950), London; Sotheby's, London, 9 December 1953, lot 67 (as Alessandro Magnasco).
Anonymous sale; Sotheby's, London, 5 July 1976, lot 68 (as follower of Giovanni Battista Tiepolo).
Anonymous sale; Sotheby's, New York, 9 January 1996, lot 62 (as Giovanni Battista Tiepolo).

LITERATURE:

G. Knox, 'The Orloff Album of Tiepolo Drawings', *The Burlington Magazine*, CIII, no. 699, July 1961, pp. 270, 274, ill.

The Orloff sale catalogue lists this sheet as part of an album of about 96 drawings by Tiepolo and his workshop, described in these terms: 'the drawings included in this catalogue have never been published. Kept for many years in an album, protected from light, they have been matted only very recently and they owe to this particular fortune their extraordinary freshness.' The origins of the album are obscure, but we know that already by 1732 albums of drawings assembled in Tiepolo's workshop were highly esteemed by collectors. The drawings in the album were presumably kept by the family until their departure for Spain in 1761 (Knox, *op. cit.,* 1961, p. 270). Very few of the drawings are preparatory for paintings. Given their large format, confidence of execution, and pictorial qualities, they were most likely conceived as independent art works.



102

GIOVANNI BATTISTA TIEPOLO
(VENICE 1696-1770 MADRID)

Heads of two cherubs

red chalk, heightened with white, on blue paper
6⅝ x 5⅜ in. (16.8 × 13.5 cm)

$4,000-6,000

£3,200-4,700
€3,700-5,500

PROVENANCE:

Giovanni Domenico Bossi (1767-1853), Munich (associated numbering '54.X. 2.5' and 'No. [...]' on *verso*); by descent to his daughter
Maria Theresa Karoline Bossi (1825-1881); by inheritance to her husband
Karl Christian Friedrich Beyerlen (1826-1881); H.G. Gutekunst, Stuttgart, 27 March 1882.
Eduard Sack (1857-1913), Hamburg (L. 903a).
S. Schwarz, New York.
Anonymous sale; Sotheby's, New York, 16 January 1986, lot 151, pl. 32

LITERATURE:

E. Sack, *Giambattista und Domenico Tiepolo. Ihr Leben und ihre Werke. Ein Beitrag zur Kunstgeschichte des achtzehnten Jahrhunderts,* Hamburg, 1910, p. 260, ill.
G. Knox, *Giambattista and Domenico Tiepolo. A Study and Catalogue Raisonné of the Chalk Drawings*, Oxford, 1980, I, no. M.257.

A study for the cherubs in the painting of *Saint Anthony of Padua with the Infant Christ* now in the Museum Nacional del Prado in Madrid (inv. P003007; see see M. Gemin and F. Pedrocco, *Giambattista Tiepolo. I dipinti. Opera completa*, Venice, 1993, no. 522, ill.). The altarpiece was part of a commission of seven paintings for San Pascual Baylon at Aranjuez in Spain, a new church constructed at the behest of King Charles III for the Alcantarine friars. Tiepolo received this important commission towards the end of his career, in 1767, soon after having completed the decoration of the ceilings of the Palacio Real in Madrid.



103

GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)

Christ received into Heaven

signed 'Dom.o Tiepolo f.' (lower left) and numbered '92' (upper left)
black chalk, pen and black ink, brown wash, watermark 'HOPV'
9½ x 6⅜ in. (24 × 16.2 cm)

$7,000-10,000 £5,500-7,900 €6,500-9,200

PROVENANCE:
Anonymous sale; Christie's, London, 9 December 1986, lot 65.

Giovanni Domenico Tiepolo was a prolific draftsman, working on numerous series of drawings unconnected to specific commissions. The drawings were created as finished works and were almost invariably signed by the artist, as is the case here. We know that these series of drawings were kept together in the workshop, suggesting that Giovanni Domenico made them for his own pleasure.



104

GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)

God the Father surrounded by angels and putti in clouds

signed 'Dom.o Tiepolo f.' (lower right)
black chalk, pen and brown ink, brown wash, watermark shield with letters 'WG'
10¾ x 7⅝ in. (27.3 × 19.4 cm)

$10,000-15,000

£7,900-12,000
€9,200-14,000

PROVENANCE:
Anonymous sale; Christie's, London, 1 July 1986, lot 101.
Anonymous sale; Christie's, New York, 11 January 1994, lot 244.

Giovanni Domenico Tiepolo drew several series of drawings which repeat a single theme in many different variations. The present drawing is part of the series representing God the Father in the clouds supported by angels and cherubs. According to the old numbering, which often appears near the top left corner of the sheets, over one hundred drawings were part of this series (J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London, 1962, p. 32). Among drawings with a similar composition is one at the Art Institute of Chicago (inv. 1926.444; for this and other drawings in the series, see C. Fischer, *Venetian Drawings. Italian Drawings in the Royal Collection of Graphic Art,* Copenhagen, 2018, under no. 163).

105

GIOVANNI DOMENICO TIEPOLO
(VENICE 1727-1804)
Christ sent by Pilate to Herod

with inscription '8/ St Marc Ch. XV 1.' (*verso*)
black chalk, pen and brown ink, brown and gray wash, pen and brown ink framing lines, illegible watermark
18¾ x 14¾ in. (47.7 × 37.5 cm)

$60,000-80,000

£48,000-63,000
€55,000-73,000

PROVENANCE:
Victor Luzarche (1803-1869), Tours.
Henri Guerlain (1867-1922), Tours.
Roger Cormier, Tours; Georges Petit, Paris, 30 April 1921, lot 2.
with J. P. Durand-Matthiesen, Geneva, 1966.
Anonymous sale; Christie's, London, 9 December 1986, lot 103.

EXHIBITED:
New York, Frick Collection, *Domenico Tiepolo, 1727-1804. A New Testament*, 2006, no. 190, ill. (catalogue by A.M. Gealt and G. Knox).

LITERATURE:
H. Guerlain, *Giovanni Domenico Tiepolo. Au temps du Christ, Jésus, la Vierge, les Apôtres*, Tours, 1921, p. 77, ill.
C. Conrad, *Die grossformatigen religiösen Zeichnungen Giovanni Domenico Tiepolos*, Ph.D. dissertation, Heidelberg University, 1996, no. 157.

In the second half of the 1780s, Giovanni Domenico Tiepolo embarked on his most extensive project as a draftsman, a series of over three hundred large drawings illustrating the New Testament. It is one of three major graphic narrative cycles produced by the artist late in his career, the others being the *Punchinello* series and the *Scenes of Contemporary Life*, each totaling about one hundred sheets. These series were intended as independent works of art, not as studies for works in other media, and can be considered among the most successful in the artist's *œuvre*. In general, but particularly with the New Testament series, Domenico worked in a very systematic way, maintaining a consistent quality, signing almost every sheet and providing the drawings with neat framing lines. The artist used large sheets of paper, drew first the essential elements of the composition with black chalk or charcoal, and then executed the finished drawings with pen and ink and gold-brown washes, reserving the white of the paper for highlights. Despite its important place in Giovanni Domenico's work, very little is known about the artist's intentions with the New Testament series. The present sheet represents an unusual, and rarely depicted scene, showing Jesus soon after his arrest sent by Pilate to Herod. Giovanni Domenico derived details on this episode from the written accounts of three different gospels.



106

THE LE NAIN BROTHERS (LAON C. 1607-C.1677 PARIS)

Children with a cage

oil on canvas
16⅜ x 12¼ in. (41.6 × 31.1 cm.)

$120,000-180,000

£95,000-140,000
€110,000-160,000

PROVENANCE:
Dr. Hans Wendland (1880-1965), Lugano; his sale, Graupe, Berlin, 24-25 April 1931, lot 56, as Louis Le Nain, illustrated, where purchased by the family of the seller at the following,
Anonymous sale; Christie's, New York, 27 January 2000, lot 174, as 'Attributed to Mathieu Le Nain', where acquired by the present owner.

LITERATURE:
Internationale Sammler-Zeitung, XXIII, no. 10, 15 May 1931, p. 110, as 'Louis Le Nain'.
J. Thuillier, *Les Freres Le Nain*, exhibition catalogue, Paris, 1978, p. 195, under no. 31.
P. Rosenberg, *Tout L'Oeuvre Peint Des Le Nain*, Flammarion, Paris, 1993, no. 62B, illustrated.
P. Rosenberg, *Poussin, Lorrain, Watteau, Fragonard...* exhibition catalogue, Paris, 2005, p. 171, under no. 86.
N. Milovanovic, *Les frères Le Nain: Bons génies de la sympathie humaine*, Paris, 2019, p. 158, no. 18, as 'Louis Le Nain'.



fig 1 The Le Nain Brothers (Mathieu?), *Children with a cage of birds and a cat*, Staatliche Kunsthalle Karlsruhe.

The present composition stands out in the oeuvre of the Le Nain brothers for the whimsy of its subject matter. The two brothers standing around the barrel contemplate an empty bird cage, whilst between them an uncharacteristically contrite cat is sitting, the implication being that the cat has succumbed to his feline nature and eaten the bird. Two versions of this composition are known, each with slight differences: the present painting, with its wonderfully dusky palette, and a second in the Staatliche Kunsthalle, Karlsruhe, which has a darker, more robust color scheme (fig. 1; inv. no. 2544). When François-Rolland Elluin made an engraving after the Karlsruhe version he underlined the anecdotal nature of the painting by giving it the title *Le voleur pris* – the captured thief.

In his 1978 exhibition catalogue, Jacques Thuillier (*op. cit.* p. 196) suggests that this choice of subject may place both paintings at the beginning of the brothers' production, slightly before 1640. Imbued as they are with a great sense of calm, both paintings are a far cry from the contemporary popular burlesque prints that depicted children playing with animals. However, it is undoubtedly in this vein that they would have been understood, which suggests that were executed whilst the Le Nain brothers were still searching out the more detached, slightly haunting style that marked their later scenes of peasant life.

As well as the difference in color palette between the present painting and the Karlsruhe version, a number of other differences can be highlighted. Most importantly, the choice here to situate the scene inside the wonderfully ramshackle building, which helps to anchor the still-life elements at lower right. In contrast those in the German version float slightly awkwardly. The difference between the two paintings has naturally led to speculation as to which of the brothers might have painted which example.

Much time has been expended by scholars in trying to distinguish the hands of the artistic collective that were the Le Nain brothers, Antoine (c.1598-1648), Louis (c.1600/5-1648) and Mathieu (c.1607-1677). As the studio was headed by Antoine, he is presumed to have been eldest. They produced altarpieces and religious paintings; portraits; small, multifigural pictures of musicians or children, such as the present painting; and peasant scenes. They achieved considerable success, received commissions from the Church and Crown and were founding members of the Académie Royale, established just two months before the near simultaneous deaths of Antoine and Louis, presumably from the same illness. Some of their paintings are signed, but when they are, it is always simply 'Le Nain'. Some of the pictures are clearly collaborations involving more than one hand, but three groupings of pictures have been proposed which appear to represent distinct hands, and which are tentatively assigned to individual brothers. Roughly divided, the small multifigural paintings on copper and wood are given to Antoine (or brother A), in part because Antoine was described in an early source (Claude Leleu's *Histoire de Laon*, written before 1726) as having 'excelled at miniatures and small portraits'; the peasant interiors are generally given to Louis Le Nain (or brother B); while Mathieu (or brother C) – who lived and worked for 30 years after the deaths of his brothers – is given the widest range of pictures, including most of the large-scale paintings and biblical subjects, as well the paintings which, for one reason or another, can only have been made after the deaths of Antoine and Louis.

Being able to directly compare two versions of the same composition that display such a different handling of the material, as is the case here, is tantalizing. It has been tentatively suggested that the Karlsruhe painting may be ascribed to Mathieu and that the present painting may be the work of Louis; however, this remains speculative.



107

JEAN-BAPTISTE GREUZE (TOURNUS 1725-1805 PARIS)

Une jeune fille qui pleure la mort de son oiseau (A girl weeping over her dead bird)

signed and dated 'I. GREUZE. 1757' (lower right, on the bird cage)
oil on canvas
27⅞ x 23½ in. (70.7 × 59.6 cm.), an oval

$600,000-800,000

£480,000-630,000
€550,000-730,000

PROVENANCE:
Sophie Maria Josphine Albina Chotek von Chotkow und Wognin (1868-1914), Vienna, Her Highness the Duchess of Hohenberg, wife of Archduke Franz Ferdinand, and by descent to her son,
Maximilian von Hohenburg (1902-1962), Duke of Hohenburg.
with Galerie Cailleux, Paris, before 1957.
Marcel Leclercq Masurel, Roubaix, France (according to a label on the reverse).
[The Property of a Lady]; Sotheby's, 10 July 1968, lot 93 (to Monckton).
[The Property of a Lady]; Sotheby's, London, 30 June 1971, lot 31.
Dr. Klaus Virch, Kiel.
Anonymous sale; Sotheby's, New York, 15 January 1987, lot 96, where acquired by the present owner.

EXHIBITED:
Paris, Salon, 1759, no. 107.



The present lot in its frame.

LITERATURE:
C. Mauclair, *Jean-Baptiste Greuze*, Paris, 1905(?), p. 47 and 132, no. 703.
J. Sezmec and J. Adheman, *Diderot Salons*, I, Oxford, 1957, p. 53, under Salon of 1759, p. 53-54, no. 107.
P. Cailleux, *Cailleux 1912-1962*, Paris, 1963, n.p., illustrated.
A. Brookner, *Greuze: The Rise and Fall of an Eighteenth-Century Phenomenon*, Greenwich, CT, 1972, p. 100 (as lost).
E. Munhall, *Jean-Baptiste Greuze*, exhibition catalogue, Hartford, CT, 1976-77, p. 104, under no. 44. note 2.
J. Choillet, *Diderot Essais sur la pienture*, *Salons de 1759, 1761, 1763,* ed. G. May, Paris, 1984, p. 101, footnote 45.
E. Munhall, *Diderot et l'Art de Boucher à David. Les Salons 1759-1781*, exhibition catalogue, Paris, 1984, p. 241.
E. Munhall, *Greuze the Draftsman*, exhibition catalogue, New York, The Frick Collection, and Los Angeles, The J. Paul Getty Museum, 2002, p. 22.

The sentimental subject of a young woman weeping over the death of her pet bird was a favorite of Jean-Baptiste Greuze, who painted it on at least three occasions. This, his first painting of the theme, is signed and dated '1757' and was exhibited at the Paris Salon of 1759, the third Salon in which he participated. Already patronized by many of the most illustrious collectors in France, Greuze showed twenty works at the exhibition, including many of the finest and best-known paintings of his early career, among them *'Simplicity'* (fig. 1; Kimbell Art Museum, Fort Worth), painted for the Marquis de Marigny, *'Silence!'* (Buckingham Palace, London, Royal Collection), made for Jean de Jullienne, *'The Wool Winder'* (The Frick Collection, New York), property of the Marquis de Bandol, and the *Portrait of Ange-Laurent La Live de Jully* (National Gallery of Art, Washington, D.C.), painted for the sitter. Despite this dazzling display of virtuosity and variety, Denis Diderot – the *philosophe* and art critic who was among Greuze's greatest champions – casually dismissed all of the artist's 1759 entries: "The Greuzes are not marvelous this year. Their execution is stiff, and the coloring insipid and chalky. I used to be tempted by them. I don't care for them anymore." He did not single out the present painting, or any other, for further comment.

Edgar Munhall associated this first and most richly realized depiction by Greuze of a young woman weeping over her dead bird, as well as two other paintings of the same theme, with an ancient verse by Catullus, the 1st century B.C.E. lyric poet, that the artist could have known from Marolle's French translation of 1653 (Greuze's second painting of the subject was exhibited in the Salon of 1765 and is today in the National Galleries of Scotland, Edinburgh; his third and final depiction of the motif appeared in the Salon of 1800 and entered the Louvre, Paris, in 1904 as a bequest of Baron Arthur de Rothschild). Catullus writes: "Time for mourning, Loves and Cupids/ And any man of wit and love,/ The sparrow's dead, my girl's own sparrow/ That she loved more than





fig. 1 Jean-Baptiste Greuze, *La Simplicité (Simplicity)*, 1759, oil on canvas, 28 x 23 1/2 in., AP 1985.03, Kimbell Art Museum, Fort Worth, Texas.

her eyes:/ For it was sweeter and knew her better/ Than any girl might know her mother/[....] Now it goes to the darkened pathway/ Out of which, they say, none comes back./ But curses on you, cursed darkness/ [...] You have taken my little sparrow away./ Oh, badly done! Oh, poor little bird!/ It's all your doing, my poor girl's eyes/ Are heavy and red with weeping now" ('*Lugete, O Veneris Cupidinesque*'; C.H. Sisson, trans.).

Catalogued in the Salon of 1759 as '*Une Jeune Fille qui pleure la mort de son oiseau*' ('A Young Girl who cries at the death of her bird'),

Greuze's painting provides an arresting image that matches the poem in evoking the shock and grief which follows the first confrontation with the mystery and finality of death. The painting impresses us most with the richness of its fluent brushwork and creamy impasto, the extreme subtlety and nuance of the flesh tones, and the marvelously observed and rendered play of light across the various textures and materials that Greuze renders: curly hair, supple skin, silk, muslin, pearls, twigs and rough wood, twisting ivy, the soft down of bird feathers. Despite the artist's two years in Rome studying its ancient and modern treasures, it is the influence of the 17th-century Dutch masters that infuses this painting, albeit refined with an undeniably Parisian elegance. Although the girl's costume and jewelry display an opulence and evident cost, and her coiffure reveals the careful handiwork of a lady's maid, the golden palette of earthy browns, mossy greens and saffron yellows – as well as the thick, impasted brushwork – speaks to a deep study of Rembrandt, as the moralizing genre subject takes inspiration from the pictures of the Dutch 'Little Masters' such as Gerrit Dou.

While he had ignored the present painting and dismissed Greuze's entire 20-painting envoi to the Salon of 1759, Diderot expressed unrestrained enthusiasm for the artist's entries to the Salon of 1765. The critic's greatest praise fell to '*Une Jeune Fille, qui pleure son oiseau mort*' (Edinburgh), a painting in subject, sentiment and format that almost exactly recalls the present painting from 1757, although in a less elaborated setting and slightly reduced scale. Calling it "a delicious painting, the most attractive and perhaps the most interesting in the Salon," Diderot saw more behind the girl's tears than just the death of a beloved pet, but detected mourning for the loss of her virginity: "That girl is weeping over something else, I tell you". In a lengthy discourse, he imagined a conversation with the young woman in which she reveals that following a visit from her lover in her mother's absence, she allowed the sparrow – a gift from her lover – to die of neglect in her distraction. The sparrow's death, she realizes, presages her own eventual abandonment by the man who seduced her.

Other critics failed to recognize the particular nuances that Diderot saw in the painting, praising instead its obvious naturalism, technical skill and touching sentiment. Yet even Catullus's verse alludes to the presence of an unseen lover and, as Diderot and Greuze had a close friendship by 1765, it is possible that the critic's recognition of an erotic subtext in the picture reflects personal knowledge of the artist's intent. Singular though it was at the time, Diderot's interpretation of the painting has endured and is today almost universally applied to the present painting as well.





CIRCLE OF FRANÇOIS BOUCHER (PARIS 1703-1770)

Two nymphs in a woodland bower

oil on canvas
31½ x 51 in. (80 × 129.5 cm.)

$15,000-20,000

£12,000-16,000
€14,000-18,000

PROVENANCE:
W.C. McDonald; Christie's, London, 18 July 1947, lot 76, as 'Boucher' (260 gns. to Smith).
[The Property of a Gentleman]; Christie's, London, 26 November 1976, lot 90, as 'Studio of Boucher'.
Anonymous sale; Christie's, Amsterdam, 7 September 1983, lot 331, as 'Studio of Boucher'.
Private collection, USA.
[From a Southern Collection]; Christie's, New York, 2 June 1988, lot 110, where acquired by the present owner.

LITERATURE:
(Possibly) A. Ananoff, *François Boucher*, 1976, I, p. 400, under no. 290(e), either copy b or d.

The prime version of the present painting was executed by Boucher in 1745 as part of a set of five works commissioned by Madame de Pompadour - mistress, friend and advisor to the French king, Louis XV - that became part of the decorative scheme in the château de Bellevue. The other works in the series were *The Love Letter* (which differed in size and shape to the other four), *Flora, Bacchantes,* and *Pomona*. The artist of the present version has chosen to extend Boucher's original composition, which was likely conceived as an overdoor and was shaped to fit with the paneling of the room, into this more conventional rectangular format.



STUDIO OF FRANÇOIS BOUCHER (PARIS 1703-1770)

A wooded landscape with buildings in the distance

oil on canvas
22⅝ x 30¾ in. (57.5 × 78.1 cm.)

$15,000-20,000 £12,000-16,000 €14,000-18,000

PROVENANCE:
Anonymous sale; Christie's, New York, 6 June 1984, lot 200, where acquired by the present owner.

Alexandre Ananoff considered this painting to be a project for a stage set, and intended to publish it in the supplement to his catalogue of the works of Francois Boucher, which was sadly never completed. In his opinion, the small figure in the center is the work of the studio, but the hand of Boucher can perhaps be seen in the landscape. Boucher's reinvention of the pastoral was one of his most original contributions in shaping the artistic movement that we can loosely call the Rococo. This was a form that was closely connected to contemporary comic operas, especially those produced by Boucher's friend Charles-Simon Favart for the Théâtre de la Foire, for which he occasionally produced stage and costume designs.



■110

A PAIR OF LOUIS XVI GILTWOOD BERGERES

BY JEAN-BAPTISTE BERNARD DEMAY, CIRCA 1785

Each with arched padded back within carved frame, the crest rail with floral entwined musical trophy issuing trailing summer flowers, scroll arms with acanthus, loose seat cushion on circular tapering legs carved as arrow-filled quivers headed by paterae, one inscribed in red crayon and in pencil '47272' to underside, each stamped 'J.B.B. DEMAY'

39 in. (99 cm.) high (2)

$25,000-40,000 £20,000-31,000 €23,000-37,000

PROVENANCE:

Anonymous sale; Sotheby's Parke-Bernet, Monaco, 26-27 May 1980, lot 713. Property from the Collection of Mr. and Mrs. Franklin N. Groves; Christie's, New York, 16 October 1988, lot 113.

Jean-Baptiste Bernard Demay, *maître* in 1784.

A suite of seat furniture stamped 'JBB Demay' including a bergère with related crisply carved trophy and trailing flowerheads is illustrated G. Janneau, *Les Sièges*, Paris, 1977, pl. XXXVIII.

First based on rue du Faubourg-Saint-Antoine before moving his workshop to rue de Cléry, Jean-Baptiste Bernard Demay (d. 1848) is chiefly remembered for his celebrated model of *chaise en montgolfière*. He is recorded to have worked for the most illustrious clients at the time, including Queen Marie-Antoinette. For examples of his elegant Louis XVI productions now in the Metropolitan Museum of Art, New York, the Musée des Arts Décoratifs, Paris, and the Musée Carnavalet in Paris, as well as in the château de Versailles see P. Kjellberg, *Le Mobilier Français du XVIIIème siècle*, Paris, 1998, pp. 248-249. Demay's workshop continued operations during the Revolution, when he changed his stamp to 'DEMAY RUE DE CLERY,' and remained prosperous into the Empire and the restoration of the monarchy.





■111

A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY AND BOIS CITRONNIER BUREAU A CYLINDRE

BY ADAM WEISWEILER, CIRCA 1785-90

With pierced ormolu three-quarter galleried white and gray marble rectangular top, the gallery cast with swagged draperies above three short frieze drawers above rectangular roll top, opening to sliding writing surface, above four similarly paneled drawers surrounding the kneehole, the right-hand false double-drawer enclosing hidden compartment, on circular tapering fluted legs with sabots, each side fitted with writing slides, stamped 'A. WEISWEILER' three times

45 in. (114.5 cm.) high, 47 in. (119.5 cm.) wide, 22¼ in. (56.5 cm.) deep

$30,000-50,000 £24,000-39,000 €28,000-46,000

PROVENANCE:

Anonymous sale; Christie's, New York, 22 November 1983, lot 215.

Adam Weisweiler, *maître* in 1778.

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.



■~112

A LOUIS XVI TULIPWOOD, AMARANTH AND MARQUETRY OCCASIONAL TABLE

LATE 18TH CENTURY

The rectangular top with hexagonal reserve depicting a woman washing in a river against a pastoral landscape, within a trailing floral surround with foliate spandrels, over a trailing floral-inlaid frieze with a drawer to one end, on tapering square inlaid legs headed by paterae, stamped 'TOPINO' and 'JME' to rear and underside left rail, probably spurious
28 in. (71 cm.) high, 23 in. (58.5 cm.) wide, 15 in. (38 cm.) deep

$6,000-9,000 £4,800-7,100
€5,500-8,200

PROVENANCE:
Segoura; Christie's, New York, 19 October 2006, Lot 192.

■113

A PAIR OF LATE LOUIS XV GILTWOOD FAUTEUILS

BY JEAN-JACQUES POTHIER, CIRCA 1770

Each with curved cartouche-shaped padded backs and serpentine cushion seat in molded frame carved with bellflowers and berried laurel, on circular tapering fluted legs headed by paterae, one stamped '...POTHIER' to front rail
36 in. (92 cm.) high (2)

$4,000-6,000 £3,200-4,700
€3,700-5,500

PROVENANCE:
Rene Weiller, Paris.
Nathan Cummings, New York.
Acquired privately from the Estate of Nathan Cummings, 1985.

Jean-Jacques Pothier *maître* in 1750.





■~114

A LATE LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD, FRUITWOOD AND PARQUETRY SECRETAIRE A ABATTANT

BY RENÉ DUBOIS, CIRCA 1765-1770

The shaped white marble top with molded ormolu trim, the out-swept top mounted with a ribbon-tied laurel and berry swag and acanthus-headed volutes above twisted ribbon chutes to the angles, flanking a bowed drop-front enclosing two short drawers and brown and gilt-tooled leather inset writing surface, the base with a pair of bowed doors enclosing a shelf above a locking wooden strong box and a pigeonhole, the shaped apron set with an acanthus clasp and guttae mount, on cabriole legs with scrolled sabots, stamped twice 'I. DUBOIS JME'

50¼ in. (127.6 cm.) high, 25¼ in. (64.1 cm.) wide, 13¾ in. (34.9 cm.) deep

$20,000-30,000 £16,000-24,000 €19,000-27,000

PROVENANCE:

H.M.W. Oppenheim Esq., 16 Bruton Street, London, *sold,*
Christie's, London, 10 June 1913, Lot 81.
With Kraemer, Paris.
The Collection of Wendell Cherry (1935-1991), New York.
The Property of a Lady; Christie's, New York, 18 November 1999, lot 547.

René Dubois, *maître* in 1757.





■115

A LOUIS XVI GILTWOOD FAUTEUIL

BY GEORGES JACOB, CIRCA 1775

With oval padded back, upholstered seat in frame carved with guilloche and acanthus, upholstered in a contemporaneous Aubusson tapestry depicting a fable after LaFontaine, all atop circular tapering fluted legs, stamped 'G. IACOB'

38½ in. (98 cm.) high

$2,000-3,000

£1,600-2,400
€1,900-2,700

PROVENANCE:

The Estate of Rudolph von Fluegge; William Doyle Galleries, New York, 25 January 1985, lot 528.

Georges Jacob, *maître* in 1765.



■~116

A LOUIS XVI ORMOLU AND PORCELAIN-MOUNTED TULIPWOOD, SATINWOOD, AND PARQUETRY GUERIDON

IN THE MANNER OF ROGER VANDERCRUSE, KNOWN AS LACROIX, THIRD QUARTER 18TH CENTURY, THE PORCELAIN PLAQUE AND ORMOLU BORDER OF TOP PROBABLY ADDED SECOND QUARTER 19TH CENTURY

The circular top surrounded by a pierced ormolu gallery and inset with a porcelain plaque painted with a floral spray surrounded by blue and gilt borders, raised on an octagonal fluted support, centered by a circular shelf veneered with lozenge parquetry, on tripod legs with acanthus scrolled ormolu feet

32½ in. (54.5 cm.) high

$8,000-12,000

£6,300-9,400
€7,400-11,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 May 1988, lot 127.



■117

A LOUIS XVI GILTWOOD TABOURET

LATE 18TH CENTURY

The rectangular cushion seat in frame carved with acanthus-wrapped frieze and fluted legs
10 in. (25.5 cm.) high, 22 in. (56 cm.) wide, 18 in. (46 cm.) deep

$1,000-1,500

£790-1,200
€920-1,400

PROVENANCE:
The Estate of Florence J. Gould; Sotheby Parke-Bernet, Monte Carlo, 25-26 June 1984, lot 725.
Anonymous sale; Christie's, New York, 9 May 1985, lot 124.

■118

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE DESSERTE

BY CLAUDE-CHARLES SAUNIER, LATE 18TH CENTURY

With demilune white marble top with pierced ormolu gallery, the conforming frieze with a drawer mounted with ormolu cannelures on columnar supports with conforming marble undertier, circular tapering legs, stamped 'CC SAUNIER' to the proper left back stile, the mirrored back probably added in the 19th century
35¾ in. (89.5 cm.) high, 45 in. (114.5 cm.) wide, 18 in. (46 cm.) deep

$8,000-12,000

£6,300-9,400
€7,400-11,000

PROVENANCE:
Anonymous sale; Christie's, New York, 30 April 1986, lot 185.

Claude-Charles Saunier, *maître* in 1752.

Two consoles dessertes stamped by C.C. Saunier of closely related form with identical ormolu mounts, are illustrated in Jean Nicolay, *Maîtres Ebenistes Français au XVIII siècle*, p. 428 fig. E, p. 429 fig. D; a slightly larger console-desserte, also by Saunier, with identical mounts, is illustrated in *Comte de Salverte les Ebenistes du XVIIIe Siècle*, pl. LXIII fig. 2; and another similar console by Saunier is in the collection of the Rijkmuseum.



A TAPESTRY SUITE FOR THE ROTHSCHILDS, LOTS 119-121

Georges Jacob executed a number of distinguished chairs of similar form and with related carving to the suite in this lot, all now in important collections. Although each model possesses different and sometimes more elaborately carved motifs, these chairs share certain elements of design, such as the rectangular padded backs *à la reine*, bowed seats, carved acanthus at the base of the arm supports, guilloches, leaf-tips, rosettes enclosed in square panels at the head of the legs, and legs carved with long leaves and stop-fluting. Among this group is a set of six fauteuils in the British Royal Collection (RCIN 2537); a fauteuil made for the *grand salon des jeux* at Saint Cloud, later in the collection of J. Pierpont Morgan and now preserved in the Metropolitan Museum of Art, New York (inv. no. 07.225.107); and a suite in the Wallace Collection, which is upholstered in Beauvais tapestry almost identical to the one covering this set, see F.J.B. Watson, *The Wallace Collection Catalogue of Furniture*, London, 1956, p. 103, nos. F193-203, plates 29 and 33.

The most famous and the most prolific of all eighteenth-century French chair makers, Georges Jacob (1739-18014) produced an incalculable quantity of chairs of all types and styles from the reign of Louis XV until the *Consulat*. From 1773 until the revolution, Georges Jacob worked continuously for the royal family, furnishing the main royal residences including Versailles and undertaking many commissions for members of the royal court. Although Jacob was particularly concerned with detail and made sure that each of his sets remained unique, he did reuse certain motifs, such as the lyre form, and adapted them to new creations. At the end of the *Ancien Régime* he conceived furniture in solid mahogany in the Etruscan manner based on designs by Jean-Démosthène Dugourc, see N. de Reyniès, *Le Mobilier Domestique*, Paris, 1987, vol. I, p. 77, as illustrated by the abovementioned single chair sold in these rooms in 2002. He retired in 1796, leaving his five sons to continue his business, which they did until 1813 when the firm, by then called Jacob-Desmalter & Co., went into administration.

■119

A SET OF FOUR LOUIS XVI GILT-WALNUT FAUTEILS

BY GEORGES JACOB, CIRCA 1785

Each with rectangular padded back, padded arms with bowed upholstered seat, the crest-rails sharply and finely carved with central berried acanthus, the frames carved with beading, guilloche, coin-pattern, acanthus and leaf-tips, on circular tapering stop-fluted legs headed by paterae and leaf-tips, upholstered in 18th century Beauvais tapestry depicting flower-filled baskets and musical and garden trophies suspended from festooned draperies on a beige ground, each stamped 'G. IACOB', one inscribed in pencil ?'AB', one inscribed in pencil '4' (three times), 'GS', and 'FL', one stenciled '29' and inscribed in pencil 'GS' and '5', *en suite* with lots 120 and 121

38½ in. (98 cm.) high, 26 in. (66 cm.) wide, 22 in. (56 cm.) deep (4)

$40,000-60,000 £32,000-47,000
€37,000-55,000

PROVENANCE:

Jules Beer, Paris, 25 May 1913, lot 70.
Baron Robert de Rothschild, Paris (1880-1946).
Baron Alain de Rothschild, Paris, by descent (1910-1982).
Property Formerly in the Collection of the Late Baron Robert de Rothschild (1880-1946); Christie's New York, 14 November 1985, lot 226.

Georges Jacob, *maître* in 1765





A set of four

■120

A PAIR OF LOUIS XVI GILT-WALNUT FAUTEILS

BY GEORGES JACOB, CIRCA 1785

Each with rectangular padded back, padded arms with bowed upholstered seat, the crest-rails sharply and finely carved with central berried acanthus, the frames carved with beading, guilloche, coin-pattern, acanthus and leaf-tips, on circular tapering stop-fluted legs headed by paterae and leaf-tips, upholstered in 18th century Beauvais tapestry depicting flower-filled baskets and musical and garden trophies suspended from festooned draperies on a beige ground, each stamped 'G. IACOB', *en suite* with lots 119 and 121

38½ in. high, 27½ in wide, 24 in. deep (2)

$20,000-30,000

£16,000-24,000
€19,000-27,000

PROVENANCE:

Jules Beer, Paris, 25 May 1913, lot 70.
Baron Robert de Rothschild, Paris (1880-1946).
Baron Alain de Rothschild, Paris, by descent (1910-1982).
Property Formerly in the Collection of the Late Baron Robert de Rothschild (1880-1946); Christie's New York, 14 November 1985, lot 226.

Georges Jacob, *maître* in 1765.





■121

A LOUIS XVI GILT-WALNUT CANAPE

BY GEORGES JACOB, CIRCA 1785

With rectangular padded back, padded arms with bowed upholstered seat, the crest-rail sharply and finely carved with central berried acanthus, the frames carved with beading, guilloche, coin-pattern, acanthus and leaf-tips, on circular tapering stop-fluted legs headed by paterae and leaf-tips, upholstered in 18th century Beauvais tapestry depicting gardens, military trophies, and a grape-filled classical vase, suspended from festooned draperies on a beige ground, stamped 'G. IACOB', with inscribed 'Baron Robert de Rothschild 5 – 6 – 19' label, with stencil '50' (three times), lacking central back leg, *en suite* with lots 119 and 120

45 in. high, 71 in. wide, 24 in. deep

$10,000-15,000

£7,900-12,000
€9,200-14,000

PROVENANCE:

Jules Beer, Paris, 25 May 1913, lot 70.
Baron Robert de Rothschild, Paris (1880-1946).
Baron Alain de Rothschild, Paris, by descent (1910-1982).
Property Formerly in the Collection of the Late Baron Robert de Rothschild (1880-1946); Christie's New York, 14 November 1985, lot 226.

Georges Jacob, *maître* in 1765.



122

122

FRENCH SCHOOL, 18TH CENTURY

Two women and a child, a fragment

oil on canvas
18⅜ x 24 in. (46.7 × 61 cm.)

$6,000-8,000 £4,800-6,300 €5,500-7,300

PROVENANCE:

Aage Fersina, Copenhagen, from whom purchased by Miss Tully on August 25, 1958 for $27,500.
Alice Tully (1902-1993), New York; [Important Old Master Paintings from the Collection of Alice Tully]; Christie's, New York, 11 January 1995, lot 29, as Studio of Paolo Caliari, Il Veronese, where acquired by the present owner.

This composition is a conflation of three independent compositions. The two women with their backs to the viewer are direct quotations from Paolo Veronese's *The Choice between Virtue and Vice* (c.1565; New York, The Frick Collection) and *Unfaithfulness*, one of the four canvases from Veronese's *Allegories of Love* (c.1575; London, National Gallery). The child is taken from Correggio's celebrated picture of *Danaë*, painted in *circa* 1581 and now in the Galleria Borghese, Rome. All three works were in the collection of Emperor Rudolph II and were among the pictures looted from Prague for the Swedish crown in 1648. They eventually entered the celebrated collection of Philippe d'Orléans (1674–1723), Duke of Orléans, in Paris, where they were likely copied by the author of the present work, before being sold in 1800.

123

JEAN-MARC NATTIER (PARIS 1685-1766)

Venus and Adonis

signed and dated 'NATTIER / Le jeune 1713' (lower right, on a rock)
oil on canvas
31 × 41¾ in. (78.8 × 106.1 cm.)

$30,000-50,000 £24,000-39,000 €28,000-46,000

PROVENANCE:

By tradition part of the collection in the Château De Coppet.
Louis René, comte de Gramont (1883-1963); his sale, Galerie Charpentier, Paris, 15 June 1934, lot 34, where acquired by,
Nicolaas Beets (1878-1963), Amsterdam.
Baroness Gabriëlle Andrée van Zuylen (1933-2010), Avenue Foch, Paris, by 1963.
Lady Olga Maria Deterding (1926-1978), London; (†) Sotheby Parke Bernet, Monaco, 26 October 1981, lot 547.
Anonymous sale; Christie's, New York, 15 January 1985, lot 86, where acquired by the present owner.

LITERATURE:

'Des chefs-d'oeuvre pour décor quotidien', *Connaissance des arts*, January 1963, no. 131, p. 53, fig. 4, shown *in situ*.
X. Salmon, *Jean-Marc Nattier*, Versailles, exhibition catalogue, Paris, 1999, pp. 22-23, fig. 11.



123

This elegant early work by Jean-Marc Nattier stands as testimony the painter's precocious talent. Lying on golden clouds, Venus implores her lover, the handsome Adonis, to stay with her, but the young mortal is impatient to leave her for the hunt.

Executed in 1713, the composition reflects the various different influences that shaped Nattier's artistic career. Like many of his colleagues, he initially trained by copying the works of the great masters of the previous century, such as Charles Le Brun or, more relevantly in this case, Sir Peter Paul Rubens. The fleshy opulence of the Antwerp painter's mythological scenes and his way of forcing the figures to the forefront of his compositions also characterize Nattier's painting. Though deeply imbued with this northern influence, Nattier was also careful to underline his knowledge of Italian art; one example of this is the *putto* trying to ride the dog on the left, which recalls Titian's models. In the figure of Adonis, however, Nattier leaves his own mark more clearly, abandoning the pure classicism so clear in Venus for a more contemporary look. With his feathered hat, the young hunter could easily have been mistaken for an actor from the *Théâtre-Français*.

Although best known today for his portraits, most of Nattier's early works were history paintings, the genre favored by the Académie Royale. Amongst those that, like *Venus and Adonis,* pre-date his reception into the Académie, are *Le Bon Samaritain,* painted in 1708 (private collection), *Vénus privant l'Amour de son arc,* (musée des beaux-arts, Marseille, inv. no. 689) and *Jupiter et Io surpris par Junon* executed around 1717 (Peterhof, State Museum Reserve, pavillon de Monplaisir). It was as a history painter that Nattier was received by the Académie in 1718 with *Persée, assisté par Minerve, pétrifie Phinée avec la tête de Méduse* (Tours, musée de beaux-arts, inv. no. 803.1.17°).



124

MANNER OF JEAN-HONORÉ FRAGONARD

Head of a young girl

oil on paper laid down on canvas
13¾ x 11⅞ in. (35 × 30.1 cm.)

$4,000-6,000 £3,200-4,700 €3,700-5,500

PROVENANCE:
Private collection, London, by 1971.
Anonymous sale; Christie's, New York, 12 October 1989, lot 199, as Circle of Fragonard.

125

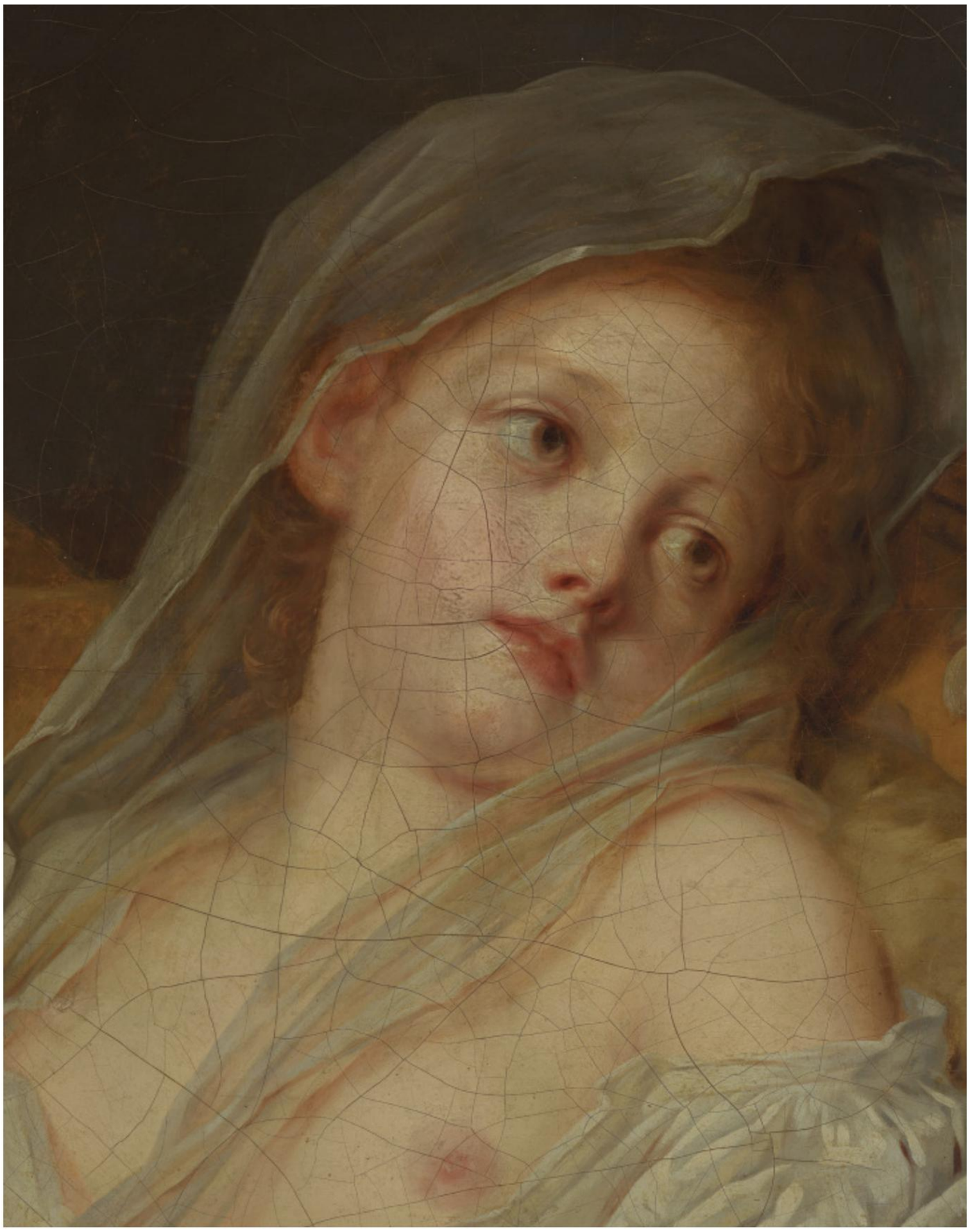
ATTRIBUTED TO JEAN-BAPTISTE GREUZE (TOURNUS 1725-1805 PARIS)

La reveuse (The dreamer)

oil on canvas
15½ x 12 in. (39.3 × 30.5 cm.)

$20,000-30,000 £16,000-24,000 €19,000-27,000

PROVENANCE:
Baron Ludwig Heinrich von Nicolay (1737-1820), who may have acquired the painting directly from the artist.
with Rene Gimpel, Paris.
S.N. Barbee, Beverly Hills; Parke-Bernet, New York, 20 April 1944, lot 13, as Greuze and Atelier.
with Paula de Königsberg, Buenos Aires.
Anonymous sale; Christie's, New York, 11 January 1991, lot 15, as attributed to Greuze, where acquired by the present owner.



EXHIBITED:
Montevideo, Salon Nacional De Belles Artes, *Obras De Arte Europeo (Siglo XII-XIX)*, June 1945.
Buenos Aires, Museo Nacional De Belles Artes, *Exposicion de Obras Maestras*, October 1945.

This sensual image is one of several erotic depictions by Greuze of languorous and diaphanously clad young women reclining distractedly on daybeds that, since the 19th century, have been know as *La reveuse* - 'The Dreamer'; others include an openly carnal image of the artist's beautiful wife, Anne-Gabrielle Babuti that is known in two painted versions (one, private collection, Paris, the other, the State Hermitage, St. Petersburg) and a red-chalk drawing (private collection, Paris). The present painting is more gently charged in its eroticism, however, and Greuze has depicted his lovely model in a more decorous state of rapture.

Another version of *La reveuse,* (sold Christie's, New York, 31 October 2017, lot 30, $348,000) was in the collection of the Comtesse du Barry (1743-1793), official mistress of Louis XV and one of the most voracious art collectors of the day. The picture is clearly described in each of two sales of her collections organized after the death of the king and her exile from Versailles, held to pay off her staggering debts. In his commentary on the du Barry version, Edgar Munhall observed that the composition is freely inspired by Rubens's huge canvas depicting *The Birth of Louis XIII* (1622), part of the great cycle of paintings made for Marie de' Medici; now in the Louvre, the series was still installed in the Luxembourg Palace when Greuze (and his friend Johann George Wille) made copies of it in July 1760. Greuze transformed Rubens's tender depiction of the queen gazing with maternal affection on her infant son, the future King Louis XIII, into, as Munhall noted, a more ambiguous "mixture of voluptuousness and reflection with which Greuze excited both his contemporaries and late-nineteenth-century collectors." (E. Munhall, 'Greuze Rediscovered', *Art Gallery*, XX, no. 1, October-November 1976).

At the time of the 1991 sale Anita Brookner accepted the attribution to Greuze based on an examination of a transparency, though Edgar Munhall believed the painting might have a studio hand in it.



■126

A SET OF FOUR EMPIRE ORMOLU FIVE-BRANCH WALL-LIGHTS

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1810

Each in the form of a winged putto with acanthus-sheathed waist and pendant palmette, holding aloft a vase, issuing four scrolled acanthus-sheathed branches each terminating in a drip pan with laurel and berry decorations on nozzle, centering a branch with leaf-tip decorated stem and flaring reeded top, drilled for electricity

25½ in. high (each) (4)

$40,000-60,000 £32,000-47,000
€37,000-55,000

PROVENANCE:

Almost certainly supplied for the Palais D'Arenberg, Brussels.
Thence by descent to Princess Lydia D'Arenberg De Savoia Genova, Palais D'Arenberg, Brussels.
The Property of a member of the Royal House di Savoia Genova; Christie's New York, 2 November 2000, lots 128 and 129.

Pierre-Philippe Thomire (1741-1843), *fondeur-ciseleur-doreur, mâitre* in 1772.

Four pairs of wall-lights of this model were delivered in 1809 by Thomire-Duterme et Cie for the château de Fontainebleau: one pair for the Emperor's bedroom on the first floor and three pairs for the *grand salon* in the Empress' *petit appartement* on the ground floor, see J.-P. Samoyault, *Musée National du Château de Fontainebleau, Pendules et bronzes d'ameublement entrés sous le Premier Empire*, Paris, 1989, p. 140, no. 112. They were described on 18 November 1809 as follows: *Mémoire du 18 novembre 1809: Chambre à coucher... une paire de bras représentant un enfant terminé par des feuilles à ornements lequel tient dans ses mains au-dessus de la tête un fleuron d'où sortent cinq branches avec feuilles et rinseaux d'ornements, tout ce qui compose lesdits bras en bronze ciselé et doré au mat ainsi que les enfans... 800. 2 et grand sallon... trois paires de bras représentant un enfant terminé par une feuille à ornement lequel tient dans ses mains au dessus dela tête un fleuron d'où sortent cinq branches avec feuilles et rinseaux d'ornements, tout ce qui compose les dits bras en bronze ciselé et doré au mat ainsi que les enfans à 800...2400 (Arch. nat.,) 515, d. 12, p. 72).* A drawing which is very close to the wall-lights is preserved in the collection of the Musée des Arts Decoratifs, Paris (Album Maciet. 93, CD3767).

THE PALAIS D'ARENBERG

The Palais d’Arenberg, also known as Palais Egmont, has an illustrious history dating back to the Renaissance. Originally built as a *hôtel particulier* between 1548 and 1560 for Françoise de Luxembourg, Princesse de Gavre, widow of count Jean d’Egmont, it was eventually connected to the neighboring palace of her son, Lamoral d’Egmont, during the last quarter of the sixteenth century. The *petit hôtel* and the *grand hôtel d’Egmont*, as they were known during the following centuries, eventually passed to the hands of the d’Arenberg family by purchase in the 1750s. At this time, the *grand hôtel* was renamed *hôtel d’Arenberg,* while the smaller building retained the name of its original owners. The buildings were modernized and redecorated in the rococo and neoclassical styles by the d’Arenberg family during the second half of the eighteenth century. After the French revolutionaries occupied the city, the ducal family was forced into exile. However, during the reign of Napoleon, the dukes were reinstated and the 1830s saw further renovations of the palace with duke Prosper-Louis d'Arenberg commissioning the architect Tilman-François Suys (1783-1964) to completely redesign the building in the neoclassical style. It is most likely, that these wall lights entered the ducal collection during this period as part of the redecorating. In 1892 parts of the building, including the oldest sections dating back to the sixteenth century, burned down. Reconstruction was carried out between 1906 and 1910 largely based on Suys' plans.



A view of the Palais d’Arenberg prior to the 1892 fire.

■127

A CONSULAT ORMOLU-MOUNTED MAHOGANY COMMODE A VANTAUX

BY JACOB FRERES, CIRCA 1800

With rectangular *rouge griotte* marble top, above two rectangular doors, mounted with a central torchere cast with rams' heads and enclosing three long drawers, the angles with pilasters headed by Egyptian busts on a plinth base, stamped 'JACOB FRERES RUE MESLEE'
37 in. (94 cm.) high, 55½ in. (141 cm.) wide, 24 in. (61 cm.) deep

$12,000-18,000 £9,500-14,000 €11,000-16,000

PROVENANCE:
Property from the Collection of Henry P. McIlhenny, Rittenhouse Square, Philadelphia; Christie's, New York, 20 May 1987, lot 89.

LITERATURE:
CF: *Bizot Mobilier Directoire and Empire*, pp. 58-59.

Jacob Frères, Rue Meslée, was the stamp used by Georges II Jacob and François-Honoré-Georges Jacob, the sons of Georges Jacob, during their collaboration from 1797-1803.

■128

AN EMPIRE ORMOLU, MAHOGANY AND VERRE EGLOMISE GUERIDON

ATTRIBUTED TO ALEXANDRE MAIGRET, AFTER A DESIGN BY CHARLES PERCIER AND PIERRE-FRANCOIS-LEONARD FONTAINE, CIRCA 1810

The circular top with mahogany border and flowerhead cast ormolu rim surrounding a verre eglomisé panel with a palmette and anthemion reserve within a larger border of winged masks, cornucopiae and putti and an outer border of rosettes and panels of lush fruit and flowers, on a trellis cast baluster stem with leaf-tip foot, stepped shaped square mahogany plinth with foliate clasps
29 in. (73.6 cm.) high, 29½ in. (75 cm.) diameter

$30,000-50,000 £24,000-39,000 €28,000-46,000

PROVENANCE:
Anonymous sale; Ader Tajan, Paris, 13 November 1991, lot 105.
Anonymous sale; Christie's, London, 13 June 2002, lot 240.
Anonymous sale; Christie's, New York, 14 June 2016, lot 385.





This striking *guéridon* with its large, intricately detailed *verre eglomisé* top and solid ormolu stem is a rare survivor of a tiny group of luxurious pieces of furniture which combines technical virtuosity, sophisticated design and precious materials. Although the large size of the *eglomisé* panel is very unusual, what is truly remarkable is that the detail on this inherently fragile material remains virtually intact.

Verre eglomisé, or reverse-painting on glass was revived at the beginning of the nineteenth century. The makers of *verre eglomisé* are essentially unknown as virtually all extant works are unsigned and were specifically commissioned by *ébénistes* or *marchands mérciers*. However, the present table's distinctive ormolu base can be attributed to the *ébéniste* Alexandre Maigret (act. 1775-1826) and is based on a design published by Percier and Fontaine in *Recueil des Decorations Interieures* published in 1801 (plate 39). A leading cabinet-maker of the Imperial period, Maigret was appointed *fournisseur* to the *Garde-Meuble Impérial* in 1805 and supplied over one hundred pieces of furniture to the Imperial residences and collaborated with the workshops of the *bronziers* Feuchére and Fossey to produce ormolu; one of whom almost certainly supplied the present table's solid ormolu stem. Maigret is known to have made other tables with solid ormolu supports including one supplied to the Palais des Tuileries as well as two other attributed but unstamped tables now in the *salon d'étude des petit apartments at Fontainebleau*, see D. Ledoux-Lebard, *Le Mobilier Français du XIXème Siècle 1795-1889*, Paris, 1989, pp. 453-4.
This table is the richest example attributed to Maigret and the only one with a *verre eglomisé* top which certainly makes it the equal of his Napoleonic commissions. Related tables, all with marble tops, include one with a carved mahogany stem signed Maigret sold from the The Lord Barnard, T.D., Raby Castle, Christie's house sale, 10-11 October 1994, lot 127, another attributed to Maigret sold anonymously at Christie's, New York, 2 November 2000, lot 158 and a third table attributed to Maigret recently at Newel, New York, which has a solid patinated bronze and ormolu stem.



■129

A FRANCO-FLEMISH TAPESTRY FRAGMENT

EARLY 16TH CENTURY

Depicting the Parable of the Prodigal Son
8 ft. 7 in. (2.52 m.) x 9 ft. 4 in. (2.85 m.)

$12,000-18,000

£9,500-14,000
€11,000-16,000

PROVENANCE:

The Estate of George and Marianne Kuhner, Los Angeles; Christie's, New York, 21 November 1984, lot 223.





















130

CIRCLE OF BACCIO BANDINELLI (FLORENCE 1493-1560)

A group of men capturing a nude man

with number '50' (upper right)
red chalk, pen and brown ink
17 × 11¼ in. (43 × 28.6 cm)

$15,000-25,000

£12,000-20,000
€14,000-23,000

PROVENANCE:
Sir Joshua Reynolds, PRA (1723-1792), London (L. 2364).
William Russell (1800-1884), London (L. 2648); Christie's, London, 11 December 1884, lot 286 (as Michelangelo Buonarroti).
Captain Alexander Price Haig (1863-1940), Blairhill; by descent to his daughter Mrs. Ellen Alexandra Craufurd; Christie's, London, 31 March 1933, lot 7 (as Michaelangelo, bought by Bowes).
Anonymous sale; Christie's, London, 1 July 1986, lot 40 (as Associate of Michelangelo Buonarroti).



Sir Joshua Reynolds (1723-1792)

This large and powerful sheet was long believed by Michelangelo Buonarroti. The technique in pen and ink over traces of red chalk is close to that of artists working in the circle of Michelangelo and that of his contemporary, the sculptor Baccio Bandinelli. Bandinelli was a prolific draftsman and, together with many drawings in red chalk, he produced hundreds of studies in pen and ink executed with a distinctive use of crosshatching. The technique was employed by several artists active in Florence at the time such as the eccentric Jacopo di Giovanni di Francesco, known as Jacone (1495-1553), and also Alonso Berruguete (1488-1561) who worked in Florence on several occasions (F. Viatte, *Baccio Bandinelli. Dessins, sculptures, peintures*, Paris, 2011, pp. 33-34).

The figures on this sheet are drawn with a clean outline and their volumes are defined by a web of hatching and crosshatching. The anatomy has a sculptural quality; the figures are closely concentrated on the paper, overlapping as if they were sculpted in a marble relief. The features of the faces are fierce, almost grotesque, and the gestures powerful and tense.

The drawing is presented in an 18th Century limewood frame lavishly decorated with hunting motifs – the heads of a boar and of a stag, arrows, a horn, and foliage. A similar, yet more elaborate, frame was sold at auction in 1999 in the sale of the Alexander collection (Christie's, New York, 30 April 1999, lot 127).



SESSION 2 AT 2.00 pm
(Lots 131-267)

131

MICHELANGELO BUONARROTI
(CAPRESE 1475-1564 ROME)

Diagram of a rectangular block of marble

inscribed 'simile'; mounted on a bifolium inscribed by Cosimo Buonarroti and by John Bowring (see Provenance)
pen and brown ink
1 ⅘ x 2 ⅗ in. (4.6 × 6 cm)

$6,000-8,000

£4,800-6,300
€5,500-7,300

PROVENANCE:

Cosimo Buonarroti (1790-1858), Florence (according to handwritten notes on letter paper attached to the drawing 'L' Aud: [for 'Auditore'] Cosimo Buonarroti offriva/ l'accluso saggio del carattere del/ suo illustre antenato Michelangelo/al Sig. D. Bowring in segno di/ particolare stima il di 3 9bre 1836', and 'Florence 3 9ber 1836/ The enclosed writing and outline of / Michael Angelo was given on this/ day by his descendant Cosimo/ Buonarroti/ John Bowring').
John Bowring (1792-1872), Exeter (according to the handwritten notes attached to the drawing quoted above).
Anonymous sale; Christie's, London, 1 July 1986, lot 40 (attached to the back of the frame).

LITERATURE:

P. Joannides, *The Drawings of Michelangelo and his Followers in the Ashmolean Museum,* Cambridge, 2003, p. 23.

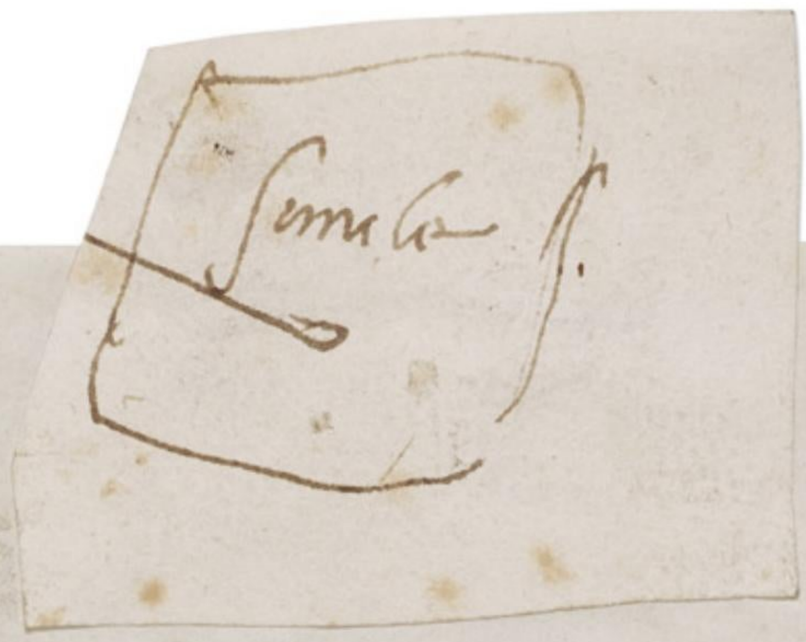


Giulio Bonasone, *Portrait of Michelangelo in profile*, 1546. Engraving. The Elisha Whittelsey Fund, 1949, 49.97.307. The Metropolitan Museum of Art, New York.

Although briefly mentioned in 2003 (see Literature), this small sketch can be considered a new addition to the group of diagrams of marble blocks drawn by Michelangelo, most of which are preserved at the Casa Buonarroti, Florence (C. de Tolnay, *Corpus dei disegni di Michelangelo*, III, Novara, 1978, nos. 441-487, ill.). A few other drawings of this type were discovered recently, among them one acquired by the Fine Arts Museums of San Francisco (inv. 2000.44; see M. Mussolin, 'Minimal Michelangelo: The Journey of a Sketch', online publication, 31 October 2023, accessed January 2024); one sold at Hôtel Drouot, Paris, 12 May 2004; and one sold at Christie's, London, 12 November 2008, lot 82.

In these simple drawings, the great artist recorded the size and form of block of marble needed for sculptural and architectural projects; they 'provided instructions for quarrying the blocks, and allowed for the quantification of costs related to the material and its transportation' (Mussolin, *op. cit.*). The drawings were given (or sometimes sold?) by Michelangelo's nineteenth-century relative, Cosimo Buonarroti. As recorded in the note written by him at the moment of the gift of the present sheet, its recipient was John Bowring, a British economist and writer who later became fourth Governor of Hong Kong. Originally, the drawing offered here must have had a second of similar size and form next to it, as suggested by the word 'simile' in Michelangelo's handwriting.

132



L'Ab.e Cosmo Buonarroti offrisce

l'acchiuso saggio del carattere del

suo illustre antenato Michelangelo

al Sig.r D.r Bowring in segno di

particolare stima il dì 3. 9bre 1836

Florence. 3 9ber 836

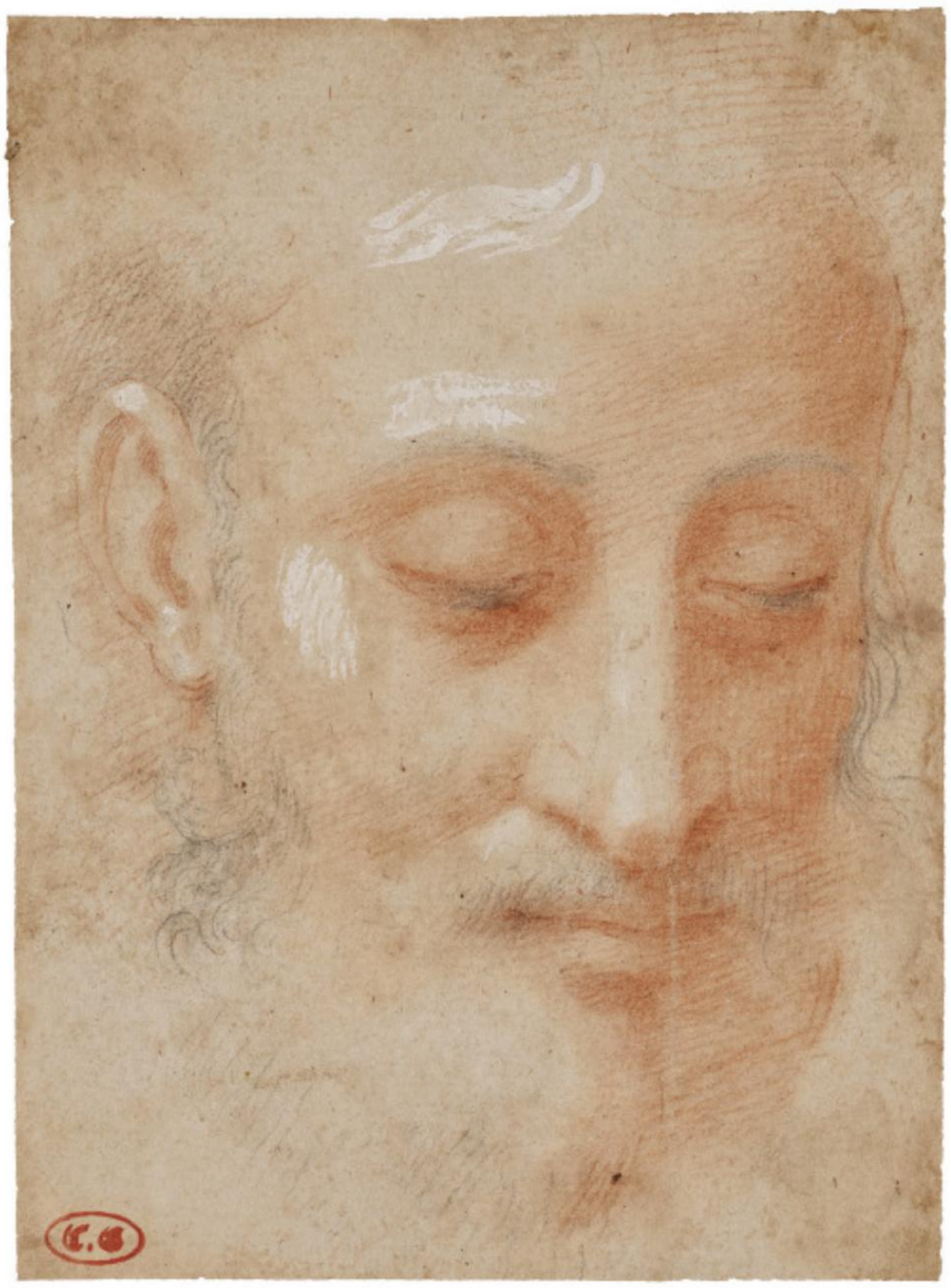
The enclosed writing & outline of

Michael Angelo was given me this

day by his descendant Cosmo

Buonarroti.

John Bowring



132

ITALIAN SCHOOL, EARLY 16TH CENTURY

Study of a bearded head looking down

with inscription 'L. De Vinci' (*verso*)
black and red chalk, heightened with white bodycolor
5½ x 4 in. (14 × 10.5 cm)

$5,000-7,000 £4,000-5,500 €4,600-6,400

PROVENANCE:
Charles Gasc (1822 (?)-after 1869), Paris and Spain (L. 543).
Anonymous sale; Christie's, New York, 14 January 1986, lot 100 (as Circle of Primaticcio).



133

ATTRIBUTED TO GIOVANNI FRANCESCO BARBIERI, IL GUERCINO (CENTO 1591-1666 BOLOGNA)

Christ appearing to Saint Teresa of Ávila

red chalk, pen and brown ink, brown wash, watermark crowned head in a shield
12¼ x 9¼ in. (31 × 23.3 cm)

$7,000-10,000 £5,500-7,900 €6,500-9,200

PROVENANCE:
John Rushout, Lord Northwick (1770-1859), Northwick Park and Cheltenham; by descent to
Captain Edward George Spencer-Churchill (1876-1964), Northwick Park; Sotheby's, London, 1 November 1920, lot 21.
with Frederick Richard Meatyard, London.
with Colnaghi, London (*Exhibition of Old Master Drawings,* 1971, no. 21, pl. VII, as Guercino).
Anonymous sale; Christie's, New York, 24 January 2001, lot 3 (as Guercino).

LITERATURE:
D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1989, p. 48, under no. 82.
N. Turner and C. Plazzotta, *Drawings by Guercino from British Collections*, London, 1991, p. 128, under no. 98.
D. Stone, *Guercino Master Draftsman. Works from North American Collections*, exhib. cat., Cambridge, Mass., Harvard University Art Museums, Ottawa, National Gallery of Canada, and Cleveland Museum of Art, 1992, p. 79, under no. 31, note 5.
N. Turner, *The Paintings of Guercino. A Revised and Expanded Catalogue Raisonné*, Rome, 2017, p. 493, under no. 205.

The composition is related to the altarpiece executed by Guercino in 1634 and now in the Musée Granet in Aix-en-Provence (Turner, *op. cit.*, no. 205, ill.). The painting, representing Christ appearing to Saint Teresa and showing her the glory of God, is recorded in Guercino's *Libro dei conti* (B. Ghelfi, *Il libro dei conti del Guercino, 1629-1666*, Venice, 1997, pp. 72-73 and 75) as commissioned by Barthélémy Lumague for his family chapel in Lyon. A print after the painting was executed by Gilles Rousselet (1610-1686) and many preparatory drawings for the composition survive (Turner, *op. cit.*, p. 493, under no. 205). In all the literature cited above this drawing is given to Guercino himself. Of the connected drawings, it is the closest in composition to the painting, but it is unusual in the use of red chalk.



134

FRANCESCO GUARDI (VENICE 1712-1793)

A vaulted courtyard with figures

black chalk, pen and brown ink, brown wash, on blue paper
8¾ x 8¼ in. (22.1 × 21 cm)

$15,000-25,000

£12,000-20,000
€14,000-23,000

PROVENANCE:
Georges Duplessis (1834-1899), Paris.
Jacques Guérin; Hotel Drouot, Paris, 20 December 1922, lot 43 (to M. Muron).
with Richard Owen, Paris.
Hélie de Talleyrand-Périgord, Duc de Talleyrand (1859-1937), Paris.
Anonymous sale; Christie's, New York, 24 January 2001, lot 68.

EXHIBITED:
Paris, Galerie Charpentier, *Paysages d'Italie*, 1947, no. 203.

LITERATURE:
A. Morassi, *Dessins vénitiens du dix-huitième siècle de la collection du Duc de Talleyrand*, Milan, 1958, no. 61, ill.
A. Morassi, *Guardi. Tutti i disegni di Antonio, Francesco e Giacomo Guardi,* Venice, 1975, no. 568, ill.
A. Morassi, *Guardi. Tutti i disegni,* Venice, 1984, no. 568, ill.

Antonio Morassi pointed out that this composition is a free interpretation of the architecture of the courtyard of Palazzo Zorzi, Venice, and cited two more precise depictions of it (Morassi, *op. cit.*, 1984, nos. 558-559, ill.).

135

GIOVANNI FRANCESCO BARBIERI, IL GUERCINO (CENTO 1591-1666 BOLOGNA)

The Arrest of Christ

pen and brown ink, brown and gray wash, pen and black ink framing lines
8¾ x 10⅜ in. (22 × 26.4 cm)

$60,000-80,000

£48,000-63,000
€55,000-73,000

PROVENANCE:

Sir Edward John Poynter, PRA (1836-1919), London.
George Henry Hubert Lascelles, 7th Earl of Harewood (1923-2011), Harewood House, Yorkshire; Christie's, London, 6 July 1965, lot 116.
Paul Robinson; Christie's, London, 8 July 1975, lot 130.
with Agnew and Sons, London.
Anonymous sale; Christie's, London, 9 December 1986, lot 47.

LITERATURE:

M. Cazort and C. Johnston, *Bolognese Drawings in North American Collections 1500-1800*, exhib. cat., Ottawa, National Gallery of Canada, 1982, p. 94.
D. Stone, *Guercino Master Draftsman. Works from North American Collections*, exhib. cat., Cambridge, Mass., Harvard University Art Museums, Ottawa, National Gallery of Canada, and Cleveland Museum of Art, 1992, p. 35, under no. 15, ill.

The drawing depicts the moment when Christ was arrested by Roman soldiers at night in the Garden of Gethsemene after his betrayal by Judas. With mastery, Guercino creates a powerful scene combining elegant pen work with subtly varied layers of washes. The focus of the composition is on the figures, while no details of the setting are provided.

Around 1620 Guercino had painted a large canvas of this subject, a work that is now at the Fitzwilliam Museum in Cambridge (inv. 1131; see N. Turner, *The Paintings of Guercino. A Revised and Expanded Catalogue raisonné*, Rome, 2017, no. 102, ill.). In this drawing the subject is treated differently and the sheet has been dated to a later time in the artist's career, at the end of the 1620s. Scholars have suggested that the present drawing could be the study for a later, now lost, painting. Two other drawings by Guercino representing the *Arrest of Christ* are known – one is in the Princeton University Art Museum (inv. x1948-744; see Stone, *op. cit.,* no. 15, ill.), and the other in the Gabinetto Nazionale delle Stampe, Rome (inv. F.C. 129578; see *ibid.,* p. 35, under no. 15, ill.).





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CHARLES-ANDRÉ VAN LOO, CALLED CARLE VAN LOO (NICE 1705-1765 PARIS)

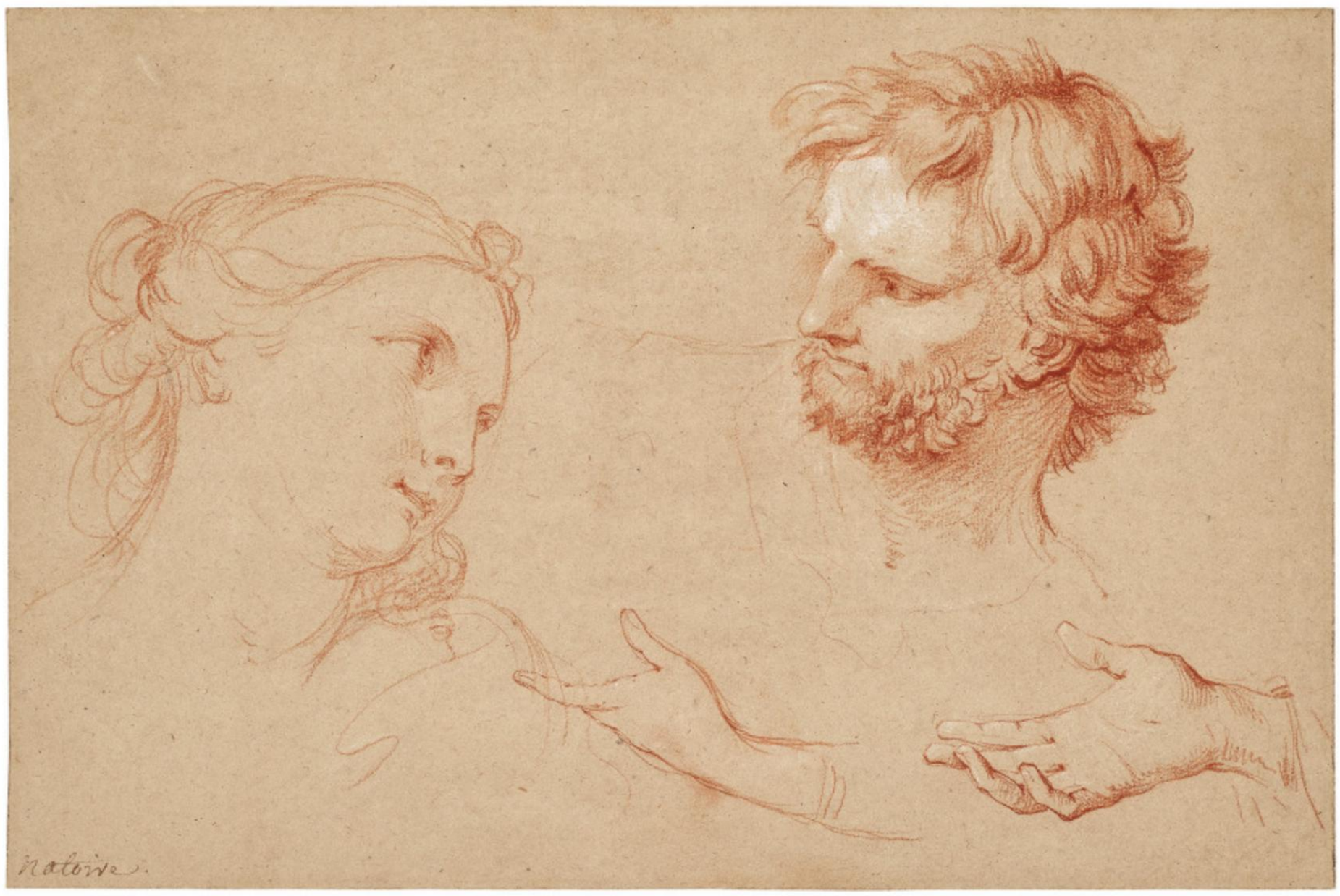
The Last Communion of Saint Jerome, after Agostino Carracci

signed 'C. vanlo.' (lower right)
red chalk, red chalk framing lines
21 × 14⅝ in. (53.3 × 37 cm)

$2,000-3,000 £1,600-2,400 €1,900-2,700

PROVENANCE:
Anonymous sale; Christie's East, New York, 29 May 2001, lot 35.

This large drawing reproduces the famous painting of the *Last Communion of Saint Jerome* by Agostino Carracci. The altarpiece was done for the church of Santa Maria della Certosa in Bologna and is now in the Pinacoteca Nazionale di Bologna (inv. 462).



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CHARLES-JOSEPH NATOIRE (NÎMES 1700-1777 CASTEL GANDOLFO)

Studies of the heads of a woman and of a bearded man and studies of hands

signed 'Natoire.' (lower left)
red chalk, heightened with white, on light brown paper
9⅝ x 14½ in. (24.4 × 37 cm)

$4,000-6,000 £3,200-4,700 €3,700-5,500

PROVENANCE:
Julianus Antonius Heintzen, Jr. (1802-1878), Amsterdam; Roos, Amsterdam, 12 February 1879, lot 164 (unsold).
with Lorna Lowe, London (*Old Master Drawings*, 1985, no. 20, ill.)
Anonymous sale; Christie's, New York, 12 January 1995, lot 97.

LITERATURE:
S. Caviglia-Brunel, 'Des finalités du dessin chez Charles-Joseph Natoire (1700-1777)', *Revue de l'Art*, no. 143 (2004), p. 42.
S. Caviglia-Brunel, *Charles-Joseph Natoire*, Paris, 2012, no. D114, ill.

These are studies for the figures of Jacob and Rachel in the painting *Jacob and Rachel leaving the house of Laban* in the High Museum of Art in Atlanta (inv. 1983.1; see Caviglia, *op. cit.*, 2012, no. P. 24, ill.). The painting, together with two other canvases with episodes from the Old Testament, was commissioned in 1732 by Louis-Antoine de Pardaillan de Gondrin, duc d'Antin and *directeur général des bâtiments du Roi*, for his residence in Paris. Another study for the same painting is at the Crocker Art Museum in Sacramento (inv. 1871.439; see *ibid.*, no. D. 113, ill.).



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■138

A CARVED PARCEL-GILT POLYCHROMED FIGURE OF A WINGED PUTTO

AUSTRIAN OR SOUTH GERMAN, LATE 17TH/EARLY 18TH CENTURY

With clasped hands
16¼ in. (41.3 cm.)

$1,500-2,500 £1,200-2,000 €1,400-2,300

PROVENANCE:
Anonymous sale; Christie's, New York, 22 November 1983, lot 250.

■139

A PAIR OF ITALIAN PARCEL-GILT POLYCHROMED FIGURES OF SAINTS

17TH CENTURY

Each holding aloft torchieres
34 in. (86.4 cm.) high, each (2)

$3,000-5,000 £2,400-3,900 €2,800-4,600

PROVENANCE:
Anonymous sale; Christie's, New York, 6 June 1984, lot 186.



139



■140

A POLYCHROME-DECORATED TERRACOTTA FIGURE OF A SEATED ANGEL HOLDING AN URN

POSSIBLY THE WORKSHOP OF BENEDETTO DA MAIANO, FLORENTINE, PROBABLY 15TH CENTURY

16¼ in. (41.3 cm.) high

$8,000-12,000 £6,300-9,400
€7,400-11,000

PROVENANCE:

D.
Their sale; Internationales Kunst und Auktions Haus, Berlin, 15 May 1935, lot 362, as *Terrakottafigur.*
Anonymous sale; Christie's, New York, 22 November 1983, lot 262.



■141

A TERRACOTTA BUST OF CHRIST

FOLLOWER OF ANDREA DEL VERROCCHIO, PROBABLY CIRCA 1500-1520

19½ in. (49.5 cm.) high

$7,000-10,000 £5,500-7,900
€6,500-9,200

PROVENANCE:

Anonymous sale; Christie's, New York, 26 September 2001, lot 255.

COMPARATIVE LITERATURE:

J. Pope-Hennessy, *A Catalogue of Italian Sculpture in the Victoria and Albert Museum*, London, 1964, vol. III, p. 143, nos. 197-198, figs. 202-203.
A. Butterfield, *The Sculptures of Andrea Dell Verrochio*, New Haven and London, 1977, pp. 76-77.

142

MANNER OF JACOPO DEL SELLAIO

The Madonna and Child with Saint John the Baptist

oil on panel, arched top
34¾ x 19 in. (88.3 × 48.3 cm.)

$20,000-30,000 £16,000-24,000 €19,000-27,000

PROVENANCE:
Baron Michele Lazzaroni (1863-1934), Paris.
with Acquavella Galleries, New York, in 1939.
with J. Levy Galleries, New York.
Anonymous sale; Christie's, New York, 6 June 1984, lot 169, as Jacopo Sellaio, where acquired by the present owner.

EXHIBITED:
New York, Acquavella Galleries, *Italian Primitive and Early Renaissance Paintings,* 8 May-8 June 1939, no. 9, as Raffaellino del Garbo.

LITERATURE:
E. Fahy, *Some Followers of Domenico Ghirlandajo,* New York 1976, p. 170, as the Master of the Fiesole Epiphany.
Catalogo della pittura italiana dal '300 al '700, M. Cinotti ed., Milan, 1985, p. 201, as Jacopo del Sellaio.

Publishing this *Madonna and Child* in 1976, Everett Fahy considered it to be by the Master of the Fiesole Epiphany (*loc. cit.*), an anonymous fifteenth-century Florentine painter, supposedly taught by Cosimo Rosselli but also influenced by Jacopo del Sellaio. According to annotations on a record in Fahy's archives, however, he later revised this attribution, believing the painting instead to be the work of Sellaio himself (see Fondazione Federico Zeri Fototeca, no. 14939).

This *Madonna and Child* seems to have been considerably repainted, most probably in the late nineteenth or early twentieth century. While the overall effect is pretty, the figures have a solidity that contrast with their sweet, well-proportioned faces. This 'sweetening' corresponds with the style of Louis Vertegas, a restorer who worked closely with Michele Lazzaroni, a former owner of this painting. While it may be possible that this panel originated from Sellaio's workshop, the overpaint makes it difficult to gauge the extent of Vertegas's intervention and what might be preserved beneath.





143



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143

FOLLOWER OF SIR PETER PAUL RUBENS

The Consecration of Decius Mus

oil on panel
6¾ x 19.⅘ in. (17.1 × 50.3 cm.)

$4,000-6,000 £3,200-4,700 €3,700-5,500

PROVENANCE:
Anonymous sale; Christie's, New York, 23 March 1984, lot 98, as School of Rubens, `Christ heading the Centurion's servant', where acquired by the present owner.

The composition derives from a monumental painting by Peter Paul Rubens, datable to *circa* 1616-17, which forms part of a cycle of eight paintings treating the theme of victory and death of the Roman consul Decius Mus, now in the Liechtenstein Princely Collections, Vienna. Here, the composition has been adapted to the elongated format of this panel, which almost certainly once adorned a cabinet.

144

NORTHERN FRENCH SCHOOL, CIRCA 1500

The Mass of Saint Gregory

oil on panel
13¼ x 11¼ in. (33.7 × 28.6 cm.)

$6,000-8,000 £4,800-6,300 €5,500-7,300

PROVENANCE:
Anonymous sale; Christie's, New York, 31 May 1989, lot 23, as Circle of the Master of Saint Giles.



145

CRETAN SCHOOL, 16TH CENTURY

The Burial of Saint Ephraim

oil and gold on panel
12¼ x 14½ in. (31 × 36.8 cm.)

$10,000-15,000

£7,900-12,000
€9,200-14,000

PROVENANCE:
Dr. Ernest L. Tross (1891-1979), Hollywood, by May 1943.
Anonymous sale; Christie's, New York, 4 November 1986, lot 113, as School of Mount Athos, where acquired by the present owner.

Born in Nisibis in *circa* 306, Ephraim the Syrian was a prominent Christian theologian and a prolific author of religious hymns, poems and sermons in verse. This panel shows the Saint's funeral in the desert of Thebes and the many ascetics who flocked to attend the ceremony. Surrounded by a throng of bishops and monks, the dead Saint is shown lying on a bier in the foreground, an icon of Christ as Man of Sorrows resting on his chest. The old and sick are transported to the ceremony by animals or younger brethren. The arid rocky landscape is pitted with the caves which the monks have turned into cells where they perform their daily activities of prayer and work. At the center of the composition, a stylite saint (a hermit who has voluntarily chosen to be confined to the top of a tall column) lowers a basket to be filled with provisions by a disciple. Nearby stands a figure striking the *semantron*, the customary call to service in monastic communities. Above this group an angel bears the soul of Ephraim to heaven.

The composition can be compared with the panel in the Vatican Museums by Emmanuel Tzanfournaris (1570-1631), a native of Corfu who lived and worked in Venice for nearly thirty years. Another rendition of this subject can be found in the central panel of the unattributed triptych on long term loan to the National Gallery of Scotland, Edinburgh, from a private collection (NGL 022.79).



■146

AN ITALIAN MAIOLICA ISTORIATO DEEP BOWL

PROBABLY DUCHY OF URBINO, CIRCA 1562

Depicting the death of the children of Niobe, the underside inscribed *la morte / dei figlioli / d[i] Niobe / 1562*

12¾ in. (32.4 cm.) diameter

$3,000-5,000 £2,400-3,900
€2,800-4,600

PROVENANCE:

Prince Trabbia, Palermo, Italy.
Langton Douglas, London.
Fernando Madrid, New York.
Anonymous sale; Christie's, New York, 22 November 1983, lot 234.

Niobe boasted of her fourteen children, seven male and seven female, to Leto who only had two children, the twins Apollo and Artemis. Using arrows, Artemis killed Niobe's daughters and Apollo killed Niobe's sons. According to some versions, at least one Niobid (usually Meliboea) was spared. Their father, Amphion, at the sight of his dead sons, either killed himself or was killed by Apollo for having sworn revenge. Devastated, Niobe fled back to Mount Sipylus and was turned into stone, and, as she wept unceasingly, waters started to pour from her petrified complexion.



■147

A ITALIAN MAIOLICA ISTORIATO SHALLOW BOWL

ATTRIBUTED TO THE WORKSHOP OF DOMENICO DE VENEZIA, PROBABLY CIRCA 1560-1570

Depicting Moses drawing water from the rock, the underside with yellow concentric circles and the blue inscription *di moise. che dete di la verga / in sul sasso et subite aqua / bondo*

11¼ in. (28.6 cm.) diameter

$2,500-3,500 £2,000-2,700
€2,300-3,200

PROVENANCE:

Baron Adelbert von Lanna, Berlin.
Sale, Rudolf Lepke's Kunst-Auctionhaus, Berlin, 23 March 1911, lot 528, no. 3923.
Baron von Pless, Transylvania.
Mariana von Pless Schlauch, by descent.
George S. Schlauch, by descent.
Anonymous sale; Christie's, New York, 21 November 1984, lot 238.



148

MASTER OF THE COPENHAGEN FLIGHT INTO EGYPT (ACTIVE ANTWERP, FIRST HALF OF THE 16TH CENTURY)

The Good Samaritan

oil on panel
14¾ x 22⅛ in. (37.5 × 56.2 cm.)

$30,000-50,000 £24,000-39,000 €28,000-46,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 May 1935, lot 106, as Patinir
C. van Biesen, Antwerp.
Anonymous sale; Salle Buyle, Antwerp, 12-13 November 1935, lot 74, as Lucas van Gassel van Helmont.
with S. Hartveld, Antwerp, before 1938.
Dr. Langmail(?), London, 1940.
Anonymous sale; Christie's, 29 March 1940, lot 153, as Lucas Gassel.
Alson Mott, London.
Anonymous sale; Christie's, New York, 15 January 1985, lot 216, as Herri met de Bles, where acquired by the present owner.

EXHIBITED:

The Art Institute of Chicago.

H.G. Frans was the first to distinguish the hand of this artist, who works in a style that is exceedingly close to Herri met de Bles, using the same iconography and drawing from the same sources of inspiration (H.G. Frans, *Niederlandische Malerei im Zeitalter des Manierismus*, Graz, 1969, pp. 80-81). As the artist at times also paints compositions that are entirely of his own invention, Luc Serck deemed it fit to give him a placeholder name inspired by one of his most celebrated works, *The Flight into Egypt* in the Statens Museum for Kunst in Copenhagen. Serck notes that this artist distinguishes himself from Herri met de Bles, favoring an arrangement of his figures and landscapes that is parallel to the picture plane, rather than along a diagonal axis. As seen in the present work, the artist also typically fills his paintings with dense, meticulously-rendered foliage leading to more schematically-described, monochromatic architecture in the background. A single, slender tree often bisects the painting. In this case, the tree serves as the anchor of the composition -- the injured traveler uses it to rest his head as he is healed by the Samaritan.

Notably, the palace, with its numerous biforate windows, dome and central tower, corresponds to a drawing in the so-called 'Antwerp Sketchbook' in the Kupferstichkabinett der Staatlichen Museen zu Berlin (RKD no. 239362). Formerly attributed to Herri met de Bles himself, the sketchbook dates to the early 1540s and was likely produced by one of his associates or another artist in his circle (see L. Serck, 'L'Album Errera et le Recueil d'esquisses de Berlin dans leurs relations réciproques et leurs rapports avec Henri Bles', in J. Toussaint, *Actes du colloque. Autour de Henri Bles*, Namen 2002, p. 95-118). It contains several drawings that appear to have been used as models for several works by de Bles as well as by his contemporaries, as evidenced by the present painting.

We are grateful to Dr. Luc Serck for suggesting the attribution on the basis of photographs (private communication, 24 November 2023), and for generously sharing his research on the Master of the Copenhagen Flight into Egypt.

149

ATTRIBUTED TO PIETER BRUEGHEL II (BRUSSELS 1564/1565-1637/1638 ANTWERP)

The Resurrection

oil on panel, marouflaged
18½ x 13½ in. (47 × 34.3 cm.)

$150,000-250,000

£120,000-200,000
€140,000-230,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 December 1986, lot 37.

LITERATURE:

K. Ertz, *Pieter Brueghel der Jüngere*, I, Lingen, 1998, pp. 439 and 470, no. F 435, as questionable.



fig. 1 Pieter Bruegel I, *The Resurrection of Christ*, Museum Boijmans van Beuningen, Rotterdam





fig. 2 Philips Galle after Pieter Bruegel I, *The Resurrection*, c.1562-63, The Metropolitan Museum of Art, New York.

This painting by Pieter Brueghel the Younger is exceptionally rare for not being known in any other autograph or studio versions. Like so many of his paintings, the composition was invented by the artist's father, Pieter Bruegel the Elder (c. 1525-1569): in this case, it relates to the pen and brown ink drawing, augmented with gray and gray-blue washes preserved today in the Museum Boijmans van Beuningen, Rotterdam (fig. 1). The drawing is dated on stylistic grounds to around 1562, and is thus nearly contemporaneous to Bruegel's *Fall of the Rebel Angels* in the Royal Museums of Fine Arts of Belgium, Brussels, in which the artist populated his composition with similarly-elongated figures with angular limbs. Though significantly damaged, the drawing must originally have been extraordinarily refined and detailed, as revealed by the engraving that was produced before 1563 by Philip Galle (1537-1612) and published soon afterward by Hieronymus Cock (c. 1510-1570; fig. 2).

The subject of the drawing and the present painting is Christ's Resurrection, the climax of the Crucifixion narrative. Brueghel portrays this critical event with intense drama, following the account in the Gospel of Matthew (28:1-9), which relays that after the Crucifixion, Joseph of Arimathea, assisted by Nicodemus, brought Jesus's body to his own, unused tomb, which had been carved into a rock, and sealed the entrance with a large stone slab. When dawn broke on Sunday morning, the third day following Jesus's death, the Virgin and 'the other Mary' went to the tomb, 'And behold, there was a great earthquake, for an angel of the Lord descended from heaven and came and rolled back the stone and sat on it'. While the guards trembled in fear, the angel directed the holy women to return to Galilee, for Christ had risen and was no longer there. Here, the newly risen Christ floats above the entire scene in triumph while below, a jumble of sleeping and waking soldiers react to the miraculous event.

Klaus Ertz, who was not able to study this painting in person (*loc. cit.*), remarked on how it reflects Pieter the Younger's role as a copyist and interpreter of his father's compositions. In particular, he pointed to several elements that differ from the source, including the omission of the bundle of faggots leaning against the tree at left and the reinterpretation of the fire, which here is lit, but in the drawing has been extinguished, as well as a general simplification of the myriad details that fill the father's drawing. How Pieter the Younger would have had access to his father's grisaille drawing, however, remains an open question (*ibid.*). As Manfred Sellink has noted (*Bruegel. The Complete Paintings, Drawings and Prints*, New York, 2007, p. 183), Pieter Bruegel the Elder most likely originally intended his drawing to be enjoyed as an independent work of art, perhaps to be given as a gift, and only later decided to have it engraved. The drawing's large scale and highly-detailed finish lend credence to this theory. Moreover, the artist typical prepared his drawings in reverse in order to facilitate the engraving process – in Galle's design, Christ thus raises his left hand in benediction, rather than his right, as would be customary in this imagery. That the present painting is not a mirror image of the drawing, suggests that Pieter the Younger may not have been working from the print, but rather had firsthand knowledge of the original (the earliest provenance for the Rotterdam drawing places it in an unknown Italian collection, likely around the late 18th or early 19th century), or perhaps another version of it that was preserved in the Brueghel workshop.





150

BENVENUTO DI GIOVANNI (SIENA 1436-1518)

Saint Dominic; and Christ Blessing

tempera and gold on panel, marouflaged
the first: 9¼ x 10¼ in. (23.5 × 26 cm.)
the second: 9⅜ x 10⅜ in. (23.8 × 26.4 cm.)

a pair (2)
$40,000-60,000
£32,000-47,000
€37,000-55,000

PROVENANCE:

with Satinover Galleries, New York, until 1920, from whom acquired by, Robert Lehman (1891-1969), New York, by whom gifted in 1945 to, Nelson-Atkins Museum, Kansas City, Missouri; [Property offered by the Nelson-Atkins Museum of Art Kansas City, Missouri]; Christie's, New York, 6 June 1984, lot 27, where acquired by the present owner.

LITERATURE:

B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 77.
B. Berenson, *Italian Pictures of the Renaissance, Central Italian and North Italian Schools*, London, 1968, I, p. 40.
R. van Marle, *The Development of the Italian Schools of Painting*, vol. 16, The Hague, 1937, p. 416.
B.B. Fredericksen and D.D. Davisson, *Benvenuto di Giovanni, Girolamo di Benvenuto, Their Altarpieces in the J. Paul Getty Museum and a Summary Catalogue of Their Paintings in America*, 1966, p. 25.
B.B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth Century Italian Paintings in North American Public Collections*, Cambridge, Massachusetts, 1972, p. 589, no.45-54/1, 45-54/2.
M.C. Bandera, 'Qualche osservazione su Benvenuto di Giovanni', *Antichità viva*, XIII, 1974, pp. 8-9.
J. Pope-Hennessy, *Italian Paintings in the Robert Lehman Collection*, New York, 1987, p. 164.
C.C. Wilson, *Italian Paintings XIV-XVI in the Museum of Fine Arts, Houston*, Houston, 1996, pp. 182-185, 187, under no. 16.
M.C. Bandera, *Benvenuto di Giovanni*, Milan, 1999, pp. 104-105, 229, nos. 40 and 41.

These panels, which once formed part of a predella, are by Benvenuto di Giovanni, one of the foremost artists working in Siena in the second half of the fifteenth century. The predella was originally composed of seven three-quarter-length figures, six of which were acquired by Robert Lehman in October 1920. In addition to the present works, which show *Saint Dominic* and *Christ Blessing*, a panel showing *Saint Bernardino of Siena* remained in the Lehman collection and is now in the Metropolitan Museum of Art, New York, while one of *Saint Peter Martyr* was presented to Yale University Art Gallery, New Haven. A panel with *Saint Francis* is now in the Houston Museum of Fine Arts while the last, thought to be of *Saint Anthony of Padua*, remains untraced.

As the surviving panels represent the three principal Franciscan saints and two of the three foremost Dominican saints, Carolyn Wilson (*op. cit.*, 1996, p. 183) hypothesized that the seventh panel may have shown Saint Thomas Aquinas or, alternatively, Catherine of Siena, the saint often paired with Bernardino in Sienese late quattrocento art. In



reconstructing the original predella, Wilson suggested the present panel of Christ was flanked on either side by Saints Dominic and Francis, both of whom turned towards the Savior, with Saints Bernardino and Anthony of Padua occupying positions at either end, thereby leaving the central left section to the missing panel and that on the right to Saint Peter Martyr (*ibid.*).

Berenson (*op. cit.*, 1932) was the first to identify these panels as by Benvenuto di Giovanni, an attribution supported by Van Marle and, subsequently Fredericksen and Davisson (*op. cit.*, 1972), who proposed a date of c. 1474, while comparing it stylistically with Benvenuto's dated *Biccherna* panel representing an *Allegory of Good Government* (Siena, Archivio di Stato). Maria Cristina Bandera (*op. cit.*, 1974) later observed that the punch-marks for these works were comparable with the artist's six pilaster panels from the Kress Collection (three in the Isaac Delgado Museum, New Orleans; and three in the Samek Art Museum, Bucknell University, Lewisburg), but are otherwise unique in Benvenuto's oeuvre. She further noted the stylistic affinities with both the Lehman and Kress series of panels with the signed and dated Montepertuso Altarpiece (1475; Vescovado di Murlo). This dating and reconstruction was accepted by Pope-Hennessy (*op. cit.*, 1987). While noting that Zeri had first reassigned the Kress panels to Benvenuto and had suggested they formed part of the frame for the artist's San Domenico altarpiece, Wilson advanced the theory that both this and the Lehman series formed the pilaster and predella of the San Domenico *pala* (*op. cit.*, 1996, p. 186).

The unusual pastiglia wreaths that surround the present panels and their counterparts from the Lehman series have long been the subject of scholarly discussion. While no precise analogy has been found, Bandera associated this detail in the predella with Sienese cassone decoration from the third quarter of the fifteenth century and most agree that it can be viewed as the modernization of an older convention (*ibid.*, p. 183).

Benvenuto di Giovanni may have been a pupil of the most versatile Sienese artist of the mid-quattrocento, Lorenzo Vecchietta, but was also influenced by Sano di Pietro, to whose innate conservatism he must have responded. He is first recorded as an artist in 1453, working on the frescoes at the Siena Baptistry alongside Vecchietta. It marked the start of a long career, with his style evolving over subsequent years as he embraced influences from beyond Siena, leaving a significant body of work that demonstrated the artist's sustained popularity. His first signed and dated work was the *Annunciation* of 1466 made for the church of San Girolamo di Volterra, a painting in part inspired by Simone Martini's celebrated *Annunciation* of 1333 (Florence, Galleria degli Uffizi). In the following years he refined his elegant style, breaking away from Vecchietta's influence and responding to the work of Liberale da Verona and Girolamo da Cremona, the Lombard miniaturists who had arrived in Siena in 1466 and 1470, respectively. The 1470s witnessed the start of a close association with Sano di Pietro and a series of ambitious altarpieces that marked the highpoint of Benvenuto's career, notably the Montepertuso Altarpiece of 1475 and the Borghesi Altarpiece for the Sienese church of San Domenico, completed in 1478. In the following decade Benvenuto was commissioned to design the floor decoration of Siena cathedral, and would begin in time to collaborate more frequently with his son, Girolamo di Benvenuto (1470-1524).

151

PAOLO CALIARI, CALLED VERONESE (VERONA 1528-1588 VENICE)

The Adoration of the Shepherds

oil on panel, marouflaged
18¾ x 11⅞ in. (47.6 × 30.2 cm.)

$80,000-120,000 £63,000-94,000 €74,000-110,000

PROVENANCE:
Edward Adam Leatham (1828-1900), Misarden Park (now Miserden Park), Stroud, Gloucestershire, hanging in the first drawing room, by 1868 and until at least 1898.
with Wildenstein & Co., New York, until the 1970s.
Private collection, New York, by 1978 and until at least 1991.
[Property of a Bankruptcy Estate, sold by Order of the Bankruptcy Court]; Sotheby's, New York, 30 January 1997, lot 44, where acquired by the present owner.

EXHIBITED:
Leeds, *National Exhibition of Works of Art*, 1868, p. 18, cat. no. 93.
Washington, D.C., National Gallery of Art, *The Art of Paolo Veronese*, 13 November 1988-20 February 1989, p. 67, cat. no. 28, illustrated.

LITERATURE:
A. Graves, *A Century of Loan Exhibitions 1813-1912*, London, 1914, IV, p. 1576.
Catalogue of oil paintings by the Old Masters in the possession of E.A. Leatham Esq., Misarden Park, Gloucestershire, England, 1898, p. 9.
T. Pignatti, 'Aggiunta al catalogo del Veronese', *Arte Veneta,* XXXII, 1978, pp. 218-219, fig. 5.
F. Zeri, 'Una Adorazione dei Pastori di Paolo Veronese', *Antologia di Belle Arti*, VI, 1978, pp. 107-109, fig. 2.
R. Pallucchini, *Il Veronese*, Milan, 1984, p. 168, no. 32, illustrated.
T. Pignatti and F. Pedrocco, *Veronese: Catalogo completo*, Florence, 1991, p. 76-77, no. 36, illustrated.
T. Pignatti and F. Pedrocco, *Veronese*, Milan, 1995, I, p. 107, no. 59, illustrated.

ENGRAVED:
Matteo Piccioni, in Rome on 26 May 1641.



fig. 1 Matteo Piccioni, after Paolo Veronese, *Adoration of the Shepherds*, 1641, Rijksmuseum, Amsterdam.

This intimately scaled *Adoration of the Shepherds* dating to the 1550s was painted early in the career of Paolo Veronese and is a rare example of the artist's work on panel. Publishing the painting in 1978, Federico Zeri considered it to have been painted at some point after the artist's Bevilacqua Lazise altarpiece of 1548 (now Muso Castelvecchio, Verona) and before his Giustiniani altarpiece in San Francesco della Vigna, Venice, painted between 1551 and 1555 (*loc. cit.*). The painting has been widely published since and all scholars consider the work to date from the 1550s, with the exception of Terisio Pignatti (*loc. cit.*, 1978) who hypothesized that it might be a ricordo done by the artist much later, in the 1580s. Rodolfo Palluchini dated it around the same moment, *circa* 1555-56 (*loc. cit.*), William R. Rearick dated it *circa* 1559 (*loc. cit.*) and then Pignatti, publishing it again with Francesco Pedrocco in 1991 and 1995, placed it in the second half of the 1550s (*loc. cit.*).

The choice of panel as a support was uncommon for Veronese. He used it rarely and usually only for furniture paintings or small sections of ceilings, such as those for the sacristy of San Sebastiano, Venice, to which Rearick compared the present work (*loc. cit.*). The *Adoration* appears to have undergone restoration at some point in the twentieth century before its publication in 1978 and the panel was marouflaged, with areas of the architecture, sky and figures being retouched. This is most notable in the shepherd at lower left, whose blue drapery is no longer correctly foreshortened across his shoulder and whose mantle in orange – a color which invariably suffered in Veronese's works due to chemical degradation – here is overpainted.

The *Adoration* was exhibited in Leeds in 1868 while in the collection of the liberal British politician, Edward Adam Leatham (*loc. cit.*). It was later included in Leatham's 1898 catalogue of paintings in Misarden Park, as a 'Worship of the Shepherds' and listed as a 'sketch,' presumably due to its small dimensions. It was then hanging in the first drawing room and Leatham noted under its entry, 'I possess the original engraving, same size' (*ibid.*), presumably the engraving by Matteo Piccioni (for which see below). The painting did not, however, appear in Leatham's deceased sale just three years later in 1901, suggesting that it was either sold in the intervening years, or perhaps more likely that it descended in his family.

Though the early history of this *Adoration* is undocumented, the painting was engraved by Matteo Piccioni in Rome on 26 May 1641 according to an inscription (fig. 1). Assuming, therefore, that the painting itself was in Rome in the 1640s, Zeri hypothesized that it may be identifiable as the *Nativity* recorded in 1648 by Carlo Ridolfi in the Ludovisi collection (see C. Ridolfi, *Le meraviglie dell'arte* [...], Venice, 1648, p. 306). In his biography of Veronese, Ridolfi recalled the painting as having been formerly in the convent of San Nazaro (presumably Santi Nazaro e Celsi, Verona) before being gifted to Cardinal Ludovico Ludovisi and subsequently in the Ludovisi princely collection in Rome at the time of his writing.

Cardinal Ludovico Ludovisi (1595-1632) amassed a vast collection of art which, upon his death in 1632, was inherited by his brother, Niccolò I Ludovisi, Prince of Piombino, presumably the *'Signor Prencipe Luduisio'* in possession of the Veronese *Nativity* cited by Ridolfi. The 1623 Ludovisi inventory documents three paintings by the artist but without listing their subjects (see C.H. Wood, 'The Ludovisi Collection of Paintings in 1623,' *The Burlington Magazine*, CXXXIV, 1073 (1992), p. 521, nos. 203 and 214), while the 1633 inventory lists only two, a *Magdalene* and a *Circumcision* (see K. Garas, 'The Ludovisi Collection of Pictures in 1633 - I,' *The Burlington Magazine*, CIX, 771, 1967, p. 340, no. 22 and p. 343, no. 33). Zeri suggested the third, unidentified painting by Veronese cited in 1623 might be the present panel, but without more concrete evidence linking this *Adoration* to the Ludovisi, for the moment that hypothesis remains tentative.

We are grateful to Xavier Salomon for endorsing the attribution following firsthand inspection and for proposing a date in the 1550s.





152

JEAN-JOSEPH-XAVIER BIDAULD (CARPENTRAS 1758-1846 MONTMORENCY)

Extensive Italian landscape with a town

oil on canvas
9½ x 15¾ in. (24.1 × 40 cm.)

$20,000-30,000 £16,000-24,000 €19,000-27,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 5 April 1990, lot 216, where acquired by the present owner.

153

GIACOMO GUARDI (VENICE 1764-1835)

A view of the Rialto Bridge, Venice

oil on panel
9 × 13⅝ in. (22.8 × 34.6 cm.)

$50,000-70,000 £40,000-55,000 €46,000-64,000

PROVENANCE:
with Galerie Trotti et Cie., Paris, where acquired in 1914 by the following,
with Julius Böhler, Munich, (no. 14-135), as Francesco Guardi, where acquired in February 1915 by the following,



Geheimrat Dr Julius Weiler, Berlin, and from whom acquired in September 1929 by the following,
with Julius Böhler, Munich (no. 29-112; on commission with Kunsthandel AG, Lucerne, no. 7903, from June 1933), where acquired in April 1935 by the following,
J. P. Schmidt.
H. Krempel, Lugano.
Anonymous sale; Finarte, Milan, 6-23 December 1969, lot 31, as Francesco Guardi.
Private collection, Geneva, by 1973.
Anonymous sale; Sotheby's, London, 1 November 1978, lot 60, as Francesco Guardi.
Anonymous sale; Sotheby's, London, 3 July 1991, lot 55, as Francesco Guardi, where acquired by the present owner.

EXHIBITED:
Munich, Julius Böhler, *Altvenezianische Malerei,* 1931, no. 25.

LITERATURE:
A. Morassi, *Guardi: Antonio and Francesco Guardi*, Venice, 1973, I, no. 532, II, fig. 517, as 'Francesco Guardi'.
L.R. Bortolatto*, L'Opera completa di Francesco Guardi*, 1974, p. 114, no. 411, as 'Francesco Guardi'.

Though considered by Antonio Morassi to be by Francesco Guardi (*op. cit.*), this view of the Rialto Bridge is a characteristic small-scale work by his son, Giacomo, who continued in his father's tradition. Charles Beddington, to whom we are grateful for proposing the attribution (after first-hand inspection), notes that the use of black to articulate the figures and architecture is a hallmark of the artist's technique.

Built by Antonio da Ponte between 1589-91 and standing at the commercial heart of Venice, the Rialto was among the most commonly painted monuments in eighteenth-century view painting; Canaletto, Michele Marieschi and Francesco Guardi all depicted the bridge numerous times from both the west and east. Lined with shops, the bridge stood at the centre of the city's commercial district and joined the markets located on both sides of the Grand Canal. The present view is taken from the east down the Grand Canal and just slightly towards the left bank, giving a wider view of the Riva del Ferro on the right, with the Riva del Vin cast in shadow on the left. To the left of the bridge stands the Palazzo dei Dieci Savi, with the Palazzo dei Camerlenghi just behind; to the right, beyond the bridge, is the Fondaco dei Tedeschi, previously home to Venice's German merchants and where, famously, Giorgione and Titian executed their murals for the palazzo's façade.



154

STUDIO OF CARLO DOLCI (FLORENCE 1616-1686)

The head of a young Christ

oil on canvas
12¼ x 9¼ in. (31.1 × 23.5 cm.)

$5,000-7,000

£4,000-5,500
€4,600-6,400

PROVENANCE:
Anonymous sale; Sotheby's, New York, 10 October 1991, lot 199, where acquired by the present owner.

This painting repeats a composition by Carlo Dolci, best known through the autograph versions in the Thyssen-Bornemisza Museum, Madrid (1663) and Kunsthistorisches Museum, Vienna (1674), both of which show the Christ Child seated, in full-length, on some steps leading to a garden. A reduced autograph variant, which corresponds closely to the format of the present work, is in the Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Munich. While possessing a personality which is undoubtedly independent from the porcelain-like surfaces of Dolci's own work, the present picture is of a decidedly higher calibre than many of the numerous studio repetitions that were produced for the local market, and may well have been executed by the artist's daughter, Agnese (1635-1686).

As Francesca Baldassari notes, Baldinucci's accounts of the numerous works depicting the six-year-old Christ Child sitting in a garden with a garland of flowers attest to the considerable popularity of this unusual subject in Florence during the seventeenth century (F. Baldassari, *Carlo Dolci, Complete Catalogue of the paintings*, Florence, 2015, p. 327).



155

SCHOOL OF VERONA, 17TH CENTURY

The Lamentation

oil on slate
10½ x 15¼ in. (26.7 × 39 cm.)

$7,000-10,000

£5,500-7,900
€6,500-9,200

PROVENANCE:
Anonymous sale; Christie's, New York, 6 June 1984, lot 21.

This composition compares closely with a picture on the same support, but of larger dimensions (44 × 53 cm.), recorded in a private Milanese collection (see M. Bona Castellotti, *Pietra Dipinta, Tesori nascosti del '500 e del '600 da una collezione privata milanese*, exhibition catalogue, Milan, 2000, p. 175, no. 148).



■156

A REGENCE STYLE GILTWOOD MIRROR

19TH/20TH CENTURY

With rectangular plate in borders carved with rosettes, leaf-tips and scrolling foliage, the arched mirrored crest carved with central plumed cartouche, the mirror plates possibly earlier and reused

70 in. (178 cm.) high, 39 in. (99 cm.) wide

$4,000-6,000 £3,200-4,700 €3,700-5,500

PROVENANCE:

Anonymous sale; Christie's, New York, 9 May 1985, lot 88.



■157

A LATE LOUIS XIV GILTWOOD CENTER TABLE

CIRCA 1715-20, PROBABLY ORIGINALLY CONCEIVED AS A CABINET STAND, ONE SIDE OF A LATER DATE

With later molded *incarnat turquin* marble top, the frieze carved with trellis work and suspending a pierced shell and foliate scroll apron on scrolled legs ending hoof feet

31 in. (79 cm.) high, 37 in. (94 cm.) wide, 21½ in. (55 cm.) deep

$6,000-9,000 £4,800-7,100 €5,500-8,200

PROVENANCE:

The Collection of Monsieur X; Sotheby's, Monaco, 24 June 1984, lot 3111.

■158

A PAIR OF LOUIS XV ORMOLU TWO-BRANCH WALL LIGHTS

CIRCA 1740

Each with pierced asymmetrical foliate, floral and C-scroll backplate issuing two scrolling branches terminating in fruiting and foliate pierced drip-pans and conforming naturally-cast nozzles, drilled for electricity
22 in. (56 cm.) high, 13 in. (33 cm.) wide (2)

$12,000-18,000 £9,500-14,000 €11,000-16,000

PROVENANCE:
Princesse Faucigny-Lucinge, Château De Vaux-Le-Pesnil.
Maurice Segoura, Paris.
Property from a Noble Collection; Christie's, New York, 18 May 2005, lot 427.



■159

A PAIR OF NORTH EUROPEAN GILTWOOD TORCHERES

EARLY 18TH CENTURY

Each with a later octagonal top with leaf top-carved rim above a classically draped child holding aloft wheat sheaves, on a tripartite base over ruffle-carved downswept leg
44 in. high (112 cm.) (2)

$4,000-6,000 £3,200-4,700 €3,700-5,500

PROVENANCE:
Anonymous sale; Christie's, New York, 21 October 2004, lot 1022.





■160

A PAIR OF REGENCE LACQUERED BRONZE TWO-LIGHT WALL LIGHTS

CIRCA 1720

Each with a mask of Zephyr on a foliate scroll panel, with scrolled arms, drilled for electricity
17½ in. (44.5 cm.) high, 13½ in. (34.5 cm.) wide (2)

$3,000-5,000 £2,400-3,900
€2,800-4,600

PROVENANCE:
Anonymous sale; Sotheby's, New York, 4 October 1986, lot 21.



■161

A FRENCH ORMOLU FIRESCREEN

BY CHARLES CASIER, PARIS, LATE 19TH CENTURY

With scrolling foliate borders, centered by a putti-drawn chariot, stamped 'CH.CASIER', 46 and interlaced Cs
30½ in. (77.5 cm.) high, 27 in. (69 cm.) wide

$2,000-3,000 £1,600-2,400
€1,900-2,700

PROVENANCE:
Acquired from Danny Alessandro, New York, 1998.
Anonymous sale; Christie's, New York, 21 October 2014, lot 270.

■162

A REGENCE STYLE ORMOLU EIGHT-LIGHT CHANDELIER

LATE 19TH CENTURY

The vase-shaped stem decorated with infants' heads above curved candle branches, headed by bearded masks and decorated with scrolling foliage, drilled and fitted for electricity
29½ in. (75 cm.) high, 35 in. (89 cm.) diameter

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:
Property from the Estate of Belle Linsky, sold by the Executors, Muriel Karasik and William D. Zabel; Sotheby's, New York, 21 May 1988, lot 75.



■163

A PAIR OF FRENCH GILTWOOD CONSOLE TABLES

ONE REGENCE CIRCA 1720, ONE 19TH CENTURY

Each with molded serpentine liver and gray marble top above a pierced frieze carved with flowerheads, acanthus and a trellis-incised ground on cabriole legs carved with masks and scrolled foliage and joined by a carved tier with a central shell, with painted inventory numbers '185 A' and '185 B'
33 in. (84 cm.) high, 32½ in. (83 cm.) wide, 15 in. (38 cm.) deep (2)

$8,000-12,000 £6,300-9,400 €7,400-11,000

PROVENANCE:
Mr. and Mrs. Charles Wrightsman, Palm Beach; Sotheby's, New York, 5 May 1984, lot 233.







■164

A PAIR OF LOUIS XIV GILTWOOD TABOURETS

LATE 17TH CENTURY

Each with a rectangular crimson velvet upholstered top, raised on fluted baluster-shaped supports carved with foliage and flowerheads, joined by a shaped crosshatched stretcher carved with flowerheads

16½ in. (42 cm.) high, 22½ in. (57 cm.) wide, 16½ in. (42 cm.) deep (2)

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:

The Collection of William S. Paley; Sotheby's, New York, 4 October 1991, lot 266.



■165

A PAIR OF REGENCE STYLE GILTWOOD TORCHERES

19TH CENTURY

Each with circular top and pierced tripartite pedestal carved with flowerheads, masks, guilloches on scrolled bases

65¼ in. (166 cm.) high (2)

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:

Anonymous sale; Sotheby's, New York, 23 March 1985, lot 171.

■~166

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

CIRCA 1750

The three-quarter galleried serpentine top inlaid with a flower-filled basket, butterfly and bird above two frieze drawers enclosing further compartments and hinged mirror, cabriole legs headed by foliate-cast chutes and ending in scroll sabots

27¾ in. (71 cm.) high, 27 in. (69 cm.) wide, 14¼ in. (36.5 cm.) deep

$7,000-10,000

£5,500-7,900
€6,500-9,200



PROVENANCE:

Property from the Collection of Mrs. Charles Wrightsman, Removed from her Palm Beach Residence; Sotheby's, New York, 5 May 1984, lot 230.
Anonymous sale; Christie's, New York, 26 April 1994, lot 173.

LITERATURE:

F.J.B. Watson, *The Wrightsman Collection*, 1966, vol. II, no. 158, pp. 322-323.

■167

A PAIR OF REGENCE WALNUT AND BEECHWOOD FAUTEUILS

CIRCA 1720

Each with cartouche-shaped back with foliate scroll cresting above padded scroll arms and serpentine feet, on foliate-carved cabriole legs joined by stretchers, upholstered in red velvet, originally caned

37¾ in. (96 cm.) high (2)

$3,000-5,000

£2,400-3,900
€2,800-4,600

PROVENANCE:

Mrs. John Leslie; Christie's, New York, 30 October 1993, lot 342.





■168

A PAIR OF SOUTH GERMAN OIL-GILT TORCHERES

POSSIBLY AUGSBURG, CIRCA 1735

The shaped top on scrolling body carved with floral clusters and foliate sprays on incurvate legs and hoof feet, each with paper label with pencil inscription '8765 / 1' and '8765 / 2'
53¼ in. (135.2 cm.) high (2)

$8,000-12,000 £6,300-9,400
€7,400-11,000

PROVENANCE:
Property from the Cummer Museum of Arts and Gardens, Jacksonville, Florida, sold to Benefit the Acquisitions; Christie's, New York, 24 November 2009, lot 301.

The lobed sections below the plinths of these distinctive torchères as well as the scrolled, ruffled leaves to their frames relate to a pair of silvered torchères from Augsburg at Schloß Rosenborg, Copenhagen. (H. Kreisel, *Die Kunst des Deutschen Möbels*, vol II, fig. 1085.)



■169

AN EARLY LOUIS XV GILTWOOD MIRROR

MID-18TH CENTURY

With arched rectangular plate in conforming mirrored borders with carved bull-rushes, pomegranates and wave-pattern, the reverse with a red stenciled '78', the mirror plates replaced
68 in. (173 cm.) high, 41 in. (104 cm.)

$7,000-10,000 £5,500-7,900
€6,500-9,200

PROVENANCE:
Property of Mrs. James Cromwell (Doris Duke); Christie's, New York, 22 November 1983, lot 128A.

■~170

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, BOIS SATINE AND AMARANTH MARQUETRY TABLE A ECRIRE

ATTRIBUTED TO ROGER VANDERCRUSE, CALLED LACROIX, MID-18TH CENTURY

The shaped rectangular top with ormolu rim, veneered with a stylized kidney-shaped marquetry lozenge enclosing chevron parquetry over a leather-lined writing slide and a slide drawer with wells, on cabriole legs, with ormolu cartouche trailing vine chutes continuing to cartouche-shaped sabots, with paper label inscribed in ink 'Pa 26', possibly a Patiño inventory number
26 in. (66 in.) high, 29 in. (73.5 cm.) wide, 18½ in. (47 cm.) deep

$30,000-50,000 £24,000-39,000
€28,000-46,000

PROVENANCE:
Patiño Collection; Sotheby's, New York, 1 November 1986, lot 82.



Roger Vandercruse, *dit* Lacroix or 'RVLC', *maître* in 1755.

Roger Van der Cruse, known as Lacroix, was among the premier cabinetmakers of the transitional period late in the reign of Louis XV and into the Louis XVI style. A master cabinetmaker of Flemish origin, Lacroix received his *maîtres* in 1755 and was at the heart of Parisian cabinetmaking life, connected via his sisters' marriages to Jean-Francois and Simon Oeben, Jean-Henri Riesener, and Simon Guillaume, and through his own wife was related to Pierre Pioniez and Jean Marchand. Lacroix provided furniture for the French Royal Family as well as the *marchands merciers* of Paris.

Lacroix was specialized in the production of small, costly items of furniture, often embellished with intricate marquetry and sophisticated mechanical devices. His work was distinguished from early on by the quality of its marquetry often executed in floral and geometric patterns and in timbers of light tone such as *bois satiné* and *bois citronnier*. The *maître ébéniste* was also among the first cabinet-makers to embrace Neoclassicism and created the highest quality furnishings in the new taste. He often achieved its characteristic symmetry and balance by the use of uniform parquetry inlay as visible in the present lot.

■~171

A LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, AND MARQUETRY SECRETAIRE A ABATTANT

ATTRIBUTED TO JEAN-MATHIEU CHEVALLIER, CIRCA 1750

The serpentine brêche d'alep marble top above a fall-front inlaid with sprays of flowers, the surrounding mounts in the form of dragons, branches, leaves and acorns, enclosing a fitted interior with leather-lined writing slope, above two doors enclosing shelves above a waved apron, the back feet tipped, the later lock stamped Fichet Paris, the top stamped indistinctly '...LLIER', one interior drawer with circular label inscribed in ink '150 / Ggvr'
51¼ in. (130 cm.) high, 37 in. (94 cm.) wide, 16½ in. (42 cm.) deep

$25,000-40,000 £20,000-31,000 €23,000-37,000

PROVENANCE:

F. Cronier; Galerie Georges Petit, Paris, 2-3 December 1904, lot 136.
Sir Richard Wallace, probably for the Château De Bagatelle, Paris.
Acquired by Sir George Donaldson for his "Museum" at Hove, Sussex.
Acquired by Seligman, Paris, 1924.
Anonymous sale; Christie's, London, 9 December 1982, lot 58.
Lopez Tarragoya Collection.
Anonymous sale; Christie's, New York, 21 May 1997, lot 589.

Jean Mathieu Chevallier, *maître* in 1743.

A closely related commode was included as lot 137 in the Cronier sale, now at the National Gallery of Art, Washington, D.C. (no. C267), with similar bronzes, floral marquetry, and an identical marble top to the present secretaire. All of this evidence indicates that these two pieces were made *en suite* for one room, possibly of Chinoiserie decoration, as indicated by their whimsical decoration.
Two inventory entries written in Chevallier's shop upon his death in 1768, are relevant to the commode and secretaire being discussed here. The first lists *une commode de 4 pieds et demie a fleurs de bois de rose et violette a carrel garnie de ses fontes dorées d'or moulu marbre brêche d'alep, 750 livres*. The high price of this commode was surely for a piece embellished richly with bronzes. The second entry lists *un secrétaire de trois pieds a fleurs de bois de rose a cartel de cuivre doré d'or moulu a dessus de marbre brêche d'alep, 350 livres*. The two pieces, with ornate bronzes, have similar marquetry flowers, and identical marble tops, as the two from the Cronier sale.

Jean-Mathieu Chevallier was born in Paris at the end of the seventeenth century and his family had associatoins with members of the furniture trade throughout the eighteenth century. Two of his brothers were *ébénistes*, his sister married Charles Saunier, and his daughter was involved with Antoine Criaerd. When Chevallier became a master and then a dealer, he installed himself on the rue de Grenelle, where clientele from the fashionable district of today's 7th arrondissement flocked to his shop called "A la Croix de Malte." His clients included la Princesse de Charollais, Mademoiselle de Sens, the Prince de Grimberghem, the Duc de Valentinois, and the Comte de Guerchy.



■172

A PAIR OF REGENCE ORMOLU-MOUNTED AMARANTH AND BOIS SATINE ENCOIGNURES

ADAPTED CIRCA 1760 BY JACQUES DUBOIS OR HIS SON RENE DUBOIS FROM AN ARMOIRE A ENCOIGNURES BY CHARLES CRESSENT, CIRCA 1730

Each with molded later mottled peach marble top above a frieze mounted with guilloches enclosing a rosette and inlaid with intersecting brass lines above a rectangular cross-banded cupboard door mounted with an ormolu Bacchic mask, on plinth with gadrooned edge, stamped underneath marble, one (cabinet A) with Rothschild inventory marks 'KKU 842' (twice, in yellow chalk), 'AR 412' (twice, in black), 'INV1210' (at top, in black), 'I' (on the reverse, in black) '3' (on the reverse, in black), '4'' (in black), and '156' (on the reverse, in red), the other (cabinet B) with one with Rothschild inventory marks 'KKU 843' (twice, one at top and one on the reverse in yellow chalk), 'AR 412' (at top, twice), 'INV 1211' (at top, in black), and 'II' (on the reverse, in black), the underside of the marble of cabinet A inscribed 'I', and an illegible number, the underside of marble of cabinet B inscribed 'AR2196', 'AR', 'No.8411', '177-7584' (struck through), and '06' each stamped 'I. Dubois' and 'JME' in the capacity of a restorer

38 in. (96.5 cm.) high, 26¼ in. (67 cm.) wide, 20 in. (51 cm.) deep (2)

$30,000-50,000 £24,000-39,000 €28,000-46,000

PROVENANCE:

Baron Alphonse von Rothschild, Vienna.
Confiscated following the “Anschluss”, March 1938 (AR 412).
Selected for the 'Sonderauftrag Linz' (IV 1210, 1211), 30 May 1941, and transferred to the monastery of Kremsmünster (KKU 842, 843)
Restituted to Baroness Clarice Adelaide von Rothschild, 16 October 1947.
With Rosenberg and Stiebel, New York.
Anonymous sale; Parke-Bernet Galleries, New York, 28 October 1967, lot 194.
With Dalva Brothers, New York.
The Property of a Gentleman; Christie's, New York, 6 June 1984, lot 138.

LITERATURE:

A. Pradère, *Charles Cressent*, Dijon, 2003, pp. 96 and 292, cat. 182-183.

Charles Cressent, *maître* in 1719.
Jacques Dubois, *maître* in 1742.
René Dubois, *maître* in 1757.

This striking pair of *encoignures* is a fascinating example of the practice of adapting high-quality and well-designed furnishings to current fashions in the eighteenth century. Most parts of these cabinets derive from an armoire en encoignure, or corner armoire; a rare form of similar use and design but of completely different proportions and scale. These encoignures were certainly adapted from such piece by Charles Cressent. Examples of such pieces by Cressent include an armoire preserved at the J. Paul Getty Museum, Los Angeles, and one formerly in the collection of the Earl of Rosebery at Mentmore, see A. Pradère, *Charles Cressent*, Dijon, 2003, pp. 98 and 95, respectively. The above armoires are strikingly similar to these encoignures in decoration; the pattern of the amaranth veneer, the ormolu framing, mask, suspended trophies and shell-form mounts as well as the pronounced pediments and concave cornices are all characteristics shared among these works. A pair of almost identical encoignures of the same size and practically matching decoration is in the Wallace Collection (F100 and F101). Because of their identical decorative features and size, it is most likely that this pair and the Wallace pair were adapted from the same armoire en encoignure which, due to the shared similarities with the Getty and Mentmore piece, must have also been originally made by Charles Cressent.
Quintessentially early Louis XV in design, these armoires went out of fashion by the third quarter of the eighteenth century, by which time domestic interiors were much smaller and intimate. At the same time, a renewed interest in decoration during the reign of Louis XIV and the Régence was brewing and many pieces from these periods were altered and reinvented. The stamps on these encoignures suggest that these were reduced in size and changed in the Dubois workshop. The alterations could have been carried out towards the end of Jacques Dubois’ career or, more likely, after his son René took over the *atelier* but kept using his father’s stamp. In fact, from 1779 onward René was also a furniture retailer in addition to being a cabinet-maker and it has been suggested that he was responsible for the creation of the encoignures in the Wallace Collection as well, as those are also stamped *I. DUBOIS*, see F.J.B. Watson, *Wallace Collection Catalogues: Catalogue of Furniture*, London, 1956, pp. 68-69.



Charles Cressent, Corner Cabinet (Encoignure), circa 1745, The J. Paul Getty Museum, Los Angeles,
oak veneered with tulipwood, kingwood, and amaranth with gilt-bronze mounts, 75½ x 131 x 15½ in.





THE ROTHSCHILD COLLECTIONS IN VIENNA

The extraordinary art collection of the Austrian branch of the Rothschild family was carefully formed over many generations. It had already reached a considerable size in the mid-nineteenth century and the *Katalog der Kunstsammlung des Freiherrn Anselm von Rothschild*, compiled in 1866 and re-published in 1872, listed no fewer than 600 items, including two portraits by Frans Hals and the celebrated Rothschild prayerbook. After Anselm von Rothschild's death (d. 1874) the collection was split between his three sons Nathaniel (d. 1905), Ferdinand (d. 1898) and Salomon Albert (d. 1911; known as Albert). Ferdinand emigrated to England, where he constructed Waddesdon Manor in Buckinghamshire, and his share of Anselm's collection went there with him. The remainder of the Austrian collection was housed on the Theresianumgasse in Vienna, in Nathaniel's mansion designed by the architect Jean Girette, and at Albert's house on the Heugasse, almost opposite Nathaniel, as well as at the family's hunting lodge, Hohe Warte, and at Schloss Schillersdorf. The collection of furniture included several important exquisite examples of French *ébénisterie*, such as the Louis XVI commode by Jean-Henri Riesener from the Bibliothèque of King Louis XVI at Versailles, which was purchased by the French State and re-installed *in situ* at the château, and the Louis XVI *regulateur de parquet* by Ferdinand Berthoud, Balthazar Lieutaud and Philippe Caffièri, which was supplied to the Duc de Choiseul (sold from the collection of the Barons Nathaniel and Albert von Rothschild, Christie's London, 8 July 1999, lots 201 and 207). Together with various other items of French furniture, these encoignures were sent to the United States by Baroness Clarice von Rothschild (d. 1967) and subsequently sold to Rosenberg and Stiebel, Inc., New York, as was the case with the celebrated Branicki corner cupboard by Jacques Dubois, now in the J. Paul Getty Museum, illustrated in G. Wilson and C. Hess, *Summary Catalogue of European Decorative Arts*, J. Paul Getty Museum, Malibu, 2001, p. 20, fig. 35.



Palais Rothschild, 14-16, Theresianumgasse, Vienna, Austria





■173

A FRENCH ORMOLU, ROCK CRYSTAL AND MOLDED GLASS HALL LANTERN

19TH/20TH CENTURY

With five curved sides, each within molded ormolu framework with rock crystal flowerheads suspending drops and plumes enclosing a four-light candelabrum with foliate nozzles (the four original upper arms retained separately)
28 in. (71 cm.) high, 23 in. (58.5 cm.) wide

$8,000-12,000 £6,300-9,400 €7,400-11,000

PROVENANCE:
Acquired from Partridge, London, 1987.



■~174

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD AND PARQUETRY TABLE EN CHIFFONNIERE

BY JEAN-PIERRE DUSAUTOY, CIRCA 1780

The oval three-quarter galleried inset breccia marble top above a gilt-tooled green leather-lined slide and a frieze drawer on cabriole legs joined by a kidney-shaped undertier and ending in foliate-cast paw sabots inlaid throughout with trellis marquetry enclosing paterae, stamped 'IP DUSAUTOY' to underside
28½ in. (72.5 cm.) high, 19¾ in. (50 cm.) wide, 15 in. (38 cm.) deep

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:
Property from the Estate of Joseph Gruss; Christie's, New York, 26 April 1994, lot 263.

Jean-Pierre Dusautoy, *maître* in 1779.

This lot is part of a group of tables by Dusautoy incorporating trellis parquetry. Related tables are illustrated in P. Kjellberg, *Le Mobilier Français Au XVIII Siecle*, 1989, p. 292 and in J. Nicolay *L'Art Et La Maniere Des Ebenistes Français Du XVIII Siecle*, 1956, p. 171, figure A.

■~175

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, PARQUETRY AND MARQUETRY TABLE EN CHIFFONNIERE

BY JEAN-BAPTISTE TUART II, CIRCA 1765

The pierced brass galleried white marble top above a conforming case inlaid with parquetry panels and fitted with three drawers, the top fitted as a writing drawer, on cabriole legs joined by a similarly veneered undertier ending in scrolled sabots on casters, stamped 'JB TUART' to the interior of drawer, with printed paper label inscribed 'Hodgson Bequest 571'
28½ in. (71 cm.) high, 16¼ in. (41.5 cm.) diameter

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:
Property from the Estate of Joseph Gruss; Christie's, New York, 26 April 1994, lot 235.

Jean-Baptiste Tuart II, *maître* in 1760.



■~176

A LATE LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, AMARANTH AND PARQUETRY COMMODE

BY PIERRE DENIZOT, CIRCA 1770

With breakfront breccia marble top above three short frieze drawers inlaid with *guilloché* enclosing two long drawers inlaid *sans traverse* within Vitruvian scroll and bellflower borders, cabriole legs mounted with bellflower and acanthus-cast chutes continuing to foliate scroll sabots, right frieze drawer with paper label inscribed *C 8250* and *P. Lehman*, central frieze drawer with label inscribed *C 949* and *PL*, top drawer with dealer's typed label and inventory number *25564*, marble with printed paper label *Envoi du Duveen Brothers/Place Vendme 20 Paris* and chalk numbers *2818* and *25564,* stamped 'P. DENIZOT' three times, 'JME' twice, also stamped indistinctly, possibly 'L. BOUDIN' in his capacity as a retailer, several of the the mounts stamped 'H X', probably at the time when they were regilt in the 19th century

36 in. (90.5 cm.) high, 51 in. (129.5 cm.) wide, 23¼ in. (59 cm.) deep

$12,000-18,000 £9,500-14,000 €11,000-16,000

PROVENANCE:

Duveen Brothers, Paris.
Philip Lehman (1861-1947).
By descent to his daughter Pauline Lehman Ickelheimer (b.1886).
Thence by descent until sold; Christie's, New York, 14 November 1985, lot 125.

LITERATURE:

P. Kjellberg, *Le Mobilier Français du XVIIIème Siècle*, Paris, 1989, pp. 254-5, fig. A.

Pierre Denizot, *maître* in 1740.
Leonard Boudin, *maître* in 1761.

A similar *commode a la grecque* by Denizot with *guilloché* enclosing flowerheads in the frieze, wreath-cast handles, ormolu festooned laurel at the angles above inlaid trompe l'oeil fluting, and nearly identical leg and feet mounts, but with different parquetry inlay, is illustrated J. Nicolay, *L'Art et la Manière des Maîtres Ebénistes Français au XVIIIème Siècle*, Paris, 1976, p. 145, fig. B. A pair of encoignures stamped by Denis Genty and with seemingly identical parquetry was sold Christie's, London, 22 May 1952, lot 103; although these encoignures originated in a different workshop than this commode, it is known that pieces produced by different ateliers were often the work of the same *marqueteur*. A number of pieces are recorded stamped by Denizot and Boudin, which were probably executed by the former and retailed by the latter.





■177

A PAIR OF PARIS PORCELAIN PURPLE-GROUND VASES, MOUNTED AS LAMPS

CIRCA 1820

Each amphora-form vase painted with a scene of peasants dancing after David Teniers the Elder in a gilt rectangular frame, flanked by scrolling acanthus handles with terminals as palmettes and ladies' heads, the reverse with a gilt basket of fruit, the socle bases on square plinths, later mounted to giltwood square feet for electrification, *together with* a pair of lampshades
13 in. (33 cm.) high, the porcelain (2)

$2,000-3,000 £1,600-2,400
€1,900-2,700

PROVENANCE:
Anonymous sale; Sotheby's, New York, 21 May 1988, lot 38.



■178

A DIRECTOIRE ORMOLU MONTH-GOING STRIKING MANTEL CLOCK

ATTRIBUTED TO LEPAUTE, CIRCA 1795, THE DIAL INSCRIBED 'A PARIS'

The glazed case with break arch top with pineapple finials and beaded and gadrooned border, with fluted pilasters to the angles and tassel-hung drapery swag below the dial, the stepped rectangular base with recessed panels with running anthemion mounts, the white enamel Arabic dial inscribed *à Paris* with pierced gilt-metal criss-cross hands and blued steel pointers, with rolling moon phase and day of the week ring to the center, zodiacal symbols painted below, with outside calendar ring, the twin barrel movement with silk suspension and count wheel strike on bell
16¼ in. (41.25 cm.) high, 10¼ in. (26 cm.) wide, 6¾ in. (17 cm.) deep

$8,000-12,000 £6,300-9,400
€7,400-11,000

PROVENANCE:
The Vitale Collection; Christie's, New York, 30 October 1996, lot 67.
Property of a Private Collector; Christie's, New York, 24 October 2013, lot 636.

■~179

A LOUIS XVI ORMOLU-MOUNTED AMARANTH, TULIPWOOD, MARQUETRY AND PARQUETRY DEMILUNE COMMODE

CIRCA 1775

With *verdé antico* marble top and conforming frieze mounted with ormolu flowerheads mounts, five short drawers above two long central drawers flanked by cupboard drawers, rams' heads mounts atop circular tapering legs, the apron mount depicting Mercury, the back stile with an oval brand containing three *fleurs-de-lys*

33½ in. (85 cm.) high, 57 in. (145 cm.) wide, 21 in. (53.5 cm.) deep

$30,000-50,000

£24,000-39,000
€28,000-46,000

PROVENANCE:

Property of a Gentleman; Christie's, New York, 6 June 1984, lot 140.



This impressive commode, with its distinctive inlay of severe geometric parquetry and architectural capricci influenced by the work of the celebrated Roman engraver and designer Giovanni Battista Piranesi, belongs to a group of secretaires and commodes executed in the 1770s with similar marquetry subjects. According to Geoffrey de Bellaigue, the pictorial and architectural marquetry panels on these pieces appear to have been made by one or a group of specialty *marqueteurs* who supplied furniture to Parisian *marchands-merciers* and *ébénistes*, including Jacques van Oostenrik, *dit* Dautriche, Pierre Denizot, Léonard Boudin, Pierre Roussel, Pierre Macret, Martin Ohneberg, Nicolas Petit, Charles Topino, Christophe Wolff and André Louis Gilbert. (See G. de Bellaigue, 'Engravings and the French Eighteenth Century Marqueteur', *Burlington Magazine*, May 1965, pp. 240 - 250 and July 1965, pp. 356 - 363, and 'Ruins in Marquetry', Apollo, January, 1968, pp.12-16). Interestingly the proportions and dimensions of this commode are almost identical to an important group of demilune commodes by Charles Topino (*maître* in 1773), including a pair in the collection of Enid Haupt, New York, subsequently sold Christie's, London, 7 July 2011, lot 47 (£289,250).





■180

A PARIS PORCELAIN MATTE BLUE AND GOLD GROUND VASE-FORM CLOCK

CIRCA 1820

The ovoid body supporting a gold-ground cylindrical neck and shoulder tooled with neoclassical motifs and flanked by handles modeled as winged putti holding flaming urns, the white enameled clock dial with Roman numeral hour markers, the reverse painted with a seated putto feeding a chicken in a cage, surrounded by chicks and in a gilt *ciselé* landscape, above a reticulated lower body and a square biscuit foot with gilt masks and swan standards
13 in. (33 cm.) high

$2,000-3,000 £1,600-2,400 €1,900-2,700

PROVENANCE:
Anonymous sale; Christie's, New York, 30 April 1986, lot 64.
Collection of Dr. Bruce Wilson; Christie's, New York, 24 October 2012, lot 227.



■181

A PAIR OF RUSSIAN ORMOLU CANDLESTICKS

EARLY 19TH CENTURY

Each with tapering stem headed with ram's masks on circular spreading socle with palmettes
13 in. (33 cm.) high (2)

$3,000-5,000 £2,400-3,900 €2,800-4,600

PROVENANCE:
Jean Wanecq, Paris, September 1987.
Property from a Private Collection; Christie's, New York, 25 February 2015, lot 578.

■182

A SET OF FOUR LOUIS XVI GRAY-PAINTED FAUTEUILS

CIRCA 1785

Each with gadrooned and flower-carved crest-rail with differing acanthus-sheathed and plume finials, downswept arms terminating in lion heads, seat-rails with acanthus and stop-fluted carving on tapering fluted legs headed by palmettes, *en suite* with lot 183 (4)

$12,000-18,000 £9,500-14,000 €11,000-16,000

PROVENANCE:
Anonymous sale; Sotheby's, Monaco, 11 December 1999, lot 124.
Property of a Distinguished Collector; Phillips, New York, 5 December 2001, lots 51 and 52.

■183

A PAIR OF LOUIS XVI GRAY-PAINTED CANAPES

CIRCA 1785

Each with gadrooned and flower-carved crest-rail with differing acanthus-sheathed and plume finials, downswept arms terminating in lion heads, seat-rails with acanthus and stop-fluted carving on tapering fluted legs headed by palmettes, *en suite* with lot 182
37 in. (94 cm.) high, 49 in. (124.5 cm.) long (2)

$8,000-12,000 £6,300-9,400 €7,400-11,000

PROVENANCE:
Anonymous sale; Sotheby's, Monaco, 11 December 1999, lot 124.
Property of a Distinguished Collector; Phillips, New York, 5 December 2001, lots 51 and 52.



Detail of lion mask to arm terminal



■184

A PAIR OF FRENCH ORMOLU TWO-BRANCH CANDELABRA

SECOND HALF 19TH CENTURY

Each cast with a figure of a kneeling putto holding aloft three foliate-scrolling candle branches surmounted by circular fluted and leaf-cast nozzles and circular drip pans, on square rockwork base above square plinth cast with guilloche, acanthus and fluting, several elements stamped 'L'

17½ in. (44.5 cm.) high (2)

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:

Property of a Lady; Christie's, New York, 9 May 1985, lot 49.

■185

A RESTAURATION ORMOLU-MOUNTED BURR BIRCH AND MAHOGANY GUERIDON

IN THE MANNER OF ADAM WEISWEILER, CIRCA 1825-40

The circular white marble top set within a leaf-cast ormolu border above a paneled frieze fitted with four drawers raised on tapered legs joined by interlaced stretchers atop toupie feet, each drawer fitted with an ormolu mount incorporating putti emblematic of the harvest, astronomy, geography and love

29 in. (74 cm.) high, 26½ in. (67.5 cm.) diameter

$30,000-50,000 £24,000-39,000 €28,000-46,000

PROVENANCE:

Collection of Baron Mayer Amschel de Rothschild, Mentmore Towers, Buckinghamshire.

Thence by descent.

The Rt. Hon the Earl of Rosebery; Sotheby's, London, April 17, 1964, 44.

Anonymous sale; Sotheby's, London, November 24, 1972, lot 104.

Anonymous sale; Sotheby's, New York, 6 November 2008, lot 37.

The original model of this luxurious table is closely associated with the *oeuvre* of one of the most iconic cabinet-makers of the Louis XVI period: Adam Weisweiler. A table of this model *circa* 1785-90, unstamped but attributed to Weisweiler, was sold from the Alexander Collection; Christie's, New York, 30 April 1999, lot 80 ($453,500). With its characteristic thuya veneer, pierced interlaced stretchers, facetted tapering legs and milled and pearled ormolu borders, Weisweiler's original was a characteristic product of the 'antique' style promoted by the *marchand-mercier* Dominique Daguerre. Established in the rue du Faubourg Saint-Antoine, Weisweiler's collaboration with his fellow *ébénistes* Riesener (between 1778-85) and Beneman (post 1785) is well-documented, and whilst he was undoubtedly patronized by other *marchands*, including Julliot *frères*, the vast majority of his *oeuvre* was commissioned and sold directly through Daguerre. In the 1780's, Daguerre established his own shop in London to meet the demands of George, Prince of Wales and his circle, and it was this link to a thriving export trade that enabled Weisweiler to avoid the bankruptcy which befell so many of his colleagues during the Revolution.

The distinctive cockerel mounts, in direct contradiction to the subsequent Revolutionary fervor that was to seize France, must presumably predate the *Terroir* of 1793. It is interesting to note, therefore, that extremely similar putto reliefs, although painted, featured on the jewel-cabinet almost certainly commissioned by William Beckford whilst in Paris in 1788-93, sold Sotheby's Monaco, 14 June 1997, lot 137). This latter casket, also executed by Weisweiler, was ornamented with painted panels by *le citoyen Sauvage* (Piet-Joseph Sauvage), and the latter may well have provided the source for the Alexander frieze mounts.

A table of similar form with closely related stretchers, thuya veneer and putto mounts across the frieze, formerly in the collection of Alphonse de Rothschild, was sold by Baron de Redé, Sotheby's Monaco, 26 May 1975, lot 267. A side table in the Royal Collection, displaying a closely related ormolu relief and pierced, interlaced stretchers (although of different form and mounted with pietra dura panels), originally from the collection of the princesse de Salm, was acquired by George IV in 1816 ('P. Lemonnier, 'Les Julliot', *L'Objet d'Art/L'Estampille*, October 1989, pp.40-1).

Although the author of Weisweiler's mounts - so often supplied by Daguerre before 1794 - is not known conclusively, Weisweiler collaborated extensively with Thomire et Duterme even after his decision to set himself up as a *marchand-ébéniste* in 1797.

The art collections at Mentmore were amongst the most outstanding of their kind anywhere in the world, prompting Lady Eastlake to comment: '*I do not believe that the Medici were ever so lodged at the height of their glory*'. Mentmore was built between 1852 and 1854 by Baron Mayer Amschel de Rothschild, who needed a house near to London and in close proximity to other Rothschild homes at Tring, Ascot, Aston Clinton and later Waddesdon and Halton House. The plans for the mansion imitated Wollaton Hall in Nottingham and were drawn up by the gardener turned architect Joseph Paxton, celebrated for his Crystal Palace, completed the year earlier. Sumptuously furnished with extraordinary works of art in every field, on his death in 1874, Baron Mayer left Mentmore and a fortune of some £2,000,000 to his daughter, Hannah de Rothschild. Four years later Hannah married Archibald Philip, 5th Earl of Rosebery, who added considerably to the collections assembled by his father-in-law and it remained intact until the dispersal of the contents in 1977.







■186

A PAIR OF AUSTRIAN ORMOLU CANDLESTICKS

VIENNA, CIRCA 1780

Each with foliate bobèche above an urn hung with flower garlands, above a garland-hung foliate column, on a square foliate-cast base, the bobèche associated, drilled for electricity

11 in. (28 cm.) high (2)

$4,000-6,000 £3,200-4,700 €3,700-5,500

PROVENANCE:

Anonymous sale; Christie's, New York, 7 June 2013, lot 419.









■187

A PAIR OF PARIS PORCELAIN COBALT BLUE AND GOLD GROUND CAMPANA VASES

CIRCA 1825

Each painted with a peasant herder in a gilt panel, the lower body gilt with a fruiting foliate band and applied with a pair of gilt handles; the reverse with a gilt mask supporting a basket of flowers and flanked by foliate scrolls, on a round socle atop a scquare base with paw feet, *together with* a pair of lamp inserts and shades (the porcelain not drilled)

9½ in. (24.1 cm.), the porcelain (6)

$2,000-3,000 £1,600-2,400 €1,900-2,700

PROVENANCE:

Anonymous sale; Christie's, New York, 26 October 2001, lot 379.

■188

A PAIR OF RESTAURATION ORMOLU CANDLESTICKS

CIRCA 1820

Each with removable drip pan above an acanthus-cast nozzle supported by three ram's-headed monopodia with laurel stems and centered by a spirally-fluted central shaft resting on berried acanthus base

11 in. (28 cm.) high (2)

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:

Anonymous sale; Christie's, New York, 18 November 1999, lot 503.

Although the designer and maker of these jewel-like candlesticks is not identified, they are similar in their overall chasing and design to a set of candlesticks of tripod stem construction designed by Etienne Martincourt, (recorded 1763-1791) of which a signed pair is in the Wallace Collection, London, and an unsigned pair with slight variation is in the Frick Collection, New York, see P. Hughes *The Wallace Collection: Catalogue of Furniture*, vol. III, London, 1996, pp. 1240-1246, and T. Dell, *Furniture in the Frick Collection*, vol. VI, New York, 1992, pp. 287-294. The Martincourt design differs from this



set primarily in the use of infants' heads to the top of the tripod base versus the bold rams' heads found on the present examples. A pair of candlesticks of almost identical design was in the collection of Sir Richard Wallace, Bt., at Hertford House, Manchester Square, London, and subsequently with Jacques Seligmann, Paris, and acquired by Mrs. Henry Walters. This pair of candlesticks was sold from her collection at Parke-Bernet Galleries, New York, 30 April - 3 May 1941, lot 1384, at which point the design was attributed to Gouthière. Another very similar pair was with Didier Aaron in 1981, and a further pair was sold in Paris, 13 June 1961, lot 31. More recently, a set of four candlesticks of almost identical design were sold from the collection of Nelson Grimaldi Seabra; Christie's, New York, 22 October 2003, lot 148 ($74,090).

■**189**

A BALTIC GILT-METAL AND CUT-GLASS SIX-LIGHT CHANDELIER

19TH CENTURY

The circular leaf-tip cast corona hung with drop prisms above chain links suspending a further circular tier pierced with scrolling foliage issuing six acanthus cast S-shaped candle-arms suspending drops
34 in. (86.5 cm.) high, 29 in. (74 cm.) diameter

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:
Anonymous sale; Christie's, New York, 16 September 1992, lot 41.

■190

A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED EBONY, EBONIZED AND BOULLE MARQUETRY MEUBLES D'APPUI

COMMISONED BY THE MARCHAND-MERCIER PHILIPPE-FRANÇOIS JULLIOT, CALLED JULLIOT FILS, ATTRIBUTED TO ADAM WEISWEILER, CIRCA 1780-1800, INCORPORATING LOUIS XIV ELEMENTS

The marquetry in contre-partie in pewter and copper, each with rectangular gray fossil marble top, above an acanthus-cast frieze concealing a spring-loaded drawer, the central door faced as three drawers veneered with amaranth to the interior, the sides of the façade with ormolu figures representing the four seasons after models by André-Charles Boulle, the corners inlaid with red-stained composition within pewter and brass frames, the plinth base with turned feet

38 in. (96.5 cm.) high, 45 in. (114 cm.) wide, 19¼ in. (49.5 cm.) deep (2)

$150,000-250,000 £120,000-200,000 €140,000-230,000

PROVENANCE:

Almost certainly those sold in the sale of the stock of the *marchand-mercier* Philippe-François Julliot, 22 March 1802, lot 35.
Almost certainly acquired by Arthur Hill Trevor, 2nd Viscount Dungannon (1763-1837) for Brynkinalt, Clwyd, North Wales.
Thence by descent, until sold from the collection of Lord Trevor; Christie's, London, 14 April 1983, lot 96.
The Collection of Akram Ojjeh (1918-1991); Christie's, Monaco, 11-12 December 1999, lot 50.

LITERATURE:

A. Pradère, '*Curieux des Indes': Julliot and the Fashion for Boulle Furniture 1750-1800*, introduction to Christie's Wildenstein Collection catalogue, 2005, p. 28, fig. Q



THE TASTE FOR BOULLE

These superb cabinets reflect the renewed taste for Boulle furniture among fashionable English collectors such as George, Prince of Wales, the Earl of Pembroke and the Duke of Wellington in the late 18th and early 19th century. The type and format of these *meubles d'appui* ('*à hauteur d'appui*'), their tripartite composition, as well as the use of bronze casts from Boulle's workshop (in this case, allegories of the Seasons), combined with neoclassical elements, are all typical of the neoclassical Boulle revival production of the *marchand* Claude-François Julliot (1727-94) and his son Philippe-François (1755-1835), in whose sale they appeared in 1802.

From the 1750s on, Boulle furniture was being sought after avidly by collectors to be used and displayed in a masculine context in studies, libraries and picture galleries. This new taste was illustrated in the rooms of celebrated and fashionable collectors such as Blondel de Gagny, Radix de Sainte-Foix, and Grimod de la Reynière, among others. A passage from a letter from the marquis de Marigny, Mme. de Pompadour's brother, to his *ébéniste*, Pierre Garnier concerning the choice of furniture for his library is very revealing of the preference for ebony:

'*Vous conviendrez avec moi que les meubles en ébéne et bronze sont beaucoup plus nobles que les meubles en acajou.*'

The need for wall space for hanging the now fashionable collections of Dutch and Flemish paintings - with small formats - meant that Boulle furniture then in demand was expected to be lower than the models favoured in the time of Louis XIV. Therefore, some pieces including the series of cabinets-on-stands were turned into low cabinets. Obviously, the series of low bookcases with three doors produced by Boulle's workshop were most adapted to the new trends in interior decoration. Accordingly, they were much in favour, as can be demonstrated by their repeated sales at high prices in the 1750s by Lazare Duvaux to such clients as Voyer d'Argenson, the comte du Luc and Grimod de la Reynière, and by their presence in one of the most interesting collections of that time, that of Blondel de Gagny in the place Vendôme. Early models being scarce and the demand for them increasing, Paris dealers and restorers specialising in Boulle furniture started from the early 1760s to produce pastiches. The main dealer responsible for this Boulle revival movement was Philippe-Claude Julliot, while the cabinet-makers entrusted with these creations were the same ones who were restoring the older pieces: Delorme, Montigny, Levasseur, Joseph Baumhauer and Weisweiler.



THE DESIGN

These neoclassical Boulle cabinets reuse old elements from larger armoires and cabinets such as marquetry panels, bronze motifs or, as on these cabinets, drawer fronts, in a tripartite division derived from Boulle's original models. Whilst on Boulle's pieces, that tripartite division took the form of an opposition between a rich central marquetry panel flanked by two plainer (generally glazed) doors, it took alternative shapes on the new models: either a central marquetry panel flanked by two glazed or ebony doors; or a central plain door with a strong bronze element (figure or mask), flanked by two marquetry doors.

The figures of the Seasons on these *meubles d'appui* are cast from models first used by Boulle for a set of *bas d'armoires* with two doors, a pair of which, seized during the Revolution from the Noailles family, is now at Versailles (see J.N. Ronfort *et al., André-Charles Boulle: Un Nouveau Style pour Europe,* exh. cat., Paris, 2009, pp. 248-250, cat. 25 a and b). This set was designed and engraved by Boulle for his album published by Mariette (*Nouveaux Deisseins de meubles et ouvrages de bronze et marqueterie inventés et gravés par André-Charles Boulle*). The same figures of the Seasons feature on other pieces by Boulle, for instance an armoire in the Wallace Collection (F62) and a *bibliothèque basse* in a private collection (illustrated in A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution,* Paris, 1989, p. 73, fig. 19). The mounts of the seasons feature on a group of cabinets from the Louis XVI period, many with ebony panels bordered with pewter bands and distinctive fan-shaped floral motifs at the corner, several signed by or attributed to Weisweiler and associated with the *marchand* Julliot, including a pair of cabinets in the Wallace collection (F 393-394), stamped Weisweiler; and a pair of cabinets from the Wormser collection (sold Christie's New York, 14 November 1985, lot 194A). Other cabinets featuring figures of the seasons, also derived from models by Boulle but of a variant design, the figures perched on brackets, include:

- a pair of *meubles d'appui* with three doors from Schloss Schillersdorf, (sold Christie's New York, 27 May 1999, lot 250, $409,500)
- a pair of *meubles d'appui*, the only other examples along with the Brynkinalt pair to feature three drawers in the center flanked by doors, sold from the Wildenstein Collection; Christie's, London, 14 December 2005, lot 25 (£680,000, illustrated here).

THE PROVENANCE

These cabinets, with their distinctive arrangement of marquetry drawers to the center, probably taken from a Louis XIV bureau mazarin, are almost certainly those offered as lot 35 offered in the sale of Philippe-François Julliot's stock in 1802, where they were described as :-
'Deux bas d'armoires de marqueterie, genre de Boule, sans marbre, les cuivres dorés, les panneaux du milieu figurant des tiroirs non placés.'
Several pieces, like the Brynkinalt pair, remained unfinished at the time of the sale, either without their bronzes gilded or without marbles, while a significant amount of the sale consisted of Boulle pieces, demonstrating the enduring popularity of this style to both French and English collectors in the early 19th century

These *meubles d'appui* were almost certainly acquired, along with other fine examples of 18th century *ébènisterie*, by Arthur Hill-Trevor, 2nd Viscount Dungannon (1763 - 1837) of Brynkinalt, North Wales. By family tradition, this group of furniture came to Brynkinalt as a gift from the Duke of Wellington, Lord Dungannon's near contemporary and first cousin. The links between the cousins were longstanding, since, following the death of the Duke's father Lord Mornington in 1781, the widowed and impoverished Lady Mornington spent much time with her mother and sister-in-law in Wales, taking her son, the future Duke, with her (E. Longford, *Wellington: The Years of the Sword*, London, 1969, p. 15).

The furniture sold at Christie's from Brynkinalt in 1983 included other notable examples of Boulle furniture, offering a clear parallel with the Duke of Wellington's well-documented predilection for Boulle (F.J.B. Watson, 'The Great Duke's taste for French Furniture', *Apollo*, July 1975, pp. 44 - 9). However, it is also fascinating to note that one of these examples, a pair of Boulle pedestals, was sold at the celebrated sale of the Duke of York's collection at Christie's in 1827, and purchased by Edward Holmes Baldock, indicating that Lord Dungannon acquired them from this well-known dealer, whose clients included many of the great collectors of the period, including the Duke of Buccleuch and the Earl of Pembroke.



Brynkinalt, Clwyd, North Wales



One of the pair of related cabinets by Julliot, sold from the Wildenstein Collection, Christie's London, 2005







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A PAIR OF FRENCH ORMOLU FOUR-LIGHT CANDELABRA

AFTER THE MODEL BY ANDRE-CHARLES BOULLE, FIRST HALF 19TH CENTURY

Each with an inverted baluster stem supporting a central vase-shaped nozzle and tripartite platform issuing foliate-cast scrolled branches with rams' heads terminals supporting drip-pans and nozzles, the lambrequined tripartite base cast with sphinxes, on square-sectioned tapering feet
19¼ in. (48.9 cm.) high (2)

$7,000-10,000 £5,500-7,900
€6,500-9,200

PROVENANCE:
The Property of an Estate; Christie's, London, 10 December 2009, lot 727.

These candelabra (*girandoles à sphinx et têtes de beliers*) are modelled directly after the celebrated model by André-Charles Boulle, *ébéniste, ciseleur, doreur et Sculpteur du roi,* circa 1672-1732 and after a design by Jean Bérain (1638-1711), who had trained under Charles le Brun and was Dessinateur de la Chambre et du Cabinet du Roi from 1675. Two versions of these are known with either four or five candle branches and J.N. Ronfort cites a mid-18th century reference to a pair with four branches listed in the inventory taken after the death of Marin de la Haye in 1753 (see J.N. Ronfort, 'André-Charles Boulle: die Bronzearbeiten und seine Werkstatt im Louvre', in H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. II, pp. 459-520).





■192

A PAIR OF REGENCE STYLE ORMOLU THREE-LIGHT CANDELABRA

AFTER THE MODEL BY ANDRÉ-CHARLES BOULLE, SECOND HALF 19TH CENTURY

Each with an inverted baluster stem supporting a central vase-shaped nozzle and tripartite platform issuing foliate-cast scrolled branches with rams' heads terminals supporting drip-pans and nozzles, the lambrequined tripartite base cast with sphinxes, on square-sectioned tapering feet
19 in. (48.5 cm.) high (2)

$7,000-10,000 £5,500-7,900
€6,500-9,200

PROVENANCE:
Property of a Family Collection; Christie's, New York, 26 April 1994, lot 159.

193

A PAIR OF BRONZE FIGURES OF BACCHUS AND A BACCHANTE

19TH CENTURY, THE ORMOLU MOUNTED BASES POSSIBLY 18TH CENTURY AND READAPTED WITH SOME LATER MOUNTS

Bacchus: 25½ in. (64.8 cm.) high, overall
Bacchante: 23¾ in. (60.3 cm.) high, overall (2)

$6,000-9,000 £4,800-7,100
€5,500-8,200



PROVENANCE:
Rudolph Von Fluegge.
His estate sale; William Doyle Galleries, New York, 25 January 1984, lot 516.

■194

A FRENCH ORMOLU-MOUNTED EBONY AND CHINESE LACQUER CABINET

THE CARCASS LOUIS XVI, LATE 18TH CENTURY, BY JEAN-JACQUES PAFRAT, THE VENEERS AND MOUNTS OF LATER DATE

The cupboard doors inlaid with Chinese lacquer panels opening to reveal shelves, raised on spiral-cast ormolu feet, the lacquer and parts of the mounts later, stamped 'J. PAFRAT' and 'JME' to upper left rail of backboard
63¾ in. (162 cm.) high, 42 in. (107 cm.) wide, 17 in. (43 cm.) deep

$7,000-10,000 £5,500-7,900
€6,500-9,200



PROVENANCE:
Anonymous sale; Piasa, Paris, 24 June 2011, lot 241.
Rooms as Portraits: Michael S. Smith; Christie's, New York, 26 September 2018, lot 210.

Jean-Jacques Pafrat, *maître* in 1785.

195

JEAN-FRANCOIS DE TROY (PARIS 1679-1752 ROME)

Allegory of painting

signed and dated 'J.F. Troy 1733' (center left on edge of the table)
oil on canvas, oval
35⅛ x 43½ in. (89.2 × 110.5 cm.)

$150,000-200,000

£120,000-160,000
€140,000-180,000

PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 22 June 1985, lot 161.
Roberto Polo (b. 1951), Paris; [Property from a Collection formed by Robert Polo sold at the Direction of the Internal Revenue Service]; Sotheby's, New York, 11 January 1990, lot 101.
with Heim Gallery, London, by 1990.
with Bruno Meissner, Zurich, by 1992.
Anonymous sale; Hotel Drouot, Paris, 10 April 1996, lot 11.
Private collection, London, by 2002.
Anonymous sale; Christie's, New York, 23 January 2004, lot 66, where acquired by the present owner.

LITERATURE:

K. Scott, *The Rococo Interior*, London, 1995, pp. 221-222, illustrated (as whereabouts unknown).
C. Leribault, *Jean-François De Troy 1679-1752*, Paris 2002, p. 330, no. 213 (illustrated, p. 10, frontispiece and back cover).
The present work will be included in the forthcoming catalogue raisonné of De Troy's works by J.L. Bordeau.



The present lot in its frame





fig. 1 Jean François de Troy, *Allegory of Poetry*, Portland Art Museum, Oregon.

One of the most gifted French artists of his generation, whose facility was considered little short of prodigious, Jean-François de Troy was the son of a celebrated history painter, trained in Rome, rose to the highest ranks of the Académie Royale, received illustrious crown and state commissions, and ended a long career as Director of the French Academy in Rome. Acclaimed in his lifetime as one of the most ambitious and fluent masters of grand manner (and grand-scale) paintings of historical, biblical and mythological subjects, De Troy is today revered for a series of small-scale contemporary genre scenes depicting the social rituals of the Parisian *haute monde*, known as 'tableaux de mode' (loosely translated as 'Fashionable Pictures'), including the famous *Reading from Moliere* (private collection), a pair of paintings known as *The Declaration of Love* and *The Garter* formerly in the Wrightsman collection (Metropolitan Museum of Art, New York), and *The Reading Party* (private collection), which was sold at Christie's, London, 8 December 2022, lot 28.

In addition to his success as a painter of history subjects and scenes of contemporary life, De Troy was among the most productive and sought-after painters of decorative canvases in Paris throughout his career. During the period of roughly a single decade, from approximately 1725 through 1737 – the same years during which he was producing the 'Tableaux de Mode' – De Troy painted a series of mythological canvases for the Duc de Lorraine (lost), hunt decorations for the 'petits appartements' and Grand Dining Room of Louis XV at Versailles (today in the Musée du Picardie, Amiens, and the Louvre, Paris, respectively), and a suite of 35 overdoors and decorative panels for the Paris *hôtel particulier* of François-Christophe de La Live, the wealthy Receiver-General of Finance for Poitiers. The canvases painted for La Live's house are recorded as having been 'inserted in the *boiseries*' – curved molding that was carved and gilded – above doorways and windows, and they depicted allegorical themes that were traditionally used in decorative room schemes, including 'the Four Continents, the Four Elements, the Five Senses, the Four Seasons, the Arts and Sciences'. These decorations seem to have been dismantled and sold off following La Live's death in 1753.

In the present *Allegory of Painting*, a beautiful young woman is the personification of the Visual Arts. She dips her paintbrush on a palette borne to her by Genius, arriving in the form of a winged putto who bears the flame of Inspiration atop his head. In her other hand, Painting holds a mahlstick and more brushes, while behind her appear folios of drawings and plaster casts to guide her work. The golden chain around her neck is one of the attributes suggested by Cesare Ripa in his *Iconologia* as suitable for the personification of Painting. As noted by Christophe Leribault in his catalogue raisonné of De Troy's paintings,



fig. 2 Jean François de Troy, *Allegory of Music*, Portland Art Museum, Oregon.

the subject of the painting on which she works is 'Apollo and the Muses, with Pegasus' (*loc. cit.*). In it, the young god is shown holding his lyre and gazing on the winged horse whose flight represents Inspiration. Below are the nine Muses, the goddesses of creative inspiration in the arts, with Euterpe and Terpsichore prominent among them.

The present painting – which is in a beautiful state of preservation – is executed in the robust and painterly, yet polished manner that De Troy had fully mastered by the 1730s, with its central figures meticulously finished, and background and peripheral details more rapidly and loosely evoked. Its warm palette of earthy browns and soft ivory whites represents, as Leribault observed, De Troy's 'peak of refinement', with the contrast between Painting's gentle pallor and the tawny complexion of Genius demonstrating the coloristic sensitivity for which De Troy was admired by his contemporaries (*ibid.*).

Because of its subject, format and obvious function as an overdoor, the *Allegory of Painting* has often been associated with the decorations for La Live's townhouse. However, a receipt from De Troy acknowledges having received full payment from La Live in November 1727 for all 35 paintings, therefore making it unlikely that the present painting – which is signed and dated '1733' – was part of the commission. A famously quick painter who was said to design his history compositions in his head without the use of drawings and studies, and to refrain from repainting once he had begun, De Troy would almost certainly not have been working on even so large a project for more than six years.

If the painting was not made for La Live, it would certainly have figured in another such grand decorative commission as yet to be identified. Three overdoors by De Troy of comparable scale and dimensions to the *Allegory of Painting*, and of complementary allegorical subject matter, have been recognized by Leribault as likely forming part of such a suite of decorations. Each signed and dated '1733', the group includes two upright oval canvases depicting female personifications of *Poetry* and *Music* (figs. 1 and 2; measuring 1,03 × 0,96 cm., each; Leribault P.214 & P.215; Portland Art Museum, Portland, Oregon) and a third horizontal oval of dimensions and format identical to the present painting representing the figure of *Prudence* (Leribault P.213; private collection, France). It may be worth considering whether *Time Unveiling Truth* (Leribault P.217; National Gallery, London) – a multi-figural allegorical painting of much larger dimensions (2,03 × 2,08 cm.) – might have served as a centerpiece in the decorative scheme. It, too, is signed and dated '1733', is of similar palette and identical handling to the overdoors, and was likewise created for an unknown patron.

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JEAN-HONORÉ FRAGONARD
(GRASSE 1732-1806 PARIS)
The Performance

oil on board
12 × 15¾ in. (30.5 × 40 cm.)

$150,000-250,000 £120,000-200,000
€140,000-230,000

PROVENANCE:
Art market, New York, by 1989.
with Stair Sainty, Mattheisen, New York.
[The Property of a Private Collector]; Christie's, New York, 31 May 1991, lot 36, where acquired by the present owner.

LITERATURE:
P. Rosenberg, *Tout l'oeuvre peint de Fragonard*, Paris, 1989, p. 105, no. 307ter, illustrated, as 'pencher en faveur d'une attribution à Fragonard'.

This charming depiction of two pretty young girls playfully teaching a lapdog to sit at attention is a rapidly executed sketch, perhaps intended as a preliminary idea for a larger, more finished painting that has been lost or that Fragonard never ultimately undertook. Painted in thinly diluted oils on card, the artist permitted the card to absorb much of the pigment to create the deeply shadowed dark-haired girl at center, an effect that serves to relegate her largely into the background. He used thicker glazes of light-colored, less diluted pigments to highlight the head, face, upper body and costume of the principal, blonde-haired girl – whose feline physiognomy is frequently seen in Fragonard's depictions of young women – adding deft strokes of thick white pigment to enliven her form and the fur of the dog, and sharp black strokes to define the folds of her dress and the head and silhouette of the spaniel. Combined with Fragonard's light, bright palette of pinks and yellows set against an indeterminate ochre background, this variety of touch in the paint handling imbues the sketch with a lively, vivacious effect.

Throughout the 1770s – and notably before the artist's departure for Rome in 1774 – Fragonard frequently took up the subject of young women playing with their pets, most often kittens and puppies. Several of these paintings are frankly erotic. *A Young Girl Holding Holding Two Puppies* (c. 1770; private collection; sold, Christie's New York, 15 April 2008, lot 67) and *Young Girl Embracing a White Cat* (c. 1770; Museum Langmatt, Berlin) both depict long-haired brunettes embracing the affectionate pets to their bare breasts. In *'La Gimblette'* (c. 1770-4; Alte Pinakothek, Munich), a young woman reclines on her back in an extravagantly unmade bed, holding a puppy between her bare legs, while the dog's tail wags against her genitals. In *Two Girls on a Bed Playing with Their Dogs* (c. 1772-5; The Resnick Collection, Beverly Hills), the comely young women are barely clad in white chemises that entirely fail to cover their abundant nudity. Other renderings of the theme, such as the present painting, are more innocent and playful in intent, and include the elegant *Young Girl Holding a Cat and a Dog Who Fight One Another* (c. 1775-8; formerly Batsheva de Rothschild collection, Tel Aviv; sold, Christie's, London, 13 December 2000, lots 64 and 65), and *'Education Does It All'* (c. 1780; Museu de Arte de Sao Paulo), in which a girl dresses her two spaniels in costume and teaches them to sit up and perform tricks.

The present painting was rediscovered in 1988 and its early provenance has yet to be established. It was first published by Pierre Rosenberg, doyen of Fragonard studies, in his catalogue raisonné of 1989, where he proposed that it was executed immediately before Fragonard's second trip to Italy; that is, *circa* 1773-4 (*ibid.*).



The present lot in its frame





■197

A PAIR OF RESTAURATION ORMOLU AND PATINATED BRONZE THREE-LIGHT CANDELABRA

CIRCA 1820-40

Each with a putto supporting three foliate branches, bearing the label '14433'
17 ¾ in. (44.5 cm.) high (2)

$15,000-25,000 £12,000-20,000
€14,000-23,000

PROVENANCE:
Property from a Distinguished Private Collection; Christie's New York, 24 October 2013, lot 560.

This model was particularly favored by English collectors, and a number of the examples that survive in English country house collections were most probably sold by the *marchand-mercier* Dominique Daguerre, Poirier's successor, who came to London in 1787 at the invitation of the Prince Regent. The rights to this model may originally have belonged to Poirier who delivered to Madame du Barry in 1770 *'une paire de girandoles trois branches en bronze dor d'or moulu ornes de figures de porcelaine de France 624 livres'*. This model of candelabra exists in two basic patterns, this one and another with one of the putti holding aloft a horn. A comparable to this pair was in the collection of the Baron de Rothschild, subsequently in the Wildenstein collection, and was sold from the collection of Mr. Akram Ojjeh, Sotheby's, Monaco, 25 June 1979, lot 51.

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A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, KINGWOOD, AMARANTH AND BOIS DE BOUT MARQUETRY TABLE A ECRIRE

CIRCA 1760

The shaped rectangular ormolu-bordered top inlaid with a central scrolled cartouche issuing foliate sprays, over a pull-out leather-lined writing-slide, with a drawer to each end, one fitted with compartments for writing implements, on foliate-chute-headed cabriole legs ending in foliate-cast sabots, previously but not originally with casters, bearing the possibly spurious stamp 'G FEIL'
28 in. (71 cm.) high, 30 in. (76 cm.) wide, 18¼ in. (46.5 cm.) deep

$40,000-60,000 £32,000-47,000
€37,000-55,000

PROVENANCE:
The Keck Collection from La Lanterne Bel Air, California; Sotheby's, New York, 5-6 December 1991, lot 37.
Segoura; Christie's, New York, 19 October 2006, lot 110.

This design of table, with flowing, elegant lines and distinctively inlaid top with *bois de bout* floral marquetry framed by scrolling cartouche, is often associated with the oeuvre of Bernard II van Risenburgh, known as BVRB. However BVRB's work is usually identified by the distinctive mounts he employed, which are absent on this table. An almost identical table in the Wrightsman Collection, stamped RVLC for Roger Vandercruse, known as Lacroix (*maître* in 1755) is illustrated in F.J.B. Watson, *The Wrightsman Collection Furniture*, New York, 1966, vol. II, cat. 155, pp. 316-7. However, as Watson points out, a number of other *ébénistes* produced similar tables, including Gérard Péridiez sold Christie's, London, 6 July 1961, lot 39, from the collection of the dowager Viscountess Harcourt), Léonard Boudin, (sold Parke-Bernet Galleries, New York, 8-10 November, 1956, lot 464), and Gaspard Feilt, (sold Galerie Georges Petit, Paris, 22 May 1911, lot 67, from the collection of Mme X). It is therefore probable that a *marchand mercier* was ultimately responsible for the design of this charming model of table, and contracted the work out to various *ébénistes*.



■199

A LOUIS XV WALNUT FAUTEUIL DE BUREAU

CIRCA 1750

The floral carved frame with circular revolving seat and curved back on cabriole legs headed by flowerheads, branded to the underside with three fleurs-de-lys surmounted by a crown within an oval, with label inscribed in ink '230 / fauteuil de bureau tournant en noyer et cuir / LXV'
41 in. (104 cm.) high

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:
Rene Weiller, Paris.
Nathan Cummings, New York.
Acquired privately from the Estate of Nathan Cummings, 1985.

The branded mark of three fleurs-de-lys surmounted by a crown within an oval was employed on furniture during the Restauration period.





■~200

A MATCHED PAIR OF FRENCH ORMOLU-MOUNTED KINGWOOD, SYCAMORE AND MARQUETRY TABLES EN CHIFFONNIER

LATE 19TH/20TH CENTURY

Each with pierced three-quarter galleried top inlaid with classical ruins, the drawers inlaid *sans traverse* with a riverfront landscape and fishermen in a row boat, the sides and back similarly inlaid, scalloped apron on cabriole legs joined by a pierced galleried undertier, slight differences in color
30 in. (76.5 cm.) high, 18 ¾ (48 cm.) in. wide, 13 in. (33 cm.) deep (2)

$4,000-6,000 £3,200-4,700 €3,700-5,500

PROVENANCE:
Anonymous sale; Christie's, New York, 11 November 1977, lot 145 (the lighter example).
Collection of Mr. and Mrs. Franklin N. Groves; Christie's, New York, 15 October 1988, lot 68 (the lighter example).
Property from the Estate of Baroness Margit Sigray Bessenyey; Christie's, New York, 9 May 1985, lot 85 (the darker example).



■~201

A FRENCH ORMOLU-MOUNTED, TULIPWOOD AND AMARANTH MARQUETRY ARMOIRE

IN THE MANNER OF BERNARD VAN RISENBURGH, LATE 19TH/20TH CENTURY

The serpentine cornice edged with ormolu banding above a pair of cupboard doors with cartouche-shaped gilt grille above cartouches inlaid in *bois-de-bout* marquetry, the base edged in foliate-cast chutes on bracket feet, the reverse bearing the spurious stamp 'J.M. CRESSENT' and spurious brands of two interlaced L's with a crown and fleur-de-lys

67½ in. (171.5 cm.) high, 55 in. (140 cm.) wide, 18 in. (46 cm.) deep

$6,000-10,000 £4,800-7,900 €5,500-9,200

PROVENANCE:

Anonymous sale; Sotheby's Parke-Bernet, New York, 6 May 1972, lot 174.
Anonymous sale; Sotheby's, New York, 16 May 1981, lot 202.
Mr. and Mrs. Franklin Groves; Christie's, New York, 8 May 1991, lot 130.



202

FOLLOWER OF MICHELANGELO DA MERISI, CALLED IL CARAVAGGIO

The Incredulity of Saint Thomas

oil on canvas
40⅞ x 55 in. (103.8 × 139.7 cm.)

$30,000-50,000 £24,000-39,000 €28,000-46,000

PROVENANCE:

(Probably) Acquired in Italy in *circa* 1850 by the great-grandfather of the following,
Anonymous sale [The Property of a Nobleman]; Christie's, London, 11 December 1987, lot 132, as after Caravaggio, when acquired by the present owner.

LITERATURE:

N. Ivanoff, *A proposito dell'Incredulita di San Tommaso del Caravaggio, Arte Lombarda*, 3737, anno. 17, 1972, pp. 71-2 and illustrated pp. 106-9, figs. 3-9, as Caravaggio(?).
A.E.Pérez Sánchez, *Caravaggio y el naturalismo español*, exhibition catalogue, Seville, 1973, under no. 6.
A. Moir, *Caravaggio and his copyists*, New York, 1976, p. 90, no. 18s.
M. Cinotti, 'Michelangelo Merisi detto il Caravaggio, Tutte le opere', in *I pittori bergamaschi dal XIII a XIX secolo: Il Seicento*, Bergamo, 1983, p. 490.
M. Marini, 'Caravaggio e i suoi 'doppi'. Il problema della possibili collaborazioni', *Artibus Et Historiae,* no. 8, 1983, pp. 136 and 146, and illustrated, p. 134, fig. 30, and p. 138, figs. 39 and 40, as 'Caravaggio and Collaborator'.
J.T. Spike, *Caravaggio*, New York and London, 2001, p. 160, no. 12.
J.T. Spike, *Caravaggio*, New York and London, 2010, second revised edition, p. 210, no. 14.
B. Savina, *Caravaggio tra originali e copie, Collezionismo e mercato dell'arte a Roma nel primo Seicento*, Foligno, 2013, p. 126, VII, n. 3, as a seventeenth century copy after Caravaggio.

This picture is after Caravaggio's *Incredulity of Saint Thomas* (Potsdam, Sanssouci), executed in 1602 for the Roman banker Vincenzo Giustiniani (1564-1637), whose celebrated collection included no fewer than fifteen works by the artist. At the beginning of the nineteenth century, Caravaggio's picture was one of over 160 from the Giustiniani collection acquired by the King of Prussia and taken to Charlottenburg Palace before being moved to the Picture Gallery in Potsdam, where it remains today. Due to the popularity of this composition, attested to by the remarkable number of surviving old copies, it would seem likely that the present picture dates to the seventeenth century.



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STUDIO OF JUSEPE DE RIBERA, CALLED LO SPAGNOLETTO (JÀTIVA, VALENCIA 1591-1652 NAPLES)

The Penitent Saint Peter

oil on canvas
49½ x 39⅛ in (125.7 × 99.4 cm)

$30,000-50,000

£24,000-39,000
€28,000-46,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 5 June 2014, lot 31, as 'Jusepe de Ribera', where acquired by the present owner.

This canvas shows one of the most emotive scenes of the New Testament, which became a canonical subject for painters in Spain and Italy during the 17th century. During the Last Supper, Jesus predicted that before the cock crowed twice in the morning, Saint Peter would deny him three times. Here, the repentant saint sits in grieved contemplation following Christ's arrest, tears gathering in his eyes and on his cheeks, his face turned toward heaven and illuminated from above.

By the late 1620s, Jusepe de Ribera had established himself as the leading painter in Naples. The city was then at the height of its power, the second largest urban centre in Europe, alive with artistic creativity and a destination for painters from the rest of the continent. In this landscape, which was at times unsparingly competitive, Ribera dominated. He executed highly important commissions for the ruling Spanish viceroys and provided pictures for a burgeoning market of local and foreign patrons, drawn to his dramatic, magnetic naturalism.

In this prolific period of activity Ribera covered a range of subject matter with startling originality and virtuosity. He produced the renowned series of philosophers for the Duke of Alcalà, together with many images of saints, in states of penitence and ecstasy. This canvas showing Saint Peter is likely to be a workshop production of a composition that was repeated by Ribera on a number of occasions, and is perhaps best known through the version, signed and dated 1628, in the Corporation Art Gallery, Glasgow (see N. Spinosa, *Ribera*, Naples, 2003, p. 359, no. C.16). The high quality of this particular version led Professor Nicola Spinosa to consider it an autograph replica (private communication, dated 23 April 2010), and it was sold as such in 2014.

The use of chiaroscuro and the expressive gaze of Saint Peter betray the influence of Caravaggio, who was key to Ribera's early development in Naples and whose decisive impact continued to be felt in the city in the decades after his death. The expressive, upward gaze of Saint Peter finds an echo in Ribera's *Saint Jerome and the Angel of Judgement,* one of the outstanding masterpieces of the Neapolitan baroque, executed in 1626 for the church of Trinità delle Monache (now Naples, Museo di Capodimonte). The need to make pictures that reinforced the teachings of the Counter Reformation, by focusing the viewer on individual characters from the Bible, was reaffirmed by Cardinal Federico Borromeo's *De Pictura Sacra*, published in 1624. Ribera, perhaps more than any other artist of the era, excelled in producing works of such spiritual depth, typified here in this picture through the saint's emotive expression.



204

AFTER THE LE NAIN BROTHERS

Four Figures at a Table

oil on canvas
18½ x 23⅜ in. (47 × 59.3 cm.)

$10,000-15,000 £7,900-12,000 €9,200-14,000

PROVENANCE:

(Possibly) Charles Sedelmeyer (1837-1925); his sale, Sedelmeyer Gallery, Paris, 16 May 1907 (=1st day), lot 224.
(Possibly) with Leger Gallery, London, by 1931.
Oscar Bondy (1879-1944), Vienna, by 1934, from whom confiscated by the Gestapo in 1939 following the "Anschluss" of March 1938.
Acquired by Hans Posse for the "Sonderauftrag Linz", July 1940.
Transferred to the Munich Central Collecting Point (MCCP no. 2276/1) and returned to the Republic of Austria, 16 May 1945.
Restituted to his widow, Elizabeth Bondy, 1948.
with Leger Gallery, London.
Jack Linsky (1897-1982) and Belle Linsky (1904-1987), and by inheritance to the following,
Anonymous sale [The Estate of Belle Linsky]; Sotheby's, New York, 3 June 1988, lot 16, as 'Circle of Louis Le Nain', where acquired by the present owner.

EXHIBITED:

Paris, Petit Palais, *Les Le Nain*, June-October 1934, no. 53, as Louis le Nain, lent from the Bondy Collection.

LITERATURE:

P. Rosenberg, *Tout L'Ouvre Peint des Le Nain,* Paris, 1993, p. 79, no. 29C, illustrated, as 'a copy'.
H. Wine, *The Seventeenth Century French Paintings in the National Gallery*, London, 2001, p. 198, under NG 3879, no. 3, as 'A Copy'.
S. Lillie, *Was Einmal War,* Vienna, 2003, p. 231, 'Oelbild, Bauernfamilie beim Tischgebet'.
B. Schwarz, *Hitlers Museum, Die Fotoalben, Gemäldegalerie Linz*, Vienna, 2004, pp. 134 and 294, no. VIII/16 b, fig. VIII/16.

This is a copy after a painting in the National Gallery, London (inv. no. NG3879), given to the three Le Nain brothers - Antoine, Louis and Mathieu. The London painting is datable to *circa* 1643, when the brothers were working in Paris. Although the work was traditionally said to represent the Three Ages of Man, due to the differing ages of the grandmother, the young woman and the children, it is more likely to represent a scene of everyday life in rural France. The existence of a large number of copies of pictures like this suggests that there was a substantial market for them in Paris at a moment when similar Dutch and Flemish genre scenes were also extremely popular.



205

AFTER NICOLAS LANCRET

Le Bal

oil on canvas
29 × 35⅝ in. (73.7 × 90.5 cm.)
with indistinct signature and date '1735[?]' (lower left, on the steps)

$6,000-8,000

£4,800-6,300
€5,500-7,300

PROVENANCE:
Anna Case Mackay (1887-1984), New York; (†) Christie's, New York, 23 March 1984, lot 134, as School of Lancret, where acquired by the present owner.

This is a copy of Nicolas Lancret's painting, *Le Bal*, formerly in the collection of Frederick II of Prussia (see G. Wildenstein, *Lancret,* Paris, 1924, p. 93, no. 335, fig. 96) and last recorded in Berlin (see M. T. Holmes, *Nicolas Lancret: Dance Before a Fountain*, Los Angeles, 2006, pp. 55-6, fig. 52). Lancret evidently took his inspiration for the composition from Antoine Watteau's *Les Plaisirs du Bal* of *circa* 1715, which is now in the Dulwich Picture Gallery, London (inv. no. DPG156).



206

JAN VAN DER MEER II (HAARLEM 1656-1705)

A river landscape

signed 'JV meer' (lower right)
oil on panel
12¾ x 19¼ in. (32.3 × 48.9 cm.)

$8,000-12,000 £6,300-9,400 €7,400-11,000

PROVENANCE:

Adolphe Schloss (1842-1910), Paris, inv. no. S270, and by inheritance to his wife, Lucie Haas Schloss (1858-1938), and by whom bequeathed to her children, Maguerite, Lucien, Henry and Juliette Schloss, and by whom stored for safekeeping at Château de Chambon, Laguenne, 20 August 1939; from where seized by Vichy officials and German security agents 16 April 1943. and transferred to the Banque de France, Limoges, arriving the 24 April 1943, inv. no. S226.
Transferred to CCQJ headquarters, Paris, 11 August 1943, from where taken with a selection of 262 paintings destined for the Schloss Linz the 2 November 1943 to the Jeu de Paume, Paris.
Transported 24 November 1943 to the Führerbau, Munich, from where stolen the 1 May 1945 by,
Andreas Full, Munich, from whom bought by,
Ludwig Lautenbacher, Munich, by whom sold to,
Paul Winkler, Munich, by whom sold to,
Baroness Bortnowsky-Jaroszwicz, who relinquished the painting to the allied forces, by whom it was transferred to the Munich Central Collecting Point (MCCP no.44763) 5 September 1947, from where it was restituted to the family, by whom sold in the following,
Soixante-dix tableaux de la collection de feu M. Adolphe Schloss; Galerie Charpentier, Paris, 25 May 1949, lot 62, as Jan Vermeer van Haarlem I.
with P. de Boer, Amsterdam (according to a label on the reverse).
Mr. and Mrs. J. Seward Johnson, New York; their sale, Sotheby's, New York, 8 January 1981, lot 17, as Jan Vermeer van Haarlem I.
Anonymous sale; Sotheby's, New York, 7 June 1984, lot 72.

EXHIBITED:

Philadelphia, Philadelphia Museum of Art, 1972.

LITERATURE:

Répertoire des biens spoliés durant la guerre 1939-1945, vol. 2, Tableaux et tapisseries, Berlin, 1947, p. 287, no. 6459, illustrated, as 'Jan Vermeer'.

207

SIMON PIETERSZ VERELST (THE HAGUE 1644-1721 LONDON)

Roses, carnations, poppies, and hydrangea and an iris in glass vase with a snail and a butterfly on a stone ledge

oil on canvas
24¾ x 19¼ in. (68.9 × 48.9 cm.)

$30,000-50,000 £24,000-39,000 €28,000-46,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 December 1984, lot 41.
Anonymous sale; Christie's, New York, 10 January 1990, lot 191, where acquired by the present owner.

We are grateful to Dr. Fred Meijer for confirming the attribution on the basis of images (written communication 7 February 2024).







■208

A LOUIS-PHILLIPE SMALL ORMOLU SIX-LIGHT CHANDELIER

POSSIBLY NORTH EUROPEAN, CIRCA 1840

The central font with six scrolled candle-arms centered by a flamed finial suspended from three later chains and a stylized acanthus and palmette cast corona
18¼ in. (46.5 cm.) high, 11½ in. (29 cm.) diameter

$3,000-5,000 £2,400-3,900 €2,800-4,600

PROVENANCE:
Anonymous sale; Sotheby's, New York, 13 April 1991, lot 58.

■209

A LOUIS-PHILLIPE SMALL ORMOLU SIX-LIGHT CHANDELIER

POSSIBLY NORTH EUROPEAN, CIRCA 1840

With scrolled acanthus candle-arms, centered by a circular font with flame finial, hung from chains and surmounted by a palmette and anthemion-decorated corona
22 in. (56 cm.) high, 11¼ in. (28.5 cm.) diameter

$3,000-5,000 £2,400-3,900 €2,800-4,600

PROVENANCE:
Anonymous sale; Sotheby's, New York, 5 October 1991, lot 186.

■210

A LATE LOUIS XVI ORMOLU-MOUNTED AND BRASS-INLAID EBONY, VERRE EGLOMISE AND MAHOGANY GUERIDON

ATTRIBUTED TO ADAM WEISWEILER, CIRCA 1790

The circular pierced galleried *vert-de-mer* marble top above a paneled frieze drawer, mounted with egg-and-dart and inlaid with ebonized panels, on hexagonal tapering legs inlaid with pewter simulated flutes, joined by a circular verre eglomisé circular platform stretcher decorated with palm ettes, on curved supports and hung with palmettes, on turned legs and toupie feet, some flaking and losses to decoration of stretcher
30 in. (76.5 cm.) high, 26 in. (66 cm.) diameter

$40,000-60,000 £32,000-47,000 €37,000-55,000

PROVENANCE:
Acquired from Touzain, Paris, 9 March 1926.
The Wildenstein Collection; Christie's London, 15 December 2005, lot 393.

Adam Weisweiler, *maître* in 1780.

This circular breakfast/tea table, designed in the Louis XVI antique manner, comprises a Roman-Alter drum, whose Grecian sea-green marble slab is wreathed by a china tray ormolu gallery that is fretted in a lozenge-trellised basket-weave, echinous bas-reliefs band, the table friezes' silken-figured mahogany tablets, which reflect the GoutAngalais or English taste of the 1780's and these are accompanied by Grecian-black tablets and ribbon-bands. The altar-capped and herm-tapered columnar legs are inlaid with trompe l'oeil flutes, while silvery Grecian palms flower their Grecian-scrolled stretchers and their glazed ewer-stand, whose trompe l'oeil porcelain in verre eglomisé. The verre eglomisé flanked by Grecian palmette clasps is extremely progressive in design and heralds the empire style circa 1800. That Weisweiler andDaguerre were prepared to innovate with new materials is confirmed by their use of gouache sous verre. This technique was adopted from Daguerre for furniture commissioned in the late 1780's by Marie-Christine, Gouverneur Des Pays-Bas, which was executed by Adam Weisweiler. Related ewer-decked tables, with this leg pattern, were acquired by Count AlexanderStroganoff (D. 1811) (M. Segoura, Weisweiler, Paris 1983, no. 140). Amongst the related circular tables bearing Weisweiler's stamp, one is in the Detroit Institute of Art and another with glazed top and stretcher tablette is in a private collection (Ibid, nos. 174 and 175, pp. 186 and 187).





■211

AN EMPIRE ORMOLU MANTEL CLOCK

BY PIERRE-PHILIPPE THOMIRE, CIRCA 1810

The case with elaborate appliques of wreaths, scales, rosettes and anthemion leaves, corner mounts of torches supported by eagles on a stepped base with paw feet, the bezel with guilloche laurel leaf and beaded borders enclosing chapter ring with engraved center of sunburst and scales, and engraved hands, the movement with anchor escapement thread, suspended pendulum striking the hours by means of a count-wheel, the case signed 'Thomire À Paris', the movement signed 'L. Moine A Paris'

15¾ in. (40 cm.) high, 8¾ in. (22½ in.) wide, 6¾ in. (17½ cm.) deep

$7,000-10,000 £5,500-7,900 €6,500-9,200

PROVENANCE:

Anonymous sale; Christie's, New York, 29 April 1992, lot 281.

■212

A PAIR OF NORTH EUROPEAN ORMOLU AND CUT-GLASS SIX-BRANCH CANDELABRA

19TH CENTURY

Each with cascading drops above faceted stems issuing arrow-form candle-arms hung with drops

30 in. (76.5 cm.) high, 17½ in. (45 cm.) diameter (2)

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:

Anonymous sale; Christie's, New York, 30 April 1986, Lot 44.









■213

A PAIR OF RESTAURATION ORMOLU FOUR-LIGHT CANDELABRA

BY PIERRE-PHILIPPE THOMIRE, CIRCA 1830-40

Each composed of three Classically draped female figures, each holding a candle holder in the form of a torch, the drip pans with flowerhead borders, and centering the fourth candle holder, raised on a circular pedestal decorated with putti linked by floral garlands, above a stepped circular base, now lacking element to central nozzle, signed 'THOMIRE À PARIS.'

19¼ in. (49 cm.) high (2)

$12,000-18,000 £9,500-14,000
€11,000-16,000

PROVENANCE:

Property from the Collection of Mrs. J. Meyer Schine; Sotheby's, New York, 20 May 1989, lot 157.

The figures on these candelabra are identical to those found on a centerpiece signed *Thomire & Cie*. from the Wittelsbach collection, see H. Ottomeyer and P. Pröschel, *et al., Vergoldete Bronzen*, Munich, 1986, vol. I, p. 383, fig. 5.16.3. The model of the centerpiece was designed by Pierre-Paul Prud'hon (1758-1823) and sculpted by Henri-Victor Roguier (1758-1841), both of whom were among the most celebrated artists of the Empire period. Prud'hon and Roguier are known to have worked with Thomire on another occasion as they, along with the silversmith Jean-Baptiste Claude Odiot (1763-1850), collaborated on the *Berceau du Roi de Rome;* the cradle commissioned by the city of Paris for the birth of Napoleon's son in 1811.

Pierre-Philippe Thomire (1751-1843) studied under both the eighteenth century sculptors Pajou and Houdon and the *bronzier* Gouthière. But by the early nineteenth century he had become famous for his gilt-bronze furniture mounts, clocks, candelabra and other table decorations. Thomire was responsible for designing and fitting ormolu mounts at the Sèvres factory after Duplessis's death in 1783 and he frequently collaborated with Dominique Daguerre. During the early 1800s, he was quick to adapt to the new severely classical design vocabulary of the Empire, and was undoubtedly influenced by the work of the acclaimed court architect-designers Charles Percier and Pierre Fontaine. In 1809, Napoleon bestowed Thomire the title of *Ciseleur de l'Empereur*. His firm was one of the most successful of the Empire period although it continued well after his most famous patron Napoleon left France, even into the 1850's. From 1819 the company was known simply as Thomire & Compagnie.



214

A SET OF FOUR GEORGE III SILVER CANDLESTICKS

MARK OF WILLIAM CRIPPS, LONDON, 1768

Each formed as a Corinthian column, the stems with twisting bands of engraved flowers alternating with plain bands, the tapering square bases with gadrooned borders and chased with scrolling foliage and flowerheads, with removable shaped-square nozzles with gadrooned rims, weighted, *marked on edges of bases, the nozzles with lion passant*

13 in. (33 cm.) high

141 oz. 18 dwt. (4,413 gr.) gross weight (4)

$5,000-8,000 £4,000-6,300
€4,600-7,300



215

A GEORGE III SILVER TWO-HANDLED FOOTED TRAY

MARK OF JOHN CROUCH II, LONDON, 1809

Oval, the gadrooned rim with shells, oak leaves, and acorns at intervals, the center chased with rings of scrolling foliage and flowers centering a later coat-of-arms and a crest, with two gadrooned handles springing from foliage and centered by shells, raised on four scrolled bracket feet, *marked on underside*

30⅝ in. (77.8 cm.) long, over handles

185 oz. 18 dwt. (5,781 gr.)

$5,000-8,000 £4,000-6,300
€4,600-7,300

PROVENANCE:

Sir John Ennis, 1st Baronet (1800-1878).
Anonymous sale; William Doyle Galleries, New York, 21 January 1987, lot 489.

The arms are those of Ennis quartering Henry for Sir John Ennis, 1st Baronet (1800-1878) of Ballynahown Court, County Westmeath, Ireland, and his wife Anna Maria Henry, daughter of David Henry of Dublin, whom he married in 1834. Ennis served as Member of Parliament for Athlone for the Irish Independent Party from 1857 to 1859, then was re-elected as a liberal from 1859 to 1865.



216

FRANCESCO CODINO (ACTIVE HANAU AND FRANKFURT C. 1625-1629)

Grapes and peaches in a porcelain bowl with a finch, carnations in a glass vase and a sliced lemon on a pewter plate, hazelnuts and cherries on a table

oil on panel
14⅜ x 20⅜ in. (36.5 × 51.7 cm.)

$15,000-20,000

£12,000-16,000
€14,000-18,000

PROVENANCE:
Anonymous sale; Christie's, London, 4 July 1986, lot 21, as Attributed to Francesco Codino.

LITERATURE:
E. Greindl, *Les Peintures Flamands de Nature Morte Au XVIIe Siècle,* Brussels, 1983, p. 338, no. 36, as 'Pieter Binoit'.

We are grateful to Dr. Fred Meijer for confirming the attribution on the basis of images. He considers it likely to date to the first half of the 1620s and compares the composition with two works recorded by Gerhard Bott (G. Bott, *Die Stillebenmaler Soreau, Binoit, Codino und Marrell in Hanau und Frankfurt 1600 - 1650*, Hanau, 2001, pp. 218 & 220, nos. WV.C. 17 & 23): the former dated 1623; and the latter, from a Milanese private collection, signed and dated 1624. All three works include the same porcelain bowl with a finch eating grapes, a motif that was evidently much favoured by Codino and employed for other compositions from this period. Like many of Codino's works, this was previously given to Pieter Binoit (c.1590-1632), with whom the artist may well have trained in Cologne before his departure for northern Italy in *circa* 1620, and whose compositions share many of the same motifs.



217

ALEXANDER COOSEMANS
(ANTWERP 1627-1689)

A basket of lemons, asparagus, peaches, a melon, plums, grapes and other fruit with a lobster, in a landscape

oil on canvas
22 × 32 in. (55.9 × 81.3 cm.)

$50,000-70,000 £40,000-55,000 €46,000-64,000

PROVENANCE:
with Jacques Goudstikker (1897-1940), Amsterdam, as 'Abraham Breughel', later as 'Jan Davidsz. de Heem', 1919.
with Leger Galleries, London, by 1978.
David Peskin, by 1978.
with Noortman & Brod, London, by 1983.
Anonymous sale; Christie's, New York, 15 January 1985, lot 69, where acquired by the present owner.

EXHIBITED:
Amsterdam, Jacques Goudstikker, *Tentoonstelling van 17th eeuwsche schilder, Kunst in 'Kunstlidfde'*, 12 Decmber 1915-3 January 1916, no. 30, as Jan Davidsz. de Heem.
Amsterdam, Jacques Goudstikker, *Collectie Goudstikker*, 1916, no. 18, as Jan Davidsz. de Heem.
Amsterdam, The Hague and Rotterdam, Jacques Goudstikker, *Collectie Goudstikker*, 1917, no. 22, as Jan Davidsz. de Heem.
Amsterdam, Jacques Goudstikker, *Collectie Goudstikker*, 1918, no. 16, as Jan Davidsz. de Heem.
Rotterdam, *Catalogus van de Collectie Goudstikker*, Academie van Beeldende Kunsten en Technische Wetenschappen, no. 12, May-June 1919, no. 35, as Jan Davidsz. de Heem.
(Possibly) Copenhagen, *Udstilling af ældre og nyere Hollandsk malerkunst*, 1922, no 46.

LITERATURE:
F.G. Meijer, *Asperges in olieverf*, Vemlo, 2005, pp. 28, 31, 32, cat. 23.

This still life is a particularly fine example of the carefully composed compositions that defined the career of the Flemish artist Alexander Coosemans. A specialist in this genre, Coosemans trained with Jan Davidsz. De Heem, the leading still-life painter of the Golden age, and became a master in the Guild of St Luke in Antwerp in 1645. Much of his career was spent in his hometown of Antwerp, apart from a few years in Italy between 1649-1651, during which time he executed still-life elements for decorative paintings commissioned by the Doria Pamphilj family for their *palazzi* in Genoa and Rome. Coosemans excelled in capturing different surface textures, as is beautifully illustrated in the handling of light on the lobster, which dominates the right half of this composition. The vibrant palette and treatment of the open landscape in the distance would suggest this work dates to the period following the artist's years in Italy.



218

OSIAS BEERT I (ANTWERP 1580-1623)

Oysters on a pewter dish, a Wanli porcelain bowl, three façon-de-Venise wine glasses, oranges, lemons, chestnuts and a knife with a chiselled steel handle with mother-of-pearl plaques, on a table

oil on panel, marouflaged
20 × 27⅜ in. (50.8 × 69.6 cm.)

$50,000-70,000 £40,000-55,000 €46,000-64,000

PROVENANCE:

A. Wyndham Payne (1888-1974), Southtown, Devon, by 1953.
[The Property of a Gentleman]; Christie's, London, 1 December 1978, lot 62.
Anonymous sale; Christie's, New York, 5 June 1980, lot 58.
Anonymous sale; Christie's, New York, 15 January 1985, lot 72, where acquired by the present owner.

EXHIBITED:

London, Royal Academy of Arts, *Winter Exhibition, Flemish Art, 1300-1700*, 1953-1954, no. 428.

Osias Beert was one of the key pioneers and innovators of still life painting in Europe, together with his contemporaries Georg Flegel, Ambrosius Bosschaert the Elder and Jan Brueghel the Elder. While very few details are known about Beert's life, his importance as one of the most influential artists of the earliest generation of still-life painters in Flanders has always been readily acknowledged. He seems to have spent his whole life in Antwerp, where he became a master of the painters' Guild of Saint Luke in 1602, and where he is also recorded as being a cork merchant and a member of the Chamber of Rhetoric. Beert enjoyed great fame during his lifetime, which is attested to by his numerous pupils and his tremendous influence on subsequent generations of Antwerp still-life painters, including Clara Peeters, Jacob van Hulsdonck, Jacob van Es and his nephew, Frans Ykens.

We are grateful to Dr. Fred Meijer for confirming the attribution (on the basis of images) and dating the work to *circa* 1610. Many of the motifs in the present composition appear in other table top still lifes by Beert; for instance the pewter dish of oysters, the three façon-de-venise wine glasses, and the same vessel containing the chestnuts placed on top of a wooden box all appear in Beert's still life in the Museo del Prado, Madrid (Inv. P001606), a panel dated to the first quarter of the seventeenth century. The aforementioned splint wooden box is likely to have contained quince paste, as revealed in other compositions by the artist, notably the *Still Life with oysters, cookies, and comfits* in the Museum of Fine Arts, Boston, which, like the present work, can be dated to *circa* 1610.



219

MARTEN RYCKAERT (ANTWERP 1587-1631)

A river landscape with a ferry boat, a church in the distance

signed with initials and indistinctly dated 'MR 16[...]' (lower left, on a piece of driftwood, 'MR' in ligature)
oil on copper
10⅞ x 15¾ in. (27.6 × 40 cm.)

$20,000-30,000 £16,000-24,000 €19,000-27,000

PROVENANCE:
Anonymous sale; Christie's, London, 19 March 1982, lot 44, as M. Ryckaert.
Anonymous sale; Sotheby's, London, 10 December 1986, lot 140.

This imagined view of a village derives from a now lost composition by Jan Brueghel the Elder, which known to us today through versions by his son Jan Brueghel the Younger. One such example is now in the Museum der Bildenden Künste, Liepzig (inv. no. 309). Here Ryckaert expands upon the Brueghel composition, dotting the landscape with birds, and including an allusion to the Holy Family in the ferry boat.

We are grateful to Dr. Luuk Pijl for endorsing the attribution on the basis of photographs, and for suggesting a date of c. 1615 (private communication 16 February 2024).



220

BALTHASAR VAN DER AST
(MIDDELBURG 1593-1657 DELFT)

A rose, a tulip, insects, and a shell on a ledge

signed '.Balthasar. vander. ast. fe.' (lower right)
oil on panel
9¼ x 14¼ in. (23.5 × 36.2 cm.)

$70,000-100,000 £55,000-79,000 €65,000-92,000

PROVENANCE:
with Eugene Slatter, London, by 1957.
Anonymous sale; Christie's, New York, 15 January 1986, lot 164,
where acquired by the present owner.

LITERATURE:
L.J. Bol, *The Bosschaert Dynasty: Painters of flowers and fruit*, Leigh-on-Sea, 1960, p. 77, no. 55.

This delicate rendering of flowers and insects on a stone ledge underlines both van der Ast's debt to his brother-in-law and master, Ambrosius Bosschaert I, and his own distinct contributions to the genre of still life painting. The precision with which the different elements are executed, for example the careful rendering of the shell's surface, and the application of paint layers to create both polished and slightly hazy effects, is very close to the work of Bosschaert; however, the arrangement of these objects as individual specimens across the ledge is a notable departure, since Bosschaet's compositions, whether vertical or horizontal, are anchored by a central vase or basket. These more distilled works by van der Ast anticipate the paintings of Jan van Kessel and Adriaen Coorte. The caterpillar, dragonfly and other insects now enjoy equal prominence to the flowers, and the heightened realism with which they are depicted may suggest the influence of Roelandt Savery. Another novel element is van der Ast's incorporation of the shell, here placed prominently in the foreground, reflecting the growing fashion in 17th-century Holland for collecting exotica.



221

A LOUIS XV MEISSEN AND FRENCH PORCELAIN-MOUNTED ORMOLU AND TOLE PEINTE MANTEL CLOCK

THE DIAL AND MOVEMENT SIGNED BENOIST GERARD / À PARIS, THE PORCELAIN AND ORMOLU CIRCA 1740, THE FLOWERS LARGELY 18TH CENTURY

The circular enamel dial with Roman and Arabic chapters within a foliate and C-scroll case surmounted by a youth with fruit and set within a bocage with two pastoral figural groups, on a C-scroll and foliate base, the dial and movement signed 'Benoist Gerard À Paris/No. 526', with twin spring barrels and strike on a bell, restorations to extremities of porcelain groups
21 in. (53.5 cm.) high, 15 in. (38.1 cm.) wide, 6¾ in. (17 cm.) deep

$50,000-80,000 £40,000-63,000 €46,000-73,000

PROVENANCE:
Comtesse de Rochefort, Paris.
Anonymous sale; Sotheby's, Monaco, 18 June 1999, lot 73.
With Partridge, London.
Partridge; Christie's, New York, 17 May 2006, lot 201.

During the 1740's through the end of the 1750's, these porcelain-mounted French clocks were popular throughout Europe. Their success was due primarily to the efforts of the Parisian *marchands-merciers* such as Lazare Duvaux, who ordered porcelain pieces to be fitted into the bronze mounts, most notably the figures and flowers from the Meissen and Vincennes factories. The Vincennes factory was established in 1745 to compete with Meissen, and these flowers were one of their earliest and most successful productions. They remained a popular form of decoration, used in vases, clocks and most often lighting fixtures. A similar clock at Waddesdon Manor is illustrated in G. De Bellaigue, the James A. De Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Bronzes, London, 1974, vol, I, p. 98. Benoist Gerard Benoist II Gerard and his son, Jean-Benoist, collaborated under the same signature form 1743 until the former's death in 1758. By 1748, they were located on the Rue Dauphine and in 1753, they moved to the Quai Conti. Another, very similar clock also with movement by Gerard, was sold anonymously, Christie's, New York, 11 February 2000, lot 151.





■222

A DIRECTOIRE STYLE ORMOLU GUERIDON

20TH CENTURY

With circular carrara marble top inlaid with a porphyry and *porfido verde*, fitted with three incurved supports cast with goats' heads with long spiraling horns and joined by a similarly inlaid undertier, ending in hoof feet
32½ in. (83 cm.) high, 27½ in. (70 cm.) diameter

$7,000-10,000 £5,500-7,900 €6,500-9,200

PROVENANCE:
Anonymous sale; Christie's, New York, 24 November 1987, lot 139.

An very similar gueridon is illustrated in *Plaisir De France*, September 1975, p. 53.

■223

A DIRECTOIRE SOLID MAHOGANY FAUTEUIL DE BUREAU

CIRCA 1795

With a rectangular out-scrolling crest rail with continuous arm rests, the circular revolving seat raised on flared legs
34½ in. (88 cm.) high

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:
Property from the Collection of Mrs. Charles. B. Wrightsman; Sotheby's, New York, 21 May 1988, lot 170.



■224

A BEAUVAIS PASTORAL TAPESTRY PANEL

AFTER A CARTOON BY FRANÇOIS BOUCHER, CIRCA 1736-1754

Depicting "La Jardinier" and woven figures in a garden setting
10 ft. 1 in. (3.07 m.) x 4 ft. 10 in. (1.48 m.)

$7,000-10,000 £5,500-7,900 €6,500-9,200

PROVENANCE:
Monsieur X sale, 1927, lot 5, illustrated, purchased by Stettiner et cie.
The Collection of Ogden L. Mills (1884-1937), New York; Parke-Bernet Galleries, New York, 31 March 1938, lot 537 (possibly acquired by J. Paul Getty).
Collection of the J. Paul Getty Museum, Los Angeles, California.
Property of the J. Paul Getty Museum; Christie's, New York, 31 October 1996, lot 323.

LITERATURE:
J. Badin, *La Manufacture De Tapisseries De Beauvais*, Paris, 1909, p. 60.
C. Hunter, *Beauvais-Boucher Tapestries in Arts and Decorations*, 1919, p. 245.
E. Standen, "Beauvais Tapestries after Boucher in the Metropolitan Museum of Art", *Metropolitan Museum Journal*, New York, vol. 12, 1977, pp. 107-130, footnote 50.
E. Standen, *European Post Medieval Tapestries and Related Hangings, in the Metropolitan Museum of Art, Vol. II*, 1985, pp. 521-523.





■225

A BEAUVAIS PASTORAL TAPESTRY PANEL

AFTER A CARTOON BY FRANÇOIS BOUCHER, CIRCA 1736-1754

Depicting "La Musique" with a man playing lute before a courting couple reading sheets of music, within a landscape setting with scrolling laurel and acanthus clasp borders
10 ft. 1 in. (3.07 m.) x 4 ft. 7 in. (1.40 m.)

$7,000-10,000 £5,500-7,900 €6,500-9,200

PROVENANCE:
Monsieur X sale, 1927, lot 5, illustrated, purchased by Stettiner et cie.
The Collection of Ogden L. Mills (1884-1937), New York; Parke-Bernet Galleries, New York, 31 March 1938, lot 538 (possibly acquired by J. Paul Getty).
Collection of the J. Paul Getty Museum, Los Angeles, California.
Property of the J. Paul Getty Museum; Christie's, New York, 31 October 1996, lot 322.

LITERATURE:
J. Badin, *La Manufacture De Tapisseries De Beauvais*, Paris, 1909, p. 60.
C. Hunter, *Beauvais-Boucher Tapestries in Arts and Decorations*, 1919, p. 245.
P. Verlet, *Furniture and Objects D'Art in J. Paul Getty The Joys of Collecting*, New York, 1975, p. 165 (illustrated).
E. Standen, "Fetes Italiennes: Beauvais Tapestries after Boucher in the Metropolitan Museum of Art", *Metropolitan Museum Journal,* New York, vol. 12, 1977, pp. 107-130, footnote 20.
E. Standen, *European Post Medieval Tapestries and Related Hangings, in the Metropolitan Museum of Art, Vol. II*, 1985, pp. 511-515.



226

CIRCLE OF GEORGE ROMNEY (DALTON-IN-FURNESS 1734-1802 KENDAL)

Head study of a sleeping child

oil on canvas
15¼ x 14⅛ in. (38.7 × 35.9 cm.)

$7,000-10,000

£5,500-7,900
€6,500-9,200

PROVENANCE:
Anonymous sale; Christie's, London, 28 February 1936, lot 146,
as George Romney, where acquired by the following,
with Carson, Pirie, Scott and Co., Chicago,
Ralph Norton, by whom donated to the Norton Gallery of Art,
West Palm Beach, and subsequently returned in exchange for
another painting to the following,
with Carson, Pirie, Scott and Co., Chicago.
Mrs. Henry L. Taylor, Chicago, 1943.
The Estate of S.T. Fee.
Anonymous sale; Sotheby's, New York, 12 January 1989, lot 139,
as George Romney, where acquired by the present owner.

227

FOLLOWER OF ETIENNE JEAURAT

A young woman at her toilet

oil on panel
10⅝ x 8½ in. (27 × 21.6 cm.)

$2,000-3,000

£1,600-2,400
€1,900-2,700

PROVENANCE:
Anonymous sale; Christie's, New York, 5 June 1985, lot 71, as Etienne Jeaurat.

Another version of this composition is in the Bowes Museum in Barnard Castle, County Durham (inv. no. B.M.701). The Bowes version, which likely dates from the mid-nineteenth century, is signed 'Valentin' and is colored differently to the present painting, suggesting that the two may derive from a print.



228

CIRCLE OF BARON FRANÇOIS PASCAL SIMON GERARD (ROME 1770-1837 PARIS)

The Three Ages of Man

oil on canvas, unlined
23 × 25 in. (58.5 X 63.5 cm.)

$6,000-8,000

£4,800-6,300
€5,500-7,300

PROVENANCE:
Anonymous sale; Christie's, New York, 15 January 1985, lot 178, as Attributed to Baron Gérard.
Anonymous sale; William Doyle Galleries, New York, 24 May 1989, lot 93.

The Three Ages of Man is a reduced copy of the painting now in the collections of the musée Condé at the château de Chantilly. The original (measuring 255 × 322 cm.) was created in 1806, exhibited to much acclaim in the Paris Salon of 1808, exhibited once again in the Decennial competition of 1810 and immediately thereafter shipped to Caroline Murat, Queen of Naples and youngest of the Emperor Napoleon's sisters, who had purchased it for her collection; by the end of that year it was installed in the Royal Palace in Naples. After the disgrace of the Murats and Caroline's escape to Austria, the picture was purchased by the Prince of Salerno, and acquired in 1854 by his son-in-law, the Duc d'Aumale, châtelain of the Château de Chantilly.





■~229

A FRENCH ORMOLU-MOUNTED TULIPWOOD COMMODE

RECONSTRUCTED FROM A LOUIS XVI COMMODE BY GEORGES KINTZ

With rectangular white marble top above two drawers mounted with ormolu flowerheads and lions' heads, on spirally-fluted tapered legs, the sunflower mounts possibly associated, stamped 'G KINTZ' to rear left corner below marble

34 ½ in. (88 cm.) high, 28 in. (71.5 cm.) wide, 18 ½ in. (47 cm.) deep

$6,000-9,000 £4,800-7,100 €5,500-8,200

PROVENANCE:

Nathan Cummings, New York.
Acquired privately from the Estate of Nathan Cummings, 1985.

Georges Kintz, *maître* in 1776.

■230

A PAIR OF LOUIS XVI GILTWOOD HANGING CONSOLES

POSSIBLY NORTH ITALIAN, PROBABLY LATE 18TH CENTURY AND ALTERED

Each with bowed rouge languedoc marble top over entrelac-and-rosette carved frieze on tapering legs with pinecone feet

22 in. (56 cm.) high, 32½ in. (83 cm.) wide, 13 in. (33 cm.) deep (2)

$3,000-5,000 £2,400-3,900 €2,800-4,600

PROVENANCE:

The Property of the late and Right Honorable The Lord Wharton; Christie's, London, 19 March 1970, lot 75.
Anonymous Sale; Christie's, New York, 22 November 1983, lot 110.





■231

A PAIR OF LOUIS XVI BEECHWOOD FAUTEUILS

ATTRIBUTED TO ADRIEN DUPAIN, CIRCA 1775

Each with out-scrolled rectangular padded back, padded arms and cushion seat in molded fluted frame carved with acanthus on S-shaped legs ending in cloven hoof feet

36 in. (91.5 cm.) high (2)

$5,000-8,000 £4,000-6,300
€4,600-7,300

PROVENANCE:

Anna Thomson Dodge, Rose Terrace, Gross Pointe, Michigan.
Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan; Christie's, sale on premises, 27-29 September 1971, lot 43.
Anonymous Sale; Christie's, New York, 22 November 1983, lot 121.

Adrien-Pierre Dupain, *maître* in 1772

The attribution to Dupain is based on an identical pair of fauteuils, one stamped Dupain, sold anonymously Christie's, New York, 30 October 1003, lot 345. A further pair of Louis XVI white-painted banquettes by Dupain with similar cloven feet, previously in the collection of Mr. Paul Ambassadeur, was sold, Sotheby's, New York, 4 November 1989, lot 270.

These fauteuils once formed part of the legendary collection assembled by Mrs. Anna Thomson Dodge (1871-1970) for Rose Terrace, her Grosse Pointe residence modelled on the Petit Trianon at Versailles. A leading philanthropic benefactor and patron of the arts in Detroit and with a passionate interest in French eighteenth-century art, Mrs. Dodge enlisted the celebrated art dealer Joseph Duveen to help form the collection. His unrivalled access to the finest examples available on the market led to the acquisition of a series of masterpieces, many with royal provenance, including the celebrated porcelain-mounted bureau by Carlin, originally supplied to Empress Maria Feodorovna, which was for long the most expensive piece of French furniture sold at auction. Many of the works of art from Rose Terrace formed the core of the great decorative arts collection at the Detroit Institute of Arts, while the dispersal of the Dodge Collection with Christie's in 1971 was one of the landmark sales of its time.



■232

A PAIR OF LATE LOUIS XVI ORMOLU AND WHITE MARBLE CANDELABRA

LATE 18TH/EARLY 19TH CENTURY

With central white marble vase in the form of a perfume burner on three incurved supports with satyr masks and hooved feet and central stem wrapped with a snake and incurved veined grey marble base with later turned feet, issuing acanthus-scrolling arms with beaded nozzles

29¾ in. (75.5 cm.) high (2)

$12,000-18,000 £9,500-14,000
€11,000-16,000

PROVENANCE:

Acquired from Partridge, London, 1986.

■233

A LATE LOUIS XVI ORMOLU BLEU TURQUIN AND WHITE MARBLE MANTEL CLOCK

THE DIAL SIGNED BISSON A PARIS, CIRCA 1785-90

The circular enamel dial with upright Roman and Arabic numerals and serpentine date hand above a jasperware medallion depicting a classical female, flanked by twin urns and surmounted by a flower-filled urn, above four fluted *bleu turquin* columns, on shaped marble base atop toupie feet, the underside with an eighteenth-century incised number '303' and a paper label inscribed in ink 'O/32'

23 in. (58.5 cm.) high, 16 in. (41 cm.) wide, 6 in. (15.5 cm.) deep

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:

The Estate of Rudolph Von Fluegge; William Doyle Galleries, New York, 25 January 1984, lot 538.



■234

A PAIR OF FRENCH ORMOLU AND BLEU TURQUIN MARBLE FIVE LIGHT CANDELABRA

SECOND HALF 19TH CENTURY

Each in the form of a draped maiden holding on either side a pair of candle branches connected by garlands issuing a fifth branch cast with foliate and berried laurel wreaths, the circular marble plinth mounted with ormolu swags and raised on ormolu bases cast with leaf-tips, drilled for electricity, each numbered to underside of base '2386', drilled and wired for electrification

30¼ in. (77 cm.) high (2)

$8,000-12,000 £6,300-9,400 €7,400-11,000

PROVENANCE:

Nathan Cummings, New York.
Acquired privately from the Estate of Nathan Cummings, 1985.



The female figures of these candelabra are closely related to the classically-draped maidens supporting flower-filled baskets from a series of *'girandoles à figures'* supplied by the *bronzier* François Rémond to the *marchand-mercier* Dominique Daguerre in the 1780s. The model was originally created for the duc de Penthièvre in August 1785, but perhaps the most celebrated examples were those supplied later that year to Princess Kinsky for her *hôtel* at 53 rue Saint Dominique, which were also on bleu turquin marble pedestals, see C. Baulez, 'Le Luminaire de la Princesse Kinsky', *L'Objet d'Art*, May 1991, pp. 88-9. As Baulez points out, Rémond continued to employ such figures on candelabra into the Empire period, for instance on examples at the château de Fontainebleau, see *op. cit.*, fig. 1.







■235

A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE THREE-BRANCH WALL-LIGHTS

AFTER THE MODEL BY FRANCOIS REMOND, CIRCA 1820-40

Each with scrolled candle branch cast with foliage emerging from a vessel-shaped backplate cast with a female mask and overlaid with foliate scrolls and suspending flowerheads, drilled for electricity
24 in. (61 cm.) high, 17½ in. (45 cm.) wide (2)

$15,000-25,000 £12,000-20,000
€14,000-23,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 4 May 1984, lot 7.

This pair of wall lights is based on the celebrated model delivered by François Rémond in 1784 to the Comte d'Artois for the Palais du Temple, described as *'...deux paires de bras trois branches arabesque sur un vase fond lapis enrichi de frise, tête de satire et de femme...'*

■236

A FRENCH ORMOLU-MOUNTED MAHOGANY OCCASIONAL TABLE

AFTER THE MODEL BY JEAN-HENRI RIESENER, LAST QUARTER 19TH CENTURY

The three-quarter galleried top above a rectangular frieze set to the front with a drawer fitted with writing slide, on foliate-clasped tapering legs joined by a shaped undertier
30 in. (76 cm.) high, 24in. (61 cm.) wide, 17½ in. (44.5 cm.) deep

$8,000-12,000 £6,300-9,400 €7,400-11,000

PROVENANCE:
Anonymous sale; Christie's, New York, 23 November 2010, lot 34.

The present table is a direct copy of Jean-Henri Riesener's original supplied in 1780 for Marie-Antoinette's *cabinet intérieur at Versailles*. This highly popular model was produced by the preeminent *ébénistes* of the mid-to-late 19th century, including makers like Henry Dasson, E.-Guillaume-Edmond Lexcellent and Gervais Durand, an example of which sold Christie's, New York, 21 October 2015, lot 76 ($43,750).

■237

A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY COMMODE

CIRCA 1790, PARTIALLY LATER MOUNTED IN THE 19TH CENTURY

With eared molded rectangular top, the frieze edged with molded ormolu border, fitted with three spring-operated paneled drawers, above two triple-paneled drawers *sans traverse* centered by a flower-filled urn, the shaped apron centered by an *espagnolette* sunburst, on turned tapering legs, some mounts added in the 19th century, with spurious stamp 'J . H RIESENER JME'
35 ½ in. (90 cm.) high, 52 in. (132 cm.) wide, 23 ¾ in. (60.5 cm.) deep

$20,000-40,000 £16,000-31,000 €19,000-37,000

PROVENANCE:
The Marquis De Foz.
Jose Guedes De Quieroz; Christie's, London, 10 June 1892, lot 76.
Lady Ludlow, Bath House; Christie's House Sale, 25-26 November 1946, lot 159.
Anonymous sale; Sotheby's, 26 November 1976, lot 136.
The Property of a Gentleman; Christie's, London, 17 June 1987, lot 71.

Lady Ludlow was the widow of the celebrated diamond magnate and collector Sir Julius Wernher (1850-1912) of Bath House, Piccadilly, and Luton Hoo, Bedfordshire.





■238

A PAIR OF DIRECTOIRE ORMOLU AND PATINATED BRONZE CANDLESTICKS

CIRCA 1795

Each with an Egyptian figural support supporting a fruit filled basket-weave nozzle

10¾ in. (27.5 cm.) high (2)

$3,000-5,000 £2,400-3,900
€2,800-4,600

PROVENANCE:

Comte and Comtesse André de Limur, Washington, D.C., acquired in the 1930's.
Thence by decent, circa 1969.
Comte and Comtesse Charles and Nonie de Limur, San Francisco; Christie's, New York, 29-30 November 2012, lot 1.



■239

A PAIR OF DIRECTOIRE ORMOLU, WHITE MARBLE AND PATINATED-BRONZE CANDELABRA

CIRCA 1795

Each with three foliate scroll candle branches held aloft by a classically draped female, possibly originally conceived with an additional ornament from the central nozzle

30½ in. (77.5 cm.) high (2)

$8,000-12,000 £6,300-9,400
€7,400-11,000

PROVENANCE:

Alain Saman, New York.



■240

A PAIR OF FRENCH ORMOLU GUERIDONS

20TH CENTURY

Each circular veined green marble top above a foliate frieze on tapering incurving supports headed by winged putti and terminating in claw feet on a tripartite incurved base, numbered '42629' to the undersides, minor variations to marbles

29¾ in. (76 cm.) high, 21¼ in. (54 cm.) diameter (2)

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:

With Nicholas de Koenigsberg.

The Property of a Lady; Christie's, New York, 27 October 1998, lot 451.



■241

A LOUIS XVI MAHOGANY DINING TABLE

LATE 18TH CENTURY

With circular drop-leaf top and five later leaves, on circular tapering legs with casters

28 in. (71 cm.) high, 52½ in. (132 cm.) wide (closed)

$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:

Anonymous sale; Christie's, New York, 6 June 1984, lot 79.





■242

A PAIR OF RESTAURATION ORMOLU THREE-BRANCH WALL-LIGHTS

AFTER A MODEL BY JEAN-LOUIS PRIEUR, CIRCA 1820-40

Each with flaming urn finials with festooned laurel leaves, the backplate with a standing putto holding twin laurel festoons with acanthus-cast scrolling arms
21 in. (53.3 cm.) high, 12½ in. (31.8 cm.) wide (2)

$8,000-12,000 £6,300-9,400
€7,400-11,000

PROVENANCE:
Anonymous sale; Christie's, New York, 1 November 1989, lot 38.

Please see note for lot 50.

■243

A PAIR OF ORMOLU-MOUNTED CHINESE CELADON AND BLUE AND WHITE PORCELAIN VASES, NOW MOUNTED AS LAMPS

THE ORMOLU 19TH CENTURY, THE PORCELAIN 18TH/EARLY 19TH CENTURY

Each of baluster-form, mounted with acanthus handles with laurel swags and bracket base with ribbon-tied cartouches
17¾ in. (45.1 cm.) high, excluding the fitments (2)

$8,000-12,000 £6,300-9,400
€7,400-11,000

PROVENANCE:
Anonymous sale; Christie's, New York, 30 April 1986, lot 56.

■~244

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD BOIS DE BOUT MARQUETRY TABLE A ECRIRE

ATTRIBUTED TO MARTIN-ETIENNE L'HERMITE, CIRCA 1750

The three-quarter galleried canted rectangular top inlaid with scrolling strapwork enclosing ribbon-tied *bois de bout* floral sprays above a frieze fitted with a short drawer fitted for writing utensils and a gilt-tooled green leather lined slide, all similarly inlaid *sans traverse*, each side similarly inlaid and fitted with a drawer, the back inlaid with floral sprays, on cabriole legs ending in scroll sabots and with a paper label inscribed in ink "Earl of Rosslyn" and numbered '466', another paper label inscribed '6496'
30¼ in. (77 cm.) high, 18¾ in. (48 cm.) wide, 15¼ in. (39 cm.) deep

$15,000-25,000 £12,000-20,000
€14,000-23,000

PROVENANCE:
The Earls of Rosslyn, probably acquired from Stonerwood Park, Petersfield, Hamphire.
Joseph Gruss; Christie's, New York, 26 April 1994, lot 262.

Martin-Etienne L'Hermite, *maître* in 1753

A closely related table by L'Hermite was sold from the collection of Florence Gould, see Sotheby's Monaco, 25 June 1984, lot 70, and subsequently 14 May 1985, lot 258.







245

VICTORINE JACQUIN (ACTIVE 1825-1849)

A bouquet of roses, peonies and carnations with a butterfly

signed and dated 'Victorine Jacquin, 1828' (lower right)
graphite, watercolor and bodycolor on vellum
13½ x 10¾ in. (34.4 × 27.4 cm)

$3,000-5,000 £2,400-3,900 €2,800-4,600

PROVENANCE:
Anonymous sale; Christie's, New York, 10 January 1990, lot 163.

Almost nothing is known of the artist, Victorine Jacquin, who signed and dated this drawing. Her style was certainly influenced by the work of the famous painter and botanist Pierre-Joseph Redouté (1759-1840).



246

CIRCLE OF LOUIS-GABRIEL MOREAU (PARIS 1740-1806)

View of the Seine in Paris with the Invalides

graphite and bodycolor on wove paper
10½ x 14⅛ in. (26.5 × 37.2 cm)

$1,000-1,500 £790-1,200 €920-1,400

PROVENANCE:
Anonymous sale: Sotheby's, New York, 14 January 1989, lot 198.

■~247

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, CITRONNIER, PARQUETRY AND MARQUETRY TABLE A ECRIRE

ATTRIBUTED TO MATHIEU-GUILLAUME CRAMER, CIRCA 1775

In fruitwood marquetry, light colored and tinted wood and ormolu ornamentation, the top decorated with an interlaced design and rosettes, it can slide towards the back and is surrounded by ormolu, the frieze decorated with scrolls and with a drawer containing a writing desk covered in black leather and with inkwells, and supported by four narrowing legs joined by a stretcher decorated with cartouche draperies and inter-lacings, the interior with indistinct ink inscription, with spurious stamp 'LELEU JME', remounted
26½ in. (67.5 cm.) high, 18½ in. (47 cm.) wide, 12½ in. (32 cm.) deep

$15,000-25,000 £12,000-20,000 €14,000-23,000

PROVENANCE:
Collection d'un Grand Amateur European; Christie's, Paris, 22 June 2005, lot 173.

Mathieu-Guillaume Cramer *maître* in 1771.

Influenced by *ornemanistes* who advocated a return to nature and decor after the antique, Mathieu-Guillaume Cramer's work displayed a rigorous architectural form often incorporating inlaid geometric patterns on pale wood grounds, such as in the present lot. The inventory of the workshop of Cramer, drawn up after the death of his wife in 1783, gives a picture of a relatively important *ébéniste,* as more than two hundred pieces of furniture are described in varying degrees of completion. The accounts also show that he was also working in the capacity of a *marchand-mercier* as he resold furniture produced by his compatriots, including R.V.L.C., Petit, Roussel, Topino, and Canabas. Originally from the Northern Rhine, Cramer moved to Paris where he worked as a free laborer in the Faubourg Saint-Antoine before being awarded his *maîtrise* in 1771. A few years later, he settled on rue du Bac, a more auspicious location for work with a growing private clientele.





248

LEONAERT BRAMER (DELFT 1596-1674)

Saint Paul imprisoned at Philippi

oil on panel
13¼ x 11⅛ in. (33.7 × 28.3 cm.)

$20,000-30,000 £16,000-24,000 €19,000-27,000

PROVENANCE:
with J. and S. Goldschmidt, Frankfurt Am Main, where acquired by, Mrs. W.H. Stark on May 30, 1927, and by descent to her son and subsequently, The Nelda C. and H.J. Lutcher Stark Foundation, Orange, Texas; Christie's, New York, 25 May 2005, lot 1, when acquired by the present owner.

This panel of Saint Paul imprisoned at Philippi is a characteristic work by the Delft painter Leonaert Bramer. The dramatic lighting and instinctive handling are hallmarks of Bramer's idiosyncratic style, formed following a period in Rome (1616-27) where he absorbed the ideas of Caravaggio and was greatly influenced by artists such as Adam Elsheimer. The picture compares stylistically with Bramer's panel depicting *The Judgement of Solomon*, preserved in the Metropolitan Museum of Art, New York, and thought to date to the 1640s.

This picture formed part of the Nelda C. and Lutcher Stark Foundation, from which a group of old masters were sold in these Rooms in 2005 (see provenance), including Gerrit Dou's remarkable *Sleeping dog beside a terracotta pot* (lot 12), painted in 1650 and now in the Museum of Fine Arts, Boston.



249

CIRCLE OF QUIRINGH GERRITSZ VAN BREKELENKAM (SWAMMERDAM 1620- C.1669 LEIDEN)

An old woman reading

with initials 'QB' (lower right, on the chair)
oil on panel
12 × 9½ in. (30.5 × 24.2 cm.)

$4,000-6,000

£3,200-4,700
€3,700-5,500

PROVENANCE:
Anonymous sale; William Doyle Galleries, New York, 25 January 1984, lot 9, as Attributed to Quiringh van Brekelenkam.

LITERATURE:
F. W. Robinson, *Gabriel Metsu*, New York, 1974, p. 163, pl. 106, as Isaac Koedyek.



250

A PAIR OF CHINESE BLUE AND WHITE PORCELAIN BOTTLES, MOUNTED AS LAMPS

TRANSITIONAL PERIOD, CIRCA 1670

Each of square section, each side is decorated with a scene of scholars and their attendants within a formal border, all beneath molded petal bands on the shoulders and the short fluted neck.
Each bottle 12¼ in. (31.1 cm.) high (2)

$2,000-3,000 £1,600-2,400
€1,900-2,700

PROVENANCE:
Anonymous sale; Christie's, New York, 30 November 1983, lot 167.



■251

A LOUIS XV ORMOLU-MOUNTED BOIS CITRONNIER AND FOLIATE MARQUETRY OCCASIONAL TABLE

BY JACQUES-LAURENT COSSON, CIRCA 1760, THE FLORAL MARQUETRY PROBABLY ADDED IN THE 19TH CENTURY

The oval top veneered with flower-filled basket above a frieze drawer inlaid with floral garland, on cabriole legs joined by a kidney-shaped undertier and ending in sabots, stamped stamped '...L COSSON' to underside
28 in. (71 cm.) high, 22½ in. (57 cm.) wide, 15¾ in. (40 cm.) deep

$3,000-5,000 £2,400-3,900
€2,800-4,600

PROVENANCE:
Mr. and Mrs. Charles Wrightsman, Palm Beach; Sotheby's Parke-Bernet, New York, 5 May 1984, lot 236.

Jacques-Laurent Cosson, *maître* in 1765.





252

CONTINENTAL SCHOOL (19TH CENTURY)

Le Jardin du Luxembourg en été and *Le Luxembourg, les écoliers*

oil on board;
oil on masonite
10⅝ x 13⅞ in. (27.1 × 35.1 cm.);
10½ x 13¾ in. (26.7 × 34.9 cm.) (2)

$2,000-3,000

£1,600-2,400
€1,900-2,700

PROVENANCE:
with Redfern Gallery, Ltd., London.
Anonymous sale; Christie's, New York, 29 February 1984, lot 200, erroneously catalogued as by Jacques-Émile Blanche.



253

GUSTAVE DORÉ (FRENCH, 1832-1883)

In the Park

signed 'G.v. Doré' (lower right)
watercolor on wove paper
12½ x 9 in. (32 × 23 cm)

$4,000-6,000

£3,200-4,700
€3,700-5,500

PROVENANCE:
Anonymous sale; Christie's, New York, 19 May 1987, lot 143.



■254

A PAIR OF LOUIS XV ORMOLU CANDLESTICKS

AFTER A DEISGN BY JUSTE-AURELE MEISSONIER, CIRCA 1745

Each with rocaille-cast stem and similarly cast stepped base, bases inscribed 'V1045', each struck with the *'C' Couronné Poinçon*
9¾ in. (25 cm.) high (2)

$5,000-8,000 £4,000-6,300
€4,600-7,300

PROVENANCE:
Anonymous sale; Christie's, New York, 24 September 1997, lot 7.

The *C Couronné Poinçon* was a tax mark used in France between March 1745 and February 1749 on any alloy containing copper.

The form of these candlesticks comes from a drawing by Juste-Aurèle Meissonnier (1695-1750) which was engraved by Huquier and published in *Le Livre de chandeliers de sculpture en argent*, folios 31 and 32, plates 73 and 74. The elegant swirling form and naturalistic motifs exemplify the early stages of rococo design in France and a comparable pair of candlesticks of this design was supplied to the French Royal family on the occasion of the birth of the Dauphin in 1729.
Several closely related pairs of candlesticks are known and include a pair formerly in the Wrightsman Collection illustrated F.J.B. Watson, *The Wrightsman Collection*, 1966, vol. II, p. 333; and a pair in the Wallace Collection (ill. F.J.B. Watson, *The Wallace Collection, Furniture*, London, 1956, F. 76 and F. 77, p. 1203).
Born in Turin in 1695, Meissonnier's Italian origin and training probably enhanced the extravagance of his decorative style. He became *Orfèvre du roi* in 1724 and succeeded Jean II Bérain as *Premier dessinateur de la chambre et cabinet du Roi* in 1726, working as a silversmith, architect and designer directly for Louis XV. The exuberantly rococo nature of his work often led him to work for foreign patrons, such as the Duke of Kingston for whom he made two terrines *circa* 1735 and Prince Czartoryski for whom he designed panelling.



■~255

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

ATTRIBUTED TO JEAN-PIERRE DUSAUTOY, CIRCA 1780

The pierced three-quarter galleried white marble top above a shaped frieze inlaid with floral-trellis parquetry panels enclosing a leather-lined writing slide and drawer to one end, the rosette-headed cabriole legs joined by three-quarter galleried undertier on splayed feet
29 in. (74 cm.) high, 22 in. (56 cm.) wide, 16 in. (41 cm.) deep

$4,000-6,000 £3,200-4,700
€3,700-5,500

PROVENANCE:
Anonymous sale; Christie's, London, 12 June 1997, lot 62.

The *table à écrire* can confidently be attributed to Jean-Pierre Dusautoy, *maître* in 1779, of the Rue De Charonne. Inspired by the *oeuvre* of his contemporary, Roger Vandercruse, Dit LaCroix, Dusautoy is recorded as having worked for the Tapissier Bonnemain, as well as for the *marchand-ebeniste* Nicolas Lannuier. Related tables by Dusautoy include that illustrated in P. Kjellberg, *Le Mobilier Français Du XVIlle Siecle*, Paris, 1989, p. 292, as well as those sold anonymously at Christie's, London, 14 June 1990, lot 104 and 13 June 1991, lot 83.



■~256

A LOUIS XV ORMOLU-MOUNTED BOIS SATINE, TULIPWOOD AND BOIS DE BOUT MARQUETRY TABLE A ECRIRE

BY JACQUES DUBOIS, CIRCA 1745

The serpentine cross-banded and hinged top with adjustable leather writing surface flanked by twin covered compartments, with a short drawer, on cabriole legs, stamped indistinctly 'I. DUBOIS' to the left underside, the majority of the mounts stamped with a '*C couronné poinçon*'
28½ in. (72.5 cm.) high, 38½ in. (98 cm.) wide, 23½ in. (60 cm.) deep

$7,000-10,000 £5,500-7,900
€6,500-9,200

PROVENANCE:
Anonymous sale; Sotheby's, New York, 17 November 1984, lot 315.

Jacques Dubois, *maître* in 1742.

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



■~257

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, BOIS CITRONNIER AND MARQUETRY TABLE EN CHIFFONNIERE

CIRCA 1760

With ormolu galleried inset-leather top above three drawers flanked by two rectangular curved cupboard doors inlaid with foliate branches, cabriole legs joined by a similarly inlaid kidney-shaped undertier, ormolu sabots, possibly originally conceived to have a marble top and remounted
30½ in. (77.5 cm.) high, 19¾ in. (50.5 cm.) wide, 14½ in. (37 cm.) deep

$3,000-5,000 £2,400-3,900
€2,800-4,600

PROVENANCE:
Philip Lehman.
Pauline Lehman Ickelheimer.
Thence by descent.
Anonymous sale; Christie's, New York, 21 November 1984, lot 198.

■~258

A PAIR OF LOUIS XVI ORMOLU-MOUNTED BOIS SATINE AND TULIPWOOD ARMOIRES BASSES

BY JACQUES BIRCKLE, LATE 18TH CENTURY

Each with chamfered liver marble top above two quarter-veneered rectangular ormolu-mounted cupboard doors on bracket feet, each stamped 'J. BIRCKLE' and 'JME'
50½ in. (128.5 cm.) high, 55½ in. (141 cm.) wide 15 in. (38 cm.) deep (2)

$12,000-18,000 £9,500-14,000
€11,000-16,000

PROVENANCE:
Anonymous sale; Sotheby Park Bernet, Los Angeles, 6-9 March 1978, lot 663.
Property of a West Coast Collector; Christie's, New York, 6 June 1984, lot 132.

Jacques Birckle, *maître* in 1764.







259

HENRI FANTIN-LATOUR
(FRENCH, 1836-1904)
Inspiration

oil on canvas
23¾ x 29 in. (60.3 × 73.7 cm.)
Painted in 1904.

$20,000-30,000

£16,000-24,000
€19,000-27,000

PROVENANCE:
with Galerie Tempelaere, Paris.
with Kraushaar Galleries, New York.
Mary Tilt Wentworth (1907-1977), Chicago.
Eric Wentworth (1932-2023), her son, and Ansley Wallace, his wife, Washington, D.C, by descent.
Their sale; Sotheby's, New York, 29 February 1984, lot 159.

EXHIBITED:
Chicago, The Art Institute of Chicago, *Masterpieces from Private Collections in Chicago,* 12 July-31 August 1969, unnumbered, as *Art and Music.*

LITERATURE:
V. Fantin-Latour, *Catalogue de l'œuvre complet de Fantin-Latour*, Paris, 1911, p. 228, no. 2156.



260

BARON DOMINIQUE-VIVANT DENON
(CHALON-SUR-SAÔNE 1747-1825 PARIS)

Caricatures of a man holding a basket and a seated woman

black chalk or graphite, pen and brown ink
7⅝ x 5⅝ in. (19.3 × 14.1 cm)

$1,000-1,500 £790-1,200 €920-1,400

PROVENANCE:
Anonymous sale; Christie's, New York, 10 January 1990, lot 162.

Alongside his political career under Napoleon, Dominique-Vivant Denon devoted himself to the graphic arts, lithography and drawing in particular. The present drawing is comparable in handling to a group of portrait studies and caricatures sold at Christie's in London (4 July 1989, lots 147-178).

261

GABRIEL HENRIQUES DE CASTRO
(AMSTERDAM 1808-1853)

Two apples

with inscription 'het kroontje van d[...]/ bestaat uit vijf blaadjes/ en in het midden een puntj[...]/ het rode loop [?] van de bro[...]/ naar de steel stippelen/ [...]' (*verso*)
watercolor, pen and brown ink framing lines, on wove paper
7⅜ x 9½ in. (18.6 × 23.9 cm)

$3,000-5,000 £2,400-3,900 €2,800-4,600

PROVENANCE:
Anonymous sale; Christie's, New York, 19 May 1987, lot 163.



262

JULES-JOSEPH LEFEBVRE
(FRENCH, 1836-1911)

Mignon

signed 'Jules Lefebvre' (upper left); dated '1886.' (upper right)
oil on canvas
26 × 16 in. (66 × 40.6 cm.)

$20,000-30,000 £16,000-24,000 €19,000-27,000

PROVENANCE:
(probably) with Boussod, Valadon, et Cie., Paris.
(probably) with M. Knoedler & Co., New York, acquired directly from the above, 23 April 1886.
(probably) George Ingraham Seney (1826-1893), New York, acquired directly from the above, 27 May 1886.
John Josiah Emery, Sr. (1835-1908), Cincinnatti.
Cincinnatti Art Museum, Cincinnatti, gifted by the above, 1910.
Their sale; Parke-Bernet Galleries, New York, 18 October 1945, lot 89.
with Newhouse Galleries, New York.
Frank Howard Walsh (1913-1998) and Mary D. Fleming Walsh (1913-2005), Fort Worth, TX.
Walsh Family Art Trust, gifted by the above.
Their sale; Heritage Auctions, Dallas, 10 November 2006, lot 25075.
Anonymous sale; Christie's, New York, 4 June 2009, lot 119.

LITERATURE:
Cincinnatti Museum Association, *Thirtieth Annual Report*, Cincinnatti, 1910, p. 36.
Cincinatti Museum: Catalogue of the Permenant Collection of Paintings, Cincinnatti, 1915, p. 56, no. 466.
J. Matteson, ed., *The Annotated Little Women (The Annotated Books)*, New York, 2016, n.p., chapter X, footnote 6.

Here Lefebvre takes as his subject the young Mignon, heroine of the 1866 eponymous *opéra comique* by Ambroise Thomas and based on the character from Goethe's *Wilhelm Meisters Lehrjahre*. Kidnapped by an itinerant band of performers as a child and longing for her home, the tragic figure of Mignon was a popular subject for artists throughout the 19th century and has been portrayed by artists from Ary Scheffer to Bouguereau. While typically painted as a young, tearful figure because of the more emotive subject matter, in the opera Mignon's story comes to a happy end when Wilhelm, whom she loves, buys her a castle whose previous owner went mad after his wife died of grief over the loss of their young daughter. It is revealed that Mignon was the child taken from the castle and she is reunited with her father, whose sanity is restored because of her homecoming.


Jules LeFebvre
1886.
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263

DOMINGO CANDIA
(ARGENTINE, 1896-1976)
El Arbol

signed ' D CANDIA' (lower right)
oil on canvas
35½ x 51⅛ in. (90.2 × 129.5 cm.)
Executed *circa* 1975.

$4,000-6,000 £3,200-4,700
€3,700-5,500

PROVENANCE:
With Galería Kramer, Buenos Aires.
Anonymous sale; Christie's, New York, 17 May 1989, lot 95.

EXHIBITED:
Buenos Aires, Museo Nacional De Bellas Artes, *Domingo Candia,* October-November 1978, p. 51, pl. 80 (illustrated).
Buenos Aires, Galería Palatina, *Domingo Candia*, 1981, no. 32.
Buenos Aires, Galería Vermeer, *Domingo Candia*, 1987, no. 1 (illustrated).



264

ANTONI CLAVÉ
(SPANISH, 1913-2005)
Maternité

signed and dated 'Clavé 1941' (lower right); signed again and inscribed 'ce tableau à ete peint par moi / Clavé' (on the reverse)
oil on masonite
18 × 15 in. (45.7 × 38.1 cm.)
Executed in 1941.

$5,000-7,000 £4,000-5,500
€4,600-6,400

PROVENANCE:
With Hilde Gerst Gallery, New York.
Anonymous sale; Christie's, New York, 5 October 1989, lot 100.

265

FERNAND MAILLAUD (FRENCH, 1862-1948)

Coin de Marché en Berry

signed 'F. Maillaud-' (lower left)
gouache, watercolor, and chalk on paper
13 × 16 in. (33 × 40.6 cm.)

$2,000-3,000

£1,600-2,400
€1,900-2,700



PROVENANCE:
Anonymous sale; Phillips, New York, 7 March 1984, lot 291.

EXHIBITED:
Galerie Van Ryck, *F. Maillaud: Paysages animes du Berry, du Limousin, et de la Provence*, December 1947.

Per a label on the frame's reverse, this painting was part of an intercultural exchange project, the '*Train de la Reconnaissance française*,' commonly referred to as the 'Merci Train.' In 1949 this post-war initiative sent 49 gift-laden boxcars to the United States from France in response to the 1947 U.S. Friendship Train and in thanks for the United States' contributions during World War II. As the label notes, the present lot was offered by the town of Châteauroux in the province of Berry, near Maillaud's hometown.

266

ERICH MALLINA (CZECHOSLOVAKIA, 1873-1959)

Throne Figure

graphite, watercolor, gouache, and metallic paint on paper
8¾ x 8¾ in. (22.5 × 22.5 cm.)
Executed *circa* 1909.

$2,000-4,000

£1,600-3,100
€1,900-3,700



PROVENANCE:
With Shepherd Gallery, New York.
Property of a Private Collector; Christie's, London, 27 June 1988, lot 716.

EXHIBITED:
Vienna, Christian Nebehay, February 1972, no. 155 (illustrated, pl. VII).

Erich Mallina was born in Prerau, Czechoslovakia and worked as a commericial artist, painter, and school teacher in Vienna. In his early work, the artist was strongly committed to the decorative style of the Vienna Secession and this influence can be seen in the shapes and gold details in the present watercolor. Mallina also drew from the Symbolist imagery of ethereal women and allegory during this period.

■267

A SEVRES PORCELAIN 'FOND ECAILLE' VASE AND COVER (COUPE POIRE RENVERSEE ET SON COUVERCLE)

CIRCA 1869-1884, GREEN S.69, IRON-RED PRINTED REPUBLIQUE FRANCAISE DORE MARK FOR 1884, INCISED 69 AND M

Of inverted pear-shape on a knopped stem with a circular foot, the domed cover with a knopped finial, the celadon ground splashed overall in manganese to form a faux-agate ground, the rims and molded edges banded in gold
16¼ in. (41.3 cm.) high (2)

$2,000-3,000

£1,600-2,400
€1,900-2,700



PROVENANCE:
Anonymous sale; Christie's, New York, 11 June 2010, lot 58.

The present vase must be one of two entered into the saleroom in October 1884, described as *2 vases poire renversée, fond d'écaille, 120 francs pièces*. (Registre d'entrée au magasin, VV9/205V).

END OF SALE







PIERRE BONNARD
(1867-1947)
Marine, Cannes

signed 'Bonnard' (lower left)
oil on canvas
16¼ x 17 in. (41.2 × 43.2 cm.)
Painted in 1923

$80,000-120,000 £64,000-95,000 €74,000-110,000



PAUL CEZANNE
(1839-1906)
Paysage

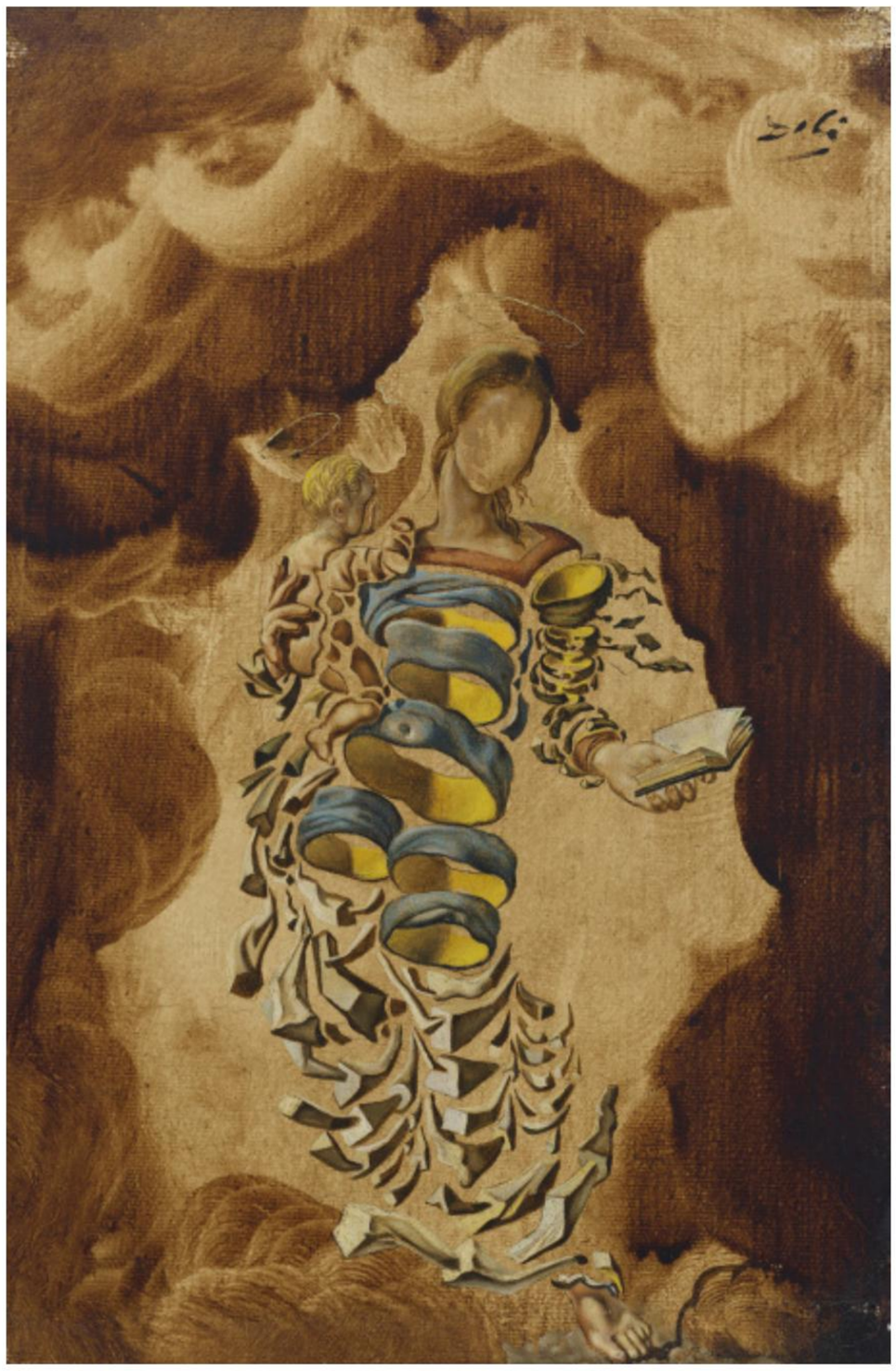
oil on paper laid down on canvas
8 × 8¼ in. (20.4 × 21 cm.)
Painted *circa* 1865

$100,000-150,000 £80,000-120,000 €93,000-140,000

SALVADOR DALI
(1904-1989)
Madone corpusculaire

signed 'Dalí' (upper right)
oil on canvas
8 × 5⅜ in. (20.3 × 13.6 cm.)
Painted in 1952

$150,000-250,000 £120,000-200,000
€140,000-230,000



PIET MONDRIAN
(1872-1944)
Gebogen irrigatiegracht grenzend aan boerenerf met Bloeiende bomen (Curved Irrigation Ditch Bordering Farmyard with Flowering Trees)

signed 'PIET MONDRIAN' (lower left)
oil on canvas
19⅝ x 27 in. (50.1 × 68.7 cm.)
Painted *circa* 1902

$150,000-250,000 £120,000-200,000
€140,000-230,000



A PARK AVENUE COLLECTION
Highlights from Impressionist and Modern Day and Works on Paper Sales
May 2024



CLAUDE MONET
(1840-1926)

Prairie à Giverny

signed and dated 'Claude Monet 86' (lower left)
oil on canvas
36½ x 32 in. (92.7 × 81.3 cm)
Painted in 1886

$2,000,000-3,000,000 £1,600,000-2,400,000
€1,900,000-2,800,000



PABLO PICASSO
(1881-1973)

Les Buveurs

signed thrice 'Picasso' (on the sides); dated '10.2.57. 11.1.57' (upper right)
white earthenware ceramic plaque with colored engobe and glaze
12 × 10 in. (30.5 × 25.5 cm.)
Executed in 1957; unique

$100,000-150,000 £80,000-120,000
€93,000-140,000

GEORGES SEURAT
(1859-1891)
Hiver en banlieue

oil on panel
6¼ x 9¾ in. (16 × 24.9 cm.)
Painted *circa* 1883

$200,000-300,000 £160,000-240,000
€190,000-280,000



EDOUARD VUILLARD
(1868-1940)
Fenêtre ouverte sur la nuit

stamped with signature 'E. Vuillard' (Lugt 2497a; lower right)
oil on canvas
19¾ x 14⅞ in. (50 × 38.2 cm.)
Painted *circa* 1930

$80,000-120,000 £64,000-95,000
€74,000-110,000



CHRISTIE'S



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PROPERTY FROM THE ESTATE OF CAROL BROWNING AND EDMUND WATTIS DUMKE

HENDRICK BARENTSZ. AVERCAMP (AMSTERDAM 1585-1634 KAMPEN)

A winter scene with skaters on a frozen river, a village beyond
signed and dated 'HA 1609' ('HA' in ligature on the tree, center left)
oil on canvas
11½ x 17⅝ in. (29.2 × 44.8 cm.)
$300,000–500,000

CHRISTIE'S



The Collector

English and European Decorative Arts

Online | 10–25 April

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New York, NY, 10020

TheCollectorNY@christies.com

A GEORGE II CARVED GILTWOOD ARMCHAIR IN THE MANNER OF WILLIAM KENT, CIRCA 1730
Estimate: $20,000–40,000

christies.com

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimate**d through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

(f) For jewellery sales, **estimates** are based on the information in any gemmological report, or if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements 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 at **https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**.

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 • AUCTIONEER'S DISCRETION

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

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

3 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.

4 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.

5 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.

6 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.

7 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.

8 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US$1,000,000, 21.0% on that part of the **hammer price** over US$1,000,000 and up to and including US$6,000,000, and 15.0% of that part of the **hammer price** above US$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

(c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph 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 if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

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

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**
In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **"Subheading"**). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE

ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

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

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

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

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

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

(i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iii) **Cash**
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer.

(iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be **condition**s. Once we have deposited your check, property cannot be released until five business days have passed.

(v) **Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(vi) **Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ❖ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be
sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

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

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

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, publically 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. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

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

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

(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol ≈ and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

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

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

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

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

(h) Handbags
A **lot** marked with the symbol ≈ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California.
The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

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

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

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

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

(e) If, in spite of the terms in paragraphs 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, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol **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.

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol º next to the **lot** number.

o ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol o ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

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

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol Δ ♦ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

¤ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot**'s full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under '**Qualified Headings**' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to …": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of …"/"Workshop of …": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of …": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of… ": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of… ": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After …": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed …"/"Dated …"/ "Inscribed …": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature …"/"With date …"/ "With inscription …": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls…

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mounted by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

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

Other information included in the catalogue description

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

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

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol ⊕ next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster …": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé …": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of …": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks …": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

HANDBAGS

Condition Reports

The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current **condition**. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

SYMBOLS USED IN THIS CATALOGUE

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

o

Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

o ♦

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

Δ

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

Δ ♦

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. `

¤

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**.

•

Lot offered without **reserve**.

~

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

≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∝

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

➤

Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

◗

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■

See Storage and Collection pages in the catalogue.

❖

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

φ

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

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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

02/08/19

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

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

As a leader in the art market,

Christie's is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists. With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:

- printed on fully recycled paper;
- printed with vegetable-based ink and biodegradable laminates;
- printed in close proximity to our markets in an effort to reduce distribution emissions.

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

CHRISTIE'S

SCIENCE BASED TARGETS
DRIVING AMBITIOUS CORPORATE CLIMATE ACTION

IDENTITY VERIFICATION

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

Private individuals:

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

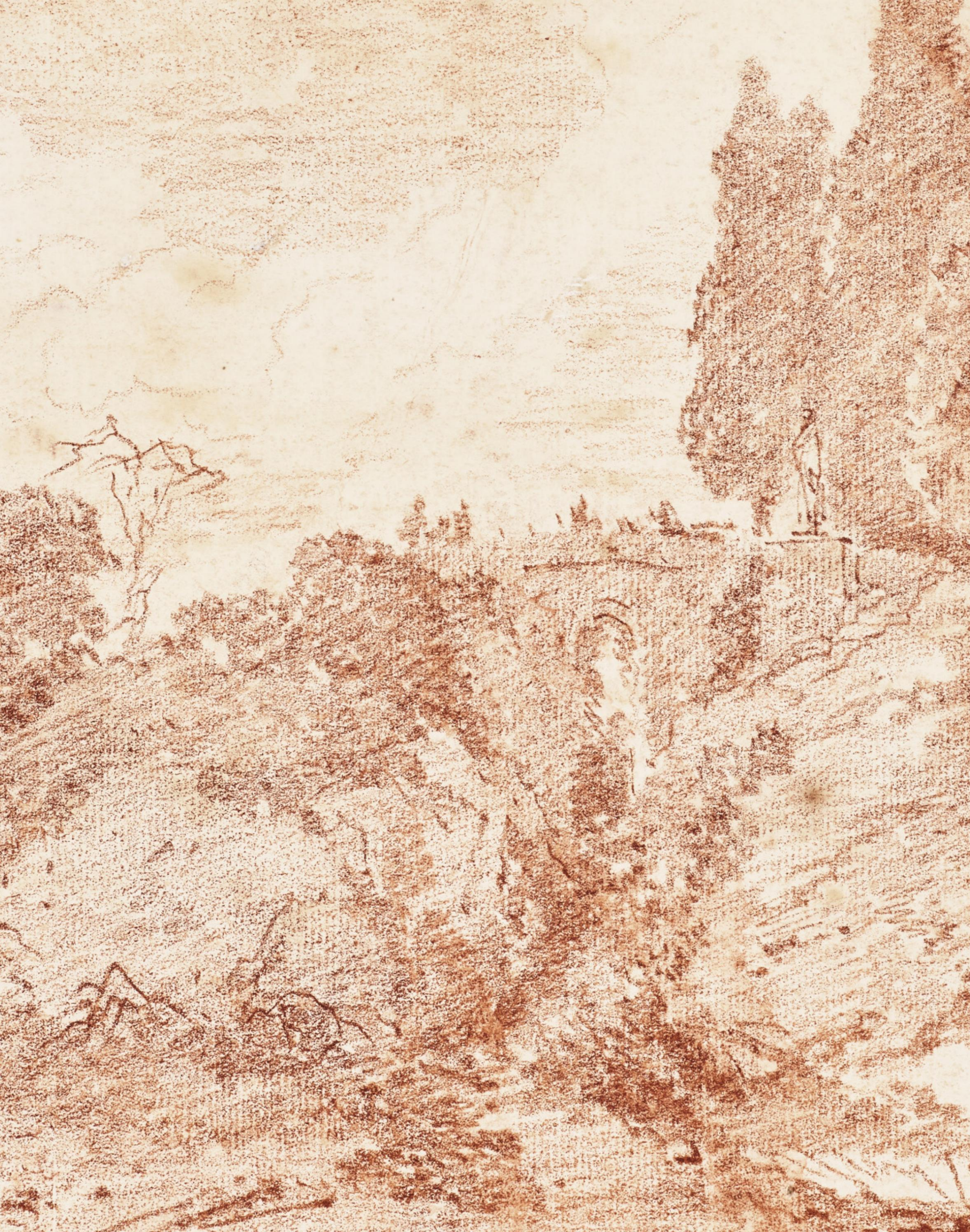
Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

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

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

CHRISTIE'S






CHRISTIE'S
20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020