

Sotheby's Preview

49WP
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WAREHOUSE

April 2002

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An emerald and
diamond necklace
Harry Winston, *circa* 1955
Estimate: \$900,000–1,200,000

Magnificent Jewels from the
Estate of Janice H. Levin
New York, 24th–25th April

More details about this sale can
be found on pages 44–51

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Café Society

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international private sales

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LONDON

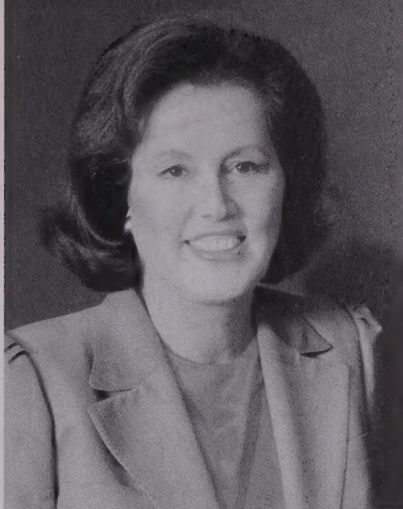
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View

OPPOSITE:

Charles Nègre
(1820-80)

Study of a Hand
Circa 1850

Waxed paper negative
27.9 by 20.5 cm.
(11 by 8 in.)

Estimate:

€12,000-18,000

(\$10,000-15,000)

La Photographie.
Collection

Marie-Thérèse
et André Jammes

Paris, 21st-22nd March

See pages 32-43

This will be an exciting year for Sotheby's France, as our premises in Paris come alive with sales. Having successfully opened the French market last November with the sale of the book collection of Charles Hayoit, so ending the 400-year monopoly that ruled the auction market, Sotheby's France has followed this success in February by selling the remarkable literary library of Gwenn-Aël Bolloré. Both auctions underline the prominence of Paris as a centre for book collecting.

The next fascinating sale will be that of photographic treasures from the collection of Marie-Thérèse and André Jammes this March. The largest-ever dispersal of photographs from a single collection, the sale presents the pioneers of photography in France – including the first photograph ever to be recorded: by Niépce in 1825. The unique collection is rich in examples of the works by early photographers such as Victor Regnault, Gustave Le Gray, Nadar, Charles Marville, Baldus and Bisson Frères. A separate catalogue is devoted specifically to the archive of Charles Nègre.

A week before the Jammes sale, on 12th March, the sale of the former collections of the Musée Grévin, which has now been renovated, will take place. The 'tableaux historiques' at the Musée Grévin were a place of imagination for many of us as children. What we didn't realize then is that the furniture on which the wax Napoleon was sitting was real Empire furniture from the palace of Fontainebleau, on which Napoleon had really sat. It is this furniture that we will be selling, along with paintings and costumes from these scenes. The sale takes place during the week of the *mi carême*, a traditional French festival celebrated with costume parties, an appropriate moment to sell the numerous costumes from the Musée.

All this activity has animated our galleries in Paris and it is a pleasure to walk through the front door of the Galerie Charpentier and see a sale in progress. The level of quality of these first sales justifies the ten-year battle Sotheby's fought to open the French market and demonstrates the strength of the Paris auction market.

Laine de Beauva Craon

PRINCESS DE BEAUVAU CRAON
Deputy Chairman, Sotheby's Europe
& President, Sotheby's France



Editorial

The new look of *Sotheby's Preview* shows an even wider range of the expertise and excellence that Sotheby's offers. **Malcolm Cossons** introduces the changes to the magazine

For over two decades *Sotheby's Preview* magazine has provided coverage of the most exceptional artworks to have been sold in Sotheby's auction rooms around the world. In that time the publication has had the fortune to feature a variety of historic sales from Europe, the United States and Asia, and continues to offer articles written by Sotheby's experts and external authors who have an unrivalled knowledge of their subjects.

The magazine has now combined with its sister publication, *Sotheby's Domain*, to cover the array of properties being sold by Sotheby's International Realty. In this first issue we have feature articles about a modernist gem in London (pages 114–117) and a Californian villa (pages 58–60), accompanied by a new regular column entitled *Living* (pages 30–31), which focuses on the more individual aspects of homes and interiors. Supplementing these articles is a section featuring over 65 properties currently offered by Sotheby's International Realty.

In keeping with the new content, the magazine has been given a new feel. *Sotheby's Preview* will continue to offer beautifully illustrated articles about forthcoming sales, while the front section of the magazine has been redesigned to provide more information on auctions around the world, news from Sotheby's International Realty, and continue with favourites, such as Serena Sutcliffe's Wine Column.

The changes that we have made to *Sotheby's Preview* will continue to offer a greater insight into both the artworks, and properties, offered by Sotheby's worldwide.

Malcolm Cossons is Editor-in-Chief of Sotheby's Preview magazine.

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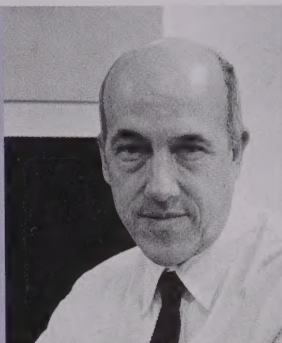
LOREE RODKIN AT

Neiman Marcus

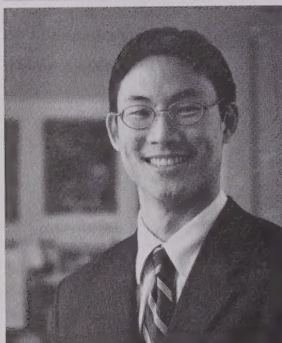
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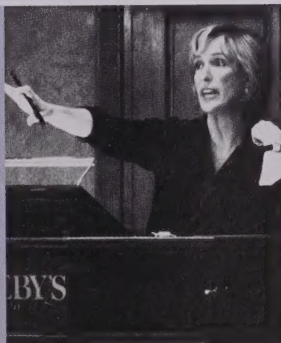
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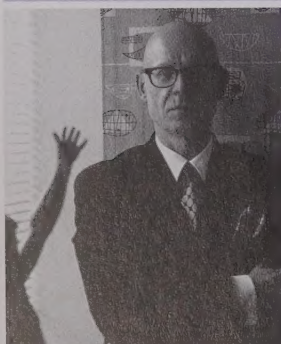
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**Dr Neil Bingham**

is a curator of drawings for
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Architects. His most recent book,
co-authored with Andrew Weaving,
is *Modern Retro: Living with
Mid-Century Style*

Photograph © Ray Main/ Mainstream

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CloseUP

Diary • News • Wine • Expert Eye • Online Auctions • People • Living



Diary

LONDON

NEW BOND STREET

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12pm-6pm
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Saturdays 12 noon-4pm

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Auctioneer/Manager
Gallery Assistant & Marketing
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MARCH

12-16: (Auctioneers)

12-16: The New Bond Street

20: London & Paris, 19th Century
& 20th Century

21: The British Sale

22: English Furniture

23: 20th Century & Contemporary
Art

APRIL

1: 19th Century European Paintings
including German, Austrian,
Hungarian & Slavic Works

11: The European & American
Art Sale

11: European Paintings & Works of Art
Sale

1: The British Sale, 19th & 20th
Century Art

12: The British Sale

13: The British Sale



Northern INSPIRATION

Prince Eugen (1865-1947)

Elegi II

Signed, titled and dated v. udde 1894

Oil on canvas, 70 by 63 cm. (27½ by 24¾ in.)

Estimate: £70,000-90,000 (\$100,000-130,000)

At the end of the 19th century artists from Edvard Munch in Norway to Wilhelm Hammershoi in Denmark looked to the Nordic landscape for inspiration. In Sweden Prince Eugen, the youngest son of King Oscar II of Sweden and Norway and brother of the future King Gustav V, explored 'mood painting' giving the landscape a new prescience. With its subdued light, soft colouring, simplified forms and foreshortened perspective, Prince Eugen's *Elegi II* (left), which features in the London Scandinavian Sale on 13th June, is an outstanding example of the symbolism that lies at the heart of late 19th century Swedish landscape painting.

Other artists whose work will be featured include Frits Thaulow, Edvard Munch, Christian Krogh, Eilif Petersen, Carl Larsson, Anders Zorn, H. A. Brendekilde, C. W. Eckersberg, Peder Monsted, Michael Ancher and Helene Schjerfbeck.

Enquiries: 020 7293 5380

19TH CENTURY EUROPEAN PAINTING Including German, Austrian Hungarian & Slavic Works

London, New Bond Street
9th April

Enquiries: 020 7293 5380

Pages 126-129

Adriano Cecchi (1850-1936)

L'intermezzo

Signed and inscribed Firenze

Oil on canvas, 44 by 57.5 cm.

(17¼ by 22¾ in.)

Estimate: £20,000-30,000

(\$30,000-40,000)



OLD MASTER PAINTINGS

London, New Bond Street
18th April

Enquiries: 020 7293 6414

Pages 122-123

Cornelis Saftleven (1607-81)

The Alchemist

Signed and dated G. Saftleven 1631

Oil on panel

48.4 by 73.5 cm. (19 by 29 in.)

£80,000-120,000 (\$115,000-170,000)



ENGLISH FURNITURE

London, New Bond Street
22nd March
Enquiries: 020 7293 6441
Page 144-145

A small late 17th-century
Anglo-Indian carved
ebony armchair
Coromandel Coast
Estimate: £4,000-6,000
\$6,000-9,000

THE LIBRARY OF ŞEFİK E. ATABEY

London, New Bond Street
28th-30th May
Enquiries: 020 7293 5893

John Young
*A Series of Portraits of the
Emperors of Turkey*
London, 1815
Estimate: £50,000-£70,000
(\$70,000-100,000)



A SUMMER Stay



Turner was commissioned to produce 12 illustrations for the work of Sir Walter Scott by the publisher Robert Cadell in 1831. Turner stayed with Scott at Abbotsford in the summer of 1831 and the three men visited Bemerside (or Bemersyde) on the River Tweed on 6th August, where they were received by Miss Mary Haig. They were shown around the house and Turner made a number of sketches, which are now in the Tate Gallery. The present watercolour shows Turner himself sketching under the tree with the three foreground figures identified as Scott, Cadell and Mary Haig. It will be offered in London on 21st March in The British Sale (pages 98-105).

Enquiries: 020 7293 5410

Joseph Mallord William Turner, RA
(1775-1851)
Bemerside Tower
Inscribed **BEMERSIDE TOWER**
Watercolour over pencil heightened with
touches of bodycolour
14.5 by 11 cm. (5¾ by 4¾ in.)
Estimate: £25,000-35,000 (\$35,000-50,000)

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MARCH

- 11 Clocks & Watches
- 20 Impressionist & Modern Art
- 24 Manuscripts & Commercial
Printings
- 25 The One & Only Sale

APRIL

- 5 Silver & Jewels
- 6 Clocks & Contemporary Decorative
- 5 Furniture, Decorative Objects
& Drawings
- 11 Jewellery Hall
- 16 Old Master Paintings
- 16 Twentieth Century
- 23 Impressionist & Twentieth Century Art
- 25 20th Century Furniture

Diary

NEW YORK

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 10022-1001
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MARCH

1 With Auction Catalogue
 From 11.30am-1.30pm

1 Important Works, Works of Art
 & Jewellery

11 American Paintings, Drawings
 & Sculpture

19 The French Impressionist Movement
 Collection, Works of Art &
 the Impressionist

30 Fine Decorative Objects
 & Works of Art

21 American & European Works of Art

28 Important Works, Works of Art
 from the Gallery of the British Royal
 Collection

APRIL

10 Sunday

11 Presentation

18 The collection of the English
 Country House

24 The collection of the English

28 Important Works from the
 Gallery of the British Royal

30 European Paintings, Works of Art,
 Jewellery, Works of Art & Jewellery
 (Presentation)

31 Sunday

12 Sunday, Works of Art, Jewellery,
 Works of Art



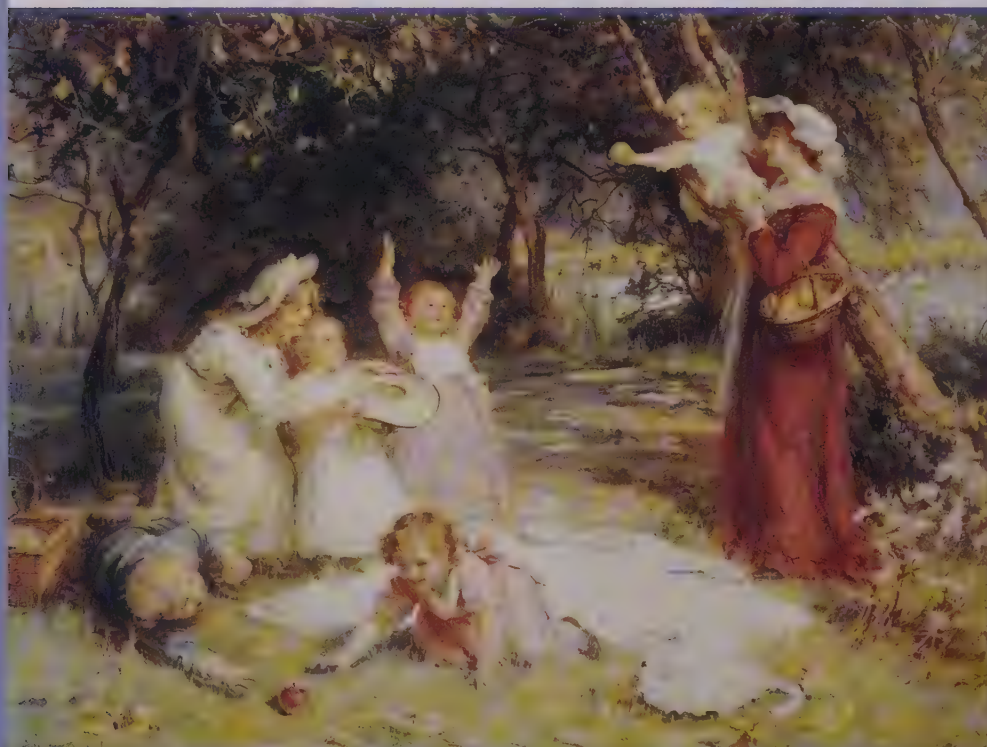
Alfred de Dreux
 (1810-60)
Le Cocher noir
 Signed, oil on canvas
 60 by 72 cm.
 (23% by 28% in.)
 Estimate:
 \$400,000-600,000

GREAT Strides

On 24th April, Sotheby's New York will offer French artist Alfred de Dreux's powerful *Le Cocher noir* (above). This sophisticated work demonstrates why de Dreux is regarded as the pre-eminent 19th-century French equestrian artist. His oeuvre testifies to his life-long passion for horse portraits and riding subjects, which he depicted with grace, elegance and energy. His compositions are enriched by a vivid palette, and meticulous attention is paid to the decorated

accoutrements, such as saddle cloths and mounts. De Dreux enjoyed great popularity during his lifetime and the Duc d'Orléans, Napoleon III, as well as the former leader of the Algerian forces, Abd el Kadar, were among his patrons. He was greatly influenced by Théodore Géricault whose great Romantic themes he incorporated into his own work: a taste for the exotic, a sense of emotive movement and action.

Enquiries: 212 606 7140



19TH CENTURY EUROPEAN ART

New York, 24th April
 Enquiries: 212 606 7140
 Pages 108-113

Frederick Morgan, ROI (1856-1927)
The Family Picnic
 Signed Fred Morgan
 87.6 by 119.4 cm. (34½ by 47 in.)
 Estimate: \$200,000-300,000



FRENCH Style

The late Janice H. Levin collected a variety of furniture for her residences in Palm Beach and at The Pierre in New York City. In her New York home she created a striking setting for her extraordinary collection of Impressionist paintings using refined colours to echo the canvases and decorative objects to subtly enhance the serenity pervading each room. The furniture, which is both extremely decorative and comfortable, is almost all French, with 18th-century pieces merging harmoniously with more modern ones. The sale will take place at Sotheby's New York on 25th April. Enquires: 212 606 7213

**The Library of Mrs Levin's
New York residence**

BACCHIC BARGES & Bankers' Drafts



For centuries the wealthy have used silver and silver-gilt accessories to grace the service of liquor, and this is well represented in the fine silver offered in New York this April. An exceptional group of four 17th-century tankards (right) range from a scarce and elegant Charles I vessel of 1629 to two whimsically-chased chinoiserie examples of the 1680s and a rare early Scottish tankard. These pieces formed part of the extensive collection of financier J. P. Morgan, and at the dispersal were retained by the Morgan family until now. In the early 19th century, the wealthy Englishman Sir Richard Sutton disdained politics in favour of hunting, shooting, and generous hospitality. Decanters glided up and down his table on two sculptural boat-form trolleys, paddled by a faun and bearing in the stern a blissfully drunken Silenus (left). From the collection of Jocelyn Wildenstein, these were formerly in the Château de Marienthal, near Versailles.



FINE SILVER

New York, 18th April
Enquiries: 212 606 7160
Pages 88-89

LEFT:
The Sutton Wine Barges (detail)
Two silver-gilt decanter trolleys
John Bridge and Robert Garrard
London, 1828/49
Property of Jocelyne Wildenstein
Estimate: \$200,000-300,000

ABOVE:
Four 17th-century silver
tankards, 1629-95
Property of a Descendant
of J. P. Morgan
Estimates from
\$20,000-80,000

Diary

AMSTERDAM

14-15 December 2001
19-20 January 2002
16-17 July 2002

MARCH

4-5 April: Modern Paintings
20-21 July: Jewellery
27-28 July: 19th Century Furniture & Glass Decorations

APRIL

14-15 March: Auction: Jewellery, Silver, Watches, Ceramics, Glass, Furniture & Works of Art
27-28 July: 19th Century Paintings
29-30 July: Sculpture

EDINBURGH

14-15 December 2001
19-20 January 2002
16-17 July 2002
Tel: (London) 020 7230 5552

APRIL

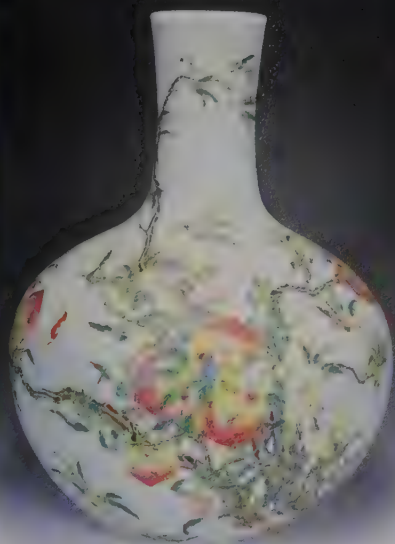
15-16 March: Furniture

MELBOURNE

14-15 December 2001
19-20 January 2002
16-17 July 2002
Tel: (London) 020 7230 5552

APRIL

14-15 March: Auction: Furniture, Silver, Watches, Ceramics, Glass, Furniture & Works of Art



Ceramics SEMINARS at Sotheby's

A Sotheby's Institute of Art seminar entitled *The Phoenix and the Dragon: Chinese Ornament Around the World* will be held on 21st-23rd March in New York. It will explore how certain motifs of painted ornament in Chinese ceramics from the Song to the Qing dynasties – in particular the phoenix and the dragon – have spread from China entering the artistic repertory of other cultures. Through a series of lectures leading experts will take participants on a chinoiserie 'Grand Tour' from the court of Genghis Khan in the East, through the Middle East to 19th-century New York.

Later in the season Sotheby's Hong Kong will host the first of two courses, *Earthy Hues to Cobalt Blues: Chinese Ceramic Decoration from the Neolithic to the Yuan Dynasty*. Taught by Sotheby's experts and academics, it aims to attract an audience of collectors and enthusiasts to a programme combining lectures, handling sessions and visits to museums and galleries. Both courses share an emphasis on decoration rather than on the more technical aspects of ceramic history.

Enquiries: (London) 020 7462 3239



Garden of EARTHLY DELIGHTS

Sculptures, ornaments, fountains, finials, vases, planters, urns, basins, sun dials, keystones and garden seats will transform Sotheby's Amsterdam into a pleasure garden in the sale of the Piet Jonker Collection of Garden Sculpture and Architectural Ornaments on 29th April. Piet Jonker runs an international business specializing in historic building materials such as flag stones, wooden floors, chimneys and wall tiles – indispensable to the restoration of historic monuments.

A visit to Sotheby's in Billingshurst and its attractive garden in West Sussex, converted Jonker to the beauty of garden sculpture and he expanded his collection to include stone sculpture and ornaments. The sale will feature many of these sculptures, as well as a Private Collection recently acquired by Jonker from a country house in Belgium, which includes a number of Italian garden sculptures, fountains, vases, balustrades and garden furniture. Enquiries: 31 20 550 2231



CURTAIN Raiser

Set up 15 years ago to help owners of private châteaux restore historic interiors, the Prix Sotheby's has been awarded this year to the theatre at the château de Digoine in south Burgundy (Haute-Saône). Attributed to the decorator responsible for the Paris Opera, Ciceri (1782–1868), this small private theatre 'à l'italienne', painted in white and gold, is one of the most enchanting in France. It was built in 1842 by Count Aimé de Chabrillan, and was visited by celebrities such as Jacques Offenbach, Edmond and Jules de Goncourt and Sarah Bernhardt who rehearsed Edmond Rostand's famous play

L'Aiglon there. Since 1909 it has been used mainly by family and friends and its decor has not been touched for 150 years. The €7,600 (\$6,700) cheque awarded by Princess de Beauvau Craon, Vice Chairman of Sotheby's Europe and President of Sotheby's France, will help the current owners to restore Ciceri's red and white *trompe l'oeil* curtain to its former magnificence.

Château de Digoine at 71430 Palinges (Haute-Saône) is open to the public on Sundays and Bank Holidays from 1st May until 1st November and from 15th July to 15th August it is open every day from 1:30–6:00pm.

FURNITURE, PAINTINGS & WORKS OF ART FROM THE COLLECTION OF GIULIO OMETTO

Milan, 11th April
Enquiries: 39 02 2950 0200
Pages 130–133

A carved painted demi lune commode
Piedmont, last quarter of 18th century
Estimate: €80,000–120,000
(\$70,000–105,000)



FINE AUSTRALIAN & INTERNATIONAL PAINTINGS

Melbourne, 30th April
Enquiries: 61 3 9509 2900

Albert Lee Tucker (1914–99)
Explorer
1968, mixed media on board
90 by 121 cm. (35½ by 47½ in.)
A\$200,000–300,000
(\$100,000–150,000)

MILAN

Palazzo Bonaparte
40100 Milano, Italy
Tel: 02 5741129
Fax: 02 5741126

APRIL

11 *Furniture, Paintings & Works of Art from the collection of Walter Limoni*

PARIS

Galerie Cornu
96, rue de Valenciennes
75019 Paris
Paris 75009
Tel: 01 43 43 0008

MARCH

19 *Furniture, Works of Art, Paintings & Objects from the former collection of the Musée Grévin*

21 *Le Photographe II, Collection Musée Grévin et Musée de la Ville de Paris*

22 *Le Photographe III, Collection Musée Grévin et Musée de la Ville de Paris*

SINGAPORE

1 Coleman Road
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Tel: 06 777 1111

APRIL

7 *Contemporary Asian Paintings*

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APRIL

15 *International & Israeli Art*



Sussex SUCCESSION

Since 1984 Summers Place has been Sotheby's provincial saleroom, the largest in the United Kingdom. With the recent opening of Sotheby's saleroom at Olympia a review of the use of this property has been undertaken. It is Sotheby's intention to remain on site for the purposes of its regional office and twice yearly garden statuary sales. The main house together with ancillary buildings and surrounding grounds are to be offered for sale. The impressive Grade II listed mansion with extensive grounds and other buildings is suitable for a range of alternative uses, subject to the necessary consents.

Enquiries: Paul Tayler (Sotheby's International Realty) 020 7598 1613; Hugo Stuttford & Emma Cleugh (Knight Frank) 020 7598 4006

In January Sotheby's International Realty opened its seventeenth brokerage office in the quintessential New England community of Washington Depot, Connecticut. The company's newest branch will work with buyers and sellers in Southern Litchfield County, an area renowned for its unspoiled scenic beauty and historical prominence. Located only two hours from New York City, the lakes, streams and rolling hills of this corner of Connecticut have drawn a full-time and weekend population of prominent artists, writers, entertainers and business leaders for over 200 years. 'Many of Sotheby's clients with residences in Manhattan, or property in resort destinations where we maintain offices, such as Palm Beach and Jackson Hole, also call this area of Connecticut "home"' said Stuart Siegel, president and chief executive officer of Sotheby's International Realty. The office will be run by Seymour Surnow, the top listing and selling broker in the County, and a team of agents that have 50 years of experience.

**Sotheby's International Realty
Southern Litchfield County Brokerage
81 Titus Road
Washington Depot, CT 06794
Tel: 860 868 6600
Fax: 860 868 0301**



Country Home

A prestigious gated enclave within the Boca Raton Resort and Club provides the setting for a new property available through Premier Estate Properties, a Sotheby's International Realty affiliate, based in Boca Raton, Florida. Standing amid tropical grounds along some 200 feet of lakefront, this estate captures views overlooking the lake and fairway. An impressive foyer introduces a two-storey living room with massive Mizner-style fireplace. Opposite is the formal dining room, with ornate columns and a *trompe l'oeil* painted ceiling. The main living areas also include a bookcase-lined library and glass-walled family room. Four luxurious bedrooms include two master suites with marble spa baths. Outdoor entertaining is enjoyed with a lagoon-style pool. The property is listed at \$4,600,000.

**Enquiries: Carmen D'Angelo,
Joseph Liguori & Gerard Liguori
561 394 7700**



The resort of Mountain Village in Telluride, Colorado, is best known for its skiing and sweeping views of the San Juan Mountains. Situated in this resort with stunning mountain vistas of its own, The Confluence is now being offered through Sotheby's International Realty Affiliate Telluride Properties. The property is named for its location at the confluence of two ski runs, adjacent to the Sunshine Express high-speed chairlift. Offered at \$8,900,000, the home is available completely furnished, with antiques and a substantial collection of original art. Built from Spruce logs and local stone, this residence has 11,626 square feet of living area, with soaring 27-foot vaulted ceilings, two master suites, guest suite, guest apartment, gourmet kitchen, butler's pantry, theatre, billiard room, bunkroom and an additional 2,928 square feet of heated decks and patios.

Enquiries: Stephen Butts 970 728 4226



BY SERENA SUTCLIFFE

CHÂTEAU AUSONE



The entrance to the cellar at
Château Ausone

Photography: © Serge Bois-Prevost

Maybe it is the thought that the Roman poet Ausonius had his villa on this property, or the allure of a small 7.5 hectare vineyard, but opening a bottle of Château Ausone is a frisson-inducing experience. The wind-protected site, the admixture of clay and sand on limestone (unique in St Emilion), the east and south-east facing vineyard and the old average age of the vines (45–50 years) all combine to produce riveting quality. The vineyard is shaped like an amphitheatre, trapping sun and coaxing exotic ripeness from the 50% Cabernet Franc and 50% Merlot grapes, which can be picked in a couple of afternoons. Maturation is in 100% new barrels but the wine is so rich it absorbs the oak within a few years of bottling.

Old Ausone casts a spell over the drinker, with lingering tastes that just defy their age, but Ausone 2000 from barrel is also a stunner. It is certainly one of the top wines of the vintage, voluptuous and velvety and oozing black fruit. I would not be surprised if it lasted a century. The owner, Alain Vauthier, is the most modest of men, but if I had made this I think I would have to buy a very large-size stetson!

Ausone 1999 is what Alain Vauthier calls a '*vin de plaisir*', and he is right. There is a strong chance that the scented, silky 1999s will be forgotten amidst the brouhaha of the 2000s, but miss them at your peril – they are good value too. The 1998 is dense and dormant at this embryonic stage – but a huge, concentrated star. St Emilion and Pomerol (Right Bank) 1998s are exceptional and Ausone is mega-exceptional in this vintage. The fruity, fresh 1997 will be ready in a few years, the 1996 is a brambly black beauty that is full of breed and class and the 1995 is another '*grand vin*', with red cherries on the finish. Drink the 1993 and 1992 soon, as they are forward but fun. The 1990 and 1989 are a fascinating comparison, the '90 showing all the heat of the year, roasted chestnuts and prunes, while the 1989 is stunningly complex and aromatic, all sweetness and chocolate.

Ausone 1988 is one of the best 1988s anywhere, full of currants, cassis and concentration. Who knows, it may turn out like the great 1928? Food for thought... The 1982 is now fully open and exciting and we have just found a cache of the 1978 in our own cellar at home, so all is well with the world.

Serena Sutcliffe, MW is head of the International Wine department, Sothebys.

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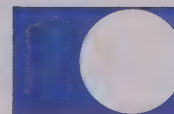
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With over a million items, the Museum of London's collections chart every aspect of urban life from the earliest times to the present day. Their richness and scope continue to amaze me. New artefacts are constantly added to this incredible storehouse of history, many from excavations carried out in the city, others acquired through acquisition or donation. Our newest gallery, World City, a display that covers the period from the French revolution to the outbreak of the First World War, is filled with 3,000 objects.

One of my favourite items in the new display is the workbasket of Elizabeth Fry, the famous early 19th-century prison reformer. She carried the basket on her visits to the women prisoners in Newgate. Donated to the Museum by her great-great-granddaughter, the basket contains her sewing equipment and personal mementoes, including vinaigrettes and smelling-salt bottles (no doubt much needed to counter the terrible odours within the prison). It offers a poignant reminder of Elizabeth Fry's determination to make prison life more humane for women prisoners and their children. Such objects reflect one of the core strengths of the Museum's collections – their ability to throw new and interesting light on individuals and events that shaped the history of the city.

The new gallery also contains some outstanding early photographs of London. The Museum's recent acquisition of a set of 62 photographs by Henry Flather is particularly exciting. They record the building of the Metropolitan District Railway in the mid 1860s. This was a period of phenomenal construction activity in the metropolis, with new bridges, stations and embankments as well as the world's first underground railway cutting a swathe through the urban landscape. A striking example of this is Flather's photograph (right) of a building propped-up next to site-clearance debris and Underground construction material with Westminster Abbey looming in the background.

Dr Simon Thurley is director of the Museum of London. He takes up his new post as chief executive of English Heritage in April 2002.

Dr Simon Thurley discusses some of the pieces from the collection of the Museum of London that appeal to him, in particular this image from 1860 of the construction of the city's Tube network





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ASSOCIATE PROFILE

Book dealer Bernard Shapero, of Bernard J. Shapero Rare Books in London, has been involved with Sothebys.com as an Associate Dealer for just over a year. The Internet affords the opportunity to reach new audiences in new places, at an affordable cost, and, although the pre-dominately American market has been effected by recent events, there is an enduring popularity and demand for rare and valuable books at a broad range of prices. Bernard cites books that are well-known and in good condition as the best prospects for sale online, and in particular those that have a low reserve. Sales online present numerous opportunities for buyers and certain fields of books sell extremely well, especially fine bindings, history books and works of literature. In April, Bernard Shapero will be involved in sales on Sothebys.com of travel books and bindings, and library sets, which include a special set of Ruskin's



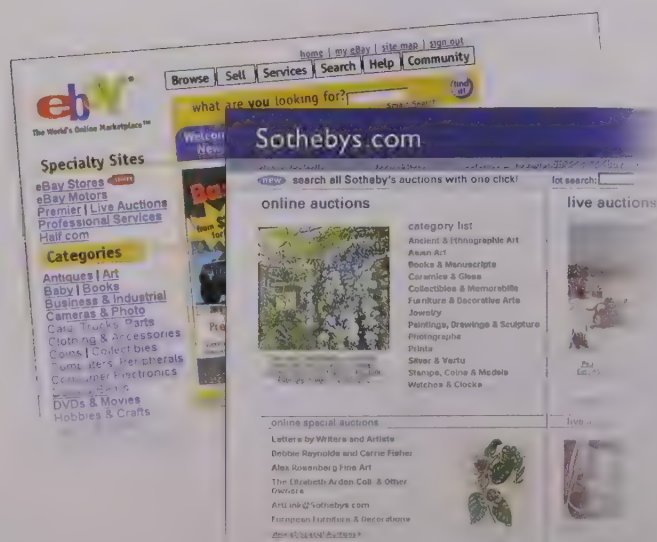
Sotheby's and eBay have recently announced an exciting strategic online alliance. The world's oldest auction house will join forces with the world's online marketplace to create a new, joint destination for fine art, antiques and collectibles. Combining the complementary strengths of the two companies, the website will feature the same quality of lots in the same categories currently on offer on Sothebys.com, but will be hosted and built by eBay, using the latter's technological expertise. As Bill Ruprecht, Sotheby's CEO,

explains, 'The alliance combines eBay's powerful technology platform and global following of 42 million registered users with Sotheby's unmatched auction expertise and experience.'

An example of this synergy is the adoption by Sotheby's of eBay's Live Auctions technology that will enable real-time online bidding for a significant number of Sotheby's New York and London live auctions. 'Sotheby's and eBay have complementary strengths,' said Meg Whitman, president and CEO of eBay Inc. 'eBay has a vibrant global marketplace and a proven technology platform. Sotheby's offers outstanding art expertise and a network of worldwide dealers and auction houses with a track record of selling the world's finest art, antiques and collectibles. We believe that together we will achieve great success.'

Buyers will benefit from Sotheby's strict quality standards, meaning that they can bid for valuable items online with total confidence, as all items offered are guaranteed by the sellers for both condition and authenticity.

The new site will be accessible via both Sothebys.com and eBay's website.



NEWS FLASH

JEWELLERY

BOOKS

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PAINTINGS

FORTHCOMING SALES



THE ART OF CALDER

11th April - 2nd May

Sothebys.com is pleased to present its second sale devoted exclusively to the art of Alexander Calder. The sale will feature gouaches, drawings, prints, tapestries and jewellery, with estimates ranging from \$500–\$30,000. Calder's playful images and brilliant use of form and colour continue to captivate art buyers on both sides of the Atlantic. Highlights of the online sale include a fine gouache from 1966, *Umbrella* (estimate: \$7,000–10,000) and a circa 1975 lithograph, *Bird's Nest* (estimate: \$1,000–1,500; shown here).

Enquiries: jennifer.roth@sothebys.com

& jonathan.greenberg@sothebys.com

JEWELS ONLINE, INCLUDING THE FLORA AND FAUNA COLLECTION

11th–25th April

Spring is in the air, and Sothebys.com is offering a sparkling assortment of jewels to brighten the season. In addition to our exceptional selection of fine jewellery, we are offering a special collection of flora- and fauna-inspired pieces. Included is a French 18-carat gold mechanical flower brooch, accented by sapphires and diamonds (right). The circa 1950 brooch, estimated at \$1,200–1,500, has a starting bid of \$900 and is offered by Chartreuse, a Sothebys.com Associate. The works will be exhibited at Sotheby's New York from 20th–25th April.

Enquiries: alejandra.solomone@sothebys.com



PROPERTY FROM THE ESTATE OF WARREN C. FETT & THE INVENTORY OF WARREN C. FETT, INC.

5th–19th April

Sothebys.com and Stair Galleries, a Sothebys.com Associate, are pleased to present a special auction of European furniture, decorative arts, paintings, rugs and books from the residence of the late antique dealer and interior designer Warren C. Fett. With his partner, Warren C. Holt, Mr Fett created an inviting 'English country house' in Wilton, Connecticut. The property was also home to his eponymous antique business, for decades a destination for collectors on weekend shopping trips. Enquiries: jon.king@sothebys.com



People



In December Sotheby's New York was home to the Swatch Wristory benefit auction and reception. The event raised \$800,000 for the New York charity God's Love We Deliver, which provides meals for those living with HIV/AIDS.

- 1 Robert Trump, Melana Knauss & Donald Trump
- 2 Isaac Mizrahi & Blaine Trump
- 3 Aida Turturro & Venzania Ciampa
- 4 Heidi Klum
- 5 Matthew Modine
- 6 Peter Bacanovic, Joanne de Guardiola & Susan Fales-Hill

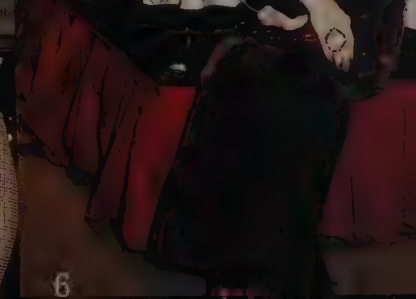
Photography: Monica Anchin



Sotheby's New Bond Street hosted a glamorous party for the December Passion For Fashion and Precious Objects from Asprey and Garrard sales.

- 1 Beverly Bloom
- 2 Delphine Boel & Natalie Hambro
- 3 Dr Genevieve Shepherd with two of Dame Barbara Cartland's spectacular dresses offered in the Passion For Fashion sale
- 4 Ed Hall, Baroness Isy von Randwyck & Nicholas Grabe
- 5 Sir Paul Smith & Nick Chander
- 6 James Rhodes

Photography: Katherine Elmer

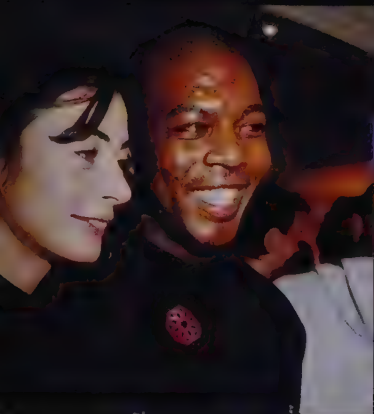




A reception and charity auction of Contemporary Art in aid of the Environmental Justice Foundation was held at Sotheby's London in December. Director and Trustee of EJJ Rachel Whiteread donated two works of art, which alone raised £245,000 (\$342,900). The auction raised £563,700 (\$786,254).

1. Steve Trett & Rachel Whiteread
2. Noel Donat & Yasmine Yim
3. Francesca Amthor & Marko Li-A-Young
4. Tracey Emin
5. Larry Halen Taylor

Photography: Andrew Cooper



Sotheby's New York held a reception and private viewing on 8th December for The Unsuspected, Contemporary Applied Arts from the United Kingdom, curated by Janice Blackburn. The evening was hosted by Burberry, The MINI, The Savoy Group and Sotheby's.

1. Jamie Gregory, Janice Blackburn & Anthony Harlin-Guest
2. Darcy Miller, Mish Iwankowski & Midge Miller

Photography: Anne Murray

December Sotheby's Munich held a charity auction in the premises at Odeonsplatz. During the evening 32 Nymphenburg majolica mystical animals created by the accomplished artist HRH Princess Hella of Bavaria were sold and DM75,000 (\$34,635) was raised and presented to HRH The Duke of Bavaria for his charity in aid of Romanian hospitals.

Philipp Herzog von Württemberg, managing director, Sotheby's Germany & HRH the Duchess in Bavaria

HRH Princess Hella of Bavaria & HRH The Duke of Bavaria

From left to right: Heinrich Graf von Spreti, president, Sotheby's Germany,

Mrs Inge Lanz-Wrede & HIRH Archduke Peter of Austria

Photography: © Heinz Weißfuß Presserofotograf



People



At Sotheby's Christmas party in London last December over 1,000 guests enjoyed a preview of Old Master paintings, Continental furniture and highlights of other forthcoming sales.

- 1 The Lord & Lady Heseltine
- 2 Alex Dunhill-Turner & Gavin Rankin
- 3 The Lord & Lady Baker of Dorking
- 4 Mr & Mrs Frederick Forsyth
- 5 Susan Sangster & Joan Beck
- 6 Philip Astley-Jones & John Lloyd Morgan
- 7 Peter Dewar & Tamsin Travis

Photography: Antoinette Eugster



Sotheby's London hosted a preview of the December auction to mark the publication of *Edward Munch - The Compelling Graphic Works* by Gerd Wal, published by Philip Wilson Publishers.

- 1 Gerd Wal & Miss Catherine Sawden
- 2 Philip Wilson & Simon Lee
- 3 From left to right: Miss Tine B. (Gerd Wal & HE The Norwegian Ambassador)
- 4 Peter White, Anna Tormensen & Jan Ankerstjerne

Photography: Antoinette Eugster



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 KING PACIFIC LODGE Princess Royal Island, British Columbia
 ACQUALINA Williams Island, Florida (coming soon)
 CLUB PLAYA CARMEL Guanacaste, Costa Rica (coming soon)
 PUNTA MAROMA RESORT Riviera Maya, Mexico (coming soon)
 PALAU Micronesia (coming soon)
 TUCKER'S POINT Bermuda (coming soon)

HOTELS

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People



A successful auction of the December sale of Swiss Paintings was organized by Sotheby's Zurich. The works were shown in Bern, Basel and Lugano before the final sale in Zurich. In Bern a cocktail party was hosted by the British Ambassador. His Excellency Mr Basil Eastwood on 12th November.

- 1 Maximilian Barth, managing director, Deutsche Bank
- 2 Helmut Hürzeler, chairman, Deutsche Bank Switzerland
- 3 Christoph Bürgi
- 4 From left to right: Dr Rudolf von Graffenried, Dr Claudia Steinfels, managing director Sotheby's Zurich & Dr Gaudenz von Salis
- 5 Johanna Jacotil
- 6 From left to right: His Excellency Ambassador Basil Eastwood, Guy Jennings, chairman Sotheby's Switzerland & Dr Hans Christoph Ackermann, director of the Abegg Foundation



A cocktail party for 300 guests, with Armani models exhibiting the latest collection, was held in Sydney to preview the November Jewellery sale.

- 1 Hendrik Geldenhuys, head, UBS Warburg & Justin Miller, chairman, Sotheby's Australia
- 2 Sarah Glasgow & Mary Chiew, head of Giorgio Armani in Australia
- 3 Jacqui Agoston & Jacki Pervan
- 4 Steve Kidd & Anita Rodgers

During a night-long gala dinner in January Sotheby's Brussels held a charity auction for the Red Cross Foundation, created in 1995, to promote economic recovery in Belgium. The sale of International Contemporary Art and the new French House achieved \$460,000 (£334,738).

- 1 From left to right: Mrs Lilou Szymkowiak, Mrs Théo Fracht & Marianne Jansen
- 2 Matthias Bellen, Simon Gottmann & Lorenz Bruns
- 3 Boris Wijnhoven & Mrs Rianne De Ruys
- 4 Guy Jennings, chairman, Sotheby's Switzerland

November 2004 - 10th Anniversary
10th Anniversary of the Red Cross Foundation





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Tony Tugnutt, chair of the Bloomsbury Conservation Area Advisory Committee, outlines the Committee's work to preserve the essential character of this fascinating part of London



Bloomsbury, in central London, has a diverse range of needs to ensure the continued preservation and development of the area's character. Shown here are the Inns of Court, one of the regions most picturesque sites

Photographs © Steve Stephens
Photography

The area of Bloomsbury in central London is perhaps best known as the gathering-place of 19th-century intellectuals, such as Virginia Woolf, E. M. Forster and John Maynard Keynes. When most people picture Bloomsbury, they probably conjure up an image of leafy Georgian squares and terraces. But the area also has a number of important 20th-century buildings, and is home to several influential institutions, such as the Great Ormond Street Hospital for Children, many of the University of London buildings and the British Museum. With its mix of established residential communities, the fast turnover of the transitory population of students and medical workers, and the new trend to reconvert office spaces back into living spaces, the area is subject to constant flux.

An inner metropolitan area like this is perhaps one of the most difficult types of conservation area to manage successfully. The pressures for change are constant and the erosion of authentic character is an ever-present threat. This might be the removal of some weathered Yorkstone paving, the replacement of an late-18th-century front door, complete with original knocker, or the closure of a long-established local shop. The BCAAC's activities span a whole range of issues, including the design and use of buildings and spaces, improvement schemes, street furniture and the conservation of buildings. We always have five or six design and conservation professionals from different backgrounds, including academics, as well as representation from local groups, which means we are in touch with local opinion, while maintaining a wider view. One of our major recent successes has been to resist the almost total destruction of a very substantial block of Victorian and Edwardian buildings on Tottenham Court Road and Alfred Place.

The BCAAC's starting point is that Bloomsbury deserves the best, and what gives us encouragement to carry on is our awareness that we occasionally make a real difference in a very special part of town.

Tony Tugnutt is chair of the Bloomsbury Conservation Area Advisory Committee.



La Photographie

Collection Marie-Thérèse et André Jammes

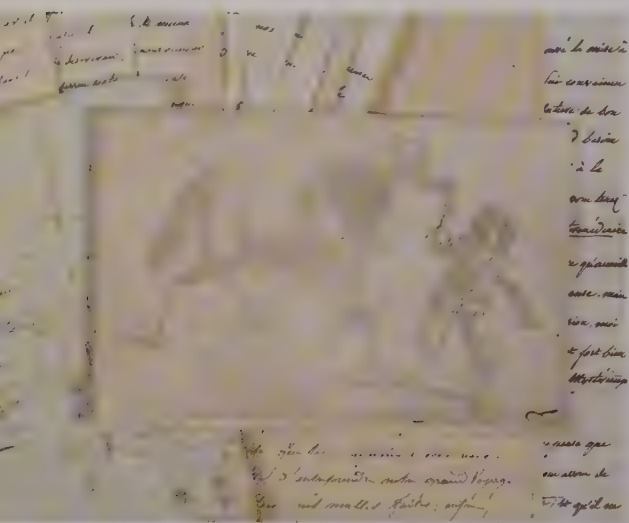
In the following pages **Philippe Garner** introduces a selection of images from an outstanding collection of photographs to be offered in Paris on 21st–22nd March





A highly important sale of photographs is to be held by Sotheby's in our Paris saleroom this March. The largest ever dispersal of photographs from a single source, the auction consists of treasures from the collection of Marie-Thérèse and André Jammes. They will be presented in two catalogues: the first comprising rare and important 19th- and early 20th-century photographs, the second devoted to the archive of the photographer Charles Nègre (1820–80, pages 38–43).

André Jammes started building up a collection of early photographs in 1955. At this time there was no independent market for the subject and, although he was not the first to collect photographs, Jammes brought discipline and a scholarly framework to the field. He and his wife made a commitment to the largely neglected field of the history of photography. They worked closely together: he would track images, albums and related items through contacts with publishers, collectors and photographers, while she would comb archive material to document and explain the context of the works. Together they amassed enough early material to make valid comparative analyses and so chart their subject in a systematic way. They reconstituted bodies of work in order to redefine the identity of individual photographers, retold their stories through an intensive process of reuniting image



PREVIOUS SPREAD:

Victor Regnault (1810–78)
View of the Seine at Sèvres
 Circa 1852, salt print
 31.4 by 42.8 cm. (12¼ by 16¾ in.)
 Estimate: €60,000–80,000
 (\$50,000–60,000)

LEFT:

Joseph Nicéphore Niépce (1765–1833)
A Horse and Its Groom
 July–August 1825, heliogravure
 10 by 14.7 cm. (4 by 5¾ in.)
 Estimate: €500,000–750,000
 (\$400,000–650,000)

TOP:

Bisson Frères
Mont Blanc
 Circa 1862, albumen print
 29.3 by 45 cm. (11½ by 13¾ in.)
 Estimate: €9,000–12,000
 (\$8,000–10,000)

ABOVE:

Gustave Viaud (1836–65)
View of Tahiti
 1859, one of two waxed paper negatives
 20.2 by 26.2 cm. (8 by 10¼ in.)
 Estimate: €9,000–12,000
 (\$8,000–10,000)





PREVIOUS PAGE:

Charles Marville (1816–79)

Album of Old Paris

One of 67 images

1865–69, albumen prints

Estimate: €450,000–600,000

(\$400,000–520,000)

ABOVE:

Attributed to

Edouard Baldus (1813–82)

Façade of a Parisian mansion

Circa 1855, albumen print

43.7 by 33.2 cm. (17¼ by 13 in.)

Estimate: €45,000–60,000

(\$40,000–52,000)

TOP RIGHT:

Anonymous (circle of the

sculptor Charles Simart)

Album of 40 studies

Circa 1856–60

Estimate: €320,000–400,000

(\$280,000–350,000)

RIGHT:

Germaine Krull (1897–1985)

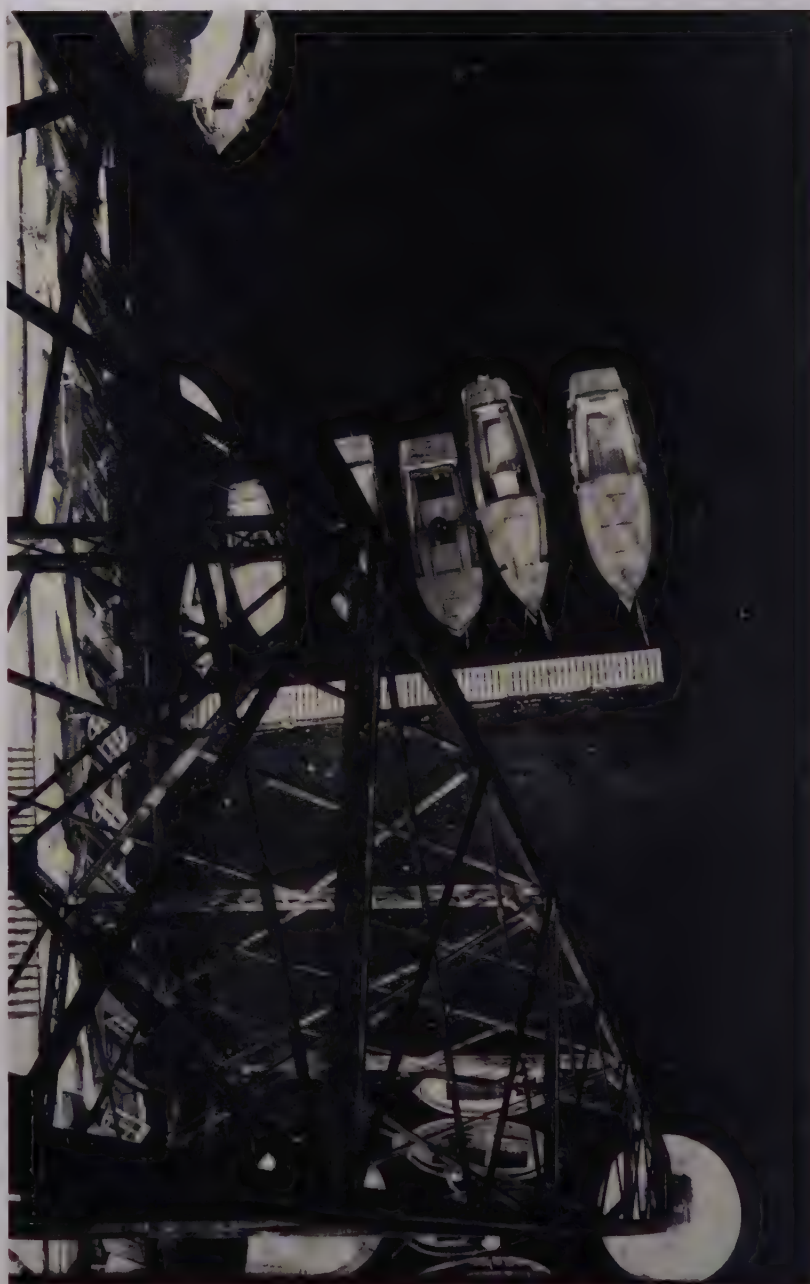
View of Marseille

Circa 1926, silver print

21.2 by 14 cm. (8½ by 5½ in.)

Estimate: €4,000–6,000

(\$3,500–6,000)



and contemporary record. Recognizing photography as both an art and a science, they explored the aesthetic and technical characteristics of a medium that had been marginalized by art and cultural historians.

The starting point for André Jammes' collection was his passion for books and interest in the history of printing and typography. This bibliophile background gives the collection a unique character, as one of its main themes is the role of photography within the broader history of publishing. Marie-Thérèse and André Jammes were interested in the marriage of photographic science to the older traditions of printing, engraving and etching, and they

summer of 1825, achieved his objective of using the power of light alone to make a plate from which an image could be printed.

Other historically significant lots include rare early prints by Hippolyte Fizeau, printed from etched daguerreotype plates, and a remarkable group of published and manuscript items charting the earliest announcements of the stages of the invention of photography, including several editions of Jacques Louis Mandé Daguerre's *Historique et description du daguerréotype et du diorama*, 1839.

The collection also includes prints by several of the great masters of the so-called 'primitive' era of the 1850s and 1860s, including Victor

BELOW FROM LEFT TO RIGHT:

Laure Albin-Guillot (d. 1962)

Colette

1939, photogravure

39.8 by 29.8 cm. (15½ by 11¾ in.)

Estimate: €4,500–6,000

(\$4,000–5,200)

Robert Doisneau (b. 1912)

The Bistrotts of Paris and Other Scenes of Parisian Life

77 studies, 1951–53

Estimate: €75,000–90,000

(\$65,000–80,000)

Laure Albin-Guillot

Jean Cocteau Smoking

Circa 1935, silver print

39.6 by 27.3 cm. (15½ by 10¾ in.)

Estimate: €6,000–9,000

(\$5,200–8,000)



extensively researched techniques such as heliogravure, photogravure, colotype and the myriad other technical developments that led to modern photographic publishing.

The first part of the sale includes an exceptional range of early photographs, but the most historically significant lot is a seemingly unassuming facsimile of a late 17th-century print (page 34). The accompanying manuscript documentation by Joseph Nicéphore Niépce and his son Isidore proves that the print is a landmark in the history of photography. Niépce is recognized for his discovery of the first viable photographic process and the print, discussed and enclosed in a letter from Isidore, is the earliest surviving testament to his triumph. He had at last, in the

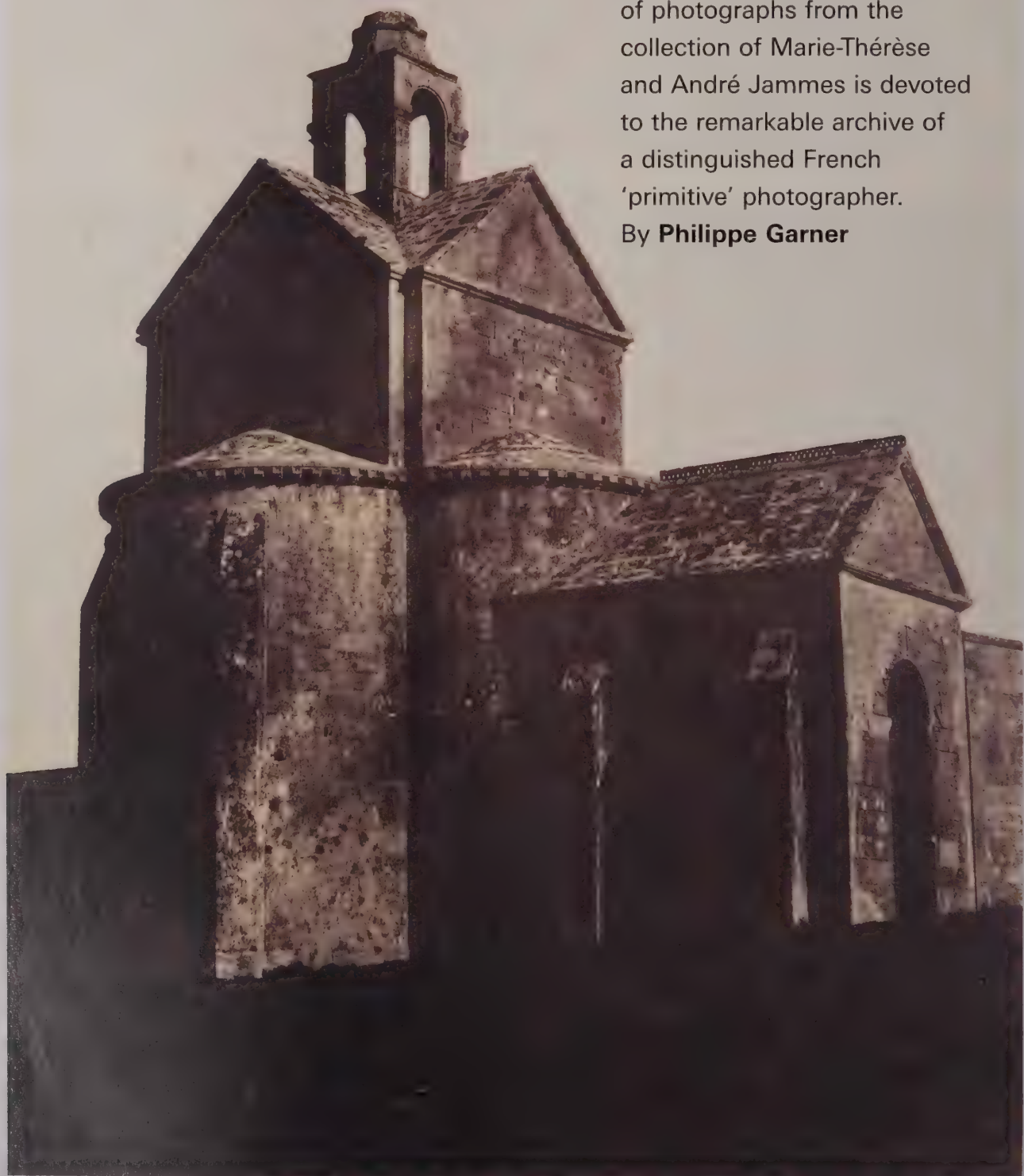
Regnault, Gustave Le Gray, Edouard Baldus and Charles Marville. The close of the century is represented by figures such as Otto and Edgar Degas.

The transition into a new Modernist aesthetic in the early 20th century is well defined by a series of photographs by Germaine Krull. Eli Lotar's studies of steam engines evoke the period's fascination with images of machine power and dynamic movement. Portraits of French artistic and literary figures include André Gide, Colette (above left), Jean Cocteau (above right) and Henry de Montherlant by Laure Albin-Guillot, while a collection of 77 photographs by Robert Doisneau (above centre) brings the story of French photography into the post-war era with his poignant observations of Paris life.

The Archive of Charles Nègre

The second day of the sale of photographs from the collection of Marie-Thérèse and André Jammes is devoted to the remarkable archive of a distinguished French 'primitive' photographer.

By **Philippe Garner**







The Nègre archive was acquired by Marie-Thérèse and André Jammes directly from the photographer's descendants, who had lovingly preserved the collection until the 1950s. The photographer's great nephew, also called Charles, approached André Jammes, one of the rare enthusiasts who had been in touch with the family for some years, and passed the entire group of works on to him, on the understanding that he would make it his duty to promote his ancestor's achievement through a book and exhibitions.

The book was published in 1963. A handsome folio volume illustrated with high-quality tipped-in plates made from the original negatives, it won the 'Prix Nadar' as the best photographic book of the year. Important exhibitions followed in Zurich in 1963, in Munich in 1966 and in Ottawa in 1976. Some years later, in 1980, the new Musée d'Orsay in Paris published a *dossier*, a substantial and comprehensive catalogue to accompany an exhibition of over 150 works by Charles Nègre, shown first

in Arles and then at the Musée du Luxembourg, Paris, the first effective celebration of this important 'primitive' in his native France.

The importance of this archive lies in its rarity and its quality. Few photographic archives from this period have survived in their entirety. The fact that the Nègre archive was kept so carefully by his family means that historians have been able to study a complete body of work rather than just a few remarkable photographs salvaged by chance. Taken as a whole, the archive reveals Nègre to have held a preeminent position among his contemporaries by virtue of his considerable artistic talent and the range and scale of his achievement. He tried every available process of his day: paper negatives; negatives on glass using collodion and albumen; he etched images in heliogravure with great success, taking the earlier experiments of pioneers such as Hippolyte Fizeau and pushing them to levels of quality and scale that had never previously been achievable; he mastered a wide range of formats, from the very largest to

PREVIOUS PAGE:

Charles Nègre (1820–80)
*Mont-Majour, Chapelle
 Sainte-Croix*
 Circa 1852, salt print
 and its negative
 32 by 22.1 cm. (12½ by 8¾ in.)
 32.7 by 22.5 cm. (13 by 8¾ in.)
 Estimate: €22,000–30,000
 (\$20,000–25,000)

ABOVE:

Charles Nègre (1820–80)
Self Portrait
 Circa 1851–53, salt print
 15.2 by 11.9 cm. (6 by 4¾ in.)
 Estimate: €12,000–15,000
 (\$10,000–13,000)

RIGHT:

Charles Nègre (1820–80)
Pifferari (Seated)
 Summer 1853, salt print
 16.3 by 22.1 cm. (6½ by 8¾ in.)
 Estimate: €12,000–15,000
 (\$10,000–13,000)





small-scale stereographs. And he adapted his aesthetic objectives to each technique, first exploiting the delicious soft characteristics of the calotype, and eventually using dry-plate negatives to capture a fine, detailed realism.

His range of subject matter was equally impressive. Nègre produced portraits, genre studies of tradesmen, itinerant musicians and other street characters; he conducted a comprehensive photographic survey of the south of France; he also turned his hand to sensitive and dramatic studies of statuary, to still-life groupings and to specific projects, including recording the architecture of Chartres cathedral and life at the Imperial Asylum at Vincennes. In addition he made extensive records of the architecture of Paris, with a particular focus on the banks of the River Seine and including fine studies of Notre-Dame. One of the highlights of the sale is a portrait of fellow photographer Henri le Secq, posed among the gothic sculptures high up on

the cathedral; this lot includes the original paper negative along with a fine print.

The Nègre archive includes a great many original negatives which, as in the le Secq portrait, can be matched up with the original prints. Nègre worked at first with paper negatives and later used the collodion-on-glass process. Glass negatives allowed greater sharpness and clarity and it is evident in studying the collection that he selected his subject matter and his lighting with a full understanding of how best to exploit the particular processes at his disposal. His work with paper negatives is often characterized by broader, painterly effects, his work with glass negatives by the choice of finely detailed subjects.

Paper negatives, by definition unique artefacts, are greatly valued by collectors and are aesthetically very different to the positive prints made from them. When studied with the light shining through them they bring back to life the

ABOVE LEFT:
Charles Nègre (1820–80)
Chartres Cathedral, Doorway
Circa 1854, albumen print
72.3 by 52.7 cm.
(28½ by 20¾ in.)
Estimate: €15,000–20,000
(\$13,000–17,000)

TOP RIGHT:
Charles Nègre (1820–80)
Roman House at Saint-Gilles
1852, montage of two salt prints with their negatives
24.7 by 15.7 cm.
(9¾ by 6¼ in.)
Estimate: €30,000–40,000
(\$26,000–35,000)

ABOVE:
Charles Nègre (1820–80)
Chartres Cathedral, Ornaments
Late 1855, one of two salt prints
22 by 32.5 cm. (8¾ by 12¾ in.)
Estimate: €7,000–9,000
(\$6,000–8,000)





play of light and shade captured at the moment of exposure. The effect is surprising by its literal brilliance, an effect that cannot be replicated in a paper print in which the high-lights can only be created by the whiteness of the paper. These negative images, reversing the tones visible in nature, have an almost ghostly character. Opportunities to study an entire career in the original negatives are very rare indeed. When studied in transmitted light, these precious relics come alive, evoking the magic of the moment of exposure one and a half centuries ago.

Marie-Thérèse and André Jammes explained that their collection was built up from a 'desire to procure works of art in order to preserve them from neglect or destruction'. The range, quality and sheer volume of material included in this sale demonstrates how successful they were in their self-imposed task.

Their collection has been enormously influential in re-awakening a whole generation to the significance of photographs as a tool for the dissemination of information and also as a vehicle for artistic expression: it is hoped the the sale catalogues will serve as a lasting testament to the passion and commitment of these inspired collectors who have done so much to further our knowledge of the history of photography.

Philippe Garner is senior specialist in the Photographs department, Sotheby's London.

La Photographie. Collection Marie-Thérèse et André Jammes
Paris, 21st–22nd March

Enquiries: Philippe Garner (London)
 020 7293 5138 & (Paris) 33 1 53 05 53 05

ABOVE:
Charles Nègre (1820–80)
Lord Brougham and Family
 February–March 1862
 Albumen print
 26 by 33.9 cm.
 (10¼ by 13½ in.)
 Estimate: €50,000–60,000
 (\$45,000–50,000)

LEFT:
Charles Nègre (1820–80)
Mills at Grasse
 1852, salt print
 and its negative
 32.6 by 23.6 cm.
 (12⅞ by 9⅞ in.)
 Estimate: €75,000–120,000
 (\$65,000–100,000)

New York Brilliance

Magnificent Jewels from the Estate of Janice H. Levin



The most personal of all decorative arts, a woman's jewels say something about their owner and her lifestyle. By **Lisa Hubbard**



ABOVE:

A diamond flower brooch
Van Cleef & Arpels
New York, *circa* 1965
Estimate: \$80,000–120,000

LEFT:

A cabochon sapphire and
diamond bracelet
Van Cleef & Arpels
Paris, *circa* 1940
Estimate: \$400,000–600,000

In the 1960s and 70s the world was not yet the global village it has become today. New York had its own distinctive style, and the designer clothes and jewels that Janice Levin chose for herself reflect the taste of New York as it was then – a city whose style is now often emulated worldwide. The success she and her husband, Philip, achieved in business is mirrored in the contributions they made to the institutions that have made New York great, including the city's museums, the opera, the ballet and Central Park. Her jewels are distinguished by the quality of the stones with which they were set as well as the fine workmanship with which they were crafted. As a collection, her jewels speak of a woman of confidence, taste and substance, whose favourite pillow said it all: 'Behind every great woman is herself.'

The collection can be divided by colour into ruby, emerald, sapphire and diamond sets, as well as into day and evening jewels, reflecting a well-rounded social life. Included in her estate



are examples of the great American jewellers Harry Winston, from whom she acquired her diamonds, and David Webb, who modernized in gold the more formal platinum designs of the Art Deco era. Many of her jewels were acquired when these renowned designers were catering to and collaborating with their clientele. Mr and Mrs Levin also dealt with Claude Arpels himself, when they bought signature pieces from Van Cleef & Arpels.

Three of the pieces illustrated here are by Harry Winston, including the diamond and emerald necklace (overleaf), purchased from the estate of

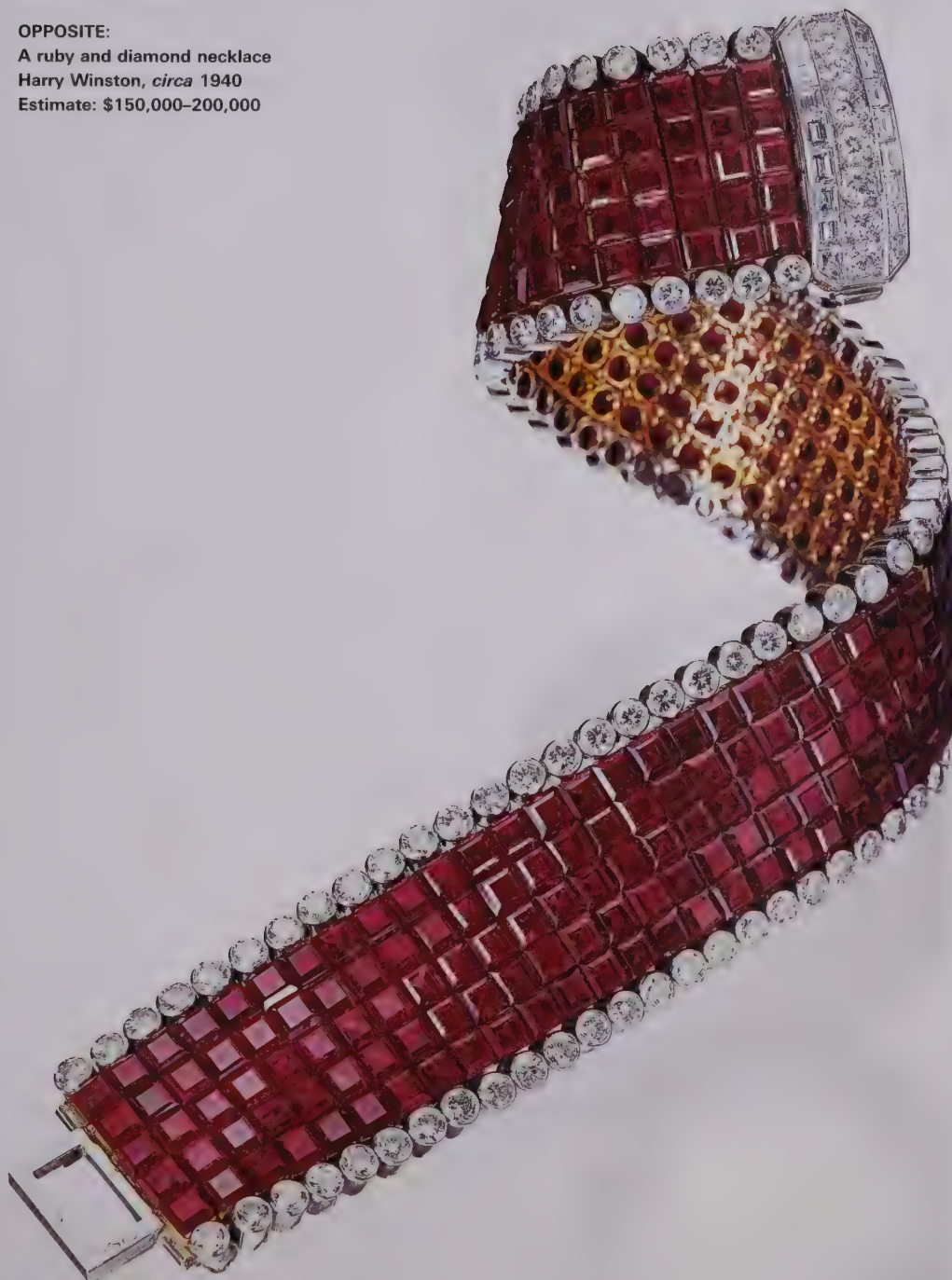
May Bonfils Stanton, heiress to *The Denver Post*, which was auctioned at Sotheby's precursor, Parke Bernet Galleries in 1962. A noted philanthropist herself, May Stanton was also known for the fine quality of her jewels. The fabulous emeralds in one of the necklaces acquired by Mrs Levin from the Stanton Estate are reputed to have once belonged to the last Maharajah of Indore, Yashwant Rao Holkar. To the Mughals, emeralds were often more highly prized than diamonds. Part of the attraction was that they, unlike diamonds and other coloured gems, were not mined to any great extent in the East, but were imported to India from Columbia.

BELOW:

An invisibly-set ruby
and diamond bracelet
Van Cleef & Arpels,
Paris, *circa* 1965
Estimate: \$125,000–150,000

OPPOSITE:

A ruby and diamond necklace
Harry Winston, *circa* 1940
Estimate: \$150,000–200,000





ABOVE:
The Maharaja of Holkar of Indore
Circa 1875
© Hulton-Deutsch/Corbis

OPPOSITE:
An emerald and
diamond necklace
Harry Winston, circa 1955
Estimate: \$900,000–1,200,000

Yashwant Rao, the last in a dynasty that had ruled the state of Indore since the 18th century, moved to America when, in 1947, following Indian independence, Indore ceased to exist as a separate entity. Tukoji Rao, Yashwant Rao's father, was a noted gem connoisseur who purchased the now-famous Indore pear diamonds, two Golconda stones, originally over 46 carats each, which he left to his son, who inherited his father's love of jewels and European taste. Once in America, Yashwant Rao befriended its most illustrious jeweller, Harry Winston, to whom he sold the Indore Pears and the Porter Rhodes diamond.

The close association between Indian royalty and European court jewellers dates from 1900, when wealthy Indian royals began to seek designs that transcended the boundaries of the subcontinent. Jewellers, in turn, were lured to India not only to purchase rare and beautiful gems, but also to acquire new clients. Cartier was the first to make alliances with India, followed, after the First World War, by Van Cleef & Arpels, Chaumet and Harry Winston. One of Winston's chief designers Ambaji Shinde, was a graduate of the J. J. School of Art in Bombay and was highly experienced in jewellery design.

Another Harry Winston piece is the magnificent ruby and diamond necklace shown on the previous spread. After the predominance of platinum and diamond jewellery during the Art Deco period, the mid-1930s saw a renewed appreciation for coloured gemstones. In addition, the basic geometric shapes of Art Deco gave way to more fluid, three-dimensional designs. It is perhaps no coincidence that a fabulous ruby and diamond necklace appears in just about every great collection of the era.

Authors Daniela Mascetti and Amanda Triossi in their book, *Necklaces*, state: 'The combination of fine Burmese rubies and diamonds emerged as the dominant pairing in fashionable design.' One such necklace was made for the Duchess of Windsor by Van Cleef & Arpels in 1935, and other ladies of note who sported similar necklaces include Rebecca Guggenheim Logan and Mme Hélène Beaumont, both of whose ruby and diamond necklaces were sold by Sotheby's in 1994. Perhaps the most dramatic example of the importance of owning a great ruby necklace lies







BELOW:

A diamond ring
Harry Winston, *circa* 1964
Estimate: \$1,100,000–1,500,000

OPPOSITE:

A diamond cluster necklace
Harry Winston, *circa* 1963
Estimate: \$700,000–1,000,000

with American heiress Annie Laurie Aitken, who received her celebrated jewel from Ostertag in Paris three days before the German army raided France. Undaunted, with cherished necklace in hand, she promptly boarded an ocean liner that dodged Nazi wolf-pack submarines across the Atlantic.

The final Harry Winston necklace shown here (left) is an example of his famous, fluid, cluster design. The hand-made, flexible wire settings of platinum and gold that have since become a Winston trademark, were, by legend, adapted from the form of a Christmas holly wreath on Winston's front door.

Exquisite period jewels further complement Janice Levin's collection, a comprehensive assemblage of remarkable beauty, refined taste and historical provenance. She was a tireless citizen of the most exciting city of the world. Mrs Levin's son, Adam, movingly writes that, 'She was all

about creating access and expanding personal horizons. She recognized and nurtured talent. She encouraged the individual pursuit of excellence and living every moment of life to the fullest. With Janice Levin there was no grey area. She knew what she liked. She knew exactly what she wanted to do. She rarely accepted the phrase – "It can't be done."

Lisa Hubbard is senior vice president & executive director of Sotheby's International Jewellery department.

**Magnificent Jewels from the
Estate of Janice H. Levin
New York, 24th–25th April**

Enquiries: Lisa Hubbard & Gary Schuler
212 606 7392



THE Jewel IN THE CROWN

Lisa Hubbard explores the heritage of a spectacular example of *Les Indes galantes* by Cartier to be offered on 25th April in New York



Cartier's Indian experience began in 1901 when Pierre Cartier was asked to create, from various pieces of her jewellery, an Indian necklace for Queen Alexandra, Empress of India and wife of Edward VII. India's decorative influence was pronounced in London because of its position as the jewel in the crown of Britain's empire, and henceforth, it was Cartier's London branch, headed by Jacques Cartier, that handled the firm's Indian business. During his first trip to India in 1911, Jacques Cartier consolidated his contacts with the country's maharajahs, spending time at their palaces. This was to result in not only a long and profitable patronage of the firm by India's royalty, but also a distinctive influence that would inspire Cartier to new heights of creativity in the art of jewellery design. While Indian princes were interested in having their jewels reworked in the European style, the traditional use of carved coloured stones and enamel work also inspired Cartier's Art Deco designs.

The principal designers at Cartier managed to crystallize in their jewels the seemingly light

airiness of delicate platinum workmanship with the floral themes that represent the fusion of Persian and Indian decorative motifs that define Moghul design. The stones they used in the pieces of this period were cut and engraved in naturalistic flower, leaf and berry shapes, seemingly attached to a pavé diamond stem. Diamonds were inset into some of the 'berries' and also collet-set as accents. Known popularly as 'fruit salad' and 'tutti frutti', these jewels reflect the pursuit of the exotic that so captivated the sophisticated European and American collectors of the 1920s and 1930s. Signature Cartier pieces during this period of innovative design in Western jewellery are very rare. They are miniature works of art, commanding an appreciative audience of not only jewellery lovers, but also of those who understand jewellery as art.

Lisa Hubbard is senior vice president & executive director of Sotheby's International Jewellery.

Magnificent Jewels New York, 25th April

Enquiries: Lisa Hubbard &
Gary Schuler 212 606 7392



LEFT & PREVIOUS SPREAD:
Purchased in 1930 by Mr Roy D. Chapin, Sr., founder of the Hudson Motor Car Company, this Art Deco coloured stone and diamond bracelet, signed *Cartier, Paris* (estimate: \$250,000–300,000), was a gift for his wife, Inez, celebrating the birth of their sixth, and youngest, child, Marian

OPPOSITE:
A portrait of Inez Tiedeman Chapin in 1932 wearing her Cartier bracelet, nicknamed 'The Rock Garden'





felinefantasy

Martyn Downer introduces a fine example
of Cartier's big cat creations

This sale offers fine diamond and gem-set jewels from the 20th century to the present day. All have been carefully selected for their high quality and ease of wear and will offer affordable additions to any wardrobe. Among a strong selection of classic pieces, including diamond rings, line bracelets and necklaces are many signed pieces from the famous Houses of Van Cleef & Arpels, Bulgari and Cartier, from whom this very fine onyx and diamond leopard brooch (left) is one of the sale highlights. This exceptional model is further enhanced by an articulated neck, allowing the head to rotate.

Cartier's series of cat jewels, launched shortly after the war, were inspired by Jeanne Toussaint (1887-1978), a close companion of Louis Cartier, to whom she was known affectionately as 'Panther'. She indulged her passion for big cats in her collaboration with

Cartier's designer Peter Lemarchand and together they created an extraordinary group of three-dimensional cat jewels. Some of the earliest were commissioned by the Duke of Windsor, including an articulated onyx and diamond leopard bracelet from Cartier, Paris, 1952, which achieved the extraordinary price of £860,082 (\$2,090,000) at the sale of jewels from the 'Duchess' collection at Sotheby's Geneva in 1987.

Martyn Downer is head of the Jewellery department, Sotheby's London.

20th Century & Contemporary Jewels
London, New Bond Street, 28th March

Enquires: Martyn Downer
& Victoria Major 020 7293 6409

An onyx and diamond
leopard by Cartier
Paris, circa 1955
Estimate:
£40,000-60,000
(\$60,000-85,000)

Quinta Las Encinitas

Known for its extraordinary charm, the coastal town of Montecito is one of California's most spectacular enclaves. **Schuyler Samperton** explores a unique residence in this unassuming community

Poised in the verdant foothills of the Santa Barbara Mountains is Quinta Las Encinitas, a Portuguese-style manor house conceived and designed by Los Angeles-based interior designer Michael Smith. Built on the magnificent grounds of the late 19th-century Pillsbury estate, the house was recently constructed on a century-old foundation, possessing the beauty of a place that has evolved over time. Smith, who has designed homes for Cindy Crawford and Rupert and Wendi Murdoch as well as Steven Spielberg and Kate Capshaw, among others, was immediately impressed with the property. 'With its many eucalyptus and fruit-tree groves, I was instantly reminded of the beauty of Portugal. Through the Portuguese tradition of combining the colonial architecture of Brazil, China and Japan,

I saw the rare opportunity to create a strikingly romantic environment,' says Smith. Working closely with his clients, a financier and his family, Smith created an exceptionally appointed retreat that combines the luxury of a European estate with the comfort of a Southern California resort.

Upon entering Quinta Las Encinitas, one is immediately struck by the casual elegance of the interior space. The charming entrance hall beckons visitors into the spacious living room decorated with handmade, glazed tiles – precise reproductions of historic Portuguese *azulejos*. A large games room featuring an antique stone chimneypiece provides a relaxing gathering place. Each of these public spaces opens onto beamed, covered porches and provides access to a central



LEFT:
The Portuguese-style manor house was built on the site of a late 19th-century Pillsbury family mansion
Photograph: Henry Bourne

RIGHT:
The large Moroccan-inspired sitting room of the pool house
Photograph:
Lisa Romerein Photography





LEFT:

The gatehouse bedroom features a Spanish-style honeycomb plaster ceiling

Photograph:
Lisa Romerein
Photography

BELOW:

Located just 90 miles north of Los Angeles, Quinta Las Encinitas is situated in the centre of Montecito, a town known for its superior examples of Mediterranean architecture

Photograph:
Santa Barbara Aerial
Photography

limestone terrace that overlooks the expansive south lawn. The cheerful kitchen features an 18th-century French terracotta floor, as does its adjacent breakfast room.

The master wing includes an airy sitting room, a walnut-panelled library, his-and-her dressing rooms and a large bedroom that boasts an ethereal, hand-painted fresco. The main house offers three additional bedroom suites, including French doors that open onto planted courtyards with tiled walls and antique fountains. In many rooms, handmade glazed tiles decorate the walls and complement the 18th-century French terracotta and honed Portuguese limestone floors. Antique chimneypieces, beamed and panelled ceilings and French stable lanterns are also integral elements of the decoration.

Majestic, mature oak trees shade the expansive grounds that also include several varieties of citrus fruit trees. Additionally, the gardens include several planted courtyards with intricately tiled walls and antique limestone fountains. The north garden rises above the main house and offers splendid views of the Santa Barbara Mountains. This area includes a spacious lawn and several garden pathways that encircle the property, leading to both the pool and tennis court. The Pacific Ocean can be seen from the pool, which is located within a limestone terrace



adjacent to the pool house. With its rose-covered trellis and intimate patio area, the pool house consists of a large, Moroccan-inspired sitting room, dressing room and bath. Famed interior decorator Renzo Mongiardino's designs for the Brandolini family provided Smith with the inspiration for this fanciful space.

Schuyler Samperton lives in Los Angeles & works in interior design.

English Manner

Judith Glass explains the Eastern influences behind an English carpet to be offered for sale in April in New York

Although the prevailing style across early 19th-century Europe was the French model, in Regency England, the Romantic taste for Asian and Islamic exoticism was also reflected in carpet design. This trend was most famously executed in the three magnificent Axminster carpets commissioned by the Prince Regent – the future King George IV (1820–30) – for the Brighton Pavilion between 1817 and 1820. This carpet was woven a few years

after the Brighton Pavilion carpets, when George had ascended to the throne. The elegant design of rosettes, acanthus leaves and stylized vines is derived from the classical Persian model. The Orientalist motifs are interpreted in a European manner, with a wonderfully idiosyncratic and purely English sense of colour.

Judith Glass is assistant vice president of the Carpet department, Sotheby's New York.

Carpets
New York,
10th April

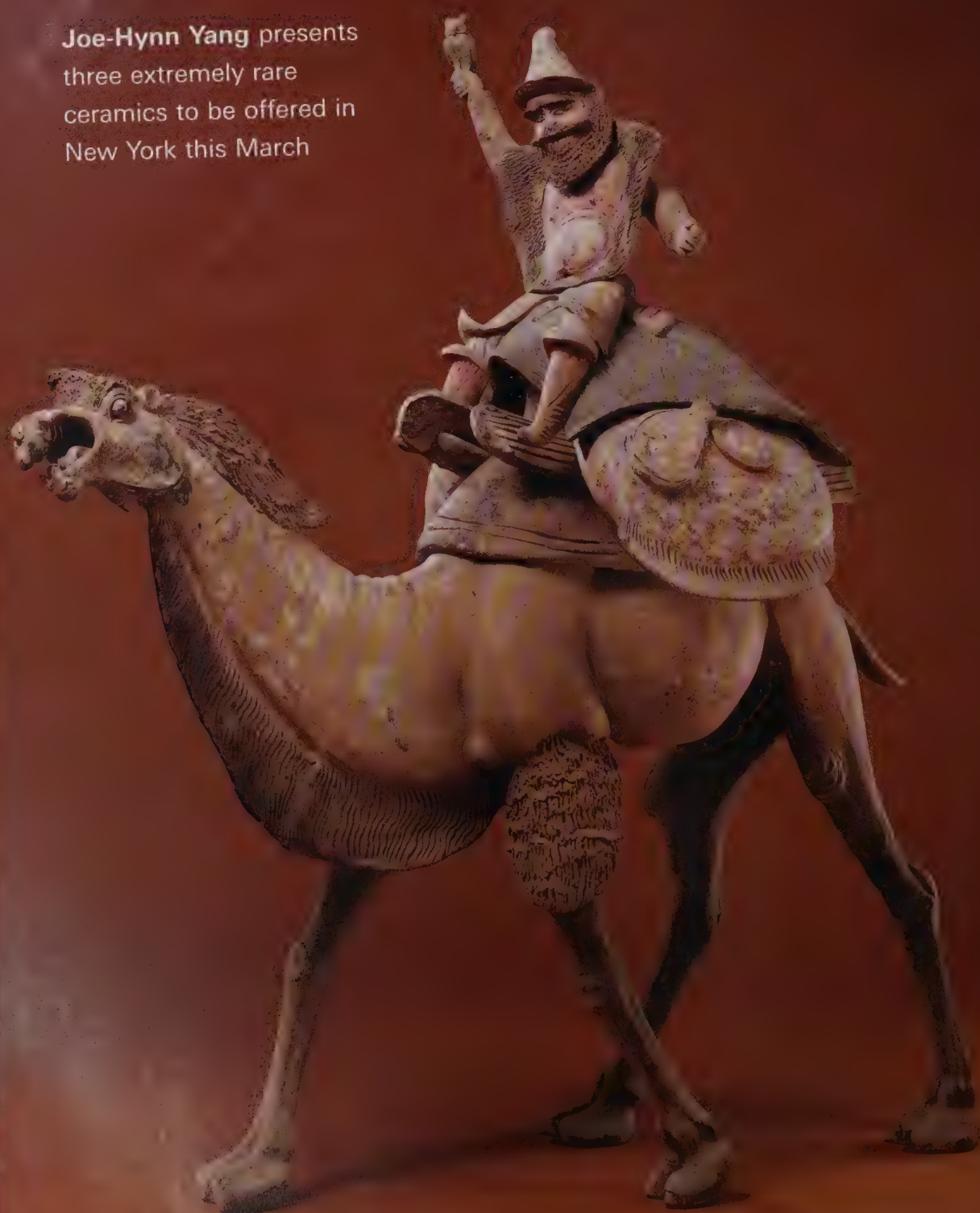
Enquiries: Judith
Glass & Mary Jo
Otsea 212 606 7996



A George IV
Axminster carpet (detail)
England, *circa* 1825
Approximately
610 by 452 cm.
(20 by 14 ft. 10 in.)
Property of a Washington
DC Private Collector
Estimate: \$40,000–60,000

Travellers on The Silk Road

Joe-Hynn Yang presents
three extremely rare
ceramics to be offered in
New York this March



LEFT:
A painted pottery camel
with Sogdian rider and
hunting owl
Early Tang Dynasty
(618-906 AD)
99.1 cm. (39 in.) high
Estimate:
\$200,000-300,000

OPPOSITE:
A painted pottery pair
of camels with riders
and pet monkeys
Tang Dynasty
(618-906 AD)
88.9 cm. and 86.4 cm.
(35 in. and 34 in.) high
Estimate:
\$140,000-160,000

Full of the spirit of the 7th- and 8th-century Silk Road, three of the largest and most sumptuous pottery figures of camels ever published will grace Sotheby's Asia Week sales this spring. The first is a spectacular camel running through desert sands, bearing a bearded Sogdian merchant caught raising his hunting owl high (left). The second and third are a matching pair (below); a plump Central Asian merchant and his son sitting behind him, with their two pet monkeys on packs bulging with the riches of Asia – pheasants, silks, gold and silver. Their powerful quality, the unique depictions of owl and monkeys, the camels' expressions and their riders' dress, make these masterpieces of ceramic sculpture.

Although the group of principalities that made up Sogdiana, arrayed across the Oxus river, no longer exists, these camels transport us back to when the romance of Samarkand, Bukhara and Tashkent was in

full flower. By the Tang Dynasty, when these camels were made, Sogdiana came under the protectorate of the Chinese Emperor. Sogdians, although of Persian descent, were citizens of the Empire, empowered to supply the lucrative trade route from China to Persia and Rome. As Eduoard Chavannes wrote in *Documents sur les Tourkimes occidentaux*, their fame as merchants became anecdotal: 'Mothers give infants sugar to eat and put paste in the palms of their hands, in the hope that when they are grown, they will talk sweetly and that precious objects will stick [to them]

'They excel at commerce and love profits; from the time a man is 20, he goes to neighbouring kingdoms; wherever one can make money, they have gone.' This camel caravan unforgettably captures that journey.

Joe-Hynn Yang is head of the Chinese Department, Sotheby's New York.

**Fine Chinese
Ceramics &
Works of Art
New York
20th March**

Enquiries:
Joe-Hynn Yang
& Mee-Seen Loong
212 606 7332



Dedicated to THE PAST

The auction in March of the Robert Hatfield Ellsworth Collection is sure to be the highlight event of Asian Art in New York this spring. By **Joe-Hynn Yang**



'Father Shi Yu made this Ying'. In five sealscript characters cast inside the cover, this landmark bronze vessel stakes its claim in history. Cast in the 9th Century BC, no other vessel of this form has ever been offered at auction. Probably a water kettle used in ritual ancestor worship in the late Western Zhou Dynasty, only five other *ying* vessels are recorded. None match this in quality, clarity of decoration and balance, especially in the breathtaking detail of a tiger leaping to devour a resting bull that links the cover to the vessel. Three of the extant *ying* were excavated in Shaanxi province in China, and all five are in museums in San Francisco, Kyoto and China itself. As for 'Father Shi Yu', although his name is recorded on another vessel, we know little of him. The dedications on archaic bronze vessels refer either to ancestors and clans honoured in the rituals, or the dukes and marquises who commissioned them. Only rarely do they refer to the actual foundry masters, and certainly not to the bond-slaves who did the work.

The Robert Hatfield Ellsworth Collection includes many other rare masterpieces, and forms a comprehensive art-history lesson in Chinese archaic and gilt bronzes, from the 16th-century BC Shang Dynasty, to the 10th/11th century AD Tang and Liao cultures, including nomadic Ordos plaques and Warring States weapons. Long one of the most eminent dealers in Asian art, and a key authority on classical Chinese furniture and paintings, these bronzes were collected over the past 20 years and provided an active resource for the appreciation of collectors and visiting scholars. Now the Chairman of the Board of Directors for China's Cultural Heritage Bureau International,



Ellsworth is greatly honoured in China through his efforts in repatriating art and restoring historic villages. His generosity back home in the US is evident in recent gifts of modern Chinese paintings to the Metropolitan Museum of Art New York; and Chinese calligraphy to the Freer Gallery of Art, Washington DC.

Joe-Hynn Yang is head of the Chinese department, Sotheby's New York.

LEFT AND DETAIL RIGHT:

The 'Shi Yu' *Ying*

An archaic bronze tripod water kettle & linked cover (*Ying*)

Late Western Zhou Dynasty

9th Century BC

22.9 cm. (9 in.) high

Estimate: \$300,000-400,000

ABOVE RIGHT:

Selections of Chinese archaic bronzes from the Robert Hatfield Ellsworth Collection

Estimates begin at \$1,500

The Robert Hatfield

Ellsworth Collection:

Chinese Archaic

& Gilt Bronzes

New York, 19th March

Enquiries: Joe-Hynn Yang

& Mee-Seen Loong

212 606 7332



PASSION play

The Gloria Katz and Willard Huyck Collection is one of the most exciting groups of Indian miniature paintings to come to the market in over a decade. By **Edward Wilkinson**



LEFT:
A portrait of Rana Amar
Singh II of Udaipur
Inscribed verso *Jodpar ka che*
Opaque watercolour and
gold drawing on paper
Circa 1700-10
Image 33.7 by 27.3 cm.
(13 by 10¾ in.)
Estimate: \$20,000-30,000

RIGHT:
*Krishna and Radha Make
Love*, an illustration to
the *Gita Govinda*
Attributed to a master of
the First Generation after
Nainsukh Guler or Kangra
Opaque watercolour and
gold drawing on paper
Circa 1775-80
Image 25.7 by 15.6 cm.
(10 by 6½ in.)
Estimate: \$50,000-70,000



This collection contains a remarkable group of delightfully refined and colourful paintings from the Pahari School or Punjab Hills School. Clearly influenced by the classic style introduced by the Mughal court in the 16th century, these artists, working under the patronage of the local Rajput rulers, created sensuous, vibrant illustrations to accompany traditional Hindu poems and stories. A magnificent example is an illustration of a scene from the 12th-century text *Gita Govinda*, or *Song of the Dark Lord*, entitled *Krishna and Radha Make Love* (above). Formerly in the collection of the Maharaja Manvindra Shah of Terhi-Garwhal, the painting is attributed to a master of the First Generation after Nainsukh, from Guler or Kangra. It is part of a famous series, believed to have originally contained 140 pages, which Archer, in *Indian Paintings from the Punjab Hills* suggests was the work of Raja Sansar Chand of Kangra's favourite artists, Khushala and his cousin Gaudhu, both descendants of the Seu-Nainsukh family. Dating from *circa* 1775–80, the painting illustrates the intensity of the love between the Lord Krishna and Radha, which has been directly translated from the Sanskrit text by the great Sri Lankan scholar and artist George Keyt in the following terms:

'Their love play grown great was very delightful, the love play where thrills were a hindrance to firm embraces. Where their helpless closing of eyes was a hindrance to longing looks at each other... and where the skill of their love was

hindered by boundless delight. She performed as never before throughout the course of the conflict of love, to win, lying over his beautiful body, to triumph over her lover.'

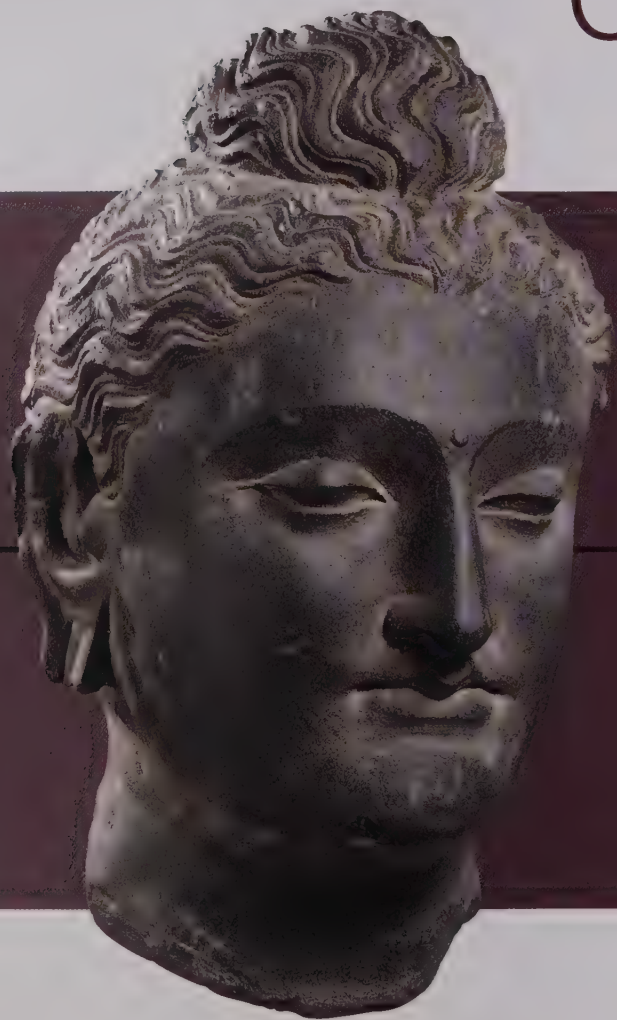
This sale also includes a watercolour portrait of Rana Amar Singh II of Udaipur, the ruler responsible for the flowering of Mewar royal portraiture (left). Following the classic tradition of portraiture favoured by the ruling classes, it shows the influence of Mughal love of drawing, which was inspired by the great European drawings. Rana Amar Singh II presided over an innovative atelier of artists, and portraits of him have been identified in three different hands. The artist responsible for this image, dating from *circa* 1700–10, can be called 'the stipplemeister' because of his signature use of heavy stippling and shading. He also had a predilection for plain, undecorated backgrounds and light washes of colour. It is inscribed in Devanagari on the verso: *jodpar ka che*, (It is from Jodhpur), meaning perhaps that the horse is from this neighbouring state.

Edward Wilkinson is head of the Indian & Southeast Asian department, Sotheby's New York.

Important Indian Paintings from the Gloria Katz & Willard Huyck Collection
New York, 22nd March

Enquiries: Edward Wilkinson 212 606 7304

divine CONCEPTION



ABOVE:

A head of Buddha
Gandhara, *circa* 2nd/3rd century,
Dark grey schist
28.3 cm (11 in.) high
Property from the Estate of
Ambassador Robert M. McKinney
Estimate: \$30,000–50,000

OPPOSITE:

Varaha, Madhya Pradesh,
10th century
light buff sandstone
139.7 cm. (55 in.) high
Estimate: \$150,000–200,000

One of the most diverse and important groups of Buddhist and Hindu sculptures to come to market in recent years will be offered in New York this March.

By **Edward Wilkinson**

Amassed by former dealer Philip Goldman of London and hidden in storage for the past 20 years, this exciting collection of Indian stone sculpture and rare Himalayan bronzes will feature in New York's Asia Week.

A highlight of the Indian works in stone offered is a beautifully modelled head of Buddha in schist (left) from the estate of Ambassador Robert M. McKinney. Demonstrating how the Greco-Hellenistic influence was felt as far afield as Gandhara, now Afghanistan/Pakistan, the features are more Western than Indian, although the domed *ushnisha* (cranial bump), *urna* (tuft of hair between the eyes), heavy-lidded eyes and long ear lobes are all clear attributes of the Buddha.

A magnificent buff sandstone image of Varaha (right) illustrates the strength of sculpture in Central India during the 10th century. Varaha, an avatar of one of the ten earthly incarnations of Vishnu, appears with a boar's head as, after the earth had been submersed in the cosmic ocean by the evil demon Hiranyakshahe, he is believed to have rooted it

out from the muddy depths in a boar-like manner. The female goddess Prthvi, representing the mother earth, is depicted here seated on Varaha's raised arm and held by the boar's snout. As Huntington notes in *The Art of Ancient India*, 'the precariousness of her position as sculpted in this example reinforces the dramatic aspects of the moment'. In his discussion of this work in *Sensuous Immortals*, Pratapaditya Pal states that, 'Vishnu is a colossus dominated by a boar's head. His dynamic posture conveys a sense of tremendous energy.' His smooth skin and relatively sparse adornment add to the subtle beauty of his human body, while the unique rounded modelling of the jaw and snout, centred by a well-defined soft bulging eye is also notable.

The sale includes many examples of the power of religious sculpture, notable is the complex Tibetan sculpture of Raktayamari and Vajravetali. Fashioned in the 14th/15th century from gilt-copper alloy and adorned with silver, gems and polychrome, this exceptional statue demonstrates the high level of skill achieved by the best Tibetan sculptors of the period. Close attention to exquisite detail is shown throughout the statue. Silver is used to denote the white human skull bone in the offering cups held by the two deities, the white pearl decoration on the bull, and the skull staff held in Raktayamari's right hand.

Edward Wilkinson is head of the Indian and Southeast Asian department, Sotheby's New York.



**Indian and Southeast Asian Art
New York, 21st March**

Enquiries: Edward Wilkinson
212 606 7304

SEARING **vision**



From the alluring abstraction of *Flowers* to the stark set of *Electric Chairs*, Sotheby's Prints auction on 4th May will include Andy Warhol's milestone images from the 1960s and 70s. By **Christopher Gaillard**

The leader of the Pop movement and one of the most important artists of his generation, Andy Warhol was as much of an icon as the celebrities whose portraits he rendered. He navigated the spotlight in which he existed, transforming even the most banal aspect of Americana into intriguing spectacle. Formerly a commercial illustrator, whose work was published in fashion magazines, Warhol designed shoe advertisements for L. Miller and department-store window installations in the late 1950s. Images reproduced in *Harper's Bazaar* and *The New York Times* were Warhol's first prints and a precursor to his enduring devotion to glamour and high-profile visibility. Now, 40 years since his ascent to the top of the art world, Warhol's prints still resonate his searing vision of American culture and identity, contradicting his own proclamation by remaining famous for much longer than 15 minutes.

Intrinsic to the Warhol aesthetic was the commercial nature of the screenprint. Duplication in varying colour schemes and the multiplicity of a numbered edition were embraced as a means of broadcasting an image and expanding its audience. According to Warhol, to print was to publicize and to create an aura of desirability. He declared 'repetition adds up to reputation' and in Warhol's world, where art and commodity were indistinguishable from each other, it was essential to be sought-after. Just as any successful business must recognize and provide for its consumer, Warhol had the ability to identify an audience and capture its attention. His printmaking endeavours and their enduring impact exemplify both his artistic ingenuity and entrepreneurial talents.

This sale will include the major Warhol print portfolios from the 1960s and 70s, all from a Private European Collection. The centrepiece of the group is the iconic *Marilyn*, printed five years after the actress's death, and considered the artist's finest work in screenprinting. Comprising ten prints in spectacular colour combinations, the portfolio summarizes the artist's feelings about late-1960s American culture, notoriety and immortality. The auction also presents both sets of *Campbell's Soup* portfolios, and the very rare set of ten *Mao* screenprints.

Christopher Gaillard is vice president of the Contemporary Print department, Sotheby's New York.

Prints

New York, 2nd-4th May

Enquiries: Christopher Gaillard 212 606 7353



OPPOSITE:

Andy Warhol (1928-87)

Mao

The set of ten screenprints, 1972

91.4 by 21.4 cm. (36 by 8 in.)

Estimate \$80,000-100,000

ABOVE:

Andy Warhol (1928-87)

Campbell's Soup

The set of ten screenprints, 1968

88.9 by 88.5 cm. (35 by 23 in.)

Estimate \$30,000-40,000



Alexander Kader discusses *Truth*, a work that marked a turning point in the career of Edgar Bertram Mackennal

On a visit to Melbourne, the great 19th-century actress and artist, Sarah Bernhardt, saw Edgar Bertram Mackennal's 1891 National Gallery of Victoria competition entry *The Triumph of Truth* and declared: 'If Mr. Mackennal will take this model to Paris ... it will place him on the highroad to fame and fortune. The work is simply magnificent in taste, composition, arrangement and executive skill.' A few months later the aspiring Australian sculptor followed the suggestion of Bernhardt, who was herself a sculptor of considerable originality, and travelled back to Europe.

Three years later Mackennal returned to the theme of Truth when he made the eponymous statuette to be sold in this sale. In it, he combines the dominant iconic female nude with a thematic figurative base that became a favourite motif of the sculptor. Together with the similar figure of *Circe*, Mackennal's *Truth* is amongst the most evocative of late New Sculpture models. Mackennal manages to condense into a domestic-scale statuette the varied layers of meaning appreciated by Sarah Bernhardt in his earlier work. The combinations of swirling patterns on the figurative base with the virginal standing nude is a clear homage to Alfred Gilbert's *Offering to Hymen*. The dramatic sweep of the wings foreshadows elements of Art Nouveau design, but contrasts with the symmetrical frontality of the nude, which in turn contrasts with the Rodinesque huddled figure on the base.

Alexander Kader is head of the European Sculpture & Works of Art department, Sotheby's London.

Edgar Bertram Mackennal
(1863–1907)

Truth

Signed and dated:

Mackennal, June 12 1894

London and entitled Truth

Bronze, dark brown patina

62 cm. (24 in.) high

Estimate: £18,000–25,000

(\$25,000–35,000)

**European Sculpture
& Works of Art**
900–1900

London, 16th April

Enquiries: Alexander
Kader 020 7293 5493

fine figure

This devotional ivory figure will be offered in London in April. **Liz Mitchell** explains its origins in the Far Eastern Colonies

The spread of Christianity in Spanish and Portuguese Far Eastern Colonies from the end of the 16th century led to the establishment of significant ivory workshops to supply an ever-increasing demand for devotional images for local use as well as export to the New World and Europe. Stylistically the schools differed according to the craftsmen used. The Spanish territories were located in the Philippine Islands where Chinese artisans, well versed in ivory carving, were employed. Portuguese territories, on the other hand, were located in Goa and Ceylon, where the local craftsmen carried out the work, as well as in some areas of China, in particular the island of Macao. European models, in the form of figures and prints were used for inspiration. Included in this sale are works from both schools featuring two superb examples of the Hispano-Philippine school: a kneeling figure of Joseph from a Nativity group (right) and an exceptionally large figure of St Francis of Assisi dating from the late 17th/early 18th centuries. Traces of fine decorative gilt scrollwork and the heavily lidded eyes, straight noses and goatee beards – all characteristics of Hispano-Philippine work – are evident in both figures.

Liz Mitchell is an expert in the European Sculpture & Works of Art department, Sotheby's London.

European Sculpture & Works of Art 900–1900
London, 16th April

Enquiries: Liz Mitchell 020 7293 5304

An ivory figure of the kneeling Joseph
Hispano-Philippine, late 17th century
22.9 cm. (9 in.) high
Estimate: £10,000–15,000 (\$15,000–20,000)



TWO SIDES OF the same

Alexander Kader describes how James Pradier's *Pandora* reveals two opposing interpretations of the goddess

A rival sculptor, Auguste Préault, famously said of James Pradier: 'Every morning he sets out for Athens and arrives in the evening at the quartier Bréda' (then a notorious red-light district of Paris). Professional jealousy aside, it is true that Pradier was, in many ways, a sculptor with a dual personality. On the one hand, he was devoted to the study of the antique and his interpretation of Classical tenets influenced all his major Salon exhibits. On the other hand, his mythological goddesses are treated with a sensuality and modernity which, for many shocked critics, turned them from admired Classical icons into lustful contemporary courtesans.

These two opposing, yet integral, aspects are tangibly encapsulated in Pradier's model of *Pandora*. Viewed from one side she can be admired as the handsome virgin, created by Hephaestus to be sent by the gods to mankind in response to Prometheus' theft of fire, her carefully arranged drapery hanging in crisp folds from her perfect body. From the other side, however, she is revealed to be completely naked, full of human vanity and desire, holding to her breast the jar which she will soon open to release all the misery and vices on to mankind, saved only by Hope.

The present exceptional bronze of Pradier's *Pandora*



woman

is distinguished as a rare, mid-19th century, lost-wax casting, which contradicts accepted notions that this technique was abandoned during the period. It is probably the first and only bronze of this sized model produced during Pradier's lifetime. The foundry mark of Eugene Gonon relates it to a bronze of Pradier's *Medea*, which has a similar inscription, and is now at Osborne House, Isle of Wight. Since it is known that the Osborne *Medea* was exhibited at the Salon in 1850 it follows that this pendant casting is also Pradier's actual 1850 Salon exhibit, which was subsequently shown at the Great Exhibition in London in 1851, the year before the sculptor died.

Alexander Kader is head of the European Sculpture & Works of Art department, Sotheby's London.

**European Sculpture
& Works of Art
900–1900
London, 16th April**

Enquiries: Alexander
Kader 020 7293 5493

Jean-Jacques, called James
Pradier (1792–1852)
Pandora
Signed *J. Pradier*, inscribed
Fondu par E. Gonon and entitled
ΓΑΝΑΩΠΑ
Bronze, dark brown patina
94 cm. (37 in.) high
Estimate: £25,000–30,000
(\$35,000–43,000)





indulge

For lunch it's best to book ahead, but breakfast and afternoon tea at Sotheby's Café can be a more spontaneous treat.

Louise Able samples the delicacies

The perfect time for a spot of New Bond Street window shopping 'à la Holly Golightly', is an early weekday morning, just as the jewellers and designer boutiques are opening their shutters. It is also the perfect time to indulge in a little-known secret: breakfast at Sotheby's. Those who are privy to this secret make a beeline for the Café on the dot of 9.30, giving themselves time to savour the delights of scrambled eggs with smoked salmon or croissants with a steaming cappuccino before browsing around the latest view in the galleries or bidding at that morning's sale.

The emphasis, as you would expect from Sotheby's, is on using fresh, seasonal ingredients from specialized British producers, and the breakfast dishes are no exception. Care is taken to ensure that the eggs are always free range and the smoked salmon is selected from a small smokehouse in Dumfries. Dishes are characteristically light and elegant. The chef's sophisticated interpretation of the childhood favourite, boiled egg and soldiers, is testament to her ingenuity: Parma ham-wrapped bundles of fresh asparagus, intended for



'...best described as Modern British rather than Old Master.'

Charles Campion,
BBC Good Food Magazine

dipping into the soft poached egg, drizzled with a simple lemon juice and fresh parsley dressing.

The afternoon tea menu changes seasonally, and spring heralds the welcome return of Sotheby's high tea. The tiered silver cake stand, laden with delicate open sandwiches, fruit scones with Devonshire clotted cream and preserves and a round of homemade cakes, presents a culinary feast for the eyes and the belly. The choice of cakes seems overwhelmingly, yet delightfully, irresistible – hearty tea loaves, rich chocolate cake and tartlets piled high with sugar-dusted fruit. Served from 3 to 5pm, afternoon tea is an excellent antidote to post-shopping fatigue. This is also the time and place to celebrate a triumphant bid at one of the afternoon auctions, with a glass of Sotheby's own-label champagne to toast your success.

Louise Able is marketing manager for Sotheby's Fine Art division.

Opening times: Monday to Friday 9.30am to 5pm
Sotheby's Café
34-35 New Bond Street
London W1A 2AA
Reservations: 020 7293 5077

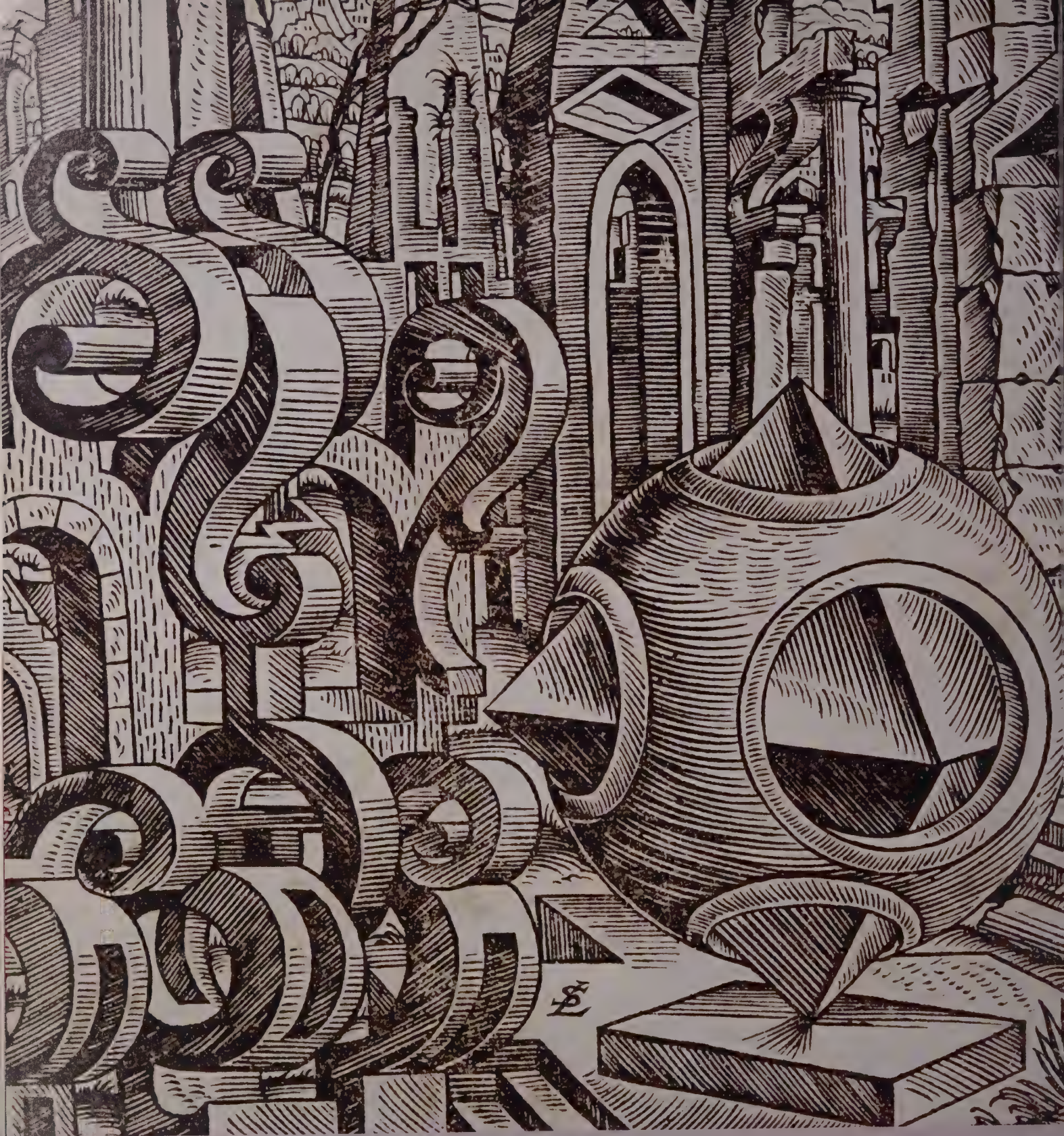
OPPOSITE: sugar-dusted fresh fruit tartlets

ABOVE: Sotheby's New Bond Street Café

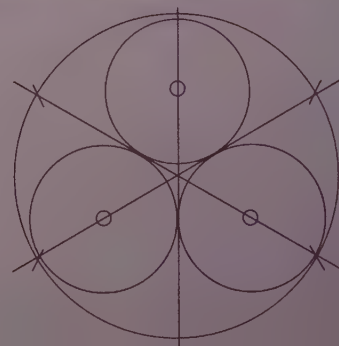
BELOW: poached egg with asparagus soldiers and Parma ham

Photography: Ken Adlard





ABOVE:
L. Stoer
Geometria et perspectiva
Augsburg, 1567
Estimate: £25,000–30,000
(\$35,000–40,000)



The Science of Seeing

Paul Quarrie introduces books from the Collection of M. Arnaud de Vitry offered in London this April

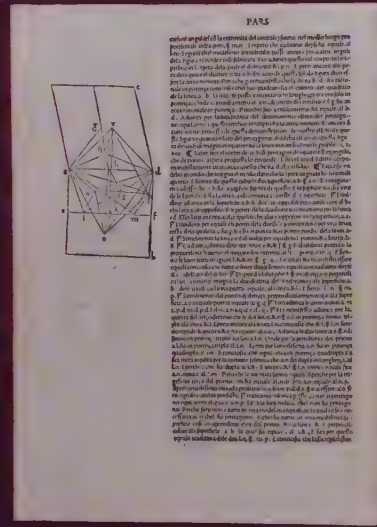
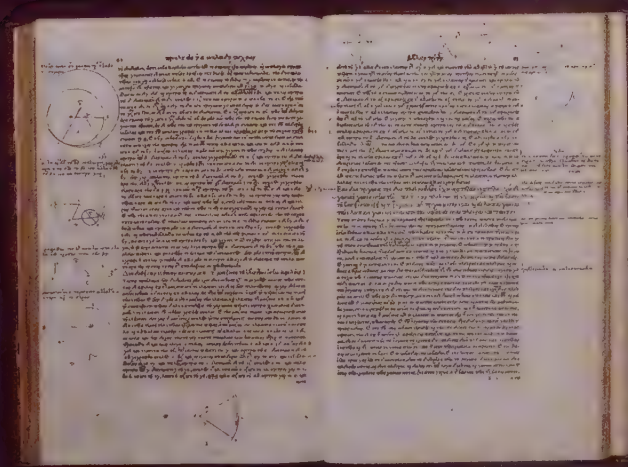
Book collectors fall into two main categories: those who assemble large general libraries, often of a literary nature, and those whose interests are very specific and concentrate on one author or subject. The collecting of works on what we might loosely call 'Science' is a fairly modern phenomenon: Maynard Keynes was among the first collectors and there have been others, like Haskell F. Norman, who have collected across a wide spectrum. The De Vitry collection of books on geometry, perspective and optics is, however, different, being extremely focused in its scope. It is a collection that tells the story – from the Middle Ages to the end of the 18th century and beyond – of how artists, mathematicians and philosophers have considered and recorded, in words and in pictures, what we see, and how we see it.

There are several works on optics and colours, including Newton's *Opticks* of 1704, as well as Goethe's *Farbenlehre* and Chevreul's *De la loi du contraste simultané des couleurs, et de l'assortiment des objets colorés* of 1839, a work that has had enormous influence on painters, Seurat and Signac among them.

The collection is truly international, with books in most European languages, although the majority are in French, printed from Scandinavia to Naples, and from Leipzig to New York, all clearly showing the dissemination of both the geometry of Euclid and his commentators and heirs, and of the ideas and technical development of perspective and its representation. The first edition of the Greek text of Euclid (below left) is to be found, together with the first Arabic edition and the first Latin, printed in 1482.

RIGHT:
Euclid
Elementa (Greek)
Basel, 1533
Estimate: £15,000–20,000
(\$20,000–30,000)

FAR RIGHT:
L. Pacioli
Divina proportione
Venice, 1509
Estimate: £70,000–90,000
(\$100,000–130,000)



Descartes, the founder of modern algebraic notation, is superbly represented by a whole range of editions, including an annotated copy of the *Discours de la méthode* of 1637. The treatise on perspective by the painter Piero della Francesca was not printed until 1899, but Luca Pacioli knew his work and included it in his *Divina proportione*, a book partly illustrated by Leonardo da Vinci.

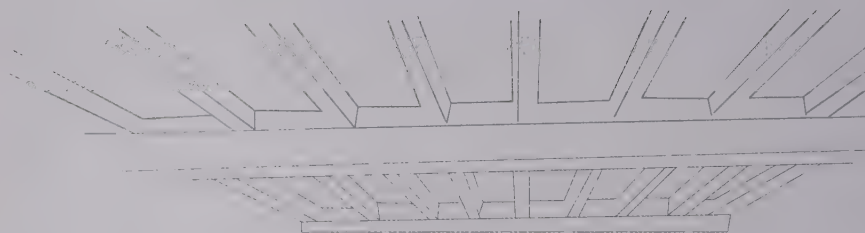
These subjects are documented here, not only through books of great importance and rarity, but also by means of 'little books': a school edition of Euclid printed in Mexico lies alongside the *Editio princeps* of 1482, and 19th-century drawing books intended for amateurs and professionals jostle the classic treatises of Bacon, Barbaro, Cousin, Dubreuil and many others. There is a beautiful copy of the third edition, in a contemporary blind-stamped binding, of one of the finest and rarest of all books on perspective, Pelerin's *De artificiali perspectiva*, 1521.

The whole collection is vivid testimony to both profound knowledge of the subject and a discerning sensibility. Works by Dürer and Newton, and Madame de Pompadour's copy of *Gautier d'Agoty Chroa-genese ou génération des couleurs*, all point to a collector who for many years has systematically collected according to precisely delimited criteria.

Paul Quarrie is senior director of the Book department, Sotheby's London.

The Collection of M. Arnaud de Vitry
 London, New Bond Street, 10th–11th April
 Enquiries: Paul Quarrie 020 7293 5300

OPPOSITE:
 M. E. Chevreul
*De la loi du contraste
 simultané des couleurs*
 Two volumes, Paris, 1839
 Estimate: £3,500–4,500
 (\$5,000–6,000)



BELOW:
 Jean Pelerin (Viator)
De artificiali perspectiva
 Toul, 1521
 Estimate: £200,000–250,000
 (\$300,000–350,000)

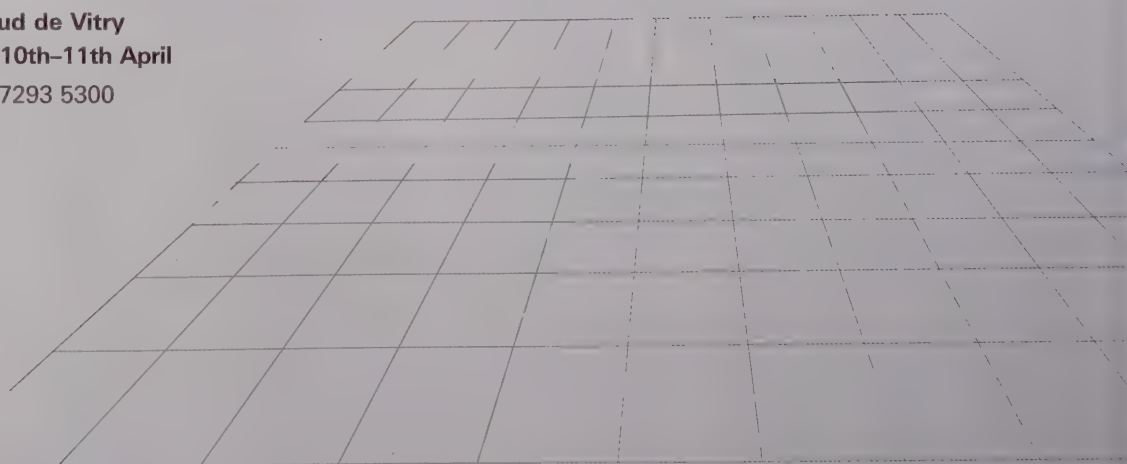
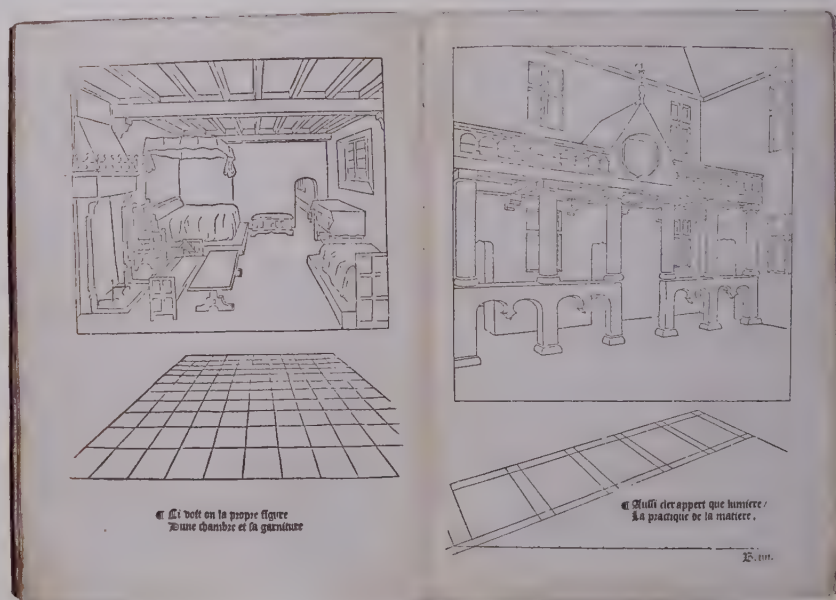


Figure 19





Mok Kim Chuan discusses a work by Hendra Gunawan, revered in Southeast Asia for his individuality and his contribution to the Modernist movement

The early development of Modernism in Indonesia was in many senses related to the articulation of nationalism. Founded in 1937, the country's first indigenous art organization PERSAGI (The Union of Indonesian Painters), called for a rejection of the politically sanctioned, idealized academic landscapes of the *Mooi Indië* (Beautiful Indies) and promoted the 'dangerous' idea of individualism as well as the search for a national identity. The new political tenets of the West provided the Indonesian literati with the tools for self-emancipation.

In the vicissitudes of the country's turbulent history, artists not only participated in the struggle against the Dutch, but found their own voice and vision in their new art. Hendra Gunawan was not formally trained, but through various art organizations he actively participated in nurturing new art. He was obsessed with the world of beggars and the downtrodden, and painted technical colour visions of the poor man's dreams as well as utopian depictions of Indonesian history. Because of

his association with an art group that had Communist links, Hendra was imprisoned for 13 years in 1965, after an attempted coup by the Communist party of Indonesia. He continued to paint throughout his incarceration, drawing inspiration from his dreams and fantasies as well as his memories of the vibrant hues of tropical fish, which even saturated the flesh tones of the human figures in his work.

Mok Kim Chuan is an expert in Southeast Asian Paintings, Sotheby's Singapore.

Southeast Asian Paintings Singapore, 7th April

Enquiries: Mok Kim Chuan
(Singapore) 65 732 8239 &
Miety Heiden (Amsterdam)
31 20 550 2254

For more information, contact:
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IMPRESSIONS OF AN EXILE

The Spring sale at Olympia features works encompassing a broad spectrum of Impressionist and Modern Art, including ceramics by Pablo Picasso.
Jennie Rose

This untitled work by Kurt Schwitters is an outstanding example of the post-war move towards Modernity with a de-constructive nature that precludes definitive interpretation. Schwitters is probably best known for his own particular brand of collage or assemblage that he termed 'Merz'. In his early years, he was heavily influenced by the work of Wassily Kandinsky and later worked with artists such as Jean Arp, Piet Mondrian and Moholy-Nagy. Having fled Germany for Norway when the Nazi party came to power, Schwitters came to England initially as a refugee after the German invasion of Norway in 1940. After a period of internment as a German citizen, Schwitters was released in 1941 and went to live in London. He had been visiting the Lake District since 1943 and, in 1945, he left London for Ambleside, where he remained until his death in 1948. This work dates from the time in the Lake District and formed part of the collection left to his housekeeper and companion Edith Thomas. It was later exhibited locally in a retrospective of the artist's work at the Abbot Hall Art Gallery in Kendal. The fascinating provenance of this work serves to heighten its interest not merely as indicative of trends in Modern Art, but also, as a work produced in post-war Britain by an exiled German artist, as illustrative of a specific social and historical situation.

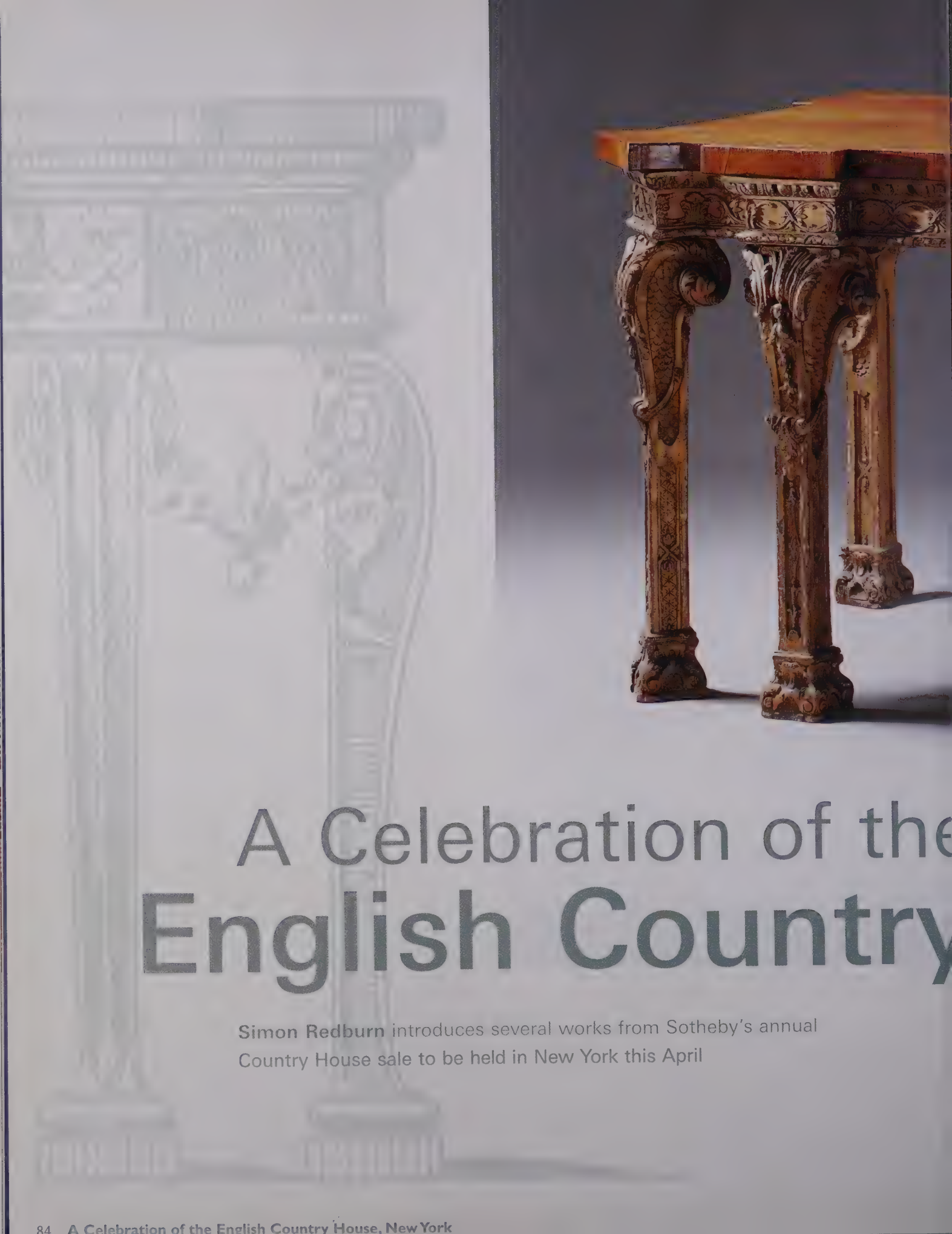
The sale is also particularly strong in works on paper from both 19th- and 20th-century artists. Among these are a number of interesting figurative studies by Gustav Klimt, Marc Chagall, Henri Matisse and André Derain. Furthermore, the sale features an impressive collection of ceramics by Pablo Picasso, in particular, a beautiful and vibrantly coloured set of eight painted terracotta plates, produced in the Madoura workshop in 1959.

Jennie Rose is an expert in the Paintings department, Sotheby's Olympia.

**Impressionist & Modern Art
London, Olympia, 20th March**

Enquiries: Veronique Scorer & Jennie Rose
020 7293 5201 & 6134

Kurt Schwitters (1887-1948)
*Untitled, Abstract Blue,
White, Yellow*
Oil on board, 32 by 25 cm.
(12½ by 9¾ in.)
Estimate: £8,000-12,000
(\$12,000-17,000)



A Celebration of the English Country

Simon Redburn introduces several works from Sotheby's annual Country House sale to be held in New York this April

House



A George III giltwood and
mahogany sideboard table

Circa 1760

86.4 by 200.6 by 96.5 cm.

(34 by 79 by 38 in.)

Estimate: \$60,000–80,000



LEFT:
Two similar George I gilt
gesso tables in the manner
of James Moore
Circa 1720, 71.1 by 91.4 by
58.4 cm. (28 by 36 by 23 in.)
Estimate: \$60,000–80,000

BELOW:
A George III mahogany wine
cooler by Seddon
Dated 1801
63.5 by 76.2 by 50.8 cm.
(25 by 30 by 20 in.)
Estimate: \$80,000–120,000

This sale contains a number of important and interesting pieces of furniture dating from the early 18th century and early 19th centuries, and also includes Continental and English ceramics, paintings, silver, decorations and works of art; a number of which are from the personal collection of Charles Ryskamp, the former director of the Morgan Library and of the Frick Collection. The early 18th century is represented by two almost identical gilt gesso centre tables in the manner of the Royal cabinet-maker James Moore (above). Their tops are richly decorated with strapwork cartouches enclosing scrolled acanthus leaves and flowers, while the legs are headed by grotesque masks, variations of which are also seen on another carved gilt gesso side table with a marble top attributed to Moore, which is also in the sale.

The architecturally influenced Palladian period of the 1740s is illustrated by a fine pair of carved pine pier mirrors (opposite). Formerly painted, they are noteworthy for their crisply carved decorative details and signal the first development of the Rococo style in England. Another mirror in the sale, formerly at St Giles' House in Dorset, which dates from some ten years later, shows a further development of this style. The oval frame is surmounted by a bust of Ceres, the personification of the earth's abundance, and is ornamented with palm branches and heavy swags of fruit and flowers with a ruffled, stylized shell on the apron.

The virtuosity of the English carver is also clearly defined by the George III sideboard table (previous spread). Its figured, veneered mahogany top is supported on a bold giltwood frame, the design, being clearly based on plate LXI of Thomas Chippendale's *Director*, shown in detail on the preceding spread, which ran to its third edition in 1762. Its monumental form illustrates the growing importance of the dining room as one of the essential interiors in the parade of staterooms of England's great houses in the mid-18th century. Its top would have been used for a display of plate that would have reflected the wealth and status of its owner.

Another piece designed for the dining room is this rare wooden wine cooler (right) by the firm of London cabinetmakers,

Seddon, Sons and Shackleton. English furniture is rarely found either with a label or signature, but this retains an inscription stating: 'This was made in July 1801 at Mr Seddon's manufactory by a poor oppressed artist, by the name of Lewis, a hater of the folly of Kings and a well wisher of the brave French.' This is a fascinating social comment made by a disgruntled craftsman working at a time when England and France were involved in the Napoleonic war. The form and decoration of the wine cooler is also of great interest to collectors and furniture historians as, without the date of 1801, one might assume that its true date would be 1810. This clearly illustrates that the firm of Seddon were not only accomplished cabinetmakers, but also innovative and imaginative designers.

Simon Redburn is head of the English Furniture department, Sotheby's Worldwide.

A Celebration of the English Country House New York, 18th–19th April

Enquiries: Peter Lang & Simon Redburn 212 606 7577





A pair of George II carved
pine pier mirrors
Circa 1740
185.4 by 94 cm. (73 by 37 in.)
Estimate: \$80,000-120,000



POLISHED Perfection

Made for one of Europe's most discriminating 18th-century collectors, this important pair of Neoclassical wine coolers is being offered in New York.

John Ward describes its origins

Duke Albert of Saxe-Teschen (1738–1822), best known as the founder of the Albertina Museum, was the 11th son of Elector August II of Saxony. He married, in 1760, Maria Cristina, the favourite daughter of the Empress Maria Theresa and sister to Marie Antoinette. In 1779, the first pieces of what would be known as the 'Polish Service' were ordered from Joseph Ignaz Würth, the Imperial Court Goldsmith. The Würth family was the leading dynasty of Viennese silversmiths in the 18th and early 19th centuries, and this service demonstrates the superb quality of which they were capable. Designs for the service were adapted from the latest French models: the candlesticks reproduce an engraving by Delafosse, and the other pieces share a similarly advanced Neoclassical vocabulary. The service was finished by 1782, and these coolers formed part of the impressive display demanded of the couple in their new role as Governors of the Austrian Netherlands.

Arriving in 1781, the Duke and Archduchess enjoyed their court at Brussels and embarked on construction of a Neoclassical château at Laeken. In addition to the growing collection of graphics, they purchased furniture and decorations in the most advanced taste from the Parisian *marchand-mercier* Dominique Daguerre. With the outbreak of the French Revolution, the Saxe-Teschen collections were evacuated to Hamburg on three ships, one of which was lost with all of its cargo. The service itself represents one of the most important examples of Viennese 18th-century silver to have escaped from the ravages of the Napoleonic Wars.

The Duke and Archduchess returned to Vienna, where Francis II presented them with the palace that still houses the Albertina today. When the Duchess died in 1798 the Duke commissioned her tomb from Canova, then retired from public life to care for his collection.

John Ward is assistant vice president of the Silver department, Sotheby's New York.

Fine Silver
New York, 18th April

Enquiries: Kevin Tierney
& John Ward 212 606 7160



A pair of summer
silver with coolers
Joseph Ignaz Würth
Vienna, 1781
11836 g. (383 oz.)
29.2 cm. (11½ in.) high
Estimate:
\$150,000–200,000

As Property from the Foundation of Ernest and Rosemarie Kanzler comes to auction in New York, **Jamie Niven** remembers his friendship with the collection's first lady

ECLECTIC INTERIORS



ABOVE:
A Chinese reverse mirror
painting on glass
Circa 1760, 56.5 by 40 cm.
(22¼ by 15¾ in.)
Estimate: \$15,000–20,000

RIGHT:
The drawing room of
the Kanzler's residence
in London

I first met Rosemarie Kanzler in 1960. My father had just bought a house in the south of France where she and Ernest lived. Thankfully, she was one of those people who included the children of her friends to social events, and over the years, in Switzerland, France, Greece and Argentina, I got to know her well. She certainly had fun and always made sure that her guests did too. Rosemarie had wonderful taste and was able to mix all sorts of collecting categories together, creating magical moments of interior design. Her strong personality and sense of humour gave her the confidence to pull off these experiments of style.

The fascinating and eclectic pieces being offered at auction were purchased by Ernest and Rosemarie Kanzler to furnish and decorate their London residence. The collection includes fine examples of 18th- and 19th-century paintings, such as *Belisarius Begging at the*



Entrance to Constantinople from the studio of Giovanni Pablo Pannini, but also contains items as diverse as an Egyptian wooden mummy mask and Indian, Thai and Chinese works of art in various media. The Kanzlers' interest in oriental decoration is also shown by the rare 18th-century Chinese mirror painting illustrated opposite. The scene, which depicts a fashionable lady in European dress, was almost certainly taken from an English print, but the landscape, with its lake and pavilions, is purely oriental. Another piece owing its origins to English design, is this magnificent lacquered bureau cabinet. Decorated with oriental scenes in tones of gold on a black ground, the interior is intricately fitted to resemble a stylized Chinese pavilion. These pieces, together with the rest of the collection, clearly illustrate the rare and exceptional taste and discrimination of the Kanzlers.

I last saw Rosemarie in Argentina. We were walking around the grounds of her beautiful *Estancia* and it was one of those beautiful, clear crisp days in the Argentine. She wanted to talk about my late father, her friend, and so we did. In the end, she put her arm around me and said that he was listening and that should make us both happy. Rosemarie Kanzler was a most interesting person and I am glad that she was my friend. All of us who knew her always left her company feeling happier and better for the experience. I will always think of her with a smile.

Jamie Niven is vice chairman of Sotheby's, North America.

A Celebration of the English Country House
New York, 18th–19th April

Enquiries: Peter Lang 212 606 7577

A Chinese export black lacquer and parcel-gilt bureau cabinet
Circa 1740, 236.2 by 106.1 by 66 cm.
(93 by 41¾ by 26 in.)
Estimate: \$70,000–100,000



Marie-Odile Deutsch recalls the historic first auction at Sotheby's saleroom in Paris and the long history of the company in France



Paris Enfin!

ABOVE AND RIGHT:
Auctioneer Alain Renner
brings his hammer down
on the first lot ever to be
sold by Sotheby's in France
in November last year. Further
sales will take place in March,
with the sale of photographs
from the Collection of Marie-
Thérèse and André Jammes
(page 32–43) and the former
collections of the Musée
Grévin, Paris (overleaf)
Photograph: Sygma



The 450-year monopoly on public sales in France was finally broken on 29th November 2001 at 6pm. This was the moment when auctioneer Alain Renner brought his hammer down on the first lot ever to be sold by Sotheby's in France: a copy of Gabriel D'Annunzio's *Le Feu*.

It was an historic moment symbolizing the long-awaited official opening of the French art market to foreign companies. The sale of the library of the Belgian collector Charles Hayoit was an important event in its own right, but the fact that it was the first sale held by Sotheby's Paris meant it was doubly significant. The importance of the event was not lost on the crowd of celebrities, collectors and journalists attending the sale. From the start there were many bidders eager to buy the first lot, and the bidding became more and more heated towards the end, until it reached an eventual hammer price of FF70,000, almost 20 times that of the original estimate! Sotheby's Paris, like Sotheby's London in 1744, had stunningly opened its sale room with a sale of books.

As early as the 1960s Peter Wilson, Chairman of Sotheby's for over 20 years, had realized the importance of the French art market. In 1967 he opened a small representation office on rue de Duras, just next door to the Palais de l'Élysée; then in 1974 Sotheby's France was set up and the office moved to nearby rue de Miromesnil. In the beginning, the main role of the Paris office was expertise and to facilitate the export of works of art from France to Sotheby's in London and New York, as the monopoly of government-appointed *commissaires-priseurs* (auctioneers) meant that no foreign auction house was allowed to hold sales in France. Peter Wilson's answer to this was to make an alliance with the Société des Bains de Mer in Monaco, an important step

leading in 1975 to the opening of Sotheby's sumptuous Sporting d'Hiver sale room in Monaco, which was to become one of Sotheby's most prestigious salerooms during the next 25 years. Inaugurated with the Rédé-Rothschild sale in 1975, many famous works were sold in these rooms, for example the collections of the Maharaja of Indore, Arturo Lopez-Willshaw, Claude Cartier, Akkram Ojeh and Florence Gould. A record price was set in 1989 for a work by Guardi when antiquities, *objets d'arts* and paintings from the collection of the Comtesse de Béhague were sold. The price of FF94,350,000 (\$15,467,000) remains a record for the artist.

In 1993, Laure de Beauvau, an associate of Sotheby's since 1986, was made President of Sotheby's France. She had two important tasks in front of her: the first was to open the French market to foreign auction houses, a task which has taken ten years of ceaseless negotiations with the French Government and the High Court in Brussels. And the second was to find a Paris headquarters that could eventually become a prestigious international sale room to equal that of New York and London. To this end, in early 1998 Sotheby's moved to the magnificent premises of the former Galerie Charpentier on the rue du Faubourg Saint-Honoré. Since the historic moment last November this has been the venue for an increasing number of auctions and is also home to a variety of departments specializing in European furniture and decorative works of art, silver, books, Old Master paintings and drawings, 19th-century paintings, Impressionist and Contemporary art, jewellery, African, Oceanic and Oriental art.

Marie-Odile Deutsch is a senior director & head of the Press Office, Sotheby's France.

PROPS of the PAST

Pierre-François Dayot introduces a fascinating auction of pieces from the former collections of a Paris institution, the Musée Grévin





LEFT:
Joseph Boze (1745–1825),
Robert-Jacques-François-Faust
Lefèvre (1755–1830),
Carle Vernet (1758–1836)
General Bonaparte with his
Chief of Staff, Berthier,
at the Battle of Marengo
 Signed Boze, oil on canvas
 289 by 232 cm.
 (113¾ by 91¾ in.)
 Estimate: €120,000–150,000
 (\$100,000–130,000)

OPPOSITE:
 Two pairs of gilt-bronze
 candelabra *aux égyptiennes*
 19th century
 One attributed to Pierre-Philippe
 Thomire after a drawing by
 Charles Percier
 Estimates: €65,000–90,000
 (\$55,000–80,000) and
 €25,000–40,000
 (\$22,000–35,000)

In March Sotheby's will sell works of art and costumes from the Musée Grévin in Paris. These items were used to create the museum's much-loved historic tableaux, which are famous among Parisians for their successful recreations of the magic of the past. The idea for the museum originally came from the journalist Arthur Meyer (1844–1917) who, during the 1880s, decided to immortalize the characters who peopled his famous newspaper *Le Gaulois* through a series of waxworks. To assist in the realization of his plan Meyer turned to Alfred Grévin (1827–92), a cartoonist, costume designer and sculptor, who invested wholly in the project and ended up giving it his name.

From the moment the Musée Grévin opened its doors in June 1882, at Number 10, Boulevard Montmartre, it was an immediate success. A year later, an important financier, Gabriel Thomas, originally from the Société d'Exploitation de la Tour Eiffel and the Théâtre des Champs Elysées, provided Grévin with a business plan that would allow him to expand considerably and include real historical tableaux in the museum. These elaborate reconstructions were created by a team of historians,

artists and costumiers who carried out extensive research into the relevant period, bringing together all the necessary furnishings to create the perfect backdrop for each tableau.

In 1999, Grévin & Co bought the Musée Grévin and carried out extensive renovation works, updating the tableaux using modern scenography to include 20th-century characters so that today visitors can walk among waxworks of international stars and celebrities and be photographed in the ever-changing scenes. Grévin & Co decided to sell the costumes and 'props' used in the old tableaux and entrusted the sale to Sotheby's France.

These 'props' consist mainly of furniture, objets d'art, documents and drawings dating from the late 18th century and the early 19th century. Among the most important items of furniture are three sets of chairs from the Consulate era bearing the stamp of JACOB FRÈRES RUE MESLÉE and the mark of the Château de Fontainebleau, which include a set of drawing-room furniture made up of six armchairs and two mahogany chairs. These chairs were recorded in the Château inventories until their sale in 1882. There are also some wonderful examples of Empire

furniture, including two pairs of candelabra *aux égyptiennes* in gilt-bronze (previous spread), one attributed to Pierre-Philippe Thomire, the other from the middle of the 19th century, an elegant coffee table as well as two mahogany console tables, one from the Empire period and the other in the Empire style. A rare pair of mahogany backed armchairs, dating from 1790–1800, are most probably south Italian in origin. There are also a large number of copies of period furniture and chairs in the sale, including a *chaise ponteuse* in lacquered wood in the style of Louis XVI, taken from a drawing by the ornamentalist Delafosse, a pretty piano-forte by Erard, 1798, and various other musical instruments.

A huge oil of Napoleon and his chief of staff, Berthier, at the battle of Marengo (previous spread), is one of the most important paintings in the sale. Depicting Napoleon in all his military glory, the painting was produced between 1800 and 1801, shortly after his important victory over the Austrian army, and is signed by Joseph Boze (1745–1825), a specialist in pastel portraits. However, although Boze claimed the painting was his own work, the famous portrait artist Robert Lefèvre also claimed to have worked on it with Carle Vernet. At the time these conflicting claims created a public scandal, but it would seem that all three in fact worked on the painting. Other Napoleonic images include a large, bronze bust by C. L. Corbet (1758–1808), with the inscription *General Bonaparte in the 8th year*. Charles-Louis Corbet worked on the sculptures for the Arc de Triomphe at the carousel of the Louvre and on the Place Vendôme column, before meeting the Emperor in 1797 to work on this commission. Various examples of this work can be found in the museums of Nice, Versailles, Carnavalet and Malmaison. There is also a very interesting group of Revolutionary etchings, as well as various objects and documents relating to the Revolution, and the Directory, which will interest historians of the period.

The last part of the sale consists of costumes, flags, arms and various accessories. The costumes are varied and range from the Middle Ages to the present day, with many velvet suits in the Renaissance style, men's doublets, 18th-century style dresses *à la française* or *à la polonaise*, the 1910 style ensemble shown right and some religious clothing. The military costumes include dragoon uniforms from the end of the 18th century, grenadiers' from the beginning of the 19th century and uniforms worn by soldiers during the Second World War – as well as a replica of Napoleon's frock coat.

Pierre-François Dayot is a specialist in the Furniture department, Sotheby's Paris.





ABOVE:

A set of Consulat period chairs from the Château de Fontainebleau.
Estimate: €90,000–120,000
(\$80,000–100,000)

**Furniture, Works of Art, Paintings & Costumes
from the Former Collections of the Musée Grévin
Paris, Galerie Charpentier
12th March**

Enquiries: Pierre-François Dayot 33 1 53 05 53 02

OPPOSITE TOP:

A violet satin ensemble in the style of 1910. Estimate: €400–600 (\$350–500)

OPPOSITE BELOW:

A set of four armchairs (two shown)
Consulat period, from the
Château de Fontainebleau
Stamped with the mark *JACOB*
FRÈRES RUE MESLÉE
Estimate: €45,000–60,000
(\$40,000–50,000)

HORSES *FOR* COURSES

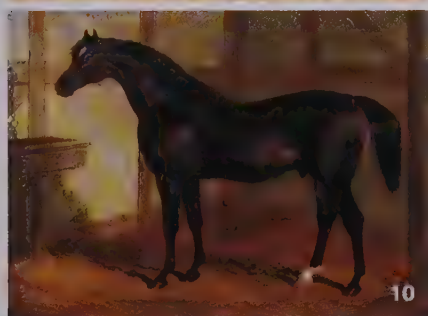
David Moore-Gwyn discusses Richard Christopher Naylor's collection of horse paintings

One of the highlights of the British sale in March is a fine group of 12 sporting pictures that originally belonged to Richard Christopher Naylor. Naylor came from a prominent Liverpool family and worked in the city as a banker until he inherited the estates of his uncle, Christopher Leyland. In 1849 he bought the substantial Cheshire estate of Hooton Hall. He remodelled the house to include a banqueting hall, conservatory and picture and sculpture gallery, and set up a stud farm there. He also bought Kelmarsh Hall in Northamptonshire, an imposing late 18th-century house built for William Hanbury by James Gibbs. It was in the heart of some of the best hunting country and Naylor hunted there with the Pytchley Hunt, of which he was Master from 1872 to 1874.

Naylor was a celebrated figure in the racing world, and the stud farm at Hooton Hall produced many famous racehorses. His most celebrated horse was Stockwell, the 'Emperor of Stallions' and sire of the winners of 17 Classic races between 1860 and 1873. In 1861 Naylor bought six yearlings from the Marquis of Westminster's stud at Eaton. One of these was the celebrated 1863 Derby winner, Macaroni, which ran in Naylor's famous colours of primrose with a cherry cap. Naylor was also an enthusiastic yachtsman and won the Queens Cup at Cowes in 1846 with his 68-ton cutter *Sultana*.

This group of paintings from Naylor's collection comprise 11 paintings by J. F. Herring (1–11) and one by Harry Hall (12). Prominent amongst the Herrings are three famous Derby winners, each of which pulled off a betting coup for their owners. Lord Lowther's 1831 Derby winner Spaniel (1), shown in a landscape with his jockey William Wheatley, won the race at odds of 50 to 1, upsetting Lord Jersey's odds on favourite Riddlesworth. Lord Berners, one of the most colourful figures of the Turf, won the 1837 Derby with Phosphorus (2), shown by Herring on a racecourse with his jockey George Edwards. As he had been lame just before the race, Phosphorus entered with odds of 40 to 1. The





famous race was described in detail in the opening chapter of *Sybil* by Benjamin Disraeli. The third Derby winner of the group is Mundig (3), bred by John Bowes at the famous Streatham stud. The Derby was the horse's racecourse debut, though he had been well tried in private trials, and his backers made a fortune. Herring shows the horse at the start of the race with the other 13 runners. Bowes was only 21 at the time and in over 50 years on the Turf had four other Derby winners. The group also includes three famous St Leger winners, Mango (4), Elis (5) and Euclid (6). Euclid, owned by Thomas Thornhill, known as the 'Squire of Norfolk', was not, in fact, strictly a St Leger winner as he dead-heated with Charles XII in 1839 and lost the subsequent run-off. Herring's picture is dated 1839 and shows the colt held by Patrick Connolly, his jockey. Probably the most famous St Leger winner was Lord George Bentinck's Elis whose easy victory at odds of 12 to 1 was a result of his owner's ingenious plan. The horse was still at its stables in Sussex ten days before the race, and the bookmakers assumed that the animal could not walk the 250 miles to Doncaster. In fact he was transported there in the first ever horsebox and arrived fresh, having been able to exercise en route to the course. He is painted by Herring with his winning jockey John Day. In addition to these celebrated winners, Naylor's collection also includes portraits of Langar (7), Glaucus (8), Comus (9) and Partisan (10), four racehorses whose fame rests chiefly on their prowess as stallions. The superb quality of these portraits show why Herring is considered to be the finest painter of racehorses of his day.

David Moore-Gwyn is head of the British Paintings department, Sotheby's London.

**The British Sale
London, New Bond Street
21st March**

Enquiries: David Moore-Gwyn
020 7293 5406

THIS PAGE AND OPPOSITE:
(1-11): A series of 11 sporting
paintings by John Frederick
Herring, Sr. (1795-1865)
Estimates range from £12,000-18,000
(\$17,000-25,000) to £50,000-70,000
(\$70,000-100,000)

(12): Harry Hall (fl. 1814-82)
*Bay Racehorses Belonging
to Colonel Anson
and Fulwar Craven*
Oil on canvas, unlined
30 by 42 cm. (11½ by 16½ in.)
Estimate: £6,000-8,000 (\$8,500-11,500)

FINE FEATURES

David Moore-Gwyn
introduces two works
by Joseph Wright of
Derby that will be sold
in London in March



The British Sale in March includes two fine portraits by Joseph Wright of Derby from two different periods of the artist's career. The imposing portrait of an officer (left) dates from the mid 1760s. Wright had worked in Thomas Hudson's studio in London on two occasions in the 1750s and the portraits painted when he returned to his native Derby show how much he had learnt there. He became a master of drapery painting, as shown by the lustrous quality of the officer's uniform in this portrait, but he had also moved away from the rather stiff portraits emanating from Hudson's studio, replacing them with confident, relaxed poses. In this case, he borrowed the pose from a fine portrait of Sir John Lockhart-Ross by Reynolds, which he may have seen in London.

The second portrait dates from the later stages of his career after his visit to Italy. It was exhibited at the Royal Academy in 1782 as *Two Young Gentleman in the Characters of Archers* (right), and shows two brothers, Francis and Charles Mundy, practising archery in the grounds of Markeaton Hall near Derby. The Mundy family had been a prominent Derbyshire family for over 200 years, and the boys' father, Francis Mundy, was one of Wright's most important early patrons and friends. In the 1760s Mundy had commissioned the remarkable set of six portraits of members of the Markeaton Hunt that hung, together with this picture, at Markeaton Hall. Wright was still at the height of his powers when he returned to Derby following his trip to Italy, and this beautiful composition, with its dramatic landscape reminiscent of the Neapolitan and Roman views that had struck Wright so forcibly, was painted at the same time as his greatest portrait, that of Mundy's friend Sir Brooke Boothby, which now hangs at the Tate Gallery.

David Moore-Gwyn is head of the British Paintings department, Sotheby's London.



OPPOSITE:
Joseph Wright of Derby, ARA
(1734-97)
Portrait of an Officer
Oil on canvas, 125 by 99 cm.
(49¼ by 39 in.)
Estimate: £50,000-70,000
(\$70,000-100,000)

ABOVE:
Joseph Wright of Derby, ARA
(1734-97)
The Boy Archers
Oil on canvas, 181 by 137 cm.
(71½ by 54 in.)
Estimate: £60,000-80,000
(\$85,000-110,000)

The British Sale
London, New Bond Street
21st March

Enquiries: David Moore-Gwyn
020 7293 5406

THOMAS ROWLANDSON: Master of Pure Line

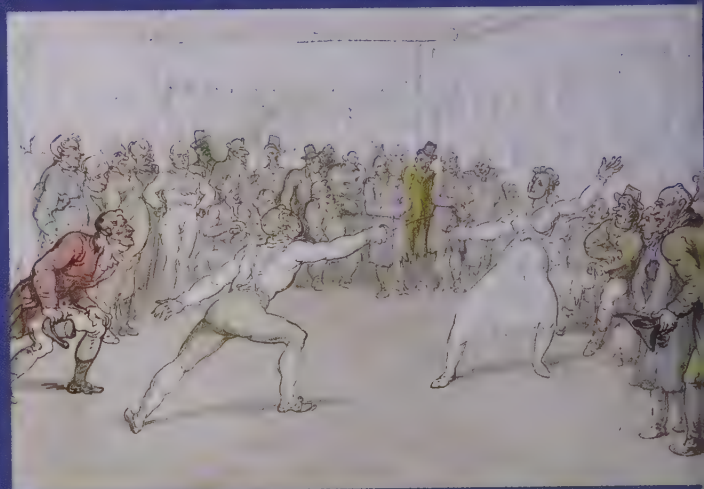
Henry Wemyss introduces an artist whose finely observed studies of life at the turn of the 18th century represent a legacy without equal

Osbert Sitwell described Thomas Rowlandson as 'the greatest master of pure line' and, between the 1780s and the 1820s in Regency England, he and James Gilray were the sharpest and wittiest commentators on English social habits and foibles. Whilst Gilray is renowned for his prints, Rowlandson's reputation rests on his drawings, and as an observer of his fellow countrymen, whether they were hunting, racing, gambling, travelling, eating or sleeping, he was unsurpassed.

The British Sale in March will include a distinguished collection of Thomas Rowlandson's drawings, a carefully selected group of works from a collector who took good advice on his purchases. Each drawing is a fine example and some are exceptional.

Travelling in France: a Diligence at Samer near Boulogne (opposite) is an outstanding drawing from the 1780s and is based upon an on-the-spot sketch made in 1787. It includes an amusing and faintly ridiculous cast of French aristocrats, clergy and paupers – a subject Rowlandson found difficult to resist. Officers, fat monks and gentry are leaving on the massive coach. A monk dismisses the entreaties of two beggars; a soldier and loose women carouse precariously on top of the roof, whilst in the cabin the well-to-do converse politely. Nearby a coachman climbs hurriedly out of his boots, already receiving attention from his young lover, and behind them a gentleman, umbrella tucked under his arm, relieves himself against the slowly moving wheel of the diligence. Meanwhile the irony is provided by the emaciated sow and her piglets retreating from this scene of indulgence and, beyond, worshippers kneel at a cross in the square. Crowded scenes like this, providing opportunity to poke fun at the aristocracy and the wealthy Church – a humorous rather than vicious attack – made up the finest body of work he produced as a young man.

Rowlandson's forte was the sketch, and drawings like *Going to Market* show the confidence and speed with which he drew when at the height of his powers. More carefully composed and with greater finish are drawings like *The Scots Greys* (below right) showing the regiment passing through woodland up the side of a hill. Rowlandson has



introduced just a little tension to provide interest in the form of the impatient, prancing powerful horses at the rear of this orderly procession.

An unusual subject treated by Rowlandson was *At Henry Angelo's Academy: Angelo and Madame Kelü Fencing* (opposite top). Rowlandson's friend Henry Angelo's father ran a fencing academy and may well have been the inspiration for this work. Madame Kelü was from Italy and Rowlandson encountered her in 1816. The subject was perfect for him to explore unusual poses and to draw clear portraits among the admiring crowd of spectators there to celebrate the skill of this lady fencer.

Other drawings in this collection show a less recognized side to Rowlandson's oeuvre, that of the serious and outstanding landscape draughtsman. There are several drawings of views in Cornwall and Devon and one of South Wales, parts of the country where he particularly enjoyed travelling and sketching.

It is ironic that this artist who, more than any of his contemporaries, passed on through his work graphic and detailed information about life in Regency England and Napoleonic France, left so little information about himself. Just two letters written by him are known, and scant details of his travels, but as his friend Angelo wrote 'his powers were so versatile, and his fancy so rich' that even two centuries later his drawings transport us effortlessly into his world.

Henry Wemyss is director of the British Watercolours department, Sotheby's London.

The British Sale
London, New Bond Street
21st March

Enquiries: Henry Wemyss
 020 7293 5409

OPPOSITE TOP:

Thomas Rowlandson (1756-1827)
*At Henry Angelo's Academy:
 Angelo and Madame Kelü Fencing*
 Pen and brown and grey ink
 and watercolour over pencil
 15 by 24.5 cm. (6 by 9½ in.)
 Estimate: £3,000-4,000 (\$4,200-5,500)

OPPOSITE BELOW:

Thomas Rowlandson (1756-1827)
The Scots Greys
 Pen and brown and grey ink
 and watercolour over pencil
 18 by 23.5 cm. (7 by 9¼ in.)
 Estimate: £5,000-7,000 (\$7,000-10,000)

BELOW:

Thomas Rowlandson (1756-1827)
*Travelling in France: A Diligence
 in Samur, near Boulogne*
 Pen and brown and grey ink
 and watercolour over pencil
 33.5 by 52 cm. (13¼ by 20¼ in.)
 Estimate: £20,000-30,000 (\$30,000-45,000)



'I now see my way and think I am no longer
a mere maker of sketches, but an artist'



Guy Peppiatt introduces two watercolours
by Samuel Palmer painted during the
artist's honeymoon

Thus wrote Samuel Palmer from Corpo di Cava, Italy on 16th September 1838 in a letter to his fellow artist George Richmond. Almost exactly a year earlier, Palmer had left England on honeymoon with his new wife Hannah, the daughter of the artist John Linnell. They got as far as Italy in late October and after brief sojourns in Milan and Florence, they reached Rome. They took a modest room on the Via Quattro Fontane. Hannah copied works in the Vatican for her father, while Palmer was preoccupied with producing saleable watercolours. He only managed to sell one while he was there, however, a view of the Roman Carnival commissioned by John Baring for his father Sir Thomas. They spent more than 18 months in Rome, Naples and the surrounding area before heading north

again in early September 1839, returning to London in late November.

Unusually, the British sale this March includes three watercolours by Palmer, two dating from his honeymoon in Italy and one from his tour of Cornwall in the late 1840s. The previously unrecorded view of Florence shows the city from the south, taken from below the church of San Miniato. The Palmers reached Florence in early September 1839 on their way home and stayed for six weeks. They had earlier met the artist John Frederick Lewis in Corpo di Cava who had advised Palmer of the best places from which to make panoramic views in Florence. Presumably Palmer is taking Lewis' advice in this watercolour (right).

The Monastery, Corpo di Cava, looking towards Paestum dates from a year before the Florence view. On 3rd August 1838, the Palmers hired a curricule to take them to Corpo di Cava, 15 miles inland from Naples. They spent the night at a small inn overlooking a dark ravine with a torrent and a Benedictine monastery perched on a rocky cliff. Palmer thought the scene 'as fine a subject as Poussin ever chose' and they remained there for two months. Palmer's biographer Edward Malins suggests that the Virgilian setting and the mountain air 'combined to make the next two months possibly the happiest of their lives' and that 'the Palmers did some of their best work there'.

Guy Peppiatt is a specialist in the British Watercolours department, Sotheby's London.

BELOW:

Samuel Palmer (1805–81)
Panoramic View of Florence
from San Miniato

Watercolour over pencil heightened
with touches of bodycolour
44 by 61 cm. (17¼ by 24 in.)
Estimate: £10,000–15,000
(\$15,000–20,000)



The British Sale
London, New Bond Street,
21st March

Enquiries: Guy Peppiatt 020 7293 5410

OPPOSITE PAGE:

Samuel Palmer (1805–81)
The Monastery, Corpo di Cava,
looking towards Paestum
Watercolour heightened with
bodycolour and gum arabic over pencil
27 by 38 cm. (10½ by 15 in.)
Estimate: £20,000–30,000 (\$30,000–45,000)

LEFT:

Samuel Palmer (1805–81)
Sunrise over the Sea, Cornwall
Watercolour over black and blue
chalk heightened with bodycolour
13 by 18 cm. (5¼ by 7 in.)
Estimate: £6,000–8,000 (\$8,500–12,000)

A Grand INHERITANCE

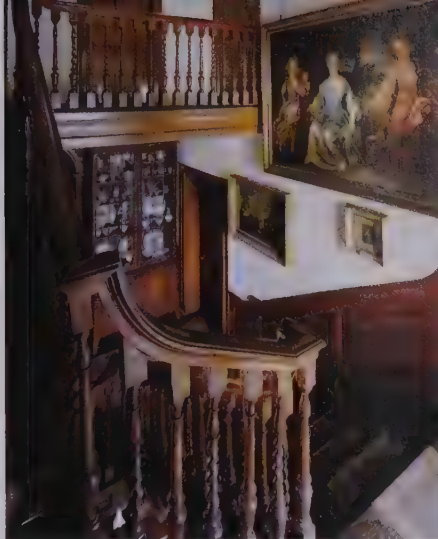


James Miller outlines the illustrious history of the Sutton Nelthorpes, as revealed in the sale on 11th April at Sotheby's Olympia

OPPOSITE AND RIGHT: Scawby Hall in Lincolnshire has a long, and distinguished, history, not least of which is that it was here that George Stubbs dissected horses for his celebrated work, *The Anatomy of the Horse*

FAR RIGHT: The Ostrich Egg Cup
Silver, London, 1606, maker's mark CB
in monogram, 45.5 cm. (18 in.) high
Estimate: £30,000–50,000 (\$42,000–70,000)

BELOW: John Closterman (1660–1713)
Portrait of the Children of the Dashwood Family
Oil on canvas, 141.5 by 189 cm. (55¾ by 74½ in.)
Estimate: £15,000–20,000 (\$25,000–35,000)



To drive north from Lincoln towards the great looping estuary of the Rivers Trent and Humber is to pass through a landscape of 18th-century improvement. Here, between the villages of Scawby and Barton upon Humber, lies the estate of one of the oldest county families, the Sutton Nelthorpes.

The core of the present Scawby Hall dates from the early 17th century and its contents have been acquired over many years by successive family members. For instance, Sir Henry Nelthorpe, 7th Bt., was one of the first to acquire paintings for the family collection. His second marriage was celebrated in a double portrait by the young George Stubbs, one of the artist's first major paintings, which demonstrates his great skill, even in his early twenties. In 1753, after Sir Henry's death, Lady Nelthorpe engaged Stubbs to paint a full-length portrait, his first, of her son, Sir John Nelthorpe, 8th Bt. It was at this time, in the barns of the hall, that he dissected and studied the carcasses of horses as a prelude to his celebrated publication *The Anatomy of the Horse*.

Although no works by Stubbs are included in this sale there are a number of fine paintings, for example *The Portrait of the Children of the Dashwood family* (right) by John Closterman (1660–1713). The painting, which hung on the staircase at Scawby, as seen above, shows three of the ten children of Sir Samuel Dashwood, a wealthy city merchant and MP.

The collections of the hall also contain an array of silver, ceramics and furniture.

Of over 100 lots of silver the rarest is an ostrich egg cup (above right), one of only nine recorded English examples of ostrich eggs mounted as cups. Other significant pieces of silver include a James I silver tankard of 1611 and a rare set of four George III candlesticks in the French manner, made for the 6th Bt. by Matthew Doulton.

Some of the furniture from the house will be offered in this sale including a games table of circa 1820, made in the style of John McLean, one of the foremost English cabinet-makers of the period. His designs for the 'pouch' table – of which this is an example, with a well in which to play backgammon – was used by Thomas Sheraton.

The sale also includes a selection of Chinese porcelain, miniatures and some

fascinating collectibles, such as snuff-boxes, a chinoiserie campaign set and a set of George III wine labels.

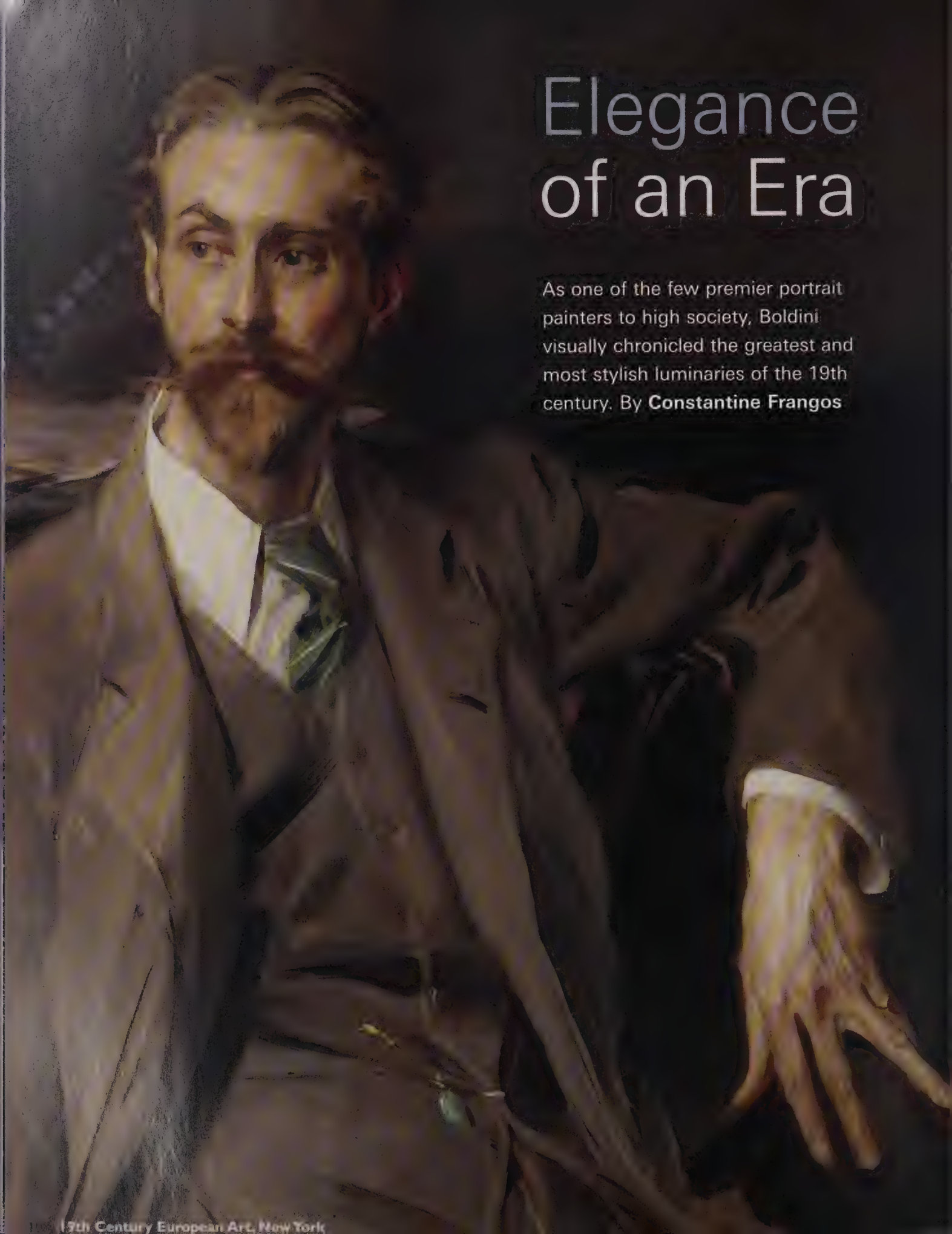
The contents of this sale have been carefully selected by the executors of the late Colonel Sutton Nelthorpe so as not to disturb the special quality of the house and estate, which has altered little since the mid 19th century. Each item naturally bears the imprint of the Sutton Nelthorpes, reflecting the life and times of this ancient Lincolnshire family.

James Miller is deputy chairman, Sotheby's United Kingdom.

**Scawby Hall
London, Olympia, 11th April**

Enquiries: James Miller
020 7293 5405





Elegance of an Era

As one of the few premier portrait painters to high society, Boldini visually chronicled the greatest and most stylish luminaries of the 19th century. By **Constantine Frangos**

Legendary art connoisseur and historian Bernard Berenson saw the Italian artist Giovanni Boldini as the quintessential Belle Epoque painter, writing 'Boldini perfectly captured the elegance of the era'. He exhibited regularly at the Paris Salon and attracted, initially through society patrons in London, a wide range of international clients eager to have their portraits painted by him. The unique quality of Boldini's dynamic brushwork and the inherent explosive energy resonant throughout his oeuvre, sets him apart from his contemporaries, resulting in an immediately recognizable signature style.

Boldini's depiction of Lawrence Alexander 'Peter' Harrison is among the most distinguished and sophisticated of Boldini's male portraits. Boldini may have first met Peter Harrison through American artist John Singer Sargent, with whom Boldini was friends and whose portrait Boldini painted in 1889. Sargent was close friends with Peter and his brother Leonard Frederic 'Ginx' Harrison. They accompanied Sargent on his travels to Switzerland and Italy, and appeared as models in a series of dazzling studies. Peter was also a British portrait and landscape painter in his own right, who became a member of the New English Art Club in 1904.

In Boldini's portrait of 'Peter' Harrison, the use of space is unconventional yet brilliant, as Boldini creates the illusion that Harrison's imposing figure cannot be contained by the mere boundaries of canvas. The sitter sits diagonally on the chair, affording Boldini the opportunity to exhibit his skill in conveying a sense of motion in the subtle but sensual curve of his body. The depiction of Harrison's left hand alone is a tour de force; its assured and forceful character bespeaks the nature of the sitter. The British Harrison, painted in varying gradations of grey, appears royal in stature, as Boldini depicts him in keeping with the great portrait traditions of Gainsborough and Reynolds. This portrait purports a subtle elegance and grace, eschewing the pitfalls of caricature and exaggeration. It is one of Boldini's last paintings of an artist to remain in private hands. His portraits of Whistler, Degas, Helleu and Menzel have already entered museum collections in America and Europe.

As the great American writer and doyenne of Parisian artistic and literary circles Gertrude Stein presciently noted, 'when times have established values at

their correct places, Boldini will be recognized as the greatest painter of the last century. All the new school was born of him, since he first simplified the line and the planes'.

Constantine Frangos is vice president in the 19th Century European Paintings and Sculpture department, Sotheby's New York.



Giovanni Boldini (1842–1931)
*Portrait of Lawrence Alexander
 'Peter' Harrison*
 Signed and dated *Boldini/1902*
 Oil on canvas
 126 by 101 cm. (49% by 39% in.)
 Estimate: \$1,000,000–1,500,000

**19th Century European Art
 New York, 24th April**

Enquiries: Polly Sartori
 & Constantine Frangos
 212 606 7140





Café Society

Sotheby's New York offers two exemplary works by one of Paris' greatest observers.

By **Sonya Bekkerman**

One can almost feel the rhythm of 19th-century Parisian life in the work of French painter Jean Béraud. The monumental cityscape and its inhabitants, public and private spaces, and urban life at its most colourful came under his indefatigable scrutiny. *Le Boulevard Montmartre animé devant le Théâtre des Variétés* (following page) and *Au Café* (left) illustrate Béraud's mastery of the interior and exterior spaces of Paris. The great boulevards supported dazzling arcades and burgeoning department stores. People crowded into cafés, strolled the streets and peeked into any number of theatre productions taking place simultaneously, from music-hall acts to magic-lantern productions. Béraud captures daily life on the Boulevard Montmartre, where the Théâtre des Variétés still stands today. It was the age of Charles Baudelaire's *flâneur*, the spectator who basked in the sheer pleasure of looking, and in this composition (next page), Béraud provides a stereoscopic window into a bustling Parisian street,



PREVIOUS SPREAD

Jean Béraud (1849–1936)

Au Café

Signed Jean Béraud

Oil on panel

61.9 by 80 cm. (24 $\frac{3}{4}$ by 31 $\frac{1}{2}$ in.)

Estimate \$200,000–300,000

ABOVE

Jean Béraud (1849–1936)

Le Boulevard Montmartre animé

devant le Théâtre des Variétés

Signed Jean Béraud

Oil on panel

22.9 by 33 cm. (9 by 13 in.)

Estimate: \$200,000–300,000

enabling us, the viewers, to involuntarily become the contemporary *flâneurs*.

If Béraud chronicled innumerable Parisian public arenas, he also depicted private interactions inside one of Paris's most treasured landmarks, the café. The 19th-century French café served as the hub of political and cultural life in the city. A hotbed for political discussions and an escape into the pleasures of libation, people of all walks of life composed its nucleus. Among the various alcoholic beverages to choose from, the powerful allure of absinthe was mythical. Symbolic of ill repute and danger, romanticized and loathed, the custom of drinking absinthe was pervasive in 19th-century France, visually depicted by artists such as Degas, Toulouse-Lautrec, Van Gogh

and Raffaelli, among others. *Au Café* is one of a series of works, which Béraud painted on the theme of absinthe, and the man in the composition appears in other versions. Béraud's *Au Café* offers striking documentation of this craze, as well as touching on the ambiguous nature of the couple's relationship and their role in society.

Sonya Bekkerman is senior cataloguer in the 19th Century European Paintings & Sculpture department, Sotheby's New York.

19th Century European Art New York, 24th April

Enquiries: Polly Sartori & Constantine Frangos 212 606 7140

Tolstoy's Taboo

Sonya Bekkerman introduces a psychologically gripping work by the French artist, Prinnet



This composition is based on Tolstoy's eponymous short story of a man who kills his wife out of acute paranoia and mad jealousy. The violinist Trukhachevsky is invited to a musical evening at the couple's home, where he plays Beethoven's violin and piano duet with the wife. Although his fears are unsubstantiated, the husband suspects adultery and consequently murders his wife. Inspired by this plot Prinnet chooses to depict the husband's paranoid vision of the violinist grabbing his wife in a moment of exalted passion. Interestingly, this painting advertised Tabu perfume, a fragrance by the Dana corporation that was popular in the 1930s.

Sonya Bekkerman is senior cataloguer in the 19th Century European Paintings & Sculpture department, Sotheby's New York.

René François Xavier Prinnet
(1861-1946)

The Kreutzer Sonata

Signed R.X. Prinnet

Oil on canvas

116.8 by 101.6 cm, (46 by 40 in.)

Estimate: \$150,000-200,000

19th Century European Art
New York, 24th April

Enquiries: Polly Sartori
& Constantine Frangos
212 606 7140

DECIPHERING **ancient** & modern



One of Britain's finest houses from the 1950s is to be sold by Sotheby's, and it comes with its original and unique collection of furniture by the Bauhaus master, Marcel Breuer. **Dr Neil Bingham** decodes the history of 19 North End, Hampstead, London

Lying along a quiet cul-de-sac on the edge of Hampstead Heath in north London, is a house with a story that reaches back more than 16,000 years. Yet, although the house was only built in 1953, and its appearance exemplifies the Modern style of the period – within, its design speaks an ancient language.

The house at 19 North End was created by the architects Michael and Lois Ventris, for themselves. The couple had met in the 1940s, when both were students at the Architectural Association. They were very much part of that bright post-war generation: progressive, socially-conscious and humanistic. By the early 1950s, while Lois was raising their family, Michael was designing schools as part the Ministry of Education programme, which was admired and emulated around the world.

Having acquired a south facing plot, on a section of sloping ground at the end of a garden of a Victorian house, the Ventrises set about

creating a house that was extremely simple and sophisticated. A few years previously, Michael had spent a period studying experimental housing in Sweden, a leading country in this field. The design of the new house, therefore, shows a strong influence of advanced Scandinavian ideas on making the most of a tight plan, natural materials and traditional elements, like the pitched roof and fireplace.

The incline of the site allowed the architects to place the entrance between the two floors, a staircase leads up to the raised principal storey – with its distant views across London – with the living room, study and main bedrooms. On the ground floor is the dining room, with access to the garden, as well as the kitchen and additional bedrooms. The windows in the house were made large and the patio doors swing fully back to allow open and easy access to the outdoors. Internal partitions to the main areas are all glazed, giving the interior an expanding



THIS PAGE AND OPPOSITE:
Adorned with a plaque celebrating the achievements of the building's architect, Michael Ventris, 19 North End in Hampstead houses an exceptional collection of furniture designed by Marcel Breuer, the Bauhaus master
Photographs © Steve Stephens Photography







THIS PAGE AND OPPOSITE:
The house is where Michael Ventris made his important breakthrough in deciphering the early Greek script, known as Linear B, for which he is renowned
Photographs © Steve Stephens Photography

Enquiries:
Sotheby's International Realty
020 7598 1600



atmosphere. The floors of the ground floor are wood, and on the upper floor they are covered in highly polished black tiles.

The Ventris designed all the built-in furniture: the bookcases, dining-room units, bedroom wardrobes, desks – even their plan chest for architectural drawings. Surfaces are covered in linoleum, still as bright, colourful and clean today as 50 years ago. Wooden tambour doors glide open and drawers pivot at the corners; this was hi-tech for its day.

Michael Ventris also inherited a large suite of very important furniture from his mother. Mrs Dora Ventris had been patron of the early Modern Movement in the 1930s, taking a flat in 1936 in the new ultra-chic Highgate apartments, Highpoint I. For the furnishings she commissioned Marcel Breuer, the master of the Bauhaus School who had been forced to emigrate to England when the Nazis came to power. For Mrs Ventris, Breuer created a pair of armchairs and a sofa in large cut-out plywood shapes which, as Breuer-specialist Christopher Wilk points out, were 'eccentric, organic forms that prefigure much of the furniture he would design in America between 1938 and 1940.' These pieces, plus other unique Breuer designs like the radiogram, still survive at North End, and, it is hoped, will be inherited by the next owner.

It was while seated at a small desk designed by Breuer that Michael Ventris made one of the most outstanding contributions to the understanding of the ancient world. He deciphered Linear B,



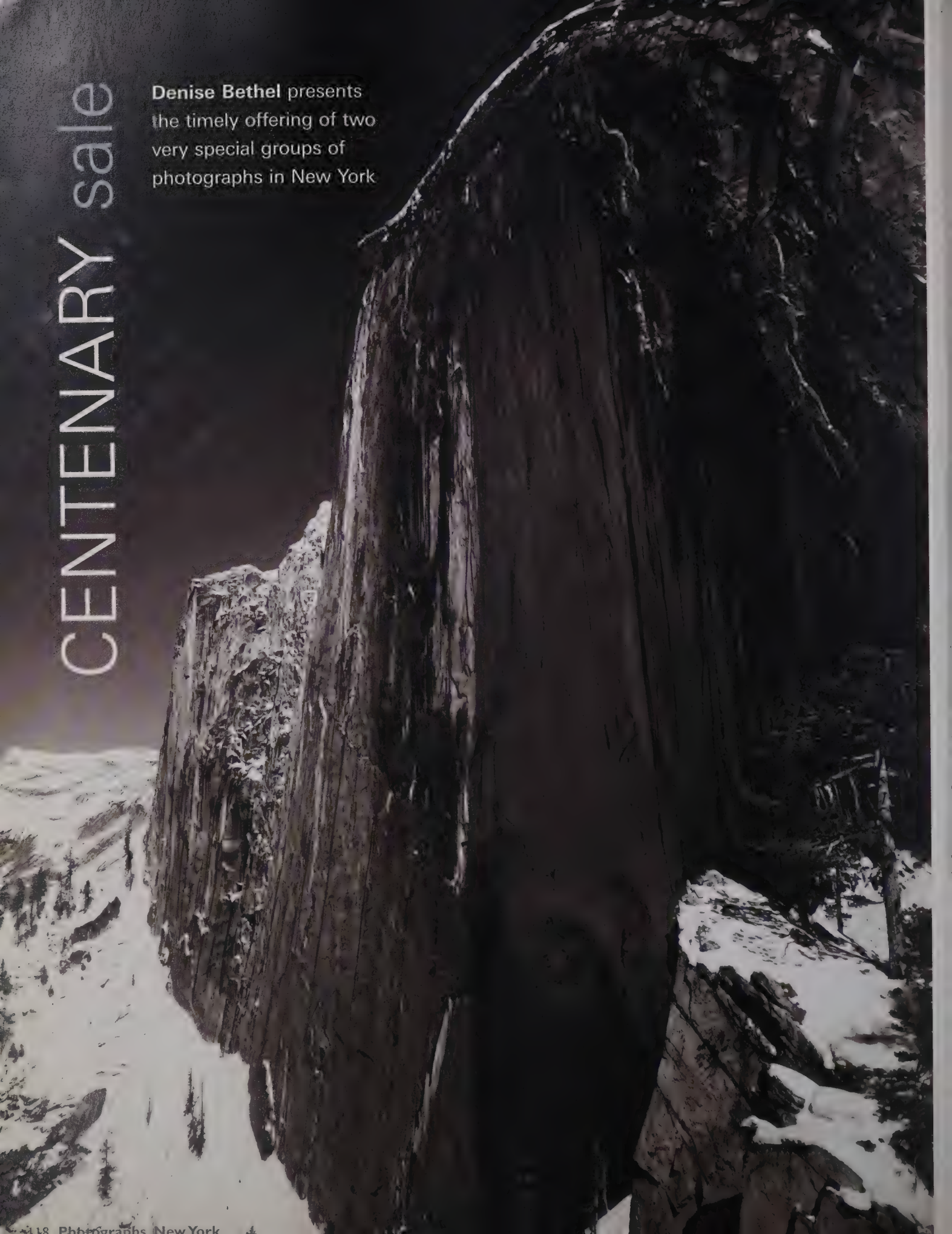
an early Greek script written on clay tablets, which dated from between 12,000 to 14,000 BC. Ventris' discovery made him a celebrity.

And, what makes the story so amazing, is that at the very same time that Ventris was cracking Linear B, his disciplined and imaginative mind was designing the North End house.

Dr Neil Bingham is a curator of drawings for the Royal Institute of British Architects, where the original drawings for both the Ventris house & Breuer furniture are deposited. His most recent book, co-authored with Andrew Weaving, is Modern Retro: Living with Mid-Century Style.

CENTENARY sale

Denise Bethel presents
the timely offering of two
very special groups of
photographs in New York





The month of February 2002 marks the hundredth anniversary of the birth of two seminal photographers of the 20th century: Manuel Alvarez Bravo, born in Mexico City on 4th February; and Ansel Adams, born in San Francisco on 20th February. For both photographers, this centenary year is celebrated by major museum retrospectives of their careers and a renewed interest in their work. In the United States, the J. Paul Getty Museum has mounted a large exhibition of Manuel Alvarez Bravo's work, *Optical Parables*, which opened in Los Angeles in November and travels to Mexico City in March. Bravo himself attended the opening of the exhibition in the autumn. The late Ansel Adams is being honoured in a variety of ways, most notably with the San Francisco Museum of Modern Art's exhibition, *Ansel Adams at 100*. This challenging retrospective, curated by John Szarkowski, opened in San Francisco in August and

will travel to Chicago, London, Berlin and Los Angeles before concluding at New York's Museum of Modern Art in November 2003.

This April Sotheby's New York will feature two choice collections of work by Bravo and Adams, each comprising rare vintage prints on early mounts. Bravo will be represented by a group of ten photographs originally from the collection of Fernando Gamboa (1906–90), one of the greatest Mexican art historians of the past century. Among the Bravo photographs, all on large, signed, exhibition-style mounts, are the famous 1931 images *El Soñador* and *Muchacha viendo pájaros* (above), as well as two unusual photographs made when Bravo visited Chicago in 1936, *Trabajadores en un parque* (page 121) and *Tienda de Sombreros*.

The early Ansel Adams group is comprised of 32 photographs of Yosemite, taken from circa 1927 to 1937,

and many printed almost certainly before the summer of 1937, when a darkroom fire destroyed or damaged most of Adams' Yosemite negatives. These vintage, small-format studies range from the stark, iconic *Monolith, the Face of Half Dome* (page 118), 1927, to a dynamic portrait of the ski instructor Hannes Schroll, circa 1935. All of these rare Yosemite photographs are on signed mounts, and each mount carries the Adams San Francisco letterpress label, especially designed for the photographer by Lawton Kennedy in 1936.

Denise Bethel is director of the Photographs department, Sotheby's New York.

Photographs

New York, 17th April

Enquiries: Denise Bethel
& Christopher Mahoney
212 894 1149



PREVIOUS SPREAD LEFT:

Ansel Adams (1902–84)
Half Dome – Winter – Yosemite
(*Monolith, the Face of Half Dome*)
1927, gelatin silver print
20.3 by 14.9 cm. (8 by 5 $\frac{7}{8}$ in.)
Estimate: \$20,000–30,000

LEFT:

Ansel Adams (1902–84)
Nevada Falls – Yosemite
1932, gelatin silver print
20 by 14.3 cm. (7 $\frac{7}{8}$ by 5 $\frac{5}{8}$ in.)
Estimate: \$10,000–15,000

PREVIOUS SPREAD RIGHT:

Manuel Alvarez Bravo (b. 1902)
Muchacha viendo pájaros
1931, gelatin silver print
16.5 by 23.8 cm. (6 $\frac{1}{2}$ by 9 $\frac{3}{8}$ in.)
Estimate: \$30,000–50,000

RIGHT:

Manuel Alvarez Bravo (b. 1902)
Trabajadores en un parque de Chicago
1936, gelatin silver print
24.5 by 17.2 cm. (9 $\frac{5}{8}$ by 6 $\frac{3}{4}$ in.)
Estimate: \$20,000–30,000



Biblical Scenes

The mid-season Old Master Paintings sale on 18th April will offer a wide selection of works for both new enthusiasts and established collectors alike. By **Letizia Treves**





Highlights among the Northern European paintings in this sale include an interesting group of Dutch and Flemish 16th- and 17th-century works from a Private European Collection. The greater part of this group consists of paintings acquired by the father of the present owner during the 1980s, and the works have not been seen on the market since. In addition to these, there is an unpublished and newly discovered painting by the early landscape artist, Lucas Gassel. Gassel was part of an early landscape painting tradition, to which Herri met de Bles also belonged, in which Northern artists experimented with Italian principles: Gassel's paintings often include the use of *repoussoir* figures, used to lead one's eye into the picture, and he was one of the first non-Italian artists who experimented with linear and aerial perspective. The panel offered in this sale (above), which is signed and dated 1543, illustrates the Garden of Eden with numerous episodes from the story of Adam and Eve. It is a fine example of the

artist's mature style and the subject matter, rarely found in 16th-century Netherlandish painting, is unique in Gassel's oeuvre.

For collectors interested in Italian paintings, the charming depiction of the Holy Family by the Florentine artist Domenico Puligo (left) is particularly worthy of note. After training in Ridolfo Ghirlandaio's studio, Puligo is known to have become closely associated with the highly successful Florentine painter Andrea del Sarto. The latter's influence is evident here, both in the figure types adopted by Puligo and in the characteristic choice of palette. The picture, acquired by the grandfather of the present owner in *circa* 1915–20 in Sweden, has never been on the market and, though it has been published a number of times, it has only ever been known from photographs – until now.

Letizia Treves is a director in the Old Master Paintings department, Sotheby's London.

**Old Master Paintings
London, New Bond
Street, 18th April**

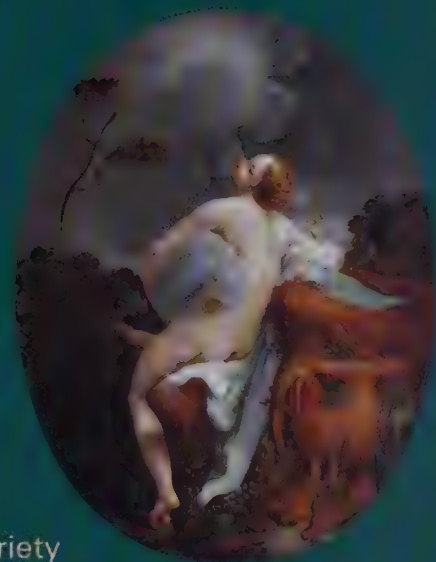
Enquiries:
Richard Charlton-Jones,
Letizia Treves &
James Macdonald
020 7293 6414

OPPOSITE:
Domenico Puligo (1492–1527)
The Holy Family
Oil on panel, 92 by 67.2 cm.
(36¼ by 26½ in.)
Estimate: £30,000–50,000
(\$40,000–70,000)

ABOVE:
Lucas Gassel (circa 1495–1570)
The Garden of Eden
Signed with monogram
and dated 1543
Oil on panel, 52.5 by 88.2 cm.
(20¾ by 34¾ in.)
Estimate: £30,000–50,000
(\$40,000–70,000)

Ceramic Selection

April's sale of British and Continental ceramics at Sotheby's in Olympia will afford collectors the opportunity to acquire a wide variety of pieces produced in Europe over the last 300 years. By **Philip Howell**



A highlight of the Continental section of this ceramics sale will be this pair of Vienna porcelain plaques, *circa* 1809, painted by Lorenz Herr with Classical scenes depicting Ganymede and Jupiter and Io. According to a French inscription on the reverse, they were acquired at the Imperial Royal Porcelain Manufactory in Vienna in August 1809 while Napoleon was occupying the city. Of special interest to collectors of German porcelain are four rare Fulda figures of musicians, dating from about 1783 and probably modelled by George Ludwig Bartholme. A strong selection of Meissen porcelain includes a rare box and cover from the 'Glucksburg' toilet service, *circa* 1740–45.

A feature of the British section is a group of Welsh porcelain produced at Swansea and Nantgarw in the early 19th century. Foremost amongst this collection is a rare Nantgarw cabinet cup and saucer painted with a portrait of the Prince Regent after a painting by Sir Thomas Lawrence. The London porcelain factory at Bow is represented by a baluster tankard, *circa* 1755–58, and decorated by Robert Hancock with three charming prints of children's games. Another product from London is a delftware blue and white posset pot and cover, dating from the late 17th century and painted with Oriental figures in a landscape.

Philip Howell is a deputy director in the European Ceramics department, Sotheby's London.

A pair of Vienna/Vienna
Vienna porcelain plaques
Diam. 1809, 11.5 cm.
(1809.15) signed, including frame
Estimate: £12,000–18,000
(017 091-25200)

British & Continental Ceramics
London, Olympia, 5th April

Enquiries: Rebecca Wintgens & Philip Howell
020 7293 5070 & 5505

well APPOINTED

The first of a new series of sales offering items of 19th-century design will take place at Sotheby's in Olympia on 25th April. By **Jonathan Meyer**

The 19th century was a period that saw the growth of a rich manufacturing class. As the century progressed these newly wealthy men sought to build collections and patronize the best bronziers and ébénistes. The sources for design were often taken from the 18th century, although there was also much original material. Many of the pieces that appear in these sales were first shown at the series of international exhibitions in London and Paris between 1851 and 1900. The sale in April will be predominantly French in flavour and includes a very wide range of decorative pieces, including a group of bronze cups by the leading Paris bronzier Ferdinand Barbedienne. They are distinctive for the very high level of casting and gilding. Barbedienne was very well known and exhibited widely, and many of his works, and those of his contemporary, F. Levillain, can be found in public collections, notably the Musée d'Orsay in Paris. Among the furniture there is group of very good quality Paris pieces including a delightful table *au milieu* incorporating fine, end-cut floral marquetry. Makers represented include Paul Sormani, whose *bureau plat* was made in the rather severe, but nonetheless striking, Louis XVI style. The desk is ebonized and the lock signed with Sormani's address in rue Charlot.

Jonathan Meyer is head of the 19th Century Furniture department, Sotheby's Olympia.

19th Century Furniture London, Olympia, 25th April

Enquiries: Jonathan Meyer 020 7293 5350

RIGHT AND DETAIL:
A kingwood, marquetry
and gilt-bronze centre table
In the manner of Zweiner
Paris, circa 1890
Estimate: £3,000–5,000
(\$4,200–7,000)





Claude Piening reviews the range of 19th-century works
offered in London on 9th April

THE REAL & THE IDEAL





Following the success of last year's inaugural sale of 19th Century German and Austrian Art, the reach of this year's sale has been broadened to include Czech, Polish, Hungarian and Bulgarian works. A theme that underlies the sale is the dichotomy between the real and the ideal; whether between observed modern life and sentimental interpretations of it, or between the empirical and the dream-like Symbolist evocations of the mind.

Highlights by German artists include two exquisite drawings by Adolph von Menzel, which are offered from an American Estate: a pastel portrait of the artist's sister, Emilie, his favourite model, executed around 1847; and a drawing

in black chalk of a sleeping man, possibly a study for one of the farmhands in his 1854 oil painting, *Frederick the Great on His Travels*. Also offered is a pair of still lifes of flowers by Pauline Koudelka-Schmerling, one of Ferdinand Waldmüller's most talented pupils: she died aged 34 and, consequently, her work is very rare.

The sale includes a number of striking landscapes by Andreas Achenbach, Fritz Bamberger, and by the Czech artist Antoinetta Brandeis whose panoramic view of Florence with the Ponte Vecchio in the foreground (above) is among the most important to appear on the market in recent years.

An important rediscovery is Max Liebermann's study for *Flachsscheuer in Laren* (*Flax Spinning, Laren*) (previous spread), the largest known preparatory oil for his monumental work of 1887 exhibited at the Paris Salon of that year and now in the National Gallery, Berlin. Painted in 1886 in the village of Laren in Holland, the study predates the final version by a year. Liebermann visited Holland during the mid 1870s and the country was to provide him with rich themes focusing on the life of the working classes. Here Liebermann yields centre-stage to the workers of a new industrial age; the painting is not only a fascinating documentary of the specialized machines

involved in flax processing, but on a broader level celebrates what Liebermann saw as a model of communal harmony and social progress.

More sentimental in nature are the two genre paintings in the sale by Ludwig Knaus. *Die Naschkatze* (*The Sweet Tooth*) and *Der Dorfprinz* (*The Village Prince*) (right); both offered from Private Collections. Franz Defregger's multi-figural work *Die erste Studienreise* (*The First Study Trip*) is a rustic celebration of Tyrolean country life in which the artist harks back to a rural order untainted by any encroaching industrialization. Such *Bauernromantik* (translated literally as 'romantic country painting') became a hugely popular genre in Germany and Austria in the 19th century. The idea of escapism and the wish of the bourgeoisie to retreat to another world finds expression in an intimate portrait of Karl Radnitsky in his study by the Austrian painter Anton Romako.

The Symbolist painters took escape from reality to another level altogether – their works were expressions of retreat into an inner world of the mind and feature strongly in the sale with two paintings by Franz von Stuck. Other Symbolist works offered in this sale include two from a German Private Collection by the Swabian painter Hans Thoma, three works by the Czech Benes Knüpfer and two important landscapes by Walter Leistikow.

Claude Piening is a director in the 19th Century European Paintings department, Sotheby's London.



**19th Century European Paintings
including German, Austrian,
Hungarian & Slavic Works
London, New Bond Street, 9th April**

Enquiries: Claude Piening & Tessa
Kostrzewa 020 7293 6404

PREVIOUS SPREAD:
Max Liebermann (1847–1935)
*Kompositionsstudie zur
Flachsscheuer in Laren*
(*Study for Flax Spinning, Laren*)
Signed and dated 86
Oil on canvas laid on to
cradled panel
52 by 79.5 cm. (20½ by 31½ in.)
Estimate: £180,000–250,000
(\$250,000–350,000)

LEFT:
Antoinetta Brandeis
(1849–1910)
The Ponte Vecchio, Florence
Signed, oil on canvas
49.5 by 80 cm. (19½ by 31½ in.)
Estimate: £30,000–50,000
(\$40,000–70,000)

ABOVE:
Ludwig Knaus (1829–1910)
Der Dorfprinz
(*The Village Prince*)
Signed, oil on canvas
81.5 by 58.5 cm. (32 by 23 in.)
Estimate: £50,000–70,000
(\$70,000–100,000)

SETTECENTO PIEMONTESE

Mario Tavella introduces the elegant residence of a passionate Italian collector of Piedmontese and French furniture, paintings and decorations

The spring season at Sotheby's Milan commences with a sale that perfectly encapsulates Piedmontese style of the 18th century. The auction consists of property from one of the residences belonging to the passionate collector Giulio Ometto. A former collaborator with one of the greatest Italian antiques dealers, the late Pietro Accorsi, the villa reflects the distinctive and characteristic personal style of the latter – the so-called *gusto Accorsi*. Giulio Ometto is also the founder and chairman of Fondazione Accorsi, the recently inaugurated Turin museum based on the private collection of Pietro Accorsi, which contains superb examples of 18th-century furniture and decorative arts. The sale in Milan features over 500 lots covering an array of collecting areas, from veneered and lacquered furniture to works of art, paintings and ceramics to wine and silver.

All of the rooms in the villa are furnished, with great attention to detail, in 18th-century Piedmontese style, which is heavily influenced by nearby France. The entrance hall is characterized by Louis XV-style painted, carved-wood, chinoiserie wall-lights, modelled on those at the Fondazione Accorsi, with two candle-branches united by a pair of Oriental figures and ornamental painted paper panels. In keeping with the fashion of the period the villa contains numerous Chinese-style and chinoiserie pieces, many of which were produced in Piedmont. These include a series of painted panels and the seated figure in painted terracotta (overleaf). Complementing these Orientalist pieces are a number of works actually produced in China for export to the European market, which include three paper panels and a pair of large vases and covers.

In the corridor leading to the hall are two examples of fine Piedmontese furniture, a carved giltwood mirror with a portrait of Carlo Emanuele III, from the Savoy family and, below that, an 18th-century carved console table. As with all of the items in the villa, the style and elegance of these pieces perfectly offsets the period setting and atmosphere.

Fine examples of Ometto's skill, and of his debt to the *gusto Accorsi* in re-creating the past in the present are to be seen in all the rooms of the villa, none more so than the luminous dining room. Presiding over, but not dominating the room is a painted *tôle* chandelier with scrolled candle-branches decorated with leaves and flowers. Beneath this chandelier is a beautiful Piedmontese painted, carved *demi-lune* commode, dating from the last quarter of the 18th century.

The sitting room of the villa is a suggestive and elegant miscellany of Piedmontese and French furniture in





ABOVE:

A painted wood and
japanned bureau cabinet
Italian, first half 18th century
200 by 93 by 48 cm.
(78 3/4 by 36 1/2 by 18 3/4 in.)
Estimate: €50,000–80,000 (\$45,000–70,000)

RIGHT:

A terracotta figure of a Chinese *magot*
Piedmont, mid-18th century
on a Venetian base
Estimate: €12,000–15,000 (\$10,000–13,000)

accordance with the international taste of the Savoy court. The highlight of this room is a lacquered chinoiserie bureau cabinet (left), decorated with a pagoda on a camomile ground, which comes from the property of Principi di San Vitale.

The villa's bedrooms are beautifully appointed. One features a painted wood bombé commode from Genoa, dating from *circa* 1760, with a painted faux-marble top, above two long and two short drawers, decorated with charming scrolls and flowers. The same room contains bed furnishings with Piedmontese *embroidery à bandera*, similar to one kept in the Fondazione Accorsi and formerly in the magnificent Villa Paola, Pietro Accorsi's country residence.

In the adjacent room, the blue bedroom (opposite), the furnishings include some fine examples of French cabinet-making, such as the Louis XVI tulipwood and kingwood veneered *secrétaire*, which is matched by two beautiful Piedmontese pieces: a carved giltwood mirror and a painted, lacquered giltwood corner cabinet. The same room houses a Neoclassical tulipwood and kingwood veneered *bonheur de jour*.

This auction in Milan represents an opportunity to understand and be part of the celebrated *gusto Accorsi*.

Mario Tavella is head of the Furniture division, Sotheby's Europe.





PREVIOUS SPREAD:

LEFT:

The entrance to Giulio Ometto's
Piedmontese residence

RIGHT ABOVE:

François-Marius Granet (1775–1849)
Sul terrazzo (On the Terrace)
Oil on canvas, 37 by 28 cm. (14½ by 11 in.)
Estimate: €10,000–15,000 (\$9,000–13,000)

RIGHT BELOW:

The entrance hall of the villa

THIS PAGE:

TOP:

A view of the villa's dining room

BELOW:

The blue bedroom, decorated with
further fine examples of French and
Piedmontese furniture



**Furniture, Paintings & Works
of Art from the Collection of
Giulio Ometto
Milan, 11th April**

Enquiries: Francesco Morroni (Milan)
39 02 2950 0200; Mario Tavella
(London) 020 7293 5052 &
Laura Russo (Turin) 39 011 544 898



Prop Art

Oscar-winning set decorator **Stephenie McMillan** casts a nostalgic look at Ken Paul's prop shop, whose antique and modern props will be offered for sale in March having supplied the theatre and film industry for nearly 50 years.

Ken Paul's shop was a treasure trove where you were sure of the warmest welcome. It was full of the most wonderful objects and collections – here you really could find the clock, tribal mask or chess set for every occasion.

The set-decoration needs of every film are so different. Sometimes you have to plunge into the past and at other times you have to imagine the future. On *Harry Potter* we often hired things from Ken Paul as inspiration and reference and our model-makers then re-invented them with a wizardly touch.

The nearest hire company to my home in Primrose Hill, it quickly became a favourite. When you thought you knew exactly what you wanted it was worth making the complete tour of the two buildings, looking in all the rooms, because you would always find something unexpected.

And then there was the dark, mysterious basement. There on a high shelf you would have found my favourite carved, wooden Apostle heads (opposite top). I used them in *The Secret Garden*, *Mary Reilly* and last year in *Chocolat*. Poised on simple wooden pedestals, they always looked stunning. Another favourite prop was a handsome floor-standing globe, which I used in *Harry Potter* in the library at Hogwarts School.

From the tiniest carved ivory elephant to the finest bronze statue, I shall miss them all.

Stephenie McMillan is an Oscar winning set decorator, she won an Academy Award for The English Patient in 1997 & has received a nomination this year for Harry Potter and the Philosopher's Stone.



Prop Art:
The Ken Paul Collection
London, New Bond Street
13th-15th March

Enquiries: Alexandra Reece
020 7293 5711



OPPOSITE:

Roger Moore in *The Man with the Golden Gun*, with a carved wood and polychrome seated figure of a Bodhisattva

Estimate: £10,000-15,000 (\$14,000-20,000)

Photograph: ©Kobal Collection/ Eon/ United Artists

TOP AND ABOVE:

Four late 17th century Flemish oak bust of the Apostles (one shown), which were used in the film *Chocolat*, starring Juliette Binoche

Estimate: £8,000-12,000 (\$12,000-17,000)

Photograph: ©Kobal Collection/ David Appleby/ Fat Free Limited/ Miramax

LEFT:

An English 30-inch terrestrial globe by W. & A. K. Johnston, mid 19th century, which was used in the film *Harry Potter and the Philosopher's Stone*

Estimate: £8,000-12,000 (\$12,000-17,000)

parisian influence

A variety of vibrant works will be offered in Tel Aviv's sale of International and Israeli art this April. By **Daria Glück**



LEFT:
Moïse Kisling (1891–1953)
Mimosas
Signed, oil on canvas
54 by 38 cm. (21¼ by 15 in.)
Estimate: \$80,000–120,000

ABOVE LEFT:
Adolphe Feder (1886–1945)
Le Nu dans l'atelier
Signed, 1915, oil on canvas
118 by 97 cm. (46½ by 38¼ in.)
Estimate: \$30,000–50,000

ABOVE:
Chana Orloff (1888–1968)
Danseuse
Signed, 1933, wood
54.7 cm. (21½ in.) high
Estimate: \$40,000–60,000

Beginning in the 1920s Paris became a mecca for many Jewish artists who came predominantly from Eastern Europe. Living and working in the vibrant area of Montparnasse, these artists were part of the creative milieu, which included the leading avant-garde masters, among them Picasso, Léger, Derain, Chagall, Soutine, Modigliani and Lipchitz. Nurtured by this stimulating cosmopolitan environment, these Jewish painters and sculptors made significant contributions to the stylistic development of French Modernist painting. This sale will feature some magnificent works by artists from this group, such as Chana Orloff, Moïse Kisling, Adolphe Feder, Michel Kikoïne and Jules Pascin.

Moïse Kisling's *Mimosas* (below left) is a beautiful example of the dazzling floral arrangements he was drawn to again and again throughout his oeuvre. In these luscious flowers Kisling's love of rich colours and thick impasto is demonstrated with virtuosity.

Remembered, above all, as a brilliant colourist, Feder was attracted to African sculpture and Ethiopian paintings and was an admirer of the work of André Derain. These influences can be seen in the outstanding *Le Nu dans l'atelier* (above far left) of 1915, also offered in this sale.

Distinguished for its utmost simplicity of form, the exquisite *Danseuse* (above) by Chana Orloff exhibits the tender lyricism and naiveté that characterizes Orloff's rare pre-war wooden sculptures.

The sale will also feature the works of many other important Israeli artists such as Jankel Adler, Nachum Gutman, Reuven Rubin, Moshe Mokady, Yehezkiel Streichman, Joseph Zaritsky, Avigdor Arikha, Aviva Uri, Lea Nikel, Raffi Lavie and Tsibi Geva.

Daria Glück is an expert in Israeli Art, Sotheby's Tel Aviv.

**International and Israeli Art
Tel Aviv, 7th April**

Enquiries: Daria Glück
972 3 560 1666

BROUGHT TO LIGHT

Michael Egan introduces one of the best collections of mature Claret and Sauternes to be offered at auction



This sale will offer a treasure trove of superb mature Claret and Sauternes. These bottles have come from the cellars of a magnificent Swiss villa, where they have been meticulously looked after all their lives. It is becoming increasingly rare to find important stocks of vintage Bordeaux from the 1960s and 1970s with such excellent provenance. The owner purchased all of these as soon as they were bottled, and stored them in two huge, air-conditioned cellars beneath the villa. As there was never a problem with space, many are still in their original wooden cases.

Hundreds of cases are on offer from this important collection. Spanning the 1970s, examples include cases of Château Cheval Blanc 1970, 1971, 1975 and 1976, and Château Pétrus 1970, 1971, 1973 and 1979. From the 1960s come cases of such legends as Château Haut Brion 1964 and Château Léoville Lascases 1961. Lovers of Château d'Yquem can choose from the 1967 and the 1970 vintages.

The sale also features other private continental cellars of top Bordeaux and Burgundy presenting the opportunity to acquire a mouth-watering array of fabulous wines that have been correctly cellared.

Michael Egan is director of the Wine department, Sotheby's London.

**Finest & Rarest Wines, Spirits
& Vintage Port**

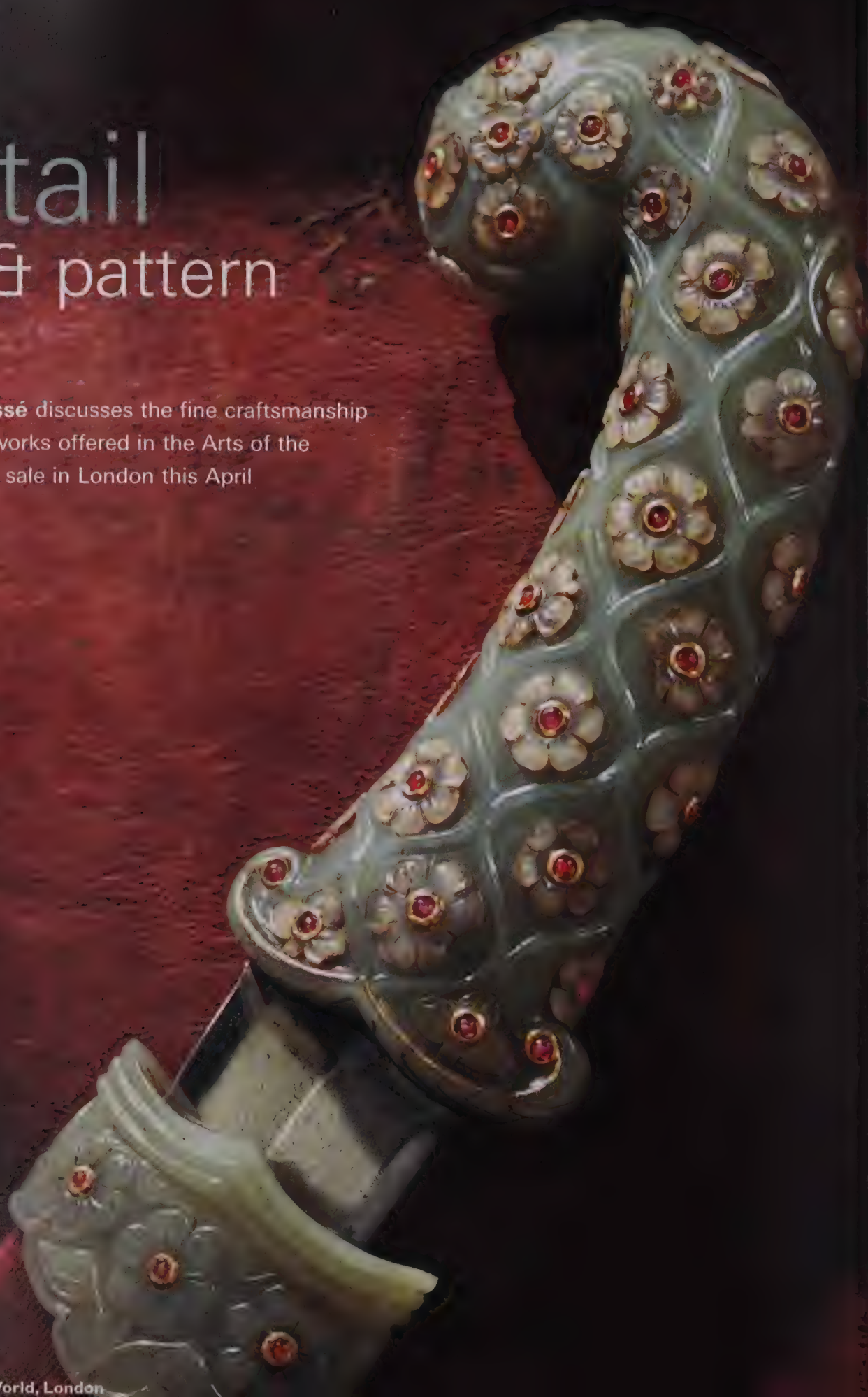
London, New Bond Street, 20th March

Enquiries: Michael Egan 020 7293 5047

Chateau Petrus 1970 from a full
of 12 bottles
Estimate: £6,000-8,000 (\$9,000-11,000)

detail & pattern

Isabelle Caussé discusses the fine craftsmanship exhibited by works offered in the Arts of the Islamic World sale in London this April





LEFT:

A portrait of a Persian emperor,
probably Shah Sulayman I
Attributable to Ali Quli Jabbadar
Persia, Isfahan, *circa* 1660–80
Gouache with gold on paper
Miniature: 23.2 by 16.7 cm.
(9¼ by 6½ in.)
Estimate: £20,000–30,000
(\$30,000–40,000)

OPPOSITE:

A Mughal ruby-set
jade-hilted dagger
India, 17th/18th century
38.5 cm. (15½ in.) long
Estimate: £40,000–50,000
(\$60,000–70,000)

Acquired between 1890 and 1910 by an official of the court of Leopold II of Belgium while posted in Persia, this portrait is a rare discovery in the field of late 17th-century Persian painting. It is attributable to the celebrated artist Ali Quli Jabbadar, who is mostly known through a small group of miniatures now in the renowned *St Petersburg Album*. Four of these miniatures are thought to be portraits of the Safavid ruler Shah Sulayman I, who reigned from 1666–1694, and it is most likely that the present work also shows the young Shah with attendants. Finely painted, this miniature displays an enchanting range of juxtaposed patterns, among them the delicate geometrical motifs of the white

carpet and the ruler's overcoat, and the colourful floral and foliate scrolls of the smaller carpet and back cushion.

Further examples of classic Islamic decorative patterns may be found in a variety of objects to be offered in this sale. These include the 17th/18th century Mughal ruby-set dagger (opposite). The elegant pale-green jade hilt of the dagger has been worked and set with small flower heads carved from jade of a lighter tone; a rare example of jade set into jade.

Also embellished with fine floral and foliate motifs, is a rare, small Mughal ruby and emerald-set jade rosewater sprinkler (next page) previously in the collection of Louis Fould and later the

collection of the renowned French statesman Charles Auguste Louis Joseph, Duc de Morny (1811–65), the half-brother of Louis Napoléon Bonaparte (Napoléon III). The elegant jade body is decorated throughout with gem-set gold-mounted designs of stylized lotus flowers amid lively floral and foliate motifs. The sides each display an elaborate leafy spray composed of skilfully carved emeralds.

Isabelle Causse is the specialist in the Islamic Art department, Sotheby's London.

Arts of the Islamic World
London, New Bond Street,
25th April

Enquiries: Isabelle Causse
020 7293 5155

RIGHT:

A Mughal ruby and
emerald-set jade
rosewater sprinkler, India,
first half 17th century
17.5 cm. (6 7/8 in.) high
Estimate: £60,000–80,000
(\$80,000–110,000)



THE PARROT SKETCH

To most of the English-speaking world, Edward Lear is remembered primarily for his limericks and other nonsense verse. However, it is perhaps a less well-known fact that Lear was one of Britain's foremost natural history artists of the 19th century. No other artist working in this field managed to imbue his subjects with the character and personality that shine out from Lear's pictures.

Among his works are *Gleanings from the Menagerie at Knowsley Hall* and his contributions to John Gould's monumental *Birds of Europe*. However, Lear's masterpiece is undoubtedly the spectacular *Illustrations of the Family of Psittacidae, or Parrots* (1830–32). A unique copy of this work, with plates in two states, will be offered in this sale.

Lear was only 18 when, in 1830, he embarked upon the remarkable series of drawings that are reproduced in this work. Many of the sketches were made from parrots in the Zoological Gardens at Regents Park; others were observed from specimens in private collections. The result was the first illustrated ornithological work to be devoted to a single family of birds, and the first book of lithographed plates of birds published in England in folio format.

This sale also contains a wealth of other ornithological, botanical and zoological works. Topographical items include a rare 19th-century colour plate book on the costume of Afghanistan, and unusual examples of ephemera printed in the Arctic circle during the search for Sir John Franklin.

The field of cartography is represented by world maps from the 16th century onwards, a selection of celestial charts by Bode, and atlases by Ortelius, Blaeu, and Seutter. Also on offer are two composite volumes of rare 18th-century city plans.

David Goldthorpe is a specialist in the Book department, Sotheby's London.

**Natural History, Atlases & Travel
London, New Bond Street, 8th May**

Enquiries: David Goldthorpe 020 7293 5303
& Catherine Slowther 5291

The sale of Natural History, Atlases & Travel books in London on 8th May features a unique copy of *Illustrations of Parrots* by Edward Lear. By **David Goldthorpe**



Edward Lear (1812–88)
*Illustrations of the Family
of Psittacidae, or Parrots*
1830–32, a unique copy
with plates in two states
Estimate: £100,000–150,000
(\$150,000–200,000)

THE SUNNY SIDE OF THE STREET

This view of Leiden by Cornelis Springer will be offered in Amsterdam in April. By **Arnold Ligthart**

In his lifetime, Cornelis Springer was one of the most famous and respected painters of townscapes. His picturesque views of Dutch towns were so much in demand that he had a waiting list of at least two or three years. Springer was admired in particular for his masterful depiction of the richly decorated 17th-century façades and lively, sunny views of towns. He was raised in a family of carpenters and building contractors and mastered the principles of architectural drawing and perspective at an early age.

Although Springer did not eschew embellishing the arrangement and certain details of his town views, his pictures usually reflect an actual view, while portraying life in a Dutch town in an imaginative way. He would begin by studying the view he wanted to capture and would then return to his Amsterdam studio to complete the paintings. From the sales records he kept we know that this would take around three to four weeks. These records also reveal that Springer finished only 12 paintings in 1871. One

of these was *The Orphanage on the Hooglandse Kerkgracht, Leiden* (below), a masterpiece of Springer's oeuvre. In November 1871 this painting was acquired directly from the artist by the London-based Dutch art dealer Hermanus Koekkoek Jr., who was also a gifted painter. He paid 600 Dutch guilders for it and sold the painting to the London collector Sir William Clare Leese.

This work is in many senses a unique example of Springer's painterly skills. It depicts a picturesque view of the city of Leiden, rendered with a fine eye for historic detail. Springer chose to portray the city on a warm, sunny day and populated by many figures, which adds to the liveliness of the picture. To the right, we see men loading a horse-drawn cart near the richly decorated entrance of the orphanage. On the left side of the road, in the shadow of the trees, numerous figures are gathered together at the daily market. In the back of the picture, caught in hazy tones, there is the Hooglandse church. In its beautiful, detailed depiction of the architecture, the lively genre-like scenes and the well-handled play of light, this painting is one of the highlights of Dutch Romanticism.

Arnold Ligthart is the senior expert in the 19th Century European Paintings department, Sotheby's Amsterdam.

**19th Century European Paintings
Amsterdam, 23rd April**

Enquiries: Eveline van Oirschot
& Arnold Ligthart 31 20 550 2264



Cornelis Springer (1817-91)
*The Orphanage on the
Hooglandse Kerkgracht, Leiden*
Signed and dated 1871
Oil on panel
Estimate: €360,000-550,000
(\$320,000-480,000)

ICE AND SKY

This skating scene, one of Andreas Schelfhout's most important paintings, will be offered in Amsterdam this spring. By **Arnold Ligthart**

Like Cornelis Springer, Andreas Schelfhout was one of the most applauded painters of his time, universally admired for his beautiful winter scenes. Building on a grand tradition that had blossomed in the 17th century, Schelfhout acquired international fame with his perfectly balanced compositions, superb brushwork and masterful depictions of ice and sky. It earned him the nickname of 'the Dutch Claude Lorrain'. Impressed by the tranquil poetry of his winter scenes, one critic exclaimed in sheer admiration; 'one could not paint more exquisitely'.

This beautifully detailed ice scene shows a classic Schelfhout composition. It depicts a frozen waterway with many figures on the ice, some gathered around a refreshments stall, others cheerfully skating on the glassy ice. In this picture, Schelfhout manages to strike a perfect balance between a free brush technique and detail, such as the scratches, cracks and reflections in the ice. The fresh colours and subtle distribution of light render a great clarity to the scene.

Schelfhout was the son of a gilder and frame maker from Gent and worked in his father's business until he was 24. In 1811 he was apprenticed to the stage designer Johannes Breckenheimer, where he studied for four years. Because this was the only formal education he received, Schelfhout liked to see himself as self-taught with 'nature' being his teacher. His unique talent surfaced for the

first time at the exhibition of *Living Masters in Amsterdam* (1818), where one of his winter landscapes received much critical acclaim. It marked the beginning of an immensely successful career.

This is without doubt one of Schelfhout's most important pictures. Painted in 1856, at the pinnacle of his fame, it is an excellent example of his unsurpassed virtuosity. Willem Laanstra, author of the 1995 book on Schelfhout's work, described this masterpiece as 'perfect in every aspect' and consequently chose the painting for the cover of his well-respected publication.

Arnold Ligthart is the senior expert in the 19th Century European Paintings department, Sotheby's Amsterdam.

19th Century European Paintings Amsterdam, 23rd April

Enquiries: Eveline van Oirschot
& Arnold Ligthart 31 20 550 2264

Andreas Schelfhout (1787-1870)
*Skaters on a Frozen River near a
Koek and Zopie*
Signed and dated '56, oil on panel
36 by 47 cm (14½ by 18½ in.)
Estimate: €375,000-450,000
(\$330,000-400,000)



furnishing THE RAJ

A rich corpus of colonial Indian furniture is incorporated in this sale of fine English furniture. The items offered span the entire period of British interest in the subcontinent, and the earliest piece – a late 17th-century carved ebony chair (page 11) – dates from only 70 or 80 years after the East India Company established their first foothold at Surat in 1609. The chair, however, was probably produced on the opposite Coromandel Coast, where the English had maintained a trading interest from 1639, and where, by the late 17th century, they were outstripping their Dutch rivals. Interestingly, the sale also incorporates a 19th-century ebony chair of the same general type and style, although raised to a standard European seat height. Other 19th-century ebony furniture includes a large centre table inset with a satinwood surface and raised on richly carved solomonic columns headed by stylized lion's masks.

Of the regional variants in Anglo-Indian furniture, perhaps the most familiar and recognizable is the skilled ivory inlay developed in Vizagapatam. Represented in the sale by a padouk and ivory tea caddy, *circa* 1780, the object demonstrates the skilled combination of local techniques and materials onto an Occidental, particularly English, form. A horn and satinwood games table (right), dating from the early 19th century, similarly shows the use of local luxury materials in the production of this hybrid furniture type. With provenance from the seat of the Fane family

Scott Nethersole introduces some striking examples of furniture from the time of the British rule in India, to be offered in London on 22nd March





at Fulbeck Hall in Lincolnshire, the table was probably brought back from India by one of the distinguished Fane generals, who saw service across the Empire.

Finally, the sale also includes two planter's armchairs dating from the late 19th or early 20th century, when the entire region had come securely under British imperial rule. Unlike other Anglo-Indian furniture, this 19th-century form was developed solely for use in India, initially in Army camps and plantations and then on the verandas of colonial homes, as a seat adapted to ease the summer heat.

Scott Nethersole is an expert in the English Furniture department, Sotheby's London.

English Furniture London, New Bond Street, 22nd March

Enquiries: Fergus Lyons, Daniel Morris
& Scott Nethersole 020 7293 6441

ABOVE:
A colonial carved teak
planter's armchair and stool
Late 19th century
£3,000–4,000 (\$4,000–5,500)

LEFT:
An Anglo-Indian horn and
satinwood chess table
First half 19th century, originally
from Fulbeck Hall, Lincolnshire
£10,000–15,000 (\$14,000–20,000)

Elizabeth Jamieson introduces a pair of cabinets that once
graced the home of one of nursing's most famous practitioners

MEDICINE CABINET



ABOVE AND DETAIL RIGHT:
A pair of Regency mahogany
and she-oak side cabinets
Originally from Embley
Park, Hampshire
Estimate: £10,000–15,000
(\$14,000–22,000)



These attractive Regency side cabinets have a remarkable history: a label on the underside of one of them records that they have provenance from Embley Park, a large mansion in Hampshire, famous for being the home of Florence Nightingale. She and her family moved to Embley when she was five years old and it was there, some years later, that she had recorded her first message from God 'calling her to his service'. Unclear at first as to what form this 'service' should take, she soon decided on her future career and enrolled as a student at the Salisbury Infirmary.

Florence Nightingale is reputed to have told Elizabeth Blackwell, America's first woman doctor, as they walked and talked together in the grounds of Embley Park, 'You know what I think of every time I look at this building? I imagine if it was a hospital and how I should arrange the beds.'

Although she spent much of her working life abroad and in London, when she died, aged 90, in 1910, she was buried in the family grave at East Wellow, very close to Embley. The house was bought by an educational charity who turned it into a school, and its contents, including this pair of side cabinets, were dispersed soon afterwards.

In addition to their interesting former owner, these cabinets are distinguished by the unusual gesso crocodile ornaments that adorn the frieze. Since Ancient times the crocodile had been used as a symbol of the river Nile, and the Regency fashion for Egyptian Revival pieces would have made these cabinets very desirable objects. More specifically the crocodiles would also have been used as a visual allusion to Nelson's victory at the Battle of the Nile in 1798. Several pieces of furniture at Brighton Pavilion are similarly adorned with crocodile motifs, such as those on the gilt-bronze centrepiece of the famous 'Fish Suite' presented to Greenwich Hospital in 1813 by the widow of Mr John Fish, in memory of Lord Nelson.

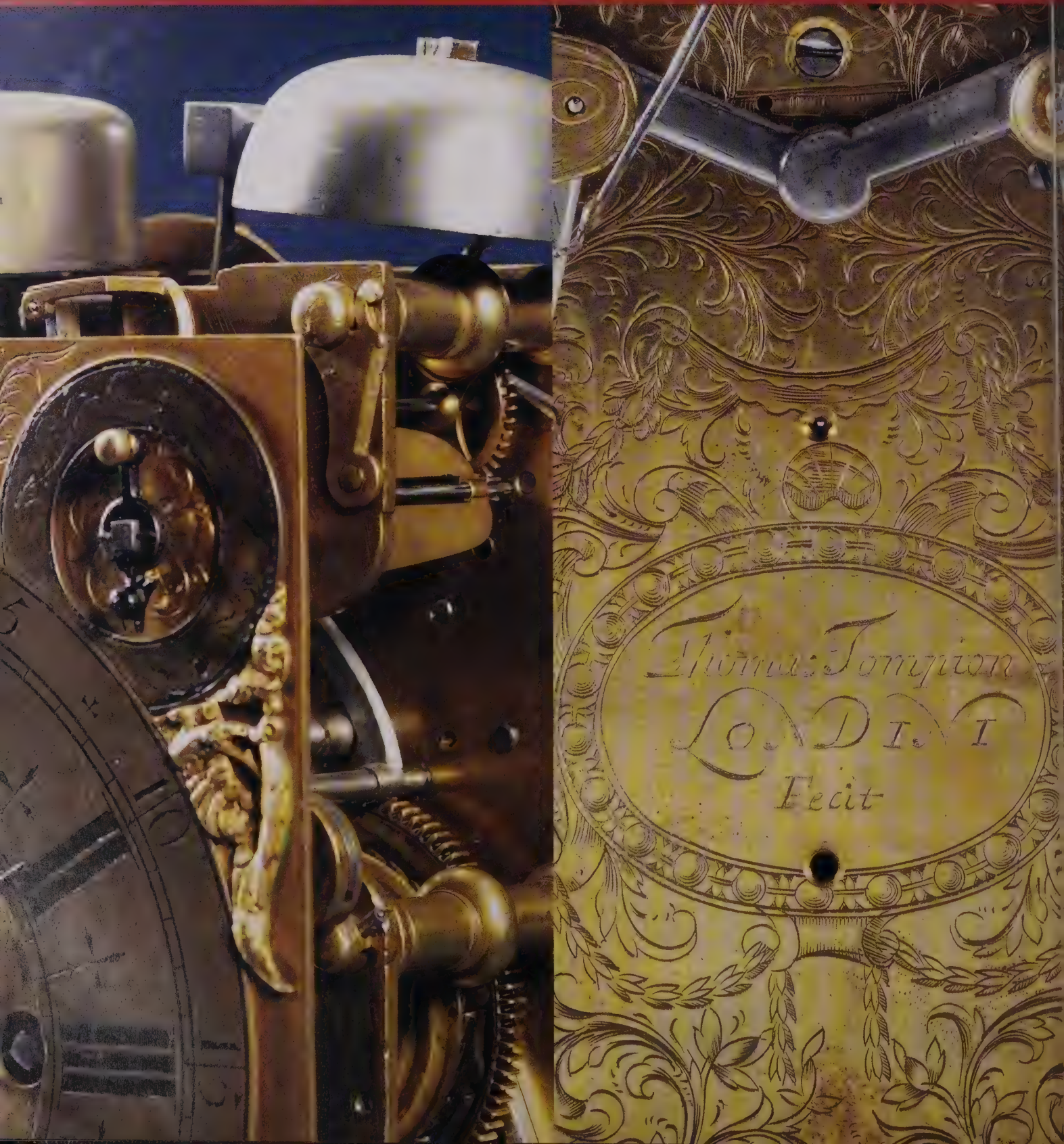
Elizabeth Jamieson is a researcher in the English Furniture department, Sotheby's London.

English Furniture
London, New Bond Street, 22nd March

Enquiries: Fergus Lyons, Daniel Morris
 & Scott Nethersole 020 7293 6441



From Blacksmith to Supreme Clockmaker



Michael Turner charts the progress of the career of one of England's greatest horologists, Thomas Tompion

Thomas Tompion (1639–1713), the greatest of English clockmakers, was born the son of a blacksmith at Ickfield Green, a hamlet in Bedfordshire. He was trained, with his younger brother James, as a blacksmith. 'When you next set your watch,' wrote the poet Matthew Prior (1664–1721), 'remember that Tompion was a farrier, and began his great knowledge in the Equation of Time by regulating the wheels of a common Jack, to roast meat.'

Very little is known of Tompion's early life but it is likely that he was involved in the repair of the local church clock at some time, as this was usually blacksmith's work, and so developed his passion for horology. There is no record of Thomas Tompion serving as an apprentice in a clockmaker's workshop, but on 4th September 1671 he was admitted to the Clockmakers' Company in London as a 'Brother'. He was described as a 'Great Clockmaker', meaning that at the time of his admission he specialized in making large turret clocks in iron. Details of when he left Ickfield Green, where he went before London and how he changed from blacksmith to a blacksmith-clockmaker, remain a mystery.

Two and a half years later, in 1674, Thomas Tompion was admitted a 'Free Clockmaker upon Redemption' and paid a fee of ten shillings. Although he had bought his freedom, rather than earn it by serving an apprenticeship, he was now allowed to set up his own workshop and take apprentices. During this important year he was introduced to Robert Hooke, the greatest English experimental physicist of the 17th century, and was commissioned by him to make a quadrant. This was demonstrated to the members of the Royal Society and much admired. Robert Hooke took John Flamsteed, who was to become the first Astronomer Royal, to Tompion's premises in order to show him the newly made quadrant. In this way Tompion moved into an influential circle of people, who introduced him to distinguished scientists of the day, nobility and King Charles II.

Early the following year, 1675, Hooke employed Tompion to make a watch with a special double-spring on the balance. That April, Hooke accompanied by Tompion and Sir Jonas Moore went to Whitehall Palace to show the watch to the King, who was so impressed he ordered a watch from Tompion for his own use. This was Tompion's most important commission so far and he



Clocks & Watches
London, Olympia
11th March

Enquiries:
Michael Turner
020 7293 5329

OPPOSITE AND LEFT:
An ebony veneered
quarter-repeating
table clock by Thomas
Tompion, No. 258
London, circa 1700
30 cm. (11¾ in.) high
Estimate:
£200,000–250,000
(\$280,000–350,000)

spent much time discussing the progress of the watch with his mentor, Robert Hooke. Things did not go smoothly, however, and, although delivered to the King in May, it was returned to Tompion for adjustment. The problems were resolved and further watches commissioned for the King's brothers.

The Royal Observatory was in the process of being built in Greenwich park at this time and Tompion received an important commission from Sir Jonas Moore to make two clocks for Flamsteed's use in the Observatory. From this time Tompion's reputation grew rapidly and his business expanded.

Shortly after 1680 Tompion devised a numbering system for all of his clocks and watches, which was continued after his death by his successor George Graham. Towards the end of the century Tompion employed several apprentices, the most famous being Edward Banger. He married Tompion's niece Margaret Kent in 1694 and formed a partnership with him in 1701, but some years later a quarrel appears to have taken place and they ceased to collaborate. The cause is unknown but could possibly have been the result of rivalry between Banger and George Graham. The latter had worked as a journeyman in Tompion's workshop since 1696 and had married another of his nieces, Elizabeth Tompion. He was taken into partnership by Tompion in 1710 and succeeded to the business on Tompion's death in November 1713.

An indication of the esteem that Tompion was held in during his lifetime is the fact that he was buried in Westminster Abbey. In 1751 the grave was opened to receive the body of George Graham, whom Tompion had referred to in his will as 'my Loving Nephew'.

Michael Turner is head of the Clocks & Watches
department, Sotheby's London.

At Home and Abroad

The Scottish paintings sale at Hopetoun House in Edinburgh on 15th April includes works from the 19th century to the present day, with highlights from the Colourists and the Glasgow Boys. By **André Zlattinger**

Edward Atkinson Hornel was born in Australia, but within a year of his birth his family had returned to Kirkcubright. The young painter trained in Scotland and later in Antwerp, where he enrolled at the influential Verlat's academy. His early work, like that of so many others of his generation, was marked by a response to the distinctive painting style of Bastien-Lepage. However, when Hornel, together with fellow Scot, George Henry, spent 18 months in Japan from 1893–4, his previous interest in sombre agricultural subjects and the occasional essays into folklore and fantasy subjects gave way to brightly coloured and abstractly decorative figurative paint-

colour and decorative pattern was seen to supersede the sombre tones and themes of hardship represented by artists such as James Guthrie. Hornel continued to produce paintings on Japanese themes in his studio in Broughton House, Kirkcubright for decades to come (and, likewise, revealed his love of all things Japanese in the scheme of decoration of the house – now the Kirkcubright museum and art gallery). *The Lotus Flower* (opposite) is particularly interesting, however, because it was actually painted in Japan and was certainly in one of the early Glasgow exhibits that made such a sensation, probably in the Reid Gallery exhibition of 1895.

The Faed family of painters and engravers also had their origins in Galloway, where they had farmed as tenants for many generations. The home of the two brothers who were to become painters – John and Thomas – was at Barley Mill, Gatehouse-of-Fleet, close to Kirkcubright. In contrast to *The Lotus Flower*, John Faed's *Their Eldest Hope, their Jenny, Woman Grown* (left) derives from local culture, showing a cottager's family with a visitor – the suitor of the cottager's daughter – who is received with cautious welcome, and carefully inspected by all members of the family. Despite the extraordinary realism and candid depiction of an austere way of life, the painting is more than just an exercise in social observation. The theme of the painting derives from Robert Burns – Faed had previously designed a set of engravings illustrating Burns' poem *The Cotter's Saturday Night*, issued by the Scottish Art-Union in 1853. This painting followed as a reworking of the subject of one of these plates, and was shown at the Royal Scottish Academy in 1854. In artistic terms, the debt is to David Wilkie, and through him to the great Flemish and Netherlandish tradition of figurative interiors, in which every element conspires to support the psychological mood and human drama of the subject.

André Zlattinger is head of Scottish Pictures, Sotheby's London.

**Scottish Pictures
Hopetoun House
Edinburgh
15th April**

Enquiries:
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ings inspired by the sights and sounds of the strange and distant country. Hornel had announced that his object in visiting Japan was to study 'a reed shaken by the wind', believing that this motif in art or nature expressed the elegance and simplicity of a most refined aesthetic culture. His paintings shown at Alex Reid's gallery in Glasgow in 1895 caused a sensation. Viewed by the Scottish public as extraordinary and original departures, they were rapturously praised in the Glasgow press. Clearly, art collectors and gallery audiences were ready in 1895 for a new style of painting, and one in which

OPPOSITE:
Edward Atkinson Hornel
(1864–1933)
The Lotus Flower
Signed and dated
E A Hornel 94
Oil on canvas
76 by 48 cm. (30 by 19 in.)
Estimate: £30,000–40,000
(\$40,000–60,000)

LEFT:
John Faed, RSA
(1820–1902)
Their Eldest Hope, Their Jenny, Woman Grown (Vide Cotter's *Saturday Night*)
Signed John Faed
Oil on panel, 48 by 57 cm.
(19 by 22½ in.)
Estimate: 30,000–40,000
(\$40,000–60,000)



In Detail

One of the largest and most important private collections of art pottery in the United Kingdom will be offered for sale at Sotheby's, Olympia on 2nd May. The first part of the sale of Albert E. Wade Collection of Art Pottery includes over 400 lots comprising works from just three potteries: Ruskin, Bernard Moore and Moorcroft. The sale of the second half of the collection will take place in November.

This extensive collection of more than 2,000 objects grew from early purchases in the 1960s, both at auction and from the markets at Portobello and Camden Passage in London. The collection is now renowned through loans to major exhibitions, including Victoria & Albert Museum's travelling exhibitions of Moorcroft in 1972 and Ruskin in 1975. A large number of these pieces are featured in the standard reference works on each factory. The most extraordinary feature of the collection is the large group of Ruskin high-fired wares. These were highly prized during the first 30 years of the 20th century and won medals at many international exhibitions, including those at St Louis in 1904 and Philadelphia in 1926.

Enquiries: Sarah O'Brien 020 7253 4403



Sotheby's

INTERNATIONAL REALTY

Operating the only global real estate network for luxury residential properties, Sotheby's International Realty sets the standard for the marketing and sale of distinctive homes around the world. With offices and affiliates in key residential and resort markets, the firm is ideally positioned to meet the needs of today's marketplace. A selection of current listings appears on the following pages.

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SAXONWOLD, JOHANNESBURG, SOUTH AFRICA

Villa Salaamat

Grand-scale living in a neoclassical mansion. Designed for privacy by Haroon Joosub in 1997. Magnificent double-volume hall with parquetry tiled floor. 4 elegant reception rooms. Suites incorporate 8 bedrooms. Private gym. Indoor pool. Jacuzzi and steam room. State-of-the-art security. *Lew Geffen Estates* 27 11 886 8070

£1,500,000. Brochure no P1041288

Sotheby's International Realty

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Alexander Kraft 49 89 2280 2894



WESTCLIFF, JOHANNESBURG, SOUTH AFRICA

English-Style Manor

Situated in the historic Randlord area of Westcliff. A home of rare quality on an acre of manicured hedges and rose gardens. 5 bedrooms, 6 living rooms. Leaded light stained-glass doors. Gas-flamed fireplace. Tennis court, pool and excellent security.

Lew Geffen Estates 27 11 886 8070

\$600,000. Brochure no P1041296

Sotheby's International Realty

Europe Region

Alexander Kraft 49 89 2280 2894



NOOSA, QUEENSLAND, AUSTRALIA Cintamani

All the facilities of a luxury international resort. This 6-bedroom residence offers relaxed elegance on 92 acres of landscaped subtropical grounds. Spectacular private estate with breathtaking views, minutes from Noosa.

Brochure no P1061075

*Sotheby's International Realty, Australia Brokerage
Martin Schiller 61 2 9362 1000*



SYDNEY, NEW SOUTH WALES, AUSTRALIA Elizabeth Bay

International waterfront living. Apartment 2 offers 479 sq. m. Vast wraparound terrace, 4 double bedrooms, 4 en-suite bathrooms, media room. Glorious northerly harbour views, heated waterfront pool, private jetty, 24-hour concierge, 3-car garaging, air conditioning, security. One of Sydney's very best apartments.

AUD \$5,350,000. *Brochure no P1061009*

*Sotheby's International Realty, Australia Brokerage
Martin Schiller 61 2 9362 1000*



CASCAIS, PORTUGAL

La Barakat

Represents the best of modern 1960s design. Classical details and interiors, transferred and recreated from old Portuguese estates and monasteries. Main villa, 2 staff villas, garaging for 6 cars, tennis court, large heated pool. 2 hectares of grounds. *SIR Portugal operated by Lifestyle Properties Lda. 351 289 39 27 80*

Brochure no P1041169

Sotheby's International Realty

Europe Region

Alexander Kraft 49 89 2280 2894



BRASSCHAAT, BELGIUM

Vriesdonk

Exceptional estate built in 1991 in the heart of Brasschaat-Vriesdonk near Antwerp, one of the most sought-after residential areas of Flanders. Built on 3.2 hectares of land, the property provides a wonderful garden. Old trees, pond, tennis court, outdoor pool. Gym, indoor pool, caretaker's quarters. 2,000 sq. m. of living area. *Eurimobel bvba 32 3 829 00 80*

Brochure no P1041329

Sotheby's International Realty

Europe Region

Alexander Kraft 49 89 2280 2894

LONDON WC2, ENGLAND

Bloomsbury

A magnificent Grade II-listed early Georgian townhouse, circa 1722, situated in one of London's most historic areas. Beautifully refurbished to the highest standards, the house encompasses 587 sq. m. [6,327± sq. ft.] and combines a wonderful mixture of elegant Georgian detail with chic modern amenities. *Joint agent Chesterton 020 7235 8090*

Brochure no P0121132

Sotheby's International Realty, London Brokerage

Paul Tayler 44 207 598 1600



LONDON SW1, ENGLAND

Belgravia

Gracious, high-ceilinged lateral ground-floor apartment of approximately 244 sq. m. [2,635 sq. ft.] offered in very good condition with flexible accommodation. 2 reception rooms, study, 3 bedrooms, 3 baths, plenty of storage space.

Leasehold £1,485,000. *Brochure no P0121141*

Sotheby's International Realty, London Brokerage, Paul Tayler 44 207 598 1600



MARAIS, PARIS, FRANCE

Behind Place Des Vosges

Apartment of 102 sq. m. in a charming building in the famous quarter le Marais, close to the prestigious Place des Vosges. Master bedroom suite with boudoir. Second bedroom. Fully equipped kitchen. High ceilings, marble fireplace, wood paneling, parquet flooring. Storage room, cellar, lift. *Donelle Higbee 33 1 53 05 52 80*
Brochure no P1041331

Sotheby's International Realty

Paris Brokerage

Alexander Kraft 33 1 53 05 52 80



PARK MONCEAU, PARIS, FRANCE

Park Monceau Apartment

Top-floor apartment of 280 sq. m. with 80± sq. m. roof terrace in a magnificent mansion overlooking the elegant Park Monceau. Renovated to highest standards. 3 reception rooms, 2 master suites, fully equipped kitchen. Concierge, lift, parking facilities. *Donelle Higbee 33 1 53 05 52 80*
Brochure no P1051027

Sotheby's International Realty

Paris Brokerage

Alexander Kraft 33 1 53 05 52 80



WASSENAAR, THE NETHERLANDS

Private Estate

Exceptional private estate built by renowned architect W. A. Lensvelt in the most sought-after area in the Netherlands. The 3.1-hectare estate borders the famous Wassenaar dunes and the protected nature reserve De Vrije Blick, and is within convenient proximity to the prestigious The Hague Golf and Country Club. Main house with 14 rooms and 4 baths. Paddock, 4 outbuildings, 2 double garages and tennis court. *Kamerbeek 31 35 53 83 700*

Brochure no P1041330

Sotheby's International Realty, Europe Region

Alexander Kraft 49 89 2280 2894





ST. PETER, BARBADOS, WEST INDIES Lazybones House

On Barbados' Platinum Coast, this extraordinary beach-front retreat enjoys an exotic tropical setting, offering gated privacy and captivating views. Designed by a renowned Caribbean architect and stunningly furnished. Expansive entertaining areas, 3 bedroom suites. Mosaic-tiled pool, plunge pool, numerous terraces. *Bajan Services, Sam Mahon 246 422 2618*

\$6,000,000. *Brochure no P1021334*

Sotheby's International Realty, Southeast Region
Richard M. Moeser 561 659 3555



TUCSON, ARIZONA

A Western Dream Becomes Reality

Over 3 acres of desert serenity in the pristine foothills of the Rincon Mountains. Spectacular views. The terraced patios, splashing fountains, pool, spa and bar provide outdoor living at its finest. Detailed to perfection. Gated community with horse facilities. *Long Realty, Anne Ferro 520 918 5438*

Brochure no P1031714

Sotheby's International Realty, Western Region

Zackary Wright 949 644 9200



SANTA FE, NEW MEXICO

Galisteo Basin Ranch

On 60 acres with vast views of the Galisteo Basin and mountains. Classic 2-storey Northern New Mexico-style double adobe home. 5 bedrooms, 5 baths, master wing with library, sunroom, detached office. Mud and hard trowel plaster walls, wide-plank pine floors. Pool, jetted tub, pool house. Horses allowed.

\$2,850,000. *Brochure no P0091751*

Sotheby's International Realty, Santa Fe Brokerage

Neil D. Lyon 505 954 5505



SAN DIEGO, CALIFORNIA

Stunning Panoramic Views

Spacious home, lovingly refurbished, in prestigious La Playa neighborhood. Comfort, privacy and fabulous bay-view location. Most rooms open to an expansive rear yard, with beautiful lawns and gardens. *The Willis Allen Company, Cristine Gee, Lindsey Heinrich 619 226 7800 & 800 459 4033*

Brochure no P1031690

Sotheby's International Realty, Western Region

Zackary Wright 949 644 9200

LA JOLLA, CALIFORNIA

Fabulous Southern California Living

Enjoy rare luxury and incredible oceanfront views from this newer Santa Barbara-style home on a beautiful ½-acre site. Sophisticated design, exceptional materials and superb amenities, including 2 separate guest suites. *The Willis Allen Company, Andrew E. Nelson, Eric and Peggy Chodorow 800 459 4033*

Brochure no P1031265

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TOPANGA, CALIFORNIA

11-Acre Horse Property

Old World romance. Magnificent estate home of 10,000± sq. ft. with 5 bedrooms, 5½ baths, game room, library, media room, audio room, gourmet kitchen. Built in 1998. The completely gated grounds are professionally landscaped with pool and spa. Garage space is enough for 11 cars. *Debbie Usher, Cheryl Platz 310 820 4040*

\$4,900,000. Brochure no P0101541

Sotheby's International Realty

Brentwood Brokerage

Frank Symons 310 820 4040



PALOS VERDES, CALIFORNIA

Extravagant Oceanfront Estate

Italian-style villa with ocean coastline and city light views. Roman-form pool, gardens, Koi ponds, 2 orchid greenhouses, bird aviaries. French limestone, Italian marble, hand-distressed hardwood flooring. 6 bedrooms, 4½ baths, sauna, gym, staff accommodations. Complete security.

Ann Eysenring 310 724 7000

\$8,750,000. Brochure no P0021753

Sotheby's International Realty

Beverly Hills Brokerage

Frank Symons 310 724 7000





SANTA BARBARA, CALIFORNIA

Toro Canyon Park

Three 55-acre ocean-view estate sites, contiguous to each other. These incredible sites have large areas of nearly level terrain, ideal for a major estate. 2 of the parcels are partially planted in grapes. Seller will sell as a package or separately. *Suzanne Perkins 805 565 8643*

\$15,000,000. *Brochure no P0111111*

*Sotheby's International Realty, Santa Barbara Brokerage
Gregory Tice 805 969 9993*

MONTECITO, CALIFORNIA

Ocean, Harbor, and Island Views

Fabulous ocean and harbor views from this 3-bedroom, 3½-bath Bermuda-style plantation home. Infinity swimming pool and spa, lavish master suite, and outdoor entertainment area. Combines the privacy and charm that Montecito is known for. *Suzanne Perkins 805 565 8643*

\$4,200,000. *Brochure no P0111312*

*Sotheby's International Realty, Santa Barbara Brokerage
Gregory Tice 805 969 9993*

RANCHO MIRAGE, CALIFORNIA

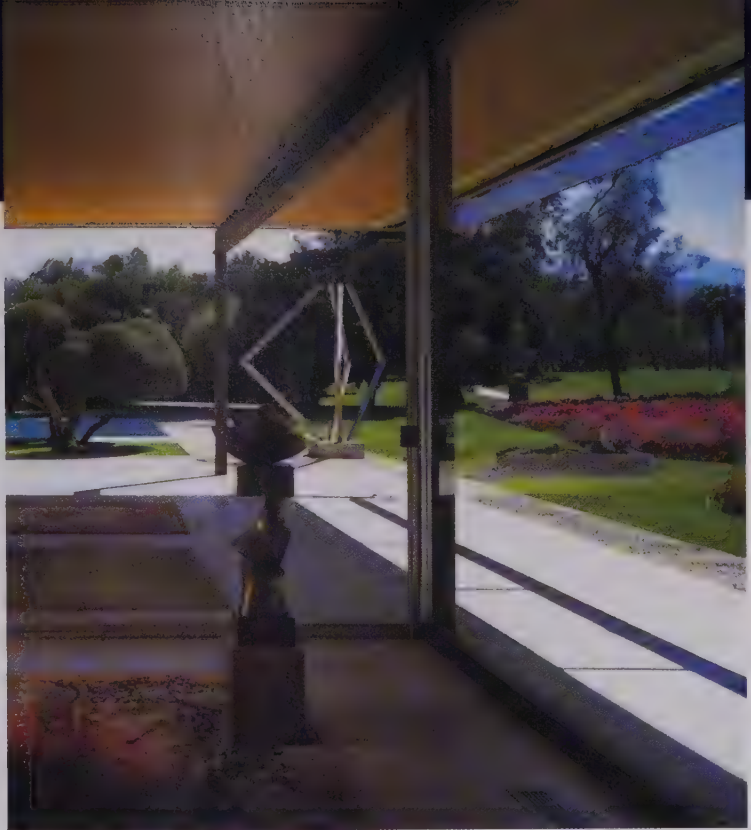
Classic Richard Neutra Design

Stunningly situated on an oversized lot fronting the Tamarisk Country Club, emphasizing a dramatic mountain view. Ideally designed for indoor/outdoor entertaining with private pool and tennis.

\$2,500,000. Brochure no P1031739

Sotheby's International Realty, Western Region

Zackary Wright 949 644 9200



SAN FRANCISCO, CALIFORNIA

Elegant Julia Morgan House

Built in 1908, this beautifully renovated home in prestigious Presidio Heights offers tree-top views of the Presidio and Golden Gate Bridge. 5 bedrooms, 3 full baths, 2 powder rooms, gourmet kitchen, formal dining room, media and family rooms, acclaimed wine cellar, 5-car garage. *Analuz Holloway 415 296 2238*

\$12,250,000. Brochure no P0081243

Sotheby's International Realty, San Francisco Brokerage, Patrick Barber 415 772 9080



BRITISH COLUMBIA, CANADA James Island

1.5 miles off Vancouver Island, 780± acres, 30,000 ft. of shoreline. Spectacular private island with Jack Nicklaus-designed golf course. 6 guest cottages, 2,600 ft. runway and commercial-grade facility to accommodate large yachts.

\$49,900,000. Brochure no P1031666

Sotheby's International Realty

Western Region

Zackary Wright 949 644 9200



VANCOUVER, BRITISH COLUMBIA, CANADA Tse Estate

Contemporary neoclassical masterpiece of 7,000 sq. ft. Absolutely no expenses spared in order to create a timeless piece of art. This bijou of comfort and beauty is located on one of the most recognizable streets for unique residences in Vancouver.

Premier Canadian Properties, Dean Lapointe
604 632 3301 604 980 9152

Brochure no P1031662

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Zackary Wright 949 644 9200



HALIFAX, NOVA SCOTIA, CANADA

Owls Head

Located 45 minutes from Halifax, this 175-acre sandy beach extravaganza has about 2 miles of oceanfront, almost half of which is continuous white-sand beach, plus many other secluded little sand beaches nestled between rugged rock outcroppings.

Claussen Walters & Associates Ltd. 902 275 4848

\$950,000. Brochure no P1001771

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BROOKLINE, MASSACHUSETTS

Fernwood

A jewel in the crown. 3.4 acres of level land surrounded by mature trees. 343.5 ft. of frontage on Clyde Street and 248.3 ft. frontage on Fernwood. With close proximity to the Country Club, the location is known for privacy and quiet. *Hammond Residential GMAC*

\$7,000,000. Brochure no P1001598

Sotheby's International Realty, New England Region

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GREENWICH, CONNECTICUT Oakwood

Exquisite Round Hill estate on nearly 5½ acres. French-style manor with hand-molded brick and limestone facade. 11,000+ sq. ft. Living room, oak library. Master wing with gentleman's library, lady's study and 2 Italian marble baths. 4 additional bedrooms. Guest cottage, pool, spa. Sally Maloney 203 869 4343

Brochure no P0061759

Sotheby's International Realty

Greenwich Brokerage

Douglas Stevens 203 869 4343



GREENWICH, CONNECTICUT Turn-Of-The-Century Estate

Elegant 1907 Greek Revival on 3.5 acres near town. Wraparound porches, magnificent architectural detail, high ceilings, 8 bedrooms, 6 baths. Carriage house rebuilt in 1995, with vaulted ceiling, fireplace, kitchen, bedroom, bath and boat shed. Pool, tennis court.

Sally Maloney 203 869 4343

Brochure no P0061826

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Greenwich Brokerage

Douglas Stevens 203 869 4343

GREENWICH, CONNECTICUT
Country Compound in Rock Ridge

Charming, renovated turn-of-the-century estate. Idyllic, private setting close to town. Breathtaking gardens, heated pool, Har-Tru tennis court. Blend of original 1920s warmth, exquisite decor, custom millwork and state-of-the-art amenities. 5 bedrooms, 5 baths, guest cottage.

William Andruss 203 869 4343

Brochure no P0061742

Sotheby's International Realty, Greenwich Brokerage

Douglas Stevens 203 869 4343



DARIEN, CONNECTICUT
Poet's Point on Scott's Cove

A rare offering of 3+ breathtaking waterfront acres in prestigious Tokeneke. 4-bedroom Cape home. The property can be used to construct a new residence, or possibly be divided into 2 building lots. An exceptional historic property with magnificent views and beauty.

Kelly Associates, Eileen B. Hanford 203 655 8238

\$7,200,000. *Brochure no P1011307*

Sotheby's International Realty, Tri-State Region, Thomas B. Anderson 212 606 4160



PALM BEACH, FLORIDA

Casa d'Oro

3 new Venetian-style townhouses enjoy a beautiful tropical setting. Meticulously crafted, each 5,000± sq. ft. residence affords Old World elegance with high ceilings, limestone/mahogany floors, detailed moldings, handsome beams, columns and archways. 4 bedrooms, lovely pool, fountain, walled gated grounds.

Cristina Condon 561 659 3555

Brochure no P0071739

Sotheby's International Realty

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Renee Harris 561 659 3555



PALM BEACH, FLORIDA

The Beach House

This distinguished direct oceanfront home of Georgian Bermuda design has been impeccably updated. 10,000± sq. ft. with intricate carved moldings, tray ceilings, marble floors. Living room with cypress millwork, marble fireplace, wet bar, loggia atrium, spa room, 7 bedrooms, staff quarters, oceanfront pool.

Elizabeth Schuler 561 659 3555

Brochure no P0071695

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BOCA RATON, FLORIDA

The Sanctuary

This Italianate estate commands 1¼ lots in Boca Raton's renowned yachting community. Palatial 13,500+ sq. ft., 5-bedroom residence with elegant salon, banquet-sized dining room, gathering room, pub bar. Grand loggia, pool, yacht dockage. *Premier Estate Properties, D'Angelo/Liguori 561 394 7700*

\$10,950,000 (Furnished). *Brochure no P1021220*

Sotheby's International Realty, Southeast Region

Richard M. Moeser 561 659 3555



MANALAPAN, FLORIDA

Ocean-To-Intracoastal Palazzo

An exquisite Old World design, this palazzo presides over 1½± ocean-to-Intracoastal acres. 15,300± sq. ft. with rotunda foyer, 6 bedrooms, loggias. Pool/spa. 150± ft. oceanfront with beach house. 150± ft. Intracoastal frontage with dock. *Premier Estate Properties, Pascal J. G. Liguori 561 278 8188*

\$12,895,000 (Furnished). *Brochure no P1021790*

Sotheby's International Realty, Southeast Region

Richard M. Moeser 561 659 3555



CASEY KEY, FLORIDA

Beachfront Mediterranean-Style Estate

On a barrier island, this Gulf-front estate commands views over the white-sand beach. Newly built. 6 bedrooms, Saturnia marble floors, coffered ceilings, graceful columns. Home theater. Pool. Deepwater bayside dock. *Michael Saunders & Company, Annette and Albert Ayers* 941 966 6440 941 650 1128

\$7,495,000. Brochure no P1021694

Sotheby's International Realty

Southeast Region

Richard M. Moeser 561 659 3555



BOCA GRANDE, FLORIDA

Elegant Waterfront Estate

Overlooking Sunset Cove and Charlotte Harbour, a 6,000± sq. ft. waterfront 4-bedroom residence with formal living/dining rooms, solarium, family living area, chef's kitchen, study. Deepwater dock. Minutes from Boca Grande Pass. *Michael Saunders & Company, Tom and Andy Cail, Jeanne Corbin* 941 387 7833 941 473 7750

\$4,500,000. Brochure no P1021697

Sotheby's International Realty

Southeast Region

Richard M. Moeser 561 659 3555

JUPITER ISLAND, FLORIDA

Oceanfront Masterpiece

On an unspoiled barrier island, this new 10,600± sq. ft. estate commands nearly 2 acres with 200± ft. of oceanfront. 6 bedrooms, 2 fireplaces, stone/wood floors. Theatre, 2 master suites, staff quarters. Guest house. Vanishing-edge pool. *Waterfront Properties and Club Communities, Rob Thomson 561 746 7272*

\$9,850,000 (Unfurnished); \$10,500,000 (Furnished).

Brochure no P1021372

Sotheby's International Realty, Southeast Region

Richard M. Moeser 561 659 3555



GOLDEN BEACH, FLORIDA

Palatial Waterfront Estate

Directly on the Intracoastal, this estate harmonizes luxury and modern design. 6-bedroom home with classic columns, mosaic tile, wrought ironwork and marble/granite/mahogany. Grand atrium, pool, dock. *Wimbish-Riteway Realtors, Bella Goldstein, Maris Zilant, Carolyn Miller 305 865 3500 305 535 4186*

\$2,975,000. Brochure no P1021163

Sotheby's International Realty, Southeast Region, Richard M. Moeser 561 659 3555



AMELIA ISLAND, FLORIDA

Premium Penthouse Condominium

On a beautiful barrier island, this penthouse villa commands ocean views. 3 bedrooms, large living/dining room, spacious kitchen, breakfast nook, wraparound terraces. Garage parking. World-class amenities. *Manormor Real Estate, Inc., Beverly B. Brandenburger, Lee Corbin* 904 731 9770 800 732 9770

\$1,200,000. Brochure no P1021737

Sotheby's International Realty, Southeast Region

Richard M. Moeser 561 659 3555

PONTE VEDRA, FLORIDA

Marsh Landing Country Club

On the Intracoastal, a magnificent residential parcel in the Marsh Landing Country Club, a 1,700-acre wooded sanctuary. 4+ acres with 400± ft. bulkheaded waterfront and 120± ft. yacht dock. 18-hole golf course. *Manormor Real Estate, Inc., Beverly B. Brandenburger* 904 731 9770 800 732 9770

\$5,000,000. Brochure no P1021775

Sotheby's International Realty, Southeast Region

Richard M. Moeser 561 659 3555



**MAUNA KEA RESORT,
KOHALA COAST, HAWAII**
Mauna Kea Fairways

At the Mauna Kea Resort, this island masterpiece is sculpted in an oasis of falling water and streams. Spectacular views overlook the Robert Trent Jones, Sr. Golf Course, ocean, coastline and breathtaking sunsets. Indoor/outdoor entertaining areas, 6 elegant suites. *MacArthur & Company, Dodie MacArthur*
808 885 8885

\$9,200,000. Brochure no P1031457
Sotheby's International Realty
Western Region
Zackary Wright 949 644 9200



**DIAMOND HEAD,
HONOLULU, HAWAII**
Oceanfront at Kuu Makana

Kuu Makana is a dramatic oceanfront enclave of 4 condominium residences. A panorama of sea and sky with exotic tropical landscaping. 3,280 sq. ft. of living area, 3 bedrooms, den, 3½ baths, large ocean-side lanai for outdoor living. *Mary Worrall Associates, Mary Worrall*
808 735 2411 808 228 8825

\$3,900,000. Brochure no P1031719
Sotheby's International Realty
Western Region
Zackary Wright 949 644 9200





MAKENA, MAUI, HAWAII

The Maui House

One of Maui's most architecturally stunning oceanfront residences, on the spectacular Makena coastline. State-of-the-art technology blends with environmental sensitivity featuring home theatres, a music studio and a guest house. The property affords breathtaking views of the offshore islands, which are accessible from the convenient yacht mooring. *Wailea Realty, Helen MacArthur 808 879 1991*

Brochure no P1031720

*Sotheby's International Realty, Western Region
Zackary Wright 949 644 9200*

**NANTUCKET,
MASSACHUSETTS**

Oceanfront

This incredible 5.23-acre waterfront compound, recently renovated, offers views from almost every window. Main house with 4 bedrooms, gym, cathedral ceilings, gorgeous open living/kitchen/dining area and French doors to the deck. 2-bedroom guest house, pool and spa overlooking the ocean. *The Maury People, A ResortQuest Company* 508 228 1881
\$7,600,000 (Furnished).

Brochure no P1001737

Sotheby's International Realty

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**MARTHA'S VINEYARD,
EDGARTOWN,
MASSACHUSETTS**
North Neck

On 3+ acres along a beach, this ocean-front home enjoys magnificent sunsets and ocean views. 4-bedroom residence with 2 wings joined by a trellised deck. Black walnut floors, floor-to-ceiling windows, living room with fireplace and 18 ft. ceiling. Separate master wing. Photograph by Michael Luppino – Metropolitan Home. *Sandpiper Realty, Inc.* 508 627 3737
\$3,950,000. Brochure no P1001402

Sotheby's International Realty

New England Region

George Ballantyne 617 536 6632





CONCORD, MASSACHUSETTS

Magnificent Country Estate

This European-style manor combines luxury with elegant appointments. Features include an incredible movie theatre, indoor putting green, exercise room, sauna and wine cellar. 7 bedrooms include a lavish master suite and carriage house. 6-car garage. 5+ acre grounds with heated pool, tennis court and 2 ponds. *Barrett & Co.* 978 369 6453
\$9,500,000. Brochure no P1001547

Sotheby's International Realty, New England Region
George Ballantyne 617 536 6632



BARNARD, VERMONT

The Stone Cottage

The old cobblestone courtyard reminds one of times gone by. Beautiful hand-built stone house and carriage house with a total of 16 rooms, 4 bedrooms and 4½ baths. Gazebo, swimming pool, trout pond and tennis court on 50½ acres of fields and woods. An exceptional property.
Georgina Williamson, Inc. 802 457 2000

\$2,500,000. Brochure no P1001110
Sotheby's International Realty, New England Region
George Ballantyne 617 536 6632

BEDMINSTER, NEW JERSEY
Lamington Farm Club

Lamington Farm Club is a distinctive golf and country club comprised of over 500 acres in the heart of Somerset County. Estate homesites surround a Tom Fazio-designed golf course. All home designs are subject to architectural review.
Turpin Realtors 908 234 9100
Brochure no P1011322
Sotheby's International Realty
Tri-State Region
Thomas B. Anderson 212 606 4160



FRENCHTOWN, NEW JERSEY
Day Dream Acres

Fabulous 341+ acre estate with restored and expanded circa-1704 stone residence and renovated 1800s red barn. 2 Morton buildings, building site, 8 miles of wooded trails, rolling terrain and open meadow views. Helipad. *N.T. Callaway Real Estate 609 397 1974*
\$5,700,000. *Brochure no P1011213*
Sotheby's International Realty
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Thomas B. Anderson 212 606 4160





NEW YORK, NEW YORK Spectacular Village Penthouse Loft

1,800± sq. ft. of perfection. 2 bedrooms, 2½ baths, high ceilings and 36 ft. by 24 ft. living/dining room. This mint-condition loft is sun-flooded with 3 exposures from 13 large windows. *Claudia Paoloni* 212 431 2476, *Elizabeth LaGrua* 212 431 2445
\$1,500,000. Brochure no P0131617
Sotheby's International Realty
Downtown Manhattan Brokerage
Diane Levine 212 431 2440



NEW YORK, NEW YORK Penthouse Triplex, 300 West 14th Street

Enchanting triplex condo atop a 1907 Beaux Arts landmark Bank Building. Living/dining room with fireplace, exciting eat-in kitchen. En-suite master with whirlpool bath, guest bedroom with bath. Additional master. Outdoor space includes 4 terraces and a light-filled, south-facing roof deck. *Elida Jacobsen* 212 606 7696
\$3,650,000. Brochure no P0012133
Sotheby's International Realty
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Kathryn Korte 212 606 7660

NEW YORK, NEW YORK

Prewar Co-op,
1107 Fifth Avenue

Beautiful 12-room with direct park views from every room. Grand gallery leads to 30± ft. living room with high ceilings and fireplace. Double-sized master suite with marble bath. Library/den. 3 sunny master suites. Formal dining room. Architectural details throughout. State-of-the-art kitchen. Maid's room and bath. Prestigious Carnegie Hill area. *Mary Kent* 212 606 7705

Brochure no P0012026

*Sotheby's International Realty
Manhattan Brokerage*

Kathryn Korte 212 606 7660



NEW YORK, NEW YORK

Premier Exceptional Townhouse,
Park Avenue/70s

Former Designer's Showcase. Renovated 1880s 5-storey, 20± ft. wide single-family grand residence with high ceilings, original and designer details, 6 bedrooms, 2 kitchens, 6 fireplaces, 2 staircases, elevator, 2 terraces and beautifully landscaped garden. *Nikki Field, Gillian Jolis* 212 606 7669

Brochure no P0011809

*Sotheby's International Realty
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Kathryn Korte 212 606 7660





HARRISON, NEW YORK Casa Di Candela

One of the grandest estates in Sterling Ridge, this architectural treasure sits on over 4 acres with grand terraces, pool, pool house and tennis court. Designed by renowned architect Rosario Candela with exquisite detail including a superb kitchen, 6 bedrooms, 6 baths, 4 powder rooms plus staff quarters. *Houlihan/Lawrence, Inc., Susy Glasgall 914 967 7680*

Brochure no P1011247

*Sotheby's International Realty
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Thomas B. Anderson 212 606 4160



GARRISON, NEW YORK Paul Mayén WaterRun

Famed architect Paul Mayén spent over 20 years creating this country retreat on 15.4 acres with pond and splendid gardens. The inventive modernist villa is walled with expanses of glass that highlight the astonishing setting. 5 bedrooms, 6 baths, 2 kitchens, tennis court and pool. Guest house. *Houlihan/Lawrence, Inc., Bernadette Adams, Melissa Carlton 845 265 5500*

Brochure no P1011214

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REMSENBURG, NEW YORK

Chateau de Provence

Architecturally designed 6,000 sq. ft. chateau on 4 private acres. 240 ft. on Fish Creek, leading to Moriches Bay. 7 bedrooms, 5+ baths, 2 fireplaces, 2-bedroom guest house, heated gunite pool.

Norma Reynolds Realty, Victoria Reynolds,

Jen Tufi 631 288 1050

Brochure no P1011290

Tri-State Region

Thomas B. Anderson 212 606 4160



QUOGUE, NEW YORK

Marshmere

Meticulously restored, built in 1908 by Admiral Thayer Mahan. 5 acres fronting Quantuck Bay with dock and pool. Grand entry foyer, formal living room, music room, elegant dining room, 11 bedrooms, Admiral's library, solarium.

Norma Reynolds Realty, Norma Reynolds
631 288 1050

Brochure no P1011278

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SOUTHAMPTON, NEW YORK
Southampton Oceanfront, Gin Lane

Classic 4-storey Southampton Traditional with 258 ft. of ocean frontage with steel bulkhead. Completely renovated with 8 bedrooms, 11½ baths, elevator, gym, 2 kitchens, mahogany and bluestone decking and Gunitite swimming pool. Classic new guest house with 6 principal bedrooms, 9 baths, theatre room, billiards room, full gym, tennis court and separate swimming pool. Exclusive. *Harald Grant 631 283 0600*
Brochure no P0051328

Sotheby's International Realty, Southampton Brokerage
Philip Fenwick 631 283 0600



EAST HAMPTON, NEW YORK

French Country Manor

Superbly detailed on 1.6 acres on Middle Lane near the ocean. Spacious reception rooms ideal for entertaining. Panelled living room, formal dining room, columned conservatory with domed skylights. Oversized French doors to bluestone terrace and pool. 4 bedroom suites. Professional kitchen, staff quarters.

\$4,995,000. Brochure no P0041074

Sotheby's International Realty, East Hampton Brokerage

Frank Newbold 631 324 6000

WATER MILL, NEW YORK

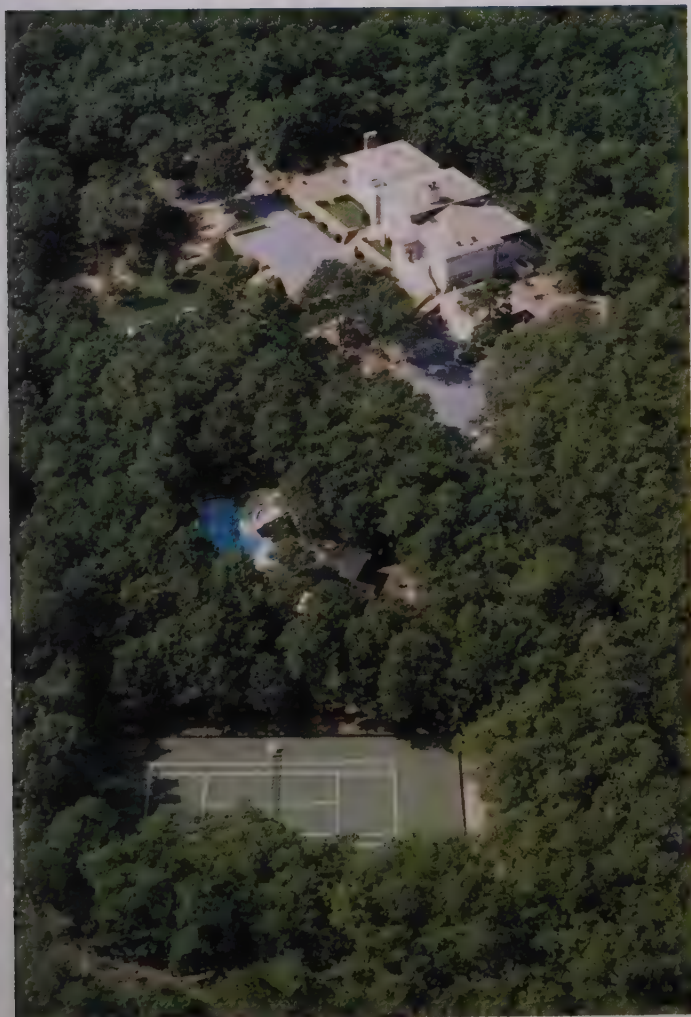
Gated Estate

Stately gated 6-acre postmodern compound with panoramic water view. 8 bedrooms, 7½ baths, 3 fireplaces, central air and 2-car garage. Tennis, gunite pool with waterfall, pool house, formal gardens, reflecting pool, parking courtyard with masonry walls and staircases.

\$3,950,000. Brochure no P0031340

Sotheby's International Realty, Bridgehampton Brokerage

Aspasia G. Comnas 631 537 6000





OLD BROOKVILLE, NEW YORK

Pinkwoods

Stunning brick masterpiece redesigned by Delehanty. Exquisitely appointed throughout with floor-to-ceiling windows, elliptical stairway, high-ceilinged grand-sized rooms. 2+ magnificent acres with brick-walled gardens, terracing, pool. *Daniel Gale Agency, Bonnie Devendorf, Charles Brisbane 516 759 4800*

\$4,950,000. Brochure no P1011250

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MUTTONTOWN, NEW YORK

Linden Hall

A gated entrance with long drive rises through an allee of linden trees to a stunning 1920s brick Georgian-style manor on approximately 8 manicured acres. Gracious principal rooms, period details. Walled garden, pool, tennis court. *Daniel Gale Agency, Barbara Candee, Margaret Trautmann 516 759 4800*

\$4,750,000. Brochure no P1011292

Sotheby's International Realty

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Thomas B. Anderson 212 606 4160

NEWPORT, RHODE ISLAND

Bois Dore

On 4¼ acres, this magnificent 22,000± sq. ft. residence, built in 1928, includes intricate millwork, parquet/marble floors, 8 marble fireplaces, a sun-filled marble loggia and a terrace. 16 major rooms include an elegant drawing room, a splendid ballroom, 5 principal bedrooms and staff accommodations. *Gustave J. S. White Real Estate 401 849 3000*

\$4,200,000. *Brochure no P1000053*

Sotheby's International Realty

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George Ballantyne 617 536 6632



SOUTH HERO, VERMONT

Kibbe Point

Recently renovated, 12-room European-style brick home on scenic Lake Champlain. 6 fireplaces, fine moldings and paneling, antiques beams and imported tile. A vaulted great room opens alongside the beautiful pool and pool house. 65± acres, with a dock on a 1,200± ft. lakefront. *Lang, Lion & Davis 802 846 7939*

\$3,750,000. *Brochure no P1001225*

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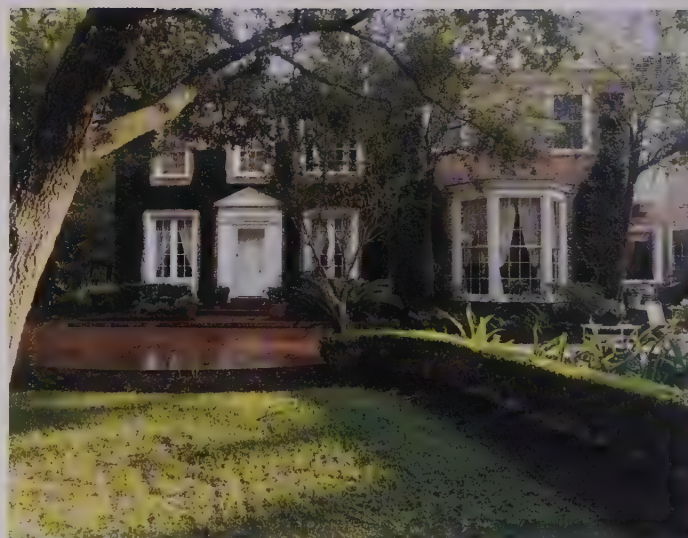
HOUSTON, TEXAS Georgian-Style Estate

This property brims with architectural detailing and distinctive appointments. Reflecting the ambiance of the estate-style homes of the 1930s and 1940s, the design is a tribute to the elegance of a bygone era. *John Daugherty Realtors 713 626 3930*

Brochure no P1031411

Sotheby's International Realty, Western Region

Zackary Wright 949 644 9200



HOUSTON, TEXAS European Grandeur and Classic Splendor

This splendid Mediterranean Villa-style estate home exemplifies a design that combines Old World charm with a state-of-the-art family residence. Formal areas are perfect for grand-scale entertaining, with rich architectural detailing and distinctive appointments. Pool, cabana. *John Daugherty Realtors 713 626 3930*

Brochure no P1031684

Sotheby's International Realty, Western Region, Zackary Wright 949 644 9200

MIDDLEBURG, VIRGINIA

Westbury Farm

This distinguished estate embraces 107+ acres of pastoral rolling countryside with splendid vistas. Impeccable 6-bedroom Georgian-style residence of 12,000 sq. ft. Stone guest cottage, 2 separate apartments and 2 tenant houses. Complete equestrian facilities. *Armfield, Miller, & Ripley, Inc., Gloria B. Armfield 540 687 6395*

\$7,500,000. Brochure no P1081210

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Thomas B. Anderson 212 606 4160



WASHINGTON, D.C.

Washington Harbour Penthouse

Located in the heart of Georgetown, this elegant 5,400 sq. ft. penthouse with spectacular panoramic views is considered to be one of the finest apartment residences in the metropolitan Washington area. *Washington Fine Properties, Florence Meers, W. Ted Gossett, William F. X. Moody 202 243 1628*

Brochure no P1081215

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MORAN, WYOMING

Buffalo Creek

Majestic property offering unparalleled privacy and breathtaking world-class views of the Tetons, only minutes from Grand Teton and Yellowstone National Parks. The luxuriously furnished home includes all the amenities with top-of-the-line fixtures. This may indeed be the opportunity of a lifetime. *David NeVille 307 733 3209*

\$3,950,000. *Brochure no P0141875*

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Peter Linsey 307 733 3209



JACKSON HOLE, WYOMING

Magnificent Log Home

This masterfully finished 8,000 sq. ft. home not only offers views of the world-famous Grand Tetons, but also boasts 5 bedroom suites, a powder room and a custom entertainment room. Elk, moose, bison, bighorn sheep and more can be seen from this ultimate mountain home.

Audra Hawkins 307 733 3209

Brochure no P0142026

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Sale Title	Sale No	US	Can/Lat Am	UK	RoW
Prop Shop: The Ken Paul Collection					
13-15 March	L02980	\$37	\$42	£23	£26
Finest & Rarest Wines, Spirits & Vintage Port					
20 March	L02602	\$16	\$18	£10	£11
The British Sale					
21 March	L02962	\$39	\$42	£24	£26
English Furniture					
22 March	L02400	\$32	\$36	£20	£22
20th Century & Contemporary Jewels					
28 March	L02500	\$29	\$32	£18	£20
19th Century European Paintings including German, Austrian, Hungarian & Slavic Works					
9 April	L02130	\$32	\$35	£20	£22
The Collection of M. Arnaud de Vitry					
10-11 April	L02308	\$56	\$64	£35	£40
European Sculpture & Works of Art 900-1900					
16 April	L02230	\$34	\$37	£21	£23
Old Master Paintings					
18 April	L02110	\$42	\$45	£26	£28

Sale Title	Sale No	US	Can/Lat Am	UK	RoW
Arts of the Islamic World					
25 April	L02220	\$35	\$38	£22	£24
Natural History, Atlases & Travel Books					
8 May	L02300	\$42	\$45	£26	£28

LONDON, OLYMPIA

Olympia, Hammersmith Road, London W14 8UX Tel: 020 7293 5555

Sale Title	Sale No	US	Can/Lat Am	UK	RoW
Clocks & Watches					
11 March	W02890	\$12	\$15	£7	£9
Impressionist & Modern Art					
20 March	W02805	\$12	\$15	£7	£9
British & Continental Ceramics					
5 April	W02821	\$12	\$15	£7	£9
Scawby Hall					
11 April	W02932	\$18	\$21	£12	£14
19th Century Furniture					
25 April	W02844	\$12	\$15	£7	£9

NEW YORK

1334 York Avenue, New York, NY 10021 Tel: 212 606 7000

Sale Title	Sale No	US	Can/Lat Am	UK	RoW
Fine Chinese Ceramics & Works of Art					
20 March	N07771	\$39	\$46	£25	£29
Indian & Southeast Asian Art					
21 March	N07770	\$50	\$57	£32	£36
Important Indian Paintings from the Gloria Katz & Willard Huyck Collection					
22 March	N07772	\$39	\$46	£25	£29
Carpets					
10 April	N07773	\$44	\$52	£28	£33
Photographs					
17 April	N07777	\$36	\$44	£23	£28
A Celebration of the English Country House					
18-19 April	N07779	\$42	\$50	£26	£31
Magnificent Jewels from the Estate of Janice H. Levin					
24-25 April	N07783	\$65	\$72	£41	£45
19th Century European Art					
24 April	N07782	\$44	\$52	£28	£33
European Furniture & Decorations from the Estate of Janice H. Levin					
25 April	N07785	\$44	\$52	£28	£33
Magnificent Jewels					
25 April	N07784	\$51	\$59	£32	£37

Catalogue Order

AMSTERDAM

De Boelelaan 30, 1083 HJ Amsterdam Tel: 31 20 550 2200

Sale Title	Sale No	US	Can/Lat Am	UK	RoW
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19th Century European Painting

23 April	AM0841	\$24	\$27	£15	£17
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Garden Sculpture

29 April	AM0842	\$24	\$27	£15	£17
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EDINBURGH

Hopetoun House, South Queensferry, Edinburgh

Tel: (London) 020 7293 5497

Sale Title

Scottish Pictures

15 April Please contact Subscriptions in New York or London

MELBOURNE

926 High Street, Armadale, Melbourne, Victoria, 3143

Tel: 61 3 9509 2900

Sale Title

Fine Australian & International Paintings

30 April Please contact Subscriptions in New York or London

MILAN

Palazzo Broggi, Via Broggi 19, Milan 20129 Tel: 39 02 295 001

Sale Title	Sale No	US	Can/Lat Am	UK	RoW
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Furniture, Paintings & Works of Art from the Collection of Giulio Ometto

11 April		\$21	\$24	£13	£15
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PARIS

Galerie Charpentier, 76, rue du Faubourg Saint Honoré, 75008 Paris

Tel: 33 1 53 05 53 05

Sale Title	Sale No	US	Can/Lat Am	UK	RoW
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Furniture, Works of Art, Paintings & Costumes from the Former Collections of the Musée Grévin

12 March	PF2002	\$23	\$26	£14	£16
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La Photographie II. Collection

Marie-Thérèse et André Jammes

21 March	PF2003A	\$44	\$48	£27	£30
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La Photographie III. Collection

Marie-Thérèse et André Jammes.

L'Oeuvre de Charles Nègre

22 March	PF2003B	\$44	\$48	£27	£30
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SINGAPORE

1 Cuscaden Road, 01-01 The Regent Singapore, Singapore 249715,

Tel: 65 732 8239

Sale Title	Sale No	US	Can/Lat Am	UK	RoW
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Southeast Asian Paintings

7 April	SG7013	\$40	\$43	£25	£28
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TEL AVIV

46 Rothschild Boulevard, Tel Aviv 66883

Tel: 972 3 560 1666

Sale Title	Sale No	US	Can/Lat Am	UK	RoW
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International & Israeli Art

7 April		\$24	\$27	£15	£17
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SPECIAL AUCTIONS ONLINE spring 2002 highlights

APRIL 3 - APRIL 24

Select Photographs



Weegee
At Sammy's in the Bowery
Gelatin silver print, 1940s
10 1/2 by 13 1/2 inches
ESTIMATE: \$3,500-4,000
STARTING BID: \$3,200
Offered by Katrina Doerner,
a Sothebys.com Associate

APRIL 5 - APRIL 19

Property from the Estate of Warren C. Fett and the Inventory of Warren C. Fett, Inc.

EXHIBITION: April 13-19, 2002
Offered by Sotheby's and Stair Galleries,
a Sothebys.com Associate



APRIL 8 - APRIL 22

Silver, Russian Works of Art and Objets de Vertu

EXHIBITION: April 13-19
Tiffany & Co. Silver Footed
Bowl, mid 19th century
ESTIMATE: \$1,500-2,000
STARTING BID: \$1,500

APRIL 11 - MAY 2

Natural History Sale



Barraband, Jacques
illustrator François Levailant
Histoire Naturelle des Oiseaux de Paradis et des Rolliers...
Paris [1801-1806] First edition, 2 volumes,
large folio. An uncut large paper copy,
the 114 plates present in 2 states
ESTIMATE: \$160,000-180,000
STARTING BID: \$150,000

APRIL 11 - APRIL 25

Jewels Online: Including the Flora and Fauna Collection

EXHIBITION: April 20-25



Eighteen-karat gold,
sapphire and diamond
mechanical flower brooch,
French, circa 1950
ESTIMATE: \$1,200-1,500
STARTING BID: \$900
Offered by Chartreuse,
a Sothebys.com Associate

APRIL 12 - APRIL 26

The Stuart and Marilyn R. Kaplan Playing Card Collection, Part II



Union Generals Civil War
Deck, 1863
The 52 card deck manufac-
tured by Mortimer Nelson of
New York
ESTIMATE: \$2,500-3,000
STARTING BID: \$2,000

APRIL 18 - MAY 9

April 19th Century European Paintings Property from Wadsworth Atheneum, Hartford, Connecticut



Emilio Vasari
The Knuckle-Bone Players
oil on canvas
63 1/2 by 63 1/2 in., 160.7 by 162 cm.
ESTIMATE: \$5,000-7,000
STARTING BID: \$3,500

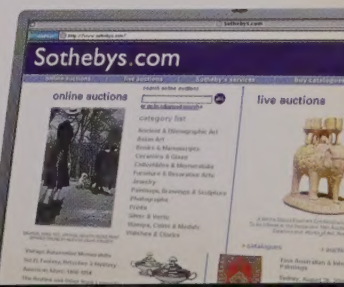
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