

# CHRISTIE'S

magazine



COLLECTION  
YVES SAINT LAURENT  
ET  
PIERRE BERGÉ



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YVES SAINT LAURENT  
ET  
PIERRE BERGÉ

THE LEGENDARY COLLECTION OF YVES SAINT LAURENT ET PIERRE BERGÉ  
TO BE SOLD IN FIVE SALES AT LE GRAND PALAIS, PARIS ON 23, 24 & 25 FEBRUARY 2009

CHRISTIE'S *in association with* PIERRE  
BERGÉ  
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cover image: Portrait of Yves Saint Laurent, photograph by Duane Michals,  
courtesy of the Metropolitan Museum of Art, New York

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Email: [subscribe-us@christies.com](mailto:subscribe-us@christies.com) or 20 Rockefeller Plaza, New York, NY 10020, Tel: +1 212 636 2500, +1 800 395 6300, Fax: +1 212 636 4940

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# A LEGENDARY COLLECTION

BY FRANÇOIS DE RICQLÈS

There is no doubt that Christie's sale of the Yves Saint Laurent and Pierre Bergé collection will be a milestone in the history of great auctions. It is also the reflection of a whole era and its lifestyle. A lifestyle shaped by the creative intuition and talent of a few personalities such as Yves Saint Laurent and Pierre Bergé.

When Christian Dior died in 1957, one could read in the newspapers the name of the great couturier's successor: 'Yves Saint Laurent, 21'. From that day, and for almost half a century, encouraged and faithfully supported by Pierre Bergé, the brilliant designer's three initials, YSL, became the symbol of French elegance throughout the world. Supremely chic, sober and revolutionary, giving women a new freedom, his style has not yet been surpassed. In 1983, at the height of his career, the designer became part of the art world when Diana Vreeland, the queen of fashion, organised a retrospective of his work at the Metropolitan Museum of Art in New York.

Pierre Bergé, who created the fashion house with Yves Saint Laurent and accompanied him throughout all his life, is much more than just the well known tycoon. A refined literary figure (he was a friend of Jean Giono and Jean Cocteau), a renowned expert in music, he also discovered the talent of Bernard Buffet at the very start of his career. He was, and still is, one of the great patrons of our time; an active donor to major

humanitarian causes. The Centre Pompidou, the Louvre, the National Gallery in London and many other important institutions owe M. Bergé a great deal, as do Covent Garden and the Paris Opera, of which he is President.

Highly sought-after and acquainted with all those who set the 'tone' of the social, political and cultural life of Paris, Yves Saint Laurent and Pierre Bergé guarded their incredible collection of works of art, as if it were their secret garden. The dazzling nature of their collection is shaped by a single principle: each piece was purchased for the simple satisfaction of the two collectors looking for exceptional pieces.

Indifferent to trends, their main reference was the large mansion in Paris of Vicomte and Vicomtesse de Noailles, where they were frequent guests in their youth.

This rich, aristocratic and eccentric couple had inherited masterpieces and major pieces of furniture from their ancestors, which they combined with works bought from their artist friends, Picasso, Giacometti, Balthus, Tanguy, Dalí and many others. In a stunning room covered in vellum by Jean-Michel Frank, antique pieces and modern art were audaciously and gracefully mixed. Yves Saint Laurent and Pierre Bergé would never forget this lesson: the search for perfection, an insatiable curiosity and freedom of taste. It suited them perfectly.

In 1972, when they moved into the flat on rue de Babylone, formerly occupied by Marie Cuttoli, herself a great patron of the arts, they followed the same path with their own strong personalities. They recreated the atmosphere which had fascinated them and which was described as a 'sublime hotchpotch of works of art' by Philippe Jullian, who understood everything about taste. The creative bond that united Yves Saint Laurent and Pierre Bergé enabled them to assemble a collection where each period and artist is represented at the highest level. To paraphrase Proust, whom Saint Laurent revered, they 'built a cathedral which they defended valiantly'.

In the 1960s they were among the first collectors, along with Andy Warhol and Ileana Sonnabend, to acquire furniture and objects from the Art Deco period which was only just being rediscovered. Jacques Lejeune, Jacques Denoël, Stéphane Deschamps, Félix Marcilhac, Bob and Cheska Vallois, Alain Blondel, Maria de Beyrie as well as Anne-Sophie Duval and her mother Yvette Barran were some of the dealers they frequented. At this time, they were able to buy pieces from the Jacques Doucet collection and works by Jean-Michel Frank, who had been completely forgotten. They ended up building up one of the world's most important collections of decorative arts from the twenties and thirties.

At the same time they commissioned François-Xavier and Claude Lalanne to create some of their first big sculptures. Their international reputation has not stopped growing ever since.

Later on, the immense success of the House of Saint Laurent allowed them to acquire masterpieces for their collection: the portrait of a child by Goya, four major works by Léger, a cubist Picasso from the best period, a monumental Burne-Jones, a rare portrait by Ingres, one of the most beautiful works by Géricault, five Mondrian and three Matisse. Of all those many wonderful pieces, the extraordinary wooden sculpture by Brancusi, *Madame L.R.*, is for me one of the most striking pieces. The artist swapped it for a work by Fernand Léger the year the two men met.

The collection of Art Deco furniture and masterpieces, which is worthy of the best-known museums, sits alongside objects from every civilisation and all five continents: African pieces, antiquities and Renaissance sculptures as well as antique furniture.

The subtle décor created by Yves Saint Laurent and Pierre Bergé, in the rue de Babylone became the most extraordinary living and artistic space, immediately taking any visitor's breath away. The oak panels in the main drawing room are hung from floor to ceiling with paintings, watching over an enchanted world of bronzes, vases and various works of art. In the library, opposite the Burne-Jones, a Mondrian provides a contrast with its bold geometry. Fifteen floral bronze mirrors and wall sconces by Claude Lalanne adorn the walls of the music room. A tiny room with glass cabinets houses a collection of the rarest cameos from Antiquity and the Renaissance. Everywhere, light is filtered through the dense vegetation of the garden from which emerges a fearless Roman marble Minotaur, embodying the spirit of this place.



In 1992, Pierre Bergé moved to his own apartment in rue Bonaparte. At first glance, the beautiful flat looks lavishly traditional, but a second look enables you to realise that the same eclectic taste reigns there. *Le désespoir de Pierrot*, a poignant masterpiece by Ensor, paintings by Mondrian, Degas, de Hooch, Manet and Géricault are mixed with a Weisweiler table and spectacular bronzes from the Summer Palace in Beijing.

Most outstanding of all, is the group of German ceremonial silverware, enamels from Limoges and Venice, bronzes, rock crystal and ivory objects. A real *Wunderkammer*. It is one of the most fabulous treasure troves one could ever imagine being in private hands.

Pierre Bergé always highlights the fact that, apart from the Art Deco collection, he owes a lot to dealers like Alain Tarica for the paintings, and for the works of art, to Nicolas and Alexis Kugel, worthy heirs to their father Jacques Kugel, the legendary antiques dealer.

It is very unlikely, almost impossible, that such a collection could be assembled today. None of the pieces was inherited. Yves Saint Laurent and Pierre Bergé built it up over the course of 50 years. It is the result of their quest, their eye, their knowledge, their strong will and, above all, their pursuit of perfection.

We feel very privileged to offer this wonderful collection for auction. The word 'collection' which is so over-used today, should be written here with a capital C, providing its full historic meaning: each piece has its own intrinsic value as a work of

art, which gives the entire collection a universal and timeless quality.

In February 2009, the whole Collection will be exhibited in the prestigious setting of the Grand Palais in Paris.

Five catalogues, which will in turn become 'collectors' items', will be produced.

It is important to know that the proceeds of the sale will benefit the Pierre Bergé – Yves Saint Laurent Foundation and will enable Bergé to create a new medical foundation dedicated principally to scientific research and the fight against AIDS.

The Collection will be sold over three days in the city where it was assembled, offering every art lover the opportunity to acquire a piece bearing the legendary provenance of the 'Yves Saint Laurent and Pierre Bergé Collection'.

– F.R.

# IMPRESSIONIST & MODERN PAINTINGS, DRAWINGS & SCULPTURE

Over the course of nearly 50 years, Yves Saint Laurent and Pierre Bergé maintained a passionate devotion to Modern Art and its precursors, creating one of the most important collections of 20th-century art ever assembled. Moreover, the Modern pictures in the collection remain just one aspect of the vast intellectual adventure that so richly reflects the lives of these two men.

The works of art in the Yves Saint Laurent and Pierre Bergé collection reflect an equanimity that nourished them: from the emblematic Algerian blue and rose-coloured fabric in Matisse's sumptuous *Nature morte*; to the masterpieces of Léger's mechanical period; on to the stupendous suite of Mondrian paintings; the common thread here is the importance of colour and line. Their taste was for powerful works, and they had a deep appreciation of what it took for an artist to create a truly great work of art.

It is crystal clear that the collection had been a joint enterprise, and neither man could have continued alone. Working on the sale of this collection has provided a special opportunity of discovery, wonder and awe for myself and many of us at Christie's. The passion for works of art and the respect for the artists who created them that was so keenly felt by Yves Saint Laurent and Pierre Bergé will now be passed on to future generations.

– Anika Guntrum  
Head of Department, Impressionist & Modern Art, Paris



# Edouard Manet



The model in the present pastel bears a striking resemblance to Mademoiselle Demarsy (née Anne Marie Josephine Brochard), the stage actress who figures in five of Manet's oil paintings executed around the same time as this pastel in 1879. Her likeness appears in six of the 60 portraits Manet executed in pastel at the end of his life.

EDOUARD MANET (1832–1883)

*Jeune fille en chapeau d'été*, pastel on canvas, 22 × 13 ¾ in. (56 × 35 cm.)

Executed circa 1879. Estimate: €500,000–700,000

# Edgar Degas



One of the artist's earliest full-fledged landscapes, Degas's mastery of the oil medium is already apparent. At the far right we see the Capodimonte fortress, which Degas would have seen from his paternal grandfather's villa in Naples, where he sojourned for three months in 1856.

EDGAR DEGAS (1834–1917)

*Paysage d'Italie vu par une lucarne*, oil on paper laid down on canvas, 14 ½ × 12 ⅝ in. (36.7 × 32 cm.)  
Painted circa 1857–60. Estimate: €300,000–400,000



# Edouard Vuillard



A caricaturist of the pantomime of daily life, here Vuillard depicts his sister, her face a ghostly white, floating into the rarified air of imagination and escape from their authoritarian, dressmaker mother, solidly seated at her side. This family drama is played out against a richly-patterned interior. This theatrical scene, however, was entirely constructed by this volatile Nabi, for whom reality was too banal to feed his art.

EDOUARD VUILLARD (1868–1940)  
*Marie rêveuse et sa mère*, oil on canvas, 25 ¼ × 18 ⅞ in. (64 × 48 cm.). Painted circa 1891–92  
Estimate: €1,000,000–1,500,000





# Paul Cézanne



Mont Sainte-Victoire is the most prominent and revered feature of the landscape surrounding Aix; the present watercolour is the only one by Cézanne which represents the mountain and the sweeping landscape which surrounds it. As dense in matter as in the artist's use of negative space, the strokes of watercolour shimmer as if bathed in late afternoon light.

PAUL CÉZANNE (1839–1906)

*La montagne Sainte-Victoire vue des Lauves (recto); Etude d'arbres (verso)*, watercolour and pencil on joined paper, 12 ¼ × 28 ¼ in. (30.9 × 71.6 cm.). Executed circa 1902–06. Estimate: €2,000,000–3,000,000

# Edvard Munch



The landscape and shoreline at Aasgardstrand – which would form the setting for most of Munch's paintings in the great series of works known as the *Frieze of Life* – was a mystical place heavily infused with an atmosphere of mystery, memory and melancholy. This shoreline, with its strange play of light on water, was transformed in Munch's mind into a place of existential mystery that proved an important spur in the development of his art.

EDVARD MUNCH (1863–1944)

*Bord de mer*, oil on canvas, 22 × 31 ¾ in. (56 × 80.9 cm.). Painted in 1898. Estimate: €1,200,000–1,800,000

# Pablo Picasso



Photographed by André Durst

Mary Callery, former owner of this work

High Cubism at its finest. In the present oil Picasso devours his own Cubist visual language. A table and a guitar, standard Cubist iconography, here take on anthropomorphic forms that recall another great Cubist element, the seated man in an armchair, who in turn would soon be given new life in the artist's neoclassical phase.

PABLO PICASSO (1881–1973)

*Instruments de musique sur un guéridon*, oil and sand on canvas, 50 7/8 × 35 in. (129.2 × 88.9 cm.)

Executed in 1914–15. Estimate: €25,000,000–30,000,000









In contrast to the paintings that show the complexity and often limited legibility of Picasso's imagery during his recent 'hermetic' phase, these drawings possess a profoundly simple and almost classical beauty. They reveal the fundamental architecture of Picasso's cubist conceptions, without the distraction of excessive faceting, and allow a more directly communicative expression of the artist's humorous approach to his subjects.

PABLO PICASSO (1881–1973)

*Homme dans un fauteuil*, India ink, wash, pencil and collage on paper, 16 ¾ × 11 ¾ in. (42.5 × 28.7 cm.)

Executed in Céret, Spring 1912. Estimate: €300,000–500,000

opposite page: Picasso in his *atelier*, with *Instruments de musique sur un guéridon* visible

# Georges Braque



‘The whole Renaissance tradition is repugnant to me. The hard-and-fast rules of perspective which it succeeded in imposing on art were a ghastly mistake which it has taken four centuries to redress; Cézanne and after him, Picasso and myself can take a lot of the credit for this. Scientific perspective is nothing but eye-fooling illusionism; it is simply a trick – a bad trick – which makes it impossible for artists to convey a full experience of space, since it forces the objects in a picture to disappear away from the beholder instead of bringing them within his reach, as painting should. Perspective is too mechanical to allow one to take full possession of things. It has its origins in a single viewpoint and never gets away from it...When we arrived at this conclusion, everything changed – you have no idea how much.’ (G. Braque, quoted in J. Richardson, *Braque*, London, 1961, p.10)

GEORGES BRAQUE (1882–1963)

*Comptoir, quotidien du midi*, oil and sand on canvas, 16 ¾ × 12 ⅞ in. (41.7 × 32.6 cm.)

Executed in 1912–13. Estimate: €1,800,000–2,500,000

# Juan Gris



Manifest here are Gris's characteristic tilted and angled semi-transparent planes, stacked one on top of another like panes of tinted glass. The composition adheres to the rigorous discipline of an overriding architectural plan, establishing the artist alongside Picasso and Braque as a leading innovator of the Cubist movement.

JUAN GRIS (1887–1927)

*Le violon*, oil on canvas, 23 × 28 ¼ in. (58.4 × 71.7 cm.). Painted in August 1913. Estimate: €4,000,000–6,000,000



# Henri Matisse



This earliest of Matisse's cut-outs was very likely a study for the front curtain of *Rouge et Noir*, a ballet composed by Léonide Massine for which Matisse designed the set and the costumes. Here the forms anticipate some of the artist's greatest achievements of the 1940s, including the Barnes murals and the Jazz portfolio.

*Les coucous* dates from the remarkable sequence of Matisse's sumptuous still-lives and interior scenes of 1911–1912. Here the bouquet of flowers, the vase, the wall treatment, even the landscape hanging at the right have all become pattern themselves, renouncing a separate identity to the greater common cause of organic decoration. Matisse used the same blue and pink Algerian fabric in *L'Atelier rose* in the Sergei Shchukin Collection (Pushkin Museum, Moscow).

HENRI MATISSE (1869–1954)

*Le danseur*, gouache, traces of pencil and paper cut-out on paper, 29 ½ × 24 ½ in. (74.9 × 62.2 cm.)

Executed in 1937–38. Estimate: €4,000,000–6,000,000



HENRI MATISSE (1869–1954)

*Les coucous, tapis bleu et rose*, oil on canvas, 31 7/8 × 25 3/4 in. (81 × 65.5 cm.). Painted in 1911

Estimate: €12,000,000–18,000,000



Between 1908 and 1913, Matisse made a number of voyages to Germany, where he benefited from widespread support. His growing fame was largely due to Hans Purrmann, who not only placed works by the artist in important local collections, but organised exhibitions at Paul Cassirer's gallery as early as 1908. The artistic exchanges between Matisse and the German Expressionist artists is plainly evident in *Nu au bord de la mer*.

HENRI MATISSE (1869–1954)

*Nu au bord de la mer*, oil on canvas, 24  $\frac{1}{8}$  × 19  $\frac{3}{4}$  in. (61.2 × 50 cm.). Painted in Cavalière, 1909

Estimate: €4,000,000–6,000,000





# Fernand Léger



*La tasse de thé*, the definitive study for the right-hand figure in *Le Grand Déjeuner* (The Museum of Modern Art, New York) shares Mondrian's emphasis on solid black bands and rectangular expanses of white, vivified with flashes of bright colour. Léger's *Grand Déjeuner* pictures are arguably the most successful fusion of a resolutely modernist attitude toward urban industrial life and profound respect for the classical dignity of antiquity.

FERNAND LÉGER (1881–1955)

*La tasse de thé*, oil on canvas, 36 ⅞ × 25 ½ in. (91.7 × 64.8 cm.). Painted in 1921. Estimate: €10,000,000–15,000,000







FERNAND LÉGER (1881–1955)

*Le damier jaune*, oil on canvas, 25 ½ × 21 ¼ in. (65 × 54 cm.). Painted in November 1918. Estimate: €3,000,000–5,000,000





FERNAND LÉGER (1881–1955)  
*Composition, dans l'usine*, oil on canvas, 39  $\frac{3}{8}$  × 31  $\frac{1}{8}$  in. (100 × 81 cm.). Painted in 1918. Estimate: €6,000,000–8,000,000

# Constantin Brancusi



Fernand Léger was the first owner of *Madame L.R.*, which he acquired directly from the artist in exchange for one of his own paintings. Having attained the height of his smooth and polished forms with *Mlle Pogany* in 1912, here Brancusi returns to rough-hewn forms in this majestic example carved from a single block of wood.

CONSTANTIN BRANCUSI (1876–1957)

*Madame L.R. (Portrait of Madame L.R.)*, sculptured oak, 46 ½ in. (117.1 cm.) high. Executed in 1914–1917  
Estimate: €15,000,000–20,000,000

# Piet Mondrian



Mondrian could not realise his goal of abstraction while remaining true to traditional western pictorial values; his break with this 19th-century aesthetic is remarkable. In the 1918 composition, Mondrian takes his first steps toward total abstraction, where the line takes on huge importance, as one misplaced line can ruin the harmony of the whole. Mondrian reintroduces colour in the 1920 work, and slowly renounces the grid form. In 1922, having arrived at the full realisation of his neo-plastic compositions, Mondrian achieves the highest degree of balance and economy of line, colour and form.

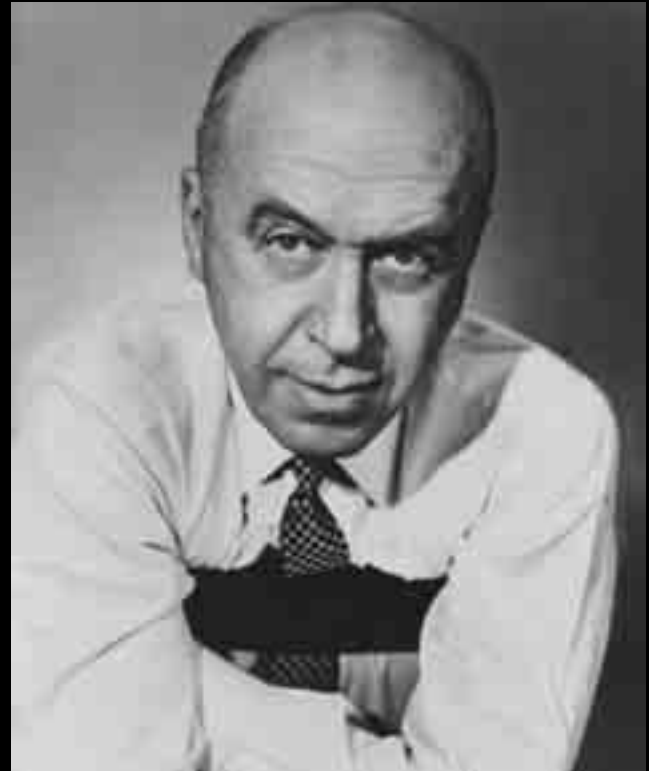
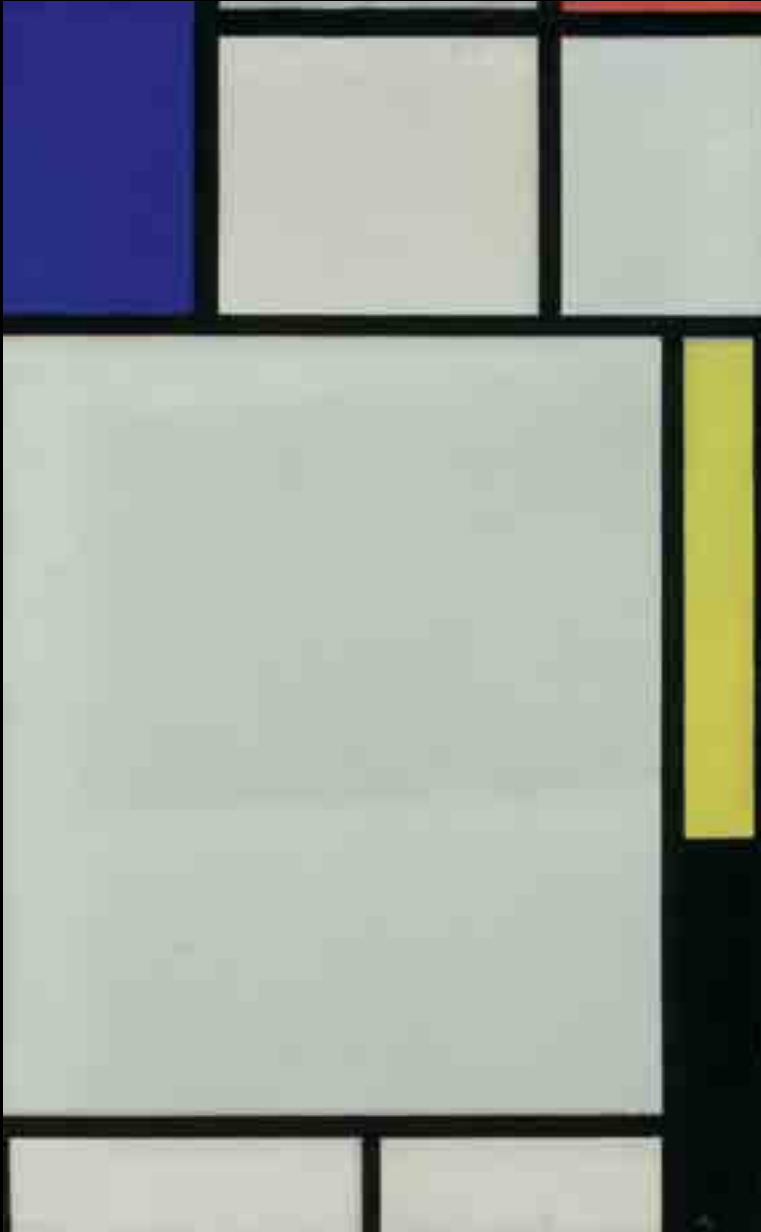
PIET MONDRIAN (1872–1944)

*Composition with Grid II*, oil on canvas, 38  $\frac{3}{8}$  × 24  $\frac{5}{8}$  in. (97.4 × 62.5 cm.). Painted in 1918; cleaned and rotated 180° by the artist in 1942. Estimate: €7,000,000–10,000,000

opposite page: *Composition I*, in rue de Babylone







© John Springer Collection/CORBIS

Otto Preminger, former owner of this work

PIET MONDRIAN (1872–1944)

*Composition with Blue, Red, Yellow and Black*, oil on canvas, 31 7/8 × 19 1/2 in. (79.6 × 49.8 cm.)

Painted in 1922; with original artist's frame. Estimate: €7,000,000–10,000,000



PIET MONDRIAN (1872–1944)  
*Composition I*, oil on canvas, 29  $\frac{7}{8}$  × 25  $\frac{1}{8}$  in. (75.2 × 65 cm.). Painted in 1920 with original artist's frame.  
Estimate: €5,000,000–7,000,000

# Marcel Duchamp



© Man Ray Trust/ADAGP, Paris 2009

This is not an ordinary bottle of perfume: Rose Sélavy, the most well-known pseudonym of the artist, his alter-ego created in 1920, is here immortalised in one of Duchamp's first Rectified Ready-Mades, *La Belle Haleine – Eau de Voilette*. The amusing title was created by Duchamp with the help of Man Ray who took the photographs of Duchamp as Rose Sélavy, one of which was used for the label.

Man Ray, Rose Sélavy, gelatin silver print, 1921. The J. Paul Getty Museum, LA

opposite page: MARCEL DUCHAMP (1887–1968)

*Belle Haleine – Eau de Voilette*, oval violet-coloured cardboard box, perfume bottle in brushed glass  
6 ½ × 4 ¾ in. (16.5 × 11.2 cm.). Executed in 1921. Estimate: €1,000,000–1,500,000



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SALE: LE GRAND PALAIS, PARIS, MONDAY 23 FEBRUARY 2009, 7 PM  
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# A Portrait of Yves Saint Laurent and Pierre Bergé

BY MADISON COX

Thirty years ago, I first crossed a drab and drizzly Parisian cobbled courtyard and entered into the heady universe of the legendary rue de Babylone. There are no words to describe the effect it had on me, a young man of nineteen. That initial introduction into the world conceived, composed, indeed colonised by Yves Saint Laurent and his lifelong partner Pierre Bergé was astounding.

Over the course of years come and gone, beyond the moments ranging from the romantically idyllic to the madly chaotic, the apartment at rue de Babylone has remained for me, as for so many others, and most importantly for its two emotionally intertwined creators, a beacon that has soared loftily above the commonplace. This legendary residence remains a constant reminder that expressions of creative brilliance, profound quality and artistic mastery are of fleeting rarity, but have the power to touch, if not transform, us all.

This hallowed private place evolved over the years to become the ultimate intimate expression, if not the personal representation, of Yves Saint Laurent and Pierre Bergé's 50-year relationship. As in the case with all intense and magnetic unions, theirs was one in states of perpetual flux due to the highly charged nature of these two individuals who, as young men of 24 and 29 respectively, first set out together on the now well-documented path

that radically altered the mandates of their profession, the world of fashion.

This is an intensely personal and idiosyncratic collection; from a rare African Senufo bird sculpture which proudly peers over a turbulent flight of vividly coloured parrots, macaws and parakeets of an Ernest Boiceau carpet to the scattered golden straw boxes by Jean-Michel Frank, almost half-hidden amid Renaissance bronzes depicting mythological figures. Heavy rock crystal Baroque crucifixes and candlesticks are set amid a pantheon of titanic 20th-century artists. In this atmosphere of criss-crossing references to cultures, myriad artistic periods and movements, not to mention allusions to historical, literary and social figures, it must be remembered that first and foremost rue de Babylone was the home for many decades of the famous pair. It was here that they shared daily meals and Sundays lazily spent; here they celebrated birthdays and staged warm weather picnics. It was also the site of the beautifully orchestrated bi-annual fêtes that were celebrated following haute couture collections.

This was the home where Hazel, Saint Laurent's beloved Chihuahua clawed at cushions and the series of French bulldogs – all of them named 'Moujik' – ruled. This is the place where hand-made beeswax candles (procured especially from the

Yves Saint Laurent and Pierre Bergé, photographed by Duane Michals, courtesy of the Metropolitan Museum of Art



Pierre Bergé and Yves Saint Laurent

ecclesiastical shops that encircled the Place Saint-Sulpice) would occasionally drip from their Claude Lalanne bronze-foliage sconces on to the lacquered sheen of an Eileen Gray commode or a Jean Dunand cloisonné vase. At times Maria Callas's magisterial voice would resonate throughout the duplex apartment and I can still hear Nancy Sinatra singing, repeatedly, 'These boots are made for walking'.

It was a heady universe, of colliding energies and at times conflicting passions but each one of the visiting participants in whatever role – casual guest, friend or intimate – all knew from the moment they crossed the threshold into that cinnabar lacquered entrance hall that this was a unique, never to be replicated, world. A world assembled, moulded, arranged and continuously modified by Saint Laurent and Bergé. It was not a fixed stage set or an environment fabricated by decorators. Nor was it a series of assemblages collated by art consultants, curators and gallery lobbyists. It was simply an expression of the passions and principles of its highly volatile and profoundly intelligent creators.

While art historians and saleroom experts can assess its cultural richness and evaluate its monetary value, the collection remains for me a prime example of the unbroken bond that existed between the couple: the rooms they lived in and the objects they collected to furbish those rooms, remained the one constant in their private lives. For in spite of the acknowledged public success the name Yves Saint Laurent had in the course of fashion history, this private world remained for the most part private. As a dialogue between two

individuals, the collection represented both their young aspirations and early influences while equally reflecting their passions and ambitions.

People speak often of the two as polar opposites, a ying and yang of sorts; it is sufficient to say the couple spoke the same language and their references were commonly shared. Their respect for the integrity of other artistic endeavours and quality ruled above all. Highly complex individuals, they forged together for themselves their own world.

When that bond ceased to exist just a short eight months ago with the death of Yves Saint Laurent in June 2008, it became apparent to Pierre Bergé that the dialogue he once had was now at an end, and the difficult decision was made to disperse the collection in its entirety. With the mission of the existing Pierre Bergé – Yves Saint Laurent Foundation specifically outlined to conserve Yves Saint Laurent's work and to organise related cultural exhibitions, the proceeds from this unique sale will enable a second foundation to be created. It is the mark of a most remarkable man, that Pierre Bergé has decided to part with the contents of his personal apartment and that of Yves Saint Laurent and with the estimated proceeds create a second foundation dedicated principally to scientific research and the fight against AIDS. As Pierre Bergé once told me, the importance of the collection for him was having had the unique opportunity to have acquired these objects and now it was time, in Zen-like fashion, to relinquish them. His beliefs and profound concern for such world issues far outweigh the importance of his continuing stewardship of their collection.



Photograph by Daniel Bernard

There is a great tinge of sadness and melancholy when I think back to the excitement and frisson I experienced on that initial visit and for each and every subsequent call to that mesmerizing and magical environment which will be no more. But then again, with this legendary sale, each possession will first become a lot number and

then take on a new life. Yet each piece will forever be associated with those two remarkable men, both of whom I profoundly respected and deeply loved; Yves Saint Laurent and Pierre Bergé.

– Madison Cox  
Tangiers, Morocco

# DECORATIVE ARTS OF THE 20TH CENTURY

The principal furnishings of the rue de Babylone apartment of Yves Saint Laurent constitute a seductive evocation of an especially glorious phase in French culture – the period from around 1910 until the close of the 1930s during which Paris reigned supreme as the world centre of artistic creativity.

Paris set the tone in the fine arts and in every branch of the applied arts – in fashion and in theatre design, in cabinetmaking and in decoration, in illustration and in all the crafts, from jewellery and metalwork to glass and ceramics. The city became synonymous with brilliance in all the *industries de luxe*, a status emphatically celebrated in the 1925 Exposition Internationale. Of course, Paris became a magnet for inspired and influential artists from other countries, artists as diverse as Picasso and Brancusi, Man Ray and de Chirico, Miklos and Csaky, who further enriched the creative scene.

If Yves Saint Laurent and Pierre Bergé were able, with such connoisseurship and finesse, to assemble the pieces that could best capture the flavour of those years, it is because they were so sensitive to every facet of the social, literary and creative milieus that made the era so special. Their splendid Art Deco furniture and objects – a perfect foil for their magnificent modern paintings and other works of art – bring to life a sparkling age of imagination, sophistication, elegance and flair.

– Philippe Garner  
International Director, 20th Century Decorative Art & Design

JEAN-MICHEL FRANK (1895–1941)

A large folding screen, *circa* 1925, *marqueterie de paille*, black painted wood, each leaf 80 × 20 in. (203 × 51 cm.)

Estimate: €100,000–150,000





# Jacques Doucet

## *A notable role model*

In the late 1920s the truly remarkable art collector and equally distinguished couturier Jacques Doucet – who surely would have opted to be remembered for the former passion rather than the latter profession – planned the furnishing of a suite of rooms on the first floor of the Studio of his Villa St James in Neuilly. These started with a square vestibule reached by a grand modernist staircase that swept up from the entrance hall. Double doors by René Lalique opened from this vestibule into a long rectangular *salon* with two tall windows down one side; a broad opening at the far end led into the *cabinet d'Orient*. The *grand salon* was a sumptuous room, designed for use with a desk, armchairs, side tables and a large sofa. But it was conceived above all as a jewel box in which to display harmoniously and to savour the dazzling masterpieces of modern art that Doucet had assembled. Between the windows hung a splendid still life by Matisse; to the right of this on the end wall by the corner hung an exceptional study by de Chirico. In the vestibule, at the top of the stairs, was Picasso's historic Cubist masterpiece – *Les Femmes d'Alger*. Furniture, objects, sculptures and paintings were installed in groupings, in layers of colour, texture and form that created an inter-connected succession of secular altars to great artistic sensitivity and creativity. Jacques Doucet, known as 'Le Magicien', had fulfilled a vision to create an exquisite, provocative and stimulating private aesthetic temple, a magical synthesis of media and of cultures.

The *grand salon* of Saint Laurent's rue de Babylone apartment pays homage to the inspiration of Jacques Doucet. Specific pieces – the stool by Pierre Legrain, the pair of *banquettes* by Miklos and the haunting picture by de Chirico – were in Doucet's illustrious collection, and for that reason occupy a privileged place in the collection of Yves Saint Laurent and Pierre Bergé. But just as significant is the evidence – in the disposition of pictures and objects and in the subtle orchestration of colours and textures – of a finely nuanced appreciation of the stimulating and seductive ways in which Doucet juxtaposed and presented works of art in all media.

P.G.



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Jacques Doucet, photographic portrait by Man Ray

The *grand salon* of Jacques Doucet's Studio at the Villa St James, Neuilly, published in 1931 in *L'Illustration*





# Gustave Miklos



Gustave Miklos arrived in Paris in 1909 from his native Hungary after studying painting at the Fine Art School in Budapest. Joining his compatriot Joseph Csaky, he settled in 'La Ruche' and was very soon exhibiting in the Salon d'Automne and the Salon des Indépendants, before joining the French Army in 1914 at the outbreak of World War I. Serving in the *bataillon d'Orient*, he was posted to Salonica. There he discovered Byzantine art, a revelation that proved a major influence in his aesthetic development.

Back in Paris in 1919, Miklos became closely involved with the artistic avant-garde while developing the range of his technical skills. He spent time in the lacquer workshop of Brugier, before becoming interested in the art of enamelling. In 1921 he was introduced to Jean

Dunand and worked occasionally for the famous lacquer artist and *dinandier*, alongside whom he explored the skills of metalwork. In the following years he dedicated himself principally to sculpture and developed a very pure style in which his formalised concepts inspired a connection with the structural essence of all things, '...preserving an element of mystery that draws us insistently back, provoking close observation, and reflection'. He engaged closely in the execution of his works, taking personal care of patient and precious finishing, sensitive to the ways in which surfaces could catch and play with light.

Jacques Doucet discovered his work at the Salon des Artistes Indépendants in 1920 and commissioned Miklos over the next few years to create carpets and a series of enamelled objects, as well as the unique pair of palm wood *banquettes* with coral colour lacquered bronze handles and sabots. These were commissioned for the Studio St James in Neuilly that Doucet installed between around 1926 and 1929 and they were acquired directly by Yves Saint Laurent and Pierre Bergé at the Hôtel Drouot, Paris, in 1972, from the historic auction of furniture and objects from Doucet's estate. Period photographs confirm the central positioning of the *banquettes* between the two windows of the *grand salon*, flanking a large and discreetly sumptuous cabinet by Paul-Louis Mergier, covered in green hide. On the wall above was the Matisse still life *Poissons rouges et palette*. Doucet's desire to achieve a perfect harmony between the exquisite furniture and objects, the paintings and the sculpture, is evidenced in his dialogue with Mergier over the proportions of the





cabinet, and his eventual instruction to raise it on a plinth between the *banquettes* that perfectly completed the display. The coral coloured details played their part in a finely nuanced chromatic orchestration that included a remarkable rug and decorative and architectural features such as curtains and the sculpted ceiling. So considered was every aspect of the installation that surely, in addition to their inherent qualities and their role in the physical structuring of this area of the room, the coral colour of the *banquettes* was also a deliberate counterpoint to the red of the Matisse picture.

A letter dated 19 March 1929 from Rose Adler to Etienne Cournault – two other artists involved with Doucet's projects – underscores how the introduction of these *banquettes* contributed to the collector's satisfaction: 'Champert has taken apart the base of the cabinet. Doucet would appreciate that you first speak with him prior to any decision. He seemed happy to have seen again his carpet, more specifically now with the new orange lacquered *banquettes*.' Such concerns compare directly with the sensibilities of Yves Saint Laurent and Pierre Bergé. Driven by comparable aesthetic exigencies, they have reflected and refined through the years – with a sure eye that could not tolerate any discordant note – the intricate dialogues within the wide range of their collection.

– Sonja Ganne

European Head, 20th Century Decorative Art & Design, Paris

**GUSTAVE MIKLOS (1888–1967)**

A pair of *banquettes*, circa 1928, leopard skin, palm wood, red lacquered bronze, signed, 18 ½ in. (47 cm.) high, 25 ¾ in. (65 cm.) wide, 15 ¾ in. (40 cm.) deep.

Estimate: €2,000,000–3,000,000







# Pierre Legrain

## *A designer in tune with his time*

The story of Art Deco is a multi-faceted one, though the label is all-too-frequently applied as a simple generic umbrella for all the characteristic fashionable styles of the 20s and 30s. Parisian artists dominated the decorative arts of this period, yet even within the French school one can identify quite distinct styles and phases. If Emile-Jacques Ruhlmann, Süe & Mare, Jean Dunand and René Lalique might be described as high profile ambassadors for a mainstream style that was celebrated in the 1925 Exposition Internationale, then Pierre Legrain might be referenced in contrast as the paradigm of the avant-garde creator catering to a small coterie of adventurous patrons with an appetite for the unconventional.

Legrain's first important professional connection was with illustrator-designer Paul Iribe who, in 1908, invited him to collaborate on his satirical publications. Legrain worked with Iribe on the commission from Jacques Doucet in 1912 to decorate an apartment in a modern vein. Doucet was to become Legrain's most significant patron. In 1917 the designer accepted a contract and a monthly retainer to create modern bindings for his library; this evolved into an opportunity to create much of the furniture for Doucet's home and in due course to work closely with the architect Paul Ruau on the installation of the Studio St James at Neuilly.

Pierre Legrain devised a strong style, quite different from the fluid and feminine delicacies of his early

mentor Iribe. His signature approach was refined yet vigorous; he favoured assertive, geometric forms that were largely without precedent in French design; and, as with the present stool that he created for Doucet, he drew inspiration from the forceful structure and motifs of African models. In drawing from this source, Legrain's work echoed in the applied arts the considerable impact of African and Oceanic arts in the fine arts during the early years of the century, notably in the emergence of Cubism. Legrain brought together in his furniture design an avant-garde formal invention and the preciousness and respect for exotic materials and fine craft that he had first developed as a creator of exquisite modern bindings.



P.G.

Pierre Legrain, photographic portrait by Mme d'Ora

opposite page: PIERRE LEGRAIN (1888–1929)

A curule stool of African inspiration, *circa* 1920–1925, stained beech wood,  
20 ¾ in. (53 cm.) high, 19 ½ in. (49.5 cm.) wide, 11 ¾ in. (30 cm.) deep. Estimate: €400,000–600,000







# Eileen Gray

## *An Independent Vision*

The name Eileen Gray has acquired a legendary status in the annals of the applied arts of the early 20th century. This Irishwoman, who made her professional career in Paris, was a figure of seeming contradictions. Physically slight, very private and self-effacingly modest she was nonetheless singleminded, tenacious and resourceful and demonstrated an exceptional independence of spirit. Her creations embrace works that represent extreme contrasts in approach – just compare her Dragons armchair and her hanging light in the present collection – yet she proved herself able to change tack and evolve without betraying her fundamental integrity, ever curious to push herself in an ongoing process of exploration and discovery. Miss Gray's initial successes were achieved through her intense engagement with the highly demanding medium of lacquer. Fascinated by the mysteries of this substance and the craft traditions associated with it, she applied herself to mastering its challenges. Her earliest recorded works demonstrate a considerable level of technical and conceptual achievement; she brilliantly allied craft skills with a poetic vision that involved symbolist figures and expressive abstract forms, surface effects and motifs. Her submission to the Salon des Artistes Décorateurs in 1913 included an enigmatic figural panel *Le Magicien de la Nuit*, which attracted the attention of Jacques Doucet,



Eileen Gray, photographic portrait by Berenice Abbott

opposite page: EILEEN GRAY (1878–1976)

A 'satellite' hanging light, circa 1925, ivory painted metal, 53 ½ in. (135 cm.) high, 18 ¾ in. (48 cm.) diam.

Estimate: €600,000–800,000







who commissioned several pieces. He in turn introduced her to a friend, Mme Mathieu-Lévy, known also by the professional name Suzanne Talbot in the fashion business, who commissioned Miss Gray to refurbish and furnish her rue de Lota apartment. This project, executed around 1920–1922, provided considerable creative freedom, and the end result – spaces lined with lacquer panels as a setting for furniture forms of extraordinary refinement and inventiveness – was confident and magical and attracted attention as one of the most notable Paris interiors of its day, featuring in *Feuilles d'Art* in February–March 1922 and later in American *Harper's Bazaar*. Two of the pieces in the collection of Saint Laurent and Bergé, the Dragons armchair and the *enfilade*, are from this important provenance.

Miss Gray's interests moved in fresh directions in the early twenties. She became increasingly drawn to emerging ideas in architecture that pursued a new technical and stylistic language – the Modernist architectural vision of utopian, technologically progressive construction, and its furniture counterpart of functionalist materials and forms. Gray's innate instinct for the expressive gave great individuality to the experimental, overtly functionalist pieces that she developed in this new idiom. Her hanging light of diminishing discs and cones is a perfect instance of this ability to infuse everything she designed, however apparently simple, with her unique visual eloquence.

P.G.



EILEEN GRAY (1878–1976)

The Dragons armchair, before 1920, brownish orange lacquer with patinated silver leaf inclusions, upholstered in brown leather, 24 in. (61 cm.) high, 35  $\frac{3}{4}$  in. (91 cm.) wide, 26  $\frac{3}{8}$  in. (67 cm.) deep

Provenance: Madame Mathieu-Lévy (known professionally as Suzanne Talbot). Estimate: €2,000,000–3,000,000





The *enfilade* as first published in *Wendingen*, 1924

EILEEN GRAY (1878–1976)

The *enfilade*, circa 1915–17 silver grey lacquer, reddish-brown *laque arrachée*, red lacquer, silvered bronze handles, 36  $\frac{3}{8}$  in. (93 cm.) high, 88  $\frac{1}{2}$  in. (225 cm.) long, 20 in. (50.8 cm.) deep. Provenance: Madame Mathieu-Lévy (known professionally as Suzanne Talbot). Estimate: €3,000,000–5,000,000





# Armand-Albert Rateau

## *A modern link with the antique*

Armand-Albert Rateau, born in Paris in 1882, found his precocious direction in the world of art when he joined the École Boulle in 1894. After two years of study, he trained as an apprentice to famous decorators until 1919 when he set up in independent practice and secured his first important commission – for the Blumenthal mansion in New York.

The table by Rateau that features in the collection of Yves Saint Laurent and Pierre Bergé corresponds to the model created for the Blumenthal residence, where it was situated together with a set of bronze armchairs beside the indoor swimming pool. Another table of this design was presented in the Pavillon de l'Élégance within the Exposition Internationale des Arts Décoratifs in Paris in 1925. The Blumenthal commission paved the way for an impressive era of creativity on the part of this artist whose designs are quite unlike the work of any of his contemporaries. Rateau found a number of significant patrons who greatly appreciated the distinctive elements of his style and the quality of execution of his pieces. He followed his own path and showed no interest in aligning himself with the grand cabinetmaking and traditional French stylistic references of creators such as

Émile-Jacques Ruhlmann, nor with the new synthesis of modern architecture and applied art advocated by the Union des Artistes Modernes.

His essential originality was in the invention of novel and supremely elegant forms that drew their references from Graeco-Roman, Egyptian and Mesopotamian antiquity. His favoured medium was green-patinated bronze and his favoured motifs were stylised plants and animal subjects. One of his major commissions was the furnishing and decoration of the Paris home of Jeanne Lanvin in the period 1920–1925. Here he demonstrated all his skills in creating engaging environments and the charming details that were integral to the effect of his schemes, particularly the stylised bestiaries that are so strongly associated with his imagination. In the Lanvin living room was a pair of bronze and alabaster table lamps *aux fennecs*, an idea replicated by Rateau in his own *Hôtel particulier*, quai de Conti. In the collection of Yves Saint Laurent and Pierre Bergé we rediscover three exceptional pieces by Rateau – the table with its marine motifs, a pair of lamps *aux fennecs* and an elegant armchair carved with stylised birds. Such creations exhibit the sophistication, charm and imagination that were key to the talent and deserved success of Armand-Albert Rateau.

– Hélén Serre

ARMAND-ALBERT RATEAU (1882–1938)

An armchair, *circa* 1920, green painted wood, brown leather upholstered,  
36 ½ in. (92.5 cm.) high, 31 ½ in. (80 cm.) wide, 33 ½ in. (85 cm.) deep. Estimate: €60,000–80,000







ARMAND-ALBERT RATEAU (1882–1938)  
A pair of table lamps *aux fennecs*, circa 1920–25, alabaster, green patinated bronze, 19 ¼ in. (49 cm.) high  
Estimate: €250,000–350,000





# Jean Dunand

## *Artist in lacquer*

A magnificent pair of vases have, since the early 70s, stood in silent yet potent majesty either side of the long sofa sited against the west wall of the *grand salon* of Saint Laurent's rue de Babylone apartment. Ovoid, raised on stepped bases, the vases are of black lacquered metal with the distinctive geometric motifs in red and gold that identify them immediately as the work of Jean Dunand. These are key elements within a broad range of works by this artist that feature within the collection of Yves Saint Laurent and Pierre Bergé and that lend their particular flavour to the collection's evocation of the finest achievements of the French decorative arts of the 1920s.

Jean Dunand rose to prominence for his work in lacquer, though his first interest was in sculpture. The practical aspects of his work as a sculptor involved him in learning the crafts of casting and working metals and this became a fascination that took him in a new direction. He became a master of *dinanderie*, the painstaking crafts of decorative metalwork, and in turn he became interested in lacquer, having first explored the possibilities of this natural material to protect and enhance the surfaces of his metal artifacts.

Sculptor, *dinandier* and lacquer artist, Dunand excelled in each field. He exhibited annually at the Salons from 1905 and achieved considerable commercial and critical success. By 1925 he was among the most known and respected artist-craftsmen of his generation, with a substantial

atelier and workforce and an order book of prestigious commissions. By then he had also effected introductions into the world of fashion and counted such luminaries as Mme Agnès, Jeanne Lanvin and Madeleine Vionnet among his clients. In the context of the 1925 Exposition Internationale, Dunand was designated Vice-President for the Metal section. His contribution as exhibitor included an important commission to create four monumental vases for the inner courtyard of the Pavillon des Métiers d'Art. These superb vases are two of the original four.

– Pauline de Smedt



Photographic portrait of Jean Dunand

opposite page: JEAN DUNAND (1877–1942)

A pair of armchairs, *circa* 1925, red lacquered wood, upholstered in black silk, 30 1/8 in. (76.5 cm.) high, 23 1/4 in. (59 cm.) wide, 22 1/8 in. (58 cm.) deep. Estimate: €400,000–600,000





JEAN DUNAND (1877–1942)

Two monumental vases for the Exposition Internationale, 1925 *dinanderie*, with red and gold lacquer decoration on a black ground, 39 7/8 in. (100 cm.) high. Estimate: €1,000,000–1,500,000





# Jean-Michel Frank

## *The luxury of elimination*



Yves Saint Laurent and Pierre Bergé were the first to rediscover the talent of Jean-Michel Frank. The decorator's achievements had been so comprehensively overlooked that it was very difficult, 40 years ago, to establish any detailed sense of his achievements. From the early 70s, Saint Laurent and Bergé became pioneers in collecting his deceptively simple furniture with its surfaces of straw, ivory, galuchat or mica. If their interest in Frank was a reflection of the brilliance of their intuition and eye, it was also the very logical consequence of their culture. For Frank's world was that to which these collectors became heirs – the world of Jean Cocteau and of Christian Bérard and also of Marcel Proust. Theirs was precisely that high fashion world in which Frank had made his mark as a decorator. And it is surely not possible to trace these connections without in turn making reference to Vicomte Charles and Vicomtesse Marie-Laure de Noailles, great collectors, patrons and hosts, for whose Paris home Frank had created characteristically understated but wonderful interiors. In the footsteps of Saint Laurent and Bergé, many others were soon eager to at last celebrate Frank as one of the great talents in the decorative arts of the 20th century. Ownership of his creations became a recognised measure of all that was quintessentially refined in Parisian taste.

– Pierre-Emmanuel Martin-Vivier  
Author of *Jean-Michel Frank –  
l'étrange luxe du rien*, Rizzoli, 2008

Photographic portrait of Jean-Michel Frank

opposite page: Period installation of designs by Jean-Michel Frank





JEAN-MICHEL FRANK (1895–1941)

A low table, *circa* 1929, mica veneered, 15  $\frac{3}{4}$  in. (40 cm.) high, 37  $\frac{5}{8}$  in. (95.5 cm.) long, 16  $\frac{1}{2}$  in. (43 cm.) wide  
Estimate: €200,000–300,000





JEAN-MICHEL FRANK (1895–1941)  
A table lamp, *circa* 1926, block of rock crystal on a bronze base, 10  $\frac{3}{4}$  in. (27.5 cm.) high. Estimate: €80,000–120,000

# Alberto Giacometti

In 1929, Alberto Giacometti exhibited works in plaster, including his *Tête qui regarde* and *Figure*, at the prestigious gallery of Jeanne Bucher. This exhibition was to prove pivotal in his career as it introduced the artist to the Surrealist movement and to Jean-Michel Frank who had become an early follower through his two childhood friends, the writer René Crevel and leading Surrealist editor Jean-Pierre Quint. Frank is credited with drawing Giacometti's work to the attention of the celebrated art patrons Charles and Marie-Laure de Noailles who were always eager to discover new talents and eventually bought the panel *Tête qui regarde*. In 1930, Giacometti's brother Diego joined him and settled in Paris, becoming his close collaborator. They started to create decorative objects in plaster

and in bronze, mainly for Jean-Michel Frank, assuming a leading and prestigious position among the creators showcased in the boutique that Frank opened in 1935 on the rue du Faubourg Saint-Honoré.

Alberto Giacometti was surely the artist who best understood Jean-Michel Frank's particular sensibility and needs, his creations becoming integral to the decorator's interiors, contributing to his concept of 'modest luxury'. His plaster objects and lights show his interest in ancient civilisations and his pursuit of their original forms and designs creates timeless, silent and mysterious objects with a strong archeological feeling; the willful irregularity in their making reveals deliberate traces of the human hand. Giacometti generally used white plaster, respecting the Frank dictum of 'understatement', and works in tinted plaster, such as the pure and delicate blue tinted coupé of around 1935 presented here are exceedingly rare. Alberto Giacometti also created a number of models in bronze for Jean-Michel Frank, among them the classic floor lamp, *Tête de femme*, of around 1933–35, in the collection of Yves Saint Laurent and Pierre Bergé. While this iconic light design serves a practical function, it shares with Giacometti's sculpture his core preoccupation, the challenge as an artist to achieve the expressive representation of the human figure.

S.G.



ALBERTO GIACOMETTI (1901–1966)

For Jean-Michel Frank (1895–1941). *Coupé Ovale*, designed circa 1935, blue patinated plaster, 8 ½ in. (21.5 cm.) high, 14 in. (35.5 cm.) long, 11 ¾ in. (29.5 cm.) wide. Estimate: €40,000–60,000

opposite page: ALBERTO GIACOMETTI (1901–1966)

For Jean-Michel Frank (1895–1941). *Figure*, floor lamp, designed circa 1933–34, dark green patinated bronze, 60 ½ in. (153.5 cm.) high. Estimate: €80,000–120,000



# Eugène Printz

As Art Deco evolved through the 1920s towards the synthesis of luxury, simplicity and elegance, the style found its perfect champion in Eugène Printz. From his beginnings as a cabinetmaker for Pierre Chareau, he rose to prominence as a designer and decorator with a strong vision. The Printz style stands out for its independent character and its inventive and idiosyncratic touches, adapted to modern techniques while representing a continuum of great French traditions. Ernest Tisserand summarised this in a 1928 article in *L'Art vivant*: '...one also has to emphasise the quality of his furniture. It is hard to imagine anything better. Eugène Printz... strives for perfection in aesthetics as well as in technical execution. Conscious of the great cabinetmakers of the past, he aspires to match or even surpass them. Our children will find his works prominently displayed in museums, and his furniture will pass like that of Boulle and of Riesener through the hands of collectors and auctioneers.' From the collection of Yves Saint Laurent and Pierre Bergé, through the hands of

Christie's, the present piece is a perfect vindication of Tisserand's shrewd prognosis.

This long bookcase, executed *circa* 1930 in palm wood veneer, reveals much about the 18th-century devices that were dear to Printz and that he so successfully accommodated within the functionalist approach of the era in which the piece was conceived. A clever concealed mechanism allows each of the eight folding doors that compose the façade to reveal either a bookcase or a display cabinet, to be configured in a variety of ways, as desired. The careful attention given to choice of material and form so distinctive of the work of Printz is evidenced also in the finesse of such details as the handles and keyholes. Printz expressed his ambition succinctly: 'I want my furniture to be alive.' Each piece of furniture that he conceived reveals its autonomous strengths as well as the ability of works by Printz to coexist harmoniously with pieces that reflect other aesthetic approaches, as was so effectively demonstrated in the rue de Babylone.

– Emmanuelle Karsenti



EUGÈNE PRINTZ (1889–1948)

A large bookcase, *circa* 1930, palm wood veneered, sycamore interior, oxidized brass drawer handles, 43 ¼ in. (110 cm.) high, 102 ¾ in. (260 cm.) wide, 16 ¾ in. (41.5 cm.) deep. Estimate: €400,000–600,000





# Maurice Marinot

Maurice Marinot was an exceptional figure – as both artist and artisan – and arguably the most important French glass maker of the first half of the 20th century. Marinot turned his attention to the medium of glass in 1911. He was fascinated by the character of molten glass and began to design models that he then enamelled himself, applying his training as a painter to this new medium. Working in the Viard studios, he became ever more closely engaged with the intrinsic qualities of glass itself and was soon working at the furnace, and becoming bolder in his approach. He started to experiment with glass that showed characteristics that would conventionally be described as imperfections; he decided to exploit to his artistic ends such features as random bubbles that would normally have been reason to reject a work in progress.

From 1922 he abandoned surface decoration to concentrate exclusively on the potential of the vitreous mass. He trapped colours between thick layers of glass, mastered the control of flights of air bubbles, and etched deep into the surface with acid to achieve an effect of rough-hewn ice. The vessels that bear his signature – vases and most frequently flacons with tiny stoppers – were entirely his own creations, from the design and chemical research to the furnace and finishing stages. An idea could take up to a year of experiment and effort before he was satisfied with the eventual result. Each survivor of his challenging procedures was unique. By the time of the Exposition Internationale of 1925 Marinot had won international recognition for his innovative

approach to the medium, less interested in the superficially decorative, focused rather on capturing and expressing the inherent magic and phenomena of the glass itself. He had many followers, including individuals such as André Thuret and also major commercial firms like Daum who adapted certain of his ideas and effects. Poor health and the closure in 1937 of the Viard glassworks marked the end of his work with glass. His influence on the development of studio glass has been considerable. André Derain commented respectfully: ‘I have never seen anything as beautiful which was at the same time so precious and so simple.’

P. de S.



Maurice Marinot at work, from a documentary film by Jean-Benoît Lévy and René Chavance

opposite page: MAURICE MARINOT (1882–1960)

The collection of flacons, 1923–28, 6 ½ in. (16.5 cm.) max height





# Albert Cheuret

The signature of Albert Cheuret is to be found on a very distinctive range of furniture and lighting of the 1920s and 1930s. These works show his particular skill in the bold adaptation of stylised animal and plant subjects into simple, strong, yet gracious forms, executed in his favoured materials – silvered or patinated bronze and alabaster. While his work is impressive and immediately recognisable – featuring in major international public and private collections – the man behind these creations remains elusive. Cheuret was born in 1884; in 1907 he was already exhibiting his sculpture at the Salon des Artistes Français, alongside celebrated artists of the era such as Jean-Baptiste Carpeaux, Auguste Rodin and Antoine Bourdelle. Cheuret was soon to apply his talent as a sculptor to furniture design and he showed a special flair in the creation of lamps and light fittings in which alabaster panels, often cut into the shapes of formalised leaves, served to gently diffuse the light. The historic 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris provided him with the opportunity to present a selection of his creations that included wall sconces, ceiling lights and consoles of the type that are so highly prized today. Within the collection of Yves Saint Laurent

and Pierre Bergé we rediscover three exceptional pieces that perfectly express Cheuret's sensibility. Here is a dramatic and elegant console, its stepped black marble top supported by three majestic, life-size rearing cobras, their scales subtly rendered in the finely chased surface of the bronze. A similar console with a large, angular mirror featured in Cheuret's 1925 exhibit. Two large, plant-form lamps illustrate the artist's sensitive appreciation both of his materials and of the atmosphere that artfully modulated light can contribute to an interior – an aspect of his work perfectly reflected in the salon of the rue de Babylone.

H.S.



ALBERT CHEURET (1884–1966)

A large *aloès* lamp, circa 1925–30, patinated bronze, alabaster panels, 30 ½ in. (76.5 cm.) high. Estimate: €150,000–200,000







ALBERT CHEURET (1884–1966)  
Console table *aux cobras*, circa 1925, silvered bronze, black marble,  
38 7/8 in. (98 cm.) high, 47 1/4 in. (120 cm.) wide, 12 1/4 in. (31 cm.) deep. Estimate: €150,000–200,000





# Eckart Muthesius

## *For the Maharaja of Indore*

The German architect Eckart Muthesius was 25 when he met the equally young man who was to be his most illustrious patron, the Maharaja of Indore, Yeswant Rao Holkar Bahadur. In 1930, the Maharaja commissioned Muthesius to design a modern palace that became his most prestigious achievement – the Palace of Manik Bagh (Jewel Gardens), in the central Indian state of Mahratta. The son of the already renowned architect Hermann Muthesius, founder of the German Werkbund, Eckart Muthesius shared with the young Maharaja a taste for the clean lines and purity of the Modernist style.



The Maharaja of Indore

During his educational sojourns in Europe, the Maharaja developed a passionate commitment to European avant-garde art and ideas. Adopting Eckart Muthesius's mantra, 'Comfort, elegance and simplicity', his palace perfectly illustrated the International Style of the time, adapted to a tropical climate. Here, Eckart Muthesius integrated his own furniture designs with creations by other leading contemporary modernist architects and designers, many of them members of the Union des Artistes Modernes. They included the German architects Wassily and Hans Luckhart and Marcel Breuer; the French architect Le Corbusier, working in collaboration with Charlotte Perriand and Pierre Jeanneret; designers Charlotte Alix and Louis Sognot, Eileen Gray and Emile-Jacques Ruhlmann, the latter contributing pieces in a new pared-down style. Carpets by Ivan da Silva Bruhns and silver by Jean Puiforcat complemented the furniture.

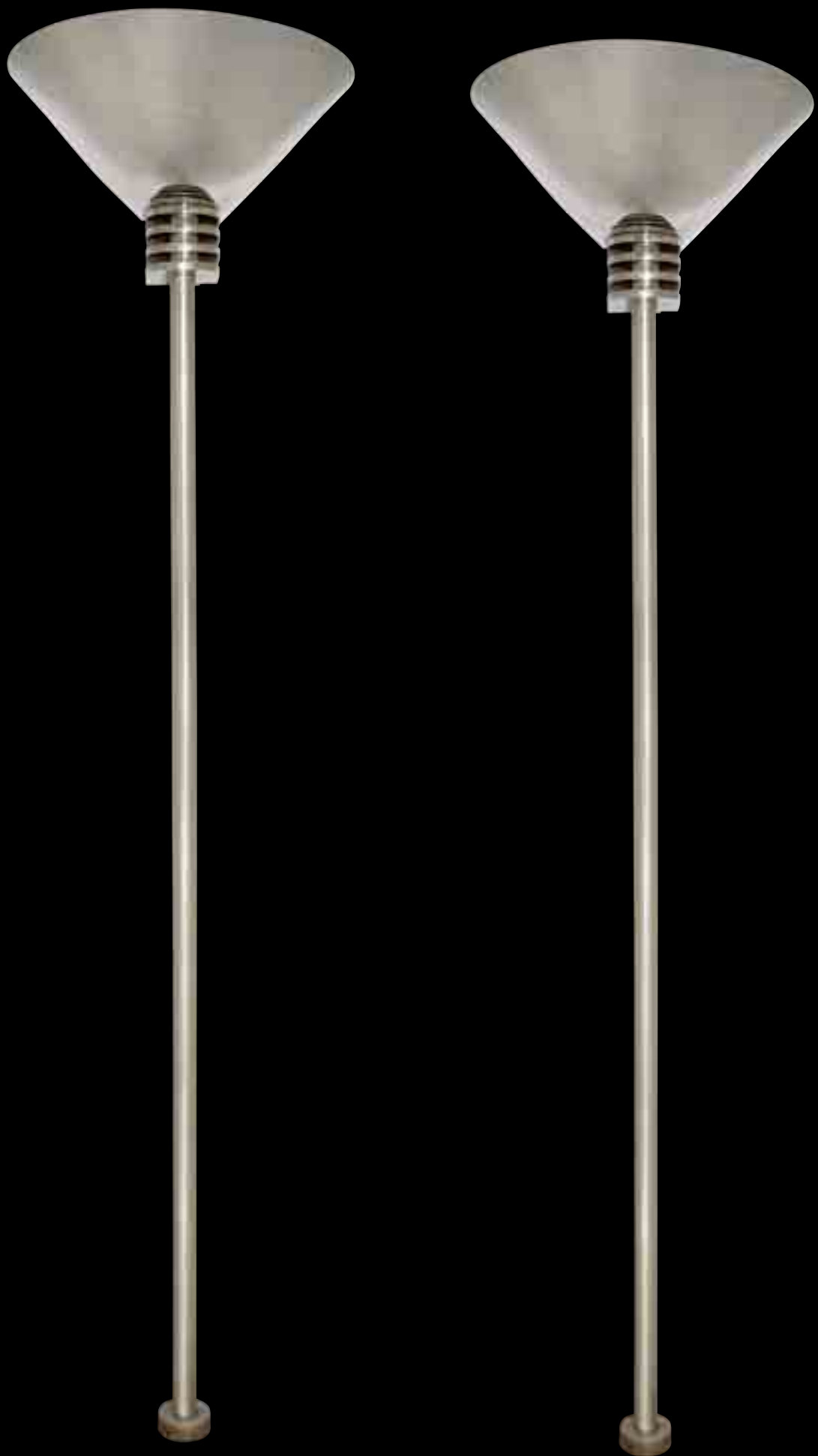
After the Maharaja's death in 1956, his widow, children and heirs maintained the spirit of the palace until it was eventually sold and much of the furniture found its way to auction in a historic sale in Monte Carlo in 1980, among which were the exceptional lightings by Muthesius presented here. Executed in alpaca, a silver alloy with a distinctive muted surface, the wall-mounted floor lamps were from a set of six installed around the dining room, while the unique pair of standing lamps featured as luminous sentinels in the entrance hall. The sophistication of these pure and elegant designs by Muthesius subtly echoes the fine aesthetic exigencies that characterise the choices made by Yves Saint Laurent and Pierre Bergé, while their distinguished provenance reflects the collectors' fascination with cultural history.

S.G.

ECKART MUTHESIUS (1904–1989)

A pair of wall-mounted standard lamps, 1930, alpaca, 83 ⅜ in. (212.5 cm.) high. Estimate: €400,000–600,000





# Claude and François-Xavier Lalanne

## *A brilliant partnership*

François-Xavier Lalanne recently recalled the moment he and Claude first met Yves Saint Laurent. The 25-year-old couturier had just joined the house of Dior; the artists were ten years his senior. Their friendship lasted nearly half a century and was celebrated in two major commissions: the bar by François-Xavier of 1964 and the mirrors for the *salon de musique*, first discussed with Claude in 1972. Other creations that should not be overlooked include: the historic collaboration of Claude Lalanne in 1969 on Yves Saint Laurent's haute couture collection with her *Empreintes*; works created for the Château Gabriel, notably a love-seat and a pair of candelabra for the dining room; and, for the garden of the rue de Babylone, armchairs in the form of birds by François, cut under the direction of architect Manolis Karantinos in a white Cretan marble. The Lalanne are among the very few artists to have established a close bond with Bergé and Saint Laurent – along with Andy Warhol, whose portraits of the couturier have become so well known.

It was in 1964, when Yves Saint Laurent was working on his 'Mondrian' collection, that he and Pierre Bergé invited François Lalanne to create a sculptural bar. In response to this, his first private commission, the sculptor – who refused to acknowledge any distinction between functional or non-functional art – devised a robust rectangular console, with a frame of steel cut with a blow-torch. This contains the two *maillechort* alloy shelves within which are set the overscaled service elements. These comprise a huge hammered brass egg with a counterweight system that allows the top to rise and reveal the bottle store; a translucent spherical glass ice container blown in the Cristalleries of Choisy-le-Roi; a very tall cylindrical vase from the same maker, inspired by the giant test tubes developed for nuclear research in the Atomic Centre at Saclay; and finally a metal cocktail shaker, evoking the horn drinking vessels of the Renaissance, piercing the bar as if it has been gored by a rhinoceros. This private bar is from the same period as the flocks of bronze-featured wool sheep that attracted so much

FRANÇOIS-XAVIER LALANNE (1927–2008)

The 'YSL' bar, 1965, *maillechort*, steel and glass, 51 1/8 in. (130 cm.) high, 65 3/4 in. (167 cm.) wide, 21 1/8 in. (53.5 cm.) deep.  
Estimate: €200,000–300,000









attention when presented by François Lalanne at the Salon de la Jeune Peinture in 1965 and predates the famous *Bar aux Autruches* made in Sèvres porcelain in 1966 for the Elysée Palace.

In 1969, Yves Saint Laurent was captivated by galvanic casts made from nature by Claude Lalanne. In a Pop spirit embracing the liberation of the naked body – *Hair* was a hit in London and New York in 1968 and in Paris in 1969 – he proposed that his *smoking* jacket be worn over a see-through blouse of fine crêpe through which the model's breasts could be perceived. For his autumn collection, *Empreintes*, he asked Claude to make casts directly from his model-muse Veruschka. The texture of her skin was subtly transmuted via the shimmer of gilded bronze as replications of her neck, breasts and waist became sumptuous jewels, perfectly integrated within the fluid, aristocratic elegance of simple evening sheath dresses.

In early 1972, when Yves Saint Laurent and Pierre Bergé moved into the rue de Babylone apartment, they invited Claude Lalanne to make two mirrors to add light in the *salon de musique*. She created monumental bronze frames modelled as vigorous plant stems to set against the dark brown laquer of the walls. The reeded branches imposed a visual rhythm in the asymmetrical flow of their lines.

Claude Lalanne had taken as her source a variety of exotic botanical specimens, from tough Siberian species to delicate roots, and hidden among these, or bursting from them were the large, veined leaves of Chinese or Japanese hostas, gathered from her garden and galvanically replicated in metal.

No sooner were these installed than Yves Saint Laurent wanted to extend the concept with a further suite of thirteen mirrors, one also incorporating light fittings. The end result is a subtle reinterpretation of the mirror room of the Amalienburg Pavilion in the Nymphenburg Park, Munich. The distinguished and exquisite environment created by Claude Lalanne plays a central part in the supremely gracious and sophisticated ambiance that Yves Saint Laurent and Pierre Bergé refined over so many years.

– Daniel Marchesseau  
Author of the biography, *Les Lalanne*, Flammarion,  
Paris – New York, 1998



CLAUDE LALANNE (B. 1924)

The fifteen mirrors for *salon de musique*, 1974–85, gilt bronze and galvanized copper,  
maximum individual dimension: 109 ½ × 93 ¾ in. (278 × 238 cm.) Estimate: €700,000–1,000,000



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SALE: LE GRAND PALAIS, PARIS, TUESDAY 24 FEBRUARY 2009, 6 PM  
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# Yves Saint Laurent

## Hunter of Spells

BY LAURENCE BENAÏM

That which is quiet, that which is fleeting, remains, like a jewel among the shadows. It is elusive and, in the heady fragrance of lilies (*lys* in French, an anagram of YSL) is the memory of a man whose words were inscribed on a vast blank page, reflected to infinity in the grey-blue Paris sky. Yves Saint Laurent spoke of the 'sparkling veil of dead stars'. Under the grand crystal chandelier of his couture house, and in the secrets of the rue de Babylone, the lair where he stored the fruits of his travels, 'the child with nerves of steel', as the Japanese poet Mishima called him, revealed himself through his passions.

'I attempt to create all the people around me, to create beauty while respecting the bodies I clothe, so that all these women, even the least beautiful, can be the most beautiful. There is always in me both the love of women, and the impossibility of loving them,' he said. Beyond his demanding standards, quick to transform a sketch into a complex construction, there was the discipline that made every Yves Saint Laurent garment a shield against ennui; a barrier against what he feared most in the world: 'the emptiness of the void'.

Yves Saint Laurent's strength lay in having dressed not one era, but several, enchanting each one with the whirl of his collections, written like chapters of a story imbued with fire, dreams and melancholy. A painter of feelings, Yves Saint Laurent could well have belonged to the obsessive family of those whose works he and Pierre Bergé collected, being attracted by the strong passions that the works themselves revealed. Through unusual magnetism,

Yves Saint Laurent made those works what they are, when others merely passed them by. Some silently correspond with their demons while others judge them.

In Yves Saint Laurent's view, the past became present, the model became an apparition, loaded with a burning secret. Though he loved art too much to try to reconstitute it through his fashion, Yves Saint Laurent wanted to recount everything he had seen. Matisse's blinding light. Mondrian's colourful prisms. The vertiginous lines of Braque and Picasso; Velazquez's velvets and Van Dyck's crinkly taffetas. Manet's pinks and Nicolas de Staël's skies, his seas shimmering with yellow hues, blocks of green and violet breaking against a red wave. Rothko's flat planes in motion; Frans Hals' blacks. In his work, everything seemed infused with the 'immortal appetite for the beautiful' so dear to Baudelaire.

Like Gauguin, who continually painted orange rivers and red dogs, like Bacon, whom he admired, Yves Saint Laurent changed the perception of fashion through visions. In those who no longer believed in the future, he injected a poison capable of causing folly and beauty, he was a dream weaver for women to whom he declared his love, season after season. Women he invited to recreate themselves, reinvent themselves as best they might, becoming androgynous yet siren-like, dreaming of being the most beautiful, the most fragrant and the most hated as everything quietly slipped away and muses with masculine shoulders were eclipsed by a storm of people in search of identity.

The strength of Yves Saint Laurent lay in attracting all the women of character in the light-headedness of those artificial paradises where Vermeer's *Girl with a Pearl Earring* and Delacroix's *Women of Algiers* crossed paths. All those who gave themselves to him, with their Madonna or odalisque bodies surged out of the 'Ballets Opéra Ballets Russes' haute couture collection of July 1976. 'I don't know if it's my most beautiful collection' he said, 'but it's certainly my favourite'.

Instead of the established good taste of the 18th century, the bourgeoisie's aristocratic must-have for decoration, Yves Saint Laurent preferred the enchantment of all that was bizarre, like the 'jumble of splendours,' promoted by that olfactory destiny, his perfume 'Opium'. Admitting that he had 'a passion for objects that represent birds and snakes' he confessed that in reality, he was afraid of those animals. Rue de Babylone, where familiar shadows crossed paths more than actual visitors, the Yves Saint Laurent universe, loaded with references, as it still is, expressed a categorical refusal of the academic, the ivory tower of taste.

As the first to elevate the defect to the status of grace, to mix evening and day, the cloister with the bazaar, the first to make the *beaux quartiers* dream of an elixir of spices and demons, Yves Saint Laurent drew colour from within himself and was capable of corrupting traditional garments to make them into courtly dress, forcing open the palace doors to steal the recluses within, turning them into idols: 'I liberate you, my aesthetic ghosts, my queens, my divas, my whirling fêtes, my inky, crêpe de Chine nights, my lakes of Coromandel, my artificial lakes, and my hanging gardens.'

The first designer to display his work in a museum while still alive, the first designer to forge his own legend, Yves Saint Laurent also built his dream castle, whose dazzling memories belonged to Maria Callas, Louis II of Bavaria, Verdi, Marie-Laure de Noailles and Misa Sert. His divine intimates included Marcel Proust, Christian Bérard, Louis Jovet and Jean Cocteau; from this

cast of characters emerged a special way of causing encounters between a photograph and a book, a Renaissance bronze and a straw marquetry table by Jean-Michel Frank.

Despite all the honours, all the retrospectives, all the books, Yves Saint Laurent is the most elusive of all designers, evading everyone, everything, noise and silence, behind the bars of his golden cage. Doubtless this is because Yves Saint Laurent's style cannot be defined by a single taste or category of clothing: it is an attitude, like the style he one day laconically described as: 'A jazzy party tune humming out of a slow-moving Rolls Royce.' That's one way to describe yourself.

He crossed the sea to get to the capital, which he was able to infuse with his own colours. As a figure of exile, a cosmopolitan with no other refuge than that of the spirit, even until the end Yves Saint Laurent found the strength to transform, through alchemy, black into gold. He delineated singular, eccentric, borderline temperaments, when his craft demanded that he only design dresses for escorts, mistresses and wives. In the aura of an annexe, the Augsburg ewers, the paintings, the Art Deco furniture, played their own role in this shadow play whose secrets he endlessly captured, a play where a Burne-Jones tapestry continually weaves extravagant secrets with a Dunand vase, so that each work gives off the bold essence of desire.

– Laurence Benaïm  
Journalist, writer and director of *Stiletto Magazine* ([www.stiletto.fr](http://www.stiletto.fr)), and the author of the first biography on Yves Saint Laurent, (Grasset, 1993), republished in 2008



# OLD MASTER PAINTINGS & DRAWINGS

The Old Master paintings and drawings collected by Yves Saint Laurent and Pierre Bergé were handed down to them by others who had loved and protected these masterpieces before them; the Goncourt brothers, for instance, who owned the fascinating *Portrait of a Man* by Jacques-Louis David; the 18th-century opera singer who owned Gainsborough's portrait of a fellow singer; the refined European art amateurs who owned the Frans Hals. The other common denominator, other than fascinating provenance, of the Old Master paintings and drawings in this collection is that they all focus on the human figure.

– Elvire de Maintenant  
Senior Specialist, Old Master Paintings, Paris





# Frans Hals



FRANS HALS (CIRCA 1580–1666)

*Portrait of a man holding a book*, oil on canvas, 26 × 19 ¼ in. (65.7 × 48.7 cm.). Estimate: €800,000–1,200,000





*Portrait of a man holding a book* by Frans Hals was worthy of its place in the collection: The artist, who was one of the greatest portrait painters of the Dutch Golden Age, fell into obscurity at the end of the 17th century. It was only *circa* 1860, at the dawn of Impressionism, that his reputation was restored, initially in France. His artistic legacy was acknowledged by the great modern painters including Courbet, Cézanne, Manet and Van Gogh.

The work is remarkable for its mastery, the bright colours being replaced by more monochromatic effects and the simple, triangular composition being employed to demonstrate a level of dignity and great psychological intensity. It can be dated to between 1640 and 1643, a time when Hals was doubtless aware of the competition, in a neighbouring town, of a young Rembrandt. The history of the painting, which is exceptionally well preserved, remains a mystery prior to its reappearance in Berlin in 1900. The painting has subsequently been exhibited on several occasions at the Frans Hals Museum in Haarlem and the Boymans Museum in Rotterdam. Until 1997, it belonged to the collector Saul Steinberg, who owned a beautiful collection of Dutch and Flemish works.

E. de M.





# Baron Antoine-Jean Gros



This ambitious composition was commissioned in 1821 by the future King of France, Louis-Philippe d'Orléans for his gallery of contemporary art in the Palais Royal. It was included in the King's major estate sale in 1851. Exhibited in the 1822 Salon, it testifies to Gros's attempt to return to subjects of antiquity and to the teaching of his master, David.

E. de M.

BARON ANTOINE-JEAN GROS (1771–1835)

*David playing the harp for King Saul*, oil on canvas, 68 ½ × 93 ¼ in. (174 × 237 cm.). Estimate: €250,000–350,000





# Pieter de Hooch

*A young woman feeding a parrot* by Pieter de Hooch, painted in about 1680, has all the elegance and refinement of works from the artist's later period. At the time, de Hooch was moving away from the influence of Johannes Vermeer who had been his main rival in Delft, to meet the demands of his wealthy Amsterdam clientele. The masterful treatment of fabrics and the taste for aristocratic detail, which are bound up with the contemporary works of the *finjschilders* Gerard ter Borch and Frans van Mieris, found an echo in the eyes of Yves Saint Laurent, who wanted to 'weave a bond between painting and clothes'. (Yves Saint Laurent, February 2004, in *Dialogue avec l'art*, exhibition, Pierre Bergé – Yves Saint Laurent Foundation.)

At the beginning of the 19th century the painting was in France, appearing in the great Constantin and Pérignon auctions. It was exhibited by Sedelmeyer in 1905 before leaving Europe for a number of years, subsequently being included in the major sale of Baron and Baroness Cassel van Doorn's collection at the Galerie Charpentier in Paris in March 1954.

E. de M.

PIETER DE HOOCH (1629–1684)

*A young woman feeding a parrot*, oil on canvas, 20 ½ × 17 ½ in. (52 × 44.5 cm.). Estimate: €200,000–300,000







# Thomas Gainsborough



The *Portrait of Giusto Ferdinando Tenducci*, by Thomas Gainsborough, displays exceptional vitality. It once belonged to the London tenor John Braham and subsequently to the great English collector John Heugh, whose collection was auctioned by Christie's in 1874. The extravagant castrato, who was also a composer, is depicted singing and the picture seems to vibrate with his vocal exercises. It was probably painted in Bath in around 1773–1774; its informality appears to suggest that the artist and the singer were acquaintances. Gainsborough, who was a music lover, spent a great deal of time in the company of musicians and the two men may have been introduced by their mutual friend Johann Christian Bach.

E. de M.

THOMAS GAINSBOROUGH R.A. (1727–1788)

*Portrait of Giusto Ferdinando Tenducci*, oil on canvas, 30 × 25 in. (76.6 × 64 cm.). Estimate: €400,000–600,000







# Jacques-Louis David

*Portrait of a man in profile* is reproduced in most works devoted to Jacques-Louis David and has been exhibited on numerous occasions. Without a doubt, this celebrity status – the term ‘Davidian icon’ springs to mind – is due as much to its obvious pictorial qualities as to its traditional identification as the only known self-portrait drawn by the artist and its remarkable provenance: this is the only drawing by David to have been included in the Goncourt brothers’ collection.

In May 1795, David, a member of the Comité de Salut Public, was accused by anti-Jacobin forces, and convicted by the Convention. On 28 May he was arrested, and on the following day imprisoned in the Four-Nations jail. Here, he found himself in the company of his peers, Jacobin deputies who like him were awaiting judgement, and he began to draw their portraits. This famous series of nine roundel portraits, all of the same size, format and technique, most of which are today in public collections, has been incisively described by Louis-Antoine Prat, co-author of the catalogue raisonné of David’s drawings, as ‘a chain of friendship and resistance against injustice and failed politics... what is most striking is their steady gaze, as well as their unbending dignity of bearing’.

The present portrait has often been identified as the Goncourt medallion for having been in the collection of Edmond and Jules de Goncourt. A rare photograph shows the framed portrait prominently displayed in the drawing-room of their residence in Auteuil. It was the Goncourts who first identified the sitter as Jacques-Louis David himself, but most scholars now believe that the drawing is not a self-portrait, mainly because one cannot see the wen, clearly visible on David’s left cheek in his other self-portraits. Moreover, it has been argued that it would have been difficult for David to get hold of three mirrors while imprisoned, this being the only possible system that would have allowed him to draw himself in profile. Despite all of these remarks, the ambiguity of its identification still remains and enhances the mystery of this work.

JACQUES-LOUIS DAVID (1748–1825)

*Portrait of a man in profile*, pencil, pen and black ink, black and grey wash, heightened with white, brown ink framing lines, 7 in. (178 mm.) diam. Estimate: €400,000–600,000



Although conventionally placed in profile, following a tradition established in antique portrait medals and perpetrated in France through Charles-Nicolas Cochin's drawn and engraved profile portraits, this drawing is anything but conventional. With his steady posture and fiercely crossed arms, the unknown sitter conveys defiance against the power that has placed him in jail. The multi-collared frock coat, the flamboyantly knotted cravat, and the carefully depicted wig, are almost a fashion statement, as if David wanted the sitter to be immediately recognised as one of the well-dressed men who occupied the highest ranks of the National Convention, and not as a poor *sans-culotte*. The undeniable elegance of this little, precious portrait is enhanced by the neat lines strongly drawn in black ink that define the rigid features of the sitter, his pristine white necktie, and the curls of his wig.

At first glance, the viewer almost misses the softly posed fingers, lurking in the folds of the coat; one is initially attracted by the very poignant face, and it is only by allowing the eye to peruse the drawing for a few minutes, moving from the face, down to the knot of the tie, the buttons and the complex folds of the coat, that one suddenly notices the carefully looked-after fingers, as if the artist has voluntarily placed here this small detail for the enjoyment of the careful observer, and not the indifferent passer-by whom Edmond de Goncourt would surely have criticised.

– Ketty Gottardo  
Director, Old Master Drawings, Paris

# Jean-Auguste-Dominique Ingres



The three portrait drawings by Ingres in the Yves Saint Laurent and Pierre Bergé collection share many characteristics. All were executed in Rome; the portraits of Alaux and Taurel in 1816–1819, the portrait of Baltard in 1837. They all represent young, promising and ambitious artists who were in Italy having won the Prix de Rome in their respective metiers: painting, engraving and architecture. The three artists were part of Ingres's entourage and all enjoyed a long friendship with the great painter, who was not only their elder but could also be considered, particularly by Taurel and Baltard, as their mentor. These drawings are not the fruits of a cold commission but all were executed as a testimony of friendship. The *Taurel* was made as a wedding present for the sitter's wife, the adoptive daughter of Charles Thévenin, the then director of the Villa Medici, which is visible in the background of this work.

JEAN-AUGUSTE-DOMINIQUE INGRES (1780–1867)

*Portrait of Jean Alaux*, pencil, 5 × 6 ¼ in. (129 × 165 mm.). Estimate: €80,000–120,000

JEAN-AUGUSTE-DOMINIQUE INGRES (1780–1867)

*Portrait of Victor Baltard*, pencil on brown paper, originally cream paper, the outlines of the architecture partly incised  
12 × 9 ¾ in. (328 × 251 mm.). Estimate: €200,000–300,000

opposite page: JEAN-AUGUSTE-DOMINIQUE INGRES (1780–1867)

*Portrait of André-Benoît Barreau, called Taurel*, pencil, 11 ½ × 8 in. (288 × 204 mm.). Estimate: €400,000–600,000







The painted *Portrait of the Comtesse de La Rue*, inscribed in an oval, is equally remarkable. The beautiful effigy is seen in front of a grove under a cloudy sky. The first known feminine portrait painted by Ingres, it is one of very few in which the sitter is represented in a landscape rather than an interior. The refinement of colour, the perfect rendering of the costume, the elegance and purity of line are all clearly visible on this little panel, executed in 1804, demonstrating why Ingres became possibly the most renowned portraitist of his time.

JEAN-AUGUSTE-DOMINIQUE INGRES (1780–1867)

*Portrait of the Comtesse de La Rue*, oil on panel, painted oval format, 11 ½ × 9 ¼ in. (29 × 23.3 cm.)

Estimate: €2,000,000–3,000,000



It is Ingres's depiction of cloth which unites the four works by this artist in the collection. With a few pencil lines or the precision of a brush stroke, the artist was able to render textiles with exceptional talent; the weight of a coat, the falling folds of fabric, the elegance and richness of a cashmere shawl, the velvet of a collar. Ingres excels at describing the layered and contrasting garments worn by his impeccably attired sitters. Victor Baltard, for example, wears an open cape over a high-buttoned jacket, a long-sleeved shirt, a negligently tied cravat, with a large hat in his hand. Each piece of cloth is clearly and admirably singularised.

Rarely has a painter captured the fashion of his time so completely as Ingres did in his portraiture: 'If I had to select just one artist whose work is the most fruitful and instructive to the historian of dress for the period covering the first half of the 19th century, it would be Ingres', wrote Aileen Ribeiro in the introduction of her *Ingres in Fashion: Representations of Dress and Appearance in Ingres's Images of Women*. 'His portraits are more than mere photographic records; the often painful and intense depiction of dress serves to create a new genre, the dress as an art form in its own right within the art form of the traditional portrait'.

– Benjamin Peronnet  
International Head of Department, Old Master Drawings

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SALE: LE GRAND PALAIS, PARIS, TUESDAY 24 FEBRUARY 2009, 2 PM

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OLD MASTER AND 19TH CENTURY DRAWINGS

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# 19TH CENTURY PAINTINGS

Bold patterning, linear expression, exaggerated form and vivid colours are the unifying hallmarks of the 19th-century paintings in the collection of Yves Saint Laurent and Pierre Bergé. Combined with Romantic and Symbolist pictures of extraordinary intensity – psychological, spiritual and physical – they reveal an individuality of taste quite independent of the whims of the art market.

While the energetic and naturalist nudes of Théodore Géricault were at odds with the stylised and linear prototypes of his master, Pierre Guérin, it is particularly his child portraits which are so different from the horses, military and neoclassical subjects so usually associated the artist. Yet, despite the singularity of their subject matter, few works better define the epithet of ‘Romantic’ commonly attached to the artist.

Conceived at a time when Géricault was striving, above all else, towards a greater force of expression, his children are sculptural, massively formed and jarring for the sense of psychological distance they convey. Alienated completely from the domestic trappings which normally define the genre of child portraiture, their strongly contoured features loom out against barren landscapes and foreboding skies, with a disturbing, almost surreal intensity, which recalls at once the work of Goya and de Chirico. Indeed the latter’s painting, *Les Revenants* – featuring two giant mannequin figures in a surreal interior – hanging on the opposite wall to Géricault’s *Portrait d’Alfred et Elisabeth Dedreux*, is an apposite echo to the earlier work. Bold statements, far from the mainstream, these are works which demand a strong reaction from the viewer.

– Sebastian Goetz  
Specialist in 19th Century Pictures, Paris





# Théodore Géricault

Without meaning to sound impertinent, it is wonderfully ironic that the Yves Saint Laurent and Pierre Bergé collection does not feature a single one of Géricault's paintings of horses. Did the two collectors consciously decide to focus on a different aspect of this painter, who died at the age of 32, and is known the world over for his monumental *Raft of the Medusa*, one of the Louvre's great masterpieces?

Of this collection's five paintings by Théodore Géricault, two are superb, powerful, male academic nudes, painted *circa* 1810–1812 of which Géricault's master, Guérin, somewhat disconcerted by his young pupil's impetuous brushstrokes, remarked in reaction to these paintings, 'Your academies resemble nature the way a violin case resembles a violin.' This sharp assessment suggested that Géricault and his interpretation of male anatomy – a tribute to muscular form – deliberately violated the classical rules of propriety.

The three other paintings in the collection of Yves Saint Laurent and Pierre Bergé are portraits – and remarkable portraits at that.

The portrait of an adolescent boy in profile, painted *circa* 1815–1817, immediately attracts attention through its intense focus on a distant, unspecified point beyond the viewer's reach. This leaves us to contemplate the portrait's fabulous tones, the whiteness of the boy's large collar, his blond hair which stands out against the backdrop of a fiery sky, the sensuous red of the parted lips, all of which make his fascinating countenance the very prototype of the romantic portrait.

The painting of the young Elisabeth Dedreux, posed like a flower in the Roman countryside, strikes the same emotional chord, further enhanced by the painter's particular affection for that special universe inhabited by children. The young girl, portrayed in a short white dress, wonderfully embodies the fragility of her tender age, which contrasts with the barren mineral environment around her.

Much has rightly been said about the fascinating yet strange nature of the double portrait of the Dedreux children, Elisabeth and Alfred, the latter of whom would become a famous equestrian painter. Indeed, Géricault expressly emphasised his two models' introspective nature to make them appear as meditative, even melancholic,

THÉODORE GÉRICAUT (1791–1824)

*Tête de jeune garçon de profil*, oil on canvas, 18 ½ × 14 ¾ in. (46 × 37 cm.)

Painted *circa* 1816. Estimate: €400,000–600,000







THÉODORE GÉRICAUT (1791–1824)

*Portrait d'Alfred et Elisabeth Dedreux*, oil on canvas

39 ½ × 31 ½ in. (99.2 × 79.4 cm.). Painted in 1816–17. Estimate: €4,000,000–6,000,000



dreamers. Depicted in a natural environment, free of any human construct, and united by their embrace, these near-twins, who even wear their hair in a similar style, seem to confront the madness of the adult world that awaits them.

Compared to her single portrait, little Elise has lost all her fragility and could be compared to a young Lolita. She wears a remarkable dress, strangely transformed by its central pleat into an armoured breast-plate. She strikes a defiant pose, holding two diminutive yellow flowers in her right hand, a small reminder of the fragility, brevity and sheer poetry of childhood.

– Bruno Chenique  
Member of the Union Française des experts,  
and the author of the forthcoming catalogue  
raisonné of the paintings of Théodore Géricault

THÉODORE GÉRICAUT (1791–1824)  
*Elisabeth Dedreux enfant dans la campagne*, oil on canvas  
18 ½ × 15 ½ in. (46.5 × 38.5 cm.). Painted in 1817–18. Estimate: €700,000–1,000,000

# Pre-Raphaelite Symbiosis

There seems, at first glance, an extraordinary dissonance between the Pre-Raphaelite works in Yves Saint Laurent's apartment on the rue de Babylone, and their context. Edward Burne-Jones's tapestry and window cartoon, by their sheer monumentality, impose on a setting which is otherwise completely domestic in scale; moreover, as Laurence des Cars writes, 'The radical aesthetics of Pre-Raphaelitism advanced the idea of a specifically English contemporary art that had no direct link with painting on the Continent.' Yet, as any visitor can attest, these English works have a strong symbiosis with their environment. Their vision is poetic, but expressed in a crystalline pictorial idiom, dominated by flat planes of colour, form and line as are the 20th-century abstract works by de Chirico, Mondrian and Léger that also filled the rue de Babylone.

Burne-Jones was not only a painter, but like Yves Saint Laurent, he was a man of wide-ranging and eclectic tastes and a designer. Both men shared a passion for drapery, and were obsessed by the linear rhythms of its folds. Yves Saint Laurent was not, however, the first French supporter of the Pre-Raphaelites, although he was one of the first to rediscover the movement after its brief *fin-de-siècle* heyday, which followed the Exposition Universelle of 1889, when Burne-Jones was fêted by Symbolist contemporaries such as Gustave Moreau and Pierre Puvis de Chavannes.

Indeed, it can be no coincidence that all three of Burne-Jones's works in Yves Saint Laurent and Pierre Bergé's collection formerly belonged to the

most sophisticated art patrons of their day – both French and English – whose interests, like those of these two collectors, stretched into all areas of the decorative and visual arts.

The tapestry, *The Adoration of the Magi*, a subject which the artist had already treated many times in both paintings and stained glass, was executed for Guillaume Mallet in 1904, as part of the furnishings for Le Bois des Moutiers, the only house in France designed by Sir Edwin Lutyens, and furnished in the Arts and Crafts style. The window cartoon, *Paradise*, was bought in 1899 by Lord Plymouth, a leading member of The Souls, the aristocratic English clique who prided themselves on their devotion to intellectual pursuits and artistic patronage.

And finally *Luna*, the ethereal painting, by Burne-Jones, was first acquired by Alexander Alecco, who transformed his conventional Victorian mansion into one of the great Aesthetic houses of the day. Against an Arts and Crafts background designed by William Morris and Walter Crane, he assembled an eclectic collection of bronzes, Tanagra statuettes and Chinese ceramics; while the walls were hung with paintings by Burne-Jones, Rossetti, Whistler, Fantin-Latour and others.

In a comment as applicable today to the rue de Babylone, home of Yves Saint Laurent and Pierre Bergé, as it was originally to that of Alecco, a contemporary critic described the whole ensemble as 'the harmony of complexity'.





A photograph by Bedford Lemere showing *Luna* and *Pan and Psyche* hanging in one of the drawing rooms decorated by Morris & Co. at 1 Holland Park, reproduced from the *Art Journal*, 1893

SIR EDWARD COLEY BURNE-JONES, BT, A.R.A., R.W.S. (1833–1989)  
*Luna*, oil on canvas, 39 ¾ × 28 in. (101 × 71 cm.). Painted in 1872–75. Estimate: €300,000–500,000



*The Adoration of the Magi*  
 DESIGNED BY SIR EDWARD COLEY BURNE-JONES, BT,  
 A.R.A., R.W.S. (1833–1898), WILLIAM MORRIS (1834–1896)  
 AND JOHN HENRY DEARLE (1860–1932)  
 and woven by Morris & Co., 1904  
 high-warp tapestry in wool and silk  
 101 ½ × 148 ½ in. (258 × 377.5 cm.)  
 Estimate: €400,000–600,000



- JONES



PAUL & COMPANY  
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# Edward Burne-Jones

In the early 1970s, when Yves Saint Laurent acquired Burne-Jones's monumental five-panelled window cartoon, *Paradise, with the Worship of the Holy Lamb*, Pre-Raphaelite art in France was yet to re-emerge from the total obscurity to which it had been banished by critics over 50 years earlier. Yet by 1980, in addition to a pencil drawing by Dante Gabriel Rossetti, Yves Saint Laurent and Pierre Bergé owned works by Burne-Jones in painting, crayon and tapestry, reflecting the eclectic nature of both artist and collector.

Saint Laurent's interest in this English Symbolist movement was stoked by his close friendship with Marie-Laure de Noailles, whose taste, elegantly displayed in her *hôtel particulier* on the Place des Etats-Unis, so strongly influenced the décor of the apartment in the rue de Babylone. Since 1932, the Noailles family had owned Burne-Jones's masterpiece, *The Wheel of Fortune*, today in the Musée d'Orsay, which Saint Laurent always remembered for having left upon him such an indelible impression.

Like Franz von Stuck's *Amazone*, a bold composition which recalls the artist's sculptures of the same subject, Burne-Jones's huge tapestry, *The Adoration of the Magi*, woven in the workshop of the father of the Arts and Crafts Movement, William Morris, is a fitting testament to Yves Saint Laurent and Pierre Bergé's interest in both the visual and decorative arts and is remarkable for its rich, unfaded colour, encapsulating the 'force and purity', which Morris considered to be of primary importance in the design of tapestry, and which so characterise the objects – in all categories – of the Yves Saint Laurent and Pierre Bergé collection.

S.G.

SIR EDWARD COLEY BURNE-JONES, BT, A.R.A., R.W.S. (1833–1898)

*Paradise, with the Worship of the Holy Lamb*, wax crayon over pencil, touched with gold, on paper laid on canvas five panels, each 134 × 21 in. (340.3 × 53.3 cm.). Executed 1875–80. Estimate: €500,000–700,000





SALE: LE GRAND PALAIS, PARIS, TUESDAY 24 FEBRUARY 2009, 2 PM  
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# Pierre Bergé

## Art Patron and Collector

By JOSÉ ALVAREZ

It might seem surprising that Pierre Bergé, unlike his collection of art, is perfectly in tune with his times. He has demonstrated his sympathy for the modern era over the past 30 years through his support for contemporary art. Who, after all, commissioned Cy Twombly to produce the magnificent curtain for the Opéra de Paris? Who backed the theatrical inventions of his friend Bob Wilson, and who invited the greatest performing artists, vocalists and musicians to the Monday concerts at the Athénée theatre, which he had just purchased and restored? And who financed, among other things, Anselm Kiefer's *Shevirat ha-Kelim* show at the Chapelle de la Salpêtrière during the Festival d'Automne in Paris?

Pierre Bergé also loves the modern era for its social and scientific progress. Sometimes called a man of influence, he is first and foremost a man of action, driven by a boundless energy, having adopted André Gide's assertion as his own: 'My old age will begin the day I can no longer get indignant.' Making a veritable cult of his dislikes, Bergé argues that good taste, in itself, doesn't exist (perhaps because he was born a natural aristocrat, and therefore of a breed on the decline). He feels that a collection, like life, can be more surely explained by its absences (deliberate or not) than by what it displays. Bergé's inclinations, unhindered by any taboo, extend into the most unexpected realms, attesting to a supreme freedom of mind guided by the sole desire for perfection and harmony.

A visit to Bergé's – or Yves Saint Laurent's – apartment prompts us to meditate on the role of a

collector's curiosity and cultural awareness.

Objects picked up during a casual stroll enter into constant dialogue not only with major works by a wide range of artists but also with items of oldest antiquity. As an art historian and expert, Bergé's choices were based on the intrinsic value of a work yet also on the conditions behind its emergence, on the role it played in a given artistic context. It is therefore hardly surprising that many of the pieces in his collection had a significant impact on the taste of their times.

More surely than any astrological chart, a collection reveals the personality of a collector. Here it is transcended by the solid judgment with which each piece of furniture, each painting, each work of art, each sculpture, and each drawing has been selected, always with respect for the artist yet equally through the determination to generate an absolute historical resonance – the only way to stir emotion. Rather than staging things in a somewhat spectacular way, Bergé's collection reflects a profound desire to make these works his personal partners in life, a life devoted to action as well as to contemplation. His collection is part of a broader perspective – everything, down to the tiniest detail, contributes to this coherence, from which nothing escapes. In short, it's an entire ethic.

And yet it would be vain to read Bergé's personality solely in terms of the objects around him. It is equally important to take into account his indomitable attraction to literature and books, in addition to his work as an art patron, which has brought him into close contact with contemporary creative activity. While taste is a question of ethics







for Bergé, it is also a question of cultivation, thereby revealing character and personality more surely than any biographer could do. That is why it is important not to overlook some of Bergé's most significant commitments, such as his unflagging contribution to the battle against AIDS.

Personal impressions can be misleading. I therefore felt it was essential to talk to the man himself concerning a few points that are key to understanding the philosophy behind the collection, and the exact nature of his complicity with Yves Saint Laurent, with whom his collection is indissociable. Indeed, this highly personal and unique collection has its own special spirit, one a long way from the notorious Rothschild taste or the cabinets of curiosities dear to the 19th century. It reflects a universe founded on the joint outlook of two friends united in a shared aspiration for excellence, a shared humanism and a shared aesthetic driven by their common desire for an absolute. It is impossible to distinguish the contribution of one versus the other, so mingled were they; and it is a good bet that the universe they created will exercise an undeniable if underground influence on the history of French taste.

According to Bergé, in the same way that certain people have perfect pitch in music, Yves Saint Laurent had a perfect eye. This eye enabled him to see and grasp many artistic phenomena long before other people. The alchemy between the two friends was such that when Yves Saint Laurent stopped leaving home except on rare occasions, Bergé continued to submit objects and artworks for his appreciation – a form of gift that his

companion received with infinite pleasure, interest, and curiosity.

Although not a universal rule, it is generally thought that as patrons and collectors go further back in time, the greater is their chance of going down in history. That is the case with a few individuals who, over the ages, are remembered for their probity or talent, or sometimes both. It is easy to see that Yves Saint Laurent will be remembered for his indisputable genius as a great designer. Pierre Bergé, meanwhile, will certainly be thought of as an art patron and collector. Memory can have lapses, of course, yet whatever his own ambitions, Bergé will remain, for those who will remember him, what he was for his contemporaries: a great patron of the art of his day, as well as a sincere art lover and collector who never exploited his patronage or collection for his own social prestige. Honours came his way, of course, but through different channels, notably the important people he has known and the important positions he has held and continues to hold.

Since he was drawn to literature at the start of his career, it might be assumed that Bergé acquired his artistic taste alongside Yves Saint Laurent. Not so. When they met in 1958 Bergé already owned some fine objects, such as a Louis-XIV medallion, a pair of crystal obelisks and a replica of a sculpture by Giambologna – which would all find a place in his home on rue de Babylone. It might be wondered if Bergé's unassuaged literary aspirations stimulated the radical approach and the cultivation with which he developed his own taste for collecting and, by extension, for

patronage. As Bergé himself explained it to me: 'I've always been familiar with art, even if I wasn't the collector I later became. By that, I mean that Yves and I forged our taste together. Don't take it as conceited, but our one rule was high standards. That's why we waited until we had money to start buying – the first major item we bought was a Senefu bird that Yves had noticed on one of our strolls. And then the collection grew, in constant collaboration, with no design other than the unrivalled pleasure it brought. Naturally. About 20 years ago, Yves asked me how I felt about owning one of the finest collections in the world, and I answered, "Let's not exaggerate – we'll see about that later!" Why this collection, rather than another? I think a collection is like a dinner party. It's composed not only of invited friends, but also the friends who weren't invited – I'm categorical on that point. And then there are the guests who couldn't come, who were too busy. It's the same thing with this collection, certain guests couldn't come. There aren't many of them – Barnett Newman, Mark Rothko, Francis Bacon, David Hockney... I'll stop there. Yves and I deeply loved those four artists, but for various reasons our paths didn't cross at the right time.'

Bergé's literary leanings are unmistakable, and his collection reflects them. Like literature, it triggers reveries of other worlds, it maps imaginary continents in the mind, it establishes unfamiliar connections between civilisations and periods, and it revives certain vanished charms, notably those of literate 19th-century aesthetes. In this respect, Pierre Bergé is an authentic Parisian, not guided by the taste of the moment; instead, he applies the

rules of etiquette in speaking metaphorically, according to which the desired attire indicated on an invitation will always encourage guests to dress to the best of their own style and culture. Never succumbing to the temptation to accumulate, Bergé's collection reflects a merciless hunt to flush out objects that stimulate his imaginative faculty (one miraculously spared the need to quote from the past). It conveys a seductive appeal, lyrically mingling good taste with intellect. Its power of literary evocation and the sincerity with which it was assembled are revelatory of its true nature.

Just as Yves Saint Laurent had an undeniable, lasting influence on creative design of his day, it is to be expected that the collection put together with Pierre Bergé – seen here in its totality for the first time – will impress itself on the public mind and lastingly influence our way of looking at art, reflecting the two men's broad humanist vision. Outstanding for its quality as well as its diversity, this collection reveals all its eloquence at the very moment of its dispersal. For, like grand collections of the past that significantly influenced taste of the day – those of René Gimpel, Jacques Doucet, Thyssen-Bornemisza and André Breton, to mention just a few of the most glamorous and unusual 20th-century examples – this one is similarly enhanced by the collectors' own prestige, stamping it with the permanent seal of immortality.

– José Alvarez

Director of Editions du Regard

Translated from the French by Deke Dusinberre



# SILVER & MINIATURES

It would be difficult to imagine a more exciting collection of silver than that so imaginatively displayed at Yves Saint Laurent's and Pierre Bergé's apartments. To have seen their silver out on display as originally intended, to be admired by visitors for its decorative appeal and workmanship, is an enormous privilege.

The silver, or perhaps more correctly, the silver, silver-gilt and gold collection filled table after table in the apartments with displays of outstanding German 16th-, 17th- and early 18th-century silver made in the country's three greatest silversmithing centres – Augsburg, Nuremberg and Hamburg. It was an extraordinary sight with pieces ranging from mounted exotic nautilus shells and ostrich eggs, to models of ships known as nefs, to drinking cups in the form of lions, bears, a stag, horse, ox, greyhound, swan, owl and even a mythical unicorn. This sculptural theme continued with a miniaturised elephant with soldiers in the castle on its back and, above all, with a superb Augsburg silver group of *Nessus abducting Deianeira* after a model by the great Italian Mannerist sculptor, Giambologna. These marvellous objects were interspersed with lovely gold boxes and objets d'art.

– Anthony Phillips  
International Director, Silver





# The Hanover Cups



© Historisches Museum, Hannover

In one room, paintings on the wall were replaced with a group of huge covered cups standing on individual gilt brackets. This extraordinary series of a dozen cups – one over 100 centimetres high – together with a fine nautilus cup and an exceptionally rare table-fountain, were made mainly in Hamburg and Nuremberg in the first half of the 17th century and several are engraved with the monogram of Georg-Wilhelm, Duke of Brunswick-Lüneburg-Celle (1624–1705). They appear to have been presented by local districts in his dukedom to him or his immediate predecessor. On his death, all passed into the Hanover royal collection and at least twelve of them are recorded in an inventory in English drawn up of the collection in 1747, presumably on the direct orders of King George II, joint monarch of England and Hanover or his chamberlain. While the nautilus cup was probably sold off in 1924, the remaining pieces descended in the Hanover royal family until acquired by Galerie J. Kugel, all to be reunited in Yves Saint Laurent's and Pierre Bergé's collection.

Duke of Brunswick-Lüneburg-Celle

opposite page: The Hanover Cups, Germany, first half 17th century. Individual estimates ranging from: €30,000–200,000





# The Baden Silver and Gold



Among many other highlights, two superb pieces, formerly in the Baden Collection, stand out, having remained in that family until privately purchased and sold to the present owners. A rare Zurich gold cup was presented by seven Swiss cantons and the towns of Biel and Mulhouse to commemorate the baptism of the son of Margrave Carl Friedrich von Baden-Durlach (1728–1811) in 1755. In addition, arguably the finest and one of the earliest pieces in the collection – a quite wonderful filigree and enamel dish by Abraham I Lotter, dated 1561 – is thought to commemorate the baptism of Karl II, Margrave of Baden (r.1553–1577) into the Lutheran faith. It is applied with scenes of Samson and Delilah, Aristotle and Phyllis and Jezebel and King Ahab before Baal, based on illustrations in a 16th-century German book entitled, in English, *Women's Wiles*.

Margrave Carl Friedrich von Baden-Durlach

An important Swiss gold christening cup, maker's mark of Hans Heinrich Ziegler, Zurich, 1755, 11  $\frac{3}{8}$  in. (29 cm.) high  
Estimate: €100,000–150,000







Karl II, Margrave of Baden

The Baden Dish. A magnificent German silver-gilt and enamel dish, maker's mark of Abraham 1st Lotter, Augsburg, 1562–1586, 18 ¼ in. (46.5 cm.) diam. Estimate: €150,000–200,000







# The Presentation Salvers



In addition to the Swiss gold cup, the collection contains a rare and very beautiful pair of gold salvers, each on a central foot applied with coats of arms celebrating the marriage of Friedrich Anton of Schwarzenburg-Rudolstadt to Christina-Sophie, Princess of Ost-Friesland in 1729. Although unmarked, the brilliant goldsmith's work indicates a probable Augsburg origin for these salvers and it may be that they originally formed part of a dressing table service, like that made in gold there for the Empress Anna of Russia in the 1730s and now in the Hermitage, St Petersburg.

Prince Friedrich Anton of Schwarzenburg-Rudolstadt

An important pair of German gold and enamel salvers, *circa* 1730, probably Augsburg, unmarked, 9 ¾ in. (25 cm.) long  
Estimate: €200,000–300,000





# The Rothschild Silver



Virtually every collection of important German 17th-century silver formed in the last hundred years is likely to contain masterpieces from one or other of the great Rothschild collections. A superb Augsburg nautilus cup by Jeremias Michael, 1610–1612 was in the collection of Nathaniel Rothschild in Vienna in the 19th century and then in that of the distinguished American collectors, C. Ruxton and Audrey Love. A rare wager cup by Meinrid I Bauch, Nuremberg, 1603–1609 in the form of young girl in an embroidered dress holding a swivel cup above her head belonged to Max Goldschmidt-Rothschild of Frankfurt while a silver-gilt mounted, beautifully carved ivory tankard was, in the 19th century, in the collection of Baron Gustave de Rothschild in Paris. Finally, the marvellous silver-gilt cup formed as a rearing ox was part of the collection of Victor Rothschild sold in London in 1937, much of which had descended from the Frankfurt branch of the family.











A German silver-gilt cup formed as an ox, maker's mark of Hans Valentin Laminit, Augsburg, 1614–1616, 9  $\frac{7}{8}$  in. (25 cm.) high  
Estimate: €120,000–180,000

opposite page: A German silver-gilt mounted carved ivory tankard, Augsburg, *circa* 1665, maker's mark  
probably an open book, 8 in. (20 cm.) high. Estimate: €50,000–80,000

# The Art of the Germanic Silversmith



A German silver-gilt model of an elephant, maker's mark of Christoph Ritter II, Nuremberg, 1593–1602, 6 1/8 in. (15.5 cm.) long  
Estimate: €120,000–180,000



A rare Silesian parcel-gilt model of Chronos supporting an armillary sphere, maker's mark of Jakob Mannlich, Troppau (Opava), *circa* 1630, 13 ½ in. (34.5 cm.) high. Estimate: €200,000–300,000







A German parcel-gilt Hanseatic tankard, maker's mark of Heinrich Lambrecht I, Hamburg, Assay master Jacob Smidt (1581–1599), *circa* 1599, 11 in. (28 cm.) high. Estimate: €100,000–150,000

opposite page: A German parcel-gilt nef, maker's mark of Esais zur Linden, Nuremburg, 1609–1629, 14 ¼ in. (36 cm.) high  
Estimate: €30,000–50,000





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Detail of cover of silver-gilt cup

Johann Eberhard Eckher, the recipient of this cup

opposite page: A German silver-gilt cup and cover, maker's mark of Johann Adam Kielen the elder, Ulm, *circa* 1660, 17 ¾ in. (45 cm.) high. Estimate: €15,000–20,000

# Gold boxes and the Miniature of Louis XIV



In addition to the silver and gold pieces the collection is further enriched by a stunning group of gold boxes and objects of vertu. The snuff boxes include examples by some of the greatest 18th-century exponents of this art such as Neuber of Dresden, and Parisian makers such as Govaers, Hardivilliers and Drey among others. In addition, there is a rare example attributed to Buttner of Strasburg. A remarkable miniature of Louis XIV, *circa* 1680–85, by Jean I Petitot and mounted by Pierre or Laurent Le Tessier de Montarsy is enclosed in large rose-cut diamonds, the enamelled reverse painted with the King's cypher. It appears to be one of more than 300 recorded in *The Register of the King's Presents* of which just three, after a portrait by Claude Lefèvre, are thought to survive.

A Louis XV four colour gold snuff-box, Paris, 1754–55, 3 ¼ in. (7.8 cm.) long. Estimate: €30,000–40,000

opposite page, top: A Louis XV four colour gold snuff-box, maker's mark of Noel Hardivilliers  
Paris 1760–61, 3 in. (7.7 cm.) long. Estimate: €40,000–60,000

opposite page, bottom: A Louis XV four colour gold snuff-box, Strasbourg, 1757, attributed to Jean-Frederich Buttner  
3 ¼ in. (7.8 cm.) long. Estimate: €30,000–50,000







Boîte à portrait of Louis XIV wearing the order of Saint-Esprit.  
Portrait by Jean Petitot (1607–1691), with diamond setting, *circa* 1680, probably by Le Tessier de Montarsy,  
2  $\frac{3}{4}$  in. (7.2 cm.) high. Estimate: €200,000–300,000





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SALE: LE GRAND PALAIS, PARIS, TUESDAY 24 FEBRUARY 2009, 3 PM  
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# EUROPEAN FURNITURE AND WORKS OF ART

The collection of European Decorative Arts from the 15th to the 19th centuries illustrates the eclectic and discerning eye of Yves Saint Laurent and Pierre Bergé who recognised superb craftsmanship wherever they found it, from the Nuremberg clockmakers to French and Italian cabinet-makers and Gobelins weavers. The chasing of an automaton lion, the intricate clockwork of a timepiece, the cabinetmaking of a centre table, all display the ingenious inventions of man's hand.

The geographical origins of these works of art also indicate the collectors' open-mindedness: pieces emanate from the château de Châteauneuf sur Cher, the Palazzo Carrega-Cataldi (in Genoa) or the Schloss Karlsruhe. But these prestigious antecedents were not an essential issue for Yves Saint Laurent and Pierre Bergé. What did matter to them was originality and perfection of design. These criteria are illustrated by the eye-catching Louis XIV tapestry *Les Anciennes Indes* which hung in the dining room. It is easy to understand why Louis XIV was so dazzled by the cartoons for this set of tapestries, realised by the painters A. Eckhout and F. Post from sketches made during their trip to Brazil between 1637 and 1644. In the *Kunstkammer* brought together by Pierre Bergé and Yves Saint Laurent, a clock is especially eye-catching. Realised by Michael Kraz, an early 17th-century clockmaker from Augsburg, it shows a rampant lion automaton, illustrating the meeting of the technical and the aesthetic aspects of a work of art.

The *objets d'art* assembled by Yves Saint Laurent and Pierre Bergé, such as a 15th-century Flemish tapestry, a 17th-century French mirror, 18th-century Italian chairs or a 19th-century English stool do not at first glance have anything in common; consider the wide profusion of shapes and materials; patinated walnut, pewter-inlaid ebony, carved rock crystal, finely chased ormolu, carved porphyry; but on second glance, these works of art all have a soul, and all reveal the shrewd eye of their collectors.

– Simon de Monicault  
Furniture Department, Paris





# Louis XV Mirror



A Louis XV parcel-gilt and polychrome-decorated mirror, probably Austrian  
Estimate: €120,000–180,000





# Rococo Chairs



This set of eighteen rococo chairs was made in 1740 and come from the Gilded Gallery of the Palazzo Carrega Cataldi, owned by the Genoese Carrega family.

A set of eighteen Italian giltwood chairs, mid-18th century, from the Palazzo Carrega Cataldi  
Estimate: €300,000–500,000



# Weisweiler Table



A Louis XVI ormolu-mounted ebony and pewter centre table, by Adam Weisweiler, *circa* 1785  
Estimate: €200,000–300,000

# A Sèvres Tea Set



This 19th-century Sèvres porcelain 'Déjeuner Chinois Reticulé' was commissioned as a diplomatic gift by Louis-Philippe, roi des Français, from 1830 until his abdication in 1848. It consists of an octafoil tray supported by eight legs, a coffee-pot with cover, a teapot with cover, a milk jug, a bowl and four tea bowls with saucers. It is decorated with polychrome and gilt Chinese figures, bouquets of flowers and ritual objects in cartouches, on a coral and pale yellow ground, with arabesques.

The name 'Déjeuner Chinois Reticulé' is taken directly from Chinese porcelain. In 1826 the Sallé collection of Chinese objects was spread throughout Paris; the collection included a quantity of white openwork Chinese porcelain which provided the inspiration for the designer Yacinthe Régnier's first 'breakfast set' in 1831.

Its production was complex and required the involvement of three craftsmen: a turner to create the interior section, a modeller for the outer shell, which is attached to the first section, as well as for the handles, and finally a third tradesman for the openwork. The openwork pattern on this piece is so complicated that only around 50 breakfast sets of this kind were ever made.

– Hervé de La Verrie  
Director, Ceramics and Glass, Paris

Sèvres porcelain 'Déjeuner chinois réticulé', mid-19th century, stand 19 7/8 in. (50 cm.) diam.  
Estimate: €40,000–60,000







# *Les Anciennes Indes* Tapestry

This magnificent tapestry originally formed part of a set of eight tapestries depicting the exotic nature and inhabitants of the Dutch colony in Brazil. Count John Maurice of Nassau-Siegen, the Dutch governor in Brazil between 1637 and 1644 and an official of the Dutch East India Company, was particularly interested in recording the 'wonders of the New World' and commissioned various artists, botanists and doctors to record the local flora, fauna and inhabitants. He invited Albert Eckhout and Frans Post to travel through Brazil between 1637 and 1644 on an expedition with him and collect sketches and make oil paintings of their views of the country. Eckhout focused on the figures and vegetation and Post on the landscapes. On his return to Europe in 1644, Count John Maurice asked the artists to prepare cartoons for a tapestry series from their sketches which they completed before 1652.

In 1679, Count John Maurice presented 34 paintings and eight cartoons for the series of *Les Anciennes Indes* to King Louis XIV of France. An inventory of 1681 lists them as 'huit grand tableaux [...] représentant des figures d'hommes et de bêtes de grandeur naturelle, plusieurs plantes, fruits, oyseaux, animaux, poisons et paysages de Brésil'.

Louis XIV was so impressed by the cartoons that in 1687 he commissioned the Royal Gobelins workshops to produce tapestries to the designs but not before he had Jean-Baptiste Belin de Fontenay, François Bonnemer, René-Antoine Houasse and Jean Baptiste Monnoyer retouch them.

The series met with great success and was officially woven at Gobelins eight times between 1687 and 1730. The first five sets were made as the *Grandes Indes*, woven up to 1723, which possibly also included this tapestry as part of a set made for the *Garde Meuble* between 1718 and 1720 and later given by Louis XV to Etienne Michel Bouret, *fermier général*.

– Stefan Kist  
International Tapestry Specialist, New York





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SALE: LE GRAND PALAIS, PARIS, WEDNESDAY 25 FEBRUARY 2009, 7 PM

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EUROPEAN FURNITURE AND WORKS OF ART

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# Marie-Laure de Noailles

## Inspiration and Muse of the Collection

BY MEREDITH ETHERINGTON-SMITH

This extraordinary collection has many and diverse strands, the weaving of which can be directly attributed to its muse, the Vicomtesse Marie-Laure de Noailles.

Some time in the 1960s, the young Yves Saint Laurent and Pierre Bergé began to be invited to the Noailles' Paris house, the vast *Belle Époque hôtel particulier*, known as the Hôtel Bischoffsheim in the Place des États-Unis, built by Marie-Laure's grandfather. They saw for themselves the extraordinary décor and the collection which had been famous in Paris since the 1920s.

The glittering modernist interior had been designed in 1926 by Jean-Michel Frank and his business partner, Adolphe Chanaux, for the Vicomtesse and her husband Charles. Huge mottled squares of goatskin parchment covered the walls of the salon, hiding the massive *boiseries* of the original interior. The focal point was a plain chimneypiece inlaid with bits of shimmering mica. The doors were covered in sheets of bronze-finished metal. Frank also designed modernist furniture for this salon; chairs were square and blocky; tables were covered in straw marquetry or mica; low straw marquetry screens framed and made an intimate space of the long ivory-leather sofa. At its purest, when it had just been completed,

the salon was photographed by Man Ray. But it was what Marie-Laure de Noailles then created of this minimalist masterpiece (which she and her husband originally called the *fumoir*) that inspired Yves Saint Laurent and Pierre Bergé. She subverted Frank's *luxe pauvre* aesthetic with her own quirky and elaborate choices. Old master pictures were counterpointed by, and curiously harmonised with, modern art. A Rubens, two Goyas, of his son- and daughter-in-law; a magnificent Burne-Jones tapestry *The Wheel of Fortune* together with cubist works of Picasso and Braque, canvases by Dalí, Balthus, Chagall and Berard were all suspended against the parchment squares by gilded iron chains. More paintings and drawings were propped on the floors; one was even hung on the double bronze doors.

Renaissance bronzes were lined up on the mica chimneypiece and on the bookshelves with Tanagra figurines and Byzantine ivories, while side tables of marble and gilt bronze were platforms for gold, gem-encrusted snuffboxes, *étuis* and 18th-century *cartes de bal*.

Visiting the Vicomtesse in the 1950s with Lucian Freud, the American writer James Lord wrote in *Six Exceptional Women* (1994) that it was 'impossible to avoid the assumption that such a

room had been knowingly arranged as a setting in which its proprietor's existence and personality could most dramatically be displayed. It was, in a word, her stage.'

So who was Marie-Laure de Noailles? And how had she created such a splendid setting for herself? Her maternal grandmother, the Comtesse de Chevigne, was the recipient of many admiring letters from Proust, most of which she tore up, saying 'another letter from that bore Proust'. Proust used her as a model for the Duchesse de Guermantes in *A la Recherche du Temps Perdu*. Marie-Laure's paternal grandfather was an immensely rich Jewish banker, Frederic-Raphael Bischoffsheim who had built the house in the Place des Etats-Unis. Her mother was a great friend of Cocteau. Her husband, the Vicomte de Noailles was the scion of an extremely ancient French family and the brother of the 6th duc de Mouchy. The Vicomtesse herself was proud to be able to trace her ancestry back to both Petrarch's Laura and the Marquis de Sade.

Marrying in 1923, the 'Charleses' as they were known, lost no time in cultivating the avant-garde of the day. Picasso, Braque and the Surrealist group were all welcomed, their art commissioned or acquired. Going even further, in 1929 the

Vicomte gave Buñuel and Dalí one million francs to make their surrealist masterpiece *L'Age d'Or*, several scenes of which were filmed in the de Noailles' salon and the garden. This caused a scandal at the time and led to the Vicomte resigning from the Jockey Club and a threat (never carried out) of excommunication.

History, literary references, art from many cultures and eras, swirled around the de Noailles' salon – an avant-garde 20th-century *Kunstkammer* which created a richly exotic visual and intellectual hinterland of references to Marie-Laure's times past and time present; a superb and intricate stage setting displaying her quirks, her preoccupations and her passions.

As Pierre Bergé has said, he and Yves Saint Laurent were great admirers of the Vicomtesse. She was the touch-paper, the muse in forming the complexities and harmonies of their own, magnificent collection.

– Meredith Etherington-Smith  
Author of *The Persistence of Memory*:  
*The Biography of Salvador Dali*, Random House, 1991





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# EUROPEAN SCULPTURES AND WORKS OF ART FROM THE RENAISSANCE

In a world which seems, increasingly, to think of art solely in terms of works in two dimensions – paintings, photographs or even video installations – the homes of Yves Saint Laurent and Pierre Bergé come as a visual feast of objects which filled the space around them. Perhaps it should come as no surprise that a man who reached the pinnacle of his profession thinking about form and line should so obviously delight in the beauty of sculptural works of art.

The collection amassed by Saint Laurent and Bergé comprises a dazzling variety of media and is hugely impressive in both its quality and its depth. The sheer number of materials represented in the collection is astonishing: bronze, marble, wood and terracotta, but there are also enamels, carved hardstones, ivory and mounted glass, to name a few. Exquisite objects in these different materials were juxtaposed on tables and shelves, benefiting from the contrasts created between different materials and periods. A gilt-bronze horse of the 17th century reared up on its hind legs beside a carved ivory head of Christ from the Spanish colonies of the Far East. French enamels of the 16th century hung behind delicate ivory table decorations carved in South Germany in the 17th century.



It is, however, the collective sumptuousness of the display – the layering of object upon object – which struck the viewer, recalling the collections formed in the Renaissance and Baroque periods in many of the royal courts of Europe. Although more eclectic in its approach, the effect of this grouping of objects can be compared to such celebrated *Kunstkammern* as that formed by Augustus the Strong in Dresden in the late 17th and early 18th centuries, re-created today in the newly-restored Green Vaults.

For men such as Augustus, the visual display he created was meant to over-awe the spectator. The subject matter of bronzes, cameos or ivories in his collection were taken from a variety of sources, such as classical antiquity, and were intended to reflect his cultural sophistication. The costly materials used, together with the sheer number of pieces on display suggested great wealth. Objects which were commissioned locally glorified the talent of local artists, and other pieces purchased abroad were an indication that Augustus was moving on an international level.

The collection of Yves Saint Laurent and Pierre Bergé was never intended to have a similarly political agenda, housed as it was in the privacy of their homes. However, in its lavishness and depth, the collection follows in the tradition of the *studiolo* of a Medici Grand Duke or the great collections formed in the 19th century by men such as Henry Clay Frick or J. Pierpont Morgan. And as it becomes, in our own time, increasingly difficult to find objects of this sort of quality, the dispersal of the present collection represents an unprecedented opportunity for today's collectors.

– Donald Johnston  
International Director, Sculpture





# Venetian Enamels



The group of Venetian enamels in the Yves Saint Laurent and Pierre Bergé collection is one of the most comprehensive in existence in private hands. While each piece is ultimately European in taste there is no question that they are heavily influenced by the cultural ties existing between Venice and the East. As a result of these ties, Islamic decorative motifs became prevalent in every aspect of Venetian art during the Renaissance as can be clearly seen in the group offered here. Eastern motifs such as the elaborate gilded foliate-scrolls were not only inherently beautiful but also more exotic and fantastical than the standard forms in Venetian art. It has been suggested that the cross-fertilisation of these cultural forms was due to the fact that the Venetians did not have a significant 'antique' heritage. They therefore sought inspiration from the cultural legacy of the Muslim world to which they were so widely exposed.

A parcel-gilt polychrome circular enamel ewer basin, Venetian, *circa* 1500, 19 ½ in. (49 cm.) diam.  
Estimate: €180,000–220,000





A parcel-gilt polychrome circular enamel plate, Venetian, *circa* 1500, 11 ½ in. (29.5 cm.) diam.  
Estimate: €25,000–35,000

A parcel-gilt polychrome rectangular enamel casket, Venetian, *circa* 1500, 9 × 4 ¾ × 4 ¾ in. (23 × 12 × 12 cm.)  
Estimate: €50,000–80,000

# The *Kunstkammer*

## Princely Reputation and Decoration

Before the idea of displaying objects in a museum-like context, the only way to view treasures in courtly society north of the Alps was in the context of a *Kunstkammer*, literally translated as an 'art cabinet'. In the 16th and 17th centuries wealthy members of the royal houses of modern day Austria and Germany feverishly collected, and commissioned artists to produce virtuoso works of art in exotic materials for their *Kunstkammer*. The purpose of these collections was for the *fürstliche Reputation und Zier* (princely reputation and decoration) as well as the intellectual understanding of the natural world. Through the carving and subsequent observation of wondrous natural elements such as cameos, hardstones, ivories, corals and minerals, examples of which can be seen throughout the Yves Saint Laurent and Pierre Bergé collection, these collectors felt as if nature, and indeed the universe itself, could be categorised, shaped and indeed contained by mankind.

At the time, the art of creating and displaying these items represented the pinnacle of mankind's handling of nature, since the physical properties of many of these highly prized materials often meant that only the greatest craftsmen could work on them. This naturally resulted in the fact that only the greatest patrons could afford to acquire such works of art and thus used them as symbols of their great power, wealth and intellect. While many significant collections of *Kunst-* and *Wunderkammern* were formed from the late 16th century onwards, perhaps the most important were those of Louis XIV in Versailles, Augustus the Strong in Dresden and Rudolph II in Prague. Today, there are very few historic *Kunstkammern* still in existence. The diverse group of mounted cameos, rock crystal cups and carved ivory vessels in the Saint Laurent and Bergé collection therefore offers not only a rare glimpse into a modern day *Kunstkammer* but an even rarer opportunity to possess one.





# Limoges Enamels



The French town of Limoges had been the centre of enamel production since at least the 12th century, but in the late 15th century a new form of 'painted' enamel was developed. This technique allowed a far greater freedom of artistic expression and the industry flourished at a time when Italian renaissance artists were making their influence felt in France through centres such as Fontainebleau. By the middle of the 16th century, works of art in enamel came to include ewers, basins, platters and plates as well as more exotic forms. The rich decoration was often based upon engraved print sources by Italian Renaissance artists. The collection of Limoges enamels formed by Yves Saint Laurent and Pierre Bergé is one of the most impressive to exist in private hands. It includes examples by almost every one of the most important enamellers of the 16th century, including Jean Court, who painted the exquisite oval platter depicting the *Rape of Europa*.

An oval parcel-gilt *grisaille* enamel platter depicting the *Rape of Europa*, attributed to Jean Court, third quarter 16th century, 15 ½ × 21 in. (39.3 × 53 cm.) diam. Estimate: €300,000–400,000





A parcel-gilt polychrome enamel ewer depicting Moses drawing water from a stone, attributed to Jean Court, second half 16th century, 11 in. (27.7 cm.) high. Estimate: €80,000–120,000

# Cameos



Among the extensive collection of cameos in the sale, several are of historical importance, but perhaps none more so than a beautifully carved portrait of a bearded warrior. This cameo was part of the celebrated collection known as the Marlborough Gems formed by George, 4th Duke of Marlborough (1739–1817). Considered by contemporaries to be the most important private collection of cameos in existence, it consisted of approximately 800 items. One third of these came from the collection of the Gonzaga Dukes of Mantua via the Earls of Arundel, while another third came from the mid-18th-century collection of Lord Bessborough. The remainder was collected by Marlborough himself, largely during his travels in Italy. The present cameo was engraved in the 18th-century catalogue of the collection, and was sold in 1899 by Christie's.

A carved oval onyx cameo bust of a bearded warrior in an openwork oval gold frame of trailing tendrils interspersed with twelve coloured stones in oval collets, 16th century, 4 ¾ in. (12 cm.) high. Estimate: €8,000–12,000





clockwise from top left: A carved oval agate cameo double portrait of Diana and Apollo, *circa* 1800, 4  $\frac{1}{4}$  in. (11 cm.) high  
Estimate: €10,000–15,000

A carved oval sardonyx cameo of a Triumph proceeding past a flaming altar, 19th century, 8  $\frac{3}{4}$  in. (22.3 cm.) high  
Estimate: €12,000–18,000

A carved oval cornelian cameo of Hercules, 18th century, 6  $\frac{1}{2}$  in. (17 cm.) high  
Estimate: €15,000–20,000

A carved oval sardonyx cameo head of Medusa, 17th century, 8 in. (20 cm.) high  
Estimate: €12,000–18,000

# A Rock Crystal Vase



Château de Versailles, France/ The Bridgeman Art Library

Found almost exclusively in royal courts, the present rock crystal vase appears to be one of only seven of this form in existence today. Known in French as a *pot à bouquet*, it represents a type developed in Milan at the end of the 16th century. A closely comparable example is to be found in the Musée du Louvre, Paris. Engraved on the underside of the foot is the number '188', which corresponds to an inventory of the French Royal collection of 1791. The present vase seems to have entered the royal collection in the 18th century and was among those items ceded to Jacques de Chapeaurouge as part payment for debts incurred by the revolutionary government.

A silver-gilt- and ruby-mounted rock crystal vase, Milanese, late 16th century or early 17th century  
6 ½ in. (16.2 cm.) high, the rim 5 ½ in. (14 cm.), the body 4 in. (10 cm.) wide. Estimate: €100,000–150,000

Louis XVI (1754–93), oil on canvas, by Antoine Francois Callet (1741–1823)





# Bronzes



A bronze head of Janus, circle of Francesco Primaticcio (1504–1570), third quarter 16th century, 15 in. (38 cm.) high, 21 ½ in. (55 cm.) total height. Estimate: €100,000–200,000

A bronze group of the Laocoön, French, late 17th century or early 18th century, 22 ½ in. (57 cm.) high, 17 in. (43 cm.) wide, 8 in. (20.5 cm.) deep. Estimate: €120,000–180,000









A pair of bronze groups of Hercules and a Centaur; and Hercules and Achelous in the form of a bull, after Giambologna (1529–1608) and Pietro Tacca (1577–1640), probably French, first half 18th century, 27 ½ and 22 ½ in. (70.5 and 57.5 cm.) high. Estimates: €300,000–500,000

# Gilt-Bronze Figures



Prized for its strength and versatility since classical antiquity, bronze could be further embellished by gilding to produce an even more lavish effect. The most costly gilding was produced by means of a dangerous process known as mercury gilding, whereby an amalgam of gold powder and mercury was applied to the surface of the bronze before being heated. The mercury was driven off – in the form of a poisonous gas – leaving the gold adhering to the surface. Courts across Europe, from the Holy Roman Emperor Rudolph II in Prague to the Medici Grand Dukes of Tuscany, vied with each other to form collections of the most precious bronze and gilt-bronze figures.

A gilt-bronze model of a rearing horse, after Francesco Fanelli (1608–1661), probably 17th century, 8 in. (20.1 cm.) high  
Estimate: €10,000–15,000

A gilt-bronze model of a seated lion, South German or North Italian, early 17th century, 12 ½ in. (31.5 cm.) high  
Estimate: €25,000–35,000







A pair of gilt-bronze figures emblematic of Hope and Charity, Italian, probably Rome, second half 17th century, 16  $\frac{3}{4}$  in. (42.5 cm.) and 16 in. (41 cm.) high. Estimate: €20,00–30,000

opposite page: Gilt-bronze figure of a kneeling satyr, South German or North Italian, late 16th century, 14  $\frac{1}{4}$  in. (36 cm.) high. Estimate: €8,000–12,000.



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# ASIAN ART

The collection of Yves Saint Laurent and Pierre Bergé was not fettered by geographical boundaries. Boldly and elegantly, it includes sensational examples of Asian, particularly Chinese, artworks. Each carefully selected piece displays the unerring judgement that is so consistently a part of this collection and adds a global lustre and refinement to this otherwise European collection by, for example, including a Ming Dynasty Buddha at the centre of that European ideal, a *Kunstammer*. Yet the superlative pieces of Asian art are, without question, the very rare and important 18th-century bronze sculptures of the head of a rat and the head of a rabbit.

– Edward Behrens  
Editor, *Christie's Magazine*





# Sculptures from the Emperor's Clepsydra

Private Collection / The Bridgeman Art Library



The Qing dynasty emperors (1644–1911) traditionally left the oppressive heat of Beijing during the hottest months, decamping to their summer palaces in Chengde and, nearer the capital, in Xiangshan (the Fragrant Hills). The most famous of the latter is the Yuanming Yuan (Garden of Perfect Brightness), which even now evokes images of exotic magnificence. The Qianlong emperor was especially fond of this garden and spent much time there – conducting affairs of state, relaxing and taking pleasure in art and literature.

In the north-eastern part of the Yuanming Yuan were the so-called 'European Palaces', which were designed by European Jesuit missionaries employed at the Chinese court. Fountains were not a feature of Chinese architecture, but in 1747 the Qianlong Emperor saw a painting of a European fountain, and asked the Jesuit missionary Giuseppe Castiglione to explain it. Fascinated, the Emperor demanded to know whether any of the Europeans at his court could construct such a thing, and Father Michel Benoist, having some knowledge of hydraulics, built him a model of a fountain. This so delighted Qianlong that he determined to build both a fountain and

Portrait of Qianlong, Emperor of the Middle Kingdom, engraved by Mariano Bovi, 1795 (engraving), English School (18th century)

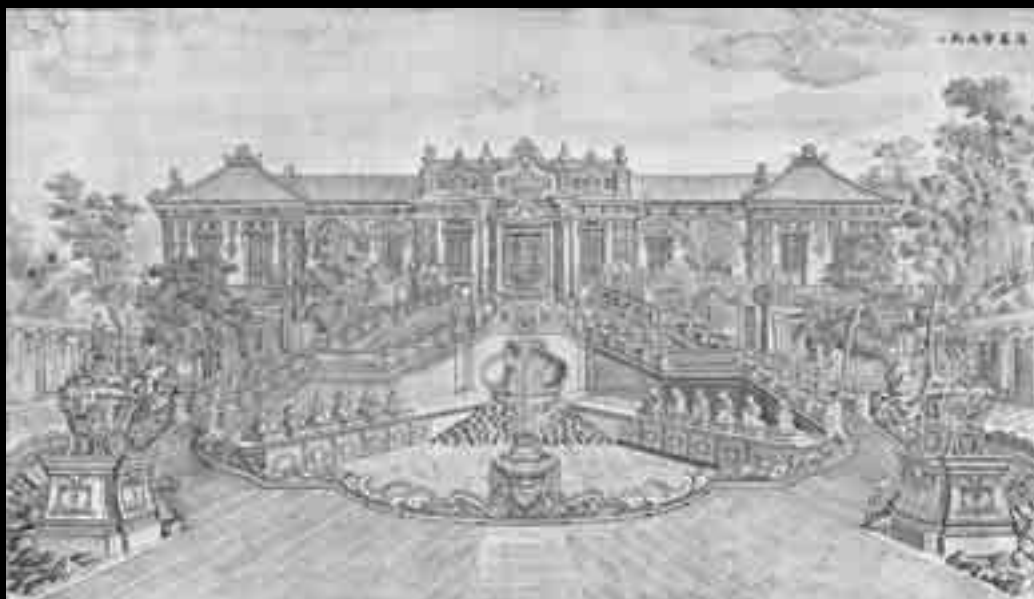


Very rare and important heads of Rabbit and Rat, in bronze, from the Old Summer Palace of the Emperor Qianlong (1736–1795). Executed after designs by the Jesuit priest Giuseppe Castiglione. Estimate on request









a European style palace to provide a setting for it. Thus the European Palaces were created, and Father Benoist spent most of the next 25 years devising decorative waterworks for them.

The most spectacular of these waterworks was the magnificent clepsydra in front of the Haiyangtang (Palace of Tranquil Seas). In the centre was a huge marble shell, and on either side were twelve seated calendrical animals, each representing a two-hour period in the Chinese horary cycle. The bodies were human, clothed and carved in stone, but the heads were cast in bronze; meticulously fashioned in a wholly European style. Two of these animal heads – the rat and the rabbit – are included in the current sale and the features of European realism, fine attention to detail, and superb casting can clearly be seen. The Chinese day was divided into twelve two-hour periods, each represented by animals – rat, ox, tiger, rabbit, dragon, snake, horse,

sheep, monkey, rooster, dog and boar. The rat represents the first, Zi, period from 11 pm of the previous day to 1 am, while the rabbit represents the fourth, Mao, period from 5 am to 7 am.

The clepsydra was designed so that each head spouted water for its appropriate two-hour period and all twelve heads spouted water at noon. It must have been a splendid sight, but sadly by the end of the Qianlong reign the court had lost interest in the Yuanming Yuan European Palaces, and in 1795 the order was given to strip out and melt down the bronze pipe-work of the fountains and clepsydra. These superb bronze heads, however, remain as a testament to an emperor's caprice and the remarkable skill of the European missionary artists who served him.

– Rosemary Scott  
International Academic Director, Asian Art





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# ANTIQUITIES



The collection of Yves Saint Laurent and Pierre Bergé includes superb works of art from the ancient world, including Greek vases, Roman marbles and Egyptian objects, all acquired in the 1970s–1980s.

Upon entering the apartment on rue de Babylone, the first object encountered was a spectacular over-lifesized Roman marble torso of an athlete, *circa* 1st–2nd century A.D. The muscular figure was originally standing with his weight on his right leg, with the right arm raised, the left arm lowered. The robust modelling of the musculature, as well as the pose, recall a type identified as the ‘oil-pourer’ traditionally associated with the 5th century B.C. Greek sculptor Polykleitos and his followers. From the raised right hand he would be pouring oil from a vessel into a bowl held in his lowered left hand.

– G. Max Bernheimer  
International Specialist Head, Antiquities

A Roman marble torso of an athlete, *circa* 1st–2nd century A.D., 39 in. (99 cm.) high.  
Estimate: €300,000–500,000





# The Minotaur



The focal point of the apsidal veranda at the back of the apartment was a haunting Roman marble figure of the Minotaur, *circa* 1st–2nd century A.D. A hybrid monster with the head of a bull and the body of a man, the Minotaur was the offspring of Pasiphaë, the wife of King Minos of Crete, and a bull. King Minos kept the monster in a labyrinth beneath the royal palace, offering to him as feed a tribute of seven youths and seven maidens from Athens. The Athenian hero Theseus came to Crete in the third group of victims. With the help of Minos's daughter, Ariadne, he dispatched the monster and escaped from the labyrinth. The marble statue is one of only very few known examples, and is thought to once have been paired with a figure of Theseus, and may reflect a now-lost Greek original by the 5th century B.C. Athenian sculptor Myron.

A Roman marble Minotaur, *circa* 1st–2nd century A.D., 41 ¼ in. (104.8 cm.) high. Estimate: €300,000–500,000  
opposite page: The Minotaur in the garden at rue de Babylone

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