

Opening the Doors to a Legendary Residence



HÔTEL LAMBERT

A PRINCELY COLLECTION

PARIS
OCTOBER 2022

UNVEILING THE TREASURES OF THE HÔTEL LAMBERT
IN A SERIES OF LANDMARK AUCTIONS AT SOTHEBY'S PARIS

Peerless Works of Art, Many Formerly in the Illustrious Collections of
Over Sixty Royals, Nobles, Aesthetes & Fashion Icons

To be Offered Across Five Live Auctions from 11 – 14 October

King Louis XIV | Madame de Pompadour | Le Grand Dauphin | Catherine the Great
William of Orange | Duke & Duchess of Windsor | Rothschild Families
Hubert de Givenchy | Yves Saint Laurent | Coco Chanel

[FULL CATALOGUES ONLINE HERE](#)



PARIS, 13 September – Standing tall among Paris’ many architectural jewels, the Hôtel Lambert is a palatial private house, decorated by the artistic visionaries behind the Palace of Versailles. Since it was built in the early 1640s, it has been home to myriad illustrious families, with luminaries, artists, writers and composers gathering in its sumptuous salons to create a rich cultural tapestry over the centuries.

Following a painstaking and sympathetic restoration by His Highness Sheikh Hamad bin Abdullah Al Thani and his immediate family, the Hôtel Lambert was returned to its former glory – turning back the clock to its mythical original state by recreating several previously undecorated rooms and staying faithful to the styles of the 17th and 18th centuries. This was followed by an extensive process of acquiring furniture and objects whose provenance, craftsmanship and academic significance matched that of the prestigious setting – resulting in one of the finest private collections of decorative arts ever assembled.

Housed in the Hôtel Lambert’s sixty-one rooms was a collection of many collections, containing within it extremely important and coherent ensembles – from French furniture to silverware, Limoges enamels to antique jewels, all of the utmost calibre. From 11-14 October, Sotheby’s Paris will offer the contents across five live auctions, and an online sale, accompanied by a series of catalogues comprising six volumes. Each auction celebrates a different theme – testament to the sheer breadth of the collection, and the thoughtful approach behind its creation. Together, the sales will offer the opportunity to acquire the pieces that furnished one of the most storied and beautiful private residences in the world.

A public exhibition will precede the auctions, open to visitors from 6-11 October. The auctions will be commemorated with six volumes.

Proceeds from the sale will support **The Al Thani Collection Foundation**, a non-profit organisation whose core mission is to advance and promote art and culture. This objective is principally delivered through public art initiatives including sponsorships, museum projects, the staging of exhibitions, an international loans programme and academic publications – honouring artistic achievement across a rich diversity of cultures.

“It is with immense pleasure that Sotheby’s unveils the magnificent contents of the Hôtel Lambert, a universally known landmark in Paris, with interiors that are only now being revealed.”

CHARLES F. STEWART, SOTHEBY’S CHIEF EXECUTIVE OFFICER

“The pursuit of beauty and excellence is at the core of this spectacular collection, bringing together pieces treasured by the tastemakers of each generation. Visiting the astonishing residence was akin to stepping into part of Versailles, a place where historical and cultural resonance abounds. We look forward to sharing all that we have seen with collectors and art lovers around the world.”

MARIO TAVELLA, PRÉSIDENT, SOTHEBY’S FRANCE, CHAIRMAN SOTHEBY’S EUROPE

“The Hôtel Lambert is one of the most extraordinary places I have ever been to. It is extraordinary in every way – the story, the shape of the place, the location, how it sits on the island, its beautiful garden and interiors. The kind of beauty that blows you away... the pieces I saw there are so extraordinary, and they are going to continue to be extraordinary for centuries to come.”

GIAMBATTISTA VALLI

For more information on the history of the Hotel Lambert, please see [here](#).

MASTERPIECES FROM ACROSS THE COLLECTION

At the core of the offering is French furniture with important examples by André-Charles Boulle, Adam Weisweiler and BVRB, a magnificent group of French gilt-bronze mounted porcelain vases, as well as paintings from the masters of the 17th and 18th centuries such as Jean-Antoine Watteau, François Boucher and Jean-Honoré Fragonard.

**A Magnificent Pair of Egyptian Porphyry Vases,
Rome, circa 1680-1710
(est. €1,000,000-2,000,000)**

These extraordinary vases are one of the most significant pairs to have survived from the time of Louis XIV, reflecting not only the magnificence of the grand siècle and the court of the Sun King, but also the extraordinary quality of Roman craftsmanship. Charged with deep symbolism going back to Antiquity, and associated with supremacy and prestige, porphyry carried an obvious appeal for the French king. The influence of Charles Le Brun, the King's chief painter, can be seen in the overall design, particularly on the beautifully carved female masks with plaited hair conjoined below the chin, a motif used in the Salon de Guerre in Versailles. In the 20th century, they joined the collection of Chilean patron Arturo Lopez-Willshaw, one of the most flamboyant collectors of his time. Living between the Hôtel Lambert, his extravagant home in Neuilly-sur-Seine and an opulent yacht, Lopez-Willshaw was a staple of Parisian social life.



**A Pair of Louis XIV Marquetry Pedestals
by André-Charles Boulle, delivered for
The Grand Dauphin at Versailles in 1684
(est. €500,000-1,000,000)**

The Grand Dauphin or Monseigneur (1661-1711), the last surviving son of the Sun King, lived in a beautiful set of apartments in Versailles, decorated by André- Charles Boulle and funded by the Dépenses Extraordinaires des Bâtiments du Roi – named the *Cabident des Glaces* or the *Cabinet des Miroirs*. These large octagonal pedestals were among a group intended to display the nine large bronzes offered by Louis XIV to the Grand Dauphin. Historically they have been exhibited at the Metropolitan Museum of Art in New York and the Musée des Arts Décoratifs in Paris.



Madame de Pompadour's Candelabra: A Pair of Gilt-Bronze Mounted Chinese Blanc de Chine Porcelain Three-Light à Cigognes Candelabra, Louis XV, circa 1750
(est. €200,000-400,000)

This pair of exquisitely mounted candelabra, each with a stork with a stylised collar, is thought to have been supplied on 14 February 1752 to Jeanne Antoinette Poisson, Marquise de Pompadour (1721-1764) – the famed official chief mistress of King Louis XV and court favourite. It is believed that they were delivered to her residence, the château de Bellevue, which had been gifted to her by the King in 1748. In the early 20th century, they re-emerged in the collection of Consuelo Vanderbilt, 9th Duchess of Marlborough.

**Formerly in the Collection of William II:
Jan Sanders van Hemessen,
*Portrait of a bearded gentleman, aged 34,
in front of an extensive landscape***
(est. €1,000,000-2,000,000)

This powerful Renaissance depiction of an elegantly dressed young man is a work that established Jan Sanders van Hemessen as one of the most important portraitists of his time in the Netherlands. First brought to public attention only in 1963 at the great Flemish sixteenth-century exhibition in Brussels, this portrait is one of only a small group of portraits that can be confidently linked to the artist.



Hemessen enjoyed a truly international reputation during and after his lifetime. His paintings were owned by many important collectors, among them the Emperor Rudolf II, Queen Christina of Sweden, the Elector Maximilian I of Bavaria and the Archduke Leopold William of Austria. This is one of two paintings from the collections of William, Prince of Orange, later William II of the Netherlands (1792-1849), that were acquired by Henry 3rd Earl of Warwick (1779-1853) for the celebrated collection at Warwick castle. It has also formerly been on long term loan at the Metropolitan Museum of Art in New York.

**An important Louis XIV marquetry commode,
circa 1710-1720, attributed to BVRB I**
(est. €1,000,000-1,500,000)



This magnificent commode, belonging to a small group of pieces of furniture by the celebrated BVRB, first belonged to French statesman Louis-Charles de Machault (1667-1750), and upon his death entered the collection of his son. The collection of Jean-Baptiste Machault d'Arnouville (1701-1794) included a large number of pieces of furniture and objets d'art that are now considered to be among the greatest masterpieces of 18th century French furniture. Two of the most famous pieces of furniture are now kept at the Château de Versailles: a large Boulle marquetry armoire and an armoire by BVRB. This chest of drawers lived in the large salon of his spectacular estate, the Château d'Arnouville.



**Formerly in the Collection of Coco Chanel:
José María Sert, Vision de Naples, An Eleven-Leaf Screen, circa 1923
(est. €300,000-500,000)**

José María Sert (1874-1945), the “Tiepolo of the Ritz”, was part of the circle of the great society artists of the 20th century. He married the famous Misia Godebska – muse of Mallarmé, Vuillard, Renoir, Proust and Cocteau, and confidante of Gabrielle Chanel (1883-1971), for whom Sert created this monumental screen. In his studio, Sert created a grandiose decor, mixing baroque furniture, gilded bronzes, crystals and Coromandel screens, a style that Chanel applied it in all her Parisian residences thereafter.

**A pair of early George III giltwood armchairs, designed by Robert Adam
and made by Thomas Chippendale, 1765
(est. €600,000-1,000,000)**

The sale includes arguably the most renowned and celebrated of all Thomas Chippendale’s commissions, a suite of extraordinary seat furniture created for Sir Lawrence Dundas (1710-1781). Not only was it the most expensive suite he supplied, but it is also the only documented commission in conjunction with the great advocate of the neoclassical taste, the renowned architect Robert Adam. Among the highlights is this pair of armchairs covered in crimson floral cut-velvet silk damask and borders carved with interlaced scrolls and winged sphinxes.



LAVISH TABLEWARE

Since the 17th century, the Hôtel Lambert has always been at the heart of Parisian entertaining at the highest level. A glittering set of former residents, Emilie Marquess du Châtelet, the Princes Czartoryski family, the Baron de Rédé, the Rothschilds and his Highness Prince Abdullah bin Khalifa al-Thani held events attended by a heady guestlist of impressive and distinguished diners. The sales present an outstanding selection of silver from Europe's renowned silversmiths, porcelain and glass, all of which reflect the high art of hosting.

**Catherine the Great's Silver Service: A French silver soup tureen,
cover and stand, Jacques-Nicolas Roettiers, Paris, 1770-1771
(est. €700,000-1,000,000)**

Dining during the 18th and 19th centuries was the apotheosis of State visits and grand receptions. A vehicle to demonstrate grandeur to guests, soup tureens were presented in the centre of the table, surrounded by candlesticks, salt cellars, wine coolers and cruets. Catherine II of Russia (1729-1796) was a German princess chosen by Empress Elisabeth to marry her son and heir to the throne, the future Peter III, in order to strengthen the ties between the two nations. The union, celebrated in 1745, was not a happy one and she overthrew her husband in 1762 becoming Catherine II. This annexation of the throne was made possible by the Orloff brothers, including Gregori (1734-1783), her favourite.

This prestigious neoclassical tureen was part of a magnificent personal service that she had chosen for herself, but offered instead to Gregori Orloff as a parting gift, towards the end of their relations. Orloff kept the service until his death in 1783, when Catherine II bought it back. After Catherine's death in 1796, the service was kept in the imperial collections, undergoing successive castings. From 1904 it remained in the Imperial Winter Museum, until the Russian Revolution of 1917 when the imperial collections were confiscated and then sold a few years later. The sale also offers a silver pair of German wine-coolers, commissioned by Catherine the Great, as part of a service intended for the palace in Riga, one of the provinces under her rule.



KUNSTKAMMER

Paying homage to the princely spirit of Renaissance patrons, the sales present an exquisite selection of rock crystal, enamels and German silver-gilt. Displayed at the Hôtel Lambert in the dedicated Salon des Émaux and in the Salon des Curiosités, these sumptuous objects are a reflection of the tradition of the Kunstammer. Enamels dishes and plaques made by the most famous artists of the 16th and 17th centuries – including the Léonard Limosin and the Reymond workshops – are offered alongside finely crafted silver vessels, and a number of unexpected, unique objects.



Treasured by Givenchy and Yves Saint Laurent: A Limoges grisaille painted enamel oval dish with The Judgement of Moses, attributed to Pierre Reymond (1513-1584), circa 1570-1575 (est. €200,000-300,000)

Painted Limoges enamels, mostly produced between 1540 and 1580 – prime examples of the vigorous apogee of decorative arts during the French Renaissance – were much admired. Platters, plates, ewers, candlesticks and bowls were embellished with mythological and religious subjects. Too precious and fragile to be used, objects in painted enamel decorated the private and formal rooms of court dignitaries. They were much in demand for their character and the quality of their decoration, as evidenced by the Cabinet des émaux created by Catherine de' Medici (1519–1589) in her Tuileries Palace.

The collection in the Hôtel Lambert brings together works of the highest quality, including this magnificent ceremonial platter, which formed part of the famous and striking service belonging to the Chaspoux de Verneuil family. The distinctive quality of this dish is undeniably the sumptuous decoration on the reverse, with a figure of Juno in the centre surrounded on all sides by grotesques, snails and birds, as well as vases of flowers. The provenance of the piece is unparalleled, having also been in the collection of Comte Grégoire Stroganoff (1829-1910) at the Villa Borghèse in Rome, and since passed through the hands of both Hubert de Givenchy (1927-2018) and Yves Saint Laurent (1936-2008).



**The Rothschild Jewelled Silver-Gilt Casket:
The large octagonal casket,
Hans Jakob Mair, the silver reliefs,
Lorenz I Biller, Augsburg, circa 1663
(est. €200,000-300,000)**



This jewelled casket is an exceptional example of the production of Hans Jakob Mair, who was the last great silversmith from Augsburg, beautifully adorned with silver reliefs and enamels painted on silver and semi-precious stones. It was owned by Baron Mayer Carl von Rothschild (1820-1886), scion of the famed Rothschild family.

ANTIQUJE JEWELS

Over 100 pieces of jewellery kept at the Hôtel Lambert tell the tale of three centuries of jewellery making, from the final years of the Renaissance to the beginning of the Belle Époque – representing a great many styles, periods, technical innovations, and political and artistic influences.

**A Jewelled Gold and Hardstone ‘Steinkabinett’ Bonbonniere,
Johann Christian Neuber, Dresden, circa 1780-1785
(est. €180,000-250,000)**

Dresden court jeweller Johann Christian Neuber was a visionary in creating both beautiful and scientifically interesting portable Galanteriewaren, small but precious objects with a function. This box contains 101 numbered hardstone specimens, with the aim of displaying nature’s manifold mineral offerings. The small numbers engraved in the gold mount above each hardstone would have allowed the owner of such a box to look up the exact name and place of origin of each specimen in an accompanying explanatory booklet.



**An Enamel and Diamond ‘Cross of
Jerusalem’ pendant, Spanish, circa 1625-1630
(est. €50,000-70,000)**



This magnificent pendant is one of the finest early Spanish jewels to have been offered on the market in recent memory. Composed of gold and diamonds and incorporating enamelling of the highest quality, it is an exceptional piece of devotional jewellery that was undoubtedly owned by a leading member of the Spanish court. It later entered the collection of the Hope family, who were renowned for their holdings of important jewellery, including the famous Hope Diamond.

**The Bourbon-Parma Collection:
A Sapphire and Diamond Brooch, late 19th century
(est. €35,000-45,000)**

This beautiful brooch is likely to have belonged to Empress Maria Luisa of Bourbon-Parma (1870-1899), wife of Ferdinand I of Bulgaria. As a member of the House of Bourbon, the fleur de lys figured prominently on her family coat of arms.



FURTHER HIGHLIGHTS

**A Royal Commission: Frans Pourbus the Younger,
Portrait of King Henri IV of France, 1610
(est. €100,000-150,000)**

This portrait of the first Bourbon king (1553-1610), a bust-length version of the formal ceremonial portrait in the Musée du Louvre, was in the collection of the Famille de France (the French royal family) until 2015. There is another autograph version in the collection of Queen Elizabeth II at Hampton Court, thought to have been brought to England by Queen Henrietta, Henri IV's daughter. The present painting's royal provenance and date suggest that this version was commissioned for another member of the family, after the tragic death of the king, who was assassinated that same year.



**The Duke & Duchess of Windsor's Carved
Giltwood Canapé à Chassis attributed to Nicolas
Heurtaut, Louis XV, circa 1755
(est. €80,000-120,000)**

This magnificent and rare carved giltwood canapé à chassis represents a tour de force of the art of carpentry during the reign of Louis XV, with exuberant naturalistic carvings by Nicolas Heurtaut, one of leading masters of carved furniture in the 18th century. The striking piece was in the

collection of the Duke and Duchess of Windsor, who had bought it for their beautifully decorated home in Paris in the late 1930s.

**A Gilt-Bronze Mounted Chinese Celadon Porcelain
Vase, the Porcelain Ming Dynasty, the Mounts
Louis XV, attributed to Jean-Claude Chambellan
Duplessis (est. £500,000-1,00,000)**

The combination of fine Chinese celadon porcelain with gilt-bronze mounts was extremely popular in the middle years of the 18th century – an integral component of the most important collections at the time. The selection of mounted vases in the auctions is unprecedented in their quality and uniqueness.



This magnificent vase, featuring an olive-green glaze and striking floral decorations, is offset by gilt-bronze mounts of exemplary quality. It corresponds closely to a large portfolio of drawings of gilt-bronze mounted porcelain and gilt-bronze mounted furniture for Albert, Duke of Saxe-Teschen (1738-1822) and his consort Maria-Christina (1742-1798), who was a sister of Marie-Antoinette and the favourite child of Empress Marie-Thérèse of Austria. Together they were joint governors of the Low Countries from 1780 to 1792.

AUCTION CALENDAR

VOLUME I – CHEFS-D'OEUVRE

4pm, 11 October 2022

Lots 1-87

VOLUME II – KUNSTKAMMER

2pm, 12 October 2022

Lots 101-326

VOLUME III – A TRAVERS L'HÔTEL LAMBERT

11am, 13 October 2022

Lots 401-753

VOLUME IV – LES ARTS DE LA TABLE

11am, 14 October 2022

Lots 801-907

VOLUME V – L'ECRIN

2.30PM, 14 October 2022

Lots 1,001-1,218

VOLUME VI – ONLINE

Lots 1301 à 1442

The exhibition is open to the public in Paris from 6 – 11 October.

Visit Sotheby's website for opening times.

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NOTES TO EDITORS

ABOUT THE HÔTEL LAMBERT

The Hôtel Lambert was built in the early 1640s and designed by one of King Louis XIV's favourite architects, Louis Le Vau, for the financier Jean-Baptiste Lambert. Testament to its grandeur, the house featured a gallery by Charles Le Brun, painter of the ceilings of the vaunted Hall of Mirrors at Versailles.

This marked the beginning of a long history of distinguished ownership and impeccable taste. In the 1740s, the Marquise du Châtelet and Voltaire, her lover, used the Hôtel Lambert as their Paris residence, hosting there and launching a famed political salon. Later, the hôtel particulier was bought by the Polish Prince Adam Jerzy Czartoryski, which drew in some of the most notable names in Polish culture, not least the writers George Sand and Honoré de Balzac, and the artist Eugène Delacroix. Chopin was often a guest, and indeed once wrote a letter saying that it was the place he most preferred to play; his famous "La Polonoise" was composed exclusively for the Polish ball held annually at the Hôtel Lambert. In 1975, Guy and Marie-Hélène Rothschild took residence at the mansion, continuing the tradition of hosting international high society and luminaries from the worlds of art and business.

The Hôtel Lambert was acquired in 2007 and underwent a complete and sympathetic restoration supervised by His Highness Sheikh Hamad Bin Abdullah Al Thani and his immediate family, returning this historic building to its former glory. The chief architect for the project, Alain-Charles Perrot - who has been the guiding hand for the restoration of many of Paris' landmarks and is now President of the Académie des Beaux-Arts - described the restoration of the Hôtel Lambert as "driven first and foremost by a love of France and a devotion to French heritage, paired with an incredible and exacting attention to detail befitting a building of such historic stature."

Alongside the restoration, the Hôtel Lambert was furnished with exceptional furniture, objects and decorative arts, complementing the building's historical stature and importance. The creation of the interiors was realised through a collaboration with world-renowned interior designer Alberto Pinto, who in many rooms followed in the sumptuous style originally envisaged and conceived by Renzo Mongiardino, hailed by many as the greatest designer of the twentieth century.

ABOUT SOTHEBY'S

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