

Living with Art

New York • Tuesday 9 and Wednesday 10 February 2016



CHRISTIE'S

Living With Art FAQs

1

HOW DO I GET STARTED?

Go to our New York saleroom at 20 Rockefeller Plaza, where all works are presented before each sale. Access is free from seven days a week—with the exception of holiday closings.

Visit christies.com and consult the international auction calendar, online catalogues and descriptions of works.

Contact our specialists to provide you with additional information, such as condition reports.

Create a My Christie's online account to stay informed about sales and objects of interest.

2

HOW DO I PARTICIPATE IN THE AUCTION?

In the saleroom: go to our registration desk to register for a numbered bidding paddle at least 30 minutes before the sale.

By phone: register with the bids department or our specialists up until the morning of the sale; you will be contacted during the sale by one of our employees who will, at your instruction, place bids on your behalf.

On the internet: through Christie's Live, our online bidding platform, follow the sales from your computer and bid in real time.

If you cannot attend the sale: take the time to leave a written bid using the form at the back of this catalogue. Christie's will be responsible for attaining the best possible price on your behalf.

3

DO I NEED TO PROVIDE DOCUMENTS?

If you have already bid, bought or sold at Christie's, only your name and customer number are required.

Any new bidder must provide proof of identity, proof of address and bank details (i.e. bank statement, canceled check, etc.) at the time of registration.

4

HOW MUCH WILL I PAY?

In addition to the sale price announced in the room, the following charges will apply to the final amount:

- A buyer's premium, which is 25% of the final bid price of each lot up to and including \$100,000; 20% of the excess of the hammer price above \$100,000 and up to and including \$2,000,000; and 12% of the excess of the hammer price above \$2,000,000.
- Any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale

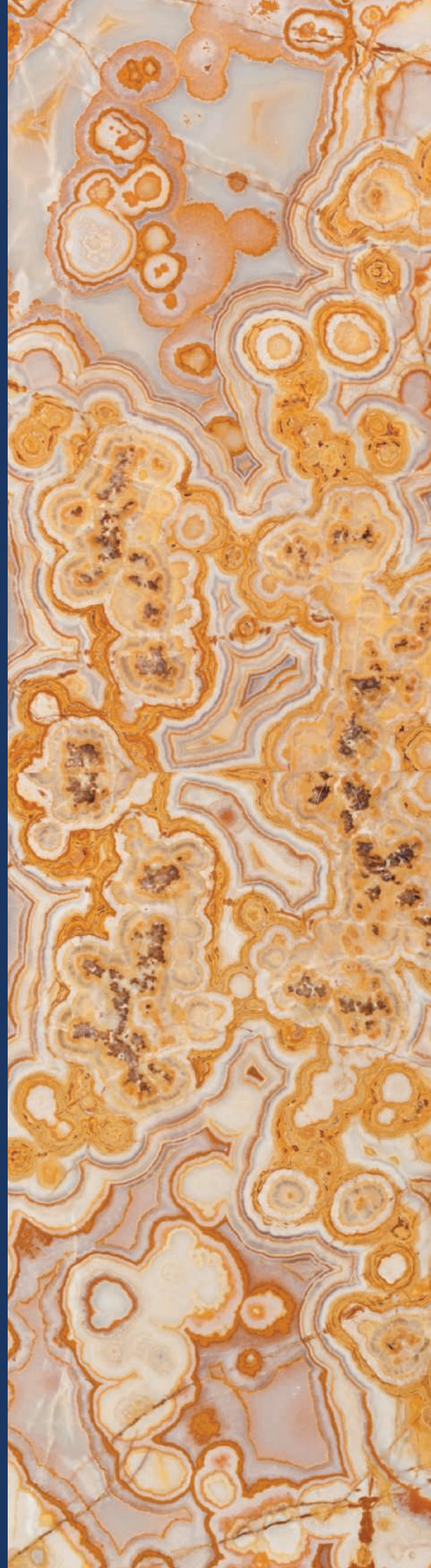
5

HOW DO I PAY AND TAKE MY PURCHASE HOME?

Immediately following the sale, provide us with your name and permanent address and, if requested, details of the bank from which payment will be made. The full amount due (comprising the hammer price, buyer's premium and any applicable taxes) must be paid no later than 4:30pm on the seventh calendar day following the sale.

Once payment is made, you must collect purchased lots within 35 calendar days from the date of the sale, unless otherwise agreed upon in advance. For assistance arranging shipping, you may contact Christie's art transport department.

• Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.



LIVING WITH ART

NEW YORK • TUESDAY 9 - WEDNESDAY 10 FEBRUARY 2016

AUCTION

Tuesday

9 February 2016

SESSION I 10.00 am (Lots 1-169)

SESSION II 2.00 pm (Lots 170-290)

Wednesday

10 February 2016

SESSION III 10.00 am (Lots 291-442)

SESSION IV 2.00 pm (Lots 443-563)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	5 February	10.00 am - 5.00 pm
Saturday	6 February	10.00 am - 5.00 pm
Sunday	7 February	1.00 pm - 5.00 pm
Monday	8 February	10.00 am - 5.00 pm
Tuesday	9 February	9.30 am - 5.00 pm
Wednesday	10 February	9.30 am - 4.00 pm

AUCTION CODE AND NUMBER

In sending written bids or making enquiries, this sale should be referred to as

CLARE-11415

SALE ENQUIRIES

Tel: +1 212 636 2032

Fax: +1 212 492 5718

Email: LivingWithArtInquiries@christies.com

CONDITIONS OF SALE

The auction is subject to Important Notices, Conditions of Sale and to Reserves

AUCTION RESULTS

www.christies.com

View catalogues and leave bids online at christies.com

These auctions feature

CHRISTIE'S  LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android devices

LIVING WITH ART

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Head of Sale

Megan Conroy
Senior Sale Coordinator

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Business Manager

Brian Evans
Sabina Milbank
Clare Simon
Sale Administrators

SALE ENQUIRIES

Tel: +1 212 636 2032
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LivingWithArtInquiries@christies.com

AUCTION RESULTS

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christies.com

Design & Layout by Vlad Golanov

SPECIALISTS CONTACTS

FINE ART

Andrew Huber
Emily Gladstone

FURNITURE AND OBJECTS

Anne Igelbrink
Casey Rogers
Alison Charny

CERAMICS AND GLASS

Carleigh Queenth
Emily Shwajlyk

ASIAN WORKS OF ART

Victoria Tudor
Emily Shwajlyk

SILVER AND OBJECTS OF VERTU

Jennifer Pitman
Victoria Tudor

SENIOR SPECIALISTS

Melissa Gagen
Richard Nelson
Becky MacGuire
Elisabeth Parker
William Russell
William Strafford
Jody Wilkie

Andrew McVinish
*Regional Director of Sales,
Decorative Arts*

Kelly Ayers
Business Director

AUCTIONEER(S)

Andrew McVinish (# 1379272)
Richard Nelson (# 1184056)
Gemma Sudlow (# 2016494)
David Kleiweg (# 35475401)
Diana Bramham (#1464939)

Important Information

TELEPHONE BIDS WILL BE ACCEPTED FOR LOTS WITH LOW- END ESTIMATES OF \$1,500 AND ABOVE, NO LATER THAN 24 HOURS PRIOR TO THE SALE AND ONLY IF THE CAPACITY OF OUR POOL OF STAFF PHONE BIDDERS ALLOWS. ARRANGEMENTS TO BID IN LANGUAGES OTHER THAN ENGLISH MUST BE MADE WELL IN ADVANCE OF THE SALE DATE.

TELEPHONE BIDS MAY BE RECORDED. BY BIDDING ON THE TELEPHONE, PROSPECTIVE PURCHASERS CONSENT TO THE RECORDING OF THEIR CONVERSATIONS.

CHRISTIE'S OFFERS ALL ABSENTEE AND TELEPHONE BIDDING SERVICES AS A CONVENIENCE TO OUR CLIENTS, BUT WILL NOT BE RESPONSIBLE FOR ERRORS OR FAILURES TO EXECUTE BIDS.

PLEASE NOTE THAT ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED WITH-OUT A RESERVE. ALL LOTS WITH AN ASTERISK MAY BE EXEMPT FROM SALES TAX, AS SET FORTH IN THE SALES TAX NOTICE AT THE BACK OF THE CATALOGUE.

PLEASE NOTE THAT THE MAJORITY OF FURNITURE LOTS IN THE INTERIORS SALE ARE TRANSFERRED TO CHRISTIE'S FINE ART STORAGE SERVICES (CFASS IN RED HOOK, BROOKLYN) ON THE DAY OF THE SALE. PLEASE SEE 'STORAGE AND COLLECTION' AT THE BACK OF THE CATALOGUE FOR FURTHER DETAILS. PLEASE CHECK WITH CASHIERS BEFORE PICKING UP PROPERTY.

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) at 5pm on the last day of the sale. All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

[35]

●
Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.



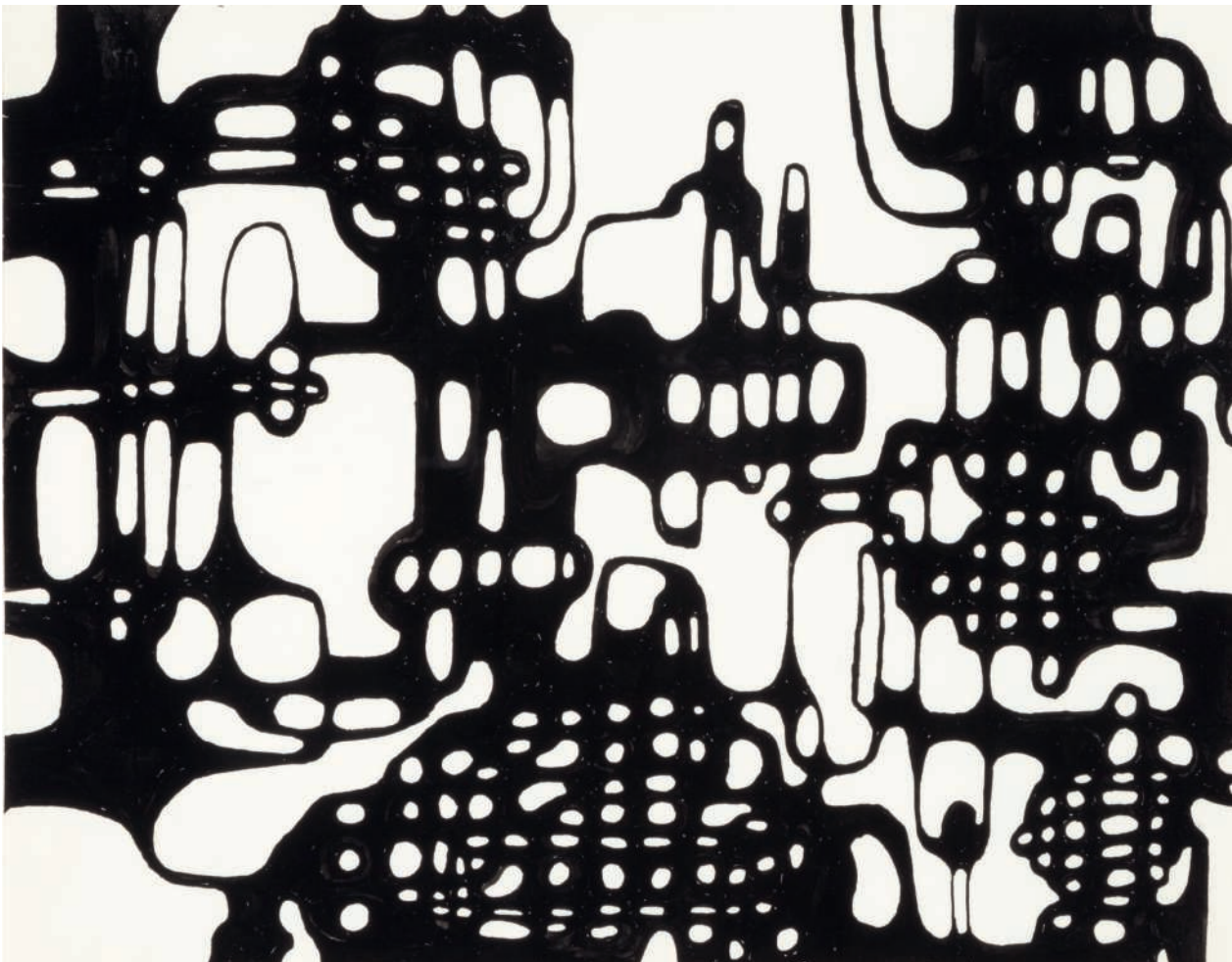


P. J. ...

The Arthur and Anita Kahn Collection

A New York Story

(LOTS 1-124)





77

A visit to the New York apartment of Dr. Arthur and Mrs. Anita Kahn provided any guest with a true celebration for the senses. During a lifetime of collecting, these dedicated connoisseurs assembled one of the most remarkable collections of Pablo Picasso works on paper and postwar American art. From their significant holdings of the work of Alexander Calder to Richard Pousette-Dart's crowning glory, his 1958 painting *Blood Wedding*—the collection captures the energy and excitement of this important period. Though the couple came from humble beginnings—he, the son of an immigrant candy store owner, and she, the daughter of a seamstress—their interest in, and admiration for, the creative process led them to be rewarded with a collection that encompassed some of the most important artists of the postwar period. From Alexander Calder to Pablo Picasso, and David Smith to Stuart Davis, their holdings of art demonstrated an astute understanding of the artistic practice and their sheer joy at the works in their collection.

Without a family tradition of collecting art, the Kahns began to teach themselves as much as they could about their newfound interest and the artists who fascinated them. They took it upon themselves to visit galleries on a regular basis, attend lectures at the city's museums, and, more importantly, get to know the artists themselves.

Whilst the works in the collection of Dr. Arthur and Mrs. Anita Kahn span much of the 20th century, its focus is clearly on the bold abstract forms that became the dominant narrative of the postwar period. Enthralled by the downtown art scene that developed in New York after the war, Anita Kahn and her husband seamlessly melded together their own aesthetic inclinations with the spirit of the age. From the highly sophisticated nature of Alexander Calder's engineered sculptures, to the bold, brutal forms of David Smith's abstract sculptures, the works in their collection run the gamut of the new and exciting artistic forms that dominated the period. At the time they were embarking on their collection many of their favorite artists were also in the early stages of their careers and were grateful for the sustained patronage that collectors like the Kahns offered them. In return, the Kahns were rewarded with a series of relationships that would prove extremely gratifying. As daughter Karen Kahn remembers, "When my parents bought Calder and Smith, they had no idea that they would become leading 20th century sculptors. My parents just loved their work. It was an aesthetic connection that they had with this art." Also included in the collection are works by lesser-known artists who nonetheless played an important role in the New York School, including Dorothy Dehner and Ibram Lassaw, whose abstract and expressive sculptures captured the Kahns' imagination.

Both in life and in art, Dr. Arthur and Mrs. Anita Kahn espoused the spirit of the American dream. Born the children of immigrant parents, they took every opportunity offered to them to build a highly successful life in New York. Their connoisseurship enabled them to ingratiate themselves into the New York artistic community and witness the seismic changes that were taking place in the city at the time—changes that would reverberate around the world. The works in the collection of Arthur and Anita Kahn not only embrace their own personalities, but also capture the excitement of the postwar period when the axis of the art world shifted dramatically westwards and New York became the epicenter of the art world.

1
RAPHAEL SOYER (AMERICAN, 1899-1987)



Joan in Green
signed 'RAPHAEL/ SOYER' (lower right)
oil on canvas
8 x 10 in. (20.3 x 25.4 cm.)

\$1,500-2,000

PROVENANCE:
with ACA Gallery, New York.
The Estate of L. Arnold Weissberger.
Anonymous sale; Christie's, New York, 3 February 1988, lot 254.
Acquired at the above sale by the present owner.

2
RAPHAEL SOYER (AMERICAN, 1899-1987)

Seated Woman
signed 'RAPHAEL/ SOYER' (lower right)
oil on canvas
20 x 16 1/8 in. (50.8 x 41 cm.)

\$3,000-5,000

3
RAPHAEL SOYER (AMERICAN, 1899-1987)

The Seamstress
signed 'RAPHAEL SOYER' (lower right)
oil on canvas
24 x 20 1/4 in. (61 x 51.4 cm.)
Painted circa 1949.

\$8,000-12,000

PROVENANCE:
with ACA Galleries, New York.
with Krasner Gallery, New York.
Acquired from the above by the present owner.



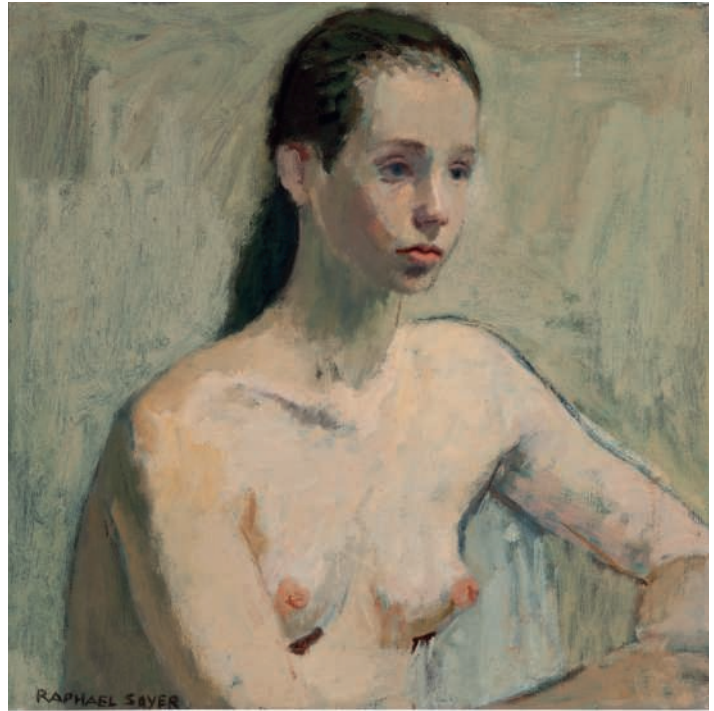
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4
RAPHAEL SOYER (AMERICAN, 1899-1987)

Three Graces
 signed 'RAPHAEL SOYER' (lower right)
 oil on canvas
 40 x 30 in. (101.6 x 76.2 cm.)
 Painted in 1956.

\$10,000-15,000

PROVENANCE:
 with ACA Galleries, New York.
 with Irvin Brenner Fine Paintings, Pelham Manor,
 New York.

5
RAPHAEL SOYER (AMERICAN, 1899-1987)

Nude
 signed 'RAPHAEL SOYER' (lower left)
 oil on canvas
 16 ¼ x 16 in. (41.3 x 40.6 cm.)

\$1,500-2,000



6

6
RAPHAEL SOYER (AMERICAN, 1899-1987)

Reclining Nude
 signed 'RAPHAEL/ SOYER' (lower right)
 oil on canvas
 12 x 16 in. (30.5 x 40.6 cm.)

\$1,500-2,000



7



8

7
EDWIN WALTER DICKINSON (AMERICAN, 1891-1978)

Sunflower at Wellfleet

signed 'EW Dickinson' (along the left edge)
 oil on canvas
 14 x 20 in. (35.6 x 50.8 cm.)
 Painted in 1941.

\$4,000-6,000

PROVENANCE:
 with Graham Gallery, New York.
 Acquired from the above by the present owner.

EXHIBITED:
 Buffalo, N.Y., Albright-Knox Art Gallery, *Edwin Dickinson: Dreams and Realities*, 27 April-14 July, 2002.

This work is no. 423 in the Edwin Dickinson *catalogue raisonné*



9

8
EDWIN WALTER DICKINSON (AMERICAN, 1891-1978)

Shingling, Dickinson House

signed and dated '1939/ E W Dickinson' (along the right edge) and inscribed 'Wellfleet' (along the left edge)
 charcoal on paper
 10 3/4 x 13 in. (27.3 x 33 cm.)
 Executed in 1939.

\$1,500-2,000

PROVENANCE:
 The artist's wife.
 Acquired from the above by the present owner.

EXHIBITED:
 New York, Graham Gallery, *Dickinson Retrospective*, 1961, no. 55.
 Provincetown, Massachusetts, Provincetown Art Association and Museum, *Edwin Dickinson Retrospective*, 14 August-7 September, 1976.

This work is no. 988 in the Edwin Dickinson *catalogue raisonné* available at www.edwindickinson.org.

9
EDWIN WALTER DICKINSON (AMERICAN, 1891-1978)

Tibi Wait

signed and dated 'E.W. Dickinson 1917' (lower right)
 oil on board
 17 1/4 x 17 1/4 in. (43.8 x 43.8 cm.)
 Painted in 1917.

\$6,000-8,000

PROVENANCE:
 with Graham Gallery, New York.
 Acquired from the above by the present owner.

EXHIBITED:
 Whitney Museum of American Art, New York, N.Y., *Edwin Dickinson. Major retrospective*, October 20-November 28, 1965.
 Provincetown, Massachusetts, Provincetown Art Association and Museum, *Edwin Dickinson Retrospective*, 14 August-7 September, 1976.

This work is no. 76 in the Edwin Dickinson *catalogue raisonné* available at www.edwindickinson.org.

10
HAYLEY LEVER (AMERICAN, 1876-1958)

Boats at Sunset

signed and dated 'Hayley Lever/ 1911' (lower right)
 oil on canvas
 9 x 12 in. (22.9 x 30.5 cm.)
 Painted in 1911.

\$2,000-3,000

PROVENANCE:
 William Doyle Galleries, New York.
 Acquired from the above by the present owner.



10

11

CARL SPRINCHORN (AMERICAN, 1887-1971)

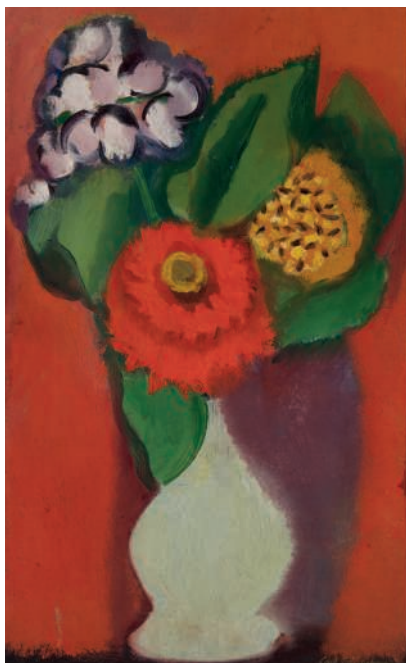
Still life with flowers

signed 'Carl Sprinchorn' (lower left)
oil on canvasboard
21 3/4 x 13 3/4 in. (55.2 x 35 mm.)

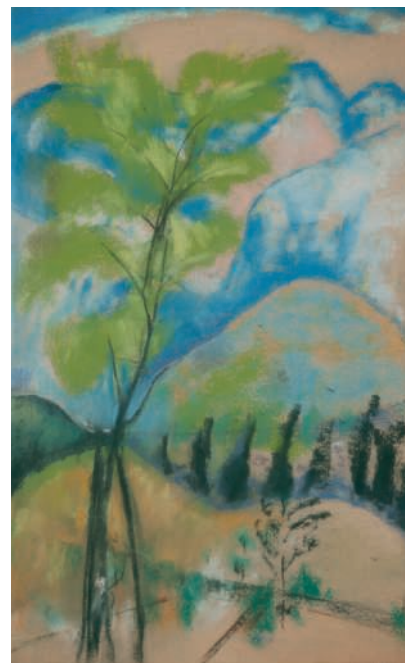
\$1,000-1,500

PROVENANCE:

with Bertha Schaefer Gallery, New York.



11



12

12

CARL SPRINCHORN (AMERICAN, 1887-1971)

Young Acacia, La Cañada, California

signed 'CARL SPRINCHORN' (lower right)
pastel on paper
27 1/2 x 17 in. (69.9 x 43.2 cm.)
Executed in 1919.

\$1,500-2,000

13

CARL SPRINCHORN (AMERICAN, 1887-1971)

Distant Rain, Monson, Maine

signed and dated 'Carl Sprinchorn-1911' (lower left);
signed, dated again and titled 'CARL SPRINCHORN/
'DISTANT RAIN' / MONSON, Maine-1911' (on the
reverse)
oil on canvas laid down on masonite
26 x 40 in. (66 x 101.6 cm.)
Painted in 1911.

\$2,000-3,000

PROVENANCE:

Acquired from the artist by the present owner.

EXHIBITED:

Utica, New York, Munson-Williams-Proctor Institute,
Armory Show - 50th Anniversary Exhibition, 17
February-31 March, 1962.



13

14

OTTO KARL KNATHS (AMERICAN, 1891-1971)

Painter's Cap

signed 'Karl Knaths' (lower right)
oil on canvas
24 1/2 x 30 1/2 in. (61.3 x 76.5 cm.)
Painted in 1954.

\$5,000-7,000

PROVENANCE:

Paul Rosenberg & Co., New York, 1955.
Joseph H. Hirshhorn, New York, 1955.
Anonymous sale; Christie's, New York, 4 December 1987,
lot 364.
Acquired from the above sale by the present owner.



14



15



15

ABRAHAM WALKOWITZ (AMERICAN, 1878-1965)

Isadora Duncan in Yellow; and Isadora Duncan

signed 'A. Walkowitz' (lower left); signed 'A. Walkowitz' (lower center)
each watercolor, wash, ink and pencil on paper
14 x 8 ½ in. (35.6 x 21.6 cm.); 12 x 9 in. (30.5 x 22.9 cm.) (2)

\$1,000-1,500

PROVENANCE:

with Bernard Danenberg Galleries, Inc., New York (the first).
with ACA Gallery, Inc., New York (the companion).

17

ABRAHAM WALKOWITZ (AMERICAN, 1878-1965)

Coney Island

signed and dated 'A. WALKOWITZ/ 1915' (lower right)
watercolor, ink and wash on paper
21 x 29 ½ in. (53.3 x 75 cm.)
Executed in 1915.

\$1,500-2,000

PROVENANCE:

with Bernard Danenberg Galleries, Inc., New York.

EXHIBITED:

Salt Lake City, Utah Museum of Fine Arts, University of Utah, *Abraham Walkowitz Retrospective*, 27 October-1 December, 1974. Traveled to Wichita, Kansas, Edwin A. Ulrich Museum of Art, Wichita State University, 7 May-20 June, 1975.
New York, Zabriskie Gallery, *Abraham Walkowitz*, 21 February-25 March, 1989.



16

16

ABRAHAM WALKOWITZ (AMERICAN, 1878-1965)

Three studies of Isadora Duncan dancing

each signed 'A. Walkowitz' (lower center)
watercolor, ink and pencil on paper
13 ¾ x 27 ¾ in. (35 x 70.5 cm.), overall

\$1,500-2,000

18

ABRAHAM WALKOWITZ (AMERICAN, 1878-1965)

New York Study

signed and dated 'A. Walkowitz 1910' (lower right)
watercolor on paper
17 ½ x 12 in. (44.5 x 30.5 cm.)
Executed in 1910.

\$1,000-1,500

PROVENANCE:

with ACA Gallery, New York.



17



18

19

ABRAHAM WALKOWITZ (AMERICAN, 1878-1965)

Abstraction

signed with initials 'A.W.' (lower center) and signed and dated 'A. WALKOWITZ 1931' (lower left)
ink and wash on paper
6 ¾ x 5 ¼ in. (17.1 x 13.3 cm.)
Executed in 1931.

\$500-700

PROVENANCE:

with Bernard Dannenberg Galleries, New York.

20

ABRAHAM WALKOWITZ (AMERICAN, 1878-1965)

Bathers

signed 'A. WALKOWITZ' (lower right center)
watercolor, wash and pencil on two joined sheets of paper
11 ¾ x 35 ¾ in. (29.9 x 90.8 cm.)
Executed circa 1905-10.

\$3,000-5,000

PROVENANCE:

with Zabriskie Gallery, New York.

EXHIBITED:

Wichita, Kansas, The Edwin A. Ulrich Museum of Art, Wichita State University, *Abraham Walkowitz Retrospective*, 7 May-29 June, 1975.



19



20



21



22

21

BEN SHAHN (AMERICAN, 1898-1969)

Untitled (Study for Ecclesiastes)

signed 'Ben Shahn' (lower right)
watercolor and ink on paper laid down on paper
12 ¾ x 10 in. (32.4 x 25.4 cm.)

\$2,000-3,000

•22

BEN SHAHN (AMERICAN, 1898-1969)

Gandhi

serigraph in black, on Rives paper, 1965, signed in ink, with margins
Sheet: 38 ¾ x 24 ¾ in. (984 x 628 mm.)

\$800-1,200

PROVENANCE:

with Kennedy Galleries, New York.
Acquired from the above by the present owner.

LITERATURE:

Prescott 5.

23

JOHN N. BATTENBERG (AMERICAN, B. 1931)

Untitled

signed and dated 'Battenberg '69' (on the reverse)
bronze with brown patina
12 x 7 x 9 in. (30.5 x 17.8 x 22.9 cm.), not including base
Executed in 1969.

\$1,000-1,500

PROVENANCE:

Acquired from the artist by the present owner.

24

DAVID BURLIUK (AMERICAN/UKRAINIAN, 1882-1967)

Old Man with Dog

signed 'BURLIUK' (lower left)
oil on canvasboard
8 x 10 in. (20.3 x 25.4 cm.)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York, 3 February 1988, lot 250.
Acquired at the above sale by the present owner.

The Burliuk Committee has confirmed the authenticity of this painting and will be including it in the forthcoming *catalogue raisonné*.

25

DAVID BURLIUK (AMERICAN/UKRAINIAN, 1882-1967)

Untitled (Two Female Nudes)

signed 'BURLIUK' (lower left)
oil on masonite
5 ¼ x 4 ¼ in. (13.3 x 10.8 cm.)

\$1,500-2,000

PROVENANCE:

with ACA Galleries, New York.
Acquired from the above by the present owner.

The Burliuk Committee has confirmed the authenticity of this painting and will be including it in the forthcoming *catalogue raisonné*.

26

JOSE DE CREEFT (AMERICAN, 1884-1982)

Self-Portrait

signed and dated 'José de Creeft/ 1965' (lower right)
oil on canvas
16 x 12 in. (40.6 x 30.5 cm.)
Painted in 1965.

\$1,000-1,500

PROVENANCE:

Acquired from the artist by the present owner.



23



24



25



26



27

KARL PIERRE DAUBIGNY (FRENCH, 1846-1886)

Landscape with figure along water's edge

oil on canvas
16 x 24 in. (40.6 x 61 cm.)

\$2,000-3,000

We are grateful to Mr. David Duputel for his assistance in confirming the authenticity of this painting.

28 No Lot

29

JOSE DE CREEFT (AMERICAN, 1884-1982)

La Nuit

signed 'J. DE CREEFT' (along the left side)
marble
38 ¼ x 10 ½ x 10 ½ in. (97.2 x 26.7 x 26.7 cm.)

\$5,000-7,000

27



30

JOSE DE CREEFT (AMERICAN, 1884-1982)

Cubist Figure

marble
24 x 10 x 8 ½ in. (61 x 25.4 x 21.6 cm.)

\$6,000-8,000

31

JOSE DE CREEFT (AMERICAN, 1884-1982)

Metamorphosis

signed 'JOSE de CREEFT' (on the reverse)
marble
14 x 17 x 9 ½ in. (35.6 x 43.2 x 24.1 cm.), including base

\$5,000-7,000

32

JOSE DE CREEFT (AMERICAN, 1884-1982)

Untitled (Reclining Figure)

signed 'JOSE de/ CREEFT' (at the top)
marble
9 ½ x 14 ¼ x 7 in. (24.1 x 36.2 x 17.8 cm.), not including base

\$3,000-5,000

29



30



31



32



33

33
JOSE DE CREEFT (AMERICAN, 1884-1982)

Self-Portrait

signed 'J. de CREEFT' (along the edge)
 bronze with black patina
 22 x 9 ½ x 10 ¼ in. (55.9 x 24.1 x 26 cm.), including base

\$1,000-1,500



34

34
JOSE DE CREEFT (AMERICAN, 1884-1982)

Monkey

signed 'JOSE/ DE/ CREEFT' (on the reverse)
 green serpentine marble
 13 ½ x 7 ½ x 8 ¼ in. (34.3 x 19.1 x 21 cm.), not including base
 Executed in 1963.

\$4,000-6,000

PROVENANCE:
 Acquired from the artist by the present owner.

EXHIBITED:
 New York, The New School Art Center, *Jose de Creeft: A Retrospective Exhibition*, 16 October-9 November, 1974.

35
JOSE DE CREEFT (AMERICAN, 1884-1982)

Untitled (Figure)

signed 'J. de CREEFT' (along the edge)
 marble
 11 x 13 ½ x 8 in. (27.9 x 34.3 x 20.3 cm.), not including base

\$2,000-3,000

36
JOSE DE CREEFT (AMERICAN, 1884-1982)

Untitled (Figure)

signed 'J. de CREEFT' (on the reverse)
 marble
 9 x 10 ¾ x 9 in. (22.9 x 27.3 x 22.9 cm.), not including base

\$3,000-5,000

37
JOSE DE CREEFT (AMERICAN, 1884-1982)

Untitled (Two Figures Embracing)

signed 'JOSE de CREEFT' (on the reverse)
 pink granite
 15 ½ x 14 ½ x 9 ½ in. (39.3 x 36.8 x 24.1 cm.)

\$3,000-5,000



35



36



37

38

JOSE DE CREEFT (AMERICAN, 1884-1982)

Untitled (Head)

signed 'JOSE / DE / CREEFT' (on the reverse)

marble

4 ¾ x 4 x 2 ½ in. (12.1 x 10.2 x 6.4 cm.), not including base

\$1,000-1,500



38

39

JOSE DE CREEFT (AMERICAN, 1884-1982)

Untitled (Figure)

signed 'JOSE de / CREEFT' (on the reverse)

marble

10 ½ x 8 x 8 ¼ in. (26.7 x 20.3 x 21 cm.), not including base

\$4,000-6,000



40

40

JOSE DE CREEFT (AMERICAN, 1884-1982)

Untitled (Figure)

signed 'J de CREEFT' (on the reverse)

marble

17 ¾ x 9 x 10 in. (45.1 x 22.9 x 25.4 cm.)

\$4,000-6,000



39

41

JOSE DE CREEFT (AMERICAN, 1884-1982)

Untitled (Pendant)

signed with artist's initials 'JdeC' (on resin affixed to the reverse)

gilt metal and resin

3 x 2 ¼ in. (7.6 x 5.7 cm.)

\$1,000-1,500

42

JOSE DE CREEFT (AMERICAN, 1884-1982)

Untitled (Pendant)

gilt metal and glass beads

3 ½ x 2 in. (7.9 x 5.1 cm.)

\$1,000-1,500



41



42



ART FOR ADORNMENT

There are works that are meant to be enjoyed hanging from walls or suspended from the ceiling. Creating wearable works of art is a time honored tradition followed by many notable artists including Pablo Picasso, Salvador Dalí, Alexander Calder and Arnaldo Pomodoro. We are thrilled to present this exceptional collection of works by sculptor Ibram Lassaw which allow for the opportunity to celebrate this tradition of wearable art. Referred to as Bosom Sculptures, these intricate hand-held creations are meant to accompany the individual that chooses to decorate themselves with these compelling works.

The contrasting and intersecting lines create a hypnotizing shape through the use of positive and negative space. A member of the New York Abstract Expressionist movement, Ibram Lassaw created these one of a kind sculptures to draw the eye of the viewer, allowing you to lose yourself in these seemingly simple yet intricate abstract works.

-EMILY GLADSTONE



43

43

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
mixed metal
4 7/8 x 4 7/8 in. (12.4 x 12.4 cm.)

\$1,500-2,000



44

44

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
silver plate
3 1/2 x 3 3/4 in. (8.9 x 9.5 cm.)

\$1,200-1,800



45

45

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze
3 x 3 in. (7.6 x 7.6 cm.)

\$1,000-1,500



46



47



48



49



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51

46

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)

mixed metal

4 x 3 in. (10.2 x 7.6 cm.)

\$1,200-1,800

49

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)

silver plate

3 7/8 x 2 3/4 in. (9.8 x 7 cm.)

\$1,200-1,800

47

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)

mixed metal

3/4 x 3 1/4 in. (9.5 x 8.3 cm.)

\$1,200-1,800

50

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)

mixed metal

3 3/4 x 3 1/4 in. (9.5 x 8.3 cm.)

\$1,200-1,800

48

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)

gilt bronze

3 1/4 x 3 1/2 in. (8.3 x 8.9 cm.)

\$1,200-1,800

51

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)

mixed metal

3 7/8 x 3 1/2 in. (9.8 x 8.9 cm.)

\$1,200-1,800



ANDY WARHOL (1928-1987)

Hamburger

stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc.
stamps and numbered twice 'PA10.504' (on the overlap); numbered again 'PA10.504' (on the stretcher)
synthetic polymer and silkscreen ink on canvas

16 x 20 in. (40.6 x 50.8 cm.)

Executed circa 1985-86.

\$ 100,000-150,000

FIRST OPEN

New York, 4 March 2016

VIEWING

27 February-3 March
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Han-I Wang
hwang@christies.com
+1 212 636 2100

CHRISTIE'S
THE ART PEOPLE



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54



55



56



57

52

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze

2 7/8 x 2 3/4 in. (7.3 x 7 cm.)

\$1,000-1,500

55

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze

2 1/2 x 2 5/8 in. (6.4 x 6.7 cm.)

\$1,000-1,500

53

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)

mixed metal
3 x 3 in. (7.6 x 7.6 cm.)

\$1,000-1,500

56

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)

silver plate
4 1/2 x 2 3/4 in. (11.4 x 7 cm.)

\$1,200-1,800

54

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)

gilt bronze
2 5/8 x 3 1/8 in. (6.7 x 7.9 cm.)

\$1,000-1,500

57

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)

mixed metal
4 1/4 x 3 1/2 in. (10.8 x 8.9 cm.)

\$1,000-1,500



58



59



60



61



62



63

58

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze

2 1/8 x 2 5/8 in. (5.4 x 6.7 cm.)

\$1,000-1,500

61

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze

3 1/4 x 3 in. (8.3 x 7.6 cm.)

\$1,000-1,500

59

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze

2 x 2 1/4 in. (5.1 x 5.7 cm.)

\$1,000-1,500

62

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze

2 7/8 x 2 1/2 in. (6 x 6.4 cm.)

\$1,000-1,500

60

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze

2 7/8 x 2 1/2 in. (7.3 x 6.4 cm.)

\$1,000-1,500

63

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze

2 3/4 x 3 1/4 in. (7 x 8.3 cm.)

\$1,000-1,500



64



65



66



67



68



69

64

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze
2 ½ x 3 in. (6.4 x 7.6 cm.)

\$1,000-1,500

67

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze
3 ½ x 3 ¾ in. (8.9 x 9.5 cm.)

\$1,000-1,500

65

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze
4 7/8 x 2 7/8 in. (12.4 x 7.3 cm.)

\$1,000-1,500

68

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
mixed bronze
3 ½ x 3 ¾ in. (8.9 x 8.3 cm.)

\$1,000-1,500

66

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze
2 ¾ x 3 ¼ in. (7 x 8.3 cm.)

\$1,000-1,500

69

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)
gilt bronze
2 ¼ x 2 ½ in. (5.7 x 6.4 cm.)

\$1,000-1,500



70



71



72



73

70

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Belt Buckle)

signed 'Lassaw' (on a metal plate affixed to the reverse)

brass

2 ¾ x 3 ¾ in. (7 x 9.2 cm.)

\$1,000-1,500

72

IBRAM LASSAW (AMERICAN, 1913-2003)

Loom 8

signed 'LASSAW' (on a metal plate affixed to a bottom leg)

gilt bronze

8 ¾ x 9 ¾ x 7 ¼ in. (22.2 x 24.8 x 18.4 cm.)

\$5,000-7,000

71

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled (Pendant)

signed 'Lassaw' (on a metal plate affixed to the reverse)

plated bronze

2 ¾ x 2 ¾ in. (7 x 7 cm.)

\$1,000-1,500

73

IBRAM LASSAW (AMERICAN, 1913-2003)

Anthea

signed with initials and dated 'I.L. 59' (on a lower horizontal element)

bronze and mixed metal

14 x 10 ¼ x 9 in. (35.6 x 26 x 22.9 cm.)

Executed in 1959.

\$6,000-8,000

PROVENANCE:

with Kootz Gallery, New York.

Acquired from the above by the present owner.



74

74

IBRAM LASSAW (AMERICAN, 1913-2003)

Serafis

signed, dated and titled 'SERAFIS/ Lassaw/ 1987' (along the lower edge)
gilt bronze
14 ¾ x 17 x 17 in. (37.5 x 43.2 x 43.2 cm.)
Executed in 1987.

\$6,000-8,000

75

IBRAM LASSAW (AMERICAN, 1913-2003)

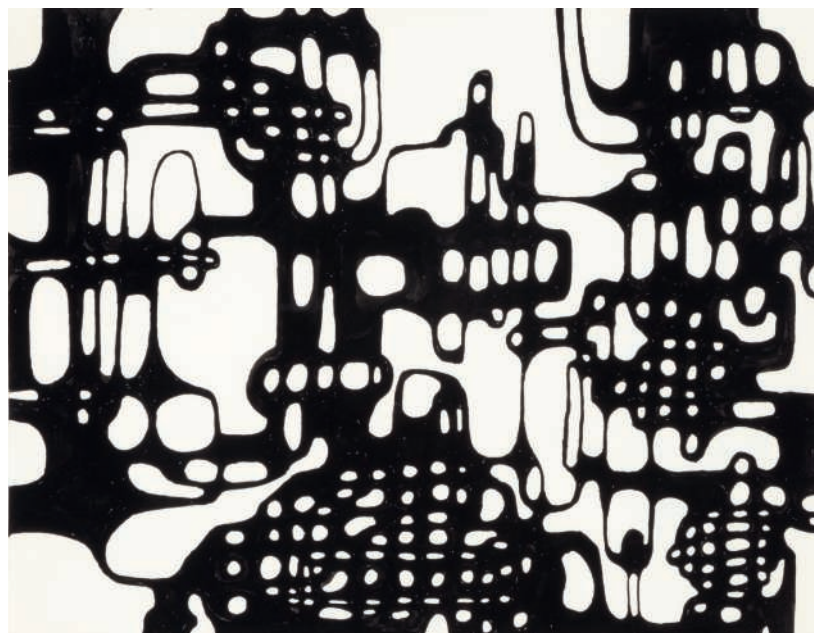
Untitled (three works)

the first signed and dated 'LASSAW 1984' (upper right);
the second signed and dated 'LASSAW 1970' (lower right);
the third signed and dated 'LASSAW 1970' (lower right)

two ink on paper; one watercolor and ink on paper
11 x 14 in. (27.9 x 35.6 cm.); 10 ½ x 11 in. (26.7 x 27.9 cm.);
10 x 13 ¼ in. (25.4 x 33.7 cm.)

Two executed in 1970. One executed in 1984. (3)

\$2,000-3,000



75

76

IBRAM LASSAW (AMERICAN, 1913-2003)

Peace

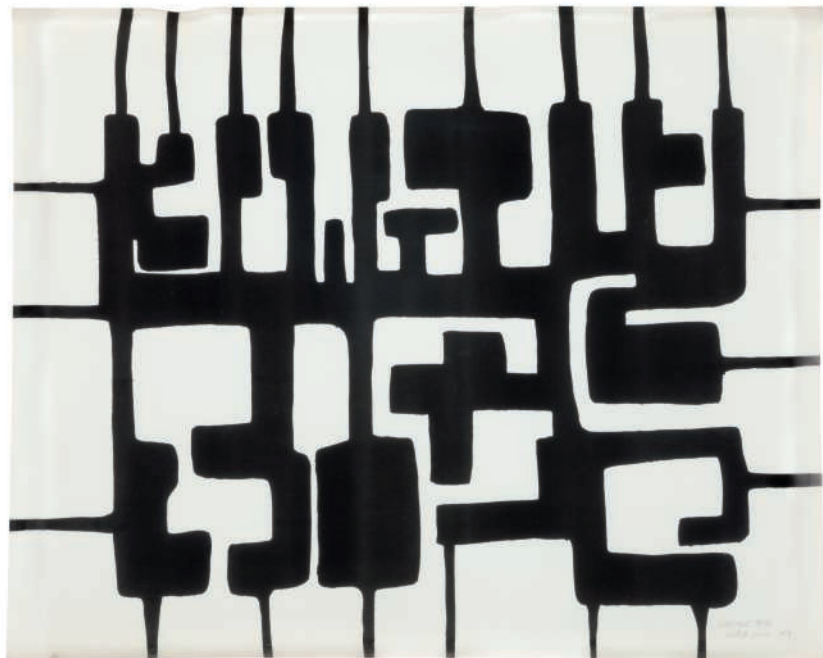
lithograph in black and white, on wove paper, 1970, signed and dated in pencil, inscribed Artist's Proof 10/10, the full sheet; together with *Continuity*, lithograph in colors, on wove paper, 1979, signed and dated in pencil, inscribed A.P. 13/30, with margins

the first sheet: 20 ½ x 25 ½ in. (521 x 648 mm.)

the companion image: 22 x 28 ¾ in. (559 x 730 mm.);

sheet: 26 ¼ x 33 ¼ in. (667 x 845 mm.), unframed (2)

\$1,000-1,500



76



77

77

IBRAM LASSAW (AMERICAN, 1913-2003)

Untitled

signed and dated "LASSAW 1969" (on one of the lower horizontal elements)

plated bronze

12 7/8 x 12 x 11 3/4 in. (32.7 x 30.5 x 29.9 cm.)

Executed in 1969.

\$8,000-12,000

78

IBRAM LASSAW (AMERICAN, 1913-2003)

Interspace 1

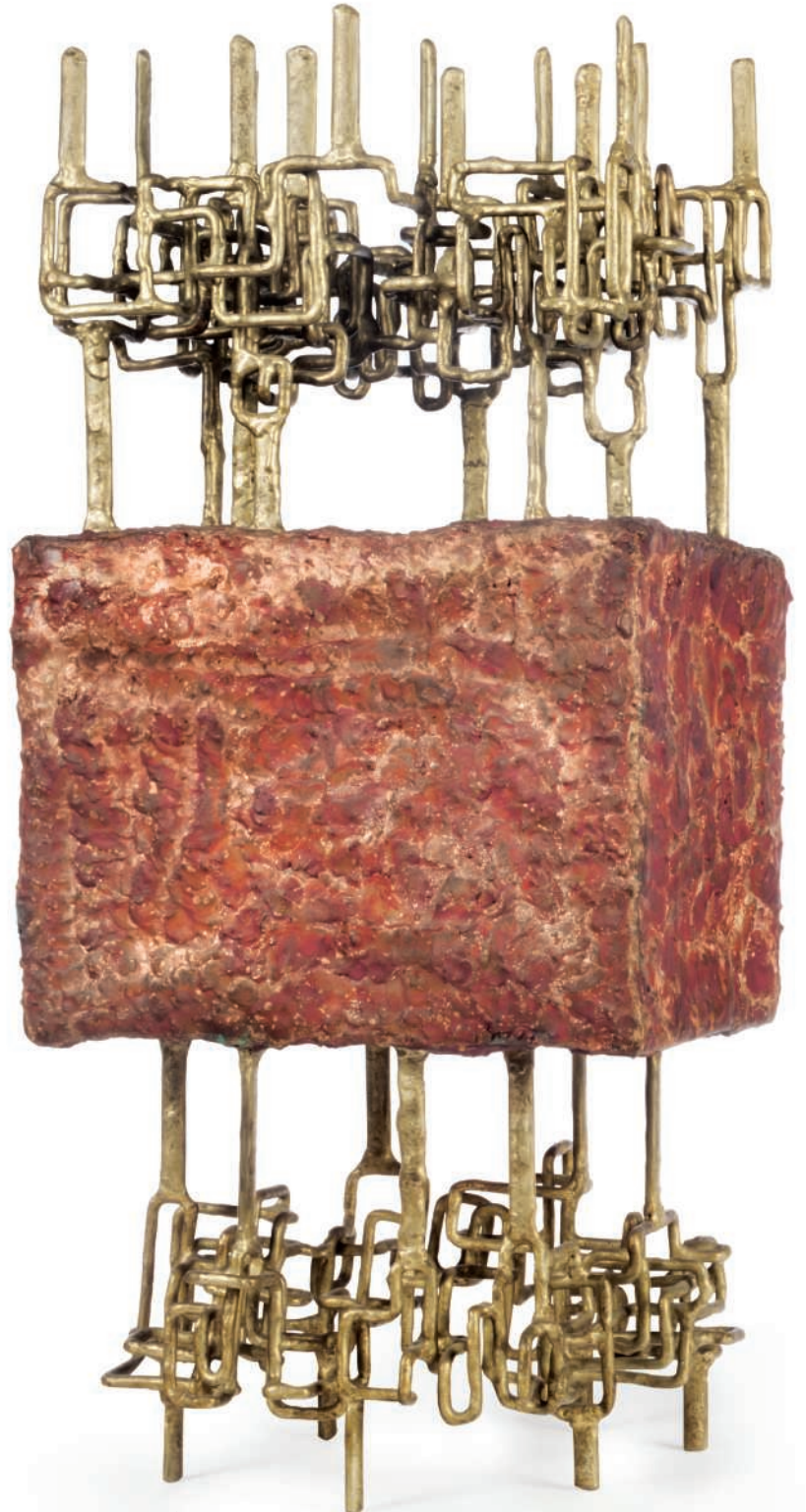
signed and dated "LASSAW/ 69" (on the underside of the cube)

bronze and copper

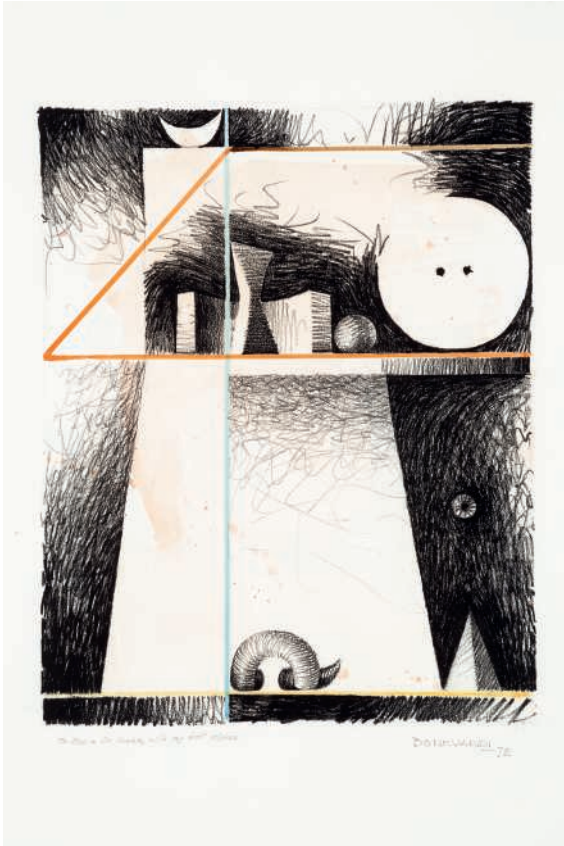
27 1/2 x 12 x 9 in. (69.9 x 30.5 x 22.9 cm.)

Executed in 1969.

\$10,000-15,000



78



79

79

MARCELO BONEVARDI (ARGENTINEAN, 1929-1994)

Untitled

signed and dated 'BONEVARDI/ 72' (lower right) and dedicated 'To Mrs & Dr. Kahn, with my best wishes.' (lower left)
charcoal, wash and felt tip marker on paper
29 x 23 in. (73.7 x 58.4 cm.), unframed
Executed in 1972.

\$800-1,200

PROVENANCE:

The artist.
Acquired from the above by the present owners.



80

80

JOSÉ LUIS CUEVAS (MEXICAN, B. 1933)

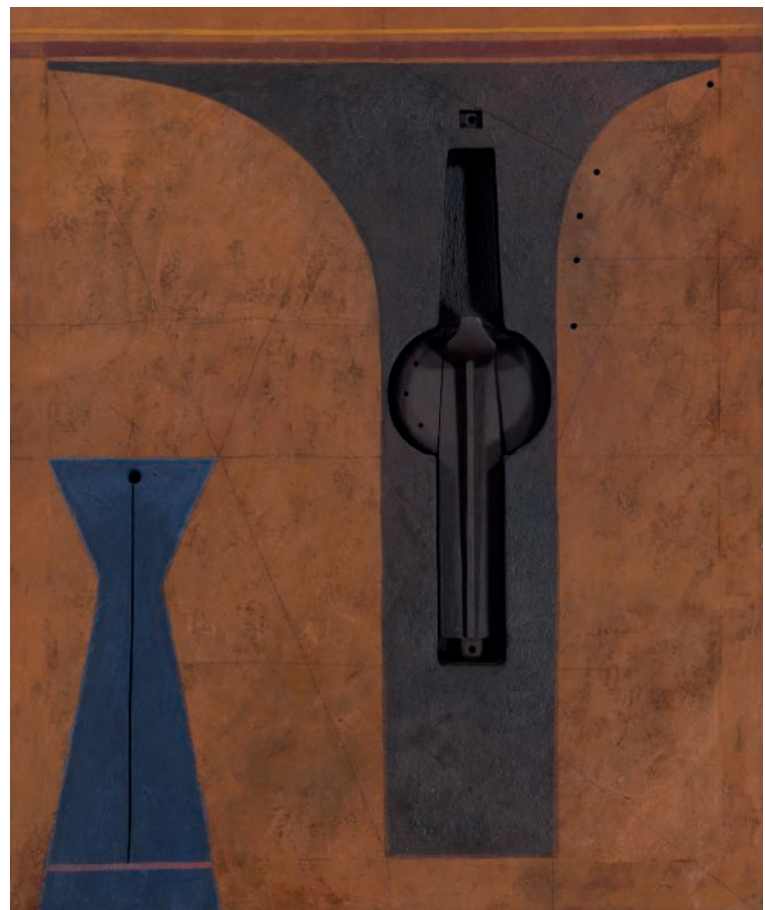
LSD Generation V

signed, dated and titled 'L.S.D. generation #5/ Cuevas/ San Francisco-MARCH 2-66' (lower center) and inscribed 'Marine/ The champion' (right center)
ink and wash on paper
12 ½ x 19 in. (31.8 x 48.3 cm.)
Executed in 1966.

\$1,500-2,000

PROVENANCE:

with Grace Borgenicht Gallery, Inc., New York.



81

81

MARCELO BONEVARDI (ARGENTINEAN, 1929-1994)

Column

signed, titled and dated 'Bonevardi/68/Column' (on the reverse)
oil and graphite on wood construction
48 x 40 in. (121.9 x 101.6 cm.)
Executed in 1968.

\$10,000-15,000



82

MARCELO BONEVARDI (ARGENTINIAN, 1929-1994)

Scale

signed, dated and titled 'BONEVARDI/-66/' "SCALE" (on the reverse)

oil on canvas and painted wood construction

30 x 20 in. (76.2 x 50.8 cm.)

Executed in 1966.

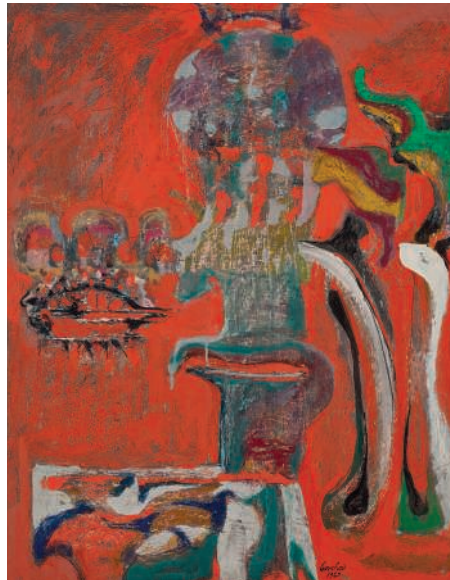
\$10,000-15,000



83



84



85



86

■ 83

FREDERICK JAMES BROWN (AMERICAN, 1945-2012)

On the Cross

signed and dated twice 'FJ Brown 1986' (lower left and lower right); signed again twice, dated and titled "ON THE CROSS"/ 1986/ FJ Brown/ FREDERICK/ J./ BROWN" (on the reverse)
oil on canvas
72 x 48 in. (182.9 x 121.9 cm.), unframed
Painted in 1986.

\$1,000-1,500

PROVENANCE:

The artist.
Acquired from the above by the present owner, 1986.

84

FREDERICK JAMES BROWN (AMERICAN, 1945-2012)

The Guardian

signed and dated 'FJ Brown/ 1979' (on the reverse); signed again and titled 'FREDERICK J. BROWN "THE GUARDIAN"' (on the stretcher bar)
oil on canvas
46 x 14 in. (116.8 x 35.6 cm.)
Painted in 1979.

\$1,500-2,000

PROVENANCE:

The artist.
Acquired from the above by the present owner, 1986.

85

RON GORCHOFF (AMERICAN, B. 1930)

Minaret

signed and dated 'Gorchoff/ 1960' (lower right); signed and dated again and titled 'Minaret/ 8.59-10.59/ Gorchoff' (on the reverse)
oil on canvas
27 ¼ x 21 ¼ in. (69.2 x 54 cm.)
Painted in 1959-60.

\$2,000-3,000

PROVENANCE:

with Gallery Tibor de Nagy, New York.

86

FREDERICK JAMES BROWN (AMERICAN, 1945-2012)

The Adventures of the Pink Fox

signed, dated twice, titled and dedicated "THE ADVENTURES OF/ THE PINK FOX"/ 1982/ FJ Brown/ 1982/ FOR ANITA AND ARTHUR KAHN/ DEC. 1986" (on the reverse)
oil on canvas
28 ½ x 40 ¼ in. (71.4 x 102.2 cm.), unframed
Painted in 1982.

\$1,500-2,000

PROVENANCE:

The artist.
Acquired from the above by the present owner, 1986.



87 (recto)



87 (verso)

87

JAN MATULKA (AMERICAN/CZECH, 1890-1972)

Harbor in Abstract

signed 'Matulka' (lower left)
oil on board, double-sided
17 1/2 x 25 1/2 in. (44.5 x 64.8 cm.)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York, 14 March 1986, lot 257.
Acquired at the above sale by the present owner.

88

REMO MICHAEL FARRUGGIO (AMERICAN, 1906-1981)

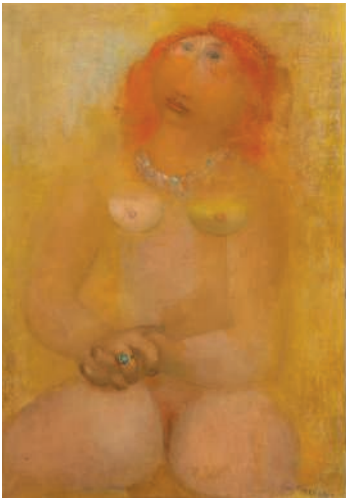
Nude

signed 'Remo Farruggio' (lower right)
oil on canvas
39 1/2 x 27 3/4 in. (100.3 x 70.5 cm.), unframed

\$1,000-1,500

PROVENANCE:

with John Hellery Gallery, Inc., New York.



88



89

89

JAN MULLER (AMERICAN/GERMAN, 1922-1958)

Nude at aqueduct

oil on wood shingle
11 3/4 x 13 3/4 in. (29.9 x 35 cm.)
Executed in 1956.

\$3,000-5,000

PROVENANCE:

with Hansa Gallery, New York.
with Gruenebaum Gallery, New York.
Acquired from the above by the present owner.

90

PHILIP HOWARD EVERGOOD (AMERICAN, 1901-1973)

Don Quixote and the Windmill

signed and dated 'Philip Evergood/ 64' (right center); titled
'DON QUIXOTE & THE WINDMILL' (on the stretcher bar)
oil on canvas
35 x 30 in. (88.9 x 76.2 cm.)
Painted in 1964.

\$4,000-6,000

PROVENANCE:

with Gallery 63, New York.
with Hammer Galleries, New York.

EXHIBITED:

New York, The American Federation of Arts, *The Figure - International*, September 1965-September 1966.

LITERATURE:

J. Baur, *Philip Evergood*, Scranton, Pennsylvania, 1975, p. 77.



90



91

91

GABOR F. PETERDI (AMERICAN, 1915-2001)

Fall V

signed and dated 'Peterdi 62' (lower right); signed and dated
again 'PETERDI/ 1962/ FALL V/ 62-79' (on the reverse)
oil on canvas
26 x 30 in. (66 x 76.2 cm.)
Painted in 1962-79.

\$1,000-1,500



92

92

BALCOMB GREENE (AMERICAN, 1904-1990)

Girl from the Ecole St. Ursula

with incised signature 'Balcomb Greene' (lower right); signed again, titled and dated 'Balcomb Greene/Girl From The Ecole St. Ursula/1974' (on the overlap)

oil on canvas
62 x 50 in. (157.5 x 127 in.)
Painted in 1974.

\$2,000-3,000

PROVENANCE:

Acquired from the artist by the present owner.

EXHIBITED:

New York, ACA Galleries, *Balcomb Greene, Recent Nudes*, 3 April-24 April, 1982.



93

93

BALCOMB GREENE (AMERICAN, 1904-1990)

Fury

with incised signature 'Balcomb Greene' (lower right); inscribed with title (verso)
oil on canvas
40 x 50 in. (101.6 x 127 cm.)

\$3,000-5,000

PROVENANCE:

Acquired from the artist by the present owner.

94

BALCOMB GREENE (AMERICAN, 1904-1990)

The Clouds

with incised signature 'Balcomb Greene' (lower left); signed again and titled 'Balcomb Greene/The Clouds' (on stretcher)
oil on canvas

66 x 53 in. (167.6 x 134.6 cm.)

\$4,000-6,000

PROVENANCE:

Acquired from the artist by the present owner.

95

BALCOMB GREENE (AMERICAN, 1904-1990)

Gale in October

with incised signature 'Balcomb Greene' (lower center right); signed again and titled 'Balcomb Greene/Gale In October' (on stretcher)

oil on canvas
39 3/4 x 49 3/4 in. (101 x 126.4 cm.)

\$3,000-5,000

PROVENANCE:

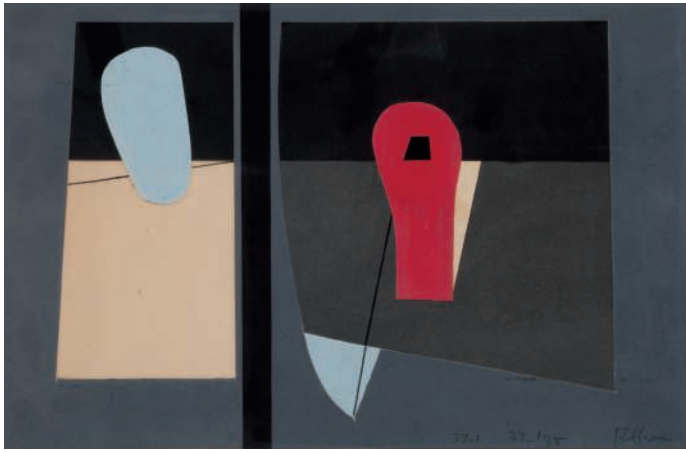
Acquired from the artist by the present owner.



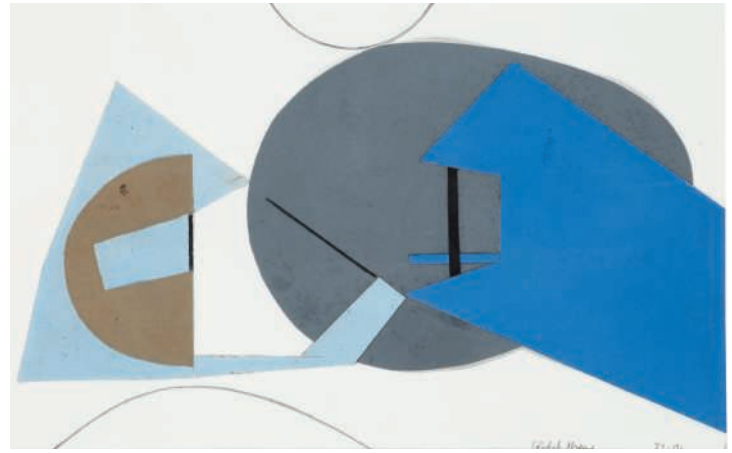
94



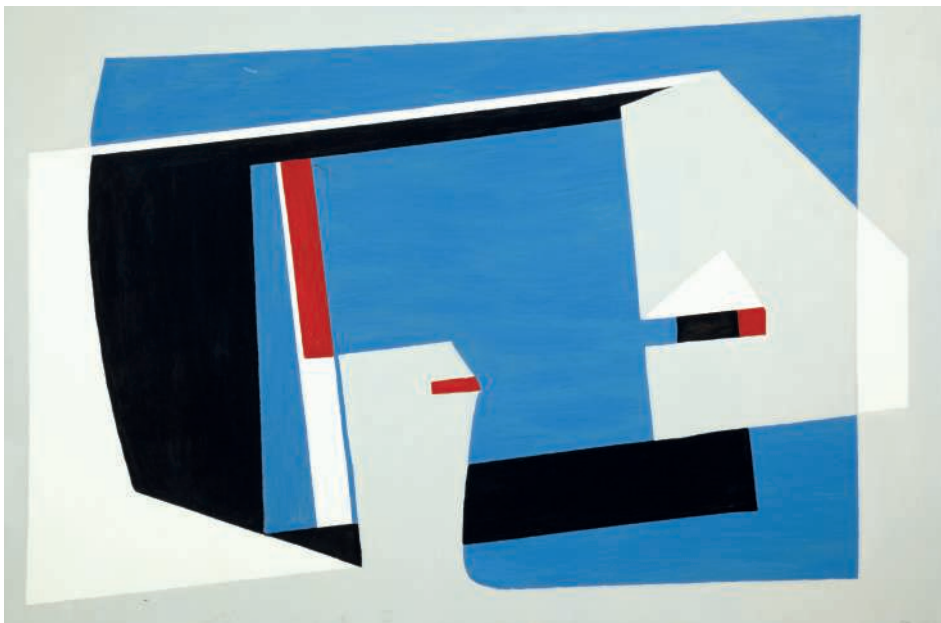
95



96



97



98

96

BALCOMB GREENE (AMERICAN, 1904-1990)

Untitled (No. 1)

signed, dated and numbered '37-1 '37-'38 B Greene' (lower right)
collage—colored cut paper on paper
11 3/4 x 16 1/4 in. (29.9 x 41.3 cm.)
Executed in 1937-38.

\$1,500-2,000

PROVENANCE:

Acquired from the artist by the present owner.

97

BALCOMB GREENE (AMERICAN, 1904-1990)

Untitled

signed, dated and inscribed 'Balcomb Greene 37-BI' (lower right)
collage—colored cut paper and pencil on paper
10 x 16 in. (25.4 x 40.6 cm.)
Executed in 1937.

\$1,500-2,000

98

BALCOMB GREENE (AMERICAN, 1904-1990)

Balanced Moving

signed with initials 'BG' (lower right); signed again and titled
'Balcomb Greene/Balanced Moving' (on the reverse)
oil on canvas
32 x 48 in. (81.3 x 121.9 cm.)

\$5,000-7,000

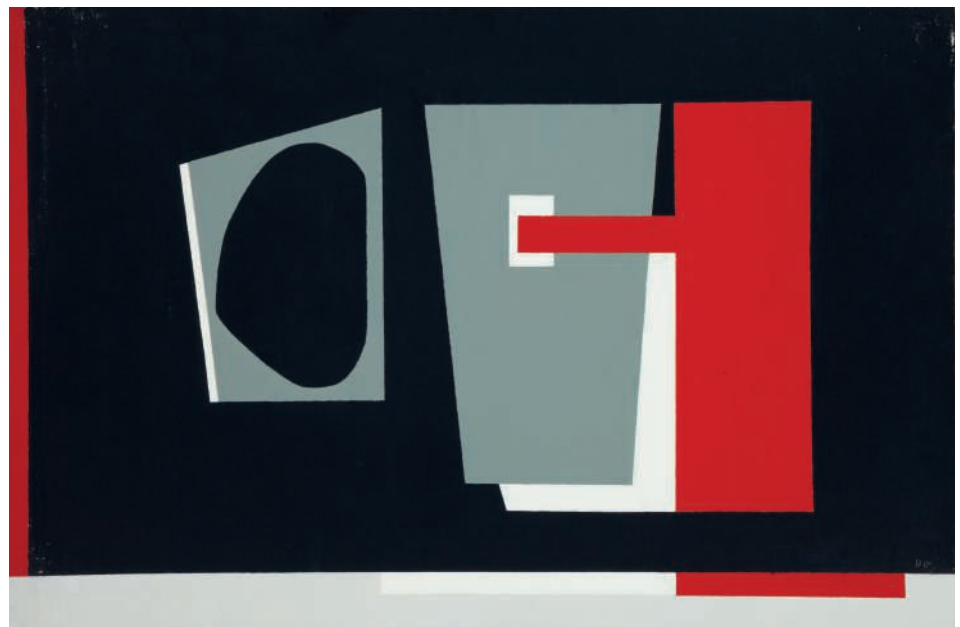
99

BALCOMB GREENE (AMERICAN, 1904-1990)

Amorphous Black

signed with initials 'BG' (lower right); signed again 'Balcomb
Greene' (on the reverse); signed again, dated and titled 'amorphous
Black 1939-68 Balcomb Greene' (on the stretcher bar)
oil on canvas
24 x 36 in. (61 x 91.4 cm.)

\$4,000-6,000



99

100

GERTRUDE GREENE (AMERICAN, 1911-1956)

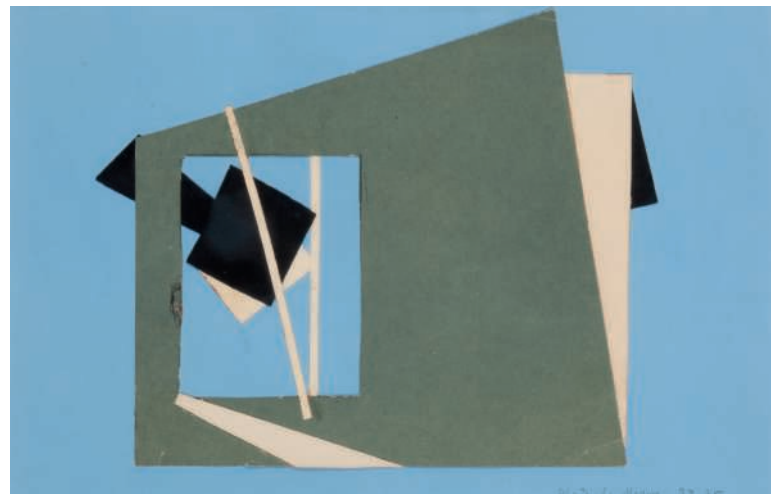
Untitled

signed 'Gertrude Greene' (lower right) and dated '37 x1' (lower left)
collage—colored cut paper on paper
13 ¼ x 8 ½ in. (33.7 x 21.6 cm.)
Executed in 1937.

\$1,500-2,000



100



101

101

GERTRUDE GREENE (AMERICAN, 1911-1956)

38-25

signed and dated 'Gertrude Greene 38-25' (lower right); signed and dated again 'Gertrude Greene 1938' (on the backing board)
collage—colored cut paper on paper
8 x 12 ¼ in. (20.3 x 31.1 cm.)
Executed in 1938.

\$1,500-2,000

102

DOROTHY DEHNER (AMERICAN, 1901-1994)

Untitled; together with Mirage-Eclipse

the first signed and dated 'Dehner '64' (lower left); the companion signed and dated 'Dehner '71' (upper left) and titled and numbered 'Mirage-Eclipse #6' (on the reverse)
the first ink and monotype on paper; the companion ink and watercolor on paper
the first 20 x 25 ½ in. (50.8 x 64.8 cm.); the companion 21 ¾ x 30 ¾ in. (54.9 x 78.1 cm.), unframed
The first executed in 1964. The companion work executed in 1971. (2)

\$1,000-1,500



102



103

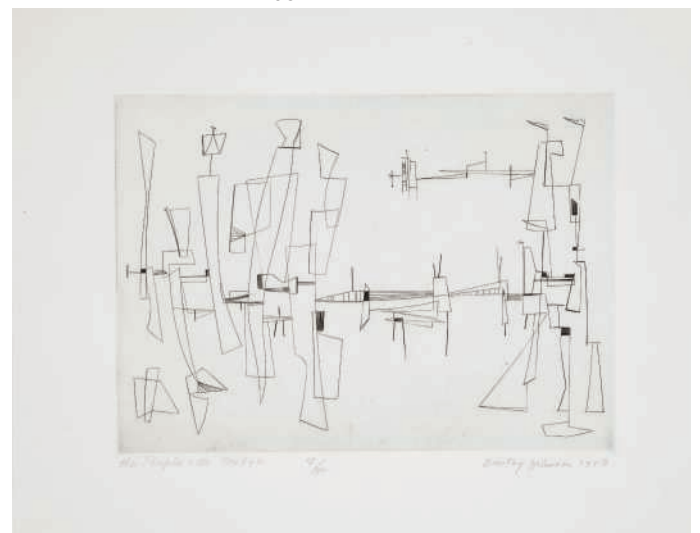
103

GERTRUDE GREENE (AMERICAN, 1911-1956)

Untitled (38C2)

signed 'Gertrude/ Greene' (lower right) and titled '38C2' (lower center)
collage-cut paper on paper
8 ¼ x 7 in. (21 x 17.8 cm.)
Executed in 1938.

\$1,500-2,000



104 (two works)

104

DOROTHY DEHNER (AMERICAN, 1901-1994)

Studio in the Barn in Bolton

etching in colors, on wove paper, 1953, signed, dated and titled in pencil, numbered 30/30, with margins, dedicated 'With love to Arthur and Anita Dec 25, '88'; together with *The People and the Bridge*, engraving in black and white, on wove paper, 1958, signed, dated and titled in pencil, numbered 17/40, with margins the first image: 13 ¾ x 9 ¾ in. (350 x 250 mm.); sheet: 19 ½ x 14 ¾ in. (496 x 375 mm.), unframed
the companion image: 10 ¾ x 13 ¾ (276 x 350 mm.); sheet: 15 x 19 ¼ in. (381 x 48.9 mm.), unframed

(2)

\$1,000-1,500



**QUEEN ANNE'S GATE
WORKS FROM THE ART COLLECTION OF
STING AND TRUDIE STYLER**

London, King Street, 24 February 2016

VIEWING

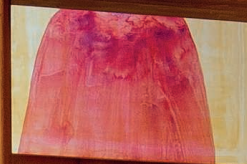
18-23 February 2016
8 King Street
London SW1Y 6QT

CONTACT

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awalker@christies.com
+44 (0)20 7389 2085

ZENG CHUANXING (B. 1974)

Paper Bride, Red Grass Sea
oil on canvas
Painted in 2006
£20,000 - 40,000



CHRISTIE'S
THE ART PEOPLE

105

DOROTHY DEHNER (AMERICAN, 1901-1994)

Ascent to the Moon; and a companion print

the first signed and dated 'Dorothy Dehner '45' (lower right) and titled 'Ascent to the Moon' (according to a label on the reverse); together with *Figures in Landscape*, engraving in black and white, on wove paper, 1958, signed, dated and titled in pencil, numbered 24/35, with margins

the first gouache on paper

the first 12 3/4 x 17 1/2 in. (32.4 x 44.5 cm.)

the companion image: 9 x 11 3/4 in. (229 x 299 mm.); sheet: 15 x 18 1/4 in. (381 x 464 mm.), unframed

The first executed in 1948.

(2)

\$1,000-1,500



105

106

DOROTHY DEHNER (AMERICAN, 1901-1994)

Untitled; together with Bird of Peace from The Damnation Series

the first signed 'Dehner' (lower right); the companion signed and dated 'Dorothy Dehner '46' (lower left)

the first gouache on paper; the companion pen and ink on paper

the first 13 x 17 1/2 in. (33 x 44.5 cm.); the companion 15 1/2 x 22 3/4 in. (39.3 x 57.8 cm.)

The second executed in 1946.

(2)

\$1,000-1,500

PROVENANCE:

with Twining Gallery, New York.



106

107

DOROTHY DEHNER (AMERICAN, 1901-1994)

Untitled

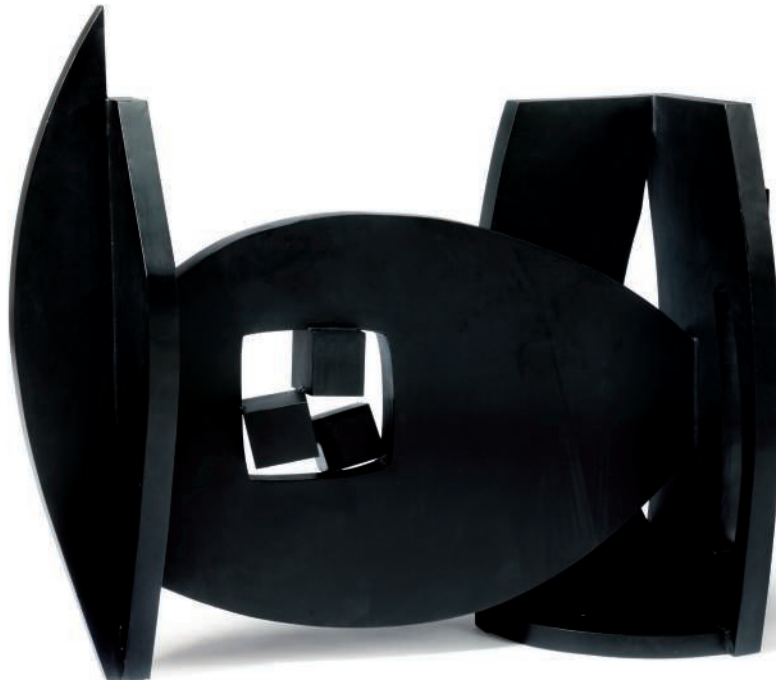
signed and dated 'Dehner '90' (along the lower edge)

bronze with black patina

39 1/2 x 46 x 14 in. (100.3 x 116.8 x 35.6 cm.)

Executed in 1990.

\$10,000-15,000



107

108

DOROTHY DEHNER (AMERICAN, 1901-1994)

Musical Instrument - Flute

signed, dated and titled 'Dehner 77/ MUSICAL INSTRUMENT-FLUTE' (on the reverse)

wood and glue assemblage

24 1/2 x 3 3/4 x 2 3/4 in. (62.2 x 9.5 x 7 cm.)

Executed in 1977.

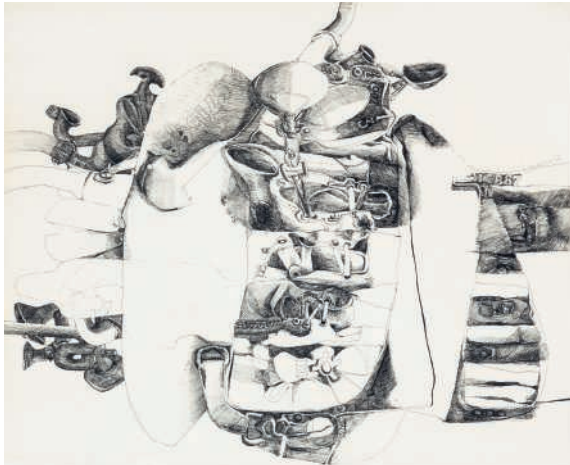
\$1,000-1,500



108



109



111



112



110

109

LARRY RIVERS (AMERICAN, 1923-2002)

Birdie

pencil on paper
16 7/8 x 14 in. (42.2 x 35.6 cm.)
Drawn circa 1950.

\$2,000-3,000

PROVENANCE:
with Tibor de Nagy Gallery, New York

110

RICO LEBRUN (AMERICAN, 1900-1964)

Crying Woman with Double Profile

signed and dated 'Lebrun/ 1948' (lower right)
crayon, wash and pencil on paper
29 x 19 1/2 in. (73.7 x 49.6 cm.)
Executed in 1948.

\$1,000-1,500

PROVENANCE:
with Los Angeles County Museum, Los Angeles.
with The Downtown Gallery, New York.

111

NANCY GROSSMAN (AMERICAN, B. 1940)

Untitled

signed and dated 'Grossman '66' (upper right)
pen and ink on paper
13 7/8 x 17 in. (35.2 x 43.2 cm.)
Executed in 1966.

\$1,500-2,000

PROVENANCE:
with Krasner Gallery, New York.
Acquired from the above by the present owner.

112

MARY BAUERMEISTER (GERMAN, B. 1934)

Untitled

signed, dated, titled and inscribed 'SOME STONES MISSING M.
BAUERMEISTER 1962-67' (throughout the right center)
stones, oil, ink and painted wood on canvas laid down on board on
sanded particle board
39 3/4 x 39 3/4 in. (101 x 101 cm.)
Executed in 1962-67.

\$1,000-1,500

PROVENANCE:
Acquired from the artist by the present owner.

113

ANTONI TÀPIES (1923-2012)

La Grille

etching and aquatint in colors, on wove paper, 1969, signed in pencil, numbered 16/75, with margins; together with *Le Trenversé*, etching and aquatint in colors, on wove paper, 1969, signed in pencil, numbered 30/75, with margins

Each Plate: 13 3/4 x 19 3/4 in. (350 x 502 mm.)
Each Sheet: 22 3/4 x 30 3/4 in. (578 x 781 mm.)

(2)

\$1,000-1,500

LITERATURE:

Galfetti 194 and 201.



114

JULIUS BISSIER (GERMAN, 1893-1965)

7.7.61 A

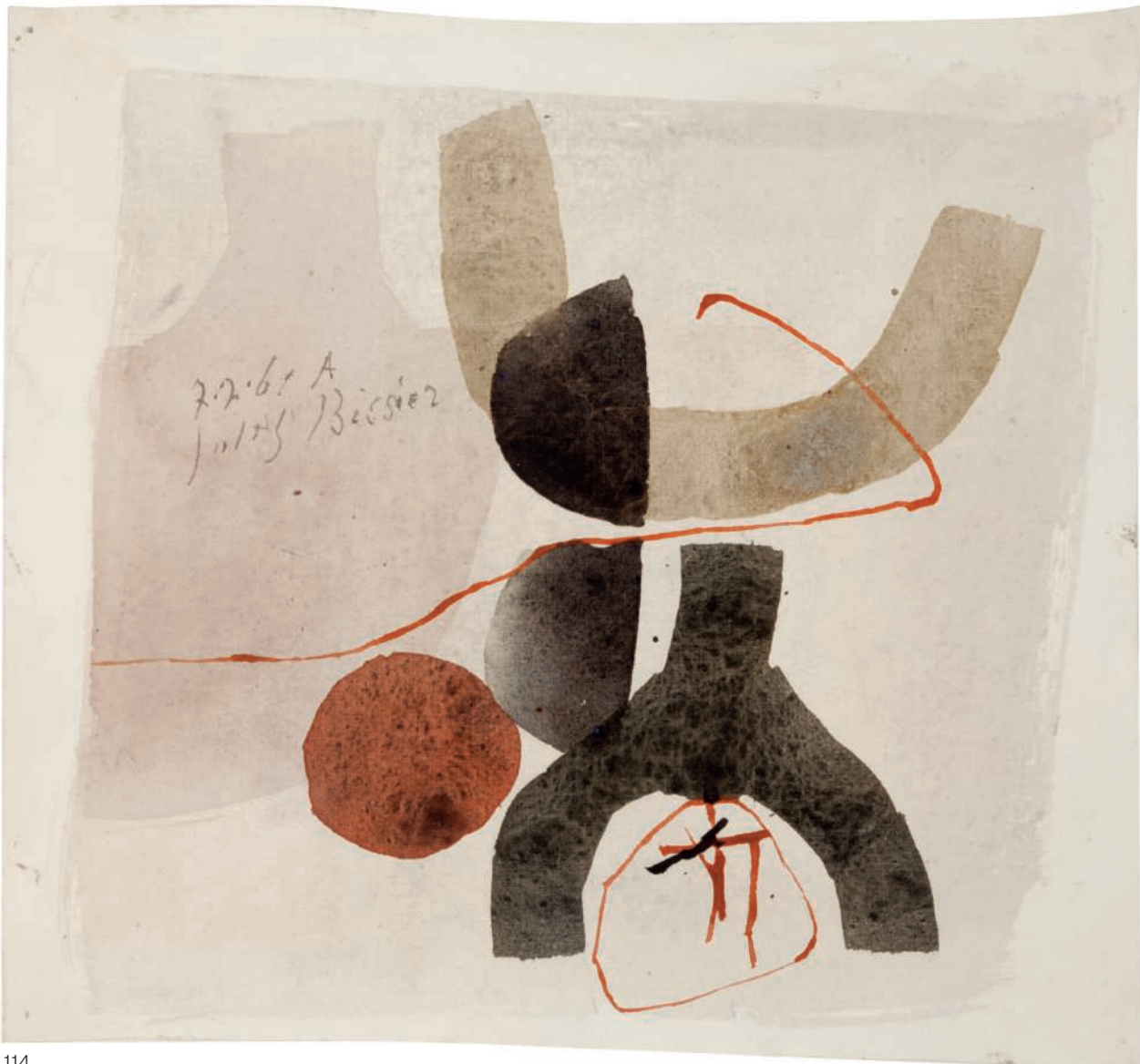
signed, dated and titled '7.7.61 A/ Julius Bissier' (upper left center)
tempera on canvas
7 3/4 x 8 3/4 in. (19.7 x 22.2 cm.)
Executed in 1961.

\$10,000-15,000

PROVENANCE:

with Lefebvre Gallery, New York.

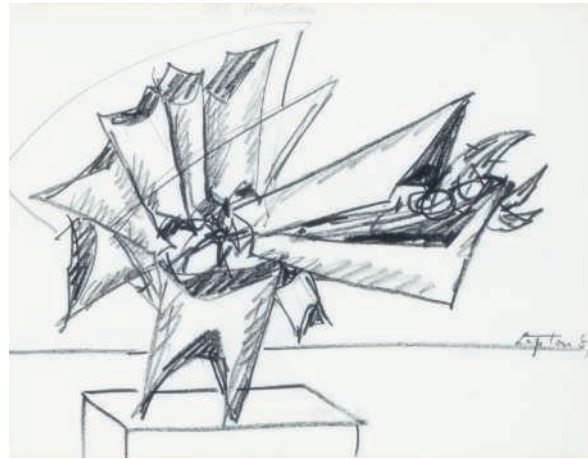
113



114



115



115 (study)

115

SEYMOUR LIPTON (AMERICAN, 1903-1986)

All Directions; and two companion studies

the first signed and dated 'Lipton 57' (along the edge of one leg); the two companion studies signed and dated 'Lipton 57' (lower right), one titled 'All Directions' (upper center)

the first bronze with brown and gold patina; the companion studies charcoal on paper

the first 11 3/4 x 13 x 7 in. (29.9 x 33 x 17.8 cm.), including base the companion studies 8 1/4 x 10 3/4 in. (21 x 27.3 cm.)

(3)

\$5,000-7,000

117

ERNEST TINO TROVA (AMERICAN, 1927-2009)

Study for Falling Man Series, No. 28

brushed aluminum and mixed media assemblage
12 1/4 x 8 1/2 x 3 3/4 in. (31.1 x 21.6 x 9.5 cm.), not including base
Executed in 1965.

\$1,500-2,000

PROVENANCE:

Acquired from the artist by the present owner.

116

MARY FRANK (AMERICAN, B. 1933)

Untitled (Standing Figure)

terracotta

13 7/8 x 5 x 3 3/4 in. (35.2 x 12.7 x 9.5 cm.)

\$1,000-1,500

118

MIGUEL BERROCAL (SPANISH, 1933-2006)

Romeo and Juliet

polished brass, composed of sixteen articulated and removable elements, 1966-67, inscribed with signature and numbered 1241 (the edition was 2000)

6 x 8 x 4 7/8 in. (15.2 x 20.3 x 12.4 cm.)

\$1,500-2,000



116



117



118

119

STEPHEN EDLICH (AMERICAN, 1944-1989)

Choral Suite No. 104

signed, dated and titled 'Edlich/Choral Suite no 104/ 1975' (on the reverse)

collage — burlap, twine and oil on canvas
60 x 40 in. (152.4 x 101.6 cm.)

Executed in 1975.

\$2,000-3,000

PROVENANCE:

with Gruenebaum Gallery, New York.



119

120

CLAES OLDENBURG (B. 1929)

Typewriter Eraser

lithograph in colors, on Rives BFK, 1970, initialed and dated in pencil, numbered 16/100 (there were also 20 artists' proofs), published by Publications I.R.L., Lausanne, Switzerland, printed by Gemini G.E.L., Los Angeles, with their blindstamp, the full sheet Sheet: 12 ¼ x 9 ½ in. (31.1 x 24.1 cm.)

\$1,000-1,500

LITERATURE:

Axson & Platzker 65.



120

121

AFTER ALEXANDER CALDER

Bicentennial Tapestry

woven wool tapestry, 1975, with woven signature and Pinton tapestry mark (lower right), Pinton tapestry label and woven edition number 43 (on the reverse), the edition was 150
40 x 58 ¼ in. (101.6 x 148 cm.)

\$4,000-6,000



121



122

122

BOAZ VAADIA (AMERICAN/ISRAELI, B. 1951)

Two Cats

signed with initials and numbered 'VB A/P' (on the top of the base)

bronze with grey patina and blue slate

8 3/4 x 18 5/8 x 6 3/4 in. (22.2 x 47.3 x 17.1 cm.)

\$3,000-5,000



123

123

RICHARD LINDER (GERMAN, 1908-1978)

Room for Rent

linocut in colors, on wove paper, 1969, signed in pencil, numbered 144/150, with margins; together with *Dog and Man*, lithograph in

colors, on wove paper, signed in pencil, numbered 33/250, with

margins

the first image: 38 3/4 x 27 3/4 in. (984 x 705 mm.); sheet: 40 1/2 x 29 in.

(1029 x 737 mm.)

the companion image: 22 1/4 x 20 in. (565 x 508 mm.); sheet: 28 x 21

1/2 in. (711 x 546 mm.), unframed

(2)

\$800-1,200

124

VICTOR VASARELY (1906-1997)

Untitled

screenprint in colors, on wove paper, signed in pencil, numbered 245/250, with margins; together with *Untitled*, screenprint in

colors, on wove paper, signed in pencil, numbered 205/275, with

margins

Image: 34 x 16 5/8 in. (864 x 422 mm.); Sheet: 43 3/4 x 23 3/4 in. (1111 x

603 mm.)

Image: 23 3/4 x 23 3/4 in. (603 x 603 mm.); Sheet: 32 1/4 x 31 1/4 in. (820

x 794 mm.)

(2)

\$1,000-1,500

PROPERTY SOLD TO BENEFIT MD ANDERSON CANCER CENTER

125

FORREST BESS (AMERICAN, 1911-1977)

Untitled

oil on canvas

22 x 24 in. (55.8 x 60.9 cm.)

\$6,000-8,000

PROVENANCE:

Harry Burkhart collection, Bay City, Texas, acquired from the artist.

By bequest from the above to the present owner.



124



125

126

ESTEBAN VICENTE (AMERICAN, 1903-2001)

Untitled

signed 'Esteban Vicente' (lower right)
charcoal and pastel on paper
19 ½ x 23 ¼ in. (49.6 x 59.1 cm.)
Executed circa 1950.

\$8,000-12,000

PROVENANCE:

The artist.
with Vered Art Gallery, East Hampton.
Private Collection, East Hampton.
with Vered Art Gallery, East Hampton.



126

PROPERTY OF A PRIVATE NEW YORK CITY COLLECTOR

127

ANNE RYAN (AMERICAN, 1889-1954)

Gray Collage

signed 'Anne Ryan' (lower right)
collage—paper and fabric on paper
13 x 16 ½ in. (33 x 41.9 cm.)
Executed in 1953.

\$4,000-6,000

PROVENANCE:

with Betty Parsons Gallery, New York.



127

128 No Lot



129

SOLD BY THE ORDER OF THE TRUSTEES OF THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN TO BENEFIT ITS ACQUISITION PROGRAM (LOTS 129-130)

•129

ROBERT DE NIRO, SR. (AMERICAN, 1922-1993)

Pregnant Woman

signed and dated 'De Niro '61' (upper right)
watercolor, ink and wash on paper
21 ¾ x 17 ½ in. (55.2 x 44.5 cm.)
Executed in 1961.

\$2,000-3,000

•130

ROBERT DE NIRO, SR. (AMERICAN, 1922-1993)

Seated Nude

signed and dated 'De Niro '61' (upper right)
watercolor, ink and wash on paper
21 ¾ x 17 ½ in. (55.2 x 44.5 cm.)
Executed in 1961.

\$2,000-3,000



130



131

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK CITY

131

CONGER A. METCALF (AMERICAN, 1914-1998)

Two Children

signed 'Metcalf' (upper left)
oil on paper laid down on masonite
40 ¼ x 30 ¼ in. (102.2 x 76.8 cm.)

\$2,500-3,500



PROPERTY SOLD TO BENEFIT MD ANDERSON CANCER CENTER (LOTS 132-133)

•132

FORREST BESS (AMERICAN, 1911-1977)

Untitled

oil and gold leaf on canvas
8¼ x 10¼ in. (20.9 x 26 in.)

\$2,000-3,000

PROVENANCE:

Harry Burkhart collection, Bay City, Texas, acquired from the artist.
By bequest from the above to the present owner.

133

FORREST BESS (AMERICAN, 1911-1977)

Untitled

signed 'Forrest Bess' (upper right)
oil on canvas
24 x 22 in. (60.9 x 55.8 cm.)

\$5,000-7,000

PROVENANCE:

Harry Burkhart collection, Bay City, Texas, acquired from the artist.
By bequest from the above to the present owner.

132



133



PROPERTY OF A MIDWESTERN INSTITUTION

■134

OLLE BAERTLING (SWEDISH, 1911-1981)

Oradalki

signed and dated 'Baertling/ 1965' (on the reverse); dated again and titled 'ORADALKI 1965' (on the stretcher bar)

oil on canvas

38 x 76 ¾ in. (96.5 x 194.9 cm.)

Painted in 1965.

\$20,000-30,000

PROVENANCE:

Teddy Brunius.

Gift from the above to the present owner.

Currency trader turned modern artist, Olle Baertling's one-time hobby would eventually earn him the adulation of art-world titans, including Donald Judd. A Swede, Baertling was born in Halmsted in 1911 and eventually settled in Stockholm where he entered the banking profession and painted in his spare time. Shortly after the end of World War II, Baertling committed himself further to his art and traveled to Paris where he connected with Fernand Léger, Victor Vasarely and Auguste Herbin. In 1951, Baertling abandoned his vertical and horizontal linear style, turning instead to the oblique. The present work, *Oradalki*, exhibits this open form style. His use of acute angles and penetrating linear forms and shapes became the hallmarks of the artist's mature work. Baertling's take on postwar European Modernism found admirers across the globe, including in the United States where he would have seventeen solo exhibitions before his death in 1981.

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

135

AGNES CLEVE (SWEDISH, 1876-1951)

Visions I

signed and dated 'A Cleve - 15' (lower right)

oil on canvas

35 ¼ x 27 ½ in. (89.5 x 69.9 cm.)

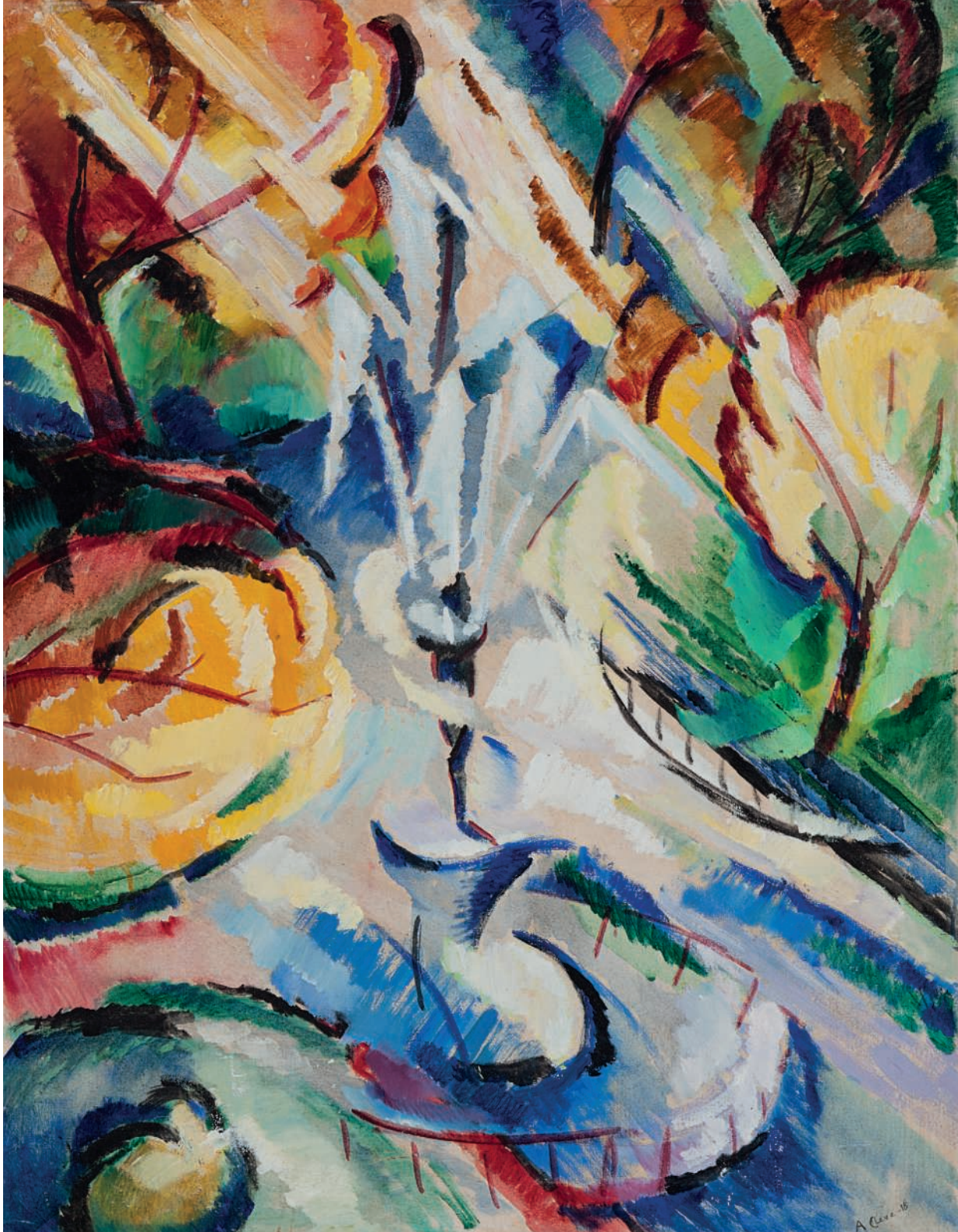
Painted in 1915.

\$30,000-50,000

PROVENANCE:

Anonymous sale; Bukowskis, Stockholm, 26 October 1999, lot 151.

Agnes Cleve's artistic legacy is one of being a pioneering female modernist, due in large part to her forceful, expressive painting style. Born in Sweden in 1876, Cleve moved to Paris in 1913 and studied under Le Fauconnier, one of the Montparnasse Cubists. Cleve and her husband Johan Jonand moved back to Sweden in 1915, where their summer home became a meeting place for other European Modernists, including Wassily Kandinsky. The influence of Kandinsky and other *Der Blaue Reiter* artists including Franz Marc can be seen in the expressive use of color by Cleve in *Visions I*. Cleve's artistic output in 1915, the year *Visions I* was painted, shows an artist synthesizing the varying modernist styles being pioneered across early 20th century Europe, yet producing work distinctly her own.





136

136

VICTOR PHILIPPE LEMOINE-BENOIT (FRENCH, 1831-1850)

Fête de ballon (two works)

each signed 'P. Lemoine.' (lower right)
oil on canvas; oil on canvas laid down to masonite
each 20 x 16 in. (50.8 x 40.6 cm.)

a pair (2)

\$5,000-7,000



137

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION (LOTS 137-138)

137

PIERRE AMÉDÉE MARCEL-BÉRONNEAU (FRENCH, 1869-1937)

Salome Fleur Du Mal

signed 'P. Marcel-béronneau' (lower left)
oil on canvas
45 ½ x 32 in. (115.6 x 81.3 cm.)

\$8,000-12,000



■138

PIERRE AMÉDÉE MARCEL-BÉRONNEAU (FRENCH, 1869-1937)

Salome et Son Trophée

signed 'P. Marcel béronneau' (lower right)
oil on board, presumably in an artist's frame
70 x 44 ½ in. (177.8 x 113 cm.)

\$8,000-12,000

PROPERTY FROM THE COLLECTION OF HARRIET AND JEROME ZIMMERMAN

139

ANTONIUCCI VOLTI (FRENCH, 1915-1989)

Femme allongée

signed 'VOLT' (along the backside), numbered and stamped with foundry mark 'E. GODARD CIRE PERDUE EA2' (along the edge)
bronze with greenish-brown patina
7 ¾ x 14 x 7 ½ in. (19.7 x 35.6 x 19.1 cm.)

\$4,000-6,000



138



139



140

BOHDAN VON KLECZYNSKI (POLISH, 1851-1916)

Sleigh Ride through a Winter landscape

signed, dated and inscribed "Bohdan Kleczyński Mouachium 87" (lower left)

oil on canvas

30 ¼ x 47 ¾ in. (76.8 x 121.3 cm.)

Painted in 1887.

\$20,000-30,000

141 No Lot



142



143



144

THE DOUGLAS AND CAROLYN MIDDLETON COLLECTION
OF FINE ART (LOTS 142-157)

142

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Charmille à St. Jean

signed 'Suzanne Eisendieck' (lower left); titled 'CHARMILLE A ST. JEAN' (on the reverse)

oil on canvas
24 x 20 in. (61 x 50.8 cm.)

\$3,000-5,000

PROVENANCE:

The artist.
Acquired from the above by the present owners.

143

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Champ de Course

signed 'Suzanne Eisendieck' (lower left); titled 'CHAMP DE COURSE' (on the reverse)

oil on canvas
25 x 32 in. (63.5 x 81.3 cm.)

\$3,000-5,000

PROVENANCE:

The artist.
Acquired from the above by the present owners.

144

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Champ de Courses

signed 'Suzanne Eisendieck' (lower right); titled 'Champ de Courses' (on the reverse)

oil on canvas
32 x 25 in. (81.3 x 63.5 cm.)

\$3,000-5,000

PROVENANCE:

The artist.
Acquired from the above by the present owners.

145

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Le Port de Marly

signed 'Suzanne Eisendieck' (lower left); titled 'LE PORT DE MARLY' (on the reverse)

oil on canvas
23 3/4 x 28 3/4 in. (60.3 x 73 cm.)

\$2,000-3,000

PROVENANCE:

The artist.
Acquired from the above by the present owners.

146

FRANÇOIS GALL (FRENCH, 1912-1987)

Au Café

signed 'F. Gall' (lower left)

oil on canvas
10 1/2 x 8 3/4 in. (26.7 x 22.2 cm.)

\$2,500-3,500

147

FRANÇOIS GALL (FRENCH, 1912-1987)

Boulevard du Montparnasse

signed 'F. Gall' (lower right); titled 'BLD Du Montparnasse' (on the reverse)

oil on canvas
23 3/4 x 28 3/4 in. (60 x 73 cm.)

\$6,000-8,000



145



146



147

148

FRANÇOIS GALL (FRENCH, 1912-1987)

Plage de Trouville

signed 'F. Gall' (lower right); signed again and titled 'PLAGE DE TROUVILLE/F. Gall' (on the reverse)
oil on canvas
10 5/8 x 18 in. (27.5 x 45.7 cm.)

\$5,000-7,000



148



149

149

HUGHES CLAUDE PISSARRO (FRENCH, B. 1935)

L'avenue de la gare, à Preuilley-Sur-Claise

signed 'H. Claude Pissarro' (lower left)
pastel on paper
9 1/4 x 14 in. (23.5 x 35.6 cm.)

\$2,000-3,000

150

HUGHES CLAUDE PISSARRO (FRENCH, B. 1935)

L'ancienne maison de Madame Soir au pont de Cantepie

signed 'H. Claude Pissarro' (lower left); signed again and titled 'H. Claude Pissarro/ "le Petit-fils"/ "L'ancienne maison/ de Madame Soir/ au pont de/ Cantepie"' (on the reverse)
oil on canvas
19 3/4 x 24 in. (50.2 x 61 cm.)

\$7,000-9,000



150



151

151

HUGHES CLAUDE PISSARRO (FRENCH, B. 1935)

Place Notre Dame à Pontoise

signed 'H. Claude Pissarro' (lower right); signed again, titled and inscribed "'Place Notre- / Dame à Pontoise/' (Pontoise)/ H. CLAUDE/ PISSARRO-LE- / PETIT-FILS' (on the reverse)
oil on canvas
21 1/2 x 25 3/4 in. (54.6 x 65.4 cm.)

\$7,000-9,000

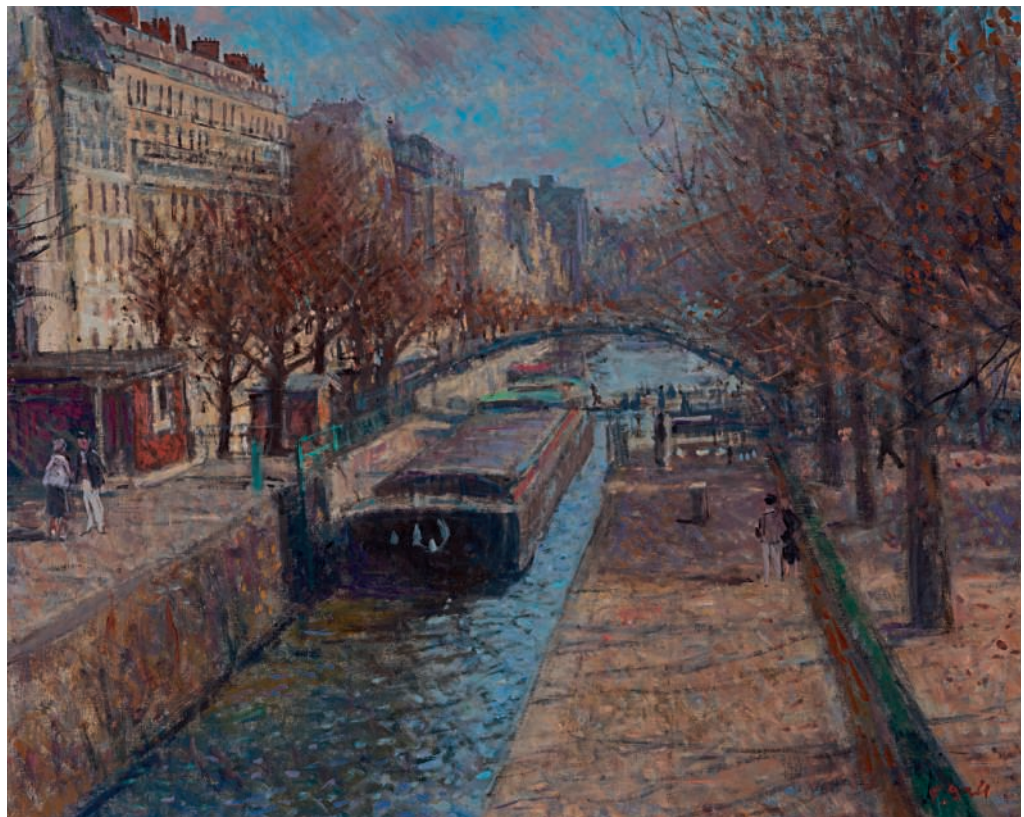
152

FRANÇOIS GALL (FRENCH, 1912-1987)

Canal Saint-Martin, Paris

signed 'F. Gall' (lower right); signed again and titled 'CANAL SAINT MARTIN, PARIS/F. GALL' (on the reverse)
oil on canvas
32 x 39 3/4 in. (81.3 x 101 cm.)

\$7,000-9,000



152



153

153

ENZO PLAZZOTTA (ITALIAN, 1921-1981)

Despair (David Wall)

signed, dated and stamped with foundry mark 'PLAZZOTTA 5/9' (along the edge)
bronze with greenish-brown patina
22 ¾ x 22 x 6 ¼ in. (56.8 x 55.9 x 15.9 cm.)
This work is number five from an edition of nine. Executed in 1975.

\$2,000-3,000

LITERATURE:

C. Plazzotta & R. O'Connor, *Enzo Plazzotta A catalogue raisonné*, London 1986, p.126, no.226.



154

154

ENZO PLAZZOTTA (ITALIAN, 1921-1981)

Anna

signed, numbered and stamped with foundry mark 'PLAZZOTA/ 10/12' (along the edge)
bronze with brown patina
15 x 22 ½ x 8 in. (38.1 x 57.2 x 20.3 cm.), including base
This work is number ten from an edition of twelve. Executed in 1978.

\$5,000-7,000

LITERATURE:

C. Plazzotta & R. O'Connor, *Enzo Plazzotta A catalogue raisonné*, London 1986, p.152, no.291.



155

155

ENZO PLAZZOTTA (ITALIAN, 1921-1981)

Symphonic Variations II (Sibley & Dowell)

signed and numbered 'PLAZZOTTA/ 8/9' (on a plaque affixed to the base)
bronze with brown patina
29 ¾ x 17 x 8 in. (75.6 x 43.2 x 20.3 cm.)
This work is number eight from an edition of nine. Executed in 1972.

\$5,000-7,000

LITERATURE:

C. Plazzotta & R. O'Connor, *Enzo Plazzotta A catalogue raisonné*, London 1986, p.98, no.181.



156

156

ENZO PLAZZOTTA (ITALIAN, 1921-1981)

Practice for Oberson

signed and numbered 'PLAZZOTTA/ 7/9' (on a plaque affixed to the base)
bronze with brown patina
16 ¾ x 9 ¼ x 10 ¾ in. (42.5 x 23.5 x 27.3 cm.)
This work is number seven from an edition of nine. Executed in 1972.

\$1,000-1,500

LITERATURE:

C. Plazzotta & R. O'Connor, *Enzo Plazzotta A catalogue raisonné*, London 1986, p.108, no.189.



157

ANDRÉ HAMBourg (FRENCH, 1908-1999)

Le Matin, L'Ecole de Voile, à Deauville

signed 'A Hambourg' (lower right); initialed and titled 'a.h./ le matin, l'ecole/ de Voile, a/ Deauville' (on reverse)

oil on canvas

25 ¼ x 32 in. (65.4 x 81.3 cm.)

\$20,000-30,000



158

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK CITY (LOTS 158-160)

158

WILLIAM SAMUEL HORTON (AMERICAN, 1865-1936)

Seat in the Garden

signed 'W.S. Horton' (lower left)

pastel on buff paper

18 ½ x 22 ½ in. (47 x 57.2 cm.)

\$1,000-1,500

160

ATTRIBUTED TO WILLIAM SAMUEL HORTON (AMERICAN, 1865-1936)

Colorful sky over the sea

pastel on pastel

18 ¾ x 25 in. (47.6 x 63.5 cm.)

\$1,000-1,500



160



159

159

JULES RENÉ HERVÉ (FRENCH, 1887-1981)

Trois filles à une rivière

signed 'Jules R. Hervé' (lower left); signed again 'Jules R. Hervé' (on the reverse)

oil on canvas

18 ½ x 21 ¾ in. (47 x 55.2 cm.)

\$1,000-1,500

PROPERTY OF AN AMERICAN COLLECTOR

-161

JEAN EVE (FRENCH, 1900-1968)

Printemps à Follainville

signed 'Jean Eve' (lower right); signed again, dated and titled 'Jean EVE 1953/ Printemps à Follainville' (on the reverse)

oil on canvas

18 ¾ x 21 ¾ in. (46.4 x 55.2 cm.)

Painted in 1953.

\$800-1,200

PROVENANCE:

with Perls Galleries, New York.



161

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK CITY
(LOTS 162-163)

162

LE PHO (FRENCH/VIETNAMESE, 1907-2001)

Les Tokyos et les Iris

signed 'Le pho' and signed again in Chinese (lower right)

oil on canvas

15 x 18 (38.1 x 45.7 cm.)

\$8,000-12,000

PROVENANCE:

with Wally Findlay Galleries, New York.



162

163

CHARLES CAMOIN (FRENCH, 1879-1965)

Nature morte

signed 'Ch Camoin' (lower left)

oil on paper laid down on canvas

15 ¼ x 21 ¾ in. (38.7 x 55.2 cm.)

\$8,000-12,000

Charles Camoin began his artistic career associated with Henri Matisse, Albert Marquet and the group known as the *Fauves*. Not only was Camoin's work included in the famed Salon d'Automne in 1905 where the term 'Fauves' was coined, but he also studied under Gustave Moreau, the professor at the École Des Beaux-Arts in Paris who served as tutor and inspiration to the group. By 1913, Camoin's career could already be termed a success as the year saw him garner three retrospective exhibitions, as well as inclusion in the historic Armory Show in New York. While Camoin used lively, expressive colors, he did maintain a sympathy for pattern and light variations, thus exhibiting a style that synthesized both Impressionist and Fauvist tendencies. The present work, *Nature Morte*, was likely painted in the artist's studio in Montmartre, which he dedicated to the painting of still lifes, portraits and nudes.



163



164

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

164

ALPHONSE OSBERT (FRENCH, 1857-1939)

Sous un Rayon de Lune

signed 'A. Osbert' (lower right); signed again and titled 'Sous un

rayon de lune/ A. Osbert' (on the backing board)

pastel on paper

16 x 23 ¼ in. (40.6 x 59 cm.)

Executed circa 1895.

\$5,000-7,000

PROPERTY OF AN AMERICAN COLLECTOR

•165

ÉLISÉE MACLET (FRENCH, 1881-1962)

Moulins à vent

signed 'E. maclet' (lower right)

oil on canvas

13 x 16 ½ in. (33 x 41 cm.)

\$4,000-6,000



165



PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

166

CAMILLE BOMBOIS (FRENCH, 1883-1970)

La Marne

signed 'Bombois.C.14' (lower right)

oil on canvas

29 x 24 in. (73.7 x 61 cm.)

Painted in 1946.

\$10,000-15,000

PROVENANCE:

John McGowan, New York, 1951.

with Perls Galleries, New York, 1958.

Private Collection.

Anonymous sale; Sotheby's, New York, 14 May 1980, lot 148.

Mr. and Mrs. James DeSilva, acquired at the above sale.

Private Collection, gift from the above, 2006.

Olivier Lorquin has confirmed the authenticity of this painting.



167

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA (LOTS 167-169)

•167

BÉLA KÁDÁR (HUNGARIAN, 1877-1955)

Girl Reclining (No. 32)

signed 'KÁDÁR/ BÉLA' (lower right)

gouache on paper

18 3/8 x 11 3/4 in. (46.7 x 29.9 cm.)

\$3,000-5,000

PROVENANCE:

with Connaught Brown, London.



168

168

ALBERT HIRSCHFELD (AMERICAN, 1903-2003)

Laurel and Hardy, Sweet Dreams

signed 'HIRSCHFELD' (upper right)

collage—fabric, felt, printed paper, ink and wash on paper

13 1/2 x 11 1/2 in. (34.3 x 29.2 cm.)

\$4,000-6,000

169

GEN PAUL (FRENCH, 1895-1975)

L'Heure douce

signed 'Gen Paul' (lower left); signed again and titled 'L'Heure

douce/ GEN-PAUL' (on the reverse)

oil on canvas

25 1/2 x 31 3/4 in. (63.8 x 80.6 cm.)

Painted circa 1927.

\$20,000-30,000

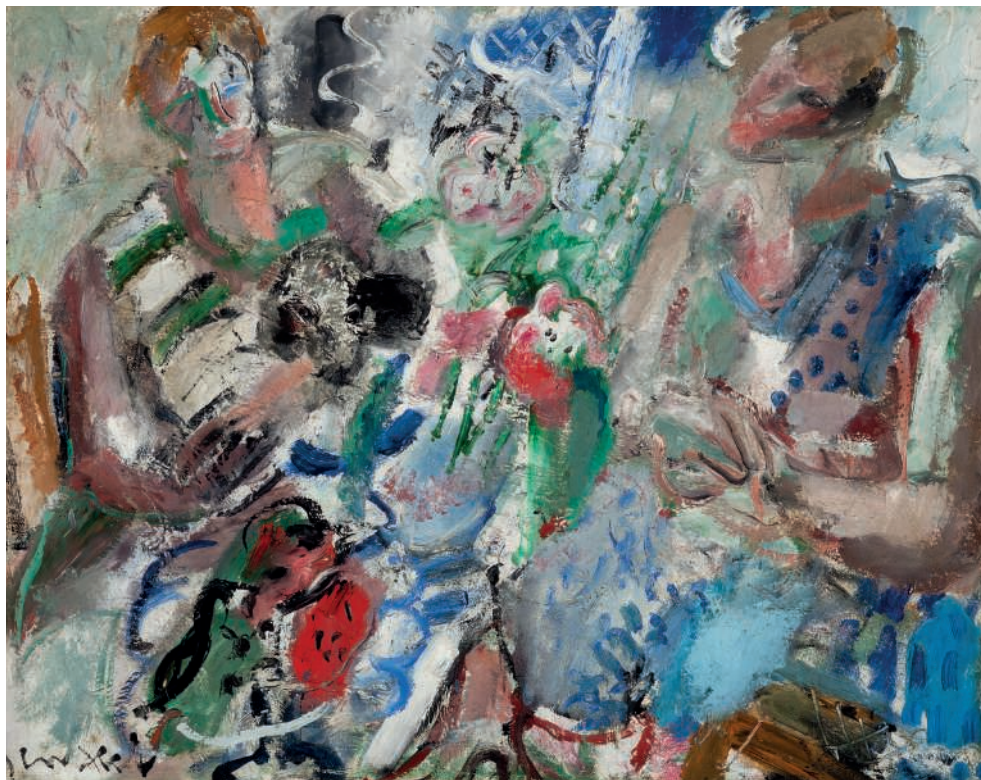
PROVENANCE:

with Galerie d'Art Saint Honoré, Matignon, Paris.

Anonymous sale; Sotheby's, New York, 13 September 2005, lot 164.

Acquired at the above sale by the present owner.

Emmanuel Farrando has confirmed the authenticity of this work.



169

SESSION II
(LOTS 170-290)





170

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 170-184)

■170

A VICTORIAN GILTWOOD MIRROR

MID-19TH CENTURY

The cresting with courting doves above flowering branches encircling the mirror plate
59¼ in. (150.5 cm.) high, 35 in. (89 cm.) wide

\$4,000-6,000

■171

A FRENCH ORMOLU AND VIENNA STYLE PORCELAIN THREE-PIECE CLOCK GARNITURE

NAPOLEON III

Comprising a mantel clock and a pair of four-light candelabras, the bronzes variously numbered and stamped 'DB'

24 ½ in. (62.3 cm.) high, the clock

20 2/4 in. (52.7 cm.) high, the candelabra

\$7,000-10,000



171

■172

A LOUIS XV STYLE GILTWOOD CONSOLE TABLE

POSSIBLY SOUTH EUROPEAN, SECOND HALF 19TH CENTURY

The beveled pink later marble top over a frieze carved overall with floral garlands, on mask-headed scrolled supports, re-gilt
36¼ in. (92 cm.) high, 58¾ in. (150 cm.) wide, 20¼ in. (51.4 cm.) deep

\$5,000-8,000



172



173

■173
A NAPOLEON III ORMOLU AND JASPERWARE-MOUNTED AMBOYNA AND EBONIZED CONFIDANTE

THIRD QUARTER 19TH CENTURY

Surmounted by an urn monogrammed MJC, with button-tufted ivory upholstery
 49 in. (124.5 cm.) high, 64 in. (162.6 cm.) wide, 52 in. (132 cm.) deep

\$6,000-8,000

■174
AN ITALIAN GILT-METAL, ENAMEL, AND ONYX CHESS SET WITH ACCOMPANYING TABLE

BY ANNA DAUESIU, 20TH CENTURY

The hardstone chess board raised on a polychrome patinated base; the chess pieces each with an onyx base, each signed 'ANNA DAUESIU/ MADE IN ITALY/ HAND MADE'
 51¼ in. (130.2 cm.) long; 32¼ in. (82 cm.) wide; 22 in. (55.9 cm.) high, the table

\$8,000-12,000



174



175

175
**A GERMAN PORCELAIN RECTANGULAR PLAQUE,
 WOMAN WITH A MIRROR**

DATED 1856, SIGNED B. PIEDAGNEL 1856 AFTER TIZIANO VECELLIO

Finely painted after Titian with a woman combing her hair before a mirror held by a male companion

10½ in. (26.7 cm.) high; 8¾ in. (22.2 cm.) wide, excluding the giltwood frame

\$2,500-3,500

Tiziano Vecellio, Italian (1488 - 1576).

176
**A BERLIN (K.P.M.) PORCELAIN RECTANGULAR
 PLAQUE, THE LITTLE FRUIT SELLER**

LATE 19TH/20TH CENTURY, IMPRESSED MONOGRAM AND
 SCEPTRE MARK AND H, SIGNED UHLE

Finely painted after Murillo with a young boy holding a large basket of grapes, his female cohort counting coins beside him

12¾ in. (32.4 cm.) high, 10¾ in. (27.3 cm.) wide, excluding the blue velvet mat and giltwood frame

\$3,000-5,000

Esteban Murillo, Spanish (1617 - 1682).



176

177
**A NYMPHENBURG (K.P.M.) PORCELAIN
 RECTANGULAR PLAQUE**

LATE 19TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE
 MARK, SIGNED E. ENS

Finely painted with a religious scene, probably Christ in the Temple

9¾ in. (24.8 cm.) high, 12¼ in. (31.1 cm.) wide, excluding the blue velvet mat and giltwood frame

\$4,000-6,000



177

178

A VIENNA STYLE PORCELAIN RECTANGULAR PLAQUE, 'WILHELM DER SIEGREICHE'

LATE 19TH CENTURY, POSSIBLY HUTSCHENREUTHER, IMPRESSED 390

Finely painted after Keller with the apotheosis of Kaiser Wilhelm in Berlin, within gilt and claret-ground borders
8¾ in. (22.2 cm.) high; 12½ in. (31.8 cm.) wide, excluding the blue velvet mat and giltwood frame

\$3,000-5,000

Ferdinand Keller, German (1842 - 1922).



178



179

179

A GERMAN PORCELAIN RECTANGULAR PLAQUE

LATE 19TH/20TH CENTURY

Finley painted with a woman standing on a rocky ledge, sailors below and in a boat in the distance
9½ in. (24.1 cm.) high; 6¾ in. (17.1 cm.) wide, excluding the giltwood frame

\$2,000-3,000

180

AN ORMOLU-MOUNTED SEVRES STYLE PORCELAIN COBALT-BLUE GROUND VASE

LATE 19TH/20TH CENTURY, SPURIOUS BLUE INTERLACED L'S MARK

Of baluster form flanked by foliate and swag-form handles, one side painted with a battle scene, possibly the Battle of Rocroi, the reverse painted with a castle in a landscape
34½ in. (87.6 cm.) high

\$3,000-5,000



180

181

A SET OF FOURTEEN VIENNA STYLE PORCELAIN PLACE CARD HOLDERS

LATE 19TH/20TH CENTURY, BLUE LAMB DECORATOR'S MARKS FOR A. LAMM

Each as a miniature portrait plate on stand, painted with a portrait of a court beauty, identified on the reverse as *Madame Pompadour*, *Josefine*, *Devonshire*, *Beatrice Cenci*, *Madame Parabere*, *Madame Recamier*, *Madame Medici*, *Countess Grosvenor*, *Elisabeth*, *Kinderkopf*, *Kaiserin Elisabeth*, *Marie Antoinette*, *Potocka*, *Lamballe*, the borders with gilt decoration
3¾ in. (9.5 cm.) high (each)

(14)

\$2,000-3,000



181



182

182
A VIENNA STYLE PORCELAIN CLARET-GROUND SNAKE-HANDLED VASE AND COVER

LATE 19TH/20TH CENTURY, BLUE BEEHIVE MARK, IMPRESSED 6
 Of baluster form with domed cover, flanked by upright double
 snake handles, the body painted with continuous views after A.
 Kauffmann with Cupid either playing a lyre for three maidens, or
 being pulled by them in a chariot
 29¼ in. (75.6 cm.) high (2)

\$2,500-3,500



183

183
A GROUP OF BOHEMIAN WHITE-OVERLAY RUBY GLASS TABLE ARTICLES

MID TO LATE 19TH CENTURY
 Each painted with flowers and gilt with scrollwork, comprising:
 a compote; two chalices; two scent bottles and stoppers and a
 trumpet-form vase on a gilt-metal tripartite base with three foxes
 amongst grapevines and leaves
 19½ in. (49.5 cm.) high, the tallest (9)

\$2,000-3,000



184

184
A PAIR OF BOHEMIAN RUBY OVERLAY AND CLEAR CUT-GLASS VASES

MID TO LATE 19TH CENTURY
 Each of hexagonal form, the sides cut with large ruby lozenges and
 decorated with gilt geometric patterns, on a conforming hexagonal
 base
 14¼ in. (36.2 cm.) high (2)

\$2,000-3,000

•185
THREE BOHEMIAN GREEN LITHYALIN CUT-GLASS VESSELS AND COVERS

CIRCA 1830, POSSIBLY FROM THE WORKSHOP OF FRIEDRICH
 EGERMANN
 Each in marbled shades of blue, green, and brown, the faceted
 bodies and covers supporting a pointed finial, comprising: a scent
 bottle and stopper, a decanter and stopper, and a jar and cover
 8½ in. (21.5 cm.) high, the decanter (6)

\$2,000-3,000

PROVENANCE:
 With H.M. Luther, New York.



185

PROPERTY OF A PRIVATE COLLECTION
186
**A BOHEMIAN ENGRAVED GLASS PART
 STEMWARE SERVICE**

LATE 19TH/EARLY 20TH CENTURY, POSSIBLY LOBMYER
 Each engraved with a rinceaux of C-scrolls enclosing flower filled
 vases, comprising: seventeen water, eighteen red wine, eighteen white
 wine, seventeen liqueur, eighteen finger bowls and eighteen stands
 5½ in. (14 cm.) high (water glasses) (106)

\$5,000-7,000



186

PROPERTY OF A PRIVATE COLLECTION

■-187

A CONTINENTAL GLASS MONOGRAMMED PART STEMWARE SERVICE

EARLY 20TH CENTURY

Each with a shield enclosing a PLC monogram, on a rinceaux of foliate scrolls and cornucopias suspending beaded swags, comprising: thirteen water glasses, fifteen red wine glasses, eighteen chartreuse-flash white wine glasses, fifteen ruby-flash rhine wine glasses, sixteen open champagne glasses, twenty-one port, seventeen liqueur glasses and fifteen finger bowls; *together with* ten similarly engraved shot glasses 6½ in. (16.5 cm.) high, the water goblets (140)

\$4,000-6,000

188

AN ENGLISH STOURBRIDGE ETCHED GLASS EWER

CIRCA 1860, POSSIBLY BY WILLIAM FRITSCHE OR F.E. KNY

Etched with birds amidst fruiting oak branches and strapwork surrounding a central cartouche enclosing a monogram 11¼ in. (28.5 cm.) high

\$4,000-6,000

PROVENANCE:

Acquired from Mallett, London.

■-189

AN ENGLISH STOURBRIDGE ETCHED GLASS CLARET JUG

CIRCA 1860

Etched with vertical flower garlands and stylized anthemion between pearl bands 11 in. (28 cm.) high

\$2,000-3,000

PROVENANCE:

Acquired from Mallett, London.

PROPERTY OF A PRIVATE COLLECTION

■-190

A GROUP OF EIGHT GLASS DECANTERS AND CLARET JUGS

19TH/20TH CENTURY, PROBABLY ENGLISH

Comprising: a pair of octagonal tear-drop form decanters; a pair of decanters with ribbed necks and diamond-cut bands; a faceted decanter with trip ring neck; a pair of claret-jugs cut with stars beneath arches and a claret jug engraved with fruiting vine 12½ in. (31.8 cm.) high, the tallest (16)

\$700-900



187



188



189



190



191

PROPERTY OF A PRIVATE COLLECTION

•191

AN ASSEMBLED MINTONS PORCELAIN GILT-DECORATED PART DINNER SERVICE

20TH CENTURY, GILT AND PUCE PRINTED CROWNED GLOBE MARKS, PATTERN NOS. H3318 AND H4280, RETAILED BY TIFFANY & CO.

Comprising: twelve claret-ground dinner plates and twelve matching bread and butter plates; and eighteen cobalt-blue ground plates 10½ in. (26.7 cm.) diameter, the largest

(42)

\$2,000-3,000

PROPERTY OF A PRIVATE COLLECTION (LOTS 193-195)

•193

A SET OF EIGHTEEN ROYAL DOULTON PORCELAIN CLARET-GROUND SERVICE PLATES AND EIGHTEEN COFFEE CUPS AND SAUCERS

20TH CENTURY, GREEN PRINTED CROWNED LION ABOVE INTERLACED D MARKS, PATTERN NOS. H2225/RA9992B AND BB2076/H3213

The plates each gilt with lappets centering flower-filled urns; the cups and saucers with gilt scrollwork The plates 10½ in. (26.6 cm.) diameter

(54)

\$1,000-1,500



193



192

PROPERTY OF A SOUTHERN COLLECTOR

•192

A LIMOGES PORCELAIN PEACOCK-BLUE GROUND ICHTHYOLOGICAL SERVICE

LATE 19TH CENTURY, GREEN STAR MARKS FOR LAVIOLETTE, SIGNED CIBOT

Each piece painted with a variant fish, the border with gilt floral swags, comprising: a sauce-boat, an oblong oval platter and twelve shaped plates 23¾ in. (62.9 cm.) long, the platter

(14)

\$1,500-2,000

PROVENANCE:

With M.S. Rau Antiques, New Orleans

•194

AN ASSEMBLED ENGLISH PORCELAIN 'IMARI' PART DESSERT SERVICE

CIRCA 1925, VARIOUS PRINTED MARKS, THE PLATES WITH IRON-RED CROWNED MONOGRAM MARKS FOR ROYAL CROWN DERBY, PATTERN NO. ¼; THE COFFEE SERVICE WITH GREEN CROWNED LION MARKS FOR ROYAL DOULTON, PATTERN NOS. HB8214/E7461 AND VB8214/E7961

Comprising: twelve Royal Crown Derby dessert plates, eleven Royal Doulton demitasse cups and twelve saucers, together with a set of twelve Staffordshire dinner plates, puce pattern no. 311, 19th century 10¼ in. (26 cm.) diameter, the Staffordshire plates

(47)

\$800-1,200



194



195

■•195

EIGHT SETS OF CONTINENTAL COLORED GLASS STEMWARE

EARLY 20TH CENTURY

Comprising: seventeen Venetian style wine glasses engraved with garden scenes; a part service with ruby bowls on knopped clear stems including one water, sixteen red wine, one white wine and seventeen port glasses; eighteen ruby-flash shell and scroll engraved rhine wine glasses, twelve hexagonal ruby and clear glasses; eighteen ruby coupes engraved with unicorn crest; ten faceted orange liqueurs; and eighteen thistle-form monogram liqueurs

8 3/4 in.(21 cm.) high, the tallest

(128)

\$2,000-3,000

PROPERTY FROM A MAIN LINE COLLECTOR

■•196

AN ASSEMBLED GROUP OF VENETIAN LATTICINIO GLASS FINGER BOWLS AND STANDS

20TH CENTURY

Comprising: six bowls and stands with blue, red and aventurine stripes; five bowls and stands with sage latticino and aventurine stripes; and two variant white latticino and aventurine stripes

8 in. (20.3 cm.) diameter, the plates

(24)

\$1,000-1,500



196



PROPERTY FROM A PRIVATE WEST C

■197

**A PAIR OF LOUIS PHILIPPE ORMOLU
CANDELABRA**

CIRCA 1840

Each with a Classical figure standing on a sphere and fluted
plinth supporting four ivy-clad candle branches issuing from a
cornucopia

32¼ in. (82 cm.), high

\$10,000-15,000

198 No Lot

PROPERTY OF A PRIVATE COLLECTOR

■-199

A PAIR OF GILT-BRONZE SEVEN-LIGHT CANDELABRAS

LATE 19TH CENTURY / EARLY 20TH CENTURY

26½ in. (67 cm.) high

(2)

\$1,000-1,500



199

■200

A PAIR OF NAPOLEON III PATINATED AND GILT-BRONZE SIX-LIGHT CANDELABRA

IN THE LOUIS XV STYLE, THIRD QUARTER 19TH CENTURY

The vasiform base held in a goat-footed tripod applied with satyr's masks over a concave triangular base, supporting an arrangement of scrolling enleafed candle arms twined with grapevine

27 in. (68.6 cm.) high

(2)

\$6,000-8,000



200

PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN

■-201

A PAIR OF VICTORIAN GREEN-PAINTED AND PARCEL-GILT TOLE AND PAINTED METAL WALL-LIGHTS

LATE 19TH/EARLY 20TH CENTURY

Each of hexagonal tapering form, issuing from a hand-shaped wall mount, electrified, decoration refreshed

28¾ in. (73 cm.) high; 13 in. (33 cm.) diameter

(2)

\$2,000-3,000



201



202

■-202
AN ITALIAN WHITE-PAINTED AND PARCEL-GILT SIX-LIGHT CHANDELIER

LATE 19TH CENTURY
With stylized stem, six scrolled candle arms; electrified

33 in. (84 cm.) high, 35½ in. (90.2 cm.) wide

\$3,000-5,000

PROVENANCE:
Acquired from Objects Plus Antiques, New York, via Cullman and Kravis.



203

■-203
A SET OF FOUR REGENCY STYLE GILT-METAL AND BLACK-PAINTED THREE-BRANCH WALL-LIGHTS

20TH CENTURY
19¼ in. (49 cm.) high, 9 in. (22.9 cm.) wide (4)

\$2,000-3,000

■-204
A GILT-VARNISHED SILVER (MECCA) TABLE LAMP

20TH CENTURY, PROBABLY MANUFACTURED BY C. MARIANI ANTIQUES
Scrolling foliate handles on a step-squared base
19 ½ in. (49.5 cm.) high, 8 in. (20.3 cm.) wide, 8 in. (20.3 cm.) deep

\$1,000-1,500

PROVENANCE:
Acquired from C. Mariani Antiques, San Francisco

PROPERTY OF A DISTINGUISHED GENTLEMAN

■205
A PAIR OF FRENCH BRONZE DRAPED FIGURES

AFTER THE MODELS ATTRIBUTED TO ALFRED GEORGE STEVENS,
LATE 19TH/20TH CENTURY
Each on a cast iron base
22½ in. (57.2 cm.) high (2)

\$4,000-6,000



204



205





206

■-206
**A SET OF SIX WROUGHT-IRON PAINTED AND
 PARCEL-GILT SINGLE-LIGHT WALL-LIGHTS**

20TH CENTURY
 18 in. (45.7 cm.) high
 \$1,500-2,000

(6)



207

■-207
A RUSSIAN BRASS-INLAID MAHOGANY MIRROR

LATE 19TH/EARLY 20TH CENTURY
 34½ in. (87.5 cm.) square

\$5,000-8,000

PROVENANCE:
 With H.M. Luther, New York.

PROPERTY OF A PRIVATE COLLECTION (LOTS 208-209)

■-208
**A PAIR OF BRASS AND WROUGHT-IRON
 ANDIRONS**

20TH CENTURY
 Together with fire tools and stand and a brass tripod circular waiter
 35½ in. (90.2 cm.), the fire tools

\$1,000-1,500

■-209
**A PAIR OF PATINATED GILT-BRONZE AND
 WROUGHT-IRON FLOOR LAMPS**

POSSIBLY AMERICAN, FIRST HALF 20TH CENTURY
 Each with a glass hurricane shade
 62 in. (157.5 cm.) high (excluding fitments)

\$1,500-2,000



209



208

(3)



210



211

■210
AN AMERICAN POYCHROME-DECORATED
WOOD TORCHERE

BY EDWARD F. CALDWELL & CO., CIRCA 1900
The fluted baluster upright applied with acanthus capitals, cabochons, and winged putti, on tripartite base with female masks above laurel festoons, electrified
82½ in. (209.6 cm.) high

\$5,000-8,000

■211
A GILT-METAL HALL LANTERN

20TH CENTURY
25 in. (63.5 cm.) high (excluding fitments)

\$2,000-3,000

■212
AN AMERICAN GILT-BRONZE-MOUNTED AND
SCARLET VELVETINE HUMIDOR ON WROUGHT-
IRON STAND

BY EDWARD F. CALDWELL & CO., NEW YORK, EARLY 20TH
CENTURY
The rectangular hinged lid decorated with pierced border, front and reverse with central cartouche decoration, the sides with handles; together with a double-hinged scarlet velvetine and gilt-bronze mounted folio cover
31¼ in. (79.4 cm.) high, 25¼ in. (64.1 cm.) wide, 14½ in. (36.8 cm.) deep (2)

\$4,000-6,000



212



213



214

PROPERTY OF A PRIVATE COLLECTION (LOTS 213-214)

■•213
AN AMERICAN PATINATED GILT-BRONZE AND WROUGHT-IRON FLOOR LAMP

BY EDWARD F. CALDWELL & CO. INC., NEW YORK, CIRCA 1920
Signed 'CALDWELL & CO. INC., NEW YORK'
The tallest 85½ in. (217.2 cm.) high

\$2,000-3,000

■•214
AN AMERICAN PATINATED AND GILT-BRONZE SATYR LAMP

BY EDWARD F. CALDWELL & CO., CIRCA 1920
The satyr holding a cornucopia and seated upon a panther's shoulder
34 in. (86.4 cm.) high

\$3,000-5,000

•215
AN ITALIAN MARBLE GROUP OF VENUS AND CUPID

BY FRANCO CERVIETTI, 20TH CENTURY
Signed *F. CERVIETTI*
32 in. (81.3 cm.) high

\$3,000-5,000



215



Legacy & Heritage: The de Guigne Collection
New York, 24 March 2016

VIEWING

18-23 March
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S
THE ART PEOPLE



216

PROPERTY OF A PRIVATE COLLECTOR

■216

**A GERMAN GILT-BRASS BLUE AND CUT-GLASS
EIGHT-LIGHT CHANDELIER**

GERMAN OR BALTIC, SECOND-HALF 19TH CENTURY

Densely hung with rope chain and pendant drop prisms, electrified
34 in. (86.4 cm.) high

\$12,000-18,000

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

•217

**A NAPOLEON III ORMOLU-MOUNTED
KINGWOOD AND TULIPWOOD PARQUETRY
TANTALUS**

THIRD QUARTER 19TH CENTURY

The hinged doors and top opening to four decanters with gilt
stoppers and eleven replaced glasses, on foliate-sculpted supports
12 in. (30.5 cm.) high, 16¼ in. (41.3 cm.) wide, 13½ in. (34.3 cm.) deep

\$1,500-2,500



217



■218

A PAIR OF PATINATED BRONZE TORCHERES

POSSIBLY ITALIAN, LATE 19TH / EARLY 20TH CENTURY

Each column cast and applied with urns, masks, figures, garlands and foliage, the tripod bases with ram's heads and claw feet, with arms of the Medici, on marble bases

183 in. (72 cm.) high, 61 in. (24 cm.) wide overall (2)

\$10,000-15,000

PROPERTY FROM A PRIVATE WEST COAST COLLECTION
(LOTS 219-229)

■219

A NAPOLEON III ORMOLU, PATINATED BRONZE, AND WHITE MARBLE THREE-PIECE CLOCK GARNITURE

BY CHARPENTIER & CIE., PARIS, THIRD QUARTER 19TH CENTURY

Comprising a clock and pair of seven-light candelabra; the clock dual signed *CHARPENTIER BRONZIER, / PARIS / RUE D'ORELANS 6*, the candelabra decorated *en suite*, re-patinated

29 in. (73.7 cm.) high, 33½ in. (85 cm.) wide, the clock (3)

\$10,000-15,000

■220

AN ORMOLU-MOUNTED ONYX AND MARBLE PEDESTAL-CLOCK

20TH CENTURY

52 in. (132 cm.) high, 17½ in. (44.5 cm.) wide, 12½ in. (31.8 cm.) deep

\$6,000-8,000

■221

A FRENCH ORMOLU AND WHITE MARBLE BUST OF A MAIDEN, ON PEDESTAL

BY AFFORTUNATO GORY, PARIS, CIRCA 1900, THE PEDESTAL 20TH CENTURY

Signed *A. Gory / Paris*, affixed on a pedestal of typical form, centered with an urn and foliage

67 in. (170 cm.) high

\$5,000-8,000



219



220



221



222



■222

**AN ASSEMBLED ORMOLU-MOUNTED SEVRES
STYLE PORCELAIN COBALT-BLUE GROUND
THREE-PIECE CLOCK GARNITURE**

LATE 19TH/20TH CENTURY, SPURIOUS BLUE INTERLACED L'S
MARKS

Each of drum-shape painted with oval cartouches of figures in a garden to one side and landscapes to the other, comprising: a clock with an enamel dial depicting a putto amongst clouds with Roman chapters and gilt hands, raised on four scroll feet with two seated putti and laurel wreaths and a pair of vases, flanked by foliate handles

24.1/5 in. (62.2 cm.) high, the vases

(6)

\$8,000-12,000

223

**A PAIR OF ORMOLU-MOUNTED MEISSEN STYLE
(HELENA WOLFSOHN) PORCELAIN BLUE-
GROUND VASES AND COVERS**

LATE 19TH CENTURY, SPURIOUS AR MONOGRAM MARK

Of oviform, each painted after Watteau with a courting couple in a garden landscape, flanked by upright Greek key handles with lion mask terminals suspending rings, the reverse with a bouquet

23 in. (58.4 cm.) high

(4)

\$5,000-8,000



223

224

**A PAIR ORMOLU-MOUNTED SEVRES STYLE
PORCELAIN COBALT-BLUE GROUND 'JEWELLED'
VASES AND COVERS**

LATE 19TH/EARLY 20TH CENTURY, SIGNED MIGUEL

Each of baluster form, finely painted with a courting couple, flanked by acanthus scroll handles suspending berried laurel rings, the reverse with landscapes, on a conforming socle and shaped square base

21 in. (53.4 cm.) high

(4)

\$5,000-7,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 October 1997, lot 103.



224



225

■ 225

**A PAIR OF FRENCH ORMOLU-MOUNTED SEVRES
STYLE PORCELAIN COBALT-BLUE GROUND
VASES AND TWO COVERS**

LATE 19TH/EARLY 20TH CENTURY, SPURIOUS BLUE INTERLACED
L'S MARK, SIGNED MAXANT

Of baluster form, finely painted in the manner of Boucher with a scantily clad beauty seated in the clouds, either teasing Cupid or holding a floral wreath away from a putto, flanked by upright scroll handles suspending laurel wreath rings

33 in. (83.3 cm.) high

(4)

\$6,000-8,000

Georges Maxant, a painter on vases in porcelain and faience, exhibited at the 1900 Exposition Universelle. He is recorded working at rue Pierre-Levée 3, Paris.



226

226
**A LARGE PAIR OF SEVRES STYLE PORCELAIN
 TURQUOISE-GROUND VASES AND STANDS**

LATES 19TH/EARLY 20TH CENTURY, SPURIOUS BLUE INTERLACED
 L'S MARKS

Of baluster form, painted after Watteau with courting couples in
 gardens, the reverse with lush rose bouquets, the neck and stand
 with flowering vines
 37 in. (94 cm.) high (2)

\$8,000-12,000

227
**A PAIR OF SEVRES STYLE (SAMSON) PORCELAIN
 MILK-PAILS 'A LA MARIE ANTOINETTE'**

LATE 19TH CENTURY, SPURIOUS BLUE INTERLACED S MARKS

Modeled after the Sevres *Tinette de La Laiterie de Marie-
 Antoninette a Rambouillet*, of tapering cylindrical form with
 faux paneling, applied with four gilt ram's head terminals below
 extending sections pierced with a single aperture
 19½ in. (49.5 cm.) high (2)

\$6,000-8,000



227



228

•228
**TWO SAMSON PORCELAIN FISH BOWLS, ON
 GILTWOOD STANDS**

LATE 19TH CENTURY

Each bowl decorated overall with blossoming branches and birds,
 with Buddhistic lion mask handles, raised on a circular tripod stand
 Overall: 33½ in. (85 cm.) high, 25½ in. (65 cm.) diameter (2)

\$3,000-5,000

229

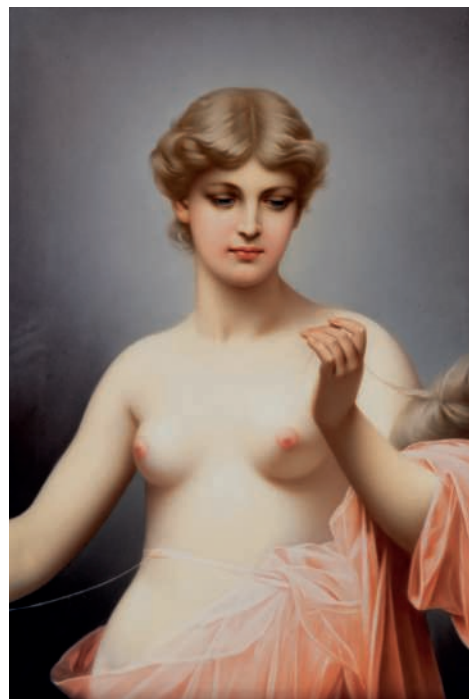
A BERLIN (K.P.M.) PORCELAIN RECTANGULAR PLAQUE, 'KLOTHO'

LATE 19TH/20TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK, H AND 237 158

Finely painted after P. Thumann with Clotho measuring the thread of life
9¼ in. (23.5 cm.) high, 6½ in. (16.5 cm.) wide, excluding the carved giltwood frame

\$5,000-7,000

Paul Thumann, German (1834-1908).



229



230

230

A BERLIN (K.P.M.) PORCELAIN RECTANGULAR PLAQUE OF VENUS AND CUPID

LATE 19TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK, INCISED 9¼ - 7¾, IMPRESSED K, SIGNED ENS

Finely painted after Guido Reni with the recumbent nude goddess receiving an arrow from Cupid
7½ in. (19.1 cm.) high, 9½ in. (24.1 cm.) wide, excluding the carved giltwood frame

\$6,000-8,000

Guido Reni, Italian (1575-1642). The present subject is based on a painting in the Gemäldegalerie Alte Meister, Dresden (Gal. Nr. 324). For a similar example see Christie's, New York, 21 April 2009, lot 77.



231

231

A BERLIN (K.P.M.) PORCELAIN RECTANGULAR PLAQUE

LATE 19TH/20TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK, 237 158, S AND H, SIGNED JOHÜMEL

Finely painted in the manner of N. Sichel with a portrait of a Persian beauty, diaphanous drapery about her head and shoulders, one hand displaying a vase
9½ in. (24.1 cm.) high, 6¼ in. (15.9 cm.) wide, excluding that carved giltwood frame

\$4,000-6,000



232

232
A PAIR OF SEVRES (NAPOLEON III) PORCELAIN BLUE AND POWDER-GILT-GROUND VASES (VASES DEHLI)

DATED 1852-68, IRON-RED CROWNED 'N' AND GREEN STENCILED OVAL MARKS, INCISED DL-56-5 AND INDISTINCT POTTER'S MARKS

In the Persian style, the tapering neck gilded with strapwork, gilt banded rims
 20 $\frac{3}{4}$ in. (53 cm.) high

(2)

\$4,000-6,000

The shape was created by J. Peyre in 1851 and was inspired by a Persian bottle. A similar shaped vase with blue lapis ground is in the Chateau of Compiègne collections (inv. C 545 C.).

233
AN ORMOLU-MOUNTED SEVRES STYLE PORCELAIN TURQUOISE-GROUND PORTRAIT VASE AND COVER

LATE 19TH/20TH CENTURY, SPURIOUS BLUE INTERLACED L'S MARKS, SIGNED WAGNER

Of oviform finely painted in the manner of Gainsborough with a portrait of the Duchess of Devonshire, within a gilt oval surround with raised foliate scrollwork, on a conforming socle and shaped base

19 in. (48.3 cm.) high

(2)

\$5,000-7,000



233

PROPERTY OF A COLLECTOR (LOTS 234-235)

234
A PAIR OF BERLIN (K.P.M.) PORCELAIN CHINOISERIE COMPANION FIGURES OF MALABARS

LATE 19TH/20TH CENTURY, BLUE SCEPTRE MARKS, IRON-RED ORB MARKS, IMPRESSED MODEL NOS. 359 AND 369, VARIOUS CYPHERS, AFTER MODELS BY F.E. MEYER

Each modeled standing robed in 18th century attire, he playing the cymbals; she with a parrot perched on her hand, the square base enriched with gilt panels

15 $\frac{3}{4}$ in. (40 cm.) high, the male

(2)

\$4,000-6,000



234



235

■235
A LARGE PAIR OF MEISSEN PORCELAIN FIGURES OF MUSICIANS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MODEL NOS. Z.82. AND Z.81, SHE WITH PRESSNUMMER 99, BOTH PAINTED 47

Modeled as a flute player dressed in a black hat and a floral jacket, beside a rocky mound, his companion with a lute, beside a square column, each with *rocaille* base

\$7,000-9,000

PROPERTY OF A LADY

236
AN ASSEMBLED TWENTY-EIGHT PIECE MEISSEN AND MEISSEN STYLE PORCELAIN MONKEY BAND

LATE 19TH/20TH CENTURY, VARIOUS BLUE CROSSED SWORDS MARKS, GOLD ANCHOR AND CIRCLE AND LINE MARKS, VARIOUS INCISED, IMPRESSED AND PAINTED NUMERALS, AFTER MODELS BY J.J. KÄNDLER

Comprising: Nine Meissen examples including a guitarist, two singers, a harpist, a bagpiper, a violinist, two kettle drum carriers and a harpsichord player seated astride a monkey; and nineteen Meissen style examples including a conductor, two singers, a bassoonist, two bagpipers, two French horn players, a hurdy-gurdy player, a violinist, a cellist, a kettle drum carrier, a drummer, two fife and drum players, a trumpeter and three horn players; *together with* a similar music stand

(2)

(29)

\$7,000-9,000



236



ENLIGHTENED PORCELAIN

Anemone silvestris. Campanula Rapunculus. These are just two of the thousands of botanical specimens meticulously hand painted on Royal Copenhagen porcelain. The 18th century was a period of change in Europe—rigid religious dogmas gave way to science, and the Age of Enlightenment began. Included in this fluid new faith was an interest in the natural sciences, including botany. In 1761, Denmark began what would become a 122 year process of documenting every native wild plant, faithfully rendering over 3,000 species in copperplate prints, every delicate tendril and hairy root system captured.

In 1790 the Danish Royal Household sought to create a gift to impress Catherine the Great, Empress of Russia, something that would convey Denmark’s technical prowess and speak to its natural beauty. An elaborate dinner service was planned, using the encyclopedia of national flora as its inspiration. Realistically painted, each plate would have the specimen’s corresponding name in Latin inscribed underneath. Unfortunately it took 12 years to create all 1,802 pieces of this tour de force, and Catherine the Great died in the interim. After her death, the Danish King, Christian VII decided to keep the service for himself and it was inaugurated at his birthday banquet on 29 July 1803. Of the original pieces, over 1,500 still survive in the Danish Royal Household.

It wasn’t until 1863 that the Flora Danica pattern was reintroduced, this time on the occasion of Danish Princess Alexandra’s marriage to the Prince of Wales (later Edward VII). The service was slightly altered to give it a more feminine touch— in addition to a brighter palette, only the most romantic and beautiful plants were chosen to be reproduced on porcelain. This service, now at Windsor Castle, is the model for the porcelain we see today in lot 237. Still painstakingly hand-painted at the Royal Copenhagen manufactory, these Flora Danica plates remain as exquisite as they were on the King’s table 200 years ago.

-CARLEIGH QUEENTH

PROPERTY OF A CONNECTICUT COLLECTOR (LOTS 237-238)

237

A ROYAL COPENHAGEN PORCELAIN ‘FLORA DANICA’ PART DINNER SERVICE

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin on the underside, within a border of gilt-outlined panels alternating with bosses suspending leaves, a gilt beaded border and further gilt serrated rim, comprising:

- A large oval monteith, shape no. 3531
- A pair of wine coolers, shape no. 3570
- An oval dish with branch handle, shape no. 3540
- Twelve pierced soup plates, shape no. 3547
- Twelve pierced dinner plates, shape no. 3527
- Twelve pierced plates, shape no. 3554
- Twelve bread butter plates, shape no. 3552
- Twelve soup cups and saucers, shape no. 3612
- Eleven cups and twelve saucers, shape nos. 3512 and 3513
- Twelve demitasse cups and saucers, shape no. 3618

13 in. (33 cm.) long, the monteith

(123)

\$60,000-80,000

PROVENANCE:

With Taylor B. Williams Antiques, Chicago, IL (sticker).







238
A SET OF TWELVE ROYAL COPENHAGEN PIERCED ICHTHYOLOGICAL
PLATES

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, SHAPE NO. 3553

Each finely painted with a specimen fish or crustacean among water grasses, identified in Latin on the underside, within a pierced gilt-decorated rim
10 in. (25.4 cm.) diameter

(12)

\$7,000-9,000

PROPERTY OF A PRIVATE COLLECTION

•239

A MEISSEN PORCELAIN OZIER-MOLDED SERVICE

20TH CENTURY, BLUE CROSSED SWORDS MARKS, PRESSNUMERN 61 AND 17

Painted with *deutscheBlumen*, comprising: twelve dinner plates and twelve soup plates

9¾ in. (24.7 cm.) diameter, the dinner plate

(24)

\$1,000-1,500



239



240

PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN

•240

NINE LARGE COBALT BLUE GLASS APOTHECARY JARS AND COVERS

LATE 19TH/20TH CENTURY

Each of cylindrical form, with gilt and black painted nameplate in Latin

15¼ in. (38.7 cm.) high, overall

(18)

\$1,000-1,500

PROPERTY OF A PRIVATE COLLECTION

•241

AN ASSEMBLED ENGLISH PORCELAIN PART DINNER SERVICE

FIRST HALF 20TH CENTURY, TWO WITH PUCE AND GILT PRINTED CROWNED GLOBE MARKS FOR MINTONS AND RETAILER'S MARKS FOR TIFFANY & CO.; THE THIRD WITH PRINTED CROWNED LION ABOVE INTERLACED D MARKS FOR ROYAL DOULTON

In three different patterns, comprising: eighteen ivory-ground soup plates, pattern no. H.3477; twelve Minton two-handled cups, pattern no. K126/S and eleven stands, pattern no. K126/3; and nineteen Royal Doulton yellow-ground dinner plates, pattern no. RA.7787E

10½ in. (26.6 cm.) diameter, the Royal Doulton plates

(60)

\$800-1,200



241



242



243



PROPERTY FROM A MAIN LINE COLLECTOR (LOTS 242-243)

•242
THREE CHINESE EXPORT PORCELAIN FAMILLE ROSE VASES AND COVERS

CIRCA 1785

Comprising a pair of flattened baluster vases and covers with lion-form handles, each decorated with cartouches depicting court scenes on a white stippled ground; and a round baluster vase and cover with *chilong*-form handles and enameled with baskets of flowers

13 in. (33 cm.) high

(3)

\$3,000-5,000

•243

A CHINESE EXPORT PORCELAIN 'TOBACCO LEAF' VASE, AND A CHINESE FAMILLE ROSE PEAR-FORM VASE

18TH/19TH CENTURY

The Chinese Export vase, circa 1775, in the typical 'tobacco leaf' pattern, the other vase decorated with two phoenix amidst blossoming branches of peony, underglazed blue apocryphal four character Kangxi mark to base

7½ in. (9.1 cm.) high

(2)

\$1,500-2,000

PROPERTY OF A SOUTHERN COLLECTOR (LOTS 244-251)

•244
A CHINESE EXPORT DUCK

QIANLONG PERIOD (1736-95)

Modeled standing on a cream glazed trunk base, the feathers picked out in tones of sepia and the bill splashed in green

6¾ in. (17.2 cm.) high

\$2,500-3,500

PROVENANCE:

Property from the Collection of Josephine & Walter Buhl Ford II; Sotheby's New York, 6 October 2006, lot 47

•245

A PAIR OF CHINESE EXPORT FAMILLE ROSE MONKEYS

19TH CENTURY

Modeled in mirror image, each seated atop a pink and green enameled rockwork base, the monkeys smiling and holding a peach, their fur picked out in tones of sepia

9 in. (22.9 cm.) high

\$1,500-2,000

(2)

PROVENANCE:

Anonymous sale; Christie's New York, 26 January 2006, lot 88

•246

A CHINESE EXPORT FAMILLE ROSE CRANE

QIANLONG PERIOD (1736-95)

The crane standing on blue ground beside a knarled tree trunk sprouting prunus blossoms, his legs and beak blue-green and his crown iron-red

7 in. (17.8 cm.) high

\$2,000-3,000

PROVENANCE:

Anonymous sale; Christie's New York, 26 January 2006, lot 80



244



245



246



247

•247
A PAIR OF CHINESE EXPORT COCKERELS

LATE 18TH CENTURY

Modeled in mirror image standing on a pierced brown and pale yellow streaked rockwork base with opposite feet raised, their white bodies incised with feather markings and their heads cold-painted with red crests and wattles, caramel beaks and pale yellow faces

12¾ in. (32.4 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's London, 11 July 2006, lot 170



248

•248
A CHINESE EXPORT SMALL TURQUOISE AND AUBERGINE GLAZED BUDDHIST LION AND PUP

19TH CENTURY

Modeled recumbent, the pup on the mother's back

5 in. (12.7 cm.) long

\$1,000-1,500

PROVENANCE:

Property from the Estate of Laurance S. Rockefeller; Sotheby's New York, 11-12 October 2005, lot 30



249

249
A PAIR OF CHINESE EXPORT PUG DOG CANDLE HOLDERS

FIRST QUARTER 19TH CENTURY

Each modeled recumbent in mirror image, heads held up with their jaws slightly open revealing pink tongues, their light sepia coats with washy black and gilt markings, 'Canton famille rose' decorated vase-form nozzles

7 in. (17.8 cm.) long

(2)

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's New York, 26 January 2006, lot 87

•250

A PAIR OF CHINESE EXPORT ELEPHANT CANDLE HOLDERS

FIRST HALF 19TH CENTURY

Each in mirror image, modeled standing with heads turned and trunks curled up, the iron-red bodies highlighted in gilt, wearing a gilt ground 'Canton Famille Rose' saddle with blue enamel strap work, the candle nozzle formed as a vase atop the saddle

6¼ in. (16 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's New York, 26 January 2006, lot 85



250

251

A PAIR OF CHINESE EXPORT SEATED HOUNDS

QIANLONG PERIOD (1736-95)

Each modeled with its tail curled round his haunches, a green collar suspending a gilt bell, the fur picked out in iron-red

7 in. (17.8 cm.) high

(2)

\$3,000-5,000



251



252



253



255



254

PROPERTY FROM A PRIVATE FOUNDATION (LOTS 252-253)

•252

A FRENCH ART NOUVEAU SILVERED METAL FLORIFORM INKWELL

CAST FROM A MODEL BY PAUL FOLLOT, CIRCA 1900

Stylistically cast with blades of mistletoe leaves on three hinged covers and support, the body with two shaped cartouches above small mistletoe berries, signed 'FOLLOT'
13½ in. (34.3 cm.) long

\$1,500-2,000

•253

A FRENCH ART NOUVEAU GILT BRONZE FLORIFORM VASE

LEON KANN (1859-1925), LATE 19TH/EARLY 20TH CENTURY

Modeled as a large thistle with petal rim, six flowering buds in high relief at base, with gilt-metal liner, inscribed *L. Kann* and with foundry mark for Siot-Paris, numbered 822E
5½ in. (14 cm.) high

\$1,000-1,500

•254

A FRENCH ART NOUVEAU PATINATED BRONZE SNAKE IN FURRED LEAF-FORM CHAMBERSTICK

SIGNED 'L. MAJORELLE NANCY', FOR LOUIS MAJORELLE, CIRCA 1900

The snake realistically cast with head upward and mouth ajar, the bifurcated tongue supporting the candle mount, its curved body as the loop handle and its tail coiled around the tip of the leaf
10 in. (25.4 cm.) long

\$1,500-2,000

PROPERTY FROM A MAIN LINE COLLECTOR

•255

AN AMERICAN PATINATED BRONZE ADJUSTABLE TABLE LAMP BASE

THE BASE STAMPED 'TIFFANY STUDIOS, NEW YORK', NO. '9961', CIRCA 1910

Cast with four legged supports with claw feet on a circular base; *Together with* a later iridescent glass shade
16½ in. (41.9 cm) high, the base at highest

\$4,000-6,000



256

•256
AN AUSTRIAN SILVERED METAL FIGURE OF A FEMALE WALKING TWO GREYHOUNDS

STAMP FOR KARL HAGENAUER, WERKSTATTE HAGENAUER WIEN, CIRCA 1930

Modeled as a female nude leading two stylized greyhounds on metal chain, on oval base, stamped circular monogram on base
 13½ in. (34.3 cm.) long

\$800-1,200



257

•257
AN AUSTRIAN SILVERED METAL FIGURE OF A KNEELING NUDE FEMALE ARCHER

STAMP FOR KARL HAGENAUER, WERKSTATTE HAGENAUER WI, CIRCA 1930

Modeled as a stylized female archer with bow, on rectangular base stamped circular monogram on base
 15 in. (38.1 cm.) high

\$1,000-1,500

•258
TWO ITALIAN MURANO BLOWN GLASS VASES

PROBABLY VENINI, 20TH CENTURY

The first a conical vase, with internal bubbles and gold fleck decoration; the second a ridged baluster vase, with internal bubbles and swirling mottled purple threads
 13½ in. (34.3 cm.) high, the second

\$1,000-1,500



258



•259
TWO ITALIAN GLASS VASES, AND A FRENCH GLASS VASE

THE TWO POSSIBLY VENINI, THE FRENCH ACID STAMP FOR BIOT, ALL 20TH CENTURY

The first a clear glass internally decorated pear-form vase with flaring rim and lobed body; the second seafoam glass with included bubbles, flattened oval vase with scalloped rim; the amber glass bottle form vase with internal bubbles
 18¾ in. (47.6 cm.) high, the tallest

\$1,500-2,000



259

•260
TWO FRENCH ACID ETCHED MOTTLED GLASS VASES

EACH SIGNED IN ETCH FOR DEGUE, SECOND QUARTER 20TH CENTURY

The first clear and mottled orange glass, a trumpet-form vase with flaring rim, on a circular foot base, etched with a wide geometric band to body; the second clear and mottled purple glass, ovoid, etched with diagonal bands of triangles
 11¾ in. (29.9 cm.) high, the first

\$1,000-1,500



260





261



262



263

•261
**A MONUMENTAL TIFFANY STUDIOS
FAVRILE GLASS VASE**

SIGNED IN ETCH 'L.C. TIFFANY - FAVRILE' AND '2151 H',
CIRCA 1913-1914

Decorated with applied trailing vines with outline heart-
shaped leaves
18 in. (45.7 cm.) high

\$2,500-3,500

PROVENANCE:
William Doyle Galleries, New York, 1980

262
**A MONUMENTAL TIFFANY STUDIOS FAVRILE
GLASS VASE**

SIGNED IN ETCH 'L.C. TIFFANY - FAVRILE' AND '2150 H', CIRCA
1913-1914

Decorated with applied trailing vines with outlined heart-shaped
leaves
18 in. (45.7 cm.) high

\$5,000-7,000

PROVENANCE:
William Doyle Galleries, New York, 1980

PROPERTY OF AN AMERICAN COLLECTOR

•263
**A FRENCH MOLDED OPALESCENT GLASS VASE,
'AVALON'**

SIGNED IN ETCH 'R.LALIQUE, FRANCE', FIRST HALF 20TH CENTURY
Marcilhac 986, model introduced 1927
5¼ in. (14.5 cm.) high

\$2,000-3,000

•264
**A GROUP OF FRENCH AND SWEDISH ART DECO
TABLE ACCESSORIES**

THE FRENCH MARK OF CHRISTOFLE, PARIS, CIRCA 1930; THE
SWEDISH MARK OF GUSTAVBERG ARGENTA, SWEDEN, 20TH
CENTURY

The French comprising an ovoid vase with graduated shoulder,
decorated with alternating geometric bands; the Swedish
comprising two silver-inlaid ceramic plates, each decorated with
underwater scene of mermaid or swimming fish, each signed on
reverse
11¾ in. (29.8 cm.) diameter, the plates (3)

\$800-1,200



264



265

PROPERTY OF A FAMILY

265

A FRENCH IRIDESCENT LUSTRE GLAZED EARTHENWARE 'LOIE FULLER' CHARGER

1895-1902, IMPRESSED AND SCRIPT MARKS FOR CLEMENT MASSIER/GOLFE-JUAN (AM),
DESIGNED BY LUCIEN LEVY-DHURMER (1865-1953)

Molded with the famous dancer surrounded by a diaphanous scarf
19¾ in. (50.2 cm.) diameter

\$6,000-8,000

From the moment she took the stage in Paris on 5 November 1892, Loie Fuller entranced the audience through her dance; evoking organic forms, such as butterflies, flowers, and flames through a play of colored lights and the manipulation of the voluminous folds of diaphanous silks she wore. Loie Fuller's whirling, undulating silhouette, which embodied the fluid lines of Art Nouveau, inspired many images from the portraits of Toulouse-Lautrec and the posters of Jules Chéret and Alphonse Mucha to the sculptures of Pierre Roche and Théodore Rivière, as well as the photographs of Harry C. Ellis and Eugène Druet. She became the personification and muse of the Art Nouveau aesthetic.

266

AN ITALIAN POLISHED AND PART-PLATED PEWTER CHAMPAGNE COOLER

BY FIGURA PIERO, SECOND HALF 20TH CENTURY

Modeled as the head of a woman wearing a shell and seaweed-encrusted headpiece, *stamped sunburst mark and ETAIN 95%*, signed *Figura Piero per Atena*
18¾ in. (47.6 cm.) high

\$4,000-6,000



266



266 (detail)



267

267
A NEAR PAIR OF AMERICAN SILVERED-BRONZE LAMPS

BY EDWARD F. CALDWELL & CO., NEW YORK, SECOND QUARTER 20TH CENTURY

Each with planished surface, of shaped columnar form with bulbous circular base
 31 in. (78.7 cm.) high, overall

(2)

\$4,000-6,000



268

•268
A SET OF FOUR AMERICAN SILVER BAMBOO-FORM CANDLESTICKS

MARK OF FRANK MILWEE, WASHINGTON DC, MODERN

Each base marked 'Sterling'
 12 in. (30.5 cm.) high; 98 oz. (2778.2 gr.) approximate weight

(4)

\$2,000-4,000

PROVENANCE:

Acquired from Frank Milwee Antiques, Washington, DC.



269

PROPERTY OF A PRIVATE COLLECTION (LOTS 269-273)

•269
A PAIR OF CONTINENTAL SILVERED METAL BOUDOIR LAMPS

LATE 19TH/20TH CENTURY

Columnar candlesticks, on oval bases, later electrified and mounted as lamps
 16 1/4 in. (41.2 cm.) high

\$800-1,200

•270
AN ASSEMBLED AMERICAN SILVER FLATWARE PART SERVICE

MARK OF GORHAM MFG. CO., PROVIDENCE, LATE 19TH/20TH CENTURY

In the 'Chantilly' pattern, monogrammed, comprising six citrus spoons with gilt bowls, sixteen coffee spoons, two additional spoons in sizes, ten lunch forks, six terrapin forks, eighteen shellfish forks, six additional forks in sizes, sixteen lunch knives with steel blades and filled handles, eighteen dinner knives with steel blades and filled handles, seven butter spreaders, two additional knives with steel blades and filled handles in sizes, a meat carving set (knife, fork, sharpener), a game carving set (knife, fork), pair of berry spoons, pair large serving spoons, a cold meat server, a soup ladle with gilt bowl, three serving tongs in sizes, four small sauce serving spoons in sizes, two shellfish fork servers in sizes, a master butter knife, a cheese scoop, an olive fork, two small vegetable serving forks, and a baby pusher; *Together with* a Tiffany & Co. silver flatware part set comprising six lunch forks and three serving spoons in the 'Beekman' pattern; a Gorham silver set comprising six lunch forks, six serving spoons, and five teaspoons in the 'Medici' pattern; another Gorham silver set of seven ice cream forks in the 'Virginiana' pattern; a Gorham silver gilt shellfish spoon; a pair of Tiffany & Co. silver-gilt grape shears; and a Robert Wallace & Sons coffee spoon with gilt bowl
 9 1/2 in. (24.1 cm.) long, the dinner knives; 147 oz. approximate weighable silver

(169)

\$1,500-2,000



270

•271
AN AMERICAN SILVER AND BLUE GUILLOCHE ENAMEL DRESSING SET

LATE 19TH/EARLY 20TH CENTURY

The guilloche pattern with Neo-classical motifs within a feathered border, comprising:

- A hand mirror
- A hand brush
- Two long brushes, in sizes
- A comb, with plastic teeth
- Two etched glass perfume bottles and stoppers
- Three etched glass circular boxes and cover, in two sizes
- A nail buff and tray
- A nail file
- A pair of nail scissors
- A shoe horn

A glove hook, *each marked on body 'Sterling'*;

Together with an English silver rounded rectangular dressing table tray with a pierced gallery and incised field, *mark of Ellis & Co., Birmingham 1947*; and a Swiss silver-gilt and blue guilloche enamel table clock, *maker's mark SE over C, late 19th Century*

16 in. (40.7 cm.) long, the tray; 51 oz. approximate gross weighable silver

(18)

\$2,000-3,000



271



272

•272

A GROUP OF AMERICAN SILVER SERVING WARES

MARK OF THE KALO SHOP, CHICAGO, FIRST HALF 20TH CENTURY

In the Art Deco style, comprising a water pitcher, three square serving bowls in two sizes, a shallow oval serving dish, another oval serving dish and stand, a small shallow dish, a small shallow bowl, seventeen small sides plates, and a small pie serving slice, a few monogrammed 'CLP', *each marked on base, and marked 'Sterling'*; together with an American silver tri-part serving dish, *mark of Stone Sterling*

17¼ in. (33.8 cm.) long, the tri-part dish; 282 oz. approximately

(28)

\$2,000-3,000

PROPERTY FROM A MAIN LINE COLLECTOR

•274

AN AMERICAN SILVER FOOTED COMPOTE

MARK OF FLETCHER & GARDINER, PHILADELPHIA, CIRCA 1825

Circular, the everted rim applied with decorative shell and feathered border, later engraved 'RICHARD TORPIN JR. AND ELLEN ELIZABETH CASH/NOVEMBER 14TH 1865', the reverse with 'WILLIAM A & ABBY ANN TURNER/TO THEIR FRIENDS/JOHN & ELIZABETH LAMBERT/JULY 14TH 1818/JOHN LAMBERT/ELIZABETH NORRIS SERGEANT/JUNE 6TH 1853/JOHN LAMBERT "ARTIST"/1861-1907', *marked on base*

9½ in. (24.1 cm.) diameter; 23 oz. approximate

\$1,500-2,000



273

•273

A GROUP OF FRENCH AND AMERICAN SILVER TABLE WARES

THE FRENCH MARK OF PAUL CANAUX & CIE., THE AMERICAN MARKS OF GORHAM AND LEBOLT, FIRST HALF 20TH CENTURY

The French comprising a two-handed sugar bowl and cover and a cream jug with wood handle, *marked '950'*; the American comprising a Lebolt two handled rectangular tray repousse with garlands and two monogrammed cartouches, *marked 'Sterling'*; and a pair of Gorham shell-form dishes on three ball feet, *initialed, marked 'Sterling'*

12½ in. (31.8 cm.) long, the tray; 31 oz. approximate gross weight

(6)

\$800-1,200

PROPERTY OF A COLLECTOR

•275

AN AMERICAN SILVER THREE-PIECE COFFEE SERVICE

MARK OF PORTER BLANCHARD, CIRCA 1940

Each of flattened baluster-form on conforming footed base, comprising a coffee pot with wood handle and finial, a cream jug, and a sugar bowl, *each marked 'Sterling'*

12½ in. (31.7 cm.) high, the coffee pot; 42 oz. approximate gross weight

\$2,000-3,000

PROPERTY FROM A MAIN LINE COLLECTOR

•276

A MEXICAN SILVER DRINKWARE SET

MARK OF 'AJIMENEZ', MEXICO CITY, 20TH CENTURY

Each in the form of a trash bin, comprising a bottle cooler and six small tumblers, *each marked 'Sterling', marked on bases*

7½ in. (19 cm.) high, the bottle cooler; 38 oz. approximately

(7)

\$1,000-1,500



274



275



276



277

PROPERTY OF A PRIVATE COLLECTION

•277

A PAIR OF GEORGE II SILVER SAUCEBOATS

MARK OF DAVID HENNELL I, LONDON, 1752

On three shell-form supports, the bodies engraved with vacant cartouches, with scalloped rims and C-scroll handles, *marked on bases*; *Together with* an oval tray with reeded border and two leaf capped matching handles, supported on four scroll feet, *bearing marks for 'WB' London 1812, on base*

16¾ in. (42.5 cm.) wide over handles, the tray; 62 oz. approximately (3)

\$1,500-2,000

278

A SET OF FOUR GEORGE III SILVER CANDLESTICKS

MARK OF S.C. YOUNGE & CO., SHEFFIELD, 1814

Each on shaped circular base with feathered scrolls and three lion head mask terminals, the fluted baluster stems and sockets of conforming decoration, with three nozzles, one dated 1836, the bases loaded, *marked on the bases and nozzle bezels*

12¼ in. (31.1 cm.) high (4)

\$3,000-5,000



278

PROPERTY OF A PRIVATE COLLECTION

•279

A SCOTTISH SILVER TEAPOT, AND TWO AMERICAN SILVER COFFEE POTS

THE SCOTTISH MARK OF SIMON HARRIS, EDINBURGH, 1719; THE AMERICAN MARKS OF GORHAM MFG. CO., PROVIDENCE AND ALVIN CORPORATION, CIRCA 1910

All with hinged covers, the teapot with foliage finial, gadrooned and molded friezes, raised on four bun feet and with a Greek key shaped handle; one coffee pot of baluster form and with the lower body engraved with a monogram; the other of urn-form

10½ in. (26.7 cm.) high, the tallest; 49 oz. gross weight approximately

(3)

\$1,200-1,800



279

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

280

A PAIR OF FRENCH SILVER MOUNTED GLASS CLARET JUGS

MARK OF LABAT & PUGIBET, LATE 19TH CENTURY

The silver mounts repousse with blossoming branches and feathering scrolls, c-scroll handle and shell-form hinged cover, the bottle-form glass with twist body and slender neck, *the silver marked '950'*

11¾ in. (28.6 cm.) high (2)

\$4,000-6,000



280

PROPERTY OF A COLLECTOR

•281

A MID-CENTURY AMERICAN SILVER THREE-PIECE TEA AND COFFEE SERVICE

MARK OF GORHAM MFG. CO., PROVIDENCE, 1956

In the 'Directional' pattern, of globular form with wood handles and finials, comprising a teapot, a coffee pot and a sugar bowl and cover

9 in. (22.8 cm.) high, the coffee pot; 49 oz. approximate gross weight (3)

\$1,000-1,500



281



282

PROPERTY OF A MAIN LINE COLLECTOR

•282

AN ENGLISH SILVER PLATE TWO-LIGHT CANDELABRA MOUNTED AS A HURRICANE LAMP

LATE 19TH/20TH CENTURY

The central fluted stem with stylized bands on a circular base with gadrooned border, the removable arms scroll and reeded, foliage and flower drip pans, the central nozzle with flame finial, later mounted with two glass shades
19¼ in. (48.9 cm.) high, the silver-plate

\$2,000-3,000

•283

A RUSSIAN SILVER TEAPOT AND COVER

ALDERMAN'S MARK OF FEODOR PETROV, ASSAY MASTER'S MARK OF STEPAN BELKIN, AND UNKNOWN MAKER'S MARK CYRILLIC 'I.P./M', MOSCOW, 1783

Spherical on a circular footed base with wood scroll handle and bird-form spout, the circular cover with applied flower-form finial, *the pot and cover each marked under bases, the pot further marked on foot rim and on handle joins*

10 in. (25.4 cm.) long over spout; 16 oz. approximate gross weight

(2)

\$2,000-3,000

PROPERTY OF A COLLECTOR

284

A DANISH SILVER FLATWARE SERVICE, DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, SECOND HALF 20TH CENTURY

Scroll pattern, comprising eight soup spoons, eight teaspoons, eight citrus spoons, eight dinner forks, eight salad forks, eight cocktail forks, eight dinner knives with steel blades, and eight butter spreaders
9 in. (22.8 cm.) long, the dinner knives; 86 oz. approximate weighable silver

\$4,000-6,000



283



284



285



286



287

PROPERTY OF A PRIVATE COLLECTION

■•285

A PAIR OF ENGLISH BRASS ANDIRONS

THE OVAL PANELS PROBABLY 18TH CENTURY, ON LATER BASES

Together with a pair of Arts and Crafts style brass andirons and a set of matching fire tools and stand 21 in. (53.3 cm.) high, 5¾ (14.6 cm.) wide, the andirons (6)

\$1,500-2,000

■•286

AN AUSTRIAN MAHOGANY BENTWOOD PEDESTAL TABLE

MANUFACTURED BY JACOB AND JOSEF KOHN, EARLY 20TH CENTURY

The circular top supported by three curvilinear arms, on a tripartite plinth, stamped 'J & J. COHN/ WIEN AUSTRIA'

30 in. (76.2 cm.) high, 20½ in. (52 cm.) diameter

\$2,000-3,000

PROVENANCE:

With H.M. Luther, New York.

■•287

A PAIR OF BLACK-PAINTED, PARCEL-GILT AND MIRRORED SIDE TABLES

MODERN

Each on a mirrored plinth 26 in. (66 cm.) high, 22 in. (55.8 cm.) wide, 20 in. (51 cm.) deep (2)

\$800-1,200

PROVENANCE:

Acquired from John Rosselli, New York.

PROPERTY OF A PRIVATE COLLECTION

■•288

A CONTEMPORARY UPHOLSTERED TWO-PART SECTIONAL SOFA

27 in. (68.6 cm.) high, 68 in. (172.7 cm.) wide (one section), the other 55 in. (139.7 cm.) wide, 32¼ (81.9 cm.) deep

\$1,000-1,500



288



289

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

■289

HERVE VAN DER STRAETEN (B. 1965)

'ROSIER', A CHANDELIER, 2007

number five from an edition of 20, patinated bronze, glass
45 in. (114.2 cm.) high, 30 in. (76.2 cm.) wide, 30 in. (76.2 cm.) deep

\$10,000-15,000

PROVENANCE:

Ralph Pucci, West Hollywood, California.

■290

AN ENGLISH BURR OAK AND HAREWOOD TABLE

BY DAVID LINLEY, MODERN

Top resting on two pedestals, stamped on rim *LINLEY*

33 in. (90 cm.) high, 164 in. (415.5 cm.) wide, 62¼ in. (158 cm.) deep

\$7,000-10,000

PROVENANCE:

Acquired from Linley, London.



290

SESSION III
(LOTS 291-442)





291

PROPERTY FROM THE COLLECTION OF HARRIET AND JEROME ZIMMERMAN (LOTS 291-293)

•291
A CHINESE CARVED WHITE JADE BELTHOOK, AND A SMALL CARVED GREENISH-WHITE JADE CYLINDRICAL BOX AND COVER

18TH/19TH CENTURY
 The belt hook carved with *lingzhi* in high relief, the box and cover carved with fruiting lychee
 4 in. (10 cm.) long, the belt hook (2)
\$2,000-3,000

PROVENANCE:
 With Warren E. Cox Collection, New York (the box).

PROPERTY OF A PRIVATE COLLECTION

•294
THIRTEEN CHINESE SPINACH GREEN JADE AND GREEN HARDSTONE SMALL VESSELS
 Comprising three bowls in sizes, a set of four shallow dishes, a larger shallow dish, a set of three globular cups, a single small cup, and a leaf-form dish
 5¾ in. (14.6 cm.) diameter, the largest bowl (13)
\$800-1,200



294



292

•292
THREE CHINESE CARVED JADE AND HARDSTONE OBJECTS
 Comprising a celadon and russet jade axe carved with archaic designs, bosses and curls, surmounted by a *chilong*; a calcified jade cylindrical-form ring carved with dragon amidst clouds chasing a flaming pearl; and a white and pale green jadeite archaic arched pendant carved as a dragon with upturned tail
 The largest 6½ in. (16.5 cm.) long (3)
\$1,500-2,000

•295
TWO CHINESE CARVED HARDSTONE FITTINGS
 Comprising a short hairpin carved in high relief with a mythical beast-form finial; and a cylindrical plume holder with ring at one end
 4 in. (10.2 cm.) long, the hairpin (2)
\$1,500-2,000



295



293

•293
A GROUP OF SIX CHINESE SMALL JADE CARVINGS
 Comprising a butterfly plaque, a carving of two recumbent lions, a boy resting on a lotus blossom, a boy reclining on a leaf, a Buddha's hand, and an archaic plaque with a rodent and coiled dragon
 3¾ in. (9.5 cm.) wide, the butterfly (6)
\$1,500-2,000

PROPERTY OF A PRIVATE COLLECTION (LOTS 296-298)

•296
A GROUP OF CHINESE, AMERICAN AND FRENCH DESK ACCESSORIES
 MARKS FOR YAMANAKA, TIFFANY & CO., AND RENE LALIQUE, LATE 19TH/20TH CENTURY
 The Chinese comprising a silver mounted spinach jade small cup, *the silver marked 'Sterling'*; a carved pale celadon jade belt hook with dragon head terminal, later mounted with brass letter opener; and nine silver and hardstone mounted match safes, *the silver marked for Yamanaka and 'Sterling'*; the American a silver and snake skin mounted purse watch, *marked Movado for Tiffany & Co., numbered '1204868', with Swiss standard mark '935'*; the French a molded and frosted glass clam shell-form scent bottle and stopper, signed in etch 'R. Lalique'
 8¾ in. (22.2 cm.) long overall, the letter opener (13)
\$1,500-2,000



296



297



298

•297

AN INDIAN GILT METAL MOUNTED, GEM-SET AND ENAMELED JADE BOX AND COVER

BENARES, NORTH INDIA, 19TH CENTURY

The rectangular box with canted corners enameled with pink and blue blossoms and leaves, the panels of the box with applied gilt-metal branches and gem-set blossoms, all raised on four enameled ball-feet
4 in. (10.2 cm.) wide

\$2,000-3,000

•298

A MUGHAL GILT-METAL MOUNTED AND GEM-SET CARVED MOTTLED GREY JADE OCTAGONAL BOX AND COVER

19TH/20TH CENTURY

The cover carved in low relief with a central flower head with eight panels issuing outward enclosing applied gilt-metal and gem-set branches, the box of conforming decoration
5¼ in. (13.3 cm.) wide

\$2,000-3,000



299

•299

FOUR CHINESE ARCHAISTIC CARVED JADE OR STONE ARTICLES

Comprising a large pale greenish-yellow and russet jade flattened cylindrical bead, each side carved with stylized bands; a cream-toned stone awl-shaped pendant of tapering rectangular form, pierced at one end; a pale celadon jade openwork dragon appliqué, one side with incised decoration; and a pale celadon and russet jade carving with phoenix head
5 in. (12.7 cm.) long, the dragon appliqué (4)

\$1,000-1,500

PROPERTY OF A PRIVATE COLLECTION

•300

A CHINESE CARVED ROCK CRYSTAL FIGURE OF A GUANYIN WITH A CHILD

The standing *bodhisattva* carved with loose robes and holding a child and *ruyi* scepter
11¼ in. (29.8 cm.) high

\$2,000-3,000



300

•301

A CHINESE CARVED BANDED AGATE WATER BUFFALO HEAD-FORM RHYTON

With gilt-metal mounted reins and rim
5¾ in. (14.6 cm.) long

\$700-900



301

•302

FOUR CHINESE ARCHAISTIC CARVED GLASS OR STONE FIGURES

Comprising a Han-style celadon glass seated figure; an olive-green glass figure of a recumbent mythical beast, *bixie*; a Ming-style mottled green glass figure of a mythical beast; and a gilt-metal decorated dark-brown opaque stone standing figure
4 in. (10.2 cm.) long, the *bixie* (4)

\$700-900



302

PROPERTY OF A PRIVATE COLLECTION

•303

A GILT-BRONZE AND CHINESE JADE MOUNTED BLACK LEATHER DESK SET, AND SCOTTISH SILVER AND AMERICAN GILT-BRONZE DESK ACCESSORIES

VARIOUS MAKERS, LATE 19TH/20TH CENTURY

The desk set mounted with three Chinese pale celadon jade openwork plaques carved with twin fish or *Shou* symbols with bats, the gilt bronze mounts cast as lotus blossoms within *ruyi* head-form cartouches amidst scrolling foliate ground, comprising a stationary box with hinged cover and a double door writing mat portfolio; the Scottish a silver mounted black leather covered letter opener with carved wood handle, *maker's mark 'G.P., Edinburgh 1926'*; the American a set of three nesting gilt-bronze ash trays cast as lily pads in graduated sizes, stamped 'TIFFANY STUDIOS/NEW YORK/1719'

13½ in. (34.3 cm.) wide, the portfolio

(6)

\$1,500-2,000



303

•304

FOUR CHINESE ARCHAISTIC CARVED JADE OR STONE ORNAMENTS

Comprising a Han-style opaque white jade cicada; a dark pale grey jade recumbent pig with incised decoration; and a pair of translucent agate dragon-form ornaments

4¾ in. (12.1 cm.) long, the pig

(4)

\$1,000-1,500



304

•305

THREE CHINESE ARCHAISTIC MOLDED GLASS ARTICLES

Comprising two celadon glass belt hooks in the form of dragons, each grasping a *bi* and their bodies molded with stylized ground, the reverse with a tab; and a green glass *bi* molded with bosses and flanked by two openwork projections

4¾ in. (12 cm.) long, the larger belt hook

(3)

\$800-1,200



305



306

PROPERTY OF A PRIVATE COLLECTION (LOTS 306-307)

•306

A CHINESE CARVED AGATE FIGURE OF A STANDING GUANYIN, MOUNTED AS A LAMP

The *bodhisattva* carved standing with loose robes and with a basket in hand, mounted in a gilt wood shaped lotus base with flaring rim

The figure 7¼ in. (18.5 cm.) high

\$1,000-1,500



307

•307

FOUR CHINESE GILT-METAL-MOUNTED HARDSTONE VESSELS

Comprising a banded agate circular box and cover enveloped in pierced gilt metal, depicting a feline among peonies; a brown agate flattened circular box and cover enveloped in pierced gilt-metal, the cover depicting a bird and the sides foliate scrolls; a brown agate octagonal ink stone enveloped in a gilt-metal mount, decorated with chased overlapping lotus petals; and a green jasper hexagonal small bowl enveloped in pierced gilt-metal, each of the five lobes depicting a deer amid scrolling foliage

4 in. (10.2 cm.) long, the ink stone

(6)

\$1,000-1,500

•308

A PAIR OF CHINESE CLOISSONNE ENAMEL JARDINIERES WITH HARDSTONE MODELS OF TREES

19TH CENTURY

The jardinieres each of tapering square form with canted corners on eight cloud-form feet, each panel inset with gilt-metal plaque depicting bats encircling *Shou* symbols, the cloisonne enamel borders a scrolling lotus on a turquoise ground, both inset with entwined fruiting vines with various hardstone leaves and double gourds

15 in. (38.1 cm.) high, overall

(2)

\$1,500-2,000



308



309

•309
A PAIR OF CHINESE GLAZED EARTHENWARE FIGURES OF GUARDIANS

19TH/20TH CENTURY

A mirrored pair, decorated in turquoise and ochre
 25 in. (63.5 in.) high

\$2,000-3,000

(2)



310

PROPERTY FROM A PRIVATE FOUNDATION

•310
A CHINESE LONGQUAN CELADON LARGE SHALLOW DISH

MING DYNASTY (1368-1644)

Carved with a large lotus blossom at the center, the sides with waves amidst rocky outcroppings, with a short flared rim
 16 in. (40.6 cm.) diameter

\$2,000-3,000



311

PROPERTY FROM THE COLLECTION OF HARRIET AND JEROME ZIMMERMAN

•311
A CHINESE EXPORT SPLASH-GLAZED PORCELAIN BOY AND BUFFALO

KANGXI PERIOD (1662-1722)

With green, amber and aubergine glaze
 6 in. (15.2 cm.) long

\$1,200-1,800

•312
TWO CHINESE NEOLITHIC-STYLE PAINTED POTTERY FIGURAL JARS

Each with broad shoulder painted in black and red with various decorative designs, flanked by a pair of loop handles, and their narrow flared neck molded with a mask
 13 in. (33 cm.) high, the larger

\$2,000-3,000

(2)

PROPERTY OF A PRIVATE COLLECTION

•313
A CHINESE COPPER-RED GLAZED PEAR-FORM VASE, MOUNTED AS A LAMP

THE PORCELAIN LATE QING DYNASTY

The two-light lamp with carnelian bead and three pale celadon jade ring pulls, the gilt-metal mounts pierced with stylized decoration
 11 in. (28 cm.) high, the porcelain

\$800-1,200

•314
A GROUP OF NINETEEN CHINESE FLAT JADE OR HARDSTONE DISCS, AND EIGHT JADE OR HARDSTONE RECTANGULAR BEADS

The discs each pierced with a large hole in the center, of various mottled brown, green and white tones; the beads each pierced with two circular holes, with a notch on either long side
 2 in. (5.1 cm.) long, the largest bead

(27)

\$800-1,200



312



313



314

PROPERTY FROM THE COLLECTION OF HARRIET AND
JEROME ZIMMERMAN (LOTS 315-319)

•315

**A CHINESE BLUE AND WHITE MOON FLASK,
AND A LARGE BLUE AND WHITE CYLINDRICAL
SCROLL POT**

19TH/20TH CENTURY

The moon flask painted on either side with a pair of dragons
chasing a flaming pearl, the sides with lotus scroll, the next flanked
by pierced scroll handles; the scroll pot painted with a continuous
mountainous coastal landscape, one side with underglaze blue
apocryphal six character Kangxi mark

16½ in. (42 cm.) high, the scroll pot (2)

\$1,000-1,500

•316

**A PAIR OF CHINESE BLUE AND WHITE
PORCELAIN SOFT PASTE DISHES**

18TH/19TH CENTURY

Each decorated in the center with a potted jardinière supported on
a rootwood stand, the well and rim painted with diaper patterns,
underglaze blue apocryphal Chenghua mark within double circles
to bases

8 in. (20.3 cm.) diameter (2)

\$1,000-1,500

•317

**A PAIR OF CHINESE BLUE AND WHITE
PORCELAIN DOUBLE SPOUTED CRUETS**

KANGXI PERIOD (1662-1722)

Each densely painted with fruiting peach and pomegranate (2)

\$3,000-5,000

•319

**A CHINESE BLUE AND WHITE PORCELAIN HAT
STAND, VASE, AND WATER SPRINKLER**

19TH CENTURY

The wig stand painted with various figural groupings including one
of Zhong Kui and his sister, the vase painted with the *sanduo*, the
water sprinkler painted with blossoming flowers (3)

\$1,000-1,500

•318

**A PAIR OF CHINESE BLUE AND WHITE
PORCELAIN BALUSTER JARS AND COVERS,
MOUNTED AS LAMPS**

Painted with two dragons chasing a flaming pearl amidst clouds
(drilled)

28 in. (71.2 cm.) high, including lamp mounts (2)

\$1,000-1,500

PROPERTY OF A PRIVATE COLLECTION

•320

**TWO CHINESE FAMILLE ROSE VASES,
MOUNTED AS LAMPS**

19TH CENTURY

The first a beaker vase decorated with figures in a fenced garden
scene (drilled), the two-light lamp with rose quartz beads and
carved pale celadon jade pulls; the second a baluster jar decorated
with phoenix amidst blossoms on a rocky out cropping (drilled)
12¼ in. (31.1 cm.) high, the first the porcelain (2)

\$800-1,200



315



316



317



318



319



320



321



322

PROPERTY FROM THE COLLECTION OF ALFRED E. GUNTERMANN

•321

A CHINESE LARGE FAMILLE ROSE DISH,

LATE 18TH/19TH CENTURY,

Decorated with two ladies and a deer to field, various iron-red *Shou* characters to reverse, iron-red four character Legutangzhi mark to base
13¼ in. (33.7 cm.) diameter

\$3,000-5,000

PROPERTY OF A SOUTHERN COLLECTOR

•322

A PAIR OF CHINESE WHITE-GLAZED PORCELAIN PHOENIX

19TH CENTURY

Each bird modeled standing on a pierced base issuing *lingzhi* fungus
10¾ in. (27.3 cm.) high

(2)

\$2,000-3,000

PROVENANCE:

Property from the Estates of Guy Fairfax Cary; Christie's New York, 29-30 November 2005, lot 1153



323



324



•323

A CHINESE PORCELAIN FAMILLE ROSE OVOID VASE

LATE 19TH/20TH CENTURY

Decorated with *Shoulao* and attendants in a continuous landscape, iron-red apocryphal four character Xuantong mark to base
11½ in. (29.2 cm.) high

\$1,500-2,000

•324

TWO CHINESE NEOLITHIC-STYLE PAINTED POTTERY FIGURAL JARS AND COVERS

Each with broad shoulder painted in black and red with various decorative designs, flanked by a pair of loop handles, with removable covers with narrow necks molded with masks

12 in. (30.5 cm.) high overall, the larger

(4)

\$2,000-3,000



325



•325

TWO CHINESE GLAZED SHALLOW BOWLS

20TH CENTURY

The first a Jizhou-style glazed conical bowl; and a Ru-style shallow dish
5¼ in. (13.3 cm.) diameter, each

(2)

\$800-1,200



326



327

PROPERTY OF A MAIN LINE COLLECTOR

•326

A CHINESE TURQUOISE GROUND FAMILLE ROSE ENAMEL-ON-COPPER TRIPOD CENSER

19TH/20TH CENTURY

Circular, raised on three cabriole legs, the basin decorated with a central *Shou* symbol surrounded by five auspicious bats on a dense blossom and scrolling foliate ground beneath a *ruyi* head border, the exterior similarly decorated, the sides flanked by two applied beast masks
14¾ in. (37.5 cm.) diameter

\$2,000-3,000

•327

A CHINESE PORCELAIN FAMILLE ROSE DECORATED AND SGRAFFITO-GROUND HU-FORM VASE

Decorated on each side with a circular medallion enclosing a mountainous riverscape, set between scrolling blossoms on a blue *sgraffito* ground, the neck flanked by two ring handles, iron-red apocryphal Qianlong seal to base
10¾ in. (27.3 cm.) high

\$1,000-1,500

PROPERTY FROM THE COLLECTION OF WALTER AND NANCY LIEDTKE
(LOTS 328-341)

The art world lost one of its brightest and most passionate scholars when Walter Liedtke died last year. Liedtke was not only one of the world's preeminent authorities on Dutch and Flemish painting, but also a trusted advisor to many collectors and a cherished friend, always ready to engage in enlightening and often heated discussions about topics spanning the history of art. After earning his master's degree at Brown and his doctorate at the Courtauld Institute of Art in London, Walter taught for four years at Ohio State University. In 1979, he began his career at the Metropolitan Museum of Art in New York as a Mellon Fellow. The following year he became curator of Dutch and Flemish paintings in the European Paintings department, where he organized many acclaimed and ground-breaking exhibitions, including *Rembrandt/Not Rembrandt in The Metropolitan Museum of Art* (1995-1996), *Vermeer and the Delft School* (2001), and *The Age of Rembrandt* (2007). His numerous publications include *Architectural Painting in Delft* (1982), *Vermeer: The Complete Paintings* (2008), as well as the 1984 catalogue of the Metropolitan Museum's Flemish paintings and his comprehensive 2007 catalogue of the museum's Dutch paintings (1083 pp.). Liedtke's discerning eye and profound intellectual curiosity are reflected in the paintings, prints, Chinese export porcelain, and Chinese and European bronzes that he and his wife, Nancy, lovingly acquired over the years.



328

•328

A CHINESE BRONZE VASE, HU

HAN DYNASTY (206 BC - AD 220)

Of square globular form tapering to a flaring foot, the sides with applied *taotie* mask and loose ring handles

11½ in. (29.2 cm.) high

\$800-1,200

PROVENANCE:

With Axel Vervoordt, Belgium, prior 1993
Acquired by the present owner in Belgium, June 1993



329

•329

A CHINESE BRONZE BOTTLE VASE

HAN DYNASTY (206 BC - AD 220)

The compressed globular body on a slightly flaring foot, the neck with garlic-form mouth

14 in. (35.7 cm.) high

\$3,000-5,000

PROVENANCE:

With Arts du Monde, New York, prior 2006
Nicholas Pitcher Oriental Ceramic and Works of Art, London, April 2006
Acquired by the present owner in London, March 2009



330

•330
A CHINESE GREEN-GLAZED RED POTTERY JAR, HU

HAN DYNASTY (206 BC - AD 220)

Molded with ring bands in intervals and applied with two fixed *taotie* mask and ring handles

13¾ in. (35 cm.) high

\$1,000-1,500

PROVENANCE:

Acquired in Belgium in 1986



331

•331
A CHINESE BRONZE 'LION AND GRAPEVINE' MIRROR

TANG DYNASTY OR LATER

Cast in high relief with four lions surrounding a central mythical beast-form knob, the outer band with scrolling grapevines and birds

4 in. (10.2 cm.) diameter

\$3,000-5,000



332

•332
TWO CHINESE ARCHAISTIC CEREMONIAL ARTICLES

QING DYNASTY OR LATER

Comprising a finely cast archaistic bronze *gu* vase with raised flanges, the lower and mid sections decorated with stylized *taotie* masks, the flared neck with stylized lappet blades, the interior of flaring rim carved with characters; and a large greenish-black hardstone *bi* disc

10¾ in. (27 cm.) high, the *gu*

(2)

\$2,000-3,000

•333
A GROUP OF FIVE CHINESE PEACH BLOOM, FLAMBE OR COPPER RED GLAZED VESSELS

18TH-19TH CENTURY

Comprising a peach bloom compressed bottle vase with long slender neck; a flambe bottle-form vase; a peach bloom jarlette, underglaze blue apocryphal four character Xuande mark to base; a copper red conical pot with later carved wood cover, underglaze blue double circle to base; and a peach bloom brushwasher

7½ in. (19.1 cm.) high, the compressed bottle vase

(6)

\$2,000-3,000

•334
A CHINESE QINGBAI MEIPING, AND A CELADON GLAZED SCALLOPED RIM DISH

THE FIRST YUAN/MING DYNASTY (1279-1644); THE SECOND

18TH/19TH CENTURY

The *meiping* with bluish-green glaze; the dish incised with central lotus blossom surrounded by stylized key-fret borders

11½ in. (29.2 cm.) high, the *meiping*

(2)

\$2,000-3,000

•335
A CHINESE COPPER-RED-GLAZED SAUCER DISH

UNDERGLAZE BLUE QIANLONG SEAL MARK AND OF THE PERIOD

The shallow dish with a darkish slightly grayed color glaze

8¾ in. (21 cm.) diameter

\$3,000-5,000



334

333

335

•336

A JAPANESE STONWARE MIZUSASHI (WATER JAR), AND AN ARCHAISTIC BRONZE STORAGE JAR

THE FIRST EARLY 20TH CENTURY; THE SECOND LATE 19TH/20TH CENTURY

The dark gray stoneware jar with three lug handles; and the globular bronze jar with ring bands 10 in. (25.4 cm.) high, the bronze jar

(2)

\$800-1,200



336

•337

A GROUP OF CHINESE BLUE AND WHITE VESSELS

QING DYNASTY

Comprising a pair of Ming-style *meiping* vases decorated with a band of scrolling lotus blossoms beneath a *ruyi* head border similarly decorated; a small censer decorated with a continuous landscape; and a pair of cylindrical sleeve vases decorated with figures in a continuous landscape beneath a band of leaf tips 10 in. (25.4 cm.) high, the first pair

(5)

\$1,200-1,800



337

•338

A CHINESE GREEN, YELLOW AND AUBERGINE GLAZED BISCUIT PORCELAIN BOWL

18TH CENTURY

The bowl with three incised floral sprigs to exterior, small blossom to interior of bowl, underglaze blue kiln mark within double circle to base 7 in. (17.8 cm.) diameter

\$1,000-1,500



338



339

PROPERTY FROM THE COLLECTION OF WALTER AND NANCY LIEDTKE (LOTS 339-341)

■•339

A FRENCH PATINATED BRONZE FIGURE OF REMBRANDT

CAST FROM A MODEL BY ALBERT ERNEST CARRIER-BELLEUSE (1824-1887), LATE 19TH/EARLY 20TH CENTURY

Signed *A. Carrier*
25½ in. (63.5 cm.) high

\$1,500-2,500



340

•340

AN ALABASTER FIGURAL GROUP OF CUPID AND PSYCHE

AFTER ANTONIO CANOVA, EARLY 20TH CENTURY

21½ in. (32 cm.) high, 15½ in. (39 cm.) wide

\$1,000-1,500



341

■•341

A PAIR OF FRENCH PATINATED WHITE METAL FIGURES OF GOLTZIUS AND DÜRER

SECOND HALF 19TH CENTURY

Each with their respective artistic instruments, on a stepped base 17 in. (43.2 cm.) high

(2)

\$2,000-3,000



GREAT COLLECTIONS AND THE PURSUIT OF PROVENANCE

Ditchley Park. Mentmore. Luttrellstown Castle. Over time, these and other grand homes and their contents gain almost mythical status among collectors and connoisseurs. Some start when they are built and evolve naturally over the centuries. For others, it is developed by a single individual determined to create an environment that reflects their interests and aesthetic. Hidden from the public eye, these great collections are only known by those who lived or visited them until their contents are sold. Furniture from these great houses is featured in the Estate of Lynn Wolfson as well as from an anonymous collector.

Ditchley Park, Oxfordshire, had a remarkable history that spanned three centuries. As the writer and politician Nigel Nicholson (1917-2004) keenly noted, Ditchley had the "...good fortune to fall into the hands of poor men when the taste was bad and rich men when the taste was good." Largely built by the architect James Gibbs for George Lee, 2nd Earl of Lichfield (1691-1743), Ditchley's magnificent Palladian interiors were designed and furnished by William Kent (d. 1748) and his protégé, Henry Flitcroft (d.1769). They were largely preserved when Ditchley and a large portion of the contents were

sold by Lee's descendants to Ronald and Nancy Tree in 1934. They refurbished the interiors, adding old fabrics and furniture acquired on buying trips in Europe and throughout England. The result captured the best of Ditchley's original scheme while sympathetically updating it for modern life. These interiors became the prototype of what is now known as the "English country house look," and Nancy Tree (later Lancaster), continued this aesthetic with great success in her partnership with John Fowler in the legendary decorating firm Colefax and Fowler.

By contrast, Mentmore represents the taste and aesthetic of a single family. It was built between 1852 and 1854 by Baron Mayer Amschel de Rothschild (d.1874) and was designed by Joseph Paxton (d.1865) in the Elizabethan style. Mentmore was sumptuously furnished with extraordinary works of art in every field, from royal French *ébénisterie* accompanied by a spectacular array of tapestries, palatial Italian, Russian and German furniture, paintings and works of art. It was so staggering that it prompted one visitor to comment 'I do not believe that the Medici were ever so lodged at the height of their glory'. Hannah Rothschild (d.1890),





346 (detail)

who inherited Mentmore and with her husband, the 5th Earl of Rosebery, added considerably to the collection, which remained intact until its dispersal in 1977. This six day sale was one of the 20th century's most legendary auctions. It displayed le gout Rothschild for the world to see, with treasures ranging from a chimney piece reputedly from Rubens's house in Antwerp, to throne chairs from the Palazzo Ducale in Venice and Royal French furniture.

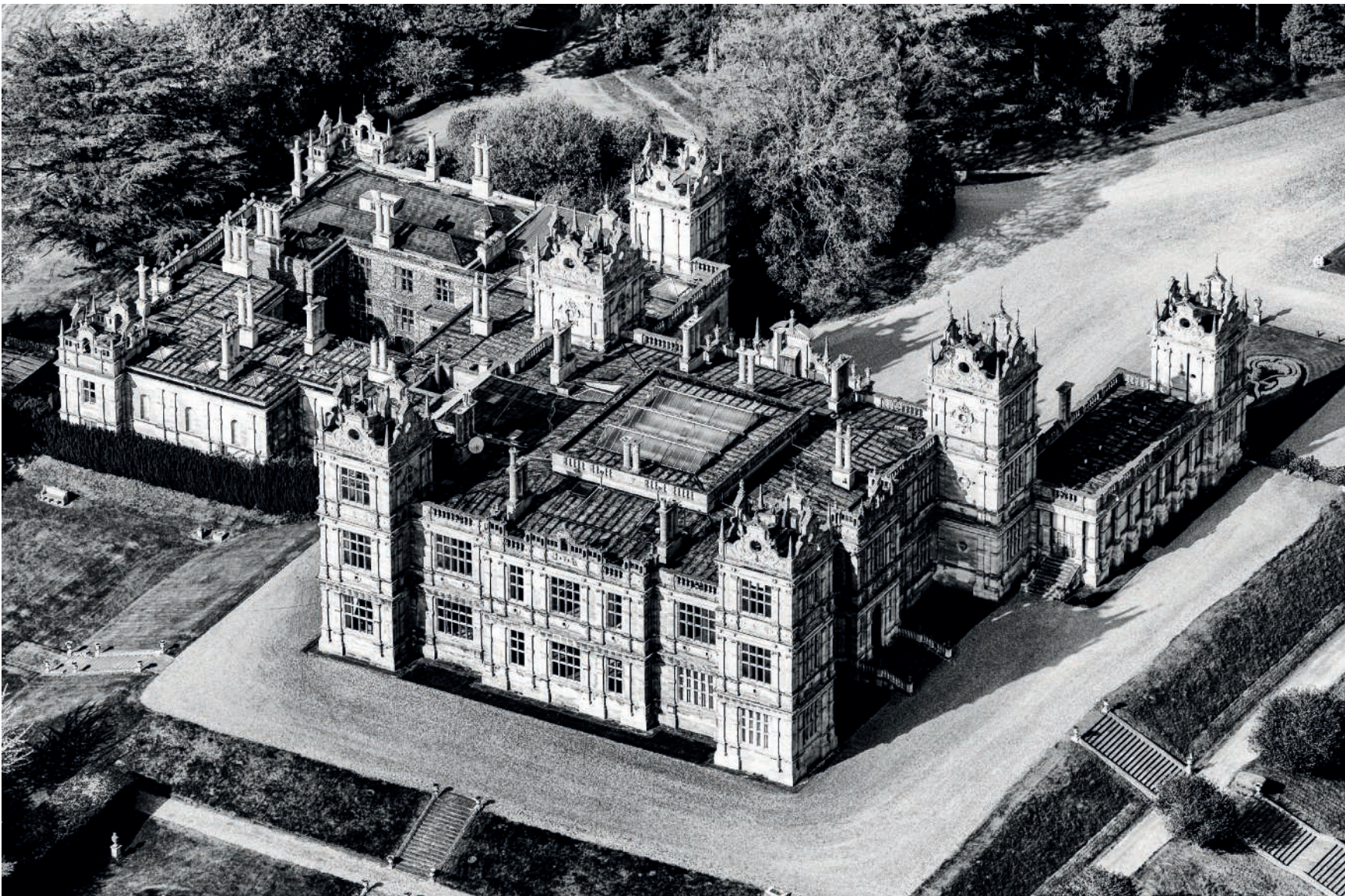
If Mentmore is a creation of the Gilded Age, Luttrellstown castle, which dates from the early 15th century is considered one of Ireland's finest estates. After passing from the Luttrells, a family notorious for suppressing the Irish rebellion, to Luke White in 1800, Luttrellstown remained with his descendants until it was sold in 1927. It was purchased by Ernest Guinness, 1st Earl Iveagh and chief executive of the Guinness Partnership, as a wedding present to his daughter, Aileen. She collaborated with the celebrated artist and decorator Felix Harbord (d. 1991) and spared no expense to create a lavish and luxurious interior with

furniture and decorations purchased from country house sales. Many of them had their origins in homes that were notable in their own time, such as the set of chairs offered in lots 419-420. Over the years, Luttrellstown was famous for its lavish parties and was frequently visited by royalty and heads of state.

The late Lynn Wolfson continued her predecessors' tradition of creating interiors with furniture from important country house sales. She employed the legendary decorator Albert Hadley of Parrish Hadley who gave new life to a console desserte from Mentmore (lot 346) and the charming marquetry table from Ditchley Park (lot 350) when he placed them in a dramatically different environment: a modern, light-filled high rise apartment with sweeping ocean views. It serves as another link in the history of these objects which gain another life when they are placed in new surroundings.

-ANNE IGELBRINK

Mentmore Towers, Buckinghamshire, designed by Joseph Paxton





342

THE ESTATE OF LYNN WOLFSON (LOTS 342-379)

•342

**A PAIR OF CHINESE FAMILLE VERTE
HEXAGONAL JARS, MOUNTED AS LAMPS**

THE PORCELAIN 18TH CENTURY

Decorated with alternating panels of scholar's objects and birds on blossoming branches, the shoulder with conforming decoration beneath a band of flower heads and a flaring rim, mounted on gilt-wood base

12 in. (30.5 cm.) high, the porcelain

(2)

\$2,000-3,000



343

•343

**A PAIR OF CHINESE EXPORT PORCELAIN
FAMILLE ROSE JARS, MOUNTED AS LAMPS**

THE PORCELAIN 19TH/20TH CENTURY

Decorated with butterflies amidst chrysanthemum, prunus and peony blossoms issuing from branches and rockwork, bordered by bands of pink and turquoise enameled scroll work, mounted on metal bases (drilled)

14½ in. (36.8 cm.) high, the porcelain

(2)

\$2,000-3,000

344 No Lot

■345

A PAIR OF LOUIS XV BEECHWOOD BERGERES

BY NOEL-TOUSSAINT PORROT, CIRCA 1765

On cabriole legs, each covered in light red cut-velvet, stamped 'N.T. PORROT'

(2)

\$4,000-6,000

PROVENANCE:

Anonymous sale, Sotheby's, New York, 30 October 1986, lot 59.

Noël-Toussaint Porrot, *maître* in 1761.



345

■346

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE DESSERTE

BY CLAUDE-CHARLES SAUNIER, CIRCA 1780

With veined white marble top above a central frieze drawer with rosette mounts flanked by hinged side compartments, on fluted tapering legs joined by an undertier, stamped to back left upright 'C.C. SAUNIER'

36½ in. (92.7 cm.) high, 52½ in. (133.4 cm.) wide, 19¼ in. (48.9 cm.) deep

\$15,000-25,000

PROVENANCE:

The Earl of Rosebery, Mentmore, Buckinghamshire, sold Sotheby's House Sale, 18-20 May 1977, lot 2.

Claude-Charles Saunier, *maitre* in 1752.



■-347

A LOUIS XV GRAY-PAINTED BERGERE

BY JEAN-BAPTISTE GOURDIN, CIRCA 1750

\$2,000-3,000

Jean-Baptiste Gourdin, *maitre* in 1748.



347

■-348

A LOUIS XV CREAM AND GREEN-PAINTED FAUTEUIL DE BUREAU

BY CLAUDE LOUIS BURGAT, CIRCA 1750

The arched caned back on foliate-headed cabriole legs, the top of central front leg incised 'A.T.L. 1757', stamped 'C.L. BURGAT', decoration refreshed

\$3,000-5,000

PROVENANCE:

Consuelo Vanderbilt Balsan (1877-1964).
Acquired from Matthew Schutz, New York.

Claude Louis Burgat, *maitre* in 1744.



348

CONSUELO VANDERBILT BALSAN

The daughter of William Kissam Vanderbilt and Alva Smith Belmont, Consuelo became a celebrated debutante at her parents' Newport residence, Marble House, where in August of 1895 she met Charles Spencer-Churchill, 9th Duke of Marlborough. She married the Duke that autumn and returned to England to live at Blenheim Palace. She separated from the 9th Duke in 1905 and was officially divorced in 1920. The following summer she married the French aviator and her close friend, Jacques Balsan. Settling in France, they divided their time between the splendid 17th century *Château de Saint-Georges-Motel*, near Eure, Normandy and the *hôtel Marlborough*, Paris, both of which they filled with exceptional French furniture and works of art of the ancien regime. Fleeing to America and Palm Beach in 1940, much of Colonel and Madame Balsan's collection was recorded for posterity by L.-H. Prost, *Collection de Madame et du Colonel Balsan*, Paris, privately printed, circa 1930.



349

■349

A LATE LOUIS XV GILTWOOD CONSOLE

CIRCA 1765

With molded *Spanish brocatelle* marble top above pierced husk garlands, on cabriole legs
34 in. (86.4 cm.) high, 57 in. (144.8 cm.) wide, 26¾ in. (68 cm.) deep

\$8,000-12,000

■350
A LOUIS XVI ORMOLU-MOUNTED AMARANTH,
TULIPWOOD, MARQUETRY AND PARQUETRY
WRITING TABLE

BY NICOLAS PETIT, CIRCA 1775

The rounded rectangular sliding top with central scene of figures amongst Classical ruins within a Greek-key border above a fitted interior, on square tapering legs joined by an undertier; the underside of the top with a hunting horn stamp

29 in. (73.7 cm.) high, 22½ in. (57.2 cm.) wide, 14½ in. (36.8 cm.) deep

\$20,000-30,000

PROVENANCE:

Marietta and Ronald Tree, Ditchley Park, Oxfordshire, England.
With Matthew Schutz, New York.

Nicolas Petit, *maitre* in 1761



•351

A PAIR OF FRENCH ORMOLU CANDLESTICKS

IN THE LOUIS XV STYLE, LATE 19TH CENTURY

11 in. (28 cm.) high

(2)

\$1,000-1,500

352

A PAIR OF FRENCH ORMOLU THREE-LIGHT CANDELABRA

OF LOUIS XV STYLE, 19TH CENTURY, IN THE MANNER OF MEISSONNIER

With asymmetric scrolling stem and detachable candle arms, one candle arm restored

18 in. (45.7 cm.) high

(2)

\$7,000-10,000

PROVENANCE:

The Estate of Nelson A. Rockefeller, Sotheby's, New York, 20 May 2005, lot 26.

■•353

A PAIR OF FRENCH PATINATED-BRONZE VASES

EARLY 20TH CENTURY

Each ovoid vase cast with swags

21½ in. (54.6 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

Acquired from H.M. Luther Antiques, New York.

•354

AN EMPIRE ORMOLU, PATINATED BRONZE, AND TOLE MANTEL CLOCK

CIRCA 1810

With a modern electrical movement, some minor elements missing from base

11½ in. (29.1 cm.) high, 11½ in. (29.1 cm.) wide

\$1,500-2,500

A very similar clock is illustrated in Elke Niehüser's book *French Bronze Clocks: 1700-1830*, Atglen, PA, 1999, fig. 253.

355-356 No Lots



351



352



353



354



357

■-357
AN ITALIAN CREAM-PAINTED AND PARCEL-GILT CANAPE

EARLY 19TH CENTURY
 The rectangular back and seat covered in dark brown silk, on turned legs, redecorated
 38½ in. (97.8 cm.) high, 64 in. (162.6 cm.) wide, 23 in. (58.4 cm.) deep

\$1,500-2,500

■-358
A PAIR OF REGENCY STYLE BRASS AND MAHOGANY THREE-TIER OCCASIONAL TABLES

MANUFACTURED BY FREDERICK P. VICTORIA, 20TH CENTURY
 28½ in. (72.4 cm.) high, 25¼ in. (64 cm.) square (2)

\$1,000-1,500



358

■-359
A RESTAURATION ORMOLU BOUILLLOTTE LAMP

CIRCA 1820
 With adjustable tôle shade
 28½ in. (72.4 cm.) high

\$1,500-2,500



359



360

■-360
A PAIR OF NORTH EUROPEAN ORMOLU BOUILLLOTTE LAMPS

19TH CENTURY AND ELECTRIFIED WITH CONSEQUENTIAL ALTERATIONS
 Each with adjustable tôle shades, some replaced elements
 31 in. (78.7 cm.) high (2)

\$2,000-3,000



361



362

■ 361

A PAIR OF NORTH EUROPEAN ORMOLU GUERIDONS

FIRST HALF 19TH CENTURY

Each with circular top inset with *Spanish brocatelle* marble, in-curved supports headed with ram's masks, on casters
28½ in. (71.8 cm.) high, 23½ in. (60 cm.) diameter (2)

\$10,000-15,000

PROVENANCE:

Property from the Metropolitan Museum of Art, New York, sParke-Bernet Galleries, New York, 15-16 November 1956, lots 426 and 427.
With Dalva Brothers, New York.

■ 362

A PAIR OF FRENCH ROUGE GRIOTTE MARBLE PEDESTALS

19TH CENTURY

46½ in. (118.1 cm.) high, 14¼ in. (36.2 cm.) wide, 11¼ in. (28.6 cm.) deep (2)

\$8,000-12,000

PROVENANCE:

With Mallett, London.

■-363

A PAIR OF FRENCH BRASS AND BLACK-AND-GILT JAPANNED TWO-TIER OCCASIONAL TABLES

IN THE MANNER OF JANSEN, 20TH CENTURY

Each with faux bamboo uprights and circular tiers, some replaced elements

23¼ in. (59 cm.) high, 14¼ in. (36 cm.) diameter

(2)

\$1,200-1,800



363



364

■364

AN ITALIAN GILTWOOD CENTER TABLE

20TH CENTURY, THE CARVED CENTRAL PORTION OF THE PEDESTAL POSSIBLY EARLIER

With a *serpentina verde di Polcevera* marble top
29¼ in. (74.3 cm.) high, 50 in. (127 cm.) diameter

\$4,000-6,000

■-365

A JAPANESE LACQUER TWO-TIER LOW TABLE

19TH CENTURY

With cabinet doors, each decorated on the reverse

21 in. (53.3 cm.) high, 31½ in. (80 cm.) wide, 15½ in. (39.4 cm.) deep

\$2,000-3,000



365



366

■-366

A NORTH EUROPEAN CHERRYWOOD AND PARCEL-EBONIZED CENTER TABLE

EARLY 19TH CENTURY

With tilting top
30 in. (76.2 cm.) high, 37¼ in. (94.6 cm.) diameter

\$2,000-3,000

PROVENANCE:

Acquired through Albert Hadley.



367

■-367

A PAIR OF GILT-METAL STANDING LAMPS

20TH CENTURY

Each on a granite base
78 in. (198.1 cm.) high

(2)

\$1,500-2,500

■-368

A PAIR OF GILT ACRYLIC STANDING LAMPS

POSSIBLY ITALIAN, 20TH CENTURY

Each with twisted stems on circular base, with pleated silk shade

61½ in. (156.2 cm.) high, 12½ in. (54.6 cm.) diameter (2)

\$1,500-2,500



368

■-369

A FRENCH ORMOLU-MOUNTED TULIPWOOD SIDE TABLE

IN THE LOUIS XVI STYLE, LATE 19TH/20TH CENTURY, POSSIBLY INCORPORATING EARLIER ELEMENTS

With a galleried white marble top above a drawer
30¼ in. (76.8 cm.) high, 26¾ in. (67.9 cm.) wide, 13 in. (33 cm.) deep

\$2,000-3,000



369



(detail)

■ 370

A PAIR OF ENGLISH GILTWOOD AND CHINESE GILT-LACQUER SIDE CABINETS

IN THE GEORGE III STYLE, INCORPORATING PANELS FROM A LATE 18TH/ EARLY 19TH CENTURY LACQUER SCREEN

Each with canted rectangular top and fluted angles, decorated with Chinoiserie landscapes, on square feet

36 in. (91.4 cm.) high, 52 in. (132 cm.) wide, 18¾ in. (47.6 cm.) deep

(2)

\$20,000-30,000

PROVENANCE:

By repute, Yester House, East Lothian, the former seat of the Marquess of Tweeddale.
Acquired from Christopher Hodson through Albert Hadley, Inc.



371

AN INDIAN CARPET

SECOND QUARTER 20TH CENTURY

Approximately 19 ft. 1 in. x 12 ft. 10 in. (582 cm. x 391 cm.)

\$6,000-8,000



372

•372

A FRENCH SILVER-GILT JARDINIÈRE, AND A FRENCH GILT-METAL MIRRORED SURTOUT DE TABLE

THE JARDINIÈRE MAKER'S MARK 'H*', LATE 19TH/20TH CENTURY; THE SURTOUT DE TABLE CHRISTOFLE, 20TH CENTURY

The jardinière oval with two leaf-capped scroll handles, the sides pierced with garlands and ribboned swags, on six putti-form supports, with gilt-metal liner, *the jardinière marked on top rim of each side, marked for export and for 1st standard ('.950)'; the surtout shaped oval, the pierced gallery of alternating plumes and baluster vases between s-scrolls, on four square plinths with lion head-terminals and pineapple finials, with mirrored plateau, the surtout stamped on base rim*

33 in. (83.8 cm.) long, the surtout de table

(4)

\$2,500-3,500



373

■373

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY EXTENDING DINING TABLE

LATE 18TH CENTURY

The circular top extending to an oval with frieze and on square tapering legs terminating in caps and castors, the five extending leaves later
28¾ (73 cm.) high, 107 in. (271.8 cm.) long full extended, 52 in. (132 cm.) deep

\$7,000-10,000

PROVENANCE:

Consuelo Vanderbilt Balsan (1877-1964).
Acquired from Matthew Schutz, New York.



•374
A VICTORIAN SILVER-GILT AND CUT GLASS
INKSTAND, AND AN AMERICAN SILVER AND 18K
GOLD PEN

THE INKSTAND MARK OF CHARLES BOYTON & SON, LONDON 1884;
 THE PEN SCHLUMBERGER FOR TIFFANY & CO., 20TH CENTURY
 The inkstand lobed oval, chased with fruit and flowers with a cut-
 glass inkpot with hinged cover, *marked on reverse of stand and to*
pot mounts; the pen a ballpoint, of abstract design with raised 18K
 gold accents, *signed 'Schlumberger, T., 750/925'*
 10¼ in. (26.1 cm.) wide, the inkstand; 5¼ in. (13.4 cm.) long, the pen (3)

\$1,000-1,500

374



•375
A LOUIS XV SILVER MEAT DISH

PARIS 1738-1744, MAKER'S MARK 'JLM'
 Shaped oval, engraved on the rim with a shield of arms, *marked*
on reverse
 18½ in. (47 cm.) wide; 48 oz. approximately

\$2,000-3,000

375



376
A SET OF TWELVE GEORGE III SILVER CIRCULAR
DINNER PLATES

MARK OF GEORGE HEMING AND WILLIAM CHAWNER I, LONDON,
 CIRCA 1776-1779
 Each with gadrooned border, later engraved with crests and a
 coat-of-arms
 10 in. (25.4 cm.) diameter; 232 oz. approximately (12)

\$5,000-8,000

376

•377

A SET OF TWELVE ARGENTINEAN SILVER INDIVIDUAL CAVIAR DISHES

20TH CENTURY

In the Neo-classical style, each urn-form dish on fixed circular stand, with silver support, glass insert, and silver domed cover with leaf capped berry-form knob, each marked on rim of dish, marked '925'

5½ in. (14 cm.) wide over handles; 104 oz. approximately (12)

\$1,500-2,500



377

378

AN ASSEMBLED RUSSIAN AND FRENCH PORCELAIN PART TABLE SERVICE

BY THE KUZNETSOV FACTORY, MOSCOW, AND ESCALIER DE CRISTAL, PARIS, LATE 19TH/EARLY 20TH CENTURY

Decorated with the gilt cypher of Grand Duke Sergei Alexandrovich and Grand Duchess Elisabeth beneath an Imperial crown, comprising:

Eleven dinner plates

Nine soup plates

A bread plate

Three dessert plates

A footed compote

9¼ in. (23.5 cm.) diameter, the dinner and soup plates (25)

\$5,000-7,000



378



•379

A CONTINENTAL GILT AND ENAMELED GLASS STEMWARE SERVICE

FIRST HALF 20TH CENTURY, PROBABLY MOSER OR BOHEMIAN

Each with an enameled marlin motif in high relief comprising: eighteen brandy snifters or low wine glasses, fourteen open champagne glasses, fifteen tall liqueur glasses, sixteen tall beer glasses and two similar, three water glasses, eight double old-fashioned, fourteen sherry glasses and two similar, a claret jug and stopper, a decanter and stopper, a pair of compotes, an ashtray and ten place card holders

10 in. (25.4 cm.) high, the decanter (109)

\$1,500-2,500



379



380 and 381

PROPERTY OF A COLLECTOR (LOTS 380-381)

380

THIRTY CHANTILLY PORCELAIN BLUE AND WHITE SCALLOPED PLATES

CIRCA 1750-70, BLUE HUNTING HORN MARKS AND VARIOUS WORKMAN'S MARKS

One a soup plate, the others dinner plates, painted *à la brindille* with scattered flowering vine
9¾ in. (24.7 cm.) diameter, approximately

(30)

\$4,000-6,000

381

TWENTY-FOUR CHANTILLY PORCELAIN BLUE AND WHITE SCALLOPED PLATES

CIRCA 1750-70, BLUE HUNTING HORN MARKS AND VARIOUS WORKMAN'S MARKS

Painted *à la brindille* with scattered flowering vine
9¾ in. (24.7 cm.) diameter, approximately

(24)

\$3,000-5,000



382

■382

A SEVRES BISCUIT PORCELAIN FIGURE OF CHARLES DE SECONDAT, BARON DE MONTESQUIEU

DATED 1809, INCISED AB MONOGRAM FOR BRACHARD JEUNE AND DATED 17 M. (1809), AFTER A MODEL BY CLODION

Modeled as the writer-philosopher Montesquieu seated, one arm holding an open book, the base impressed *MONTESQUIEU/SEVRES*

14¼ in. (36.2 cm.) high, 9½ in. (24.1 cm.) wide

\$7,000-9,000

Another of this model is in the collection of the Metropolitan Museum of Art.

PROPERTY OF A SOUTHERN COLLECTOR (LOTS 383-386)

•383

**A PARIS PORCELAIN CUSTARD-GROUND
COFFEE-POT AND COVER AND SIX PARIS (NAST)
APRICOT-GROUND 'CRACKED ICE' ARMORIAL
CUPS AND SAUCERS**

FIRST QUARTER 19TH CENTURY, THE CUPS WITH IRON-RED NAST
MARKS

The coffee-pot with eagle finial and griffin-head spout, supported
by three monopodia beasts; the cups each initialed 'C' and a crest
of upright wings on a baton, the saucers bearing a coat of arms and
the motto *MENS CONSCIA RECTI*

The tallest 10 in. (25.4 cm.) high, the tallest (14)

\$1,500-2,000

PROVENANCE:

Anonymous sale; Christie's, New York, 18 May 2006, lot 578 (the
coffee-pot).

Anonymous sale; Christie's, New York, 18 May 2006, lot 579 (the
cups, part).



383

384 No Lot

•385

**A PARIS (NAST) PORCELAIN GILT-WHITE PART
TEA SERVICE**

CIRCA 1820, IRON-RED NAST À PARIS AND GILT LOWERCASE
MARKS

Each finely gilt with stylized trellis and diaper between gilt bands,
the saucers centering starbursts, comprising: a sugar-bowl and
cover with fixed-ring handles; a cream-jug; twelve footed cups and
saucers

7¾ in. (19.7 cm.) high, the sugar bowl and cover (27)

\$1,500-2,000

PROVENANCE:

Anonymous sale; Christie's, New York, 18 May 2006, lot 577.



385



386

•386

SIX PARIS PORCELAIN COBALT-BLUE GROUND BOTANICAL DESSERT PLATES

CIRCA 1830, GREEN FISH MARK AND LOWERCASE A, POSSIBLY FOR PERCHE AND MAURICE ANDRÉ, IMPRESSED CIRCLES, ONE WITH AN INCISED V

Each painted with a variant flower, the border gilt with fruiting and flowering vine between gilt bands
8½ in. (21.6 cm.) diameter (6)

\$1,500-2,000

PROVENANCE:

Anonymous sale; Christie's, New York, 18 May 2006, lot 568.

•387

A PAIR OF PARIS PORCELAIN OVAL PLAQUES

CIRCA 1730-40, SIGNED J. FONTAINE

Each depicting a still-life of flowers including roses, irises, tulips and morning glory

6¼ in. (15.9 cm.) high, 4¾ in. (12.1 cm.) wide, excluding the green velvet mattes and frames (2)

\$3,000-5,000

Likely painted by Jean-Joseph Fontaine, recorded as painting flowers on porcelain in the 1836 Salon.



387



388

PROPERTY OF A SOUTHERN COLLECTOR

•388

A SET OF EIGHT SEVRES PORCELAIN OUTSIDE-DECORATED MONOGRAMMED DESSERT PLATES

1854-1858, CANCELED GREEN LOZENGE MARKS, VARIOUS INCISED DATES CORRESPONDING TO THE PRINTED MARKS, THE DECORATION OF SLIGHTLY LATER DATE

Finely painted with specimen fruits or flowers, the rim with a crowned two-letter monogram
9½ in. (24.1 cm.) diameter (8)

\$1,500-2,000

PROVENANCE:

Anonymous sale; Christie's, New York, 18 May 2006, lot 564.



389

PROPERTY FROM A MAIN LINE COLLECTOR

■•389

A PARIS (NAST) PORCELAIN GREEN AND GOLD GROUND PART DESSERT SERVICE

EARLY 19TH CENTURY, IRON-RED MARKS FOR NAST

The center with alternating panels of bulrushes and vine, floral wreath border, comprising: two sauce tureens and covers on fixed stand; a shell-shaped dish; two shaped oval dishes; a shaped circular bowl; and twelve plates

9¾ in. (24.8 cm.) long, the oval dishes

(20)

\$1,500-2,000

PROPERTY OF A SOUTHERN COLLECTOR

•390

A PARIS PORCELAIN APRICOT-GROUND PART DESSERT SERVICE

MID-19TH CENTURY

Each piece painted with loose bouquets within gilt rinceaux borders, comprising: a two-tiered circular stand for fifteen custard cups and covers; a pair of sauce tureens and covers on fixed stands; two compotes; three oval platters in two sizes; three scalloped bowls in two sizes; a rimmed bowl; ten dessert plates, thirteen cake plates; six teacups and seven saucers

The largest 14 in. (35.6 cm.) high

(80)

\$1,500-2,000

PROVENANCE:

Anonymous sale; Christie's, New York, 4-5 April 2006, lot 330.



390



391

■391
A LOUIS-PHILIPPE PATINATED BRONZE AND ORMOLU TEN-LIGHT
CHANDELIER

CIRCA 1830

The foliate-cast corona with four chains supporting a vase mounted with stylized dragon masks, probably formerly with a cover, electrified
34 in. (86.4 cm.) high, 27 in. (68.6 cm.) diameter

\$4,000-6,000

■-393
A LOUIS-PHILIPPE MAHOGANY FAUTEUIL

SECOND QUARTER 19TH CENTURY

The arched back and bowed seat upholstered in brown leather, the scrolled arms with foliate terminals, on lappet-carved cabriole legs

\$1,000-1,500

PROVENANCE:

With Lloyd Paxton, Dallas.



393



392

PROPERTY OF A PRIVATE COLLECTION

■-392
A SET OF FOUR LOUIS XVI STYLE GILT-METAL WALL-LIGHTS

MODERN

14½ in. (36.8 cm.) high, 9 in. (22.9 cm.) wide

(4)

\$1,500-2,000

■-394
A LOUIS XVI ORMOLU-MOUNTED MAHOGANY AND FRUITWOOD
RAFRAICHISSEUR

LATE 18TH CENTURY

The marble top with recesses, one side drawer, on tapering legs
30¼ in. (76.8 cm.) high, 19 in. (48 cm.) wide, 16¼ in. (41.3 cm.) deep

\$2,000-3,000

PROVENANCE:

With La Maison Francaise Antiques, Inc., Los Angeles.



394

THE PROPERTY OF A PRIVATE LONG ISLAND COLLECTION
(LOTS 395-396)

■ 395

A LOUIS XV GILTWOOD MIRROR

CIRCA 1740

With later plates within a pierced foliate surround carved with
fruiting oak branches, C-scrolls and S-scrolls
67 in. (170 cm.) high, 34 in. (87 cm.) wide

\$3,000-5,000



395

THE PROPERTY OF A PRIVATE LONG

■ 396

A LOUIS XV ORMOLU-MOUNTED SATINEE,
AMARANTH, AND TULIPWOOD MARQUETRY
COMMUNE

THIRD QUARTER 18TH CENTURY

The later *fleur-de-pêche* marble top decorated *sans traverse* with a
musical trophy beneath a canopy and flanked by trophies, the sides
with an urn, on cabriole legs, the front feet with ormolu paw sabots
35 in. (89 cm.) high, 50½ in. (128.3 cm.) wide, 24 in. (61 cm.) deep

\$8,000-12,000

PROVENANCE:

Anonymous sale, Sotheby's, New York, 12 November 1999, lot 301.



396



397



398

PROPERTY OF A PRIVATE COLLECTION, LONG ISLAND

■397

A NORTH EUROPEAN ORMOLU AND PATINATED BRONZE EIGHT-LIGHT CHANDELIER

19TH CENTURY

The acanthus clad corona orb above reeded and flower bud steams suspending the cornucopia form candlearms
71 in. (180.3 cm.) high, 34 in. (86.4 cm.) diameter

\$10,000-15,000

■398

A RESTAURATION CREAM-PAINTED AND PARCEL-GILT MIRROR

CIRCA 1820

Surmounted by an arched pediment with C-scrolls and flowers, centered by a military trophy and flanked by leaf and fruits sprays, the rectangular plate within a border with rinceau and and rosette angles, the mirror plate later, cresting probably associated
76 in. (193 cm.) high, 46 in. (116.9 cm.) wide, 1¼ (3.1 cm.) deep

\$3,000-5,000



399



400

■399

A PAIR OF LATE LOUIS XV STYLE TULIPWOOD MARQUETRY COMMODES

20TH CENTURY

Each marquetry-inlaid case fitted with two drawers
29¾ in. (75.6 cm.) high, 24½ in. (62.2 cm.) wide, 15¾ in. (40 cm.) deep

\$3,000-5,000

PROVENANCE:

With Place de Vosges, New York.

PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN

■400

A NEAR PAIR OF LOUIS XV BEECHWOOD AND WALUT BERGERES

ONE BY JEAN-BAPTISTE BOULARD, CIRCA 1760; THE OTHER BY PIERRE FORGET, CIRCA 1760

One with floral cresting, cabriole legs headed by flowers, stamped three-times '1.B. BOULARD'; the other with cabochon cresting, flower-headed cabriole legs with scroll feet, stamped 'P. FORGET' and 'JME' (2)

\$4,000-6,000

PROVENANCE:

Dr. Anton C.R. Dreesman Collection; Christie's, London, 10 April 2002, lots 238 and 239.

Jean-Baptiste Boulard, *maître* in 1754. Pierre Forget, *maître* in 1755.



■401

A REGENCE GILTWOOD CONSOLE TABLE

CIRCA 1720-1725

The *rouge Languedoc* marble top above a pierced frieze carved with leaves and strapwork on a diaper engraved ground, the apron centered by a scallop shell flanked by scrolls, on eight cabriole legs with shell-carving and hoof feet, joined by an X-stretcher

33¼ in. (84.5 cm.) high, 76 in. (193 cm.) wide, 31¾ in. (80.6 cm.) deep

\$30,000-50,000

(alternate view)



402

■-402

A LOUIS XVI STYLE GILTWOOD MIRROR

20TH CENTURY

51¾ in. (131.5 cm.) high, 34 in. (86.5 cm.) wide

\$2,000-3,000

PROVENANCE:

With Florian Papp, New York.

PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN

■-404

A LOUIS XV WALNUT FAUTEUIL A COIFFER

BY LOUIS MICHEL LEFEVRE, MID-18TH CENTURY

The curved padded back, arms and seat covered in yellow satin, on cabriole legs carved with foliage, terminating in scrolled foliate feet, stamped 'L.M...FEVRE'

\$1,500-2,000

PROVENANCE:

The Estate of Sarah Hunter Kelly; Christie's, New York, 20 November 1982, lot 178 (to Dreesmann). The Dr Anton C.R. Dreesmann Collection; Christie's London, 10 April 2002, lot 212.

Louis Michel Lefèvre, *maitre* in 1749.

Recorded in rue Saint-Nicolas until the early 1780s, Lefèvre executed mainly Louis XV and Louis XVI seat-furniture. Interestingly, Lefèvre is one of the rare *menuisiers* who also worked as an *ébéniste*, as some *commodes en tombeau* bear his stamp, sometimes along with that of Jean Mathieu Chevallier (*maitre* in 1742).



404



403

■-403

A FRENCH GILTWOOD BAROMETER

IN THE LOUIS XVI STYLE, 20TH CENTURY

The oval dial set within a carved giltwood case surmounted by a laurel wreath

26 in. (66 cm.) high

\$1,000-1,500

PROVENANCE:

With Country House Antiques, Santa Barbara.

■-405

A LOUIS-PHILIPPE ORMOLU-MOUNTED MAHOGANY WRITING TABLE

CIRCA 1840

The superstructure with a sliding arched mirror above three drawers, the base with a writing surface above a frieze drawer

57 in. (144.8 cm.) high, 28¾ in. (73 cm.) wide, 20½ in. (52 cm.) deep, with mirror raised

\$1,000-1,500

PROVENANCE:

With Therien & Co, Los Angeles.



405

■406

A PAIR OF BAROQUE STYLE GILTWOOD SIX-LIGHT CHANDELIERS

MODERN, PROBABLY MANUFACTURED BY C. MARIANI ANTIQUES

41 in. (104 cm.) high, 32¼ in. (82 cm.) diameter

(2)

\$4,000-6,000

PROVENANCE:

With C. Mariani Antiques, San Francisco.



■407

A PAIR OF DIRECTOIRE MAHOGANY MARQUISES

CIRCA 1800

Each with a curved molded back, upholstered with twill

(2)

\$5,000-8,000

■408

A LOUIS XVI AMARANTH AND TULIPWOOD MARQUETRY TABLE A ECRIRE

BY JACQUES VAN OOSTENRYCK (KNOWN AS 'DAUTRICHE'), CIRCA 1770

The rectangular top with three-quarter pierced gallery inlaid with trellis work above a later lined writing slide, the side with a fitted drawer, on square tapering legs mounted with later ormolu caps and casters, stamped 'J. DAUTRICHE JME'

28¾ in. (73 cm.) high, 21½ in. (54.6 cm.) wide, 15 in. (38 cm.) deep

\$8,000-12,000

PROVENANCE:

With The Chinese Porcelain Company, New York.

Jacques van Oostenrik, known as Dautriche, *maitre* in 1765.





409

■409

A RESTAURATION ORMOLU TWELVE-LIGHT CHANDELIER

FIRST HALF 19TH CENTURY

With an oak and acorn corona below floral bouquets, issuing six-pointed star chains suspending a two-tiered basin with twelve urn-form candlearms; electrified
41½ in. (105.5 cm.) high, 25 in. (63.5 cm.) diameter

\$10,000-15,000

PROVENANCE:

With Anthony Ingrao, New York.

■410

A DIRECTOIRE STYLE BRASS-MOUNTED MAHOGANY BUREAU PLAT

LATE 19TH/EARLY 20TH CENTURY

With a tooled leather top and two side slide writing surfaces above five drawers, the reverse with false drawers, on tapering legs
30½ in. (77.5 cm.) high, 71½ in. (181.6 cm.) wide, 31¾ in. (80.6 cm.) deep

\$4,000-6,000

PROVENANCE:

With Berndt Goeckler Antiques, New York.



410



■411

A PAIR OF LOUIS XVI GILTWOOD FAUTEUILS

BY BARTHELEMY-DENIS CHARDON, CIRCA 1770

The oval padded back within a ribbon twist frame, the arms carved with scrolls and acanthus leaves, on tapering fluted legs, re-gilt, stamped 'B.D. CHARDON' and 'JME' to inside of back seat rail (2)

\$10,000-15,000

PROVENANCE:

With Pietro Accorsi, Turin.

Barthélemy-Denis Chardon, *maitre* in 1764.



412

412
AN ITALIAN POLYCHROME-PAINTED STUCCO WALL PANEL
 POSSIBLY MID-18TH CENTURY

The decoration in high relief, depicting a harvest of various fruits framed by a rococo border, re-decorated 81 in. (205.7 cm.) high, 68 in. (172.7 cm.) wide, 7½ in. (19 cm.) deep

\$5,000-8,000

■413
A LOUIS XVI GILTWOOD CONSOLE

POSSIBLY BY GEORGES JACOB, CIRCA 1775

With a later peach-figured marble top above a frieze with *entre-lac* centered, on acanthus-carved volute supports with oak leaf and acorn garlands, joined by a stretcher with laurel leaf-wrapped urn finial, on lions paw feet, regilt 34 in. (86.5 cm.) high, 27 in. (68.5 cm.) wide, 17½ in. (44.5 cm.) deep

\$10,000-15,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 May 2001, lot 49.

With its foliate-carved voluted supports and shaped stretcher surmounted by a Neo-Classical urn, this console table relates to a distinctive group delivered by Georges Jacob (*maître* in 1765) to Monsieur, the comte de Provence in 1785. Listed in the Inventory titled *Mémoire des ouvrages faits pour le service du Garde-Meuble de Monsieur, frère du Roi sous les ordres de Monsieur de Bard par Jacob, Menuisier en meubles, rue Meslée, le 17 October 1785*, these consoles are discussed in H. Lefuel, *Georges Jacob Ebéniste du XVIIIème Siècle*, Paris 1923, p. 200.

Jacob's contemporary Jean-Baptiste-Claude Sené (*maître* in 1769) is also known to have supplied consoles of this overall form, such as that sold anonymously at Sotheby's New York, 25 May 2000, lot 374 (\$23,500) and thus an attribution is unjustifiable.



413 (detail)



413

■-414

A LATE LOUIS XV ORMOLU CARTEL CLOCK

CIRCA 1770-75, THE URN FINIAL LATER

Hung with a lion's pelt, the dial signed 'LA RADDE/A COMPIEGNE', the ormolu stamped 'S', the urn finial lacking socle
32½ in. (82.6 cm.) high

\$3,000-5,000



414

■-415

A PAIR OF LOUIS XVI STYLE GILTWOOD TWIN-BRANCH WALL-LIGHTS

20TH CENTURY

Each in the form of a quiver below a wreath of flowers and ribbon-tied tassel; electrified
20 in. (51 cm.) high, 9¾ in. (25 cm.) wide, 5 in. (12.5 cm.) deep

\$1,000-1,500



415

PROVENANCE:

With Marvin Alexander, New York.

PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN

■-416

A LOUIS XV KINGWOOD AND TULIPWOOD DOUBLE-SIDED SECRETAIRE A ABBATANT

BY JOSEPH FUERSTEIN, CIRCA 1750

With later rounded rectangular *breccia* marble top above two spreading frieze drawers and a fall-front to each side, enclosing six drawers in three tiers and twelve compartments, the lower part with two short drawers with central locking system and two long drawers to each side, on cabriole legs and foliate sabots, stamped twice 'FEURSTEIN' and 'JME'

54½ in. (138.5 cm.) high; 38½ in. (98 cm.) wide; 18 in. (46 cm.) deep

\$3,000-5,000

PROVENANCE:

W.J.R. Dreesmann; Frederik Muller & Cie., Amsterdam, 22 March 1960, lot 449 (to Dreesmann).
Dr. Anton Dreesman Collection; Christie's, London, 10 April 2002, lot 241.

Joseph Feuerstein, *maitre* in 1767.

This secretaire has the unusual feature of two fall-fronts, each enclosing a fitted interior, and was probably conceived to be placed in the middle of a room, or with one of the sides against a wall. While double-sided secretaires of this type are virtually unknown, we do know a small number of bureaux à *double faces*. The most celebrated example of this type is undoubtedly the magnificent bureau by BVRB from the collections of *fermier général* François Balthazar Dangé and subsequently the Dukes of Argyll, which is now in the J. Paul Getty Museum (C. Bremer-David, *Decorative Arts: An Illustrated Summary of the Collections of the J. Paul Getty Museum*, Malibu, 1993, p. 36, fig. 41).



416 (another view)



416



(detail of top)

■417

A LOUIS XVI ORMOLU-MOUNTED AMARANTH, TULIPWOOD AND BOIS CITRONEE MARQUETRY
COMMODE

CIRCA 1780

With a later shaped *alabastro fiorito* marble top, the conforming case with outset rounded corners, fitted with three drawers above a long frieze drawer, inlaid with transverse marquetry, *entrelac*, husks, and trellises, supported by tapering legs mounted with sabots

34¾ in. (88.2 cm.) high, 49¾ in. (126.4 cm.) wide, 21½ in. (54.6 cm.) deep

\$15,000-25,000

PROVENANCE:

With The Chinese Porcelain Company, New York.



■418

A PAIR OF FRENCH ORMOLU-MOUNTED GRANITO VERDE COLUMNS

LATE 19TH CENTURY/ EARLY 20TH CENTURY

Each with a fluted shaft, both on rectangular stepped molded base and capital
60 in. (152.4 cm.) high, 18.5 in. (45.7 cm.) deep

(2)

\$10,000-15,000

PROVENANCE:

Acquired from Anthony Ingrao, New York.





419 and 420



419 and 420

A SUITE OF LOUIS XV SEAT FURNITURE FROM THE CHATEAU DE MAREUIL EN BRIE

(LOTS 419-421)

This superb, and remarkably extensive, suite of seat furniture, richly carved throughout with foliage and rocailles, was almost certainly commissioned for the Coigny family for one of their country residences, the château de Mareuil en Brie. This imposing country house was constructed in the 17th century and was occupied at the end of the 18th century by Aimée de Coigny, the duchesse de Fleury, who inspired the poet André Chenier for his most famous work, 'La Jeune Captive' in the 1790's.

The suite was later acquired by the Hon. Mrs. Aileen Plunket for her magnificent country residence in Co. Dublin, Luttrellstown Castle, which had its own colorful history going back to the 15th century. Luttrellstown had been acquired for her by her father the Hon. Ernest Guinness- the philanthropist and chief executive of Guinness Brewery- in 1927, and subsequently Mrs. Plunket embarked on an extensive scheme of redecoration under the guidance of the famed English decorator Felix Harbord. The house was famous for its lavish parties, and was frequently visited by royalty and heads of state.

■419

A SET OF SIX EARLY LOUIS XV BLUE PAINTED FAUTEUILS

CIRCA 1730

Each with a cartouche back centered by a pomegranate, on cabriole legs ending in scroll feet, refreshments to the decoration, most with metal reinforcing brackets to the legs, previously with casters (4)

\$15,000-25,000

PROVENANCE:

Almost certainly commissioned by the Coigny family for the château de Mareuil en Brie.

The Hon. Mrs. Aileen Plunket, Luttrellstown Castle, Co. Dublin, Christie's House sale, 26-28 September 1983, lot 91.

Anonymous sale; Christie's, London, 5 July 2001, lot 257.

■420

A SET OF SIX EARLY LOUIS XV BLUE PAINTED FAUTEUILS

CIRCA 1730

Ensuite with the previous lot (4)

\$15,000-25,000

PROVENANCE:

Almost certainly commissioned by the Coigny family for the château de Mareuil en Brie.

The Hon. Mrs. Aileen Plunket, Luttrellstown Castle, Co. Dublin, Christie's House sale, 26-28 September 1983, lot 91.

Anonymous sale; Christie's, London, 5 July 2001, lot 258.

■421

A SET OF FOUR EARLY LOUIS XV BLUE PAINTED CHAISES

CIRCA 1730

Each with a cartouche back and serpentine seat covered in silk, the top-rail and seat-rail centered by a pomegranate and flanked by foliate C-scrolls and lockwork, the angels carved with flower heads, with padded arms with shell terminals and foliate supports, on cabriole legs ending in scroll feet, refreshments to the decoration, most with metal reinforcing brackets to the legs, previously with casters (4)

\$5,000-8,000

PROVENANCE:

Almost certainly commissioned by the Coigny family for the château de Mareuil en Brie.

The Hon. Mrs. Aileen Plunket, Luttrellstown Castle, Co. Dublin, Christie's House sale, 26-28 September 1983, lot 91.

Anonymous sale; Christie's, London, 5 July 2001, lot 260.





422

■422

A LOUIS XVI ORMOLU MANTEL CLOCK

THE DIAL SIGNED PICHON A PARIA, CIRCA 1780

The circular white enamelled dial with Arabic and Roman chapter rings signed *Pichon à Paria* and with pierced strapwork ormolu hands within an engine-turned bezel, the case surmounted by a cockerel standing on books with one foot upon a globe

16¾ in. (42.5cm.) high, 8¼ in. (21cm.) wide, 6 in. (15cm.) deep

\$5,000-8,000

PROVENANCE:

Anonymous sale, Christie's, New York, 24 May 2001, lot 194.

Pichon à Paris is recorded in the rue de Roule circa 1800.

424

A PAIR OF EMPIRE ORMOLU CANDLESTICKS

CIRCA 1810

The fluted tapering shaft cast with three adorsed Classical female terms, on spreading foot

12 in. (30 cm.) high

\$4,000-6,000

PROVENANCE:

With H.M. Luther, New York.

424



423

•423

A PAIR OF EMPIRE ORMOLU CANDLESTICKS

CIRCA 1810

With chevron shaft, surmounted by a stiff-leaf rimmed removable drip-pan and on a spreading circular leaf-tip-cast base

11½ in. (29 cm.) high

\$3,000-5,000

PROVENANCE:

With H.M. Luther, New York.

•425

A CHARLES X TOLE PEINTE TRAY

CIRCA 1830

With pierced carrying-handles, waterleaf border

23¾ in. (60.3 cm.) high, 30½ in. (77.5 cm.) wide

\$1,000-1,500

PROVENANCE:

Acquired from Country House Antiques, Santa Barbara.



425





426

■426

**A RESTAURATION PATINATED AND GILT-BRONZE
TEN-LIGHT CHANDELIER**

CIRCA 1825

With swan form candlearms, the underside with applied ormlu
mounts of masks and flaming torches; electrified
42½ in. (108 cm.) high, 40 in. (101.6 cm.) diameter

\$10,000-20,000

PROVENANCE:

With Therien & Co., Los Angeles.

■427

A REGENCE GILTWOOD FAUTEUIL

CIRCA 1725

The cartouche back and serpentine seat carved with ruffles, shells, and C-scrolls,
upholstered à chassiss in green twill, on cabriole legs with scrolled toes

\$10,000-15,000

PROVENANCE:

With Frank Partridge, New York.

Acquired from The Chinese Porcelain Company, New York.



427



428

PROPERTY OF A SOUTHERN COLLECTOR (LOTS 428-439)

■428

A LOUIS-PHILIPPE ORMOLU AND PATINATED BRONZE SIX-LIGHT CHANDELIER

CIRCA 1840

The foliate corona issuing three chains suspending candlearms faced with bearded satyr masks, above a pineapple pendant finial, fitted for electricity
38½ in. (97.8 cm.) high, 30¼ in. (76.8 cm.) diameter

\$5,000-8,000

PROVENANCE:

Acquired from Mallett, London

■429

A FRENCH ORMOLU-MOUNTED MAHOGANY AND SPECIMEN MARBLE GUERIDON

19TH CENTURY

The circular galleried top inlaid with a central micromosaic depicting Pliny's doves within a specimen marble surround including porphyry, *verde antico*, and siena marbles, over a fluted columnar shaft, on a hexagonal and three arched legs ending in sabots with brass casters

\$8,000-12,000

PROVENANCE:

Segoura; Christie's, New York, 19 October 2006, lot 185.



429 (detail)



429



430

■430

A LOUIS XV ORMOLU-MOUNTED POLYCHROME STAINED HORN AND MOTHER-OF-PEARL BOULLE MARQUETRY BRACKET CLOCK

THE CLOCK CASE STAMPED TWICE AND THE BRACKET STAMPED ONCE 'J. GOYER' AND 'JME', THE DIAL SIGNED 'J. BOUCHET A PARIS', CIRCA 1745-1749, PARTIALLY REMOUNTED INCLUDING FLORAL SPRAY TO TOP AND THE SIDES OF BASE

The circular dial of foliate-cast ormolu with white enamel Roman and Arabic chapters, the center signed 'J. Bouchet A Paris', blued steel hands, the movement with rectangular plates joined by four back-pinned pillars, verge escapement with silk suspended pendulum, countwheel strike on a bell, similarly signed backplate, with enameled Roman numerals and signed, within a shaped case inlaid overall with multi-colored floral sprays the central glazed door with scrolling acanthus and floral mounts enclosing an inlaid brass interior, on scrolled acanthus feet and on a similarly inlaid and mounted bracket, the mounts stamped eleven times with the *C-couronné poinçon*, regilt, some mounts stamped 'GP' 50 in. (127 cm.) high, 16¼ in. (41.3 cm.) wide

\$8,000-12,000

PROVENANCE:

Partridge; Christie's New York, 17 May 2006, lot 161

■431

A LOUIS XVI GRAY-PAINTED AND PARCEL-GILT CONSOLE

POSSIBLY NORTH ITALIAN, CIRCA 1780 AND PROBABLY ALTERED IN SIZE

The later red fossil marble top on satyr monopodia flanking an urn, decoration refreshed 38¾ in. (98.4 cm.) high, 42 in. (106.7 cm.) wide, 20¾ in. (52.7 cm.) deep

\$8,000-12,000

PROVENANCE:

Partridge; Christie's, New York, 17 May 2006, lot 21.



431



432

■432
A GEORGE II GILTWOOD OVERMANTEL MIRROR

CIRCA 1755, THE PAINTING 19TH CENTURY
 The pierced scrolling foliate cartouche form frame with a capriccio below a later divided mirror plate, the side plates possibly 18th century and re-used
 52 in. (132.1 cm.) high, 57 in. (144.8 cm.) wide

\$10,000-15,000

PROVENANCE:
 Acquired from Florian Papp, New York.

■433
A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE DESSERTE

BY JEAN CAUMONT, CIRCA 1780
 The three-quarter pierced gallery and white marble top above a single front frieze drawer, on fluted legs joined by a shaped pierced galleried undertier, stamped 'J. CAUMONT' and 'JME' twice, the mounts re-gilt and probably largely replaced
 34½ in. (87.6 cm.) high, 44¼ in. (112.4 cm.) wide, 18½ in. (47 cm.) deep

\$3,000-5,000

Jean Caumont *maître* in 1774.

■434
A PAIR OF LOUIS-PHILIPPE MAHOGANY BERGERES

CIRCA 1840
 The scrolling arm supports terminating in dolphin's masks, the padded back and seat covered in tan suede (2)

\$2,000-3,000

PROVENANCE:
 Acquired from Florian Papp, New York.

435 No Lot



433



434

■436

A LOUIS XVI ORMOLU, PATINATED-BRONZE AND WHITE MARBLE MANTEL CLOCK

THE MOVEMENT SIGNED 'POCHON A PARIS', AFTER A DESIGN BY FRANÇOIS REMOND, CIRCA 1780

The white enamel Arabic dial with pierced and chased ormolu hands, blued steel sweep seconds, the movement with twin spring barrels and pinwheel escapement mounted on the backplate, later pendulum regulation, signed 'Pochon a Paris', countwheel strike on a bell, the circular drum case surmounted by an eagle and flanked by figures representing *La Science* and *L'Etude*, the shaped rectangular base with rounded ends mounted with a central bearded male flanked by foliate scrolls and concave medallions with Apollo's mask, on gadrooned bun feet, the bell signed in black ink '...Foulli.', dial and hands of later date
27 in. (69 cm.) long

\$15,000-25,000

PROVENANCE:

Partridge; Christie's New York, 17 May 2006, lot 27.

Jean-Charles Pochon, Paris, worked at Enclos St-Martin des champs, 1780.

This clock, entitled *L'Etude et la Philosophie* was an enormously successful and popular model in the late 18th century. It derives from a drawing in a catalogue produced by François Rémond, circa 1785, which incorporates figures designed and supplied to the Sèvres factory for reproduction in biscuit porcelain by the sculptor Simon-Louis Boizot. Rémond was one of the most celebrated *ciseleurs-doreurs* during the reign of Louis XVI and counted amongst his distinguished *clientèle* the comte d'Artois and the princesse Kinsky. Between February 1784 and October 1787, Rémond sold at least thirty-two versions of this model to Dominique Daguerre (J.D. Augarde, *Les Ouvriers du Temps*, 1997, p. 175). In 1788 Daguerre delivered three of these clocks, with movements by Sotiau, to Louis XVI at the château de Saint-Cloud.

Three virtually identical clocks are in the Royal Collection at Buckingham Palace. One with a movement by Lépine is illustrated in J. Harris, G. de Bellaigue and O. Millar, *Buckingham Palace*, New York, 1968, p. 165. The other two, both with movements by Sotiau, one with figures in patinated bronze and the other with figures in biscuit porcelain are illustrated in C. Jagger, *Royal Clocks - The British Monarchy and its Timekeepers 1300 - 1900*, London, 1983, pp. 154 - 155; of these, at least one was acquired by George, Prince of Wales for the East Ante Room at Carlton House, before being moved via Vulliamy to Windsor Castle in 1828 (H. Roberts, *For The King's Pleasure, The Furnishing and Decoration of George IV's Apartments at Windsor Castle*, London, 2001, fig. 213). A fourth is at Versailles (H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. 1, p. 295, figs. 4.17.5 and 4.17.6.); a fifth is in the Quirinale Palace (A. González-Palacios, *Il Patrimonio artistico del Quirinale, Gli Arredi Francesi*, Milan, 1996, p. 308).





437

■-437

A VICTORIAN MAHOGANY SILVER TABLE

MID-19TH CENTURY, THE TOP PROBABLY GEORGE III

The rectangular top with pierced fretwork gallery, the pierced fretwork legs joined by a similar X-stretcher
28¾ in. (73 cm.) high, 33½ in. (85.1 cm.) wide, 22 in. (55.9 cm.) deep

\$3,000-5,000

PROVENANCE:

Acquired from Florian Papp, New York.



438

■-438

A DIRECTOIRE MAHOGANY TABOURET

IN THE MANNER OF GEORGES JACOB, CIRCA 1795

With lion monopodia supports
26 in. (66 cm.) high, 26¾ in. (67.9 cm.) wide, 16½ in. (41.9 cm.) deep

\$2,000-3,000

PROVENANCE:

Acquired from Florian Papp, New York.

■439

A PAIR OF GEORGE III MAHOGANY 12-INCH TABLE GLOBES

BY J. & W. CARY, LONDON, EARLY 19TH CENTURY, MINOR DIFFERENCES TO THE STANDS

Comprising a terrestrial globe, with printed and dated label for 1816, with additions and corrections to 1818, and a celestial globe, with printed and dated label for 1800, each on an etched brass frame suspended in a zodiac ring and raised on downswept cabriole legs and pad feet, with a compass stretcher
25 in. (63.5 cm.) high, 12 in. (30.5 cm.) diameter (2)

\$8,000-12,000

PROVENANCE:

Acquired from M.S. Rau Antiques, New Orleans.



439



■-440

A PAIR OF LATE GEORGE III GILTWOOD MIRRORS

CIRCA 1790

Each of lyre-form with bracket supports, mirror plates replaced
33 in. (83.8 cm.) high, 15½ in. (39.4 cm.) wide

(2)

\$2,000-3,000

PROVENANCE:

Acquired from Florian Papp, New York



440

■441

A PAIR OF CHARLES X ORMOLU AND PATINATED-BRONZE SEVEN-LIGHT
CANDELABRA

CIRCA 1825

Each modeled as Cupid supporting a foliate wreath with reeded and foliate clad arms with gadrooned
drip-pans and rosette and lapeted bobèches, standing atop an orb, above a stepped pedestal base
33¾ in. (86 cm.) high

(2)

\$12,000-18,000

PROVENANCE:

Private Collection, Maryland.
Anonymous sale, Christie's, New York, 24 May 2001, lot 123.



441



PROPERTY OF A SOUTHERN COLLECTOR

■442

**A REGENCY BRASS-MOUNTED INLAID-MAHOGANY AND PARCEL-
EBONIZED BREAKFRONT BOOKCASE**

POSSIBLY BY GILLOWS, CIRCA 1810

The rectangular molded cornice above four brass mullioned doors, enclosing shelves, the base section with four paneled doors, enclosing adjustable shelves, on a plinth base 104 in. (264.2 cm.) high; 133 in. (337.8 cm.) wide; 19 ¼ in. (50.2 cm.) deep

\$15,000-25,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 23 January 1998, lot 358.
Anonymous sale; Sotheby's, New York, 21 October 2005, lot 204.



SESSION IV
(LOTS 443-563)



The Collection of Carroll Petrie
New York, 31 March 2016

VIEWING
26-30 March
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Elaine Olla
eolla@christies.com
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CHRISTIE'S
THE ART PEOPLE



443

■443
 AN INDO-PORTUGUESE BRASS-MOUNTED HARDWOOD AND INDIAN
 ROSEWOOD MARQUETRY CABINET

GOA, 17TH/18TH CENTURY

In two parts, with twelve drawers, on later bun feet
 30¼ in. (77 cm.) high, 31¼ in. (79.4 cm.) wide, 17¾ in. (45 cm.) deep

\$5,000-8,000

■444
 A SET OF SIX EMPIRE MAHOGANY FAUTEUILS

EARLY 19TH CENTURY

Each with a rectangular back and bowed seat covered in cut velvet flanked by down-swept dolphin-
 form arms on plinth supports (6)

\$10,000-15,000



444



444 (detail)



445

■445
**A PAIR OF NORTH EUROPEAN MAHOGANY
 FAUTEUILS**

POSSIBLY FRENCH, CIRCA 1810

Each with down-curved arms carved with leaf tips, the bow-fronted seat on reeded sabre legs, ending in brass casters, upholstered in tan suede (2)

\$6,000-8,000



446

■446
**A NORTH EUROPEAN BRASS-INLAID MAHOGANY AND
 PARCEL-EBONIZED CENTER TABLE**

FIRST QUARTER 19TH CENTURY

With a circular gray marble top enclosed within a pierced brass gallery, above a string-inlaid frieze, the whole raised on eagle monopodia supports joined by a medial shelf; ebonization refreshed
 30 in. (76.2 cm.) high, 31 in. (78.7 cm.) diameter

\$5,000-8,000

PROVENANCE:
 With Jeremy Ltd., London.



447

■447
A SET OF FOUR EMPIRE MAHOGANY FAUTEUILS

EARLY 19TH CENTURY

Each with a rectangular backrest with straight turned arms on columnar supports, the bow-fronted seat on turned tapered legs carved at the shoulders with leaf tips, covered in tan leather (4)

\$6,000-9,000



THE AGE OF EMPIRE

The French revolution prompted the need to develop a revised vocabulary for the new social order. Although this shift began with the fall of the monarchy in 1789, it was not until Napoleon Bonaparte crowned himself Emperor in 1804 that a definitive form began to take shape. This was due in great part to the Emperor's architects Percier and Fontaine, who designed the interiors for several Imperial residences including the Louvre, the Tuileries, and Empress Josephine's Château de Malmaison.

Drawing upon the premier craftsmen of each media, such as Jacob-Desmarter, Thomire, and Odiot, these interiors expressed a unified theme: the magnificence of Napoleon. Influenced by his previous successes and ambitious future, this new style drew upon several sources of inspiration, such as Vivant-Denon's illustrations published in his *Voyage dans la basse et la haute Egypte* following Napoleon's Egyptian campaign (1789-1801) and ancient Roman motifs, thus drawing a direct correlation between the two empires. Distinctly Napoleonic motifs also emerged, such as the use of bees around the letter 'N', eagles, and laurel wreaths. These revamped motifs were further codified by the publication of Percier and Fontaine's designs, entitled *Recueil des intérieurs*, 1812, which served to spread this new style throughout the Empire, after which this distinctive motif is now named, and across Europe.

-ALISON CHARNY

■448

AN EMPIRE BRASS-MOUNTED MAHOGANY LIBRARY TABLE

BY GEORGES AND FRANCOIS-HONORE GEORGES JACOB (DIT JACOB DESMALTER), CIRCA 1805

With a rectangular top, the brass bound edge above a secretaire frieze drawer with a later tooled-leather writing surface and fitted with drawers, on stylized lotus-carved paw monopodia joined by a shaped plinth; stamped 'JACOB R. MESLEE' to the underside of the frieze drawer

34¾ in. (88.3 cm.) high, 57½ in. (146 cm.) wide, 28¾ in. (73 cm.) deep

\$25,000-40,000

PROVENANCE:

By repute, supplied to Emperor Napoleon Bonaparte.

By repute, the Collection of George Vivian (according to printed label).

Georges (1739-1814, *maître* in 1765) and François-Honoré Georges Jacob (1770-1841) dit Jacob-Desmarter employed this stamp between 1803 and 1813.

The George Vivian mentioned in the label may refer to George the Baron Vivian (1878-1940) who served in the Boer War and was later aide-de-camp to King Albert I of Belgium.





449

■449

A NORTH EUROPEAN GILTWOOD MIRROR

PROBABLY ENGLISH, 19TH CENTURY

The rectangular mirrored plate surmounted by a flower-filled urn issuing floral garlands flanked by S-scrolls, the corners of the stepped-frame surmounted by convex shells

64 in. (162.6 cm.) high, 37 in. (94 cm.) wide

\$5,000-8,000

PROVENANCE:

With Florian Papp, New York.



450

■450

A BAROQUE STYLE GILTWOOD SIX-LIGHT CHANDELIER

MANUFACTURED BY C. MARIANI ANTIQUES, MODERN

With scrolled arms extending from the baluster-form body, electrified

41 in. (104 cm.) high, 32¼ in. (82 cm.) diameter

\$2,000-3,000

■451

A NORTH EUROPEAN WHITE-PAINTED LIMEWOOD CONSOLE TABLE

FIRST HALF 18TH CENTURY AND LATER

The later green onyx top over a scrolling frame centered by a mask, the legs joined by a stretcher and terminating with stepped square feet, white painted surface rubbed

33½ in. (85 cm.) high, 54½ in. (138.5 cm.) wide, 16 in. (40.8 cm.) deep

\$3,000-5,000

PROVENANCE:

With Toscanella, North Hollywood, CA.



451



452

PROPERTY SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS (LOTS 452-458)

■-452

A LOUIS XVI GREY PAINTED FAUTEUIL

BY JEAN-BAPTISTE SENE, CIRCA 1770

Stamped 'J.B. SENE' AND 'JME' to seatrail, redecorated

\$1,500-2,500

PROVENANCE:

Gift of Mrs. William S. Lasdon, 1995.

Jean-Baptiste Sené, *maitre* in 1769.

■-454

A LOUIS XV CREAM-PAINTED BERGERE

BY FRANCOIS I FOLIOT, CIRCA 1750

\$2,000-3,000

PROVENANCE:

Gift of Mrs. William S. Lasdon, 1995.

François I Foliot, *maitre* in 1749.



453

■-453

A LOUIS XV CREAM AND BLUE-PAINTED BERGERE DE BUREAU

CIRCA 1745

Upholstered in red leather, re-decorated

\$4,000-6,000

PROVENANCE:

Gift of Mrs. William S. Lasdon, 1995.

■-455

A PAIR OF LOUIS XV GREY-PAINTED FAUTEUILS

BY EITHER JEAN-BAPTISTE TILLIARD I OR JEAN-BAPTISTE TILLIARD II, CIRCA 1760

One stamp possibly later applied

(2)

\$3,000-5,000

PROVENANCE:

Bequest of Florence Jeffries Armbruster, 1977.

Jean-Baptiste Tilliard I, 1686-1766. Jean-Baptiste Tilliard II, *maitre* 1752.



454



455





456

■456

A SUITE OF FRENCH GILTWOOD SEAT FURNITURE

IN THE LOUIS XV STYLE, LATE 19TH CENTURY, THE TAPESTRIES MID 18TH CENTURY

Comprising six fauteuils and a canapé, the tapestry seats upholstered à chassis 79 in. (200 cm.) wide, the canapé

\$6,000-9,000

PROVENANCE:

Gift of Julia G. Fahnestock in memory of her husband, William Fahnestock, 1940.

■457

A PAIR OF LOUIS XV GILTWOOD FAUTEUILS

CIRCA 1750

Upholstered in associated 18th century tapestry, later gilt

\$2,000-3,000

(7)

(2)



457

■-458

A LOUIS XIV ORMOLU-MOUNTED TORTOISESHELL AND BRASS-INLAID BOULLE COMMODE

ATTRIBUTED TO NICOLAS SAGEOT, CIRCA 1710, LARGELY REMOUNTED

The rounded rectangular top inlaid with Berainese scenes above three long drawers, the sides with conforming decoration, on ormolu hairy paw feet, the underside of the top with 19th century ink label inscribed '5/10/45/Bouille chest/ of drawers and mounts] 83'

35 in. (90 cm.) high, 47½ in. (120.7 cm.) wide, 26¼ in. (66.7 cm.) deep

\$30,000-50,000

PROVENANCE:

According to the paper label, on the British market, 1845.
Gift of John H. McFadden, Jr., 1956.

LITERATURE:

P. Grand, *Le Mobilier Boulle et les ateliers de l'époque*, L'Estampille-L'Objet d'Art, February 1993, pp. 48-70.

P. Hughes, *The Wallace Collection, Catalogue of Furniture*, vol. II, London, 1996, p. 639, fig. 137 (F39) and p. 649, fig. 139 (F408).

Nicolas Sageot (1666-1731) *maitre* in 1706.

This exquisite commode was probably executed by the ébéniste Nicolas Sageot circa 1710 and shows important similarities with other commodes by or attributed to him. This includes the magnificent commode, previously in the collections of the Dukes of Newcastle, Clumber Park, Nottinghamshire, sold, Christie's, London, 16 December 1999, lot 50 (£287,500). It is the only one stamped by Sageot and has been the basis for subsequent attributions. The elaborately engraved top relates to two commodes in the Wallace Collection, London (F39 and F408) which all depict figures standing beneath a baldacchino. Such designs are said to be inspired by the arabesque engravings of Jean Bérain (d. 1711) as published in the *Oeuvre de Jean Bérain recueillies par les soins de sieur thuret* of 1711.

Although the discovery of the Sageot stamp on the Clumber commode has enabled the attribution to this little known maker, two other closely related commodes both stamped with the initials 'AG' (one sold Etude Tajan, Paris, 25 June 1996, lot 183, the other sold from the property of a European Collector, Christie's, New York, 21 October 1997, lot 31 (\$255,500)), may indicate Sageot, an active marchand, may have been the retailer of these commodes rather than the actual maker. The stamp 'AG' is almost certainly that of the ébéniste Auburtin Gaudron who supplied the Garde Meuble between 1686 and 1713.



(detail of top)





459

**459
NINE MEISSEN (MARCOLINI) BISCUIT FIGURES
IN TWO SIZES**

LATE 18TH /19TH CENTURY, BLUE CROSSED SWORDS AND STAR MARKS, ONE WITH INCISED SWORDS IN TRIANGLE MARK, VARIOUS INCISED MODEL NOS. AND PRESSNUMMERN, MOST OF THE MODELS BY JÜCHTZER OR SCHÖNHHEIT

Each modeled as a standing classical or mythological figure, including Capitoline Antinous, Venus, Diana, Bacchus, Cupid, two robed female figures, and two bacchantes, all on square bases; the three larger figures with wax seals with crowned coats-of-arms; *together with* fitted glass display domes on giltwood stands 11 in. (27.9 cm.) high, the tallest (9)

\$7,000-9,000

PROPERTY OF A SOUTHERN COLLECTOR (LOTS 460-463)

**460
A DERBY PORCELAIN MELON TUREEN AND
COVER**

CIRCA 1756-1759

The lobed oval fruit with roughly molded skin striped in green and yellow and enriched with purple veining, the stem handle issuing two leaves as terminals
4¼ in. (10.8 cm.) high, 6¼ in. (17.1 cm.) long (2)

\$4,000-6,000

PROVENANCE:
James Donahue, 'Broadhollow', Old Brookville, New York. Parke-Bernet Galleries, Inc., New York, 2 November 1967, lot 162 (as Longton Hall, circa 1755).
Mrs. Enid A. Haupt; Sotheby's, New York, 9 October 1990, lot 30.
Anonymous sale; Christie's, New York, 18 May 2006, lot 504.

**461
A PAIR OF WORCESTER PORCELAIN
CAULIFLOWER BOXES AND COVERS**

CIRCA 1760, SPURIOUS IRON-RED ANCHOR MARK TO ONE COVER
Each naturalistically modeled and colored; *together with* a Chelsea leaf-shaped dish decorated with insects
9½ (24.1 cm.) long, the dish (5)

\$4,000-6,000

PROVENANCE:
The Collection of Josephine & Walter Buhl Ford II; Sotheby's, New York, 6 October 2006.
With James A. Lewis & Son., Inc., New York (the dish).



460



461



462

**462
A CHELSEA PORCELAIN TROMPE L'OEIL
ASPARAGUS BOX AND COVER**

CIRCA 1755

Naturalistically modeled and colored as a bunch of green asparagus tied with brown ribbon, the handle formed as a curved piece of asparagus
7¼ in. (18.4 cm.) long (2)

\$5,000-7,000

PROVENANCE:
Ancienne Collection d'Héli de Talleyrand, duc de Talleyrand; Christie's, Paris, 26 November 2005, lot 76.
Anonymous sale; Christie's, New York, 18 May 2006, lot 502.

•463

TWO CHELSEA PORCELAIN DESSERT DISHES

CIRCA 1765, GOLD ANCHOR MARK TO EACH

Each painted in the manner of James Giles with scattered butterflies and insects, the feathered rim border with vignettes of 'disheveled birds', the underside with leaves covering kiln flaws 8½ in. (20.5 cm.) diameter (2)

\$1,200-1,800

PROVENANCE:

Anonymous sale; Christie's, New York, 18 May 2006, lot 506.

PROPERTY FROM A MAIN LINE COLLECTOR

•464

THREE WORCESTER PORCELAIN SHELL-FORM WARES

LATE 18TH/EARLY 19TH CENTURY, THE BASKET WITH PUCE SCRIPT CHAMBERLAINS MARK

Each applied with shells, seaweed and coral, comprising: a trefoil sweetmeat stand painted with birds; a basket; and an inkwell 6½ in. (16.5 cm.) wide, the sweetmeat stand (3)

\$1,500-2,000

PROVENANCE:

With James A. Lewis & Sons, New York (the basket).

PROPERTY FROM A PRIVATE FOUNDATION

■465

AN ASSEMBLED WORCESTER PORCELAIN 'QUEEN CHARLOTTE' PATTERN PART DESSERT TEA AND COFFEE SERVICE

CIRCA 1780, INCISED B OR OPEN BLUE CRESCENT MARKS TO MOST, ONE SAUCER LATER

Each painted in the classic pattern with swirling stripes of iron-red and puce flowers on white or reserved on blue, some enriched in gilt, comprising: a teapot and cover; a sugar bowl and cover; a waste bowl; a milk-jug; a cream-jug; three shaped oval platters; two bowls; two shaped saucer dishes; two small shaped dishes (of various sizes); two stands; twenty-nine scalloped dessert plates; a cake plate; twelve teacups and thirteen saucers and nine coffee cans and eleven saucers 12¼ in. (31.1 cm.) long, the oval dishes (93)

\$4,000-6,000



463



464



465

PROPERTY OF A SOUTHERN COLLECTOR

■-466

A SET OF FOURTEEN SPODE PORCELAIN APPLE-GREEN GROUND DESSERT PLATES

CIRCA 1810-20, BROWN UPPERCASE MARKS

Each painted with a central bouquet, the rim molded and reserved with flowers in resist
8¾ in. (21.3 cm.) diameter (14)

\$1,500-2,000

PROVENANCE:

J. Rochelle Thomas, London.
Abby Aldrich Rockefeller.
Property from the Estate of Laurance S. Rockefeller; Sotheby's, New York, 11-12 October 2005, lot 293.

PROPERTY FROM A MAIN LINE COLLECTOR (LOTS 467-469)

■-467

AN ASSEMBLED ROYAL CROWN DERBY PORCELAIN CHINOISERIE PART DINNER SERVICE

CIRCA 1820, IRON-RED CROWNED CROSSED BATONS AND D MARKS

With radiating panels of birds on branches alternate with flowering vine, all within a piecrust rim, comprising: two footed sauce tureens, covers and stands; and twelve octagonal dinner plates 10 in. (25.4 cm.) diameter, the plates (18)

\$1,500-2,000

■-468

AN ASSEMBLED ENGLISH PORCELAIN GILT AND IRON-RED DECORATED TEA SERVICE

CIRCA 1820, PROBABLY COALPORT

Painted and gilt with pendant flowers on a coral ground, comprising: a teapot, cover and stand; six plates; a milk jug; a sugar bowl and cover; five coffee cans and two saucers, *together with* six dessert plates with wide border with fruiting vine 6½ in. (16.5 cm.) high, the teapot (25)

\$1,000-1,500

■-469

AN ENGLISH PORCELAIN GILT-DECORATED TEA AND COFFEE SERVICE

FIRST QUARTER 19TH CENTURY, PROBABLY SPODE OR COALPORT, PATTERN NO. 814

Painted in carmine and enriched in gilt with berried fantasy vines, comprising: a teapot, cover and stand; a milk-jug; a sugar-bowl and cover; a waste bowl; and eight trios (31)

\$1,500-2,000



466



467



468



469

PROPERTY FORMERLY IN THE COLLECTION OF
DR. ANTON C.R. DREESMANN

■-470

A HEREND PORCELAIN DINNER SERVICE

20TH CENTURY, BLUE PAINTED CROSSED PAINTBRUSH AND
SHIELD MARKS, VARIOUS IMPRESSED AND PAINTED NUMERALS

In the 'Fruits and Flowers' pattern comprising: a tureen, cover
and stand; two double-lipped sauceboats on fixed stands; three
shaped oval platters in three sizes; a circular platter; a wine cooler;
fourteen chargers; seventeen dinner plates; eighteen side plates;
seven crescent-shaped side plates; fourteen soup bowls and eight
soup plates; six two-handled soup bowls and four saucers; eight
two-handled bullion cups, covers and stands; a shaped square
shallow dish; a shaped oval dish; an oval dish with branch-form
handles; a salt and pepper shaker; a small sauceboat; two small
dishes with everted rims; a shaped square dish; five hexagonal
sweetmeat dishes; two teapots and covers in two sizes; two coffee
pots and covers in two sizes; eighteen teacups and fifteen saucers;
six coffee cans and nine saucers; six demitasse and six saucers and
two cups and covers, *together with* a similarly decorated pierced
basket and cover

16½ in. (41.9 cm.) long, the platters (210)

\$2,500-3,500



470

PROPERTY OF A MAIN LINE COLLECTOR (LOTS 471-472)

■-471

AN ENGLISH PORCELAIN CLARET-STRIPED PART DESSERT SERVICE

19TH CENTURY

Painted with claret radiating stripes, gilt line rims, comprising: three oval platters in two sizes; a milk
jug; a waste bowl; six plates; eight cups and saucers

12.5 in. (31.8 cm.) long, the larger (27)

\$1,000-1,500



471

■-472

A PAIR OF CONTINENTAL MODELS OF SEATED CATS

19TH CENTURY, BLUE MARK TO EACH

With yellow and manganese sponged markings and green eyes

13 in. (33 cm.) high (2)

\$1,000-1,500



472



473

PROPERTY OF A PRIVATE COLLECTION

■ 473

A GEORGE II BLACK AND GILT-JAPANNED LONG CASE CLOCK

CIRCA 1740, THE DIAL SIGNED ALEX GIROUST, CONVENTRY STREET, LONDON

Decorated overall with foliage, chinoiserie figures and pavilions, extensive refreshments to decoration, the works probably associated
87½ in. (222.3 cm.) high, 19¼ in. (48.9 cm.) wide, 10 in. (25.4 cm.) deep

\$3,000-5,000

PROPERTY FROM A NEW YORK ESTATE

■ 474

A PAIR OF CHINESE EXPORT DARK GREEN AND GILT LACQUER BUREAUX ON GEORGE II BLACK AND GILT-JAPANNED STANDS

MID-18TH CENTURY

Each decorated overall with landscapes, with fall front enclosing an arrangement of pigeonholes and drawers above two drawers, on stands with scrolled brackets and x-frame stretchers, the drawers inscribed with Chinese characters to the reverse, one stand inscribed SB15 in chalk

42 in. (107 cm.) high, 27¼ in. (69 cm.) wide, 18½ in. (47 cm.) deep (2)

\$4,000-6,000

PROPERTY OF A PRIVATE COLLECTION

■ 475

A PAIR OF GEORGE III STYLE BLACK AND GILT-JAPANNED SIDE TABLES

20TH CENTURY

Each with a frieze drawer and two narrow side drawers
29¼ in. (74.3 cm.) high, 30 in. (76.2 cm.) wide, 18 in. (45.7 cm.) deep

\$2,000-3,000



474



475



■-476

A REGENCY GILT BRASS-MOUNTED PENWORK AND GILT COMPOSITION HARP

BY SEBASTIAN ERARD, LONDON, DATED 1808

Signed 'Sebastian Erards PATENT HARD 1138/N. 18 Great Marlborough Street, London', upright impressed '1033 AND 3', with 39 strings (2 missing) and eight pedals

67½in. (170.5cm.) high, 32in. (81.5cm.) deep

\$3,000-5,000

PROPERTY OF A PRIVATE COLLECTION (LOTS 477-478)

■-477

A WILLIAM AND MARY WALNUT ARMCHAIR

CIRCA 1690

With caned seat and back, pierced arched crest centered by a crown, with scroll arms, on rope-turned legs joined by rope-turned stretcher, stamped 'TW' and 'BO'

\$800-1,200

■-478

AN ENGLISH WALNUT AND BURR WALNUT KNEEHOLE BUREAU

IN THE GEORGE I STYLE, FIRST HALF 20TH CENTURY INCORPORATING EARLIER ELEMENTS

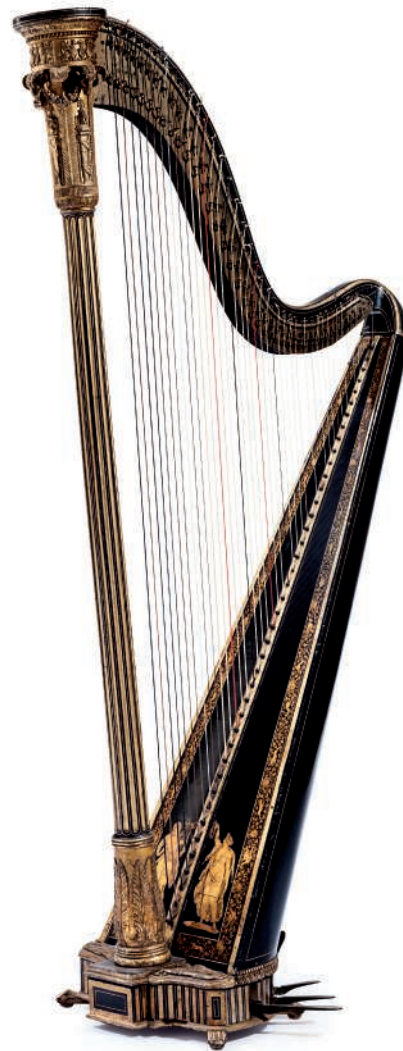
The sides each fitted with one sham drawer and four graduated drawers

37 in. (94 cm.) high, 42 in. (106.7 cm.) wide, 27½ in. (69.9 cm.) deep

\$1,500-2,000

PROVENANCE:

With W. & J. Sloane, New York



476



477



478



479



480



481



482

•479

A GEORGE III STYLE GILTWOOD MIRROR

20TH CENTURY

The frame carved as varying vinery encircling an oval plate
49½ in. (126 cm.) high, 25½ in. (64.5 cm.) wide

\$2,000-3,000

PROVENANCE:

With H.M. Luther, New York.

PROPERTY OF A PRIVATE COLLECTION

■•480

A PAIR OF GEORGE III STYLE BRASS ANDIRONS

20TH CENTURY

Together with a set of brass fire tools and stand
20¾ in. (52.7 cm.) high, 10¾ in. (27.3 cm.) wide (the andirons)

(5)

\$800-1,200

PROPERTY FROM THE HASCOE FAMILY COLLECTION

■•481

A PAIR OF GEORGE III MAHOGANY SIDE TABLES

POSSIBLY BY GILLOWS, CIRCA 1780

Each with shaped top above a line-inlaid drawer, on square legs
30 in. (76 cm.) high, 37 in. (94 cm.) wide, 18¼ in. (46 cm.) deep

(2)

\$3,000-5,000

PROVENANCE:

With Apter Fredericks, London.
Anonymous sale; Christie's, New York, 13 April 2000, lot 168.

PROPERTY OF A PRIVATE COLLECTION

■•482

A GEORGE II STYLE WALNUT AND NEEDLEWORK BENCH

20TH CENTURY

18¾ in. (47.6 cm.) high, 37¼ in. (94.6 cm.) wide, 15¼ in. (40 cm.) deep

\$800-1,200



483

■483
A VICTORIAN GREEN AND GILT-JAPANED PAPIER MACHE TRAY

MID-19TH CENTURY
 Decorated overall with flowers, leaves and butterflies
 22½ in. (57.1 cm.) high, 30¾ in. (78.1 cm.) wide

\$1,000-1,500

PROVENANCE:
 Acquired from Dudley Hume, Brighton.

■485
A GEORGE II MAHOGANY AND NEEDLEWORK ARMCHAIR

CIRCA 1740, THE NEEDLEWORK ASSOCIATED
 Upholstered in *petit-point* and *gros-point* needlework, on curule-form legs surmounted by shell, scroll feet joined by crossed-shaped stretchers, three later rails

\$4,000-6,000



485



484 (part)

PROPERTY OF A PRIVATE COLLECTION (LOTS 484-485)

■484
A SET OF FOUR GEORGE II STYLE GILT-TIN SCARLET AND GILT-JAPANED TWIN-BRANCH WALL-LIGHTS

20TH CENTURY
 22¼ in. (56.5 cm.) high, 12 in. (30.5 cm.) wide

(4)

\$2,000-3,000

■486
A PAIR OF VICTORIAN ORMOLU AND BRASS-MOUNTED SATINWOOD ETAGERES

BY H. SAMUEL & SON, IN THE LOUIS XVI STYLE, LATE 19TH CENTURY
 Each with three tiers framed by pierced galleries, of rectangular form on brass-mounted toupie feet, one stamped 'H. SAMUEL', the other with a paper label with ink inscription 'LADY LYONS/ SITTING ROOM'
 29 in. (73.7 cm.) high, 19¼ in. (49 cm.) wide, 13 in. (33 cm.) deep

(2)

\$7,000-10,000

PROVENANCE:
 With Kentshire Galleries, New York.

H. Samuel of 484 Oxford Street, London, W.1., specialized in producing and retailing fine quality reproductions of 18th Century English and French furniture



486



487



488



489



490



491



492

■-487

A PAIR OF DIRECTOIRE ORMOLU CANDLESTICKS

POSSIBLY NORTH EUROPEAN, CIRCA 1795

10¾ in. (27.5 cm.) high

(2)

\$1,000-1,500

PROVENANCE:

With H.M. Luther, New York.

■-488

A PAIR OF LOUIS XVI-STYLE ORMOLU AND WHITE MARBLE CANDLESTICKS AND A PAIR OF CHARLES X-STYLE ORMOLU AND PATINATED-BRONZE CANDLESTICKS

LATE 19TH/ 20TH CENTURY

7¾ in. (19.5 cm.) high

(4)

\$1,000-1,500

PROVENANCE:

With C. Mariani Antiques, San Francisco (the Louis XVI-style candlesticks).

With H.M. Luther, New York (the Charles X-style candlesticks).

■-489

A PAIR OF CHARLES X ORMOLU CANDLESTICKS

CIRCA 1830

The reeded and stylized foliate shaft supporting a bulbous nozzle, on a spreading foliate-cast base

11½ in. (29.3 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

With H.M. Luther, New York.

PROPERTY OF A PRIVATE COLLECTION (LOTS 490-491)

■-490

A PAIR OF LOUIS XVI STYLE BRASS ANDIRONS

MODERN

21¾ in. (55.2 cm.) high, 12 in. (30.5 cm.) wide

(2)

\$800-1,200

■-491

A PAIR OF LOUIS XVI STYLE ORMOLU CHENETS

LATE 19TH/EARLY 20TH CENTURY

Together with three Victorian ormolu-mounted fire tools and a later stand

12½ in. (31.8 cm.) high (the chenets)

\$800-1,200

■-492

A LATE VICTORIAN BRASS FOOTMAN

LATE 19TH CENTURY/ EARLY 20TH CENTURY

Of typical form, with scrolled handles

12½ in. (31.8 cm.) high, 20½ in. (52 cm.) wide, 16 in. (40.6 cm.) deep

\$1,500-2,000

PROVENANCE:

Acquired from Stuart Buchanan Antiques, Englewood, Colorado.



493



494

493

A GEORGE II GREEN AND CREAM-PAINTED OVERMANTEL MIRROR

CIRCA 1740, THE PLATE LATER

With a broken arch pediment above a foliate frieze, the mirror flanked by two oak swags
72½ in. (184 cm.) high, 80 in. (203 cm.) wide, 10½ in. (26.7 cm.) deep

\$8,000-12,000

PROVENANCE:

Acquired from Wakelin & Linfield, West Sussex.

494

A GEORGE III PINE CHIMNEYPIECE

LATE 18TH CENTURY

With an egg-and-dart frame, borders with fluted frieze, with Neoclassical roundels supported by engaged Ionic columns on either side of the aperture, originally painted
62½ in. (159 cm.) high, 100 in. (254 cm.) wide, 18 in. (45.8 cm.) deep, overall
45 in. (114.3 cm.) high, 51 in. (129.6 cm.) wide, the aperture

\$7,000-10,000

PROVENANCE:

Acquired from Wakelin & Linfield, Billingshurst.



495

•495

A SET OF FOUR BRONZE LANTERNS

MODERN

Each with a brass mounting plate issuing a stem and scrolled supports

14¾ in. (37.5 cm.) high, 9 in. (23 cm.) wide, 4½ in. (11 cm.) deep (4)

\$3,000-5,000

PROVENANCE:

Acquired from Marvin Alexander, New York.

■496

A LOUIS XVI STYLE WALNUT, MARQUETRY AND PARQUETRY GUERIDON

LATE 19TH/ EARLY 20TH CENTURY

With a red marble top above a marquetry frieze, on squared tapering legs

29½ in. (74.9 cm.) high, 26¾ in. (67.9 cm.) diameter

\$1,000-1,500



496



497

PROPERTY OF A PRIVATE COLLECTION

■497

A PAIR OF WILLIAM AND MARY STYLE WALNUT AND NEEDLEWORK ARMCHAIRS

LATE 19TH/EARLY 20TH CENTURY, INCORPORATING EARLIER NEEDLEWORK

Each with padded high back, scroll arms and similar legs joined by a carved stretcher, covered in *petit and gros-point* needlework

\$6,000-8,000



498

■498
A LATE VICTORIAN ORMOLU AND CUT-GLASS FORTY-FIVE LIGHT
CHANDELIER

LATE 19TH/EARLY 20TH CENTURY

The knopped baluster standard with cascading rope and pendant prisms above three dense scrolling tiers further hung with hanging prisms, electrified
68½ in. (174 cm.) high, 47 in. (119.38 cm.) diameter

\$15,000-20,000

■499
AN IRISH GEORGE IV MAHOGANY CIRCULAR DINING TABLE

CIRCA 1825

The circular top raised on a gadrooned vase-form pedestal on four leaf-carved hipped monopodia, with recessed casters
31 in. (78.7 cm.) high, 72 in. (182.9 cm.) diameter

\$30,000-50,000



499



500

■-500

A PAIR OF LOUIS XVI STYLE GILTWOOD MIRRORS

LATE 19TH/EARLY 20TH CENTURY, ORIGINALLY FRAMES

The later oval mirror plates framed by carved husks with a laurel wreath cresting

41 in. (104 cm.) high, 30 in. (76.5 cm.) wide

(2)

\$3,000-5,000

PROVENANCE:

With Country House Antiques, Santa Barbara.

■501

A LOUIS XVI ORMOLU-MOUNTED AMARANTH GUERIDON

LATE 18TH CENTURY

The *breche d'alep* marble top and associated pierced ormolu gallery above two undertiers and tapering legs ending in scroll feet, possibly spuriously stamped 'L. MOREAU' to underside of top

28¼ in. (71.8 cm.) high, 15¼ in. (38.7 cm.) diameter

\$7,000-10,000

PROVENANCE:

Anonymous sale; Christie's, New York, 2 October, 2002, lot 50.
With The Chinese Porcelain Company, New York.

PROPERTY OF A PRIVATE COLLECTION (LOTS 502-503)

■-502

A LOUIS XVI STYLE ORMOLU-MOUNTED TULIPWOOD AND PARQUETRY SEMAINIER

EARLY 20TH CENTURY

47¼ in. (120 cm.) high, 14½ in. (36.8 cm.) wide, 9¼ in. (23.5 cm.) deep

\$1,000-1,500



501



502



503

■-503

A VICTORIAN MAHOGANY LIBRARY POLE LADDER

FIRST HALF 19TH CENTURY

87½ in. (222.3 cm.) high, 14½ in. (36.8 cm.) wide, open

\$800-1,200

■-504

A FRENCH ORMOLU-MOUNTED EBONY AND MAHOGANY-INLAID THREE TIER ETAGERE

FIRST HALF 20TH CENTURY AND INCORPORATING 19TH CENTURY PANELS

Each rest with rosette and Greek key panels, supported by engaged fluted brass columns
24½ in. (62.3 cm.) high, 17½ in. (44.5 cm.) wide, 13¼ in. (33.7 cm.) deep

\$2,000-4,000

PROVENANCE:

Acquired from Lennox Cato, Kent.



504



■505
A PAIR OF REGENCY MAHOGANY TERRESTRIAL AND CELESTIAL
STANDING GLOBES

BY J. & W. CARY, THE CELESTIAL GLOBE DATED TO 1799, THE TERRESTRIAL DATED TO 1815 AND
UPDATED TO 1820

Each globe supported by curved legs joined by a compass dial stretcher, on casters
46 in. (116.8 cm.) high, 23 in. (58.4 cm.) diameter, the globes

(2)

\$40,000-60,000

■506

A SET OF FOUR SARRANCOLIN MARBLE COLUMNS

20TH CENTURY

Each on a circular plinth and square base

59½ in. (149.6 cm.) the tallest, 14¼ in. (18.1 cm.) deep

(4)

\$20,000-30,000

PROVENANCE:

Acquired from C. Mariani Antiques, San Francisco.





506A

■-506A
A PAIR NORTH EUROPEAN BLUE AND GREEN-PAINTED AND PARCEL-GILT WALL BRACKETS

20TH CENTURY
Carved with flowers, scrolling acanthus and C-scrolls
36¾ in. (93.5 cm.) high, 14½ in. (36.6 cm.) wide, 9½ in. (24 cm.) deep (2)
\$1,000-1,500



507

PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN

■-507
A PAIR OF ITALIAN MARBLE DOOR ORNAMENTS

POSSIBLY LATE 17TH/EARLY 18TH CENTURY
Each modeled as a putto
17 in. (43.2 cm.) high (2)
\$1,000-1,500

■-508
A LOUIS XV PROVINCIAL WALNUT ARMOIRE

MID-18TH CENTURY
The interior later fitted with twenty ebony drawers, later front feet, the back with chalk inscription 'Mme. Froissard'
100½ in. (255.3 cm.) high, 66 in. (167.6 cm.) wide, 29 in. (73.7 cm.) deep
\$8,000-12,000

PROVENANCE:
With Antonio's Antiques, San Francisco.



508

PROPERTY OF A PRIVATE COLLECTION

■-509
A NORTH EUROPEAN WALNUT AND TAPESTRY FOUR-PANEL SCREEN

THE TAPESTRY PANELS, BRUSSELS, SECOND HALF 16TH CENTURY, THE FRAME LATE 19TH/EARLY 20TH CENTURY
With allegorical figures amongst animals and lush foliage
80 in. (203.2 cm.) high, 74 in. (188 cm.) wide (overall)
\$3,000-5,000



509



510

•510

A PAIR OF ITALIAN GILTWOOD SEVEN-LIGHT SCONCES

IN THE NEOCLASSICAL STYLE, 20TH CENTURY, THE ARMS POSSIBLY 19TH CENTURY

27 in. (68.5 cm.) high, 21 in. (53.3 cm.) wide, 11 in. (28 cm.) deep (2)

\$3,000-5,000

PROVENANCE:

With C. Mariani Antiques, San Francisco.

■511

A LOUIS XVI STYLE BLACK-PAINTED AND PARCEL-GILT MIRROR

20TH CENTURY

36 in. (91.5 cm.) high, 24¾ in. (63 cm.) wide

\$1,000-2,000



511

■512

A SET OF FOUR NORTH EUROPEAN BEECH AND PARCEL-GILT ARMCHAIRS

LATE 18TH CENTURY

Each with rectangular padded back, open arms terminating in a Greek key, supported by tapering fluted legs, originally decorated

(4)

\$6,000-9,000

PROVENANCE:

with Therien & Co, Los Angeles.

Characterized by clean lines and pleasing proportions, Georgian design became prevalent not only in Great Britain and the American colonies, but across Europe. This was due in great part to the dissemination of nearly 250 architectural and 40 furniture publications, which served to instruct tradesmen in constructing fashionable furniture, of which the most well-known was London furniture-maker Thomas Chippendale (1718-1779).



512



513

■513

AN ITALIAN GILTWOOD AND ETCHED GLASS MIRROR

20TH CENTURY, POSSIBLY INCORPORATING EARLIER ETCHED GLASS PANELS
The mirror plate borders decorated with Classical figures and musical instruments
69½ in. (176.5 cm.) high, 46½ in. (118 cm.) wide

\$5,000-8,000

PROVENANCE:

Acquired from Florian Papp, New York.

■514

A CENTRAL EUROPEAN BRASS-MOUNTED AND LACQUERED-METAL INSET KINGWOOD WORK TABLE

POSSIBLY GERMAN OR AUSTRIAN, EARLY 19TH CENTURY

With a pierced gilt metal gallery, brass-inlaid and iridescent gilded steel frieze, a side drawer and a silk-covered work basket below, the trestle supports with scrolled lion paw feet
29¼ in. (74.3 cm.) high, 15½ (39.4 cm.) width, 11¼ in. (28.5 cm.) deep

\$3,000-5,000

PROVENANCE:

Acquired from Kentshire Galleries, New York.



514



515

PROPERTY OF A PRIVATE COLLECTION

■515

A NORTH EUROPEAN MAHOGANY SETTEE

EARLY 19TH CENTURY AND RE-RAILED

The rectangular back with fluted uprights, scroll arms, on straight fluted tapering legs covered in blue satin upholstery, *together with* five throw pillows, the center back leg probably later
31 in. (78.4 cm.) high, 75 in. (190.5 cm.) long, 21¼ in. (53.9 cm.) deep

\$1,000-1,500

■516

AN ITALIAN GILTWOOD MIRROR

18TH CENTURY

The concave rocaille pierced cresting above divided plates framed by flowers and acanthus
66 in. (cm.) high, 29 in. (74.5 cm.) wide, 14 in. (35 cm.) deep

\$7,000-10,000

PROPERTY OF A PRIVATE COLLECTION (LOTS 517-518)

■517

TWO ENGLISH MAHOGANY TRIPOD TABLES

THE BASES MID-18TH CENTURY, THE TOPS LATER

Each with circular top above a baluster stem, with downswept cabriole legs and pad feet, one with casters

29 in. (73.7 cm.) high, 27 in. (68.6 cm.) diameter, the larger

(2)

\$1,000-1,500



517

■518

AN ENGLISH WALNUT AND NEEDLEWORK WING ARMCHAIR

IN THE GEORGE II STYLE, EARLY 20TH CENTURY, THE FRONT LEGS MID-18TH CENTURY, THE FIGURAL BACK PANEL NEEDLEWORK PROBABLY 18TH CENTURY

The whole covered in *gros-point* and *petit-point* needlework

\$5,000-7,000



516



518



519



520

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

519

A FRENCH MYTHOLOGICAL TAPESTRY

LATE 16TH/EARLY 17TH CENTURY

Depicting Diana at the beginning of a hunt
7 ft. 5 in. (226 cm.) high, 9 ft. 3 in. (292 cm.) wide

\$12,000-18,000

PROPERTY OF A GENTLEMAN

520

A FLEMISH BIBLICAL TAPESTRY

BRUSSELS, SECOND HALF 16TH CENTURY

Woven in wool and silk with a continuous narrative, depicting an enthroned king holding a scepter, flanked by various attendants, in front of supplicating men bearing gifts, the background with further soldiers, reduced with some small areas of reweaving, within a later slip
96 in. (243.8 cm.) high, 138 in. (350.5 cm.) wide

\$10,000-15,000

PROVENANCE:

By repute, Princess Raspoli, Italy.
With Studio José Duarte de Aguiar, São Paulo.

■521

AN ITALIAN MARMO LUNENSE AND WHITE MARBLE CENTER TABLE

THE SUPPORTS LATE 19TH CENTURY, THE TOP OF AN EARLIER DATE, POSSIBLY ANCIENT AND REUSED

The rectangular top inlaid with marble, on two winged lions supports decorated with anthemias, on a stepped paneled base

39 in. (99 cm) high, 57 in. (145 cm.) wide, 35½ in. (90 cm.) deep

\$20,000-30,000

PROVENANCE:

Anonymous sale, Christie's, London, 5 July 2001, Lot 220.





522

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

522

A BRUSSELS HISTORICAL TAPESTRY

THE DESIGN ATTRIBUTED TO CHARLES POERSON, BY GERARD VAN LEEFDAEL, SECOND HALF 17TH CENTURY

Woven in silks and wools, depicting a scene from *'The Story of Titus and Vespasian'*, within a border of floral and foliate bands with birds, the top with a cherub-headed cartouche inscribed *HISTORIAE.TITL. ET.VESPASIANI* the bottom with a claw-footed bowl of fruits, with Brussels town mark and signed *G.VAN.LEEFDAEL* on the blue guard border, areas of losses
11 ft. 11½ in. (365 cm.) high, 11 ft. 3 in. (343 cm.) wide

\$8,000-12,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 20 May 1985, lot 527.

This tapestry belongs to a series of ten panels depicting the Judaic wars (66 - 70 AD) during the reigns of Vespasian (69 - 70 AD) and his son Titus (79 - 81 AD). The series appears to be based on the accounts of Flavius Joseph (37 - 100 AD), a Jewish historian who fought in the wars against Rome and became a prisoner.

Although no drawings or engravings for the two series survive, it is believed that Charles Peorson (d. 1667) was their author on the basis of comparisons to other tapestry designs by him (The Story of Moses). It is believed that he painted the *modelli* for the tapestries in the early 1660s as there is mention of a Titus and Vespasian series in Brussels in 1663. It appears to have been commissioned by a group of weavers through Jean Valdor, an engraver and art dealer.

This specific tapestry was woven by Willem (Guillaume) van Leeftael, one of the most prominent weavers of tapestry in 17th century Brussels. Collaborating with Gerard Peemans and Gerard van der Strecken for the execution of the *Conquests of Vespasian and Titus*, he went to open his workshop in 1656 and remained in activity until 1684.

■523

A PAIR OF ITALIAN GILTWOOD CONSOLE TABLES

ROME, CIRCA 1725

With *verde antico*-veneered marble tops, the base profusely carved with rockwork and putti heads
36½ in. (92.7 cm.) high, 34¼ in. (87 cm.) wide, 19¾ in. (50.2 cm.) deep

(2)

\$7,000-10,000



523

■524

A NORTH EUROPEAN MAHOGANY DRESSING TABLE

SECOND QUARTER 19TH CENTURY

28¾ in. (73 cm.) high, 20¾ in. (52.5 cm.) wide, 14¼ in. (36 cm.) deep

\$1,000-1,500

PROVENANCE:

With Therien & Co, Los Angeles.



524

■525

AN ITALIAN GILTWOOD TEN-LIGHT CHANDELIER

19TH/20TH CENTURY

With associated gilt-metal ceiling rose, electrified
39 in. (99 cm.) high, 35 in. (89 cm.) wide

\$3,000-5,000

PROVENANCE:

Acquired from Berndt Goeckler Antiques, New York, via Cullman and Kravis.



525

■526

AN AUSTRIAN MAHOGANY AND WALUT MARQUETRY CYLINDER DESK

CIRCA 1810

The domed roll-top enclosing an ebonized and birch interior fitted with drawers, the reverse with a secretaire drawer, on cabriole legs
42½ in. (108 cm.) high, 46¼ in. (117.5 cm.) wide, 27 in. (68.6 cm.) deep

\$10,000-15,000

PROVENANCE:

With Ritter Antik, New York.



526 (open)



526



527

■-527

A NORTH ITALIAN GILTWOOD MIRROR

LATE 18TH/EARLY 19TH CENTURY

The ribbon-tied cresting above a painted plaster cameo, the scrolling acanthus frieze surround two later mirror plates

54¾ in. (139 cm.) high, 23¾ in. (60 cm.) wide

\$2,000-3,000

PROVENANCE:

Acquired from Israel Sack Inc., New York.

PROPERTY OF A PRIVATE COLLECTION

■-528

A LOUIS XV STYLE ORMOLU-MOUNTED MAHOGANY AND BOIS SATINE PARQUETRY SIDE CABINET

20TH CENTURY

The doors mounted with leather book spines

41 in. (104 cm.) high, 28 in. (71 cm.) wide, 13 in. (33 cm.) deep

\$1,000-1,500

■-529

A DUTCH MAHOGANY LINEN PRESS

LATE 18TH/EARLY 19TH CENTURY

The arched molded cornice above a pair of double-paneled doors framed by rounded columns with ormolu capitals, over three bombé drawers

93 in. (236.2 cm.) high, 63½ in. (161.3 cm.) wide, 23½ in. (59.7 cm.) deep

\$3,000-5,000



528



529

■530

A PAIR OF ITALIAN GREY-PAINTED AND PARCEL-GILT CONSOLE TABLES

ONE LATE 18TH/EARLY 19TH CENTURY, THE OTHER LATER

Each with a carved foliate frieze, on six tapering fluted legs, with a later *cipollino marino* marble top
36 in. (91.4 cm.) high, 60½ in. (153.7 cm.) wide, 26¼ in. (66.7 cm.) deep (2)

\$10,000-15,000

PROVENANCE:

With Frank Partridge, London.

531 No Lot





LINLEY HALL, SHROPSHIRE
London, King Street, 9 March 2016

VIEWING
4-8 March 2016
8 King Street
London SW1Y 6QT

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Part I: English and European Furniture, Works of Art,
European and Chinese Porcelain, Silver, Carpets, Old Master
and British Pictures;
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CHRISTIE'S
THE ART PEOPLE

■532

A PAIR OF RUSSIAN MAHOGANY AND PARCEL-GILT ARMCHAIRS

CIRCA 1810-1815

The solid carved back with laurel leaves and rosettes with acanthus clad down-swept arms terminating in a large floral roundel, on sabre legs (2)

\$15,000-25,000

PROVENANCE:

Possibly supplied to the Imperial collection for either the Alexander Palace or Pavlovsk Palace. Anonymous sale; Christie's, London, 6 June 1991, lot 206. With H.M. Luther, New York.

LITERATURE:

A. Chenevière, *Russian Furniture: The Golden Age 1780-1840*, London, 1988, p. 199, no. 207.

G.-K. Loukouski, *Mobilier & Décoration des Anciens Palais Impériaux Russes*, Paris, 1928, pl. LXIV, no. 152.

Les demeures de Tsars: les palais des empereurs de toutes les Russies, Paris, 1929, pl. 20.

A set of nearly identical chairs were placed in the Marble Hall (also known as the Billiard Hall) and in the Salle de Portraits of Tsar Nicolas I at the Alexander Palace. At least one chair presently rests at Pavlovsk Palace (see A. Chenevière, *Russian Furniture: The Golden Age 1780-1840*, London, 1988, p. 199, no. 207).



Detail from Portrait Room of Nicolas I, Alexander Palace.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 533

A SET OF FOUR REGENCY GILTWOOD ARMCHAIRS

CIRCA 1815

The tablet crestrail above an anthemion splat and down-swept arms ending in a double scroll, the caned seats raised on sabre legs, stamped 'A' throughout (4)

\$15,000-25,000

PROVENANCE:

Acquired from Pelham Galleries, London.



534

■ 534
A SPANISH GILTWOOD MIRROR

19TH CENTURY
In the Baroque style, the mirror plates within a molded octogonal frame
35 in. (89 cm.) high, 31½ in. (80 cm.) wide

\$6,000-9,000

PROVENANCE:
With Amy Perlin, New York.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 535-536)

■ 535
A SET OF FOUR ITALIAN GILTWOOD ARMCHAIRS

CIRCA 1800
Upholstered à chassie, the padded back, arms, and seat covered in blue and gold silk, with downswept arms terminating in acanthus scrolls, on sabre legs; re-gilt (4)

\$8,000-12,000

PROVENANCE:
Acquired from Steinitz, Paris.



535



EMPIRE FURNITURE AT THE SPANISH COURT

This elegant table is branded with the mark GMF beneath a crown, which indicates that it formed part of the furnishings of one of the royal residences of King Ferdinand VII of Spain (1784-1833). Ferdinand's rule marked a tumultuous period in Spain's history. He assumed the throne from his father Carlos IV in 1808 but was almost immediately usurped by Napoleon who installed his brother Joseph as king, thereby precipitating the Peninsula War, after which Ferdinand was able to regain the throne in 1813. The table's crisp neo-classical style, with à l'antique gilt-bronze mounts set off by a sober mahogany frame, is clearly influenced by the Parisian taste for the antique promoted by the architects Percier and Fontaine and cabinet-makers such as Jacob-Desmalter, and reflects the degree that Napoleon's conquests throughout Europe created a universal court style during the Empire period. Given the close links between the royal families of Spain and France, it was natural that the French taste was so prevalent at the Spanish court- Ferdinand's mother Maria Luisa was cousin to Louis XVI and brought with her the latest fashions from Paris, including dazzling *bronzes d'ameublement* and furniture.

-WILLIAM STRAFFORD





■ 536

A ROYAL SPANISH ORMOLU-MOUNTED MAHOGANY LIBRARY TABLE

CIRCA 1815

The rectangular top with a frieze drawer hinging to a later tooled-leather writing surface, on engaged columns above a plinth on down-swept feet on later hairy-paw ormolu casters; the underside stamped 'GMF' beneath a crown, originally with an additional drawer to the underside
29¼ in. (74.3 cm.) high, 41¼ in. (106 cm.) wide, 25¼ in. (64.1 cm.) deep

\$40,000-60,000

PROVENANCE:

Supplied to King Ferdinand VII of Spain.
Acquired from Ariane Dandois, Paris.



(detail)



537

PROPERTY FROM THE COLLECTION OF ROBERT WOOD JOHNSON IV

■537

A REGENCY GILTWOOD AND PARCEL-EBONIZED CONVEX MIRROR

BY GEORGE HENWOOD AND SONS, PENZANCE, CIRCA 1810

The molded frame with applied Greek Key border and associated eagle candlearms and rockwork pendant, the reverse with printed paper trade label 'GEO. HENWOOD/CARVER GILDER/...GLASS MAKER/PENZANCE/ PRINTS AND PAINTINGS CLEANED AND VARNISHED' and printed Lewes depository label typed 'FERGUSON' 44 in. (111.5 cm.) diameter

\$5,000-8,000

G. Henwood, carver and gilder, is recorded working in Leeds in the 1840s and may be related to this maker.



538

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■538

A FEDERAL CARVED, FIGURED AND INLAID-MAHOGANY LYRE-BASE DRESSING TABLE

NEW YORK, 1800-1820

30 in. high, 37 in. wide, 18 ½ in. deep

\$2,000-4,000

■539

A NORTH EUROPEAN EBONIZED FRUITWOOD DAYBED

SECOND QUARTER 19TH CENTURY

With out-scolled sides above a rectangular upholstered seat, supported by four baluster legs

27½ in. (69.8 cm.) high, 68½ in. (173.4 cm.) wide, 29½ in. (75 cm.) deep

\$1,000-1,500

PROVENANCE:

With Rita Bucheit, Chicago.



539

540 No Lot

PROPERTY OF A PRIVATE COLLECTION

■ 541

A LOUIS XVI STYLE ORMOLU-MOUNTED KINGWOOD AND PARQUETRY
CARTONNIER

LATE 19TH/EARLY 20TH CENTURY

The tambour front opening to one shelf, above two cupboard doors opening to shelves
58½ in. (148.6 cm.) high, 28¼ in. (71.8 cm.) wide, 14¼ in. (36.2 cm.) deep

\$1,500-2,000

■ 542

A PAIR OF GEORGE II STYLE BURR OAK AND HAREWOOD CONSOLE
TABLES

BY DAVID LINLEY, MODERN

The center back edge stamped 'LINLEY'

35½ in. (90.2 cm.) high, 71 in. (180.3 cm.) wide, 27½ in. (69.9 cm.) deep

(2)

\$5,000-8,000

PROVENANCE:

Acquired from David Linley, London.



541



542



543

•543

A PAIR OF SWEDISH BLUE JOHN AND ORMOLU VASES

EARLY 19TH CENTURY

Of ovoid form with square handles
7½ in. (19 cm.) high

\$2,000-3,000

544 No Lot

■545

A NORTH ITALIAN CREAM-PAINTED AND PARCEL-GILT CENTER TABLE

LATE 18TH CENTURY

(2) The later *verde antico* marble top inlaid with a yellow and green marble border, above a frieze of garland swags centered by a bird
33¼ in. (84.5 cm.) high, 52 in. (132 cm.) wide, 28½ in. (72.5 cm.) deep

\$12,000-18,000

PROVENANCE:

With C. Mariani Antiques, San Francisco.



545



546

•546

A PAIR OF FRENCH ORMOLU CANDLESTICKS

LATE 19TH CENTURY, NOW MOUNTED AS LAMPS

The fluted stem supporting a floral capital
24¾ in. (63 cm.) high

\$3,000-5,000

PROVENANCE:

With Kentshire Galleries, New York.



547

•547

AN ITALIAN CREAM AND RED-PAINTED AND PARCEL-GILT CASKET

POSSIBLY 17TH/18TH CENTURY

Painted as faux marble, the top revealing a metal liner, the interior fitted, decoration refreshed
18 in. (45.5 cm.) high, 26½ in. (67 cm.) wide, 17½ in. (44.5 cm.) deep

\$3,000-5,000

PROVENANCE:

With C. Mariani Antiques, San Francisco.

■548

AN ITALIAN BLUE AND CREAM-PAINTED AND PARCEL-GILT CONSOLE TABLE

CIRCA 1780-1800

The faux-marble top above a frieze of alternating carved foliate motifs on tapering legs, decoration refreshed
34 in. (86.5 cm.) high, 51 in. (129.5 cm.) wide, 21¾ in. (55 cm.) deep

\$5,000-8,000

PROVENANCE:

With Guy Regal, New York.



548



549

■-549

AN ITALIAN GREY-PAINTED, PARCEL-GILT AND NEEDLEWORK BOX

20TH CENTURY, THE NEEDLEWORK PANELS POSSIBLY EARLIER

Raised on eight paw feet, the lid with a mirror, the silk and silvered metal thread panels possibly earlier

11 in. (28 cm.) high, 18 ½ in. (47 cm.) wide, 14 ¼ (36.1 cm.) deep

\$1,000-1,500

PROVENANCE:

Acquired from C. Mariani Antiques, San Francisco.

PROPERTY OF A PRIVATE COLLECTION

■-550

A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED KINGWOOD AND PARQUETRY SIDE TABLES

LATE 19TH/EARLY 20TH CENTURY

Together with a Louis XVI style green-painted and caned small chaise

31 in. (78.7 cm.) high, 16 ¼ in. (41.3 cm.) wide, 12 ¾ in. (32.4 cm.) deep

\$1,000-1,500



550



551

■-551

AN AUSTRIAN OAK AND INLAID FIGURED WALNUT ARMOIRE

FIRST-HALF 18TH CENTURY

The molded cornice above a pair of paneled doors, enclosing a later interior with six drawers and four shelves, on a molded plinth base with later bun feet

86 in. (218.44 cm.) high, 75 in. (190.5 cm.) wide, 28 in. (71.1 cm.) deep

\$3,000-5,000

PROVENANCE:

With James Grafstein, Ltd., New York.

■552

A PAIR OF ITALIAN GILTWOOD PRICKET CANDLESTICKS

19TH/20TH CENTURY

With acanthus carved columnar shaft above a triangular base on scroll feet, possibly reduced in size
17 in. (43.2 cm.) high

(2)

\$1,000-1,500

PROVENANCE:

Acquired from L'Antiquaire & The Connoisseur, New York, via Cullman and Kravis.



552



553

PROPERTY OF A PRIVATE COLLECTION

■553

A LOUIS XVI STYLE ORMOLU-MOUNTED
TULIPWOOD PARQUETRY BONHEUR-DU-JOUR

LATE 19TH/EARLY 20TH CENTURY

41 in. (104.1 cm.) high; 30 in. (76.2 cm.) wide; 18 in. (45.7 cm.) deep

\$800-1,200

■554

A NORTH ITALIAN WALNUT MARQUETRY AND
TULIPWOOD COMMODORE

CIRCA 1770

With two drawers, decorated with architectural views overall
31½ in. (80 cm.) high; 52 in. (131 cm.) wide; 23½ in. (60 cm.) deep

\$8,000-12,000



554



555

PROPERTY OF A PRIVATE COLLECTION (LOTS 555-557)

■-555

A DIRECTOIRE BRASS-MOUNTED WALNUT COMMODE

CIRCA 1795

The dark-grey fossil marble top with lobed corners over three long drawers on later toupie feet

34 1/4 in. (87 cm.) high, 51 1/4 in. (130.2 cm.) wide, 24 1/4 in. (61.6 cm.) deep

\$3,000-5,000

■-557

A GEORGE II WALNUT AND PINE BUREAU

CIRCA 1730

The slant-front opening to reveal an arrangement of pigeonholes and drawers, *together with* a George I walnut dressing mirror, the upper section altered

40 1/4 in. (102.2 cm.) high, 36 1/2 in. (92.7 cm.) wide, 21 in. (53.3 cm.) deep (the bureau)

\$1,500-2,000



557



556

■-556

A GEORGE II WALNUT DRESSING TABLE

SECOND QUARTER 18TH CENTURY

28 1/4 in. (71.8 cm.) high, 28 in. (71.1 cm.) wide, 19 1/4 in. (48.9 cm.) deep

\$800-1,200

PROPERTY OF A GENTLEMAN

■-558

A CHIPPENDALE MAHOGANY CHEST-OF-DRAWERS

GODDARD-TOWNSEND SCHOOL, NEWPORT, 1770-1790

Formerly base section of chest-on-chest; restorations to feet

36 3/4 in. high, 43 1/2 in. wide, 21 1/2 in. deep

\$2,000-3,000



558

•559

A PAIR OF FRENCH ORMOLU CANDLESTICKS

SECOND QUARTER 19TH CENTURY, NOW MOUNTED AS LAMPS

19½ in. (49.5 in.) high

(2)

\$2,000-3,000

PROVENANCE:

With Lee Calicchio, New York.



559

■560

A LOUIS XVI GREEN-PAINTED AND PARCEL-GILT CONSOLE TABLE

POSSIBLY SOUTHERN FRENCH OR NORTH ITALIAN, LATE 18TH/EARLY 19TH CENTURY

With later marble top above a foliate-carved apron centered by a mask on fluted tapered legs, possibly originally entirely gilded

36¾ in. (93.3 cm.) high, 55½ in. (141 cm.) wide, 25 in. (63.5 cm.) deep

\$7,000-10,000

PROVENANCE:

With H.M. Luther, New York.



560



561

■561
AN AUBUSSON STYLE CARPET

20TH CENTURY
Approximately 20 ft. 1 in. x 14 ft. 8 in. (612 cm. x 447 cm.)

\$5,000-10,000

PROVENANCE:
Acquired from Beauvais Carpets, New York, via Cullman and Kravis.

PROPERTY FROM THE COLLECTION OF ROBERT WOOD JOHNSON IV

■562
AN ENGLISH-STYLE NEEDLEWORK CARPET

MODERN
Approximately 30 ft. 4 in. x 14 ft. 2 in. (925 cm. x 432 cm.)

\$3,000-5,000

PROVENANCE:
Acquired from Doris Leslie Blau, New York.



562



PROPERTY FROM THE COLLECTION OF ROBERT WOOD JOHNSON IV

■563

A GEORGE II MAHOGANY AND PARCEL-GILT OVERMANTEL MIRROR

CIRCA 1740, THE PAINTING SPANISH SCHOOL, 18TH CENTURY

The shaped frame with an oil on canvas painting depicting the palace of El Escorial with courtiers and carriages in the foreground above a triple divided mirror plate with etched cartouches, the sides with later candle branches, later etched mirror panels and armorials

61 in. (155 cm.) high, 60 in. (152.5 cm.) wide

\$6,000-9,000

END OF SALE

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Auction
Calendar
SPRING 2016
LIVING WITH ART
New York

MARCH
29 Tuesday - 31 Thursday

JUNE
14 Tuesday - 15 Wednesday

Glossary

Read this simple guide to buying at auction. If you still have questions, our terms and Conditions of Sale and Limited Warranty, as well as much more information can be found in the All You Need To Know section at the back of this catalogue. We strongly encourage you to read these sections as they set out the terms on which property is bid for and bought at our sales.

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DESCRIPTIONS

cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance.

THE RESERVE

is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue. The reserve will never exceed the low estimate.

TALK TO OUR SPECIALISTS

who will always be happy to discuss the lot in greater detail; their contact details are listed opposite. Our Specialists are available at viewings or by appointment.

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are available on our website accompanying the lot descriptions. These supplement the catalogue description and provide guidance on a lot's condition.

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We always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items. Our viewing rooms are open to the public and are free of charge.

SYMBOLS

next to the lot number can indicate a variety of things, such as whether the lot is being sold without a reserve or if the lot has special export requirements. There is a key to symbols in the All You Need To Know section at the back of this catalogue.

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is our online bidding service that allows you to see and hear the auction in progress and gives you a real time link into the saleroom direct from your PC. All you have to do is click to bid wherever you are. Visit christies.com to find out more.

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are great if you cannot attend the auction or are not available to participate either online or on the telephone. A written bid (also referred to as an Absentee Bid) is simply your direction to the auctioneer to attempt to bid at the lowest possible price, taking into account the reserve price. The auctioneer will bid progressively up to your maximum bid. To find out more about written bids and how to place them refer to the written bid form at the back of this catalogue or just call our Bids Office on +1212 636 2437.

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- Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
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- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2492 for advice on the information you should supply.
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If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first \$100,000 of the hammer price, plus 20% of the excess of the hammer price above \$100,000 up to and including \$2,000,000, plus 12% of any amount in excess of \$2,000,000), together with any additional applicable charges, sales or compensating tax or equivalent tax in the place of sale which shall be applied on the hammer price and premium at the applicable rate. There is a PAYMENT AND SUCCESSFUL BIDS section at the back of this catalogue. If you still have any questions please call Purchaser Payments on +1 212 636 2495.

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Sale title: **LIVING WITH ART**
Sale date/time: **Tuesday 9 February at 10 am**
Tuesday 9 February at 2 pm
Wednesday 10 February at 10 am
Wednesday 10 February at 2 pm
Sale number: **CLARE-11415**

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)
BID ONLINE FOR THIS SALE AT CHRISTIES.COM

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US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800
(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000
(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
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- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale— Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000.
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11415

Client Number (if applicable) _____ Sale Number _____

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Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

to fax this form, please trim here.

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Some of the terms we use in catalogue descriptions might be unfamiliar to you. We've outlined below these expressions and their explanations.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In our opinion a work by the artist.

**Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In our opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

**After ..."

In our opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/ "Inscribed ..."

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "bears signature..."/ "With date ..."/ "bears date..."/ "With inscription ..."/ "bears inscription..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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EUROPEAN CERAMICS

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A German cup and saucer Meissen, Blue crossed swords, mark, date"

In our opinion both were made at the factory named and match.

"A German cup and a saucer The cup Meissen, Blue crossed swords"

In our opinion both pieces were made at the factory named but do not necessarily match.

"A Worcester style plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

FOR FURNITURE AND OBJECTS OF ART A LOUIS XV KINGWOOD COMMODE MID-18TH CENTURY

This heading printed in capital letters, with the inclusion of the date in capital letters, means that in Christie's opinion the piece is essentially of the period.

A LOUIS XV KINGWOOD COMMODE

This heading printed in capital letters, without the date included, means that in Christie's qualified opinion the piece is essentially of the period.

A LOUIS XV STYLE KINGWOOD COMMODE

This heading printed in capital letters, with the word "STYLE" included in capital letters, means that in Christie's qualified opinion the piece is an intentional copy of an earlier design.

FOR SILVER A GEORGE II SILVER CUP AND COVER

Mark of Paul de Lamerie, London, 1735
In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735
In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

Bearing marks for London, 1735, with the mark of Paul De Lamerie In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hall marked object. In some instances the catalogue may note that these transposed hall marks have been cancelled to bring them into conformity with modern English hallmaking laws. Please note that the ounce weights given in this catalogue are Troy ounces.

OTHER

None of the electrical goods offered in this catalogue have been tested. We strongly advise that all electrical items be inspected by a certified electrician and any intended re-commissioning is undertaken by an appropriately qualified electrician.

In respect of mechanical pieces such as clocks, no representation is made or warranty given that any such item is in working order and nothing in the catalogue description should be taken as such.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

Measurements of Prints are taken where possible from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L'). All measurements are in centimeters to the nearest centimeter and are approximate.

ALL DIMENSIONS ARE APPROXIMATE

IMPORTANT NOTICES CONDITION

All property is sold "as is". It is yours or your agent's specific responsibility to inspect the property and to read the Conditions of Sale section contained in this catalogue before bidding upon it. The existence or absence of a condition report relating to the property does not imply that the lot is limited to any defects referred to nor free from any defects not referred to in that condition report. A condition report is given for guidance only and the extent of any damage or restoration must be confirmed by your examination of that lot prior to the sale.

A GUIDE TO SYMBOLS USED IN THIS CATALOGUE

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

All you need to know

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected

LOTS OF IRANIAN/PERSIAN ORIGIN

Bidders are kindly reminded that some countries (such as the USA and Canada) prohibit or restrict the purchase and import of Iranian origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: bowls, tiles, ornamental boxes and carpets). "Informational materials" (such as paintings, drawings and pastels, executed entirely by hand, collages and similar decorative plaques, framed or not framed; original engravings, prints and lithographs, printed books, newspapers and manuscripts) are not subject to the restrictions.

All bidders are responsible for familiarizing themselves with the laws that apply to them and ensuring that they do not bid on or import property in contravention of relevant sanctions or trade embargoes. If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to us and the proceeds from a resale of the property.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale. Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

HOW DOES THE AUCTION WORK?

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Written bids that do not conform to the increments set below may be lowered to the next increment.

\$0 to \$2,000 by \$100's
\$2,000-\$3,000 by \$200's
\$3,000-\$5,000 by \$200, 500, 800 (i.e. \$4,200, 4,500, 4,800)
\$5,000-\$10,000 by \$500's
\$10,000-\$20,000 by \$1,000's
\$20,000-\$30,000 by \$2,000's
\$30,000-\$50,000 by \$2,000, 5,000, 8,000 (i.e. \$32,000, 35,000, 38,000)
\$50,000-\$100,000 by \$5,000's
\$100,000-\$200,000 by \$10,000's
above \$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion. Note that published estimates do not include buyer's premium or applicable sales taxes. Buyers should not rely upon estimates as a representation or a prediction of actual selling prices.

CONDITION REPORTS

Condition reports for most lots in the Interior Sales are available online at www.christies.com. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that **each lot is sold "as is"**.

SALEROOM NOTICES

Details in this catalogue can be subject to change after it has been printed. For example, some extra provenance or information might have come to light over a particular lot, or the lot itself might have been withdrawn from the sale, or the estimate might have changed.

These details will appear in the saleroom notice for that particular sale and is available at the Bids Office, +1 212 636 2437.

Please check with the Bids Office for last minute changes prior to the sale.

PAYMENT & SUCCESSFUL BIDS

All you need to know on how, when and where to pay

New clients or existing clients planning to spend sums inconsistent with their buying history may be asked to supply written bank or other suitable references.

PAYMENT

Under normal circumstances, buyers are expected to pay for purchases within seven calendar days after the auction and to remove the property that they have bought by that date. Payment can be made by personal check, bank wire transfers, cash (in US currency up to \$7,500), Travellers checks (in US currency up to \$7,500), and money orders (in US currency up to \$7,500). A clearing period of 5 business days will be required for all personal checks. If you are planning on paying in person, our Cashiers will accept payment for collection Monday through Friday from 9:30 am until 5:00 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Purchased property can only be picked up on those days up to 4:30 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn).

Checks and money orders should be made payable to Christie's Inc.. Bank transfers should be made to: JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017, ABA# 021000021, FBO: Christie's Inc., Account # 957-107978. For international transfers, SWIFT: CHASUS33. Please be sure to specify your name, invoice number, sale and lot numbers to ensure proper credit to your account.

Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed in writing between the buyer and Christie's prior to the sale.

SUCCESSFUL ABSENTEE BIDS

Christie's is not able to notify successful absentee bidders. While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary handling charges.

AUCTION RESULTS: WWW.CHRISTIES.COM

SALES TAX AT CHRISTIE'S NEW YORK

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyer's claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2495.

All you need to know • Property Pick Up & Storage

Every year we sell tens of thousands of lots of all shapes and sizes. Lots from Living with Art Sales marked with a square ■ will go to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) following the sale. All other lots will be kept at Christie's Rockefeller until they are transferred to Christie's Fine Art Storage Services 35 days after the sale

WHERE TO COLLECT

You can pay for and collect all sold lots from Christie's Rockefeller only until 5:00 pm on the last day of the sale. Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) at 5pm on the last day of the sale. All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9:30 am to 5:00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice. Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to confirm your property's location at any given time.

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable taxes.

Please see information below which contains a location map, contact details for Christie's Rockefeller and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn), days and times when property is available for pick-up, and rate information related to handling, loss and liability coverage, administration and transfer of your property.

HOW TO COLLECT

All lots must be paid for at Christie's prior to collection. Please ensure that you bring your invoice and photo identification with you to collect, such as a driver's license or passport. If an agent will be collecting on your behalf, the agent must provide a signed letter of authorization from you along with photo identification.

If you are collecting from Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) you will need your invoice and proof of identification. In order to ensure this, please schedule a collection time in advance, and bring a copy of your Collection Order with you. Please note that payment for lots will be accepted at the Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). A clearing period of 5 business days will be required for all personal checks.

SHIPPING

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

Shipping companies must e-mail a Bill of Lading (BOL) to Christie's no later than noon two business days prior to collection along with written authority to collect. All collections must be confirmed by e-mail or phone prior to pick-up. Please do not attempt collection without contacting BOL@christies.com. Shipping companies will be allocated up to 45 minutes on any loading dock to condition and pack unless otherwise requested. If more time is required, please indicate the requested time on the BOL. Failure to abide by the above conditions will affect collection of property and may result in additional fees or delayed collection appointments in the future.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export and/or import licence is required before exporting to a foreign country. It is the buyer's sole responsibility to obtain any relevant export or import licences. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making the full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. If a license is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

EXPORT/IMPORT PERMITS

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.

Please contact CFASS New York for details and rates: Tel +1 212 636 2070, storage@cfass.com

STREET MAPS OF CHRISTIE'S NEW YORK LOCATIONS

CHRISTIE'S ROCKEFELLER CENTER



20 Rockefeller Plaza,
New York, NY 10020
+1 212 636 2000
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 am to 5:00 pm
Monday-Friday except Public Holidays

CHRISTIE'S FINE ART STORAGE SERVICES (CFASS)



62-100 Imlay Street, Brooklyn, NY 11231
Long Island City, NY 11101
+1 212 974 4500 • nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 am - 5:00 pm
Monday-Friday except Public Holidays

Conditions of Sale • Buying at Christie's

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- (a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.
- (c) **Written Bids**

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

lot for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2½% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2495.

E WARRANTIES 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**, or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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CHRISTIE'S



NEW YORK, NEW YORK Located on Park Avenue between East 68th and East 69th Streets. A unique opportunity to own a neo-Federal townhouse designed by McKim, Mead & White in a row of Georgian-inspired landmarked buildings. 7 stories, 11,235 sq. ft. Interior. Garden terrace and roof deck. \$34M. Scott Moore. Web: 11340274

Brown Harris Stevens +1 212 588 5608



POUGHQUAG, NEW YORK 460-acre estate with 18,803 sq. ft. manor, 8 bedrooms, 9 full and 3 half bathrooms. Paddocks, 6 barns, 94 stalls, and a racehorse breeding and training center. Tennis court, putting green, and resort-style pool. Elevator, billiards room, wine cellar, and half basketball court. 80 minutes from NYC. \$23.5M. Kathleen Coumou. kcoumou@christies.com.

Christie's International Real Estate +1 212 468 7140



LUCCA, ITALY Prestigious estate with luxury villa, cellar and oil mill, placed on a hilly position only 3 miles away from Lucca, one of the most beautiful towns of Tuscany. The property extends for over 90 acres completely fenced, with 12 acres of vineyard and 7 acres of olive grove. Private LIQE helipad. €16.5M. Riccardo Romolini. riccardo@romolini.com. Web: C57267

Romolini +39 057 578 8948



BIG SKY, MONTANA Magnificent mountain retreat on 60 acres in heart of Montana's ski country. Sprawling estate includes main lodge and inn with some 23,000 sf. Near Yellowstone Club, Spanish Peaks club, & one hour from Yellowstone NP. Panoramic views, 26-person hot tub, barn. Ideal family compound or corporate retreat. \$12.075M. Michael Thomas. Web: C56647

PureWest +1 406 581 2400



TUSCANY, ITALY In the heart of the Chianti Classico hills, this estate boasts 10 acres of refined gardens, vineyards, and olive groves. 1,900 sq. m. of living space 2 villas, 7 apartments and 3 pools. The entire estate is currently available for €17.15M, or available as two individual properties priced at €11.85M & €5.3M. Riccardo Romolini. riccardo@romolini.com. Web: C57181

Romolini +39 057 578 8948



JACKSONVILLE, OREGON Stunning riverfront estate in the beautiful Applegate Valley of S. Oregon, surrounded by vineyards, mountains, and rolling meadows that includes an award-winning winery. Just 15 minutes from Medford and 30 minutes from Ashland. A terroir-driven, small cuvee winery that is an excellent investment. \$10M. Kendra Ratcliff. Web: C56913

Luxe Platinum Properties +1 503 330 6677



BERKSHIRE COUNTY, MASSACHUSETTS Magnificent 50-acre property with endless views and complete privacy. Minutes from downtown Great Barrington. Easy access from NY, CT and Boston area. Breathtaking views from every room facing south east. Master suite with fireplace and seating area. \$2.495M. Kathleen Coumou. kcoumou@christies.com. Web: C56852

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VICTORIA, CANADA This architectural marvel enjoys stunning views across the strait to the Olympic Peninsula. Main floor features a separate living room with its own fireplace plus a media room & central elevator. Infinity pool, hot tub, large wet-bar and lounge area. Direct access to Victoria's finest beach. Price upon request. Brett Jones. brettjones@shaw.ca. Web: C56728

Newport Realty +1 888 886 1286



PARROT CAY, TURKS & CAICOS Supremely located on one of the most exclusive resort islands in the Caribbean, The Sanctuary is the private island retreat of internationally acclaimed fashion designer Donna Karan. The seven-acre beachfront property offers unparalleled panoramic views from its secluded position. Price upon request. Katherine Baryluk. Web: C56334

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SADDLE RIVER, NEW JERSEY Custom-built Georgian retreat on 5 manicured acres within 16 miles of Manhattan. Multi-room master bedroom suite apartment with separate entrance over 60-car garage. State-of-the-art kitchen, elaborate media room. Heated pool, full-service cabana, outdoor fireplace with pergola and large patio areas. \$14.995M. Vicki Gaily. Web: C56258
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LA JOLLA, CALIFORNIA Architectural estate on bluffs above the Pacific. Designed by Wallace Cunningham, this modern home of glass, recovered wood, and limestone features an extraordinary rimless black-bottomed pool faced in mosaic tile. 5,000 sq. ft., 3 bedrooms, 4 baths; near famed Torrey Pines golf course and UCSD. \$10.8M. Robert Andrews. Web: C56944
Willis Allen Real Estate +1 619 517 4404



JUPITER ISLAND, FLORIDA Chateau de la Lune spans nearly 190 feet along the pristine beach of Jupiter Island, Florida. Spectacular moonscapes inspired the name of this magnificent estate presenting 14,850 square feet of sumptuous interiors that command more than one and a half oceanfront acres. \$12.5M. Drew Ciraldo and Dayna Woods. Web: C51724
Fenton Lang Bruner & Associates +1 772 546 4466



CHARLESTON, SOUTH CAROLINA Enjoy iconic views and ultimate luxury at this one-of-a-kind property located in downtown Charleston. The only single family residence downtown offering a 240-ft. private boat dock with boat lift. After a complete renovation in 2010, the property now offers a main house, guest house, and dock. \$8.85M. Helen Geer.
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ELLICOTT CITY, MARYLAND Perched atop picturesque rolling hills, prestigious Folly Quarter Manor and Equestrian Estate is a fully fenced 45-acre estate offering an 8,000 sq. ft. manor house, with pristine pastures, horse barns, outbuildings, a guest cottage, pool, and tennis court. \$7M. Kathleen Coumou, kcoumou@christies.com. Web: C55020
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WINCHESTER, CALIFORNIA Rancho Las Mananitas is a superb, secluded sportsman's retreat near the Temecula wine country with 7,000 sf main residence, 5-acre stocked lake, equestrian facilities, guesthouse, caretaker's house, 350+ acres with amazing views. 8 developable housing lots. New price: \$5.4M. Zackary Wright. Web: C26101
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TICINO, SWITZERLAND Pure luxury amid the wonders of nature, elegant finishes and local materials define Chesa Cherina as an exceptional delight for the senses. Detached guest house, gourmet kitchen, wine cellar, elevator, seven-car garage, spa, pool, Hammam, fitness center, and massage room. Price upon request. Ueli Schnorf, schnorf@wetag.ch. Web: C57361
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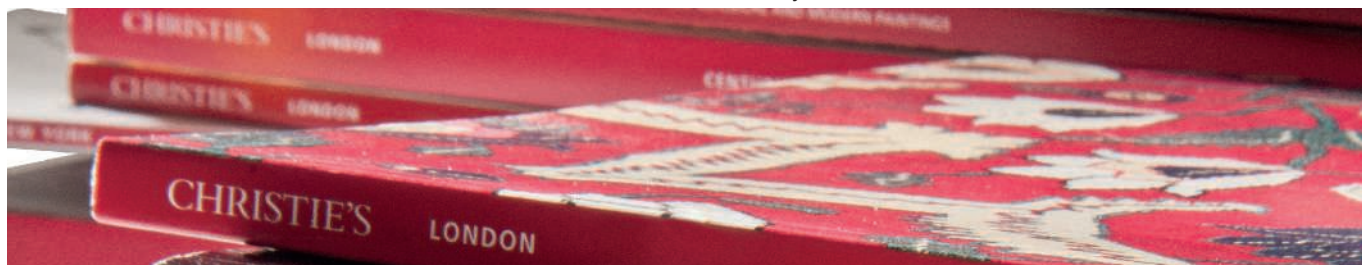
SALZBURG, AUSTRIA Exceptional villa with 360-degree views of the Saizburg Mountains and designed by the renowned architect Volker Hagen. Located 25 minutes away from the air-port, Featuring more than 600 sq m, this spacious country house is partitioned into a private living and sleeping area and an area for guests. Price upon request. Leo Hohla. Web: C55840
Stiller & Hohla +0043 662 6585 110



NEW YORK, NEW YORK 9,450 sq. ft. duplex penthouse on 51st floor of the Olympic Tower. Views of Manhattan skyline, Central Park, and New York Harbor. Living room with 28 floor-to-ceiling windows, library, media room, and two kitchens. 8 bedrooms, 8 full bathrooms. Two private elevators. 24-hour concierge and security. \$38M. Daniela V. Rivoir, drivoir@bhsusa.com. Web: 13064185
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L49	Oriental Rugs and Carpets	King Street	2	48	76	72
L99	Private Collections and House Sales	King Street	6	171	285	262
L225	The English Collector	King Street	2	48	76	72
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N18	American Silver	New York	1	21	33	31
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N96	Interiors	New York	9	103	171	154
N223	Decorative Arts Europe	New York	12	114	190	175
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