



LEGACY & HERITAGE
THE DE GUIGNE COLLECTION

New York 24 March 2016

CHRISTIE'S





NEW YORK

LEGACY & HERITAGE

THE DE GUIGNE COLLECTION

AUCTION

Thursday 24 March 2016

at 10.00 am (Lots 1-281)

20 Rockefeller Plaza

New York, NY 10020

VIEWING

Saturday	19 March	10.00 am - 5.00 pm
Sunday	20 March	1.00 pm - 5.00 pm
Monday	21 March	10.00 am - 5.00 pm
Tuesday	22 March	10.00 am - 5.00 pm
Wednesday	23 March	10.00 am - 5.00 pm

AUCTIONEERS

Andrew McVinish (#1379272)

Gemma Sudlow (#2016494)

AUCTION CODE AND NUMBER

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

LEGACY-12189

CONDITIONS OF SALE

This auction is subject to
Important Notices,
Conditions of Sale and
to reserves.

[20]



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LEGACY & HERITAGE

THE DE GUIGNE COLLECTION

Of the San Francisco Peninsula's many storied families, few have featured so prominently within its cultural, social, and philanthropic milieu than the de Guignés. From the occasion of Count Christian de Guigné's arrival in California nearly 150 years ago, successive generations of this celebrated family have left their imprint in art, industry, and style. The private collection that graced the magnificent Guignécourt is a testament to the de Guignés' unwavering dedication to elegance and connoisseurship—an indelible legacy and extraordinary heritage.

A CONTINENTAL INHERITANCE

The story of the de Guignés begins in France, where the family possessed estates such as the fifteenth-century Château Sénéjac outside Bordeaux. As word spread of the riches to be discovered in the American West, enterprising figures such as Count Christian de Guigné traveled across the globe to seek opportunity in the New World. By the early 1870s, the French nobleman had arrived in California, where he was duly feted by members of the San Francisco elite. In 1879, de Guigné was married to Mary Katherine 'Minnie' Parrott, daughter of the prolific industrialist and financier John Parrott. With his important business connections and wealth, Parrott was critical to the success of de Guigné in his new homeland. In 1886, de Guigné co-founded the Stauffer Chemical Company, and would go on to co-found the Leslie Salt Company.

Count Christian de Guigné and his wife lived with their two daughters and a son, Christian de Guigné Jr., in an imposing mansion in what is now downtown San Mateo. Whether in San Mateo or at the nearby Parrott residence, the couple were hailed as prolific entertainers and members of the Peninsula bon ton. When Mary de Guigné died unexpectedly in 1902, her husband returned to France and Château Sénéjac. Count de Guigné would return frequently to California, however, to oversee his business interests and the introduction of his children to San Francisco society. Indeed, the début of the de Guigné daughters, Josephine and Marie Christine, was hailed in 1905 as “one of the extremely exclusive events of San Francisco’s social history.” Both women would go on to marry French viscounts, dividing their time between their Continental châteaux and residences in San Mateo.

Christian ‘Chrissy’ de Guigné Jr. was one of the more colorful figures within the family saga. A graduate of Harvard College, he was an active member of the community with an affinity for polo and automobiles. In 1911, he married Marie Louise Elkins, granddaughter of a U.S. Senator and member of a prominent Menlo Park family. That same year, the couple welcomed a son, Christian de Guigné III. During the First World War, Christian Jr. served in the U.S. Army, where he rose to the rank of first-lieutenant and was decorated for service on the Western Front. Yet it is perhaps the masterful Guignécourt, built following his wedding and the birth of his son, for which Christian de Guigné Jr. remains most widely celebrated. He died in 1927, while his father Count Christian de Guigné died in 1942.

“A ONE MILLION DOLLAR MANSION”

With the development of the San Francisco Peninsula throughout the nineteenth century, the residential enclave of what would become known as Hillsborough came to serve as a bucolic haven for many of the West Coast’s wealthiest and most venerable figures. In its proximity to San Francisco, the area—described by one contemporary journalist as “the city of country estates”—provided convenient access to nearby cosmopolitan charms and a thriving social circuit. At the intersection of American history, architecture, and connoisseurship, the de Guignés and their residence of Guignécourt play integral roles in this local narrative.

In August 1913, the San Francisco Call announced the construction of a mansion in the hills west of San Mateo—an “exceptionally attractive site for a home” that abutted the property of Christian de Guigné Jr.’s maternal grandmother, Abby Parrott. Set on nearly fifty verdant acres overlooking San Francisco Bay, Guignécourt was intended to continue in the tradition of Europe’s grand country houses. “It is said that the ball room,” the Call speculated, “will far surpass any on the coast.” Designed in the Mediterranean Revival style by Walter Danforth Bliss and William Baker Faville—the esteemed architects behind the original Oakland Public Library building and the Metropolitan Club of San Francisco, among others—Guignécourt was occupied by 1916. Surrounded by rolling hills and carefully manicured gardens—the masterful Thomas Dolliver Church would later reimagine the landscaping and pool—the estate came to symbolize the grace and refinement of the Peninsula’s golden age.

THE DE GUIGNÉS AT HOME

Entrusted with the impressive legacies of his father and grandfather, Christian de Guigné III and his wife, Eleanor, became two of San Francisco’s most important philanthropic patrons and cultural tastemakers. Born in 1912 under what one newspaper described as the “weight of ancestry,” de Guigné III was educated at Harvard and in Paris. Upon his return to the United States, he hosted a triumphal party in the ballroom of Guignécourt for the leading figures of Peninsula society. In 1936, de Guigné III joined the Stauffer Chemical Company, rising through the executive ranks until assuming the firm’s chairmanship in 1954. By the time of his retirement in 1977, he had led his grandfather’s company to achieve annual sales of some \$1 billion.

In his wife, the former Eleanor Louise Christenson, Christian de Guigné III found a devoted partner in collecting and philanthropy. The daughter of shipping and lumber mogul Edwin Axel Christenson, the young Eleanor was educated in California and Florence, Italy, where she found inspiration in the Continent’s artistic wonders. Her society debut saw the Burlingame Country Club decorated to resemble an undersea grotto in pink and coral; on what appeared to be a sunken ship, musicians entertained revelers late into the night. At her wedding six years later, the newly betrothed Mrs. Christian de Guigné III left guests in awe as she walked down the aisle in a custom gown of silver satin. In the eyes of the Peninsula gentry, it was an auspicious beginning for a couple that would go on to yield tremendous local influence.

In the decades following their marriage in 1935, de Guigné III and his wife came to usher in a new era of refinement and benevolence throughout the San Francisco community. As native San Franciscans, they felt especially compelled to exert their influence for the public good, supporting numerous civic initiatives and cultural institutions. In addition to their beloved San Francisco Opera and San Francisco Ballet, the de Guignés acted as major patrons and board members of the Fine Arts Museums of San Francisco, the San Francisco Art Institute, and the California Academy of Sciences, where de Guigné III served as a trustee. Alongside leadership roles at the Bank of California and the University of San Francisco, de Guigné III was a prominent campaigner for scientific research, and served on the boards of the Menninger Foundation, the International Foundation for Science, and Denver's National Jewish Hospital.

A notable philanthropist in her own right, Eleanor de Guigné was dedicated to the promotion of art, culture, and community. The very presence of 'Madame de Guigné,' as she was affectionately called, was enough to ensure the success of any gala or fundraiser. Charming, intelligent, and ambitious, Eleanor de Guigné assisted in raising significant sums for organizations such as the Saint Francis Memorial Hospital, Mary's Help Hospital, and the Mills Memorial Hospital in San Mateo. Her legacy in fashion is no less impressive: from the moment she donned a chartreuse gown to a 1937 dinner dance—a look arresting enough to warrant coverage by the *San Francisco Chronicle*—Eleanor de Guigné became known as a true icon of style. Impeccably dressed in Dior, Saint Laurent, Givenchy, Balenciaga, and Chanel, she was unequaled in her devotion to the art of fashion. From the couturiers of Paris to the galleries of Tiffany & Co.—her collection of jewels was sold to great fanfare at Christie's in 1983 — here was a staunch advocate for the continued importance of designers and artisans. Named to the International Best Dressed List by its founder Eleanor Lambert in 1981, Eleanor de Guigné ultimately gifted her inspiring grouping of haute couture to the Fine Arts Museums of San Francisco, where it serves as the cornerstone of the institution's costume collection.

Christian de Guigné III and Eleanor de Guigné established their hillside residence as a polestar of Peninsula society. In the early 1960s, the couple enlisted preeminent San Francisco designer Anthony Hail, a classicist who counted such figures as Truman Capote and Andy Warhol amongst his social circle, to oversee the décor at Guignécourt. Hail's vision—an elegant assemblage featuring the de Guignés' collection of fine art, antiques, and period furniture—remains as timeless today as it did half a century ago. Whether in the light-filled entry hall, formal drawing room, library, ballroom, or private family quarters, the designer crafted a picture of sophistication that perfectly reflected the de Guignés' taste and heritage. A pavilion adjoining the home, conceived by Eleanor de Guigné, was lined with eighteenth-century Chinese wallpaper so striking that, in her words, "[Billy Baldwin] told me we didn't need any furniture.... Just a chair or two to sit on and admire the paper."

The aesthetic triumph of Guignécourt reflected over four generations of de Guigné connoisseurship. "We both love collecting," Eleanor de Guigné mused to *Architectural Digest* in 1976. "I collect everything—shoe models, flowers, clothes, everything." From fine examples of Old Master painting and drawing to Beauvais tapestries, French furniture and decorative art, porcelain, and "innumerable small treasures lying on tables throughout the house," the experience of Guignécourt was one of true visual delight. Formed with discernment and scholarship, the collection was also profoundly personal; an opportunity for the de Guignés to assert both eye and intellect. As *Architectural Digest* so astutely noted, the home was "a communion of interests... that rare and happy relationship between people and each other, between people and the environment they love."

The heart and soul of this great California manse was always the de Guignés themselves: from the family's earliest entertaining—a magnificent housewarming in which awestruck guests sipped champagne in rooms 'furnished' solely with fresh-cut roses—to the jubilant antics of the young Christian de Guigné IV and his brother, Charles, sliding across Guignécourt's marble corridors. Of parties in the drawing room of Guignécourt, Hail remembered: "That enormous room, the flowers, the soft lights, the exquisite furniture, someone waiting for you with a silver tray full of champagne glasses. And then Mrs. [Eleanor] de Guigné herself, in a handsome Dior or Balenciaga, coming forward to say hello. It's so enormously elaborate—and so enormously simple." This vibrant tradition of offering up the very best—in art, architecture, entertaining, and philanthropy—continued following the deaths of Christian de Guigné III and Eleanor de Guigné in 1979 and 1983, respectively.

Raised amongst the magnificent fine and decorative art of Guignécourt, Christian de Guigné IV naturally developed his own connoisseurial eye and passion for collecting. From a young age, he took great pleasure in accompanying his parents as they acquired works for the family's residence. A former U.S. Marine and negotiator for Stauffer Chemical, de Guigné IV was also a noted cultural patron, animal welfare advocate, and scholar of California history. He served as president of the Society of California Pioneers, and held leadership positions with the Mills-Peninsula Hospital Foundation, among others. Christian de Guigné IV's interest in all things historical was reflected in the way he sought to preserve the inherent beauty of Guignécourt. Even as he built his own striking assemblage of antique firearms, swords, and timepieces, the collector chose to leave Hail's timeless interiors largely intact. Burnished with his forebears' remarkable achievements in collecting, de Guigné IV saw Guignécourt as a cherished piece of the de Guigné story. Above all, it was a family home full of life and joy—the site of intimate gatherings, lively conversation, and the continuation of the de Guigné's integral role within the San Francisco community.

LEGACY AND HERITAGE

The de Guigné Collection represents the taste, scholarship, and dedication to beauty of one of California's most legendary families. From the nineteenth-century arrival of Count Christian de Guigné to the fabled society gatherings at Guignécourt, the San Francisco Peninsula—and indeed, the wider world—have been deeply enriched by their remarkable cultural and civic patronage. Paragons of both style and substance, the de Guigné's serve as a reminder of not only fine art's ability to enlighten and inspire, but a generosity of spirit that grows across generations.

-Robbie Gordy





THE HALL

1

A LARGE PAIR OF JAPANESE IMARI PORCELAIN JARS AND COVERS

18TH/19TH CENTURY

Each domed cover with *karashishi*, decorated in underglaze blue and iron-red with gilt highlights with shaped panels enclosing blossoming flowers

30½ in. (77 cm.) high, overall (4)

\$5,000-8,000

£3,500-5,600

€4,600-7,400



2

A SET OF FOUR NORTH EUROPEAN GRAINED SIDE CHAIRS

EARLY 19TH CENTURY

Each with incised tablet and lyre back above a silk velvet floral seat, on sabre legs (4)

\$1,000-1,500

£700-1,000

€920-1,400





3

A LOUIS XV BEECHWOOD BERGERE
MID-18TH CENTURY

With flower carved frame, the back and seat upholstered in red cotton, on cabriole legs, illegible stamp to back rail

\$1,000-1,500

£700-1,000
€920-1,400

4

A PAIR OF LOUIS XV BEECHWOOD AND CANED FAUTEUILS

BY FRANCOIS GENY, MID-18TH CENTURY

Each with flower carved frame, with peach linen loose cushion, on cabriole legs, stamped *F. GENY* and *G* (2)

\$1,000-1,500

£700-1,000
€920-1,400

Franois Geny, *maitre* in 1731.



5

A LOUIS XV BEECHWOOD AND CANED SETTEE
MID-18TH CENTURY

With flower-carved frame and brown velvet cushion, on acanthus-carved cabriole legs 50 in. (127 cm.) wide

\$2,000-3,000

£1,400-2,100
€1,900-2,800





6
A PAIR OF GEORGE II STYLE GILTWOOD MIRRORS
 MID-19TH CENTURY

Each with divided plate within a scrolling foliate frame, with old paper label to the reverse printed *John Lane/Manufacturer/Ornamental Gilder...*

94.5 in. (240 cm.) high, 44 in. (112 cm.) wide (2)

\$8,000-12,000

£5,600-8,300
 €7,400-11,000

John Lane is recorded as a carver and gilder at 47 Sloane Street, London, circa 1820.

7
A PAIR OF FRENCH BLACK-PAINTED WROUGHT-IRON CONSOLE TABLES
 LATE 19TH/EARLY 20TH CENTURY

Each with green and white demilune marble top above a pierced foliate frieze, on scrolling acanthus legs

35 in. (89 cm.) high, 54½ in. (138 cm.) wide, 23½ in. (59.5 cm.) deep (2)

\$7,000-10,000

£4,900-6,900
 €6,500-9,200



8
A LOUIS XV FAUX-TORTOISESHELL PAINTED FAUTEUIL
 MID-18TH CENTURY

With flower-carved frame, the padded back, arms and seat upholstered in 19th century floral tapestry

\$800-1,200

£560-830
 €740-1,100

9
A PAIR OF NORTH ITALIAN RED AND GILT-LACQUER CORNER CABINETS
 MID-18TH CENTURY AND LATER

Each with two shaped shelves above a marble shelf over a cabinet door enclosing a shelf
 62½ in. (159 cm.) high, 21 in. (53.5 cm.) wide,
 14½ in. (37 cm.) deep

\$1,000-1,500

(2)

£700-1,000
 €920-1,400



10
A PAIR OF CHARLES II STYLE WALNUT AND TAPESTRY SETTEES
 FIRST HALF 20TH CENTURY

Each upholstered in 17th century figural tapestry fragments, with spiral turned stretchers
 83 in. (211 cm.) wide

\$4,000-6,000

(2)

£2,800-4,200
 €3,700-5,500







11

A PAIR OF LOUIS XVI GREY-PAINTED BERGERES

CIRCA 1780

Each with channeled frame, the back, arms and seat upholstered in grey velvet, on tapered legs (2)

\$2,000-3,000

£1,400-2,100
€1,900-2,800

12

A PAIR OF NORTH EUROPEAN FAUX-MARBLE PAINTED COLUMNS

LATE 18TH/EARLY 19TH CENTURY

Each with circular top above a fluted standard

43 in. (109 cm.) high, 17 in. (43 cm.) diameter (2)

\$2,000-3,000

£1,400-2,100
€1,900-2,800



13

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE FOUR-LIGHT CANDELABRA

CIRCA 1870-80

Each modeled as mythological groups holding aloft a cornucopia with scrolling foliate arms and a central spray of roses, on a cylindrical granite base

48 in. (122 cm.) high (2)

\$30,000-50,000

£21,000-35,000
€28,000-46,000

These finely-cast candelabra may have been inspired by, but not directly copied from, a plaster group of nymphs by Etienne-Maurice Falconet that were exhibited in the Salon of 1761 and illustrated by Gabriel de Saint-Aubin in his copy of the exhibition catalogue. Saint Aubin's illustration may have given way to versions by *bronziers* such as François Rémond incorporated into candelabra (H. Ottomeyer, *Vergoldete Bronzen*, Munich, 1987, pp. 284-5). In the late 19th Century, the design was adapted by the pre-eminent *ébénistes* of the period, including pairs cast by Henry Dasson and Alfred Beurdeley.





14
TWO PAIRS OF FRENCH RED-PAINTED AND PARCEL-GILT SIDE CHAIRS
 TWO LOUIS XV, MID-18TH CENTURY, TWO LATER

Each with shaped back and seat upholstered in green velvet, two with x-frame stretchers (4)

\$1,500-2,500

£1,100-1,700

€1,400-2,300

15
A GILTWOOD SIDE TABLE
 20TH CENTURY

With molded rectangular cream veined marble top above a pierced foliate frieze on putti-carved supports joined by an x-frame stretcher 34 in. (86.5 cm.) high, 60½ in. (154.5 cm.) wide, 22 in. (56 cm.) deep

\$3,000-5,000

£2,100-3,500
 €2,800-4,600







16

**A GROUP OF FIVE LIMOGES ENAMELS
PROBABLY LATE 16TH AND 19TH CENTURY**

Comprising two pairs of portrait roundels depicting Roman emperors and a larger plaque of a knight; Nero and Tiberius probably late 16th century, the rest 19th century

10¼ in. (26 cm.) high, the largest, excluding later frame (5)

\$2,000-3,000

£1,400-2,100
€1,900-2,800

17

**A GROUP OF FOUR FRENCH WAX
PORTRAITS**

19TH CENTURY

Including Catherine the Great (1729-1796) and Madame Victoire (1733-1799), each within a later giltwood frame

14 in. (35.5 cm.) high, 10½ in. (26.5 cm.) wide (4)

\$1,200-1,800

£840-1,300
€1,200-1,700



-18

**A GROUP OF THREE GRAND TOUR
SOUVENIRS**

18TH/19TH CENTURY

Comprising a set of twelve 19th century tinted plaster cameos within a fitted box; fourteen coral animal-head charms, possibly Trippani, 18th/19th century, mounted in a later frame; and a marble fragment depicting a goddess in a chariot, probably 19th century 10½ in. (26.5 cm.) high, the marble fragment (3)

\$3,000-5,000

£2,100-3,500
€2,800-4,600



19
A FRENCH TERRACOTTA BUST OF A GIRL
 AFTER JEAN-ANTOINE HOUDON, LATE 19TH
 CENTURY

Inscribed *Houdon*
 16½ in. (42 cm.) high

\$2,000-3,000 £1,400-2,100
 €1,900-2,800



20
A PAIR OF BRASS AND PRESSED
AND CUT-GLASS TWELVE LIGHT
CANDELABRA
 LATE 19TH/EARLY 20TH CENTURY

Each with scrolled arms hung with faceted
 glass drops
 30 in. (76.5 cm.) high (2)

\$3,000-5,000 £2,100-3,500
 €2,800-4,600

21
A PAIR OF ITALIAN BLUE-PAINTED AND
PARCEL-GILT COLUMNS
 LATE 18TH CENTURY, POSSIBLY ALTERED
 IN HEIGHT

Each with Corinthian capital and fluted
 support on a later weighted base
 59 in. (150 cm.) high, 13¾ in. (35 cm.)
 square (2)

\$2,000-3,000 £1,400-2,100
 €1,900-2,800





22
A PAIR OF ITALIAN GILT-VARNISHED SILVER (MECCA)
GIRANDOLES
 LATE 19TH/EARLY 20TH CENTURY

Each with rectangular divided plate surmounted by shell cresting, above three later foliate scrolled candlearms, one with old Italian export label

58 in. (147 cm.) high, 22½ in. (57 cm.) wide

\$3,000-5,000

(2)

£2,100-3,500
 €2,800-4,600



23
AN ENGLISH STAINED WALNUT, BEECHWOOD AND
NEEDLEWORK SETTEE
 19TH CENTURY

Upholstered in part 18th century *gros* and *petit point* needlework depicting figures in a landscape, on straight legs joined by a stretcher

76 in. (193 cm.) wide
 \$2,000-3,000

£1,400-2,100
 €1,900-2,800





24
A SET OF FOUR ITALIAN WALNUT SIDE CHAIRS
 EARLY 19TH CENTURY

Each with curved back above a brown velvet upholstered seat (4)

\$2,000-3,000

£1,400-2,100
 €1,900-2,800

25
A NORTH ITALIAN WALNUT, ROSEWOOD AND MARQUETRY
COMMODORE
 PROBABLY LOMBARDY, CIRCA 1790

With later rectangular *fleur de peche* marble top above three drawers, the front and sides inlaid with scrolling foliage and centered by an urn of flowers, on tapering feet

35¾ in. (91 cm.) high, 46½ in. (118 cm.) wide, 23¼ in. (59 cm.) deep

\$4,000-6,000
 £2,800-4,200
 €3,700-5,500





26

26

RICHARD PETERSON (AMERICAN, B. 1947)

A landscape with waterfall and a shepherd and his flock; and A wooded landscape with a lake in the distance

the first incised with signature 'R. Peterson' (lower center); the companion incised with signature 'R. Peterson' (lower left)
oil on board

9 ½ x 11 ¼ in. (24.1 x 28.6 cm.)

(2)

\$1,000–1,500

£700–1,000

€920–1,400



26

27

MANNER OF JAN FRANS VAN BLOEMEN, CALLED L'ORIZZONTE

An Arcadian river landscape with figures resting on a path
oil on canvas

52 ½ x 69 ¾ in. (133.3 x 177.2 cm.)

\$4,000–6,000

£2,800–4,200

€3,700–5,500



27



28

ADAM FRANS VAN DER MEULEN (BRUSSELS 1632-1690 PARIS)

Calvary gathering in a panoramic landscape, a city under siege beyond

signed and dated 'A.F.V MEVLEN F 165*' (lower right)

oil on canvas

25 x 32 ¼ in. (63.5 x 82 cm.)

\$30,000-50,000

£21,000-35,000

€28,000-46,000



29

ATTRIBUTED TO PAOLO ANESI (ROME 1697-1773)

A ruined bridge in the Roman campagna with figures along a river with boaters and fishermen

oil on canvas

41 x 45 ¾ in. (104.1 x 116.2 cm.)

\$8,000–12,000

£5,600–8,300

€7,400–11,000

PROVENANCE:

Sir Harold Clayton, Bart.; Christie's, London, 31 May 1935, lot 68 (as 'G.B. Panini', with a pendant), where acquired by Lawson Johnson.



30
ITALIAN SCHOOL, 18TH CENTURY

An Italianate river landscape with travelers on a path; and An Italianate landscape with travelers on a path

each oil on canvas

each 22 x 34 ½ in. (55.9 x 87.6 cm.)

a pair (2)

\$1,500–2,500

£1,100–1,700
€1,400–2,300

31
MANNER OF FRANCESCO GUARDI

A capriccio with an island in the Venetian lagoon

oil on panel

5 ¼ x 9 ⅛ in. (13.3 x 23.2 cm.)

\$800–1,200

£560–830
€740–1,100

32
BRESSAN, 20TH CENTURY

Isola di Mazorbo

signed, dated and titled 'ISOLA di MAZORBO Bressan 1960'

(on the stretcher bar)

oil on canvas

16 x 27 ¼ in. (40.6 x 70.5 cm.)

Painted in 1960.

\$1,500–2,000

£1,100–1,400
€1,400–1,800

PROVENANCE:

with Galleria L'88, Rome.



31



32







33

AN ITALIAN GILTWOOD MIRROR

LATE 19TH CENTURY

With divided plates within scrolling flower-carved borders

83 in. (211 cm.) high, 46 in. (117 cm.) wide

\$5,000-8,000

£3,500-5,600

€4,600-7,400

34

**A FRENCH GEM-SET GOLD, ENAMEL AND ROCK CRYSTAL
BOTTLE AND STAND**

CIRCA 1865

Finely enameled overall and set with diamond, ruby, emerald, sapphire and pearl; the pendant centered with a female mask flanked by lion terms, above a suspended serpentine bottle with double satyr-mask handles, within a later gilt-metal stand, the underside of the bottle with inventory number '257[...]' in gold script
16¼ in. (41 cm.) high

\$15,000-25,000

£11,000-17,000

€14,000-23,000

This finely-enameled and jeweled bottle closely related to works attributed to the workshop of Charles Duron (d. 1872), a mid-19th century goldsmith specializing in gold-mounted hardstone vessels and objects of vertu. The soft pastel palette of the enamel and white-ground rope-twist edging related to works now in the Musée d'Orsay (lapis lazuli bowl), the British Museum (agate ewer) and Hermitage (lapis lazuli ewer). Like the other great goldsmith-jewelers of the period, including Jean-Valentin Morel, Duron was inspired by the French Royal jewels that had been installed in the Louvre's *Galerie d'Apollon* in 1862. Duron's interpretations of these mounted hardstones from the 16th and 17th centuries won him both critical acclaim at the 1867 International Exhibition and major patronage; his clients included the most notable collectors of the period, including Alfred Morrison, the Marquess of Hertford and the Rothschild family. (O. Gabet, "Kunstammer Objects in the Age of the World's Fairs: Charles Duron in 1867," *The Burlington Magazine*, June 2007, pp. 393-399).



(detail)





~35

A CHINESE CORAL FIGURE OF A FEMALE IMMORTAL

The standing figure with a serene expression and hair upswept in a tall *chignon*, wearing flowing robes and holding large lotus stems, the base inscribed with an apocryphal Qianlong four-character mark
8½ in. (21.5 cm.) high

\$8,000–12,000

£5,600–8,300
€7,400–11,000



~36

A CHINESE CORAL FIGURE OF A FEMALE IMMORTAL

The elegant figure wears flowing robes tied at the waist with a long flowing sash and holding a sprig of millet, her face carved with a smiling expression and her hair drawn up in an elaborate *chignon*
7 in. (17.7 cm.) high

\$3,000–5,000

£2,100–3,500
€2,800–4,600



~Ψ37

**A PAIR OF CHINESE CORAL, SEED PEARL AND KINGFISHER FEATHER-EMBELLISHED
DOUBLE GOURD VASES**

18TH/EARLY 19TH CENTURY

Each vase enveloped in an intricate network of coral beads decorated with *wan* and *shou* characters in seed pearls and further embellished with kingfisher feathers encircling the foot and neck, fitted with floral sprigs with agate petals and hardstone and jadeite leaves, as well as stalks of millet in yellow opaque glass and kingfisher embellishments and a gilt-bronze halberd
16¾ in. (42.5 cm.) high, wood stands (2)

\$30,000-50,000

£21,000-35,000

€28,000-46,000



-38

TWO CHINESE CORAL FIGURES

The first carved as the immortal Lan Caihe carrying a bamboo basket and flywhisk, the second carved as a scholar wearing a scholar's cap and holding two scrolls

4½ and 4¾ in. (11.4 and 11 cm.) high, wood stands (2)

\$1,000-1,500

£700-1,000

€920-1,400



-39

A FRENCH 18K GOLD AND DIAMOND MOUNTED CORAL POWDER CASE

THE CASE BERLIOZ-LEROY, PARIS, CIRCA 1920; THE CORAL QING DYNASTY (1644-1911)

The rectangular hinged box and cover with top and bottom panels carved in openwork with a bird amidst lotus flowers and vines, surrounded by a fine border of diamonds, and narrow coral panels on the sides, the box opening reveal a fitted mirror and compartment, with French standard marks on interior and to flange, signed 'Berlioz-Leroy-Paris-Cannes'

2¼ in. (5.8 cm.) wide

\$4,000-6,000

£2,800-4,200

€3,700-5,500



-40

A CHINESE CARVED CORAL VASE AND COVER

Of attenuated form, the vase raised on a rocky plinth from which grow blossoming chrysanthemums and with small birds perched on the twisted branches

6 in. (15.2 cm.) high, wood stand

\$6,000-8,000

£4,200-5,600

€5,600-7,400

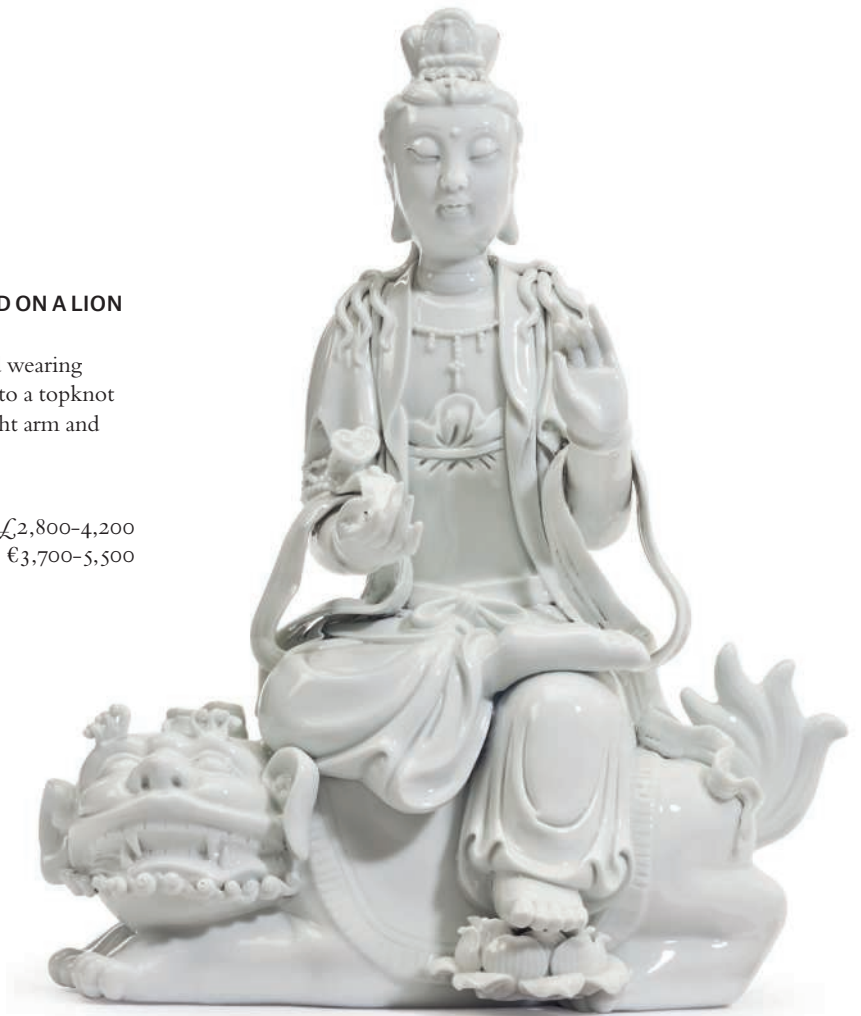
41

A CHINESE DEHUA FIGURE OF MANJUSHRI SEATED ON A LION
QING DYNASTY (1644-1911)

The elegant figure shown seated on a Buddhist lion and wearing loose robes and beaded necklace, with hair pulled up into a topknot secured by a beaded crown, holding a *ruyi* sceptre in right arm and left hand held in a *mudra*
13 in. (33 cm.) high

\$4,000-6,000

£2,800-4,200
€3,700-5,500



42

A CHINESE DEHUA FIGURE OF MANJUSHRI SEATED ON A LION
QING DYNASTY (1644-1911)

The elegant figure shown seated on a Buddhist lion and wearing loose robes, with hair pulled up in an elaborate topknot secured with a beaded crown and holding a lotus stem, the reverse impressed with a fisherman's mark
11 in. (27.9 cm.) high

\$2,000-3,000

£1,400-2,100
€1,900-2,800





43
A CHINESE GILT-BRONZE FIGURE OF MANJUSHRI
 EARLY 20TH CENTURY

Well-cast seated on a double-lotus base brandishing the sword in his right hand and his left hand raised in *varada mudra*, the figure framed by a flaming *mandorla*
 7 in. (17.7 cm.) high

\$2,000-3,000

£1,400-2,100
 €1,900-2,800



~44
A CHINESE SMALL CARVED CORAL VASE AND COVER

Of baluster form, the vase carved with a battle scene on one side and scholars beneath prunus trees on the reverse, further carved with dragon-head handles suspending loose rings flanking the neck and supporting a cover carved with confronting dragons chasing a flaming pearl
 6½ in. (16.4 cm.) high, wood stand

\$4,000-6,000

£2,800-4,200
 €3,700-5,500



Ψ45

A PAIR OF CHINESE IMPERIAL EMBELLISHED CHAMPLEVE ENAMEL JARDINIÈRES

18TH/EARLY 19TH CENTURY

Of lobed form raised on a conforming splayed foot, each lobe decorated with shaped red porcelain panels inscribed with an imperial poem in gilt and surrounded by floral meander, the interior fitted with an insert imitating earth from which grow rose quartz flowers with green jadeite leaves, as well as a small lapis lazuli pierced scholar's rock

12¼ in. (31 cm.) high

(2)

\$18,000–25,000

£13,000–17,000

€17,000–23,000



46

46

A CHINESE PALE GREENISH-WHITE JADE CUP
MING DYNASTY, 17TH CENTURY

The rounded sides carved with a *taotie* mask, interrupted by a loop handles issuing from an animal mask and with a pendent tab, the stone of pale green tone
5½ in. (14 cm.) across handles

\$4,000-6,000

£2,800-4,200
€3,700-5,500



47

47

TWO CHINESE JADE CUPS
17TH/18TH CENTURY

The first, of compressed form, carved on the sides with a *shou* and a *fu* character between floral scrolls interrupted by a pair of loop handles, the stone of semi-translucent bluish-green color; the second, carved with faceted sides and raised on a short foot of confirming shape, the handles carved as a young boy holding a peach branch and the other as an inquisitive *chilong*, the stone of mottled creamy beige tone

5⅞ and 5½ in. (13.6 and 14 cm.) across handles (2)

\$3,000-5,000

£2,100-3,500
€2,800-4,600



48

48

A CHINESE TRANSLUCENT WHITE AND RUSSET JADE MUGHAL POUR VESSEL
19TH CENTURY

The thin-walled, bell-shaped cup carved with a band of flowerheads between leaf borders, issuing a slender spout on one side, the translucent stone of pale white tone
5 in. (12.6 cm.) wide

\$1,000-1,500

£700-1,000
€920-1,400



49

49
A CHINESE PALE GREENISH-WHITE QUADRILOBED JADE VASE
 18TH CENTURY

The well-hollowed vase carved on one side with pine, prunus, and bamboo issuing from rockwork, the other side carved with an imperial poem in gilt, the stone of pale greenish-white tone with some mottling
 3⁵/₈ in. (14.3 cm.) high

\$10,000-15,000

£7,000-10,000
 €9,200-14,000



49 (reverse)

Ψ50
A CHINESE LARGE MOTTLED WHITE AND GREEN JADEITE LOTUS-FORM VASE

Carved as two upright lotus leaves with veined sides and curled edges, borne on curled leafy stems that form the base, with four small birds perched on the stems, the stone of mottled greyish-white tone with apple-green inclusions
 7¹/₂ in. (17.8 cm.) wide, wood stand

\$5,000-7,000

£3,500-4,900
 €4,600-6,400



50



51
**A CHINESE CREAMY-BEIGE AND
RUSSET JADE LOTUS-FORM
BRUSHWASHER**
19TH CENTURY

Carved as a lotus leaf borne on a stem tied together with a ribbon at one end with further stems that bear lotus flowers, the stone of creamy beige tone with russet inclusions

5¼ in. (13.3 cm.) wide

\$3,000-5,000

£2,100-3,500
€2,800-4,600



52
**A CHINESE CARVED RUBY RED GLASS
BOWL**
19TH CENTURY

The sides finely carved with a battle scene in a mountainous landscape, the foot inscribed with an apocryphal four-character Qianlong mark within a square, the translucent glass of ruby red tone

7 in. (17.8 cm.) diam., wood stand

\$1,500-2,000

£1,100-1,400
€1,400-1,800



53
A SMALL BEIGE QUARTZ BASIN
QING DYNASTY (1644-1911) OR EARLIER

The basin with straight sides rising up to support a scalloped rim, finely incised with a decorative border, the stone of opaque beige-white tone with darker inclusions

\$8,000-12,000

£5,600-8,300
€7,400-11,000



54
**A CHINESE SMALL LONGQUAN
 CELADON VASE**
 MING DYNASTY (1368-1644)

Of attenuated form, the ovoid body raised on a tall foot, the sides finely incised with a cross-hatched pattern and lappet border encircling the foot, the whole covered in a thick greyish-green glaze
 6¾ in. (17 cm.) high

\$600-800

£420-560
 €560-740



55
A CHINESE IRON FIGURE OF A TIGER
 MING DYNASTY OR EARLIER

The recumbent tiger shown with head raised and hind legs tucked under its body, cast with a large loop at back
 9¾ in. (23.8 cm.) wide, wood stand

\$3,000-5,000

£2,100-3,500
 €2,800-4,600



56
**A PAIR OF CHINESE STREAKED COPPER-
 RED-GLAZED FACETED HU-FORM
 VASES**

GUANGXU SIX-CHARACTER INCISED MARKS AND OF THE PERIOD (1875-1908)

Each with indented corners at the mouth rim and the corners of the neck, the broad sides of the body molded with peach-shaped panels, the narrow sides with faceted lug handles, covered with a glaze of crushed-strawberry color shading at the corners to a darker brownish-red color that thins to white on the edges of the corners, mouth rim and handles, the interior of the foot left in the biscuit

12 in. (30.4 cm.) high, wood stands (2)

\$12,000-18,000

£8,400-13,000
 €12,000-17,000



THE BALLROOM

-57

A CHINESE BLACK LACQUER AND MOTHER OF PEARL LOW TABLE 19TH/20TH CENTURY

The rectangular top inset with a bird standing amongst flowers
19 in. (48 cm.) high, 38 in. (96.5 cm.) wide,
24¼ in. (61.5 cm.) deep

\$3,000-5,000

£2,100-3,500
€2,800-4,600



58

A LATE LOUIS XVI GREEN-PAINTED AND PARCEL-GILT SALON SUITE CIRCA 1790

Comprising a settee and eight fauteuils,
each upholstered in associated Aubusson or
Beauvais tapestry after La Fontaine, with old
paper labels inscribed 8857 and 311
70 in. (178 cm.) wide, the settee (9)

\$12,000-18,000

£8,400-13,000
€12,000-17,000





59

A PAIR OF FRENCH GREY-PAINTED BERGERES

ONE EMPIRE, EARLY 19TH CENTURY, ONE 20TH CENTURY

Each with urn and vine-carved cresting above a padded back, arms and seat upholstered in red linen, on sabre legs (2)

\$2,000-3,000

£1,400-2,100
€1,900-2,800

60

A SET OF FOUR LOUIS XV STYLE BEECHWOOD SIDE CHAIRS
LATE 19TH/20TH CENTURY

Each with flower-carved cresting above a caned back and seat with peach cut-velvet loose cushion, on acanthus-carved cabriole legs (4)

\$1,000-1,500

£700-1,000
€920-1,400



61

A FRENCH ORMOLU AND BLUED STEEL VITRINE ON STAND
LATE 19TH/EARLY 20TH CENTURY, THE CENTRAL ELEMENT LOUIS XVI, LATE 18TH CENTURY

With glass cabinet above a foliate frieze and caged compartment with hinged lifting door, on tapering legs, the central section probably adapted from a clock base

41¼ in. (105 cm.) high, 17¼ in. (44 cm.) wide,
9¼ in. (23.5 cm.) deep

\$2,500-3,500

£1,800-2,400
€2,300-3,200





62

A CHINESE BROWN SILK EMBROIDERED PANEL
LATE QING DYNASTY

Embroidered with writhing dragons contesting pearls within a floral border

147 in. (373.4 cm.) long, 107 in. (271.8 cm.) wide

\$8,000-12,000

£5,600-8,300

€7,400-11,000



63

A SILK TABRIZ CARPET

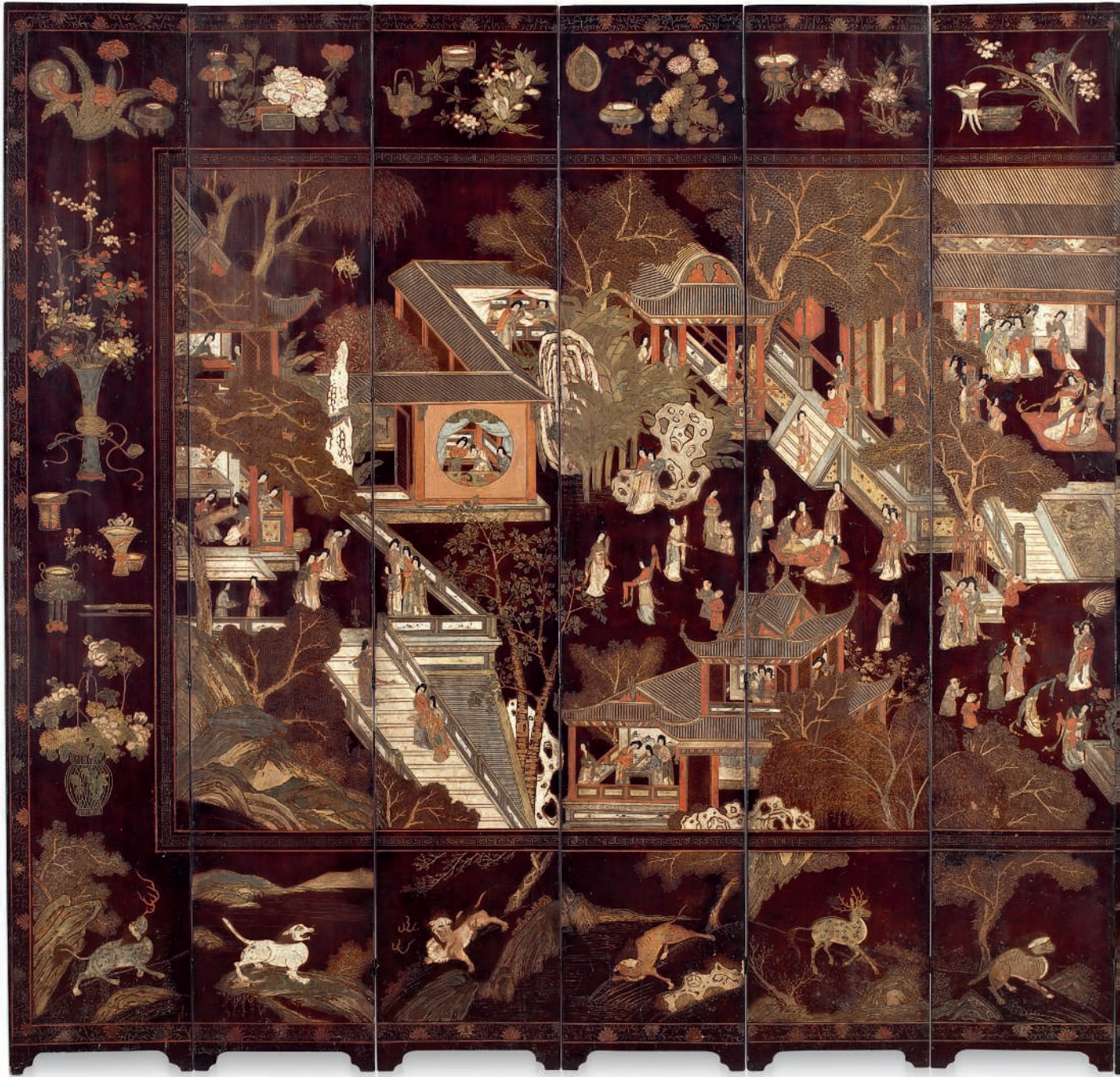
NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 18 ft. 7 in. x 11 ft. 10 in. (566 cm. x 361 cm.)

\$4,000-6,000

£2,800-4,200

€3,700-5,500



64

A CHINESE TWELVE-PANEL COROMANDEL LACQUER SCREEN
 DATED BY INSCRIPTION TO KANGXI JIYOU YEAR, CORRESPONDING
 TO 1669

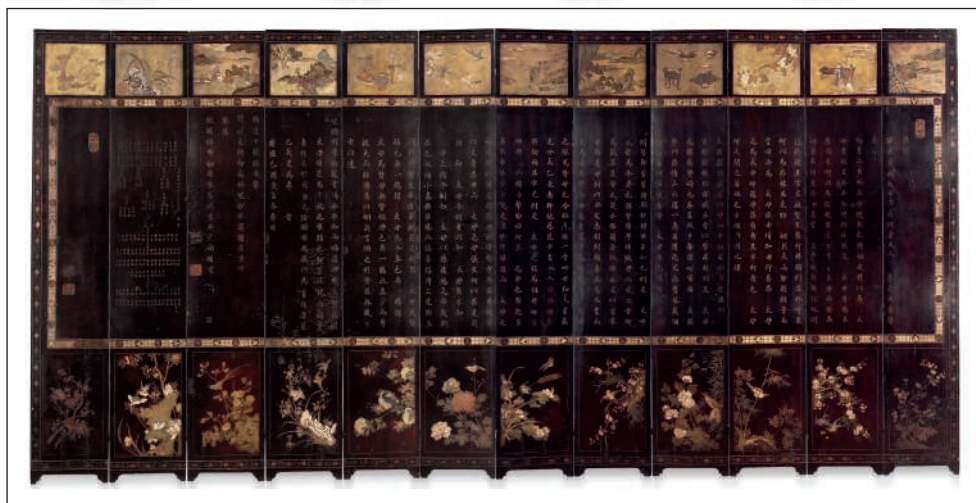
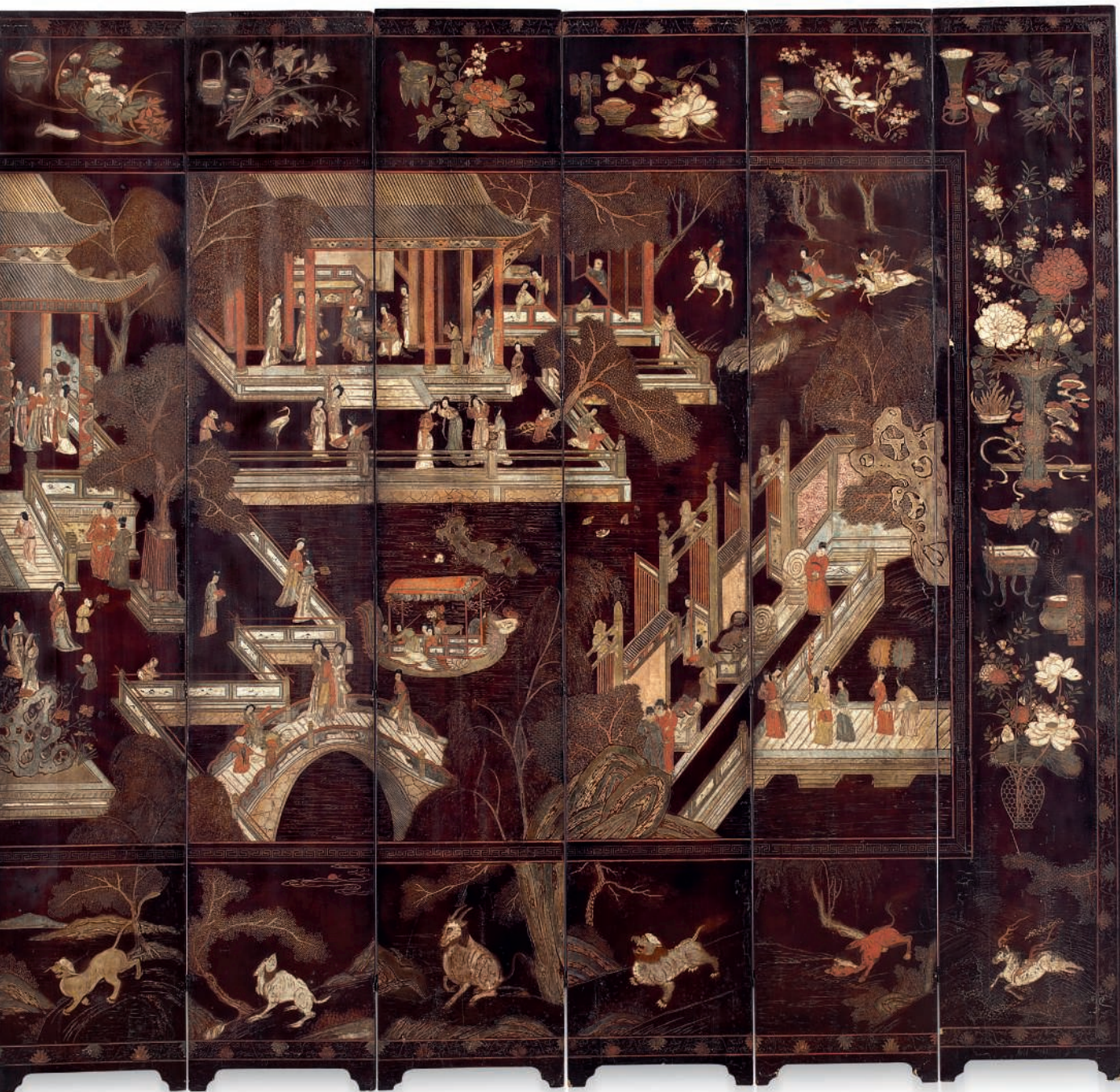
One side is carved with scenes of men and women in a watery garden,
 with vignettes of flowers and antiques on the borders at the top and
 sides, and with mythical beasts below; the other side is carved with a
 lengthy inscription, with vignettes of birds and flowers on the borders
 at the bottom, and landscape scenes above

112 in. (284.4 cm.) high, 19 $\frac{1}{8}$ in (48.5 cm.) wide (each panel)

\$40,000-60,000

£28,000-42,000

€37,000-55,000



(reverse)



65
A CHINESE SMALL EIGHT-PANEL
COROMANDEL LACQUER SCREEN
 KANGXI PERIOD OR LATER

The screen is carved on one side with scenes of figures in a terraced garden, within a band of archaic scrollwork and borders with flowers and antiques; the other side has a large inscription, with dragons, mythical beasts, and landscape scenes in the borders 40 in. (101.7 cm.) high, 8½ in. (21.5 cm.) wide (each panel)

\$15,000–25,000

£11,000–17,000
 €14,000–23,000



(reverse)



66
A CHINESE LARGE BLACK CUT VELVET PANEL
 18TH/EARLY 19TH CENTURY

The main field cut with a central flower head and set against a ground of floral scrolls enclosed by archaic *chilong* within decorative bands of archaic and *chilong* scroll
 141 in. (358.1 cm.) long, 75 in. (190.5 cm.) wide

\$7,000–9,000

£4,900–6,300
 €6,500–8,300



67
A CHINESE LARGE OCHRE-GROUND CUT VELVET PANEL
 18TH/19TH CENTURY

The main field cut with a central flower head within four *ruyi* heads and set against a ground of floral scrolls enclosed by archaic *chilong* within decorative bands of archaic and *chilong* scroll
 142 in. (360.7 cm.) long, 74½ in. (189.2 cm.) wide

\$10,000–15,000

£7,000–10,000
 €9,200–14,000



68

A NORTH ITALIAN GILTWOOD MIRROR

TUSCANY, CIRCA 1790-1800

With later rectangular plate surmounted by mythical birds flanking a flower filled urn

79 in. (200.5 cm.) high, 33 in. (84 cm.) high

\$3,000-5,000

£2,100-3,500

€2,800-4,600

69

A PAIR OF NORTH ITALIAN WHITE-PAINTED AND PARCEL-GILT ARMCHAIRS

MILAN, CIRCA 1790

Each with square back and seat upholstered in patterned silk, the seatrail centered by a trophy, on fluted legs

(2)

\$3,000-5,000

£2,100-3,500

€2,800-4,600

A very similar chair and settee are illustrated in G. Morazzoni, *Il Mobile Neoclassico Italiano*, Milan, 1955, Pl. CCXLV.



70

A PAIR OF LOUIS XVI WHITE AND GREY-PAINTED VOYEUSE

BY GEORGE JACOB, CIRCA 1790

Each with ribbon carved frame, upholstered in green velvet, stamped *G.JACOB* to back rail

(2)

\$5,000-8,000

£3,500-5,600

€4,600-7,400

Georges Jacob, *maitre* in 1765.



71

AN ITALIAN GILTWOOD AND ORMOLU-MOUNTED PORPHYRY-VENEERED CENTER TABLE

EARLY 19TH CENTURY

With later circular porphyry veneered top above a fluted support on three hairy paw legs, the top possibly reversed to accommodate the porphyry
30¾ in. (78 cm.) high, 26½ in. (67 cm.) diameter

\$8,000-12,000

£5,600-8,300

€7,400-11,000





72

**A PAIR OF PATINATED BRONZE AND
SIENNA MARBLE URNS**

LATE 19TH CENTURY

Each flanked by upright mask handles on a
square plinth

15 in. (38 cm.) high (2)

\$1,000-1,500

£700-1,000
€920-1,400

73

**A LOUIS XVI ORMOLU-MOUNTED
ACAJOU MOUCHETE (PLUM PUDDING
MAHOGANY) AND EBONY GAMES TABLE
BY JEAN-FREDERIC BIRCKEL, CIRCA 1790**

With rectangular top concealing a green
baize lined circular playing surface rotating
above fluted tapering legs, stamped *F*.

BIRCKEL and *JME*

29½ in. (75 cm.) high, 33¾ in. (85.5 cm.)
wide, 17 in. (43 cm.) deep

\$4,000-6,000

£2,800-4,200
€3,700-5,500

Jean-Frédéric Birckel, *maître* in 1786.





(detail)

74

AN EMPIRE ORMOLU SURTOUT DE TABLE

CIRCA 1810-20

Oval, in three sections, with pierced putto and swagged border supporting eight two-branch candelabra, above a mirrored bottom, raised on paw-feet, on casters, bearing the stamp *THOMIRE A PARIS* to one end

14¼ in. (36 cm.) high, 27½ in. (70 cm.) wide, 81 in. (206 cm.) long

\$20,000-30,000

£14,000-21,000

€19,000-28,000



75

A SET OF TWELVE SPODE COPELAND PORCELAIN PLATES

LATE 19TH CENTURY, GREEN PRINTED MARKS, VARIOUS IMPRESSED AND PAINTED NUMBERS, RETAILER'S MARKS FOR TIFFANY & CO.

Each painted with an arrangement of chrysanthemums and prunus in a vase, within a cobalt-blue and gilt border
10¼ in. (26 cm.) diameter (12)

\$1,500–2,500

£1,100–1,700
€1,400–2,300

76

A PAIR OF ORMOLU-MOUNTED MEISSEN PORCELAIN CANDLESTICKS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MODEL NOS. 2814 AND C41, PRESSNUMMERN 75 AND 72

Modeled as a girl and boy feeding chickens or ducks, on a pierced base supporting a palm tree-form light

9¾ in. (24.5 cm.) high (2)

\$2,000–3,000

£1,400–2,100
€1,900–2,800



77

A SET OF SEVENTY HUTSCHENREUTHER PORCELAIN MONOGRAMMED PLATES

EARLY 20TH CENTURY, GREEN CROWNED SHIELD MARKS, BLUE PAINTED DECORATOR'S MARKS FOR LAMM, VARIOUS IMPRESSED MARKS

Each with EMG gilt monogram within an elaborate cobalt blue and gilt rim, comprising thirty eight dinner and thirty two side plates

10 in. (25.5 cm.) diameter, the dinner plates (70)

\$3,000–5,000

£2,100–3,500
€2,800–4,600



PROVENANCE:

Almost certainly supplied to Eleanor de Guigne (1912–1983).



78

A TABRIZ CARPET

NORTHWEST PERSIA, LATE 19TH CENTURY

With white cotton highlights

Approximately 18 ft. 10 in. x 12 ft. 2 in. (574 cm. x 371 cm.)

\$6,000-8,000

£4,200-5,600

€5,600-7,400



79

A SILK TABRIZ CARPET

NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 11 ft. 1 in. x 7 ft. 3 in. (338 cm. x 221 cm.)

\$3,000-5,000

£2,100-3,500

€2,800-4,600



80

A REGENCE GILTWOOD MIRROR

CIRCA 1720

With arched divided plate surmounted by trophy cresting, within a foliate-carved frame
90½ in. (230 cm.) high, 47½ in. (121 cm.) wide

\$10,000–15,000

£7,000–10,000
€9,200–14,000

81

A PAIR OF DIRECTOIRE GREY-PAINTED FAUTEUILS

CIRCA 1795

Each with fluted frame, the back arms and seat upholstered in cream silk (2)

\$1,000–1,500

£700–1,000
€920–1,400







82

A GILT-METAL AND CUT-GLASS EIGHT-LIGHT CHANDELIER
20TH CENTURY

With tiers of faceted drops and scrolling arms, electrified

46 in. (117 cm.) high, 32 in. (81.5 cm.) diameter

\$4,000–6,000

£2,800–4,200
€3,700–5,500

83

A PAIR OF CHINESE BLACK, RED AND GILT-LACQUER CENTER TABLES
EARLY 20TH CENTURY

Each with rectangular top decorated with figures in landscapes above a pierced fretwork frieze, on pierced trestle supports
26¼ in. (66.5 cm.) high, 62¼ in. (158 cm.) wide, 22½ in. (57 cm.) deep (2)

\$8,000–12,000

£5,600–8,300
€7,400–11,000



84

A PAIR OF ITALIAN AFRICANO ROSSO MARBLE LAMPS

LATE 19TH/EARLY 20TH CENTURY

Each with fluted body, electrified

19 in. (48 cm.) high, excluding fittings (2)

\$2,000–3,000

£1,400–2,100
€1,900–2,800



85

A FRENCH ORMOLU AND VER DE MER MARBLE MANTLE CLOCK

LATE 19TH/EARLY 20TH CENTURY

Modeled as Venus and Cupid, the movement stamped *CH.HOUR*

FRANCE/A.1/JUST/124/5.2

14 in. (35.5 cm.) high, 11 in. (28 cm.) wide, 5 in. (12.5 cm.) deep

\$2,000–3,000

£1,400–2,100
€1,900–2,800



86

A PAIR OF LOUIS XVI STYLE ORMOLU, PATINATED BRONZE AND MARBLE THREE-LIGHT CANDELABRA

19TH CENTURY

Each with a classically draped maiden holding aloft scrolling candle arms, on a cylindrical marble plinth hung with an ivy garland

30 in. (76 cm.) high (2)

\$6,000–9,000

£4,200–6,300
€5,600–8,300





87

MANNER OF MELCHIOR DE HONDECOETER

A turkey, chickens, pigeons and other birds with a rabbit outside a barn; and Peacock, ducks and other birds with a monkey in an extensive landscape

each oil on canvas

each 76 x 80 in. (193 x 203.2 cm.)

(2) a pair

\$3,000-5,000

£2,100-3,500

€2,800-4,600



88

ATTRIBUTED NATHANIEL HONE THE ELDER, R.A. (DUBLIN 1718-1784 LONDON)

Portrait of the artist's son, Nathaniel Hone, Captain of the Wiltshire Militia and the 12th Foot (Suffolk Regiment), half-length

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

\$15,000–20,000

£11,000–14,000

€14,000–18,000

PROVENANCE:

with Daniel H. Farr, Philadelphia.

EXHIBITED:

London, Royal Academy, 1774.



89

BARBIZON SCHOOL, 19TH CENTURY

A Pair of Landscapes

oil on paper

4 ¼ x 5 ⅞ in. (10.8 x 14.9 cm.)

(2)

\$1,000-1,500

£700-1,000

€920-1,400

90

MANNER OF SIMON PIETERSZ VERELST

Carnations, roses and other flowers in a glass vase with Italian plums, moths and a lizard on a stone ledge

oil on canvas

22 x 17 in. (55.9 x 43.2 cm.)

\$1,500-2,500

£1,100-1,700

€1,400-2,300



91

A PAIR OF GEORGE IV SILVER FOUR-LIGHT CANDELABRA

MARK OF JOSEPH ANGELL, LONDON, 1828

Representing the four elements, the base of each cast with a dragon, dolphin, lion, and foliate decoration on a textured ground, the conforming baluster stem with an eagle, surmounted by three scroll branches and a central baluster stem, each terminating in a foliate-cast socket and detachable nozzle and drip-pan, *marked on bases, nozzles, waxpan of one branch, and central sockets*

24¾ in. (63 cm.) high; 273 oz. (8,507 gr.)

(2)

\$4,000-6,000

£2,800-4,200

€3,700-5,500



92

A PAIR OF GEORGE V SILVER SMALL MONTEITHS

MARK OF LIONEL ALFRED CRICHTON, LONDON, 1910, BRITANNIA STANDARD

Each on circular, domed and gadrooned foot, the sides fluted and with two vacant scroll cartouches and applied with lions masks issuing handles, with notched rim, *marked under base and on each handle, also marked Crichton Bros., New York & London*

7¼ in. (18.5 cm.) diameter; 57 oz. (1,782 gr.)

(2)

\$2,500-3,500

£1,800-2,400

€2,300-3,200

93

AN AMERICAN SILVER PART DINNER SERVICE

MOST MARK OF SHREVE & CO., SAN FRANCISCO, EARLY 20TH CENTURY

Comprising four candlesticks with detachable nozzles, two tazzas and a centerpiece bowl, each with conforming pierced trellis, garland and urn rim decoration, the stem of each candlestick engraved G, *each marked under base, the centerpiece bowl marked on base rim, each also marked sterling, the candlesticks marked 6970, the tazzas marked 7051, the centerpiece bowl marked 7528 together with a bowl with pierced rim marked INTERNATIONAL STERLING D194-1*

The candlesticks 13 in. (33 cm.) high

(7)

\$4,000-6,000

£2,800-4,200

€3,700-5,500



94

A GROUP OF FOUR RUSSIAN SILVER CIGARETTE CASES

VARIOUS MAKERS, 20TH CENTURY

Comprising a cigarette case with niello decoration, the cover with horse and rider, the interior with inscription, mark of Sergei Ivanovich Nazarov, Moscow, 1899-1908; one decorated with an enamel portrait of Tolstoy, various badges and gemstones, late 19th / early 20th century, the interior with Swedish import marks; one with snakeskin decoration and monogram, mark of WK, Kostroma, 1908-1917; one with a view of the Volga River and 'USSR', and with cabochon thumbpiece, with soviet marks; *together with* one with applied monograms, the interior with inscription, marked KIM, possibly Polish, circa 1920



(part)

The first 4¼ in. (10.5 cm.); 22 oz. 10 dwt. (700 gr.) (5)

\$1,500-2,000

£1,100-1,400

€1,400-1,800

95

A SET OF TWELVE SILVER DINNER PLATES

EARLY 20TH CENTURY

Shaped circular, with conforming reeded border, the rim of each engraved with a coat-of-arms and two crests, *marked under rim with spurious Georgian marks*

9½ in. (23.4 cm.) diameter; 178 oz. (5,549 gr.) (12)



\$2,500-3,500

£1,800-2,400

€2,300-3,200





96

A PAIR OF RUSSIAN SILVER-MOUNTED CUT-GLASS DECANTERS

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1899-1908

Ovoid on a circular foot, each glass body cut with a geometric motif, the upper section mounted with silver laurel swags, the rim mount with band of acanthus leaves, one inscribed in Russian 'May God grant you peace, good health, and happiness', the other inscribed in German 'Our very best wishes', the hinged domed cover with berry finial, one spout engraved with Cyrillic initial 'Shch' beneath an Imperial crown, the other with the initial 'S' beneath the Imperial crown, each with stylized upswept handles, *marked throughout*
 12¼ in. (31.1 cm.) high

(2)

\$15,000-25,000

£11,000-17,000
 €14,000-23,000



97

A GEMSET AND CARVED AGATE MOUSE

20TH CENTURY

Modeled standing, with gem-set eyes, whiskers, holding flower stamens in its paws

2½ in. (6.5 cm.) high

\$1,500–2,500

£1,100–1,700

€1,400–2,300

EXHIBITED:

The Fabergé Menagerie, The Walters Art Museum, Baltimore, 2003, cat. 66, p. 132 (attributed to the firm of Carl Fabergé).

LITERATURE:

The Fabergé Menagerie, The Walters Art Museum, Baltimore, 2003, cat. 66, p. 132 (attributed to the firm of Carl Fabergé).



98

A HARDSTONE AND DIAMOND MODEL OF A FROG-ON-STAND

20TH CENTURY

Realistically carved, the eyes set with diamonds

4½ in. (21.5 cm.) high

\$2,000–3,000

£1,400–2,100

€1,900–2,800

PROVENANCE:

Christian de Guigné II and thence by descent.

EXHIBITED:

Fabergé: Goldsmith to the Russian Imperial Court, De Young Memorial Museum, San Francisco, cat. 18 (as Fabergé).

Fabergé in America, Fine Arts Museums of San Francisco, 1996, cat. 28, p. 49 (as Fabergé).

The Fabergé Menagerie, The Walters Art Museum, Baltimore, 2003, cat. 123, p. 191 (attributed to the firm of Carl Fabergé).

99 No Lot



100

A RUSSIAN GEM-SET SILVER-MOUNTED AND SANDSTONE MATCH HOLDER IN THE FORM OF A RHINOCEROS

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF JULIUS RAPPOPORT, ST. PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER INDISTINCT

Ovoid, the sandstone body with well for matches, with silver mounts formed as a horn, ears, feet and tail, the eyes set with cabochon rubies, *marked throughout*

4½ in. (10.5 cm.) long

\$20,000–30,000

£14,000–21,000
€19,000–28,000

PROVENANCE:

Christian de Guigné II and thence by descent.

EXHIBITED:

The Fabergé Menagerie, The Walters Art Museum, Baltimore, 2003, cat. no. 106.

Fabergé in America, Fine Arts Museums of San Francisco, 1996, cat. 35, p. 52.

LITERATURE:

G. von Habsburg, *Fabergé in America*, New York, 1996, p. 52, no. 35.

For a similar Gem-Set Silver-Mounted and Sandstone Match Holder in the Form of an Elephant, see Christie's King Street, 25 November 2013, lot 225.



101

A RUSSIAN GOLD-MOUNTED HARDSTONE BOX

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST. PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 5078

Oblong, realistically carved as a potato, the gold-mounted hinged cover with a fleur-de-lys clasp at the front, *marked throughout* 3⁷/₈ in. (9.8 cm.) long

\$30,000–50,000

£21,000–35,000
€28,000–46,000

PROVENANCE:

By repute, King Farouk I of Egypt.
Christian de Guigné II and thence by descent.

EXHIBITED:

Fabergé: Goldsmith to the Russian Imperial Court, M. H. de Young Memorial Museum, San Francisco 1964, cat. 44.
Fabergé in America, Fine Arts Museums of San Francisco, 1996, cat. no. 33.

LITERATURE:

G. von Habsburg, *Fabergé in America*, New York, 1996, p. 51, no. 33.

102

A GEM-SET HARDSTONE MODEL OF A HIPPOPOTAMUS
20TH CENTURY

Realistically carved in standing position, with cabochon sapphire set eyes, *unmarked*
2¼ in. (5.7 cm.) long

\$1,500–2,500

£1,100–1,700

€1,400–2,300

EXHIBITED:

The Fabergé Menagerie, The Walters Art Museum, Baltimore, 2003, cat. no. 102. (attributed to the firm of Carl Fabergé).

LITERATURE:

The Fabergé Menagerie, The Walters Art Museum, 2003, p. 168, no. 102. (attributed to the firm of Carl Fabergé).



103

A GERMAN HARDSTONE AND DIAMOND MODEL OF A DUCK
ATTRIBUTED TO GERD DREHER, 1968

Carved from various hardstones, on gold webbed feet, the eyes set with diamonds, *marked on one webbed foot with spurious Fabergé mark*
3¼ in. (8.3 cm.) long

\$2,000–3,000

£1,400–2,100

€1,900–2,800

EXHIBITED:

The Fabergé Menagerie, The Walters Art Museum, Baltimore, 2003, cat. no. 80 (attributed to the firm of Carl Fabergé).

LITERATURE:

The Fabergé Menagerie, The Walters Art Museum, Baltimore, 2003, pp. 146, no. 80 (attributed to the firm of Carl Fabergé).

Gerd Dreher (b. 1943) is a well known member of the German family of hardstone carvers. In 2004 a major retrospective exhibition of 60 works entitled *The Gem Carvings of Gerd Dreher: A Faberge Legacy*, was held at the Houston Museum of Natural Science.



104

A CONTINENTAL SILVER-GILT MOUNTED CARVED BROWN SOAPSTONE AND AGATE MOUSE-FORM BOX AND COVER
19TH CENTURY

The soapstone realistically carved as a recumbent mouse with curled tail, the eyes inset with rubies, the body hollowed and mounted on interior with silver-gilt, the hinged cover a banded agate slice in conforming mounts, *marked in bezel*
3 in. (7.6 cm.) long

\$3,000–5,000

£2,100–3,500

€2,800–4,600





Ψ105

TWO HARDSTONE FLOWER AND FRUIT STUDIES AND A PAIR OF JADEITE COCKERELS
20TH CENTURY

In the Fabergé style, plants realistically modeled in cylindrical vases simulating water, one with two flower heads, each centered by a pearl and four colorless stones, the other with pendant raspberries, *the flower spray bearing spurious mark for Fabergé workmaster Henrik Wigström on stem*, the cockerels of realistic form, each mounted on a red satin base

The flower study 7 in. (17.8 cm.) high (4)

\$3,000-5,000

£2,100-3,500
€2,800-4,600

106

A RUSSIAN SILVER SAMORODOK CIGARETTE CASE
MAKER'S MARK CYRILLIC 'PB', ST. PETERSBURG, 1908-1917

Of rounded rectangular form, with silver thumbpiece, the interior silver-gilt, the cover with applied gold monogram below a crown, *marked '84', marked inside cover and on reverse*
3¾ in. (9.5 cm.) wide; 6 oz. (191 gr.)

\$2,000-3,000

£1,400-2,100
€1,900-2,800



107 No Lot



(part)

108

A GROUP OF SILVER AND ENAMEL ITEMS
VARIOUS MAKERS AND DATES

Comprising a silver vodka cup, bearing marks of Julius Rappoport; the body in the shape of an imperial horse guard officers regiment helmet, *marked on helmet*; together with two cloisonné enamel salts cellars; two silver-gilt and enamel spoons, five various vodka cups and a pair of silver-gilt shoes with putti, *with later Austrian tax mark*

The largest cup 4 in. (10 cm.) high;
20 oz. 10 dwt. (644 gr.) (11)

\$3,000-5,000

£2,100-3,500
€2,800-4,600

109

A RUSSIAN JEWELLED GOLD SAMORODOK CIGARETTE CASE

MAKER'S MARK 'AM', ST. PETERSBURG, 1908-1917

Rectangular with rounded corners, the hinged cover with sapphire cabochon thumb-piece, *marked inside cover and base, also with Soviet control mark*

3 $\frac{3}{8}$ in (9.2 cm.) long

\$3,000-5,000

£2,100-3,500

€2,800-4,600



110

TWO RUSSIAN PORCELAIN DINNER PLATES FROM THE SERVICE OF THE ORDER OF ST. ANDREW FIRST CALLED

ONE BY THE GARDNER FACTORY, MOSCOW, CIRCA 1778-1780; THE OTHER BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG, PERIOD OF ALEXANDER II

Circular, the center decorated with the star of the Order, the border with the collar and the cross of the Order, with scalloped gilt rim, *one with blue underglaze Gardner factory mark, impressed star, and with later palace inventory number; the other with green underglaze Imperial Porcelain Factory mark, impressed numeral, and with later palace inventory number*

10 in. (25.4 cm.) diameter

(2)

\$10,000-15,000

£7,000-10,000

€9,200-14,000





111

A RUSSIAN JEWELLED AND GOLD-MOUNTED ENAMEL IMPERIAL PRESENTATION SNUFF BOX

MARK OF KEIBEL, ST. PETERSBURG, FIRST QUARTER 19TH CENTURY, THE FLANGE STRUCK 780

Rectangular, the hinged cover set in the center with a circular blue *guilloché* ground medallion with diamond-set cypher of Alexander I beneath the Imperial crown, within a diamond border, with applied, raised and engraved border of scrolling foliage, the sides and base engine-turned and engraved with similar motifs, with scalloped thumb piece, *marked throughout*
3¾ in. (8.6 cm.) long

\$12,000-18,000

£8,400-13,000
€12,000-17,000



112

A RUSSIAN JEWELLED AND GOLD SAMORODOK CIGARETTE CASE

MAKERS MARK CYRILLIC 'AB', ST. PETERSBURG, 1908-1917

Rectangular with rounded corners, the cover set with sapphires, rubies, emeralds, diamonds and colored diamonds, centering a later jeweled Imperial crown, with cabochon sapphire push-piece, the interior inscribed in Russian 'In good memory, to dear Albert Karlovich from his respectful colleagues, [a souvenir] for the good memories, in commemoration of the 10th anniversary of his governance over the Krasnogorovsky Factory of the Franco-Russian Society', and further inscribed 'I.S.Kefala, P.L. Perilli, C.F. Bragiva, L.L. Perilli, S.E. Bizhan, P.P. Lurovoy, T.U. Bartetskiy, E.G. Fraskolli, E.U. Faber, M.A. Nesterenko, A.N. Galushkin, P.P. Kovalenko, A.G. Reberko, U.F. Klyan, A.F. Kotlyarob / Krasnogorovka / 18 April 1 May / 1901 - 1911, *marked throughout*
4¼ in. (10.8 cm.) long

\$5,000-7,000

£3,500-4,900
€4,600-6,400





Ψ113

A PAIR OF CHINESE MOTTLED WHITE AND GREEN JADEITE BIRDS

Each intricately carved as a paradise flycatcher with slender legs and long tail feathers and grasping a blossoming lotus branch with peaches in its beak above a bird perched on a tall stem of *lingzhi* fungus issuing from rockwork, the stone of greenish-white tone with apple green highlights
9½ in. (24 cm.) high, wood stands (2)

\$8,000-12,000

£5,600-8,300
€7,400-11,000

114

A CHINESE LARGE YELLOWISH-GREEN SERPENTINE FIGURE OF A STANDING BUDDHA
20TH CENTURY

The figure dressed in flowing robes and holding a large *nuyi* scepter atop a double lotus surrounding by a flaming *mandorla*

15¾ in. (40 cm.) high

\$2,000-3,000

£1,400-2,100
€1,900-2,800



115

A PAIR OF CHINESE MOTTLED GREYISH-GREEN JADE HORSES
20TH CENTURY

Each shown standing astride with head slightly turned to one side and ears pricked, the stone of greyish-green tone with some white inclusions
5½ in. (14 cm.) wide (2)

\$1,000-1,500

£700-1,000
€920-1,400



116

**A CHINESE GREYISH-GREEN JADE
DUCK-FORM BOX AND COVER**

The well-hollowed box carved as a duck with finely detailed feathers supporting a duckling atop its back, the stone of even greyish-green tone

5½ in. (14 cm.) wide, wood stand

\$3,000-5,000

£2,100-3,500
€2,800-4,600



117

**A CHINESE GREYISH-GREEN JADE
DUCK-FORM BOX AND COVER**
LATE QING DYNASTY

The box and cover carved as a duck with head turned back and grasping a magnolia branch in its beak

4¾ in. (12 cm.) wide, wood stand

\$2,000-3,000

£1,400-2,100
€1,900-2,800

118

**TWO CHINESE MOTTLED GREYISH-
GREEN JADE CARVINGS OF ANIMALS**
18TH/19TH CENTURY

The first carved as a recumbent Buddhist lion with head turned back grasping a curled lotus branch in its mouth, the second carved as a crouching mythical beast

3 in. and 1⅞ in. (7.6 cm. and 4.8 cm.) wide

\$2,000-3,000

£1,400-2,100
€1,900-2,800





119

**A CHINESE MOTTLED GREEN AND RUSSET JADE FIGURE OF A
STANDING GUANYIN**
19TH CENTURY

The figure dressed in flowing robes, a beaded necklace, and cowl, standing atop a base of waves, the reverse carved with a lengthy inscription, the stone of mottled green tone with russet inclusions
16¼ in. (41 cm.) high

\$3,000–5,000

£2,100–3,500
€2,800–4,600

Ψ120

**A PAIR OF CHINESE MOTTLED GREEN JADEITE
FIGURES OF MYTHICAL BEASTS, LONGMA**

Each standing astride above frothing waves supporting a *ying yang* symbol amidst clouds on its back, the stone of mottled green color with darker inclusions
5 in. (12.6 cm.) wide (2)

\$600–800

£420–560
€560–740



Ψ121

**A CHINESE MOTTLED GREEN JADEITE MELON-FORM BOX AND
COVER**

Carved as a melon borne on a curled leafy stem and further carved with a cricket clambering up one side, fitted with a cover carved with a melon-form finial, the stone of mottled green tone
6 in. (15.2 cm.) wide, wood stand

\$3,000–5,000

£2,100–3,500
€2,800–4,600



122

A CHINESE LARGE MOTTLED GREYISH-GREEN JADE RHYTON

The vessel carved around the exterior with bands of archaistic designs and *chilong*, the stone of mottled greyish-green tone with milky white and russet brown inclusions

8 7/8 in. (22.2 cm.) high

\$5,000-7,000

£3,500-4,900

€4,600-6,400



123

A CHINESE LARGE GREYISH-GREEN JADE VASE

QING DYNASTY (1644-1911)

Of baluster form, the high-shouldered vase is finely carved around the neck and shoulders with a rope twist border, and a pair of mask-form handles suspending fixed ring handles at the shoulder, the whole is raised on a short foot finely carved with a rope twist border, the stone is of soft greyish-green tone, the base inscribed with a four-character Qianlong mark in gilt

8 7/8 in. (22.5 cm.) high

\$15,000-20,000

£11,000-14,000

€14,000-18,000



(detail)



124

A CHINESE MOTTLED GREYISH-GREEN JADE VASE AND A COVER

17TH CENTURY

The pear-shaped vase carved in low relief with a large lotus blossom and further carved in high relief with *chilong* on the narrow sides, the whole raised on a short foot, and fitted with a cover with knob finial, the stone of opaque white tone

8¾ in. (22.2 cm.) high

\$7,000-9,000

£4,900-6,300
€6,500-8,300

Ψ125

A PAIR OF CHINESE GREEN JADEITE PARFUMIERS AND COVERS

Of cylindrical form, the sides carved and pierced with scrolling lotus vines, and raised on four *nyyi*-form feet, fitted with a flat cover carved in openwork with a lotus blossom, the stone of semi-translucent yellowish-green tone

4 in. (10 cm.) high

(2)

\$5,000-7,000

£3,500-4,900
€4,600-6,400



126

A CHINESE SPINACH GREEN JADE WARMING BOWL

20TH CENTURY

The deep, rounded sides and concave top enclosing a hollow interior which holds hot water when filled from a circular aperture in the base that would have been plugged after filling, the stone of deep green tone; together with, five greyish-white jade dishes of various sizes

4⅞ in. (11.8 cm.) diameter, wood box

(6)

\$600-800

£420-560
€560-740





Ψ127

A CHINESE MOTTLED GREEN JADEITE MELON-FORM BOX AND COVER WITH BOYS

The box carved as a large round melon borne on a leafy vine bearing smaller melons, further carved with pairs of boys on either side, the domed cover with three seated boys, one holding a peach, another a finger citron, and the third a pomegranate, the stone of mottled pale whitish-green tone

8 $\frac{7}{8}$ in. (22.2 cm.) wide, wood stand

\$15,000–20,000

£11,000–14,000

€14,000–18,000



128

A PAIR OF CHINESE CREAMY MOTTLED WHITE ROPE-TWIST JADE BANGLES

19TH/20TH CENTURY

Each carved as as two strands twisted together, the stone of mottled white color

3 in. (7.6 cm.) diameter

(2)

\$800-1,200

£560-830
€740-1,100

Ψ129

A CHINESE FACETED LAVENDER JADEITE VASE AND COVER

Finely carved on the broad sides with an immortal amidst clouds, the tapering body raised on a faceted splayed foot and with ram-head handles flanking the shoulder, the cover with a mythical beast, the stone of mottled pale lavender tone with apple green inclusions

8¼ in. (21 cm.) high, wood stand

\$3,000-5,000

£2,100-3,500
€2,800-4,600



Ψ130

A CHINESE PALE BLuish-GREEN JADEITE BUFFALO

Carved in a recumbent position with legs tucked under its body, grasping a *lingzhi* stem in its mouth below a bat in flight

4½ in. (11.4 cm.) wide

\$2,000-3,000

£1,400-2,100
€1,900-2,800





Ψ131

A CHINESE FACETED LAVENDER JADEITE VASE AND COVER

The faceted pear-shaped body raised on a short foot and set with a pair of ram-head handles flanking the neck, surmounted by a faceted cover, the semi-translucent stone of pale lavender tone
6½ in. (16.5 cm.) high, wood stand

\$5,000-7,000

£3,500-4,900
€4,600-6,400



Ψ132

A CHINESE SMALL WHITE AND GREEN JADEITE VASE AND A COVER

The vase of elongated ovoid form raised on a short faceted splayed foot, carved on the shoulder with a *chiling*, the stone of mottled white tone with splashes of apple green, and a rose quartz cover
4⅞ in. (12.3 cm.) high

\$6,000-8,000

£4,200-5,600
€5,600-7,400



133

**A CHINESE COROMANDEL LACQUER
PANEL, MOUNTED AS A TABLE**
19TH CENTURY

Depicting a man on horseback in a landscape
with goats, on a later base
18 in. (46 cm.) high, 58½ in. (148.5 cm.)
wide, 23½ in. (53.5 cm.) deep

\$1,500–2,000

£1,100–1,400
€1,400–1,800

134

A PAIR OF GREEN VELVET SOFAS
MID-20TH CENTURY

Each with button tufted back, arms and seat
65 in. (165 cm.) wide (2)

\$3,000–5,000

£2,100–3,500
€2,800–4,600







135
**A PAIR OF CHINESE GREEN-GLAZED
 POTTERY HU JARS, MOUNTED AS
 LAMPS**

HAN DYNASTY (206 BC-AD 220)

Electrified
 19 in. (48 cm.) high, excluding fittings (2)

\$2,000-3,000 £1,400-2,100
 €1,900-2,800

PROVENANCE:
 The de Guigne Collection, acquired before
 1976.

136
**TWO ASIAN BLACK LACQUER BOXES ON
 LATER STANDS**
 19TH CENTURY

Each decorated with scenes of figures in
 landscapes, with side carrying handles
 25 in. (63.5 cm.) high, 21 in. (53.5 cm.)
 wide, 13¾ in. (35 cm.) deep, the larger (2)

\$2,000-3,000 £1,400-2,100
 €1,900-2,800



137
**A PAIR OF CHINESE BLACK AND GILT
 LACQUER TABLES**
 18TH/19TH CENTURY

Each with shaped top above pierced fretwork
 frieze and sides, on a plinth base
 24½ in. (62 cm.) high, 41 in. (104 cm.)
 wide, 22¾ in. (58 cm.) deep (2)

\$5,000-8,000 £3,500-5,600
 €4,600-7,400





138
A PAIR OF CHINESE EXPORT PORCELAIN FAMILLE VERTE
PORCELAIN BUDDHIST LIONS ON SEPARATE STANDS
 19TH CENTURY

One modeled with a pup, the other holding a sphere, each on a base decorated with birds, butterflies and flowers
 19¾ in. (50 cm.) high, overall

\$5,000-8,000

(4)
 £3,500-5,600
 €4,600-7,400

139
A PAIR OF TERRACOTTA AND MARBLE CONSOLE TABLES
 LATE 19TH/20TH CENTURY

Each with shaped green and white marble top above a dolphin-form support, on a plinth base
 36½ in. (93 cm.) high, 39 in. (99 cm.) wide, 19 in. (48 cm.) deep (2)

\$5,000-8,000

£3,500-5,600
 €4,600-7,400



140

A GREEN VELVET SOFA
AFTER A DESIGN BY ANTHONY HAIL,
CIRCA 1960

With button tufted back, arms and seat
84 in. (213.5 cm.) wide

\$2,000-4,000

£1,400-2,800
€1,900-3,700

141

A NINGXIA CARPET
WEST CHINA, 18TH CENTURY

Approximately 14 ft. x 14 ft. 7 in.
(427 cm. x 444 cm.)

\$4,000-6,000

£2,800-4,200
€3,700-5,500





142
TWO CHINESE CERAMIC ARCHITECTURAL FRAGMENTS,
MOUNTED AS TABLES

MING DYNASTY (1368-1644) AND LATER

Each with later glass top above scrolling flowers
 22½ in. (57 cm.) high, 34½ in. (88 cm.) wide, 18¾ in. (48 cm.) deep
 (2)

\$5,000-8,000

£3,500-5,600
 €4,600-7,400

143
A CHINESE EIGHT-PANEL COROMANDEL LACQUER SCREEN
 19TH CENTURY AND LATER

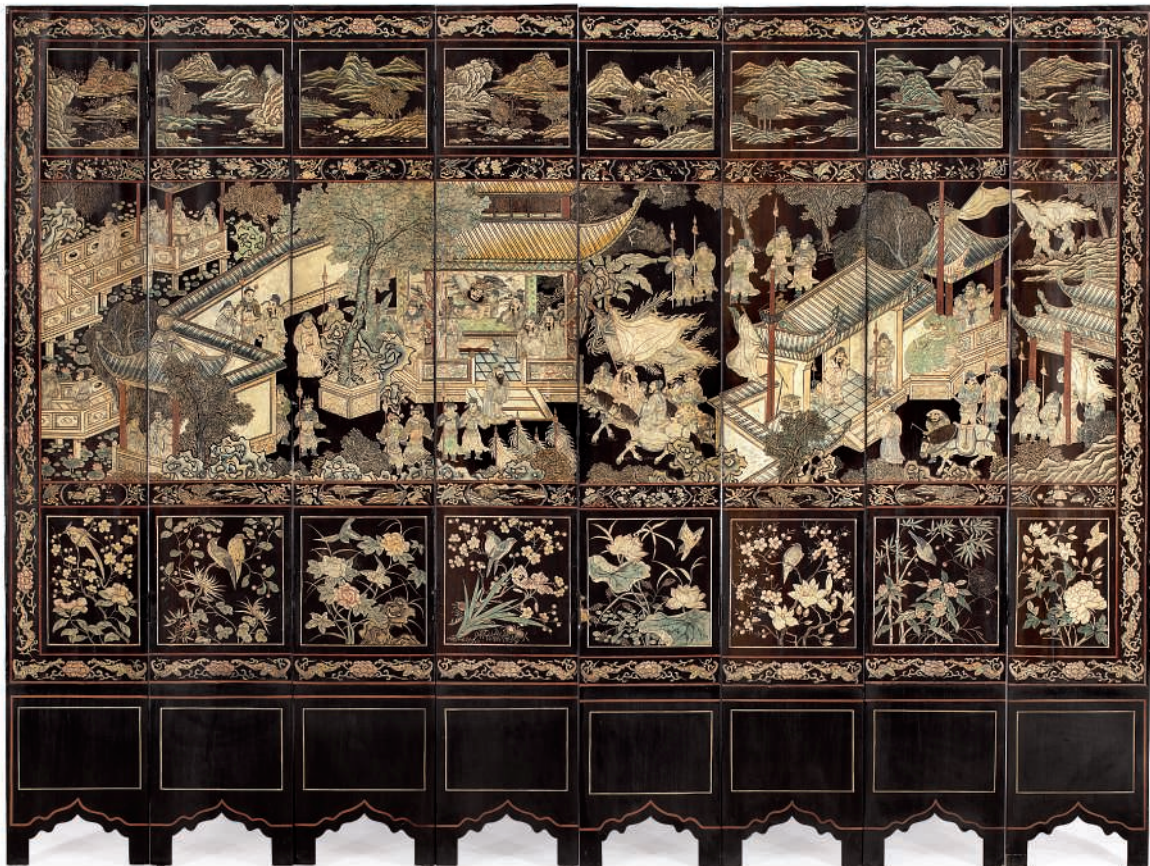
Decorated with a continuous palace garden scene within outer
 borders of landscapes or flowers, the reverse with birds amongst
 flowers, the lower section later
 96¼ in. (244.5 cm.) high, 16 in. (40.5 cm.) wide, each panel

\$6,000-9,000

£4,200-6,300
 €5,600-8,300

PROVENANCE:

The de Guigne Collection, acquired before 1976.





144

A CHINESE BLACK AND GILT-LACQUER LOW TABLE

19TH CENTURY

With rectangular burl wood top above a pierced fretwork frieze

14¼ in. (36 cm.) high, 41½ in. (105.5 cm.) wide, 21 in. (53.5 cm.) deep

\$3,000–5,000

£2,100–3,500
€2,800–4,600

145

TWO ASIAN IRON-MOUNTED ELM STRONG BOXES

PROBABLY JAPANESE, 19TH CENTURY

Each enclosing an arrangement of five drawers, on a later hardwood stand
22½ in. (57 cm.) high, 14¼ in. (36 cm.) wide, 17¾ in. (45 cm.) deep (2)

\$1,500–2,500

£1,100–1,700
€1,400–2,300



146

A CHINESE EIGHT-PANEL COROMANDEL LACQUER SCREEN

19TH CENTURY

Each side decorated with a continuous scene of either scholars in a landscape or a battle scene

44½ in. (113 cm.) high, 10 in. (25.5 cm.) wide, each panel

\$2,000–4,000

£1,400–2,800
€1,900–3,700

147

**A CHINESE GILT-METAL AND CLOISSONNE
ENAMEL MODEL OF A GARDEN PAVILION**
19TH CENTURY

Of hexagonal form, the two-tier roof hung
with bells, raised on six columns decorated
with dragons

19 in. (48 cm.) high

\$4,000-6,000

£2,800-4,200
€3,700-5,500



148

**A SET OF FOUR ITALIAN GRAIN-PAINTED
AND PARCEL-GILT CHAIRS**
EARLY 19TH CENTURY

Comprising two armchairs and two side chairs,
each with black leather back and seat (4)

\$3,000-5,000

£2,100-3,500
€2,800-4,600





149

A GEORGE II BLUE AND GILT-JAPANED LONGCASE CLOCK
 CIRCA 1730, THE WORKS AND CASE ASSOCIATED

Decorated overall with Chinoiserie scenes, the engraved brass dial signed *Warren/Canterbury*, the decoration refreshed
 97 in. (246 cm.) high, 20½ in. (52 cm.) wide, 9½ in. (24 cm.) deep

\$3,000–5,000

£2,100–3,500
 €2,800–4,600



150

A CHINESE WALLPAPER PANEL
 18TH/19TH CENTURY

Hand painted with figured in a mountainous landscape, within a later frame
 156 in. (396 cm.) high, 43 in. (109 cm.) wide, 19½ in. (49.5 cm.) deep

\$2,000–3,000

£1,400–2,100
 €1,900–2,800





151
AFTER JEAN BENJAMIN DE LA BORDE

[Roman Mosaics]: Four Plates

four engravings with hand-coloring, on wove paper, with margins
 Plate: 17 ¼ x 13 ½ in. (438 x 343 mm.)

(4)

\$800-1,200

£560-830
 €740-1,100

152
A CHINESE TERRACOTTA TANG STYLE HORSE
 20TH CENTURY

Modeled rearing on its hind legs, on a plinth base
 25 in. (63.5 cm.) wide

\$3,000-5,000

£2,100-3,500
 €2,800-4,600



153
A SET OF FOUR POLYCHROME-PAINTED OCCASIONAL TABLES
 20TH CENTURY

Each shaped top supported by a Chinoiserie figure
 23 in. (58 cm.) high, 18¼ in. (46.5 cm.) wide, 12½ in. (32 cm.) deep (4)

\$2,000-3,000

£1,400-2,100
 €1,900-2,800



154

**A CHINESE GREEN-GLAZED POTTERY
HU JAR, MOUNTED AS A LAMP**

HAN DYNASTY (206 BC-AD 220)

Electrified

18 in. (45.5 cm.) high, excluding fitments

\$1,000-1,500

£700-1,000

€920-1,400

PROVENANCE:

The de Guigne Collection, acquired before
1976.



155

**TWO CHINESE COPPER-RED GLAZED
BOTTLE VASES, MOUNTED AS LAMPS**
19TH CENTURY

Of variant forms, electrified

19 in. (48 cm.) high, the larger, excluding
fitments (2)

\$2,000-3,000

£1,400-2,100

€1,900-2,800

156

TWO CHINESE RED LACQUER LOW TABLES
19TH CENTURY

Comprising one rectangular table and one small
octagonal table, each decorated with scrolling foliage
12 in. (30.5 cm.) high, 32 in. (81 cm.) wide,
20 in. (51 cm.) wide, the rectangular table (2)

\$2,000-3,000

£1,400-2,100

€1,900-2,800





157

A CHINESE CERAMIC PEANUT-FORM BOX AND COVER

The box and cover molded as a peanut shell, the cover opening to reveal two rounded peanuts in painted red pigment, the base molded with a four-character apocryphal Kangxi mark
6 in. (15.3 cm.) wide

\$800-1,200

£560-830
€740-1,100

158

MAI TRUNG THU (VIETNAMESE, 1906-1980)

Le Plat de Raisins

signed and dated 'MAI/THU/ ****' and stamped with artist's seal (upper left)
gouache and ink on silk in an artist's frame
17 ¼ x 16 ½ in. (43.5 x 41.9 cm.)
Painted in 1962.

\$8,000-12,000

£5,600-8,300
€7,400-11,000

EXHIBITED:

Margaux, France, Chateau Lascombes, *Exposition La Vigne et le Vin*, 1963.





159

A JAPANESE CLOISSONNE ENAMEL JAR AND COVER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED KYOTO NAMIKAWA
(WORKSHOP OF NAMIKAWA YASUYUKI; 1845-1927)

The globular jar decorated in polychrome cloisonné enamels and gold and silver wires with three panels designed with flowers and butterflies, each panel surrounded with scattered chrysanthemums on a reddish-brown ground, the cover set with a gilt chrysanthemum finial, the lid, shoulder and area around foot designed with stylized flowers, signed on a silver tablet mounted on the base, gilt rims 3 ½ in. (8.9 cm.) high

\$30,000-40,000

£21,000-28,000
€28,000-37,000

For a similar jar in the Kiyomizu Sannenzaka Museum Collection, see Murata Masayuki, ed., *Kyoto Cloisonné: The Works of Namikawa Yasuyuki* (Kyoto: Tankosha, 2008), no. 3.



160

A GROUP OF THREE JAPANESE SATSUMA EARTHENWARE WORKS

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *SEIKOZAN*

The incense burner decorated over the crackled transparent glaze in polychrome enamels and gilt with two panels depicting scene from the play *Chushingura*, with a pierced silver cover; the globular form jar decorated over transparent glaze in polychrome enamels and gilt with a profusion of flowers; the square ewer decorated over the crackled transparent glaze in polychrome enamels and gilt with various figures
 3¼ in. (8.3 cm.) diameter; 2½ in. (6.4 cm.) high;
 3½ in. (8.9 cm.) high

\$800-1,200

£560-830
 €740-1,100

(3)

161

A SMALL CLOISSONNE ENAMEL VASE

MEIJI PERIOD (LATE 19TH CENTURY)

The stretched bulbous body with a short neck, decorated in polychrome enamels and silver wires with scattered chrysanthemum flowers and a profusion of butterflies on an olive-green ground, copper rims

4 in. (10.2 cm.) high

\$400-600

£280-410
 €370-550



162

THREE JAPANESE IRON TSUBA (SWORD GUARDS)

EDO PERIOD (19TH CENTURY)

The first pierced and carved with a grotesque face, with the character *makoto* (sincerity) inlaid in silver on the reverse; the second *aori-gata* (saddle-flap shaped) with a horse beneath the clod-covered moon carved in high relief with gilt details; the third with two puppies in high relief inlay with gilt details
 3¼ in. (9.5 cm.) diameter, the first

\$700-900

£490-630
 €650-830

(3)



163

163

A JAPANESE WAKIZASHI SWORD

MID-17TH CENTURY

With a *gunome-choji* temper pattern, inscribed *Omi daijo Fujiwara Tadahiro* and *Mutsu (no) kami Tadayoshi*, dated in accordance with an auspicious day in the eighth month of 1663 in a black-lacquered scabbard, the round 19th century iron *tsuba* pierced and roundly carved with scenes of armoured warriors, details in gilt, signed *Soheishi Nyudo Soten sei*, the *menuki* of fruiting sprigs of the black copper and gold alloy *shakudo*, gilt details, the *fuchi-gashira* of *shakudo* with the hero Kusunoki Masashige in the scene 'The Parting at Sakurai' from the 14th century history *Taiheiki Monogatari* carved in high relief with inlay of copper, silver, and gilt 31¼ in. (79 cm.) long

\$5,000-7,000

£3,500-4,900

€4,600-6,400

The sword was made by Tadahiro, the second generation of the Hizen province line of Tadayoshi, although the signature of the third generation Mutsu no kami Tadayoshi was probably added at a later time.

164

A JAPANESE DAISHO (MATCHING PAIR OF SWORDS)

15TH CENTURY AND LATER

The *katana* (long sword) of *gunome-midare* temper line, signed with an *orikaeshi-mei* (folded-over signature) *Bishu Osafune Norimitsu*, 15th century, the *wakizashi* (companion sword) signed *Chikushu (no) ju Onizuka Yoshikuni*, 17th century, the scabbards lacquered black and with longitudinal bands of black lacquered and polished fish skin, the iron *tsuba* with marine creatures and dragons in silver level inlay, matching stylized motifs on the *fuchi-gashira* and *menuki* 37 in. (94 cm.) and 28½ in. (72 cm.) long, respectively (2)

\$6,000-9,000

£4,200-6,300

€5,600-8,300

165 No Lot



164

WATCHES FROM THE COLLECTION OF CHRISTIAN DE GUIGNE IV



166

GALLET. A STAINLESS STEEL CHRONOGRAPH WRISTWATCH
SIGNED GALLET, CASE NO. 938'930, CIRCA 1950

Mechanical lever movement stamped *JXR*, 17 jewels, silvered dial, black Arabic numerals, blued steel hands, outer minute divisions, three engine-turned subsidiary dials for 12 hours and 30 minute registers and constant seconds, circular case, two round chronograph buttons in the band, screw back, *case, dial, and movement signed* 37mm diam.

\$800-1,200

£560-830
€740-1,100

167

ROLEX. A STAINLESS STEEL WRISTWATCH WITH BRACELET
SIGNED OYSTER SPORT, AQUA, REF. 3136, CASE NO. 178'901 CIRCA 1940

Mechanical lever movement, 15 jewels, silvered dial, Arabic numerals on a blank chapter ring, outer minute divisions, skeletonized hands, subsidiary seconds, circular case, screw-down crown, screw back, *Rolex* bracelet and deployant clasp, overall approximate length 3.5 inches, *dial and case signed* 30mm diam.

\$600-800

£420-560
€560-740



168

AUDEMARS PIGUET. A FINE PLATINUM ULTRA-THIN WRISTWATCH WITH BRACELET

SIGNED AUDEMARS PIGUET, MOVEMENT NO. 60'452, CASE NO. 5067, CIRCA 1960

Cal. 2003 mechanical movement, 17 jewels, silvered matte dial, black baton numerals, circular case, snap on back, associated mesh bracelet and platinum deployant clasp, *case, dial and movement signed* 31mm diam.

\$2,000-3,000

£1,400-2,100
€1,900-2,800



169

ROLEX. A 14K GOLD AUTOMATIC WRISTWATCH WITH CENTER SECONDS

SIGNED ROLEX, OYSTER PERPETUAL, OFFICIALLY CERTIFIED CHRONOMETER, REF. 6085, CASE NO. 854'206, CIRCA 1952

Automatic jeweled lever movement, silvered dial, applied dagger numerals with luminous accents, luminous hands, center seconds, tonneau-shaped water-resistant-type case, coin-edge bezel, screw-down crown, screw back, *case, dial and movement signed* 34mm diam.

\$1,500-2,500

£1,100-1,700
€1,400-2,300



170

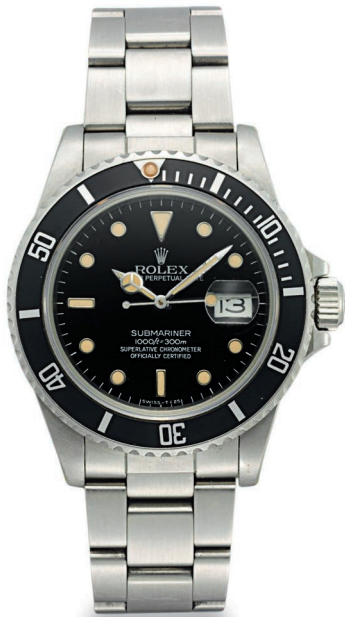
ROLEX. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH CENTER SECONDS, DATE, AND BRACELET

SIGNED ROLEX, OYSTER PERPETUAL DATE, SUBMARINER, 1000FT = 300M, SUPERLATIVE CHRONOMETER, OFFICIALLY CERTIFIED, REF. 16800, CASE NO. 8'445'836 CIRCA 1984

Cal. 3035 automatic lever movement, 27 jewels, black matte dial, luminous dot, dagger, and baton numerals, luminous Mercedes-style hands, center seconds, magnified date aperture, tonneau-shaped water-resistant-type case, revolving black bezel calibrated for 60 units, screw back, screw down crown, stainless steel *Rolex Oyster* bracelet, overall approximate length 7.5 inches, *case, dial and movement signed* 40mm diam.

\$2,000-4,000

£1,400-2,800
€1,900-3,700



171

ROLEX. A 14K GOLD AUTOMATIC WRISTWATCH WITH HOODED LUGS AND CENTER SECONDS

SIGNED ROLEX, OYSTER PERPETUAL, CHRONOMETER, REF. 3065, CIRCA 1940

Automatic jeweled lever movement, silvered dial, applied Arabic numerals, outer minute divisions, center seconds, tonneau-shaped water-resistant-type case, screw back, screw-down crown, *case, dial and movement signed* 34mm diam.

\$1,000-2,000

£700-1,400
€920-1,800





172



172

HAMILTON, ZODIAC, AND LUCIEN PICCARD. A LOT OF THREE WRISTWATCHES

THE FIRST 18K GOLD, SIGNED HAMILTON, NO. 0238, CIRCA 1935, THE SECOND A GOLD PLATED AND STAINLESS STEEL CHRONOGRAPH, SIGNED ZODIAC, THE THIRD A PLATINUM CHRONOGRAPH, SIGNED LUCIEN PICCARD, LUCCARD, NO. 497-159, BOTH CIRCA 1970

The first with mechanical lever movement, 19 jewels, silvered dial, applied Arabic numerals, subsidiary seconds, outer railway minute track, rectangular-shaped case, engraved snap on back, *case, dial and movement signed*, the second with mechanical lever movement, silvered dial, applied baton numerals with luminous accents, luminous hands, outer tachymeter scale, two beveled engine-turned subsidiary dials for 30 minute register and constant seconds, circular case, two round chronograph pushers in the band, screw back, *case, dial and movement signed*, the third with silvered dial, applied baton numerals with luminous accents, luminous hands, date aperture at 6 o'clock, outer blue chapter ring for tachymeter and telemeter scales, two blue subsidiary dials for 30 minute register and constant seconds, cushion-shaped case, milled bezel, two round chronograph pushers in the band, screw back, *case, dial and movement signed*

the first 18.5mm width, 39.5mm overall length, the second 36mm diam, the third 37mm width (3)

\$200-400

£140-280
€180-370



173

-173

CORUM. AN 18K GOLD FIFTY PESOS COIN WRISTWATCH
SIGNED CORUM, CIRCA 1985

Quartz movement,, fifty peso Mexican coin with *Estados Unidos Mexicanos* and an eagle, the reverse with *50 Pesos, 37.5Gr., Oro Puro, 1821 - 1946*, the band engraved *libertad/independencia*, circular case, yellow sapphire-set crown, extended downturned lugs, *dial and movement signed*
37.5mm diam.

\$2,000-3,000

£1,400-2,100
€1,900-2,800

-174

PANERAI. A FINE BLACK PVD COATED STAINLESS STEEL CUSHION-SHAPED WRISTWATCH

SIGNED PANERAI, LUMINOR, NO'S. OP6502, BB 979827, B1430/1500, CIRCA 1998

Mechanical jewelled lever movement, black dial, luminous Arabic and baton numerals, luminous hands, cushion-shaped water-resistant-type case, PVD coated stainless steel case and bezel, crown protective bridge with lever lock, stainless steel screw back, *Panerai* black PVD coated stainless steel buckle, *case, dial and movement signed*

42mm diam.

\$4,000-6,000

£2,800-4,200

€3,700-5,500

Accompanied by a *Panerai* presentation box, screw driver, product literature, and two extra *Panerai* straps.



175

PIERRE CARDIN. A LOT OF TWO WRISTWATCHES

THE FIRST GOLD PLATED AND ACRYLIC, THE SECOND STAINLESS STEEL AND NUMBERED 0'558'339, BOTH SIGNED PIERRE CARDIN, THE SECOND ALSO SIGNED JAEGER, CIRCA 1960

Mechanical jewelled lever movements, the first with silvered dial, quarter circular numerals, circular case with shell-form stepped bezel, the second with blue dial, quarter baton numerals, square-shaped case, both with snap on back, both *case, dial and movement signed*

the first 43.5mm width., 45.5 overall length, the second 34.5mm width, 40mm overall length (2)

\$100-200

£69-140

€91-180





176

ZENITH, HARMAN, GIRARD-PERREGAUX, AND WITNAUER. A LOT OF FOUR CHRONOGRAPH WRISTWATCHES.

THE FIRST 18K GOLD, SIGNED ZENITH, NO. 129'742 AND 16'518, THE SECOND STAINLESS STEEL, SIGNED HARMAN, CHRONOGRAPH, NO. 493'347, THE THIRD STAINLESS STEEL, SIGNED GIRARD PERREGAUX, NO'S. 873'659 AND 22'209, THE FOURTH STAINLESS STEEL, SIGNED WITNAUER, GENEVE, PROFESSIONAL, CHRONOGRAPH, ALL CIRCA 1945

The first with mechanical jewelled lever movement, silvered dial, applied Arabic and dagger numerals, two engine-turned subsidiary dials for 45 minutes register and constant seconds, outer blue tachymeter scale, circular case, two rectangular chronograph buttons in the band, snap on back, the second with mechanical lever movement stamped *HXF*, 17 jewels, black gilt dial, luminous Arabic numerals, luminous hands, inner spiraled tachymeter scale, outer telemeter scale, two engine-turned subsidiary dials for 30 minute register and constant seconds, circular case, two rectangular chronograph buttons in the band, snap on back, the third with mechanical jewelled lever movement, silvered dial, luminous Arabic numerals, luminous hands, outer blue tachymeter scale, three sunken subsidiary dials for 12 hours and 30 minutes register and constant seconds, circular case, two round chronograph buttons in the band, screw back, the fourth with mechanical jewelled lever movement, silvered dial, applied Arabic and dagger numerals with luminous accents, luminous hands, center seconds, outer blue tachymeter scale and outer red telemeter scale, two engine-turned subsidiary dials for 30 minutes and constant seconds, circular case, two round chronograph buttons in the band, screw back, *all with case, dial, and movement signed*

the first 37mm diam., the second 32mm diam., the third 33.5mm diam., the fourth 35.5mm diam. (4)

\$2,000-4,000

£1,400-2,800
€1,900-3,700



-177

HAMILTON. A LOT OF TWO 14K GOLD WRISTWATCHES
THE FIRST, 14K GOLD, THE SECOND, 14K WHITE GOLD, BOTH
SIGNED HAMILTON, CIRCA 1940

Mechanical lever movements, the first 19 jewels, the second 17
jewels, silvered dials with diamond-set Arabic and baton numerals,
subsidiary seconds, rectangular-shaped cases, snap on back, both with
dial and movement signed

21mm width, 41mm overall length

(2)

\$200-400

£140-280

€180-370

-178

**ILLINOIS. A LOT OF THREE
WRISTWATCHES**

THE FIRST NICKEL, NO. 0'976'659, THE
SECOND 14K WHITE GOLD FILLED, NO.
B'177'016, THE THIRD 14K GOLD FILLED, NO.
8'613'656, ALL CIRCA 1935

Mechanical jewelled lever movements,
silvered dials, Arabic numerals, subsidiary
seconds, the first with hexagonal-shaped
case, the second and third with rectangular-
shaped cases, all with snap on back, all *case,*
dial and movement signed

the first 30mm width, 31mm overall length,

the second 26.5mm diam., 27mm overall
length, the third 23mm width, 30mm overall
length (3)

\$100-200

£69-140

€91-180





179

A LOT OF TWO STAINLESS STEEL MICKEY MOUSE WRISTWATCHES

THE FIRST SIGNED TIMEX, ELECTRIC, WALT DISNEY PRODUCTIONS, CIRCA 1972, THE SECOND SIGNED INGERSOLL, MICKEY MOUSE, NO. 89'416'513, CIRCA 1935

The first with quartz movement, silvered dial, black Arabic numerals, central Mickey Mouse character with arms for hours and minutes indication, center seconds, circular case, snap on back, *case and dial signed*, the second with silvered dial, black Arabic numerals, central Mickey Mouse character with arms for hours and minutes indication, subsidiary seconds with turning Mickey Mouse characters, circular case, snap on back, stainless steel linked bracelet with engraved Mickey Mouse characters, *dial and movement signed* the first 35mm diam., the second 32mm diam.

(2)

\$200-400

£140-280
€180-370

180

WALTHAM. A TWO-COLOR 18K GOLD OPENFACE KEYLESS LEVER WATCH

SIGNED WALTHAM, MOVEMENT NO. 22'229'803, CASE NO. 214'297, CIRCA 1925

Nickel-finished lever movement, 17 jewels, bimetallic compensation balance, silvered dial, black Arabic numerals, outer railway minute divisions, blued steel hands, subsidiary seconds, circular case, engraved cuvette, hinged monogram back, *case, dial and movement signed* 46mm diam.

\$600-800

£420-560
€560-740





181

VACHERON CONSTANTIN AND HAMILTON. A LOT OF TWO MILITARY OPENFACE KEYLESS LEVER WATCHES

THE FIRST, A SILVER CHRONOGRAPH WATCH SIGNED VACHERON CONSTANTIN, GENÈVE, CORPS OF ENGINEERS, U.S.A., NO. 2892, MOVEMENT NO. 385'027, CASE NO. 241'209, THE SECOND A STAINLESS STEEL WATCH SIGNED HAMILTON, BU. AERO U.S. NAVY, G.C.T, MOVEMENT NO. 2'616'478, CASE NO. 1'070'290, THE FIRST CIRCA 1920, THE SECOND CIRCA 1940

The first with gilt-finished lever movement, 20 jewels, bimetallic compensation balance, silver cuvette, white enamel dial, luminous Arabic numerals, blued steel hands, central shorter chronograph hand, outer chapter ring for fifths of a second with red Arabic five second divisions, sunken subsidiary dial for constant seconds, circular case, chronograph operated through the crown, engraved hinged back reading: *Corps of Engineers, U.S.A., No. 2892, case, cuvette, dial and movement signed, case and cuvette stamped HF*, the second with nickel-finished lever movement, bimetallic compensation balance, swan-neck regulator, black dial, Arabic numerals, outer minute divisions, subsidiary seconds, circular case, engraved screw back reading: *B.U. Aero. U.S. Navy, Aircraft Navigational Watch, Ser. No. 290-37, Hamilton Watches, dial and movement signed*

the first 52mm diam., the second 54mm diam.

(2)

\$500-1,000

£350-690

€460-920



182

HAMILTON. A 14K GOLD OPENFACE KEYLESS LEVER WATCH
SIGNED HAMILTON, MOVEMENT NO. 3'146'564, CASE NO. 0'181'253,
CIRCA 1930

Three-quarter plate nickel-finished lever movement, 19 jewels, bimetallic compensation balance, swan neck regulator, silvered dial with Packard Motor Company logo and motto reading: *Ask The Man Who Owns One of a Distinguished Family*, blued steel hands, outer dot minute divisions, subsidiary seconds, engraved hinged cuvette reading: *Presented to John P. Pokrefsky by the Packard Motor Company in Appreciation of Ten Years of Loyal Service, 1931*, hinged back, case, dial and movement signed
45.5mm diam.

\$300-500

£210-350
€280-460



183

PAUL DITISHEIM FOR TIFFANY & CO. A FINE PLATINUM, RUBY-SET, AND DIAMOND-SET OPENFACE DRESS WATCH
SIGNED PAUL DITISHEIM, RETAILED BY TIFFANY & CO., MOVEMENT NO. 37'259, CIRCA 1920

Nickel-finished mechanical lever movement visible through the display back, 20 jewels, bimetallic compensation balance, silvered dial, outer dot minute divisions, outer ruby-set and diamond-set chapter ring, *movement signed by maker, dial signed by retailer*
42mm diam.

\$800-1,200

£560-830
€740-1,100



184

FRESARD. AN ATTRACTIVE 18K GOLD OPENFACE HEXAGONAL-SHAPED KEYLESS LEVER WATCH WITH BREGUET NUMERALS
SIGNED O. FRESARD, LUCERNE, CASE NO. 92'884, CIRCA 1930

Nickel-finished lever movement, 16 jewels, bimetallic compensation balance, gilt dial, applied Breguet numerals, subsidiary seconds, outer railway minute track, hexagonal-shaped case, black enamel motif to the edges, monogrammed snap on back, *case, dial, and movement signed*
48mm width, 44mm overall length

\$600-800

£420-560
€560-740

185

J. E. DUFOUR AND JAMES MIX. A LOT OF TWO 18K GOLD REPEATING OPENFACE KEYLESS LEVER WATCHES

THE FIRST SIGNED J. E. DUFOUR, MADE FOR GEORGE WHITTELL, SF, NY, NO. 9880, THE SECOND SIGNED JAMES MIX, ALBANY, N.Y., NO. 7810 1, BOTH CIRCA 1910

The first with 5 minute repeating mechanical nickel-finished jewelled lever movement, repeating on two hammers, bimetallic compensation balance, wolf's tooth winding, hinged engraved gold cuvette, gilt dial, black letters for numerals reading; *GEO WHITTELL* and *SF, NY* at 12 o'clock, subsidiary seconds at 3 o'clock, outer railway minute divisions, circular case, hinged back with a black enamel image of a dog with moon and star, *cuvette signed*, *case numbered*, the second with quarter repeating mechanical nickel-finished jewelled lever movement, repeating on two hammers, bimetallic compensation balance, wolf's tooth winding, gold cuvette, white enamel dial, black Arabic numerals, subsidiary seconds, outer railway minute divisions, circular case, plain hinged back, *dial and movement signed*, *case and cuvette numbered* the first 50mm diam., the second 46mm diam. (2)

\$2,000-4,000

£1,400-2,800
€1,900-3,700

The first watch offered in this lot of two was commissioned for Mr. George Whittell Jr., who was born in 1881, son of George Whittell Sr. and Anna Luning Whittell. Born into an extremely wealthy family in San Francisco, it is of no surprise that he had such an exquisite watch made for him that fit into his very luxurious lifestyle. His large fortune was laid out for him since the time of his grandparents on both sides who artfully took advantage of Gold Rush opportunities in the mid 19th century and later he inherited a very large sum of money from his father who was known to be a shrewd business man in the real estate industry and railroads.

During his younger years, George Whittell Jr. was known to have been interested in a wide variety of hobbies. He was an extensive traveler made possible by his large allowance, a lover of exotic animals which was evident in his pursuit of owning his own safari and becoming best friends with Bill, his pet lion, as well as Mingo, his two ton elephant, and most known to be a womaniser as discovered in his many wild relationships, most of which were certainly not approved by his family.

Moving from California to Nevada, George Whittell Jr. had built a summer home during the 1930's in Lake Tahoe, named Thunderbird Lodge. Although he liked to host elaborate all-night card games there, he also enjoyed travelling and jumping from one party to the next, never working a day in his life and continuing to live off this family fortunes.

Thought to have been made for Captain George Whittell, as he liked to be called, when he was approximately 30 years of age, the present watch which displays *SF, NY* at 12 o'clock, which is a symbol of his travelling lifestyle. It recalls a time when he may have travelled between San Francisco where he was born, to other places such as New York, as part of his elegant excursions. The symbol on the case back which depicts a dog, moon, and a star, may be a nod to his love of animals and travel combined.





186

SWISS. A FINE 18K GOLD HUNTER CASE KEYLESS LEVER WATCH

RETAILED BY THE DIAMOND PALACE, A. ANDREWS, SAN FRANCISCO, MOVEMENT NO. 815'711, CASE NO. 135'653, LATE 19TH CENTURY

Three-quarter plate nickel-finished jewelled lever movement, bimetallic compensation balance, clear movement cover, engraved hinged cuvette reading: *The Caledonian Club, San Francisco, Presents, Hugh Fraser, 2nd Chieftan, with this Testimonial, Jan. 25 1882*, white enamel dial, black Roman numerals, outer railway minute track, subsidiary seconds, circular case, plain hinged back, front with enamel red lion surrounded by green foliage, *dial and movement signed, cuvette numbered*

53.5mm diam.

\$2,000-4,000

£1,400-2,800

€1,900-3,700



187

HAUSMANN & CO. AN 18K GOLD OPENFACE KEYLESS LEVER WATCH WITH DAY, DATE AND MONTH INDICATION

SIGNED HAUSMANN & CO., NO.'S 56'104 AND 33'608, CIRCA 1900

Gilt finished jewelled lever movement, bimetallic compensation balance, silvered dial, black Arabic numerals, blued steel hands, outer railway minute track, subsidiary seconds, the reverse with display back, blued steel hand indicating date and month in Italian on a gilt inner ring and day on an outer silvered chapter ring, circular case with hinged back, *dial signed, cuvette numbered*

51.5mm diam.

\$2,000-4,000

£1,400-2,800

€1,900-3,700



(cuvette)



(back)

188

PATEK PHILIPPE. A FINE 18K GOLD MINUTE REPEATING OPENFACE CHRONOGRAPH KEYLESS LEVER WATCH

SIGNED PATEK PHILIPPE, GENEVA, RETAILED BY RANDOLPH & CO., MOVEMENT NO. 48'150, CASE NO. 48'150, MOVEMENT MANUFACTURED IN 1879, LATE 19TH CENTURY

Cal. 19''' nickel-finished jewelled lever movement, bimetallic compensation balance, minute repeating on two hammers, engraved gold cuvette reading; *Chas N. Felton, Our Chief, From his Associates and Employees in the Development of the Petroleum Oil Reserves of California*, white enamel dial, Roman numerals, outer red Arabic five second divisions, subsidiary seconds, associated circular case, engraved case back, repeating slide in the band, *movement signed by maker, dial signed by retailer*

52mm diam.

\$8,000-12,000

£5,600-8,300
€7,400-11,000



189
A PAIR OF FRENCH ORMOLU-MOUNTED MARBLE VASES,
MOUNTED AS LAMPS
 LATE 19TH CENTURY

Each with spiral fluted body with upright foliate handles, electrified
 13½ in. (34 cm.) high, excluding fittings (2)

\$2,000-3,000
 £1,400-2,100
 €1,900-2,800

190
TWO GILT-COPPER MOUNTED GERMAN ENAMEL
RECTANGULAR SNUFF-BOXES
 LAST QUARTER 18TH CENTURY

One enameled to the top and sides with *fête galantes* after Boucher and Watteau, the underside with ice-skaters, the interior with a portrait of a courtesan or actress; the other with Europa and the Bull to the top, the sides and bottom with winged putti and Leda and the Swan, the interior with a woman at her bath surrounded by attendants; together with a 19th century Viennese enamel coach
 6¾ in. (17 cm.) long, the coach (3)

\$1,500-2,000
 £1,100-1,400
 €1,400-1,800



191
A SILVER-MOUNTED ENGLISH ENAMEL SNUFF-BOX
AND A GILT-COPPER MOUNTED CONTINENTAL
SNUFF-BOX
 SECOND HALF 18TH CENTURY

The first oval, printed with a family and figures in landscape; the second of serpentine-rectangular form, painted *en grisaille* with *fête galantes* in the style of Watteau
 3¾ in. (9.5 cm.) wide, the largest (2)

\$1,000-1,500
 £700-1,000
 €920-1,400





192

EDOUARD LÉON CORTÈS (FRENCH, 1882-1969)

Place du Theatre Français

signed 'EDOUARD CORTÈS.' (lower right)

oil on canvas

13 x 18 in. (33 x 45.7 cm.)

Painted in 1957.

\$10,000-15,000

£7,000-10,000

€9,200-14,000

PROVENANCE:

with Galerie F. Clair, Paris.

with Herbert Arnot Inc., New York.

This painting will be included in Volume III of "*EDOUARD CORTÈS, Catalogue raisonné de l'œuvre peint*" currently being prepared by Nicole Verdier.



193

ALEXIS ARAPOFF (RUSSIAN/AMERICAN, 1904-1948)

Parisian Street Scene

signed 'ARAPOFF' (lower left)
oil on canvas

17 x 22 in. (43.2 x 55.9 cm.)

\$3,000-5,000

£2,100-3,500

€2,800-4,600

194

A BLACK, WHITE AND GREY-VEINED FOSSILIZED MARBLE COFFEE TABLE
20TH CENTURY

With striated rectangular top on splayed
brass legs

16½ in. (42 cm.) high, 59 in. (150 cm.)

wide, 39¼ in. (99.5 cm.) deep

\$5,000-8,000

£3,500-5,600

€4,600-7,400



195

A FRENCH POLYCHROME-PATINATED BRONZE BUST OF A WALKYRIE

CAST BY SOCEITE DES BRONZES, PARIS, FROM A MODEL BY EMMANUELE VILLANIS, EARLY 20TH CENTURY

Signed *E. Villanis*, stamped *J.P* and *7376*, with *Socite des Bronzes de Paris* cachet
25 in. (63.5 cm.) high

\$2,000-3,000

£1,400-2,100
€1,900-2,800



196

A PAIR OF CARVED WHITE MARBLE URNS

LATE 19TH/EARLY 20TH CENTURY

Each carved with putto at work in a field between rams' head handles

16½ in. (42 cm.) high

(2)

\$2,000-3,000

£1,400-2,100
€1,900-2,800



197

A PAIR OF FRENCH ORMOLU-MOUNTED MARBLE TABLE LAMPS

20TH CENTURY

Each flanked by rams' heads hung with swags, electrified
11 in. (28 cm.) high, excluding fitments (2)

\$1,000-1,500

£700-1,000
€920-1,400





198

A LOUIS XVI CREAM-PAINTED FAUTEUIL
LATE 18TH CENTURY

Together with a black and gilt Louis XVI style chaise and tabouret, 19th century (3)

\$1,000-1,500

£700-1,000
€920-1,400

199

A LOUIS XV ORMOLU-MOUNTED KINGWOOD SIDE TABLE
MID-18TH CENTURY AND LATER

With shaped *rouge royal* marble top above a shaped frieze, a divided drawer to one end, on cabriole legs, stamped *PARMANT and JME* stamps to drawer interior

26¾ in. (68 cm.) high, 25¾ in. (65.5 cm.) wide, 16½ in. (42.5 cm.) deep

\$1,000-1,500

£700-1,000
€920-1,400



200

A FRENCH ORMOLU-MOUNTED TULIPWOOD AND FRUITWOOD COMMODE
20TH CENTURY

With shaped grey and white marble top above three inlaid drawers on tapering feet
32½ in. (82.5 cm.) high, 36¾ in. (93.5 cm.) wide, 17¾ in. (45 cm.) deep

\$1,500-2,500

£1,100-1,700
€1,400-2,300





201

A GEORGE II GILTWOOD MIRROR

CIRCA 1755

With later rectangular plate within a pierced scrolling foliate frame

51½ in. (131 cm.) high, 31 in. (78.5 cm.) wide

\$5,000-8,000

£3,500-5,600
€4,600-7,400

202

**A DIRECTOIRE BRASS-MOUNTED ACAJOU MOUCHETTE (PLUM
PUDDING MAHOGANY) COMMUNE**

CIRCA 1795

With shaped white marble top above three short and two long
drawers, on tapering feet

34¼ in. (87 cm.) high, 49½ in. (126 cm.) wide, 22½ in. (57 cm.) deep

\$3,000-5,000

£2,100-3,500
€2,800-4,600



203

N. MUNSON, 20TH CENTURY

Ships in a Port

signed 'N. Munson' (lower left)
oil on canvas

20 x 24 in. (50.8 x 61 cm.)

\$1,000-1,500

£700-1,000

€920-1,400

204

TWO SIMILAR CARVED GRANITE TABLES

20TH CENTURY

Each with circular top above a fluted marble support and shaped base
30 in. (76 cm.) high, 23 in. (58.5 cm.) diameter, the larger (2)

\$2,000-3,000

£1,400-2,100

€1,900-2,800

205

A GEORGE III STYLE GREY-PAINTED SETTEE

LATE 19TH/EARLY 20TH CENTURY

With flower-carved frame, the back, arms and seat upholstered in
grey velvet

77 in. (195.5 cm.) wide

\$2,000-3,000

£1,400-2,100

€1,900-2,800



(part)



206

**A GEORGE II STYLE MAHOGANY STOOL
AND A PAIR OF SHEFFIELD PLATE AND
MAHOGANY CANDLE STANDS**

20TH CENTURY

The stool with padded seat, each candle
stand engraved with a crest
10 in. (25.5 cm.) high, 14 in. (35.5 cm.)
square, the stool
18¼ in. (46 cm.) high, the candle stands (3)

\$800-1,200

£560-830
€740-1,100



207

**A PAIR OF REGENCY ORMOLU-
MOUNTED MAHOGANY OPEN
BOOKCASES**

CIRCA 1820

Each with galleried upper section supported
by columns above a lower section with two
adjustable shelves

52 in. (132 cm.) high, 62 in. (157.5 cm.)
wide, 18¾ in. (47.5 cm.) deep (2)

\$4,000-6,000

£2,800-4,200
€3,700-5,500





208

208
AN AMERICAN MARQUETRY SNARE DRUM
 SECOND HALF 19TH CENTURY

With plaque inscribed *E.D. CLARRAGE/SOCIETY OF THE POTOMAC/PRINCIPAL MUSICIAN 1ST MASS. HEAVY ART. 2ND CORPS*; together with Clarrage's discharge letters from 1861 and 1864

14 in. (35.5 cm.) high, 19¼ in. (49 cm.) diameter (3)

\$1,000-2,000

£700-1,400
 €920-1,800

209
TWO 'PRINCE ALBERT' CALIFORNIA GOLD AND GOLD-QUARTZ
POCKET WATCH CHAINS AND FOBBS
 PROBABLY SAN FRANCISCO, CIRCA 1860

One locket fob set with hair, the other engraved with monogram

JCM

The largest, 18 in. (46 cm.) long (2)

\$4,000-6,000

£2,800-4,200
 €3,700-5,500

210
A GROUP OF CALIFORNIA GOLD AND GOLD-QUARTZ
GENTLEMAN'S ACCESSORIES
 PROBABLY SAN FRANCISCO, CIRCA 1860

Comprising five pairs of cufflinks, two tie pins, one with gold nugget finial, one formed as a pick-axe, and a fob, one pair of cufflinks marked 14K

The largest tie pin 2½ in. (6.5 cm.) long (12)

\$2,000-3,000

£1,400-2,100
 €1,900-2,800



209

210

211

A CALIFORNIA GOLD AND GOLD-QUARTZ CROSS

PROBABLY SAN FRANCISCO, CIRCA 1860

The gold cross set with gold-quartz panels on obverse, the reverse engraved *From John C. Hoyt to Mrs. Saml. J. Waring California 1860*, with suspension ring, *apparently unmarked* 2¾ in. (6.1 cm.) long

\$1,000–1,500

£700–1,000
€920–1,400

PROVENANCE:

A gift from Captain John C. Hoyt to Mrs. Samuel F. Waring, California, 1860.

Captain John C. Hoyt is recorded in the San Francisco Directory, 1860, as an agent of New York Underwriters. He was first sent out to San Francisco in 1854 to manage the risks associated with shipping gold ‘treasure’ from the gold fields.



211

212

A CALIFORNIA GOLD, GOLD-QUARTZ AND TURQUOISE VESTA CASE

PROBABLY SAN FRANCISCO, CIRCA 1878

Rounded rectangular, the sides and cover inlaid with gold-quartz panels, one side of brickwork pattern inset with turquoise, the other side centering a gold shield-shaped cartouche engraved *Jas M. Barney to Wm Myers 1878*, the base with striker 2¾ in. long (6 cm.)

\$5,000–8,000

£3,500–5,600
€4,600–7,400

PROVENANCE:

A gift from Colonel James M. Barney to Major William Myers, 1878.

Colonel James M. Barney (1838–1914) was a merchant and mining speculator in Yuma, Arizona Territory after serving in the US Army. This gold quartz vesta case was a gift to his associate Brigadier-General William Myers (1830–1887) who was acting chief quartermaster Military Division of the Pacific and Department of California in 1878.



212

213

A FRENCH GOLD “POISSON” LIGHTER

TIFFANY & CO., 20TH CENTURY, DESIGNED BY JEAN SCHLUMBERGER

Of reticulated fish form, the head opening to reveal a lighter, one eye set with a sapphire, the other with a ruby, *marked on fin with maker’s mark V. Pourrat, Paris and French export mark, further marked on tail MADE IN FRANCE 28 and TIFFANY SCHLUMBERGER*; together with three pairs of eyeglasses, two of folding form, the third example, French, silver-gilt, 20th century

The lighter 4½ in. (11.5 cm.) long; 1 oz. 10 dwt. (60 gr.) (4)

\$800–1,200

£560–830
€740–1,100

The “poisson” lighter was Schlumberger’s first design for Tiffany & Co., and became a well loved classic. A similar example is illustrated in J. Falino and Y. Markowitz, *American Luxury: Jewels from the House of Tiffany*, 2009, fig. 114.



213





214
AN 18K YELLOW GOLD CHAIN LINK
BRACELET WITH LARGE TEXTURED
GOLD CHARM
 20TH CENTURY

7¼ in. (18.5 cm.) long

\$1,000-1,500

£700-1,000
 €920-1,400



215
TWO 14K GOLD AND GEMSET COCKTAIL
RINGS, AND AN 18K GOLD COLLAR
NECKLACE AND DROP PENDENT
 MID-20TH CENTURY

The first ring a rectangular cut topaz, mounted in 14k gold tapering gallery and shoulder above a simple ring; the second ring a cushion-shaped amethyst flanked by four brilliant-cut diamonds on each side, mounted in 14k gold gallery and shoulder above a simple ring; the hinged 18k gold collar necklace with centered twisted gold garland and conforming drop gallery (vacant)

The topaz ring 6¾ US size

The amethyst ring 4¼ US size (3)

\$1,500-2,500

£1,100-1,700
 €1,400-2,300



216

A PEARL, DIAMOND, AND PLATINUM RING, BY ANGELA CUMMINGS, TIFFANY & CO.

SIGNED CUMMINGS FOR ANGELA CUMMINGS, TIFFANY & CO., 1981

Designed as a tied ribbon around the finger, with central cultured pearl

4 US ring size, 13.8 mm pearl

\$3,000–5,000

£2,100–3,500

€2,800–4,600



217

A DIAMOND, YELLOW GOLD, AND PLATINUM BROOCH

20TH CENTURY

The brooch in the form of a putti playing the trumpet with two blue gem stone set eyes

1¼ in. (4.5 cm.) long

\$1,000–1,500

£700–1,000

€920–1,400



218

TWO ITALIAN 18K GOLD BROOCHES, BY BUCCELLATI

SIGNED 'M.BUCCELLATI' FOR MARIO BUCCELLATI, LATE 20TH CENTURY

Each on a hinged clip, the first designed as a textured 18k gold hazelnut group on a leafy branch; the second designed as a textured 18k gold thistle group on a silver branch issuing 18k gold leaves, the clip with a pull safety; each signed 'M. Buccellati' and '750' (2)

\$3,000–5,000

£2,100–3,500

€2,800–4,600





219

VACHERON CONSTANTIN. A FINE AND UNUSUAL 18K GOLD AND LAPIS LAZULI DESK CLOCK WITH DIAMOND-SET NUMERALS

SIGNED VACHERON CONSTANTIN, GENÈVE, LATER MOVEMENT SIGNED BULOVA AND NUMBERED 2182, CASE NO. 461'982, CIRCA 1970

Late quartz Bulova movement, blue lapis lazuli dial, diamond-set numerals, circular case surrounded by gold spiral-form halo, all mounted on a gold and lapis lazuli base, screw back, crown for setting at 6 o'clock, *dial and case signed by maker, movement signed Bulova*
Height 4 inches, overall width 2.5 inches

\$5,000–10,000

£3,500–6,900

€4,600–9,200

Accompanied by a fitted *Harry Winston* presentation box.



The unearthing of ancient sites in and around Rome during the mid 19th century paved the way for a new wave in fashion: Italian Archaeological Jewelry. Etruscan gold ornaments such as fibulae (brooches for gathering robes) and ornate armillas (bracelets worn on the upper arm) influenced important jewelers of the day, most notably Fortunato Pio Castellani. This school championed design above the intrinsic value of the stones; a brilliant yellow gold mesh thread suspending a series of white enamel amphorae with granulation offering texture to its surface for example. Or as lot 220 presents here, a Bacchic theme is expressed in a woven yellow gold chain decorated with alternating grapevine leaves and purple glass grape bunches.



220

**A FINE ITALIAN ARCHAEOLOGICAL
REVIVAL NECKLACE**

LATE 19TH/EARLY 20TH CENTURY,
ATTRIBUTED TO CASTELLANI

In the Roman style, the fine-link chain
suspending a series of alternating gold
grapevine leaves and purple glass bunches of
grapes, with wirework decoration, later 14k
gold eye-clasp

14¼ in. (36.2 cm.) long

\$6,000-8,000

£4,200-5,600

€5,600-7,400



221

A GEORGE IV GOLD SNUFF-BOX

MARK OF CHARLES RAWLINGS, LONDON, 1827

Of rectangular form, all sides engine-turned, the cover with shell and flower thumb piece, *marked on base and cover*; together with a French gold etui now mounted as a lighter, *Paris, circa 1760*, chased with scrolls and birds, *marked on interior bezel with Paris discharge mark 1756-62*

The box 3 1/8 in. (8 cm.) long; 3 oz. (106 gr.), the etui 4 3/8 in. (11 cm.) long (2)

\$1,500-2,500

£1,100-1,700

€1,400-2,300

222

A GOLD CIGARETTE CASE, A GOLD COMPACT AND TWO GOLD LIGHTERS

20TH CENTURY

The Dunhill cigarette box cover marked *Ruser, 14K, 98*, the compact marked *N.M. 14K*, the gold lighter marked 14 KT, the red enamel lighter marked, *Tiffany & Co., 18KT, Italy*

The cigarette case 3 1/2 in. (9 cm.) wide; 4 oz. (127 gr.) (4)

\$1,500-2,500

£1,100-1,700

€1,400-2,300



223

A VIENNESE SILVER-GILT, ENAMEL, LAPIS LAZULI, RUBY AND SAPPHIRE SET DESK CLOCK

CIRCA 1880

Modeled as a figure leading an ostrich, a clock atop its back, the movement stamped *JL [?]*
4 $\frac{5}{8}$ in. (10.8 cm.) high

\$1,500–2,500

£1,100–1,700

€1,400–2,300



224

A CONTINENTAL GOLD AND DIAMOND SET PRESENTATION SNUFF-BOX OF TURKISH INTEREST

CIRCA 1860-1880

Rounded rectangular, the cover applied with diamond strapwork border, centering cartouches engraved with foliate scrolls and applied with a diamond-set tughra of Sultan Abdulhamid II (r. 1876-1909), the base engraved with foliate strapwork and central cartouche enclosing fruit and flowers, the cover with hinge clasp, *apparently unmarked*

3 $\frac{3}{4}$ in. (9.5 cm.) long; 135 gr. gross weight

\$8,000–12,000

£5,600–8,300

€7,400–11,000

By family tradition, this snuff box was presented to Rear Admiral Charles H. Baldwin (1822-1888), US Commander of the Mediterranean Squadron, by the Sultan of Turkey, Constantinople, circa 1883.





(closed)

225

AN ART DECO ENAMEL, JADEITE AND PRECIOUS STONE-MOUNTED CHINOSERIE DESK CLOCK

CIRCA 1925

The black lacquered rectangular case surmounted by a jadeite elephant and ruby inset pushpiece, opening the carved openwork jadeite plaques mounted as doors with rose-cut diamond and ruby hinges and hardware, revealing a clock with mechanical movement, 15 jewels, the dial depicting an equestrian scene, with rose-cut diamond hands and applied diamond Arabic numerals, all on a stepped blue enamel and gold inlaid black lacquered base on four gold scroll feet, *the movement stamped E.MATHEY-TISSOT ET CIE / SWITZERLAND*

5 in. (12.5 cm.) wide

\$15,000-20,000

£11,000-14,000

€14,000-18,000



226

A PAIR OF GILT-METAL AND TOLE MINIATURE APPLE TREES

20TH CENTURY

Each tree in a stand with three scroll legs, chased with acorns and foliage, the side of each engraved with coat-of-arms, *each marked under base*

13 in. (33 cm.) high (2)

\$1,200-1,800

£840-1,300

€1,200-1,700



227

A GROUP OF FIVE SILVER ASIAN BOXES

VARIOUS MAKERS; 19TH/20TH CENTURY

The first Chinese export silver cigarette box, *mark of WO*, rectangular, chased with dragons, wood liner; the second *mark of Luen Wo*, rectangular, chased with chrysanthemum, wood liner; three cigarette cases, in sizes, two chased with a dragon, the smaller *mark of Kwan WO*, the third chased with a scene of the Shanghai Bund

The largest 6¾ in. 17 cm. wide; the three cigarette cases 11 oz. (355 gr.) (5)

\$800-1,200

£560-830

€740-1,100



(part)

228

A GROUP OF FOUR GOLD, SILVER-GILT AND GILT-METAL BOXES

VARIOUS DATES AND MAKERS

The first silver-gilt with filigree cover set with amethyst and turquoise, Tunisia, 20th century, *marked on bezel*; the second, a silver-gilt compact, the cover set with garnets, sapphire, topaz and synthetic stones, *apparently unmarked*; the third a gilt-metal vinaigrette, of typical form, *apparently unmarked*; the fourth a Continental gold box with engine turned and foliate decoration, *marked inside cover*

The largest 3½ in. (9 cm.) wide (4)

\$2,000-3,000

£1,400-2,100

€1,900-2,800





229



230



231



231

229
AN AMERICAN GOLD AND ENAMEL-SET CIGARETTE BOX, 14K
 RETAILED BY CARTIER, 20TH CENTURY

Rectangular, the base, sides and cover with alternating checkerboard pattern, the cover inset with an enamel plaque of a man in courtly costume, with diamond surround, marked on flange *Gutenstein Bros.*, further marked *CARTIER 14K, 5879, 5674*
 2 $\frac{7}{8}$ in. (7.2 cm.) long; 3 oz. (101 gr.) gross weight

\$1,500-2,000

£1,100-1,400
 €1,400-1,800

230
AN ITALIAN GOLD CIGARETTE BOX; 18K
 RETAILED BY TIFFANY & CO., 20TH CENTURY

Rectangular the cover applied with a grill in imitation of a coral fan, marked on bezel *750 K18, TIFFANY & CO.*, scratch engraved *6552*
 3 $\frac{1}{2}$ in. (8.9 cm.) long; 7 oz. (227 gr.)

\$3,000-5,000

£2,100-3,500
 €2,800-4,600

231
AN AMERICAN GOLD AND RUBY-SET COMPACT AND AN ITALIAN PARCEL-GILT SILVER COMPACT

THE FIRST RETAILED BY CARTIER; THE SECOND MARK OF MARIO BUCCELLATI, 20TH CENTURY

The first plain rectangular, the sides set with panels of square cut rubies, with ruby push piece, the interior with mirror, and engraved *K from K always*, the interior with mark of *Gutenstein Bros.*, also marked *618, 14K*; the second square, with textured surface the cover decorated with parcel-gilt silver flowerhead, the interior set with mirror, the interior marked *M. BUCCELLATI. MILANO.ROMA.FIRENZA.NEW YORK*
 The first 2 $\frac{7}{8}$ in. (7.5 cm.) long; the second 2 $\frac{3}{4}$ long; 8 oz. (256 gr.) gross weight (2)

\$2,000-3,000

£1,400-2,100
 €1,900-2,800

A similar Cartier cigarette case, dated 1939 and set with square cut sapphires is illustrated in N. Vassallo e Silva, M. Fernanda Passos Leite, J. Rudoe and C. Remy, *Cartier 1899-1949: The Journey of a Style*, 2007, p. 171.

232

A NORTH EUROPEAN SILVER SWORD CANE

LATE 19TH/EARLY 20TH CENTURY

With mask handle entwined with reeds and a snake above a ebonized shaft enclosing a damascened blade

35½ in. (90 cm.) high

\$1,000-1,500

£700-1,000
€920-1,400

234

AN AMERICAN 14 K YELLOW GOLD CANE

EARLY 20TH CENTURY

With engraved handle above a mahogany shaft
36 in. (91.5 cm.) high

\$800-1,200

£560-830
€740-1,100

233

TWO SILVER GILT PRESENTATION CANES

LATE 19TH CENTURY

Each with engraved faceted handle above a hardwood or ebonized shaft, one engraved with a boat at sea and *Captain Henry Churchill*

36¾ in. (93 cm.) high, the slightly taller (2)

\$1,000-1,500

£700-1,000
€920-1,400

235

A GERMAN SILVER AND BAMBOO ANIMAL CANE

EARLY 20TH CENTURY

Crook handle with glass eyed dog; *together with an American silver and palmwood owl cane with glass eyes*

35¾ in. (90 cm.) high, the dog

38 in. (96.5 cm.) high, the owl

\$1,500-2,500

(2)

£1,100-1,700
€1,400-2,300



232



233



234



235



236

**THREE PASTE DIAMOND PICTURE FRAMES
LATE 19TH CENTURY**

Together with a silver bifold frame with marks for Birmingham, 1896, with maker's mark GM&S 9¼ in. (23 cm.) high, the largest (4)

\$800-1,200

£560-830
€740-1,100

237

**FIVE PAIRS OF BINOCULARS AND TWO
TELESCOPES**

LATE 19TH/EARLY 20TH CENTURY

Including two pairs by Lemaire Fabt, Paris, one pair by A. Bardou, Paris and one Lord Bury telescope No. 4911

11¼ in. (28.5 cm.) long, the larger telescope (7)

\$1,000-1,500

£700-1,000
€920-1,400



~238

**FOUR PAIRS OF GILT-METAL AND MOTHER-
OF-PEARL OPERA GLASSES**

LATE 19TH/EARLY 20TH CENTURY

Two by Lemaire Fabt, Paris, one by Hight & Fairfield, Butte-Mont

4½ in. (11.5 cm.) wide, the largest (4)

\$800-1,200

£560-830
€740-1,100





239

A FLEMISH MYTHOLOGICAL TAPESTRY

ANTWERP, CIRCA 1700

Woven in silks and wools, depicting Perseus
13 ft. (396 cm.) high, 15 ft. 11 in. (488 cm.) wide

\$25,000-40,000

£18,000-28,000
€23,000-37,000

240

A FLEMISH MYTHOLOGICAL TAPESTRY

BY FRANS GEUBELS, BRUSSELS, LATE 16TH CENTURY

Woven in silks and wools, depicting Venus and Cupid with the
sleeping Ascanius in the woods of Idalium, with Brussels town mark
and maker's mark, reduced in width
11 ft. 6½ in. (352 cm.) high, 8 ft. 9 in. (267 cm.) wide

\$15,000-25,000

£11,000-17,000
€14,000-23,000

ARTE NOVA PVER ASCANIVS
CONDITVR IN NEMORE IDALIO





241

A FLEMISH HISTORICAL TAPESTRY
LATE 17TH CENTURY

Woven in silks and wools, depicting two women serving a traveler water in the woods, possibly from the *History of Troy*
9 ft. 2½ in. (281 cm.) high, 7 ft. 5½ in. (227 cm.) wide

\$3,000-5,000

£2,100-3,500

€2,800-4,600

242

A FLEMISH TAPESTRY THREE-PANEL SCREEN
INCORPORATING 17TH CENTURY TAPESTRY FRAGMENTS

Comprised of verdure tapestry border fragments to one side, red velvet to the reverse

66 in. (167.5 cm.) high, 20 in. (51 cm.) wide, each panel

\$3,000-5,000

£2,100-3,500

€2,800-4,600

243

A PAIR OF REGENCE STYLE WALNUT FAUTEUILS
LATE 19TH/EARLY 20TH CENTURY

Each with shell-carved frame, the padded back, arms and seat upholstered in floral embroidery, on cabriole legs

\$1,000-1,500

£700-1,000

€920-1,400



244

**A COLONIAL ANDEAN TAPESTRY
FRAGMENT**

PERU, LATE 17TH/EARLY 18TH CENTURY

Approximately 4 ft. x 3 ft. 2 in.
(122 cm. x 97 cm.)

\$10,000-15,000

£7,000-10,000

€9,200-14,000

After the Spanish Conquest in Peru (1526-1572), imperial Inca control of tapestry production was almost immediately replaced by Spanish patronage, and Andean tapestry traditions were dramatically transformed during the 16th century. Rather than simply copying foreign models and design conceits, colonial weavers creatively combined traditional techniques, materials, and patterns with European forms and motifs to produce a corpus of tapestries that are a unique expression of colonial aesthetic values. Many of these tapestries were woven with a red ground color and filled with small scale animals and flowers. The two largest bands of this fragment share a similar motif that is found in a larger Colonial tapestry in the Textile Museum, Washington D.C. (James W. Reid, 'The Age of the Viceroy', *Hali*, August 1989, Issue 46, p.26). With the development of trade routes via the Philippines after 1565, the Peruvians came into contact with Chinese silks and textiles. New patterns and motifs began to emerge such as the rosette found in the central narrow band of this tapestry. Similar rosettes can be found in other tapestries of the period, most notably one in the collection of The Museum of Fine Arts, Boston ('Exhibitions', *Hali*, August 1995, Issue 82, p. 107, fig. 4).



245

**A CENTRAL EUROPEAN WALNUT, FIELD
MAPLE, FRUITWOOD AND PARQUETRY
DESK**

POSSIBLY SOUTH GERMAN, EARLY 18TH
CENTURY

With rectangular inlaid top above a frieze
drawer, above banks of two short drawers
flanking a star-inlaid compartment, on later
tapering legs joined by a later stretcher, the
uprights possibly replaced
33½ in. (85 cm.) high, 43 in. (109.5 cm.)
wide, 23¼ in. (59 cm.) deep

\$3,000-5,000

£2,100-3,500

€2,800-4,600





246

A CARVED POLYCHROME PAINTED AND GILTWOOD GROUP OF THE VIRGIN AND CHILD

ITALIAN, LATE 15TH/EARLY 16TH CENTURY

With *BLUMKA GALLERY* typed cloth label to the underside
21 in. (53 cm.) high

\$2,000-3,000

£1,400-2,100
€1,900-2,800

PROVENANCE:

With Blumka Gallery, New York.



247

A PAIR OF NORTH EUROPEAN REPOUSSE BRASS CANDLESTICKS, NOW MOUNTED AS LAMPS

18TH/19TH CENTURY

Each with fluted shaft on three scrolled supports, with traces of earlier gilding, electrified
34½ in. (88 cm.) high, excluding fitments (2)

\$2,000-3,000

£1,400-2,100
€1,900-2,800

-248

AN ITALIAN PEWTER-INLAID EBONY AND EBONIZED, PIETRA PAESINA AND MOTHER-OF-PEARL TABLE TOP

19TH CENTURY, THE PIETRA PAESINA PANELS 17TH CENTURY AND REUSED

With geometric inlay, on a later brass and copper base
17¾ in. (45 cm.) high, 53½ in. (136 cm.) wide, 35¾ in. (91 cm.) deep

\$5,000-8,000

£3,500-5,600
€4,600-7,400







249

ATTRIBUTED TO GIUSEPPE MARIA CRESPI (BOLOGNA 1665-1747)

The Nativity

oil on copper, an engraver's plate
10 x 7 in. (25.4 x 17.8 cm.)

\$10,000-15,000

£7,000-10,000
€9,200-14,000

PROVENANCE:

Private collection [?], Brazil, as 'Leonardo da Vinci'



(verso)

250

A FRENCH SILVER POCKET SUNDIAL AND COMPASS
MARK OF BARADELLE, PARIS, CIRCA 1740

The gnomon with applied engraved bird, *marked with the discharge mark for Paris 1738-1744, the base engraved es*
2½ in. (6.5 cm.) long

\$2,000-4,000

£1,400-2,800

€1,900-3,700



251

A GERMAN ENGRAVED GILT-BRASS CASKET
(MINNEKASTCHEN)

WORKSHOP OF MICHEL MANN, NUREMBERG, CIRCA 1620

Rectangular, on four bun feet, the body with shaped, engraved and pierced copper straps, the cover and sides engraved with figures in Elizabethan dress, the base with landscape, knobbed swing handle, the hinged cover with applied strap engraved *MICHEL MANN*, the lock mechanism with four sprung bolts, metal key

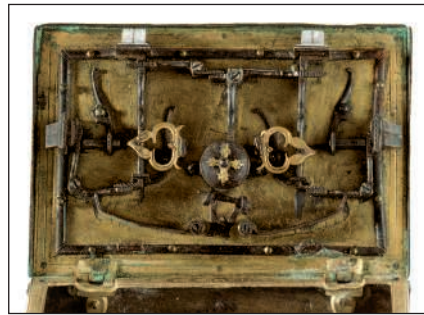
3 in. (7.5 cm.) wide

(2)

\$2,000-4,000

£1,400-2,800

€1,900-3,700



(detail)

252

A LOUIS XV VERNIS MARTIN TOILETTE BOX
MID-18TH CENTURY

Decorated overall with Chinoiserie designs, the hinged lid enclosing a mirror, associated accoutrements, including four silver-lidded jars, a funnel, cup and tray, *variously marked*

5¼ in. (13 cm.) high, 7 in. (17.5 cm.) wide, 5¾ in. (14.5 cm.) deep

\$1,000-1,500

£700-1,000

€920-1,400





253

CIRCLE OF DOMENICO ZAMPIERI (IL DOMENICHINO) (ITALIAN, 1581-1641)

Perseus and Andromeda

oil on copper

6 x 8 in. (15.2 x 20.3 cm.)

\$2,000-3,000

£1,400-2,100

€1,900-2,800



254

NORTH ITALIAN SCHOOL, 17TH CENTURY

A Knight kneeling before Dominican Friars

oil on copper

18 x 14 in. (45.7 x 35.6 cm.)

\$2,000-3,000

£1,400-2,100

€1,900-2,800

255

ARTIST UNKNOWN

Portrait of a girl dressed in black looking out to sea

indistinctly signed (lower left)

oil on canvas

14 ¼ x 10 ¾ in. (36.2 x 27.3 cm.)

\$1,000-1,500

£700-1,000

€920-1,400

256

FLEMISH SCHOOL, 17TH CENTURY

A Bacchic procession

oil on canvas

41 ½ x 63 in. (105.4 x 160 cm.)

\$1,500-2,000

£1,100-1,400

€1,400-1,800





257

FRENCH SCHOOL, 19TH CENTURY

Portrait of gentleman, three-quarter-length, in a red jacket, an Italianate villa beyond; and Portrait of a lady, seated, three-quarter-length, in a richly embroidered dress

oil on canvas

58 ½ x 44 in. (148.6 x 111.8 cm.)

\$5,000-8,000

(2)

£3,500-5,600
€4,600-7,400

258

**A PAIR OF BLUE-PAINTED AND PARCEL-GILT CONSOLE TABLES
20TH CENTURY**

Each with faux-marble painted top above a fruit-carved frieze with ram's heads to each end, on foliate-carved legs

33 in. (84 cm.) high, 38 in. (96.5 cm.) wide, 21 in. (53 cm.) deep (2)

\$2,000-4,000

£1,400-2,800
€1,900-3,700

259

**A NORTH EUROPEAN WHITE-PAINTED
AND PARCEL-GILT STOOL**

EARLY 18TH CENTURY

Of unusually large proportion, with square
seat upholstered in worn yellow velvet above
scrolling pierced supports

24 in. (61 cm.) high, 24½ in. (62 cm.) square

\$4,000-6,000

£2,800-4,200

€3,700-5,500



260

**AN ITALIAN BLUE-PAINTED AND
PARCEL-GILT CENTER TABLE**

PROBABLY INCORPORATING LATE 18TH
CENTURY ELEMENTS

With later *rosso franca* marble top above a sea
creature-carved frieze centered by a portrait
medallion, the foliate-carved legs headed by
rams

30 in. (76 cm.) high, 70 in. (178 cm.) wide,

36 in. (91 cm.) deep

\$6,000-8,000

£4,200-5,600

€5,600-7,400





261
A FIJI ISLANDS THROWING CLUB, ULA
 17½ in. (44.5 cm.) long

\$1,000–1,500

£700–1,000
 €920–1,400



263
A GERMAN SILVERED-METAL MODEL OF A KNIGHT
 LATE 19TH CENTURY

With articulated arms holding a sword and shield
 12 in. (30.5 cm.) high

\$1,000–1,500

£700–1,000
 €920–1,400



262
TWO PIECES OF MINIATURE MARQUETRY FURNITURE
 19TH CENTURY

Including a Dutch secretaire with fall front enclosing pigeon holes and an arrangement of drawers and a French ormolu-mounted serpentine commode

16 in. (40.5 cm.) high, 11 in. (28 cm.) wide, 5½ in. (14 cm.) deep, the secretaire (2)

\$1,000–1,500

£700–1,000
 €920–1,400



264
A GROUP OF SEVENTY NOVELTY SHOE SNUFF BOXES
 18TH/19TH CENTURY

5½ in. (14 cm.) long, the largest

\$2,000–4,000

(70)

£1,400–2,800
 €1,900–3,700



Handwritten notes and letters, including a note that says "Dear friend, by the way..."



Honorable Discharge from the United States Army. TO ALL WHOM IT MAY CONCERN. This is to Certify that [Name] was [Rank] in the [Branch] of the United States Army, and that he was honorably discharged from the military service of the United States on [Date] at [Location].





265

CIRCLE OF GASPARÉ LOPEZ, CALLED GASPARÉ DEI FIORI (NAPLES 1650-1732 FLORENCE)

Roses, hydrangea, tulips and other flowers in an urn sitting on a table

oil on canvas

47 x 37 in. (119.4 x 94 cm.)

\$3,000-5,000

£2,100-3,500
€2,800-4,600

266

A STAFFORDSHIRE POTTERY GREEN-GLAZED CUCUMBER FLASK AND A PAIR OF CONTINENTAL POTTERY GREEN-GLAZED ARTICHOKE BOXES AND COVERS

EARLY 19TH CENTURY AND LATE 19TH/20TH CENTURY CENTURY, RESPECTIVELY

Each naturalistically modeled

5½ in. (14 cm.) wide, the artichokes

7 in. (17 cm.) long, the cucumber

(5)

\$1,000-1,500

£700-1,000
€920-1,400

PROVENANCE:

Acquired from Davis-Holdship, Carmel, California.



267

FIVE ENGLISH FOX AND HOUND FORM STIRRUP CUPS

19TH/20TH CENTURY, THE LARGE FOX AND HOUND WITH PUCE MONOGRAM MARKS FOR STEPHENS AND HANCOCK, ONE HOUND WITH STAFFORDSHIRE KNOTTED ROPE MARK FOR WILLIAM KENT

Two modeled as fox heads, three as hounds, the Stephens and Hancock examples with collars inscribed *TALLY HO!*

5 in. (12.5 cm.) long, the largest

(5)

\$2,000-3,000

£1,400-2,100
€1,900-2,800





268
A SCALE MODEL OF A CHRIS CRAFT COMMANDER POWER BOAT
 CIRCA 1950

On a fitted stand
 9½ in. (24 cm.) high, 12½ in. (32 cm.) wide, 40½ in. (103 cm.) long

\$1,500-2,500

£1,100-1,700
 €1,400-2,300

269
'KATHLEEN'- A SCALE MODEL OF A STEAM LOCOMOTIVE AND TENDER
 MID-20TH CENTURY

With plaque inscribed *THE WIGHTWICK LOCOMOTIVE CO., RYE*
 10 in. (25.5 cm.) high, 7 in. (17.5 cm.) wide, 28½ in. (72 cm.) long, the locomotive

\$3,000-5,000

£2,100-3,500
 €2,800-4,600





270

HENRI DE WAROQUIER (FRENCH, 1881-1970)

Camembert et Oeuf à la Coque

signed 'H. de WAROQUIER' (lower left); signed with artist monogram, dated and titled 'HdeW/ camembert et oeuf à la coque/ 1942' (on the reverse)
oil on board

15 x 18 in. (38.1 x 45.7 cm.)

Painted in 1942.

\$800-1,200

£560-830
€740-1,100

EXHIBITED:

Margaux, France, Chateau Lascombes,
Exposition La Vigne et le Vin, 1963.



271

AL PROOM (AMERICAN, 1933-2006)

Still life with bread rolls

signed 'A. Proom' (lower left)
oil on masonite

9 x 20 in. (22.9 x 50.8 cm.)

\$1,500-2,000

£1,100-1,400
€1,400-1,800

272

A PAIR OF ITALIAN MARBLE TABLE LAMPS
20TH CENTURY

Each of baluster form, electrified
13 in. (33 cm.) high, excluding fittings (2)

\$1,200-1,800 £840-1,300
€1,200-1,700



273

A SET OF TWELVE ROYAL DOULTON YELLOW-GROUND ICHTHYOLOGICAL PLATES

EARLY 20TH CENTURY, GREEN PRINTED LION AND MONOGRAM MARKS, VARIOUS IMPRESSED AND PAINTED NUMBERS, SIGNED H. PERRY

Each each naturalistically painted depicting a specimen fish, all identified on the reverse
9¼ in. (23.5 cm.) diameter (12)

\$1,500-2,000 £1,100-1,400
€1,400-1,800

274

A SET OF SEVENTEEN LENOX PORCELAIN YACHTING CHALLENGE PLATES

EARLY 20TH CENTURY, GREEN MONOGRAM MARKS, RETAILER'S MARKS FOR S&GUMP CO., SAN FRANCISCO

Each finely painted with a yacht challenge detailed on the reverse, within a gilt cobalt-blue border
10½ in. (26.5 cm.) diameter (17)

\$1,200-1,800 £840-1,300
€1,200-1,700



THE GARDENS



275

A PAIR OF FRENCH WHITE MARBLE FIGURES
LATE 19TH/EARLY 20TH CENTURY

Each modeled as a half-goat, half-serpent on a rectangular plinth

24½ in. (62 cm.) high, 9½ in. (24 cm.) wide,

30¼ in. (77 cm.) long

(2)

\$4,000-6,000

£2,800-4,200

€3,700-5,500

276

AN ITALIAN WHITE MARBLE CONSOLE TABLE
EARLY 20TH CENTURY

With rectangular top above scrolling supports carved with ram's heads and poppy pods

37 in. (94 cm.) high, 61 in. (155 cm.) wide,

17¼ in. (43.5 cm.) deep

\$3,000-5,000

£2,100-3,500

€2,800-4,600







277
A WROUGHT IRON TABLE
 20TH CENTURY

With rectangular *rosso brecciated* marble top flanked by scrolled animal handles
 28¼ in. (71.5 cm.) high, 47 in. (119 cm.) wide, 16¼ in. (41.5 cm.) deep

\$800-1,200

£560-830
 €740-1,100

278
A POLYCHROME-PAINTED METAL SIDE TABLE
 POSSIBLY AUSTRIAN, FIRST HALF 20TH CENTURY

Modeled as a flower-engraved lily pad supported by bamboo, a flower and birds held aloft
 68 in. (173 cm.) high, 18 in. (46 cm.) wide, 24 in. (62 cm.) deep, overall

\$1,200-1,800

£840-1,300
 €1,200-1,700



279
A PAIR OF CREAM AND BLUE-PAINTED TABLES
 20TH CENTURY

Each with shaped faux-marble top above a shaped frieze on cabriole legs
 27½ in. (70 cm.) high, 35½ in. (90 cm.) square (2)

\$1,200-1,800

£840-1,300
 €1,200-1,700



280

A TERRACOTTA AND MARBLE CENTER TABLE

LATE 19TH/20TH CENTURY

With circular *rosso verona* marble top above a tripartite dolphin-form base

28½ in. (72 cm.) high, 35½ in. (90 cm.) diameter

\$4,000-6,000

£2,800-4,200

€3,700-5,500



281

AN ITALIAN WHITE MARBLE SIDE TABLE

LATE 19TH/EARLY 20TH CENTURY

With rectangular top above two laurel-wreathed ram monopodia, on an egg-and-dart plinth

31¼ in. (77 cm.) high, 60 in. (152.5 cm.) wide, 24 in. (61 cm.) deep

\$2,000-3,000

£1,400-2,100

€1,900-2,800



END OF SALE

New York, 14 April 2016



FRANCESCO GUARDI (VENICE 1712-1793)

A capriccio of a ruined classical arch with a church in the distance;
and *A capriccio of a ruined architrave near a lagoon*

oil on panel

each 8 $\frac{3}{8}$ x 6 $\frac{3}{4}$ in. (21.3 x 17.1 cm.)

\$200,000-300,000

a pair (2)

PROVENANCE:

with Frank Sabin, London, 1928.

with Julius Böhler, Munich.

Hays-Smith, Burlingame, by 1973.

LITERATURE:

A. Morassi, *Guardi. Antonio e Francesco Guardi*, Venice, 1973, I, pp. 448, 494, nos. 741, 997, II, figs. 687, 878.



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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- 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.
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- 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.
- 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.
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- 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.
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 - 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);
 - 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.

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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.

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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:
- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - 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:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- 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 but 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 2.5% 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 US\$2,000,000, 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 2496.

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.

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

(v) 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 LIVETM, 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 LIVETM 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.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ 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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

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 **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

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 Ψ. 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).

EXPLANATION OF CATALOGUING PRACTICE

FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot e.g. A BLUE AND WHITE BOWL 18th century
2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description e.g. "... painted in the Ming style"
3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark e.g. A BLUE AND WHITE BOWL kangxi six-character mark and of the period
4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture e.g. A BLUE AND WHITE BOWL kangxi six-character mark
5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture e.g. A BLUE AND WHITE BOWL

STORAGE AND COLLECTION

STORAGE AND COLLECTION

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.

STORAGE CHARGES

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 MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

WORLDWIDE SALEROOMS AND AMERICAN OFFICES

ARGENTINA

BUENOS AIRES

Tel: +54 11 43 93 42 22

Cristina Carlisle

BERMUDA

BERMUDA

+1 401 849 9222

Betsy Ray

BRAZIL

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+5521 2225 6553

Candida Sodre

SÃO PAULO

+55 11 3061 2576

Nathalie Lenci

CANADA

TORONTO

+1 416 960 2063

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• SHANGHAI

+86 (0)21 6355 1766

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Eveline de Proyart

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+41 (0)44 268 1010

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UNITED ARAB EMIRATES

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+971 (0)50 551 4264

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• LONDON, SOUTH KENSINGTON

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+1 617 536 6000

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+1 312 787 2765

Lisa Cavanaugh

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Capera Ryan

HOUSTON

+1 713 802 0191

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Rita Boyle

MIAMI

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Jessica Katz

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Maura Smith

PHILADELPHIA

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Christie Lebano

SAN FRANCISCO

+1 415 982 0982

Ellanor Notides

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AFRICAN AND OCEANIC ART

PAR: +33 (0)140 768 386

NY: +1 212 484 4898

AMERICAN DECORATIVE ARTS

NY: +1 212 636 2230

AMERICAN FURNITURE

NY: +1 212 636 2230

AMERICAN ART

NY: +1 212 636 2140

ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

ANTIQUITIES

NY: +1 212 636 2245

ASIAN 20TH CENTURY AND CONTEMPORARY ART

NY: +1 212 468 7133

AUSTRALIAN PICTURES

KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS

NY: +1 212 636 2665

BRITISH & IRISH ART

KS: +44 (0)20 7389 2682

NY: +1 212 636 2120

SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER

KS: +44 (0)20 7389 2278

SK: +44 (0)20 7752 3293

NY: +1 212 636 2120

BRITISH PICTURES 1500-1850

KS: +44 (0)20 7389 2945

CARPETS

NY: +1 212 636 2217

CERAMICS AND GLASS

NY: +1 212 636 2215

CHINESE PAINTINGS

NY: +1 212 636 2195

CHINESE WORKS OF ART

NY: +1 212 636 2180

CLOCKS

KS: +44 (0)20 7389 2357

CORKSCREWS

SK: +44 (0)20 7752 3263

COSTUME, TEXTILES AND FANS

SK: +44 (0)20 7752 3215

ENTERTAINMENT MEMORABILIA

SK: +44 (0)20 7752 3281

FOLK ART

NY: +1 212 636 2230

FURNITURE

NY: +1 212 636 2200

HOUSE SALES

SK: +44 (0)20 7752 3260

ICONS

SK: +44 (0)20 7752 3261

IMPRESSIONIST AND MODERN ART

NY: +1 212 636 2050

INDIAN AND SOUTHEAST ASIAN ART

NY: +1 212 636 2190

INDIAN CONTEMPORARY ART

NY: +1 212 636 2190

KS: +44 (0)20 7389 2700

INTERIORS

NY: +1 212 636 2032

SK: +44 (0)20 7389 2236

ISLAMIC WORKS OF ART

KS: +44 (0)20 7389 2370

SK: +44 (0)20 7752 3239

JAPANESE ART

NY: +1 212 636 2160

KS: +44 (0)20 7389 2595

JEWELLERY

NY: +1 212 636 2300

KOREAN ART

NY: +1 212 636 2165

LATIN AMERICAN ART

NY: +1 212 636 2150

MINIATURES

NY: +1 212 636 2250

MODERN DESIGN

SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS

NY: +1 212 636 2000

NINETEENTH CENTURY FURNITURE AND SCULPTURE

NY: +1 212 707 5910

OBJECTS OF VERTU

NY: +1 212 636 2250

OLD MASTER DRAWINGS

NY: +1 212 636 2120

OLD MASTER PAINTINGS AND 19TH CENTURY EUROPEAN ART

NY: +1 212 636 2120

PHOTOGRAPHS

NY: +1 212 636 2330

PICTURE FRAMES

SK: +44 (0)20 7389 2763

POST WAR AND CONTEMPORARY ART

NY: +1 212 636 2100

POSTERS

SK: +44 (0)20 7752 3208

PRINTS

NY: +1 212 636 2290

RUSSIAN WORKS OF ART

NY: +1 212 636 2260

SCIENTIFIC INSTRUMENTS

SK: +44 (0)20 7752 3286

SCULPTURE

KS: +44 (0)20 7389 2331

SK: +44 (0)20 7389 2794

SILVER

NY: +1 212 636 2250

TOPOGRAPHICAL PICTURES

KS: +44 (0)20 7389 2040

SK: +44 (0)20 7752 3291

TWENTIETH CENTURY DECORATIVE ART AND DESIGN

NY: +1 212 636 2240

VICTORIAN PICTURES

KS: +44 (0)20 7389 2468

SK: +44 (0)20 7752 3257

WATCHES

NY: +1 212 636 2320

WINE

NY: +1 212 636 2270

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES

Tel: +1 212 492 5485

Fax: +1 212 636 4930

www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2901

Fax: +1 212 636 4929

Email: celkies@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400

Fax: +1 212 636 2370

Email: info@christies.com

MUSEUM SERVICES

Tel: +1 212 636 2620

Fax: +1 212 636 4931

Email: awhiting@christies.com

PRIVATE SALES

US: +1 212 636 2557

Fax: +1 212 636 2035

Email: vpfeiffer@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

New York

Tel: +1 212 355 1501

Fax: +1 212 355 7370

Email: christieseducation@christies.edu

Hong Kong

Tel: +852 2978 6747

Fax: +852 2525 3856

Email: hkcourse@christies.com

London

Tel: +44 (0)20 7665 4350

Fax: +44 (0)20 7665 4351

Email: education@christies.com

Paris

Tel: +33 (0)1 42 25 10 90

Fax: +33 (0)1 42 25 10 91

Email: ChristiesEducationParis@christies.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

New York

Tel: +1 212 468 7182

Fax: +1 212 468 7141

Email: info@christiesrealestate.com

London

Tel: +44 (0)20 7389 2551

Fax: +44 (0)20 7389 2168

Email: info@christiesrealestate.com

Hong Kong

Tel: +852 2978 6788

Fax: +852 2845 2646

Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

London

+44 (0)20 7622 0609

london@cfass.com

New York

+1 212 974 4579

newyork@cfass.com

Singapore

Tel: +65 6543 5252

Email: singapore@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

KEY TO ABBREVIATIONS:

KS: *London, King Street*

NY: *New York, Rockefeller Plaza*

PAR: *Paris*

SK: *London, South Kensington*



THE EXCEPTIONAL SALE
New York, 13 April 2016

VIEWING
8-13 April 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Becky MacGuire
bmacguire@christies.com
+1 212 636 2211

FROM THE COLLECTION OF
BARON ALPHONSE DE ROTHSCHILD (1827-1905)

CHRISTIE'S
THE ART PEOPLE



LINLEY HALL, SHROPSHIRE
London, King Street, 9 March 2016

VIEWING
4-8 March 2016
8 King Street
London SW1Y 6QT

CONTACT
Nathaniel Nicholson
nnicholson@christies.com
+44(0) 207-389 2519

PART I:
English and European Furniture, Works of Art,
European and Chinese Porcelain, Silver, Carpets,
Old Master and British Pictures

PART II:
Fine Books from the Library at Linley Hall

CHRISTIE'S
THE ART PEOPLE



**FINE CHINESE CERAMICS
& WORKS OF ART**

New York, 17-18 March, 2016

VIEWING

11-16 March 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Michael Bass
asianartnewyork@christies.com
+1 212 636 2180

PROPERTY OF A PRIVATE COLLECTOR, SALT LAKE CITY
A VERY RARE *FLAMBÉ*-GLAZED ZUN-FORM VASE
QIANLONG SIX-CHARACTER INCISED SEAL MARK
AND OF THE PERIOD (1736-1795)
9 ½ in. (24 cm.) high
\$200,000-300,000

CHRISTIE'S
THE ART PEOPLE



OLD MASTER PAINTINGS: PART I

New York, 14 April 2016

CLASSIC ART WEEK

8-14 April 2016

20 Rockefeller Plaza

New York, NY 10020

CONTACT

François de Poortere

fdepoortere@christies.com

+1 212 636 212

HENDRIK FRANS VAN LINT, CALLED *LO STUDIO*

(ANTWERP 1684-1763 ROME)

Bacchus and Ariadne on the Island of Naxos (detail)

signed and dated 'Enrico Franc° va Lint d. studio. Fe. Rome 1741'

(lower right)

oil on canvas

59 x 77 in. (150.8 x 196.5 cm.)

\$400,000-600,000

CHRISTIE'S
THE ART PEOPLE

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

LEGACY & HERITAGE: THE DE GUIGNE COLLECTION

THURSDAY MARCH 24 2016
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: LEGACY
SALE NUMBER: 12189

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

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
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 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.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line www.christies.com

12189

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

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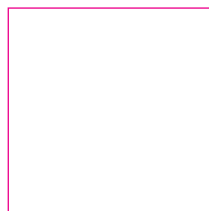
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