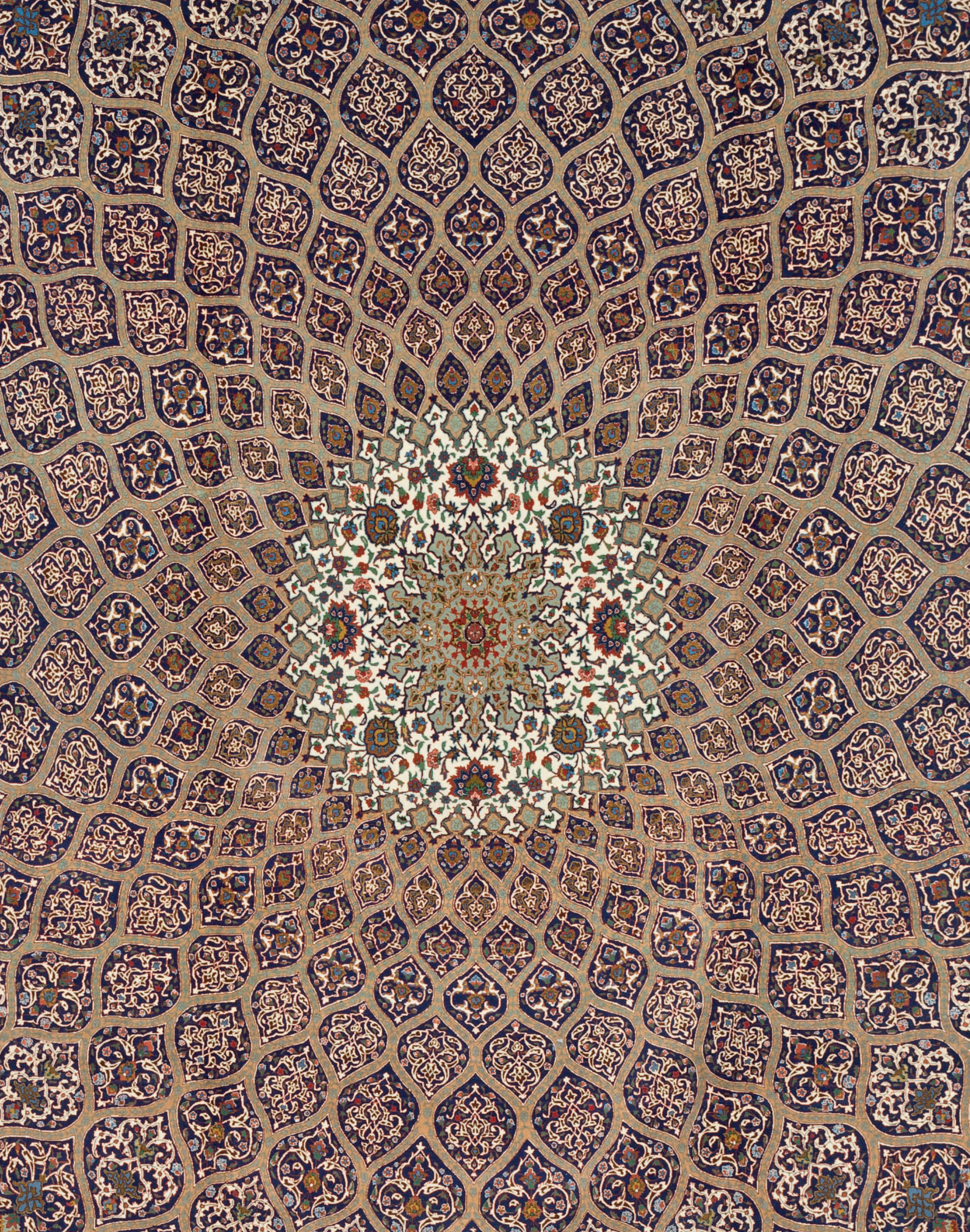




THE OPULENT EYE

New York 19 April 2016

CHRISTIE'S



NEW YORK

THE OPULENT EYE

Tuesday 19 April 2016

19th Century Furniture, Sculpture,
Works of Art, Ceramics & Carpets

AUCTION

at 10.00 am (Lots 1-259)

20 Rockefeller Plaza
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VIEWING

Saturday	16 April	10.00 am - 5.00 pm
Sunday	17 April	1.00 pm - 5.00 pm
Monday	18 April	10.00 am - 5.00 pm
Tuesday	19 April	10.00 am - 2.00 pm

AUCTIONEER

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[50]

front cover
Lot 200

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1



1
**A PAIR OF GILT-METAL MOUNTED
 THEODORE DECK GREEN-GROUND
 VASES ON STANDS**

LATE 19TH CENTURY, IMPRESSED
 TH.DECK MARKS, THE INTERIOR MOUNT
 OF ONE STAMPED LAMPE MODERATEUR
 PERFECTIONNEE ET BREVETE

In the Chinese taste, of *Hu* form, molded
 and finely incised with bands of stiff-leaves,
 waves and key scrolls, removable liners
 14¾ in. (37.5 cm.) high (2)

\$12,000-18,000 £8,500-13,000
 €11,000-16,000

2
**A THEODORE DECK FAIENCE CELADON-
 GROUND JARDINIERE**

LATE 19TH CENTURY, IMPRESSED TH.DECK
 AND :: MARKS

Of shaped square form, the sides molded
 with foliate scrolls emerging from urns, the
 curved corners terminating in scrolls
 11½ in. (29 cm.) wide

\$7,000-9,000 £5,000-6,300
 €6,400-8,200



2



3

3

A PAIR OF ORMOLU-MOUNTED THEODORE DECK FAIENCE PERSIAN-BLUE VASES

LATE 19TH CENTURY, IMPRESSED TH.DECK MARKS, THE MOUNTS BY GAGNEAU

Each of bottle form, the bodies molded with scrolling lotus, the necks with stiff-leaves, mounted as oil and electrical lamps, the oil lamp fittings inscribed 'Gagneau'

12 ½ in. high, the ceramic

(2)

\$10,000-15,000

£7,100-11,000
€9,200-14,000

4

A PAIR OF THEODORE DECK FAIENCE PERSIAN-BLUE GROUND VASES

DATED 1870, IMPRESSED TH.DECK MARKS

Each molded in the Chinese archaistic taste, the body with scrolls, the neck with plantain leaves and cloud collar bands

10 in. (25.5 cm.) high

(2)

\$12,000-18,000

£8,500-13,000
€11,000-16,000

A vase of the same form as the present lot, in the collection of the Musée National Adrien Dubouché, Limoges, was illustrated on a French postage stamp in 2013 commemorating the 190th anniversary of the birth of Théodore Deck.



4



5

**A THEODORE DECK FAIENCE
AUBERGINE-GROUND CHARGER**

LATE 19TH CENTURY, IMPRESSED TH.DECK
MARK

Enameled in imitation cloisonné with
a long-tailed bird perched among
chrysanthemums, his beak directed towards
two flying butterflies

16 $\frac{3}{8}$ in. (41.5 cm.) diameter

\$4,000-6,000

£2,900-4,200
€3,700-5,500



5

6

**A LARGE FRENCH FAIENCE (EUGENE
COLLINOT) COBALT-BLUE GROUND
JARDINIERE**

LATE 19TH CENTURY, BLACK PAINTED
EC.86 FOR EUGENE COLLINOT, IMPRESSED
COAT OF ARMS AND G MARKS

Brightly enameled with birds, insects and
butterflies among flowering branches,
flanked by long-eared lion-mask handles
27 in. wide (68.5 cm.) wide, overall

\$3,000-5,000

£2,200-3,500
€2,800-4,600



6

Eugène Victor Collinot (d. 1882) established a
faïence pottery in Boulogne-sur-Seine in 1862,
manufacturing pieces often in historic revival or
Middle and Far Eastern styles.



7

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

7

A PAIR OF ORMOLU-MOUNTED THEODORE DECK FAIENCE PERSIAN-BLUE GROUND VASES, MOUNTED AS LAMPS

LATE 19TH CENTURY, IMPRESSED TH.DECK. MARKS

Each molded in the Chinese archaistic taste, the body with scrolls, the neck with plantain leaves, the circular base with square feet and berried acanthus ring, the neck with tied reed, leaf and scroll mount, white glass shade fitments, electrified

18½ in. (47 cm.) high, excluding fitments (2)

\$15,000-25,000

£11,000-18,000

€14,000-23,000

8

A THEODORE DECK FAIENCE ELEPHANT-HANDLED JARDINIÈRE

LATE 19TH CENTURY, IMPRESSED TH.DECK MARK

Molded and painted with birds and butterflies among blossoming branches, the center and rim with bands of teal glaze and scattered prunus blossoms, elephant-mask handles

11 in. (28 cm.) high, 18 in. (46 cm.) wide over handles

\$4,000-6,000

£2,900-4,200

€3,700-5,500



8

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

9

A PAIR OF ORMOLU-MOUNTED THEODORE DECK FAIENCE PERSIAN-BLUE GROUND VASES, MOUNTED AS LAMPS

LATE 19TH CENTURY, IMPRESSED TH.DECK. MARKS, THE MOUNTS BY GAGNEAU

Each in the Chinese taste, the body molded with key motifs, the handles formed as mythical dogs with rings in their mouths, the base and neck mounts with pierced scrolls, the base of the fitment with plaque 'en Gagneau/11 5/R.Lafayette', white glass shade fitments, electrified

20½ in. (52 cm.) high, excluding fitments (2)

\$15,000-25,000

£11,000-18,000

€14,000-23,000





10

10

AN ORMOLU AND ONYX-MOUNTED PARIS PORCELAIN IRON-RED GROUND VASE

LATE 19TH CENTURY

In the Japonisme taste, the body painted with a pheasant to one side, a bird of prey to the other, with turquoise-ground lotus petal bands, the long onyx neck flanked by thistle scroll handles surmounted by dragons, raised on four dragon scroll feet

30¼ in. (77 cm.) high

\$7,000-9,000

£5,000-6,300
€6,400-8,200

11

A CHINESE CARPET

CIRCA 1930

Approximately 11 ft. 7 in. x 8 ft. 8 in.
(353 cm. x 264 cm.)

\$6,000-9,000

£4,300-6,300
€5,500-8,200



11

**A PAIR OF ORMOLU-MOUNTED SEVRES PORCELAIN
(NAPOLEON III) IRON-RED GROUND VASES (VASES 'POTICHE
NO. 2')**

DATED 1868-69, GREEN LOZENGE MARK S. 68, IRON-RED CROWNED
N DECORE A SEVRES MARK 69 AND INCISED POTTER'S DG-68-6,
SIGNED MERIGOT

Each painted and enriched in gilt with either a strutting cockerel and
hen or a male and female pheasant on rockwork below gilt enriched
flowering branches, the foot enriched with a gilt key-pattern band,
on an ormolu berried laurel wreath and canted base
28 ¼ in. (71.5 cm.) high (2)

\$40,000-60,000

£29,000-42,000

€37,000-55,000

PROVENANCE:

M. Rafard, 26 May 1875.

The present pair of vases appear to be those that entered the factory
saleroom described as *2 vases Potiche No 2 Chinoises fond brun filet d'or oiseaux
et feuillages*. Merigot was paid 600 francs for the decoration, the largest
component of the overall cost, listed at 865,30 francs when they entered the
saleroom 31 January 1879. They sold 26 May 1875 to M. Rafard for 1150
francs each or 2300 for the pair [Vz13, folio 197].

Maximilien Ferdinand Marigot is recorded as a painter at Sèvres 1844-1872
and again 1879-1892.





13

13
A FRENCH 'JAPONISME' ORMOLU AND GLASS
TANTALUS

LATE 19TH CENTURY

With glazed case opening to a compartment for three associated decanters and raised on a mirrored plinth with eleven glasses, on elephant feet separated by fans, the reverse of the fan mounts stamped *DESA[...]*
 13 in. (33 cm.) high, 17½ in. (44.5 cm.) wide, 9¾ in. (25 cm.) deep

\$6,000–8,000

£4,300–5,600
 €5,500–7,300

14
AN AMERICAN GILT-BRONZE AND BLANC DE CHINE
PORCELAIN MANTEL CLOCK

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1910

Surmounted by a robed figure, above an elephant-mask-handled rectangular case set with a circular enamel dial signed *EDW. F. CALDWELL & CO. / 8 DAYS*, on a foliate-cast foot
 17½ in. (44.5 cm.) high

\$6,000–8,000

£4,300–5,600
 €5,500–7,300

This charming clock relates closely to a series of gilt-bronze-mounted *blanc de Chine* decorations produced by Caldwell in the early 20th century, including a pair of vases (A15821) similarly mounted with entwined foliage.



14

15

A FRENCH ORMOLU AND PATINATED BRONZE RHINOCEROS-FORM MANTEL CLOCK

AFTER THE MODEL BY JEAN-JOSEPH DE SAINT-GERMAIN, THIRD QUARTER 19TH CENTURY

The case surmounted by a figure holding a parasol, seated on rockwork issuing flowering branches and supported by a rhinoceros, on a naturalistic base, the dial signed *J. BAPTISTE/BAILLON*, the clockworks signed *JB le Baillon APARIS/no. 2430*
26¾ in. (68 cm.) high, 16½ in. (42 cm.) wide

\$8,000-12,000

£5,700-8,400
€7,300-11,000



16

A PAIR OF FRENCH ORMOLU-MOUNTED VERNIS MARTIN COMMODES

OF LOUIS XV STYLE, 20TH CENTURY

Each with shaped *brocatelle* marble top above two drawers decorated *sans traverses* in simulated lacquer with a scene of figures in a landscape, on foliate-clasped cabriole legs with pierced sabots

35 in. (89 cm.) high, 26 in. (67 cm.) wide, 15½ in. (39.5 cm.) deep

(2)

\$12,000-18,000

£8,500-13,000
€11,000-16,000





17



17

A SET OF FOUR GILT-METAL, ROCK CRYSTAL AND MOLDED GLASS TWIN-LIGHT WALL APPLIQUES

MODERN

Each modeled as a perched parrot within a beaded glass cage, issuing two scrolled branches

29 in. (73.5 cm.) high, 19 in. (48 cm.) wide

\$10,000-15,000

£7,100-11,000

€9,200-14,000

18

A FRENCH ORMOLU-MOUNTED KINGWOOD AND LACQUER MEUBLE À HAUTEUR D'APPUI

LATE 19TH/EARLY 20TH CENTURY

The shaped *brèche violette* marble top above two frieze drawers and cabinet doors decorated with figures in landscapes, on slight cabriole legs with foliate sabots, the interior of the right frieze drawer with plaquette signed *H. BERGMANN/90, Boulevard de Strasbourg/HAVRE/H. F. SNOW. PARIS*, reverse of one chute incised *JT*, the case inscribed in black *...24[...]9*, the lock-plate stamped *DUVIVIER/PARIS/77 FG ST ANTOINE*

51¼ in. (130 cm.) high, 40¾ in. (103.5 cm.) wide, 20¼ in. (51.5 cm.) deep

\$6,000-8,000

£4,300-5,600

€5,500-7,300



18

19

A SILK AND METAL THREAD CHINESE RUG

LATE 19TH CENTURY

With an inscription reading: "Auxillary for Anxiu Palace".

Approximately 6 ft. 9 in. x 3 ft. 10 in. (206 cm. x 117 cm.)

\$5,000-8,000

£3,600-5,600

€4,600-7,300



19

20

**A NEAR PAIR OF FRENCH ORMOLU-MOUNTED
CHINESE FAMILLE VERTE VASES, MOUNTED AS
LAMPS**

THE MOUNTS BY FERDINAND BARBEDIENNE, PARIS,
LATE 19TH CENTURY, THE PORCELAIN 18TH AND
EARLY 20TH CENTURY

One vase decorated with a continuous landscape
of warriors in a procession (Kangxi Period, 1662-
1722); the other decorated with a continuous scene
of immortals (Late Qing Dynasty); each raised on a
pierced foliate-cast base with scrolled feet, signed
F. BARBEDIENNE, electrified
17½ in. (44.5 cm.) high, excluding fitment (2)

\$8,000-12,000

£5,700-8,400

€7,300-11,000



20



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

21

A FRENCH ORMOLU-MOUNTED JAPANESE LACQUER AND EBONY BUREAU PLAT

AFTER THE MODEL BY MARTIN CARLIN,
THIRD QUARTER 19TH CENTURY

In the Louis XVI style, the top with inset gilt-tooled leather writing surface and removable beige leather cover within a band of lacquer, the frieze with one drawer removed to reveal two secret drawers to the interior, a false drawer to the reverse, decorated with panels of landscapes, on stop-fluted legs, the lock signed *SOUCHET A PARIS*, the underside inscribed in crayon *KKU903*, with typed labels *Collection André Meyer/New York/City/1970* and *S61*, bearing the stamp *M. CARLIN*

30 in. (76 cm.) high, 48¾ in. (124 cm.) wide, 2½ in. (64 cm.) deep

\$60,000–90,000

£43,000–63,000

€55,000–82,000

PROVENANCE:

Baron Alphonse de Rothschild, Vienna, by 1938;
Confiscated by the Gestapo following the “Anschluss”, March 1938;
Stored at the “Zentraldepot” (KHM) Vienna for the “Führermuseum Linz” by June 2, 1941, (no. AR 927);
Transferred to the Kremsmünster monastery for safety by 194¾4, (no. K KU 903);
Recovered by the Monuments Fine Arts and Archives Section from the salt mines at Alt Aussee, 1945 (no. AR 3496);
Transferred to the Federal Monuments Office, Salzburg, 1947;
Restituted to Clarice de Rothschild, New York, July 21, 1948.
The Collection of the Late Andre Meyer, Christie’s, New York, 26 October 2001, lot 107.



(Rothschild inventory number)



(label)



Displaying beautiful panels of Japanese lacquer to the frieze and sides, this elegant and sumptuous bureau is inspired by the work of *ébéniste du roi*, Martin Carlin, *circa* 1783. A closely related model, now in the Victoria & Albert Museum (no. 1049:1-1882) was almost certainly commissioned by Dominique Daguerre (d. 1796), one of the most famous *marchand-merciers* of Paris during the late 18th century. Privileged dealers not only sold a wide range of luxury goods, but were also constantly devising new inventions: unexpected types of objects, unusual combinations of materials, unprecedented models and forms. The slightly elongated and ovoid form of the original was favored by Carlin, who would finish the carcass in a variety of luxurious materials; including Sèvres porcelain, an example of which is known to have been supplied by Daguerre to the Grand-Duchess Maria Feodorovna in 1784. Another table, included in a suite of lacquer furniture for her *grand cabinet*, was ordered for Louis XV's daughter, Madame Victoire, in 1785.

In the 19th century, lacquer-mounted furniture enjoyed a revival and the leading makers produced elaborate replicas of some of the most famed pieces from the end of the preceding century. Bearing only the stamp of the mid-19th century locksmith Souchet (often associated with works by Charles-Guillaume Winckelsen), the extremely high quality bronze *cisleur* and clever cabinetry with concealed lacquer drawers suggests manufacture by one of the premier *ébénistes* of the Second Empire. A strikingly similar table in Japanese lacquer by Beurdeley père is illustrated in D. Ledoux-Lebard, *Le mobilier français du XIXe siècle*, Paris, 2000, p.78 and another highly embellished example by Louis-Auguste-Alfred Beurdeley is illustrated in C. Mestdagh, *L'ameublement d'art français: 1850-1900*, Paris, 2010, p. 142. That such pieces of exceptional 19th century manufacture should end up in the homes of Europe's elite collectors is not surprising; a related pair of lacquer commodes dated to the 1870s and copied from a Carlin design were in the collection of Baron Mayer de Rothschild. Like their Parisian relatives, the Austrian branch of the illustrious banking family decorated no fewer than five Viennese palaces in the *goût Rothschild*, all of which embodied *la gloire du roi*. During WWII, his elegant bureau was confiscated and held in the salt mines at Alt Ausse before being famously restituted to Baron Alphonse de Rothschild's widow in 1945 by The Monuments Men. Another 250 works, including fine European decorative arts and likely returned to the family in the same year, were donated by the descendants of Alphonse and Clarice to the Museum of Fine Art, Boston in 2015.





22

PROPERTY FROM THE CORNWALL COLLECTION

22

A FRENCH ORMOLU AND WHITE MARBLE MANTEL CLOCK

BY ALFRED-EMMANUEL-LOUIS BEURDELEY, PARIS, LATE 19TH CENTURY

The case with laurel-wreath and cornucopia cresting, above a floral-painted enamel dial signed *A. Beurdeley Fils/A Paris*, on scrolled supports and rectangular plinths, the movement with *S. Marti cachet*
21½ in. (54.5 cm.) high, 15¾ in. (40.5 cm.) wide, 8¾ in. (22 cm.) deep

\$7,000-10,000

£5,000-7,000

€6,400-9,100

23

A FRENCH ORMOLU-MOUNTED MAHOGANY, MARQUETRY AND PARQUETRY SIDE-CABINET

THE CENTRAL MOUNT CAST BY VICTOR PAILLARD, PARIS, THIRD QUARTER 19TH CENTURY

The white marble top above a foliate-cast frieze centered by a relief panel depicting frolicking putti, stamped *VP* below a crown for Victor Paillard, over two cupboard doors opening to two interior shelves, the frieze mounts variously signed *HPR*
44½ in. (113 cm.) high, 47¼ in. (120 cm.) wide, 18½ in. (47 cm.) deep

\$15,000-25,000

£11,000-18,000

€14,000-23,000

One of the best known *bronziers* of the Napoleon III period, Victor Paillard (d. 1886) opened his own business in the 1830s of '*bronze d'art et d'ameublement*' at 105 boulevard Beaumarchais and 6 rue Saint-Claude, first showing his own work at the *Exposition des produits de l'industrie* in 1839. His bronzes are usually marked with the initials *VP* surmounted with a closed crown, such as on the present cabinet which is a collaboration with an unknown *ébéniste*. Another example of this model was sold at Christie's, London, 15 March 2012, lot 53 (£18,750).



23



24

24

A LARGE VIENNA STYLE PORCELAIN CLARET-GROUND PORTRAIT CHARGER

SECOND HALF 19TH CENTURY, BLUE BEEHIVE MARK, IMPRESSED CARL KNOLL, CARLSBAD

Painted with a half-length portrait of a Renaissance beauty in a plumed hat, within gilt strapwork
19 in. (48.2 cm.) diameter

\$4,000-6,000

£2,900-4,200
€3,700-5,500

25

A NEAR PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY VIDE-POCHES

AFTER THE MODEL BY ADAM WEISWEILER, ONE BY HENRY DASSON, PARIS, DATED 1878, THE OTHER LATE 19TH CENTURY

Each rectangular top with hinged fall-front, raised on stop-fluted legs joined by a looped undertier centered with entwined dolphins, on tapering acanthus-sheathed feet, the underside of one twice stamped *HENRY DASSON 1878* and signed *henry Dasson* to one dolphin's mouth

28½ in. (72.5 cm.) high, 25⅝ in. (65 cm.) wide, 14½ in. (37 cm.) deep (2)

\$15,000-25,000

£11,000-18,000
€14,000-23,000

PROVENANCE:

Anonymous sale; Sotheby's New York, 3 November 1984, lot 494 (Dasson).

Anonymous sale, *The Collection of Mr. & Mrs. Richard Schilling*, Christie's, New York, 25 October 2007, lot 441 (Dasson).



25



26

26

**A PAIR OF VIENNA STYLE PORCELAIN
CLARET-GROUND PORTRAIT VASES
AND COVERS ON FIXED STANDS**

LATE 19TH/20TH CENTURY, BLUE BEEHIVE
MARKS, SIGNED LAMB

Each finely painted with a beauty either holding a harp or roses, identified as 'Die Nachtigall' and '...der Rose' on the underside, within gilt scrollwork and cartouches enclosing animal vignettes
19½ in. (49.5 cm.) high (4)

\$5,000-7,000

£3,600-4,900
€4,600-6,400

27

**A FRENCH ORMOLU-MOUNTED
MAHOGANY GUERIDON**

BY HENRY DASSON, PARIS, DATED 1885

The inset *sarrancolin* marble top within an ormolu band, on four fluted legs joined by a pierced stretcher, the underside stamped
HENRY DASSON/1885
29½ in. (75 cm.) high, 38 in. (96.5 cm.) diameter

\$10,000-15,000

£7,100-11,000
€9,200-14,000



27

28

**A LARGE BERLIN PORCELAIN VIENNA
STYLE COBALT-BLUE GROUND DOUBLE
PORTRAIT VASE; 'ERBLUTH' AND
'LASSITUDE'**

LATE 19TH/20TH CENTURY, BLUE SCEPTRE
AND BEEHIVE MARKS, IMPRESSED S AND 3,
IRON-RED PAINTED 0.3752, TWICE SIGNED
WAGNER

Each side finely painted with an oval
cartouche depicting 'Erbluth' and 'Lassitude'
after Angelo Asti, the neck, body and foot
applied with raised gilt flowers, scrolls and
trellis, the flowers on the sides in the Art
Nouveau taste
30½ in. (77.5 cm.) high

\$25,000–35,000

£18,000–25,000

€23,000–32,000

Angelo Asti, French (1847–1903).



(reverse)





PROPERTY FROM A PRIVATE CANADIAN COLLECTION

29

A LARGE PAIR OF AMERICAN GILT-BRONZE AND WHITE MARBLE SEVEN-LIGHT TORCHERES

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1910

In the Louis XVI style, each modeled as an attached fluted shaped vase with laurel swags issuing scrolling acanthus branches, on a fluted marble pedestal with laurel-cast foot, electrified 75½ in. (191.7 cm.) high, excluding fittings

(2)

\$20,000–30,000

£15,000–21,000

€19,000–27,000

30

AN ASSEMBLED VIENNA STYLE PORCELAIN GOLD AND COBALT-BLUE GROUND THREE-VASE GARNITURE

LATE 19TH/20TH CENTURY, BLUE BEEHIVE MARKS, THE PAIR OF VASES SIGNED A. WILD, THEIR STANDS SIGNED KOHL, WITH RETAILER'S MARKS FOR THE PALAIS ROYAL, HAVANA, THE SINGLE SIGNED W. PJOHL

Each painted with a continuous mythological or historical view on a gold-ground, including views of Minerva, Constantine, Augustus and Apollo, all identified in Spanish or German on the underside, comprising a pair of shield shaped vases with bracket handles and a large single vase with entwined snake handles

30½ in. (77.5 cm.) high, the single vase; 21 in.

(53.3 cm.) high, the pair

(4)

\$10,000–15,000

£7,100–11,000

€9,200–14,000

31

A FRENCH ORMOLU-MOUNTED KINGWOOD AND SATINÉ PARQUETRY TEA-TABLE

BY FRANÇOIS LINKE, THE MOUNTS DESIGNED BY LÉON MESSAGÉ, INDEX NUMBER 1455, PARIS, EARLY 20TH CENTURY

The rounded rectangular removable glass tray supported by putto terms above a conforming lower tier inlaid with trellis parquetry, over a stand supported by female terms and joined by a pierced loop stretcher centered by a basket, the tier supporting the tray signed *F. Linke*

38 in. (96.5 cm.) high, 32 in. (81.5 cm.) wide,

22½ in. (57 cm.) deep

\$20,000-30,000

£15,000-21,000

€19,000-27,000

Furnishings in the *goût Weisweiler* were widely produced by Linke in a variety of imaginative designs, including the present tea-table (index no. 1455) which is an intriguing marriage of both Louis XV and Louis XVI styles. Here Linke borrows elements from his *Table à thé Louis XV* (index no. 610) and his *Table Louis XVI Marie-Antoinette* (index no. 114) with the resulting design simultaneously paying homage to Weisweiler's genius and embracing Messagé's exaggerated interpretation of Rococo forms. Another example of index no. 1455 boasting a thyrus-decorated frieze sold at Christie's, New York, 21 October 2008, lot 343 (\$68,500).



30



31

Handwritten signature of F. Linke on a piece of wood.

31 (signature)

32

A FRENCH WHITE MARBLE FIGURE OF AURORA

LATE 19TH/EARLY 20TH CENTURY

Signed *Germain* and *1 Sé Faise/de Sculpture d'Art*, on a green marble pedestal

The figure: 33 in. (84 cm.) high

The pedestal: 43 $\frac{3}{8}$ in. (110 cm.) high

\$12,000–18,000

£8,500–13,000

€11,000–16,000

(2)



33

FORTUNATO GALLI (ITALIAN, FL. 1880-1900)

Mignon

signed *Prof F Galli/FIRENZE* (on the base)

marble

44 in. (112 cm.) high

Circa 1880.

\$15,000–25,000

£11,000–18,000

€14,000–23,000



34

34

A PAIR OF VIENNA STYLE PORCELAIN CLARET-GROUND VASES AND COVERS ON FIXED STANDS

LATE 19TH CENTURY, BLUE BEEHIVE MARK, IMPRESSED 4

Each flanked by gilt scrolling bifurcated snake handles, the sides finely painted with a mythological views of Diana and Actaeon, Europa and the Bull, Jupiter and Antiope and Aurora, identified in German on the underside of the vase, the neck and base gilt and tooled with leafy scrolls, urns and swans
22½ (57 cm.) in. high

\$8,000-12,000

(4)

£5,700-8,400
€7,300-11,000

35

A FRENCH ORMOLU-MOUNTED KINGWOOD AND SATINÉ DRESSING-TABLE

BY ZWIENER-JANSEN SUCESSEUR, PARIS, CIRCA 1900

Surmounted by an cartouche-shaped beveled mirror, supported on each side by a scrolling acanthus branch issuing a pair of twin-light candelabra, above a rectangular mirrored top and three frieze drawers, on tapering quiver-form legs and acanthus-cast sabots, the lock-plate stamped 2731, the reverse of the escutcheons incised ZJ

60¼ in. (153 cm.) high, 52½ in. (132.1 cm.) wide, 23¼ in. (59 cm.) deep

\$15,000-25,000

£11,000-18,000
€14,000-23,000



35



36

36

A VIENNA STYLE PORCELAIN IRIDESCENT-BURGUNDY AND GOLD GROUND VASE; 'EL SUEÑO' AND 'LA SERENATA'

LATE 19TH CENTURY, BLUE BEEHIVE MARK OBSCURED BY GILT DECORATOR'S MARKS, IRON-RED PAINTED 14330, THE VASE INCISED 743, RETAILER'S MARK FOR PALAIS ROYAL, HABANA, SIGNED WAGNER

The front painted with Cupid approaching a sleeping beauty, a polar bear skin rug beside her bed, the reverse with putti playing music to a recumbent beauty, the scenes identified underneath, flanked by gilt foliate scroll handles
21½ in. (54.5 cm.) high

\$10,000-15,000

£7,100-11,000
€9,200-14,000

37

A FRENCH ORMOLU, PATINATED BRONZE AND ROUGE MARBLE FIGURE OF A PUTTO HARNASSING A DOVE

BY HENRY DASSON, PARIS, DATE 1882

Signed *Henry Dasson - Bronzier Paris 1882*, on an ormolu-mounted plinth with toupie feet
24½ in. (62 in.) high

\$15,000-25,000

£11,000-18,000
€14,000-23,000

A marble example of this subject is illustrated in C. Mestdagh, *L'ameublement d'art français: 1850-1900*, Paris, 2010, p. 233.



37

(pedestal not included)



PROPERTY FROM THE ESTATE OF RICHARD D. BASS

38

A FRENCH ORMOLU-MOUNTED MAHOGANY AND SYCAMORE GUERIDON
BY HENRY DASSON, PARIS, DATED 1888

The circular top with inset gilt-tooled leather writing surface, over a frieze set with one spring-loaded drawer and decorated with musical trophies and attributes of the Four Seasons, on four term legs joined by a loop stretcher centered by a pomegranate finial, the underside stamped *HENRY DASSON/1888*

30½ in. (77.5 cm.) high, 39½ in. (100.5 cm.) diameter

\$30,000–50,000

£22,000–35,000

€28,000–46,000

This elegant *guéridon*, designed in the *goût Weisweiler*, epitomizes the supreme quality of Dasson's finest work. A comparable example, dated 1867 and formerly in the collection of Pierre Lecoules, is illustrated in D. Ledoux-Lebard, *Le mobilier français du XIX siècle*, Paris, 1984, p. 148. and another marble-topped example, dated 1884, sold at Christie's, London, 29 March 2007, lot 96 (£216,000). The model is also closely associated with a variant of slightly smaller proportions by Paul Sormani, an example of which was sold at Christie's, New York, 18 April 2012, lot 393.





39

39

A PAIR OF VIENNA STYLE PORCELAIN PINK-GROUND VASES AND COVERS ON FIXED STANDS

LATE 19TH/20TH CENTURY, BLUE BEEHIVE MARKS, SIGNED MOHRU

Each pistol-handled urn finely painted with a rectangular panel of either 'Ceres' or 'Bachus u. (nd) Ariadne', set on a wide acid-etched gilt band, the reverse with a small diamond shaped panel of a putto 18½ in. (47 cm.) high (4)

\$5,000-7,000

£3,600-4,900
€4,600-6,400

40

A PAIR OF FRENCH ORMOLU AND ROUGE GRIOTTE MARBLE NINE-LIGHT CANDELABRA

THIRD QUARTER 19TH CENTURY

Each modeled as a dial-handled vase issuing nine scrolled candle branches joined by laurel swags, on a gadrooned socle and square base with paw-cast feet, the underside of each stamped RR

34 in. (86.4 cm.) high

(2)

\$8,000-12,000

£5,700-8,400
€7,300-11,000



40

41

A FRENCH ORMOLU-MOUNTED MAHOGANY, AMARANTH, SYCAMORE, MARQUETRY AND PARQUETRY SECRETAIRE À ABATTANT

AFTER THE MODEL BY JEAN-FRANÇOIS LELEU, LAST QUARTER 19TH CENTURY

The serpentine *brèche* marble top above a scrolled frieze fitted with a drawer, the fall-front inlaid with a marquetry still-life, the interior fitted with compartments and pigeon holes, above a pair of doors each inlaid with a ribbon-suspended basket of flowers, the concave sides inlaid with flower-head trellis parquetry, the angles with fluted pilasters headed at the front by female masks, on lion-paw sabots, the reverse inscribed *Bouisson* in crayon

\$20,000–30,000

£15,000–21,000

€19,000–27,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 May 1994, lot 131.





42



43

PROPERTY OF A SOUTHERN COLLECTOR (LOTS 42 & 43)

42

A HERIZ CARPET

NORTHWEST PERSIA, FIRST QUARTER 20TH CENTURY

Approximately 12 ft. 4 in. x 9 ft. 6 in. (376 cm. x 290 cm.)

\$5,000–8,000

£3,600–5,600

€4,600–7,300

43

A HERIZ CARPET

NORTHWEST PERSIA, FIRST QUARTER 20TH CENTURY

Approximately 12 ft. 4 in. x 9 ft. 10 in. (376 cm. x 300 cm.)

\$6,000–8,000

£4,300–5,600

€5,500–7,300

44

A HERIZ CARPET

NORTHWEST PERSIA, EARLY 20TH CENTURY

Approximately 11 ft. 6 in. x 9 ft. (351 cm. x 274 cm.)

\$10,000–15,000

£7,100–11,000

€9,200–14,000

45

A SAROUK FEREGHAN CARPET

WEST PERSIA, LATE 19TH CENTURY

Approximately 13 ft. 6 in. x 10 ft. 8 in. (411 cm. x 325 cm.)

\$10,000–15,000

£7,100–11,000

€9,200–14,000



44



45



46

46
AN AMRITSAR CARPET
NORTH INDIA, CIRCA 1900

Reduced in width
Approximately 20 ft. 6 in. x 10 ft. 3 in. (625 cm. x 312 cm.)

\$6,000-8,000

£4,300-5,600
€5,500-7,300



47

PROPERTY FROM A PRIVATE COLLECTION

47
AN AGRA CARPET
NORTH INDIA, LATE 19TH CENTURY

Approximately 17 ft. 4 in. x 12 ft. 2 in. (528 cm. x 371 cm.)

\$10,000-15,000

£7,100-11,000
€9,200-14,000

48

A KIRMAN CARPET

SOUTHEAST PERSIA, FIRST QUARTER 20TH
CENTURY

Approximately 20 ft. 7 in. x 10 ft. 8 in.
(627 cm. x 325 cm.)

\$12,000-18,000

£8,500-13,000

€11,000-16,000

49 No Lot





50

50

A KIRMAN RUG

SOUTHEAST PERSIA, LATE 19TH CENTURY

Approximately 7 ft. 10 in. x 4 ft. 11 in.
(239 cm. x 150 cm.)

\$3,000-5,000

£2,200-3,500

€2,800-4,600

The upper inscription cartouche in the border reads: *Qasitli wa Baradaran* (Qasitli and Brothers). The inscription cartouches in the field are Persian verses in elegant *nasta'liq*.



51

51

A LAVAR KIRMAN PRAYER RUG

SOUTHEAST PERSIA, LATE 19TH CENTURY

Approximately 6 ft. 7 in. x 4 ft. 3 in.
(201 cm. x 129 cm.)

\$5,000-8,000

£3,600-5,600

€4,600-7,300

PROPERTY FROM A PRIVATE COLLECTION,
PALM BEACH (LOTS 52 & 53)

52

A TABRIZ RUNNER

NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 21 ft. 5 in. x 2 ft. 2 in.
(653 cm. x 66 cm.)

\$5,000-8,000

£3,600-5,600

€4,600-7,300



52



53

53

A TABRIZ RUG

NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 5 ft. 8 in. x 3 ft. 11 in.
(173 cm. x 119 cm.)

\$3,000-5,000

£2,200-3,500
€2,800-4,600



54

54

A SILK HEREKE PRAYER RUG

WEST ANATOLIA, 20TH CENTURY

Approximately 4 ft. 11 in. x 3 ft. 3 in. (150 cm. x 99 cm.)

\$5,000-8,000

£3,600-5,600
€4,600-7,300





55

A SULTANABAD CARPET
WEST PERSIA, LATE 19TH CENTURY AND
LATER

Approximately 21 ft. 1 in. x 12 ft. 11 in.
(643 cm. x 394 cm.)

\$20,000–30,000

£15,000–21,000
€19,000–27,000

PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

56

A SULTANABAD CARPET
WEST PERSIA, CIRCA 1890

Approximately 15 ft. 8 in. x 13 ft. 9 in.
(478 cm. x 419 cm.)

\$20,000–30,000

£15,000–21,000
€19,000–27,000





(detail)



(another view)

57

A FRENCH ORMOLU-MOUNTED KINGWOOD, SATINÉ AND BOIS DE BOUT MARQUETRY PIANO À QUEUE

ATTRIBUTED TO FRANÇOIS LINKE, THE MOVEMENT BY ERARD, SERIAL NO. 82141, PARIS, CIRCA 1901

In the Louis XV style, the hinged lid quarter-veneered and inlaid with a foliate border, the serpentine-shaped case centered on each side with a cartouche enclosing a floral spray, the keyboard cover similarly decorated and signed *Erard/Paris*, on six cabriole legs headed by trailing foliage and tapering to hairy paw sabots, stamped with serial number 82141 to the case and lyre, the movement inscribed *Par Brevet d'Invention Seb & Pre Erard 13&21 rue du Mail Paris*, on casters
 Closed: 40¾ in. (103.5 cm.) high, 54½ in. (138.5 cm.) wide, 86⅝ (220 cm.) long
 Open: 71¼ in. (181 cm.) high

£60,000-80,000

£43,000-56,000
 €55,000-73,000

This simple, though elegantly-decorated, *piano à queue* is in the distinctive *fin de siècle* style of high-rococo which became synonymous with François Linke's oeuvre from 1900 through the end of his career. Linke most often fitted instruments with Erard movements, for which the ébéniste was charged 3,000 francs. The present example appears in the company ledger in December 1901 as a '*Piano à Queue N°1, style Louis XV en marqueterie de bois satiné et violette orné de bronzes ciselés dorés*'. Most interestingly, the piano was shipped to London to M^{rs}. S. & P. Erard, either for the piano-maker's private residence or the company's showroom. A piano by Linke, possibly the present lot, is illustrated in C. Payne, *European Furniture of the 19th Century*, Woodbridge, 2013, p. 142. Another piano of this model, serial number 77612, was completed for a for Madame Tevenin of 23 rue de Lubeck, Paris on 11 October 1898 and was described as '*Demi-queue-longueur: 2,12m - Style Louis XV - model No 1 avec marqueterie de bois satin et de violette, orné de bronzes ciselés dorés*' (sold Christie's, London, 28 October 1999, lot 182, £56,500).





58

58

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

LATE 19TH/20TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK AND CYPHERS, INCISED 330.200.

Finely painted with a bejeweled dark-haired beauty seated on a curule chair

12¾ in. (32.3 cm.) high, 7¾ in. (19.6 cm.) wide, excluding the red velvet and gilt wooden frame

\$8,000-12,000

£5,700-8,400
€7,300-11,000

59

A VIENNA STYLE PORCELAIN CIRCULAR PORTRAIT PLAQUE, 'DIE AEGIPTIEREN'

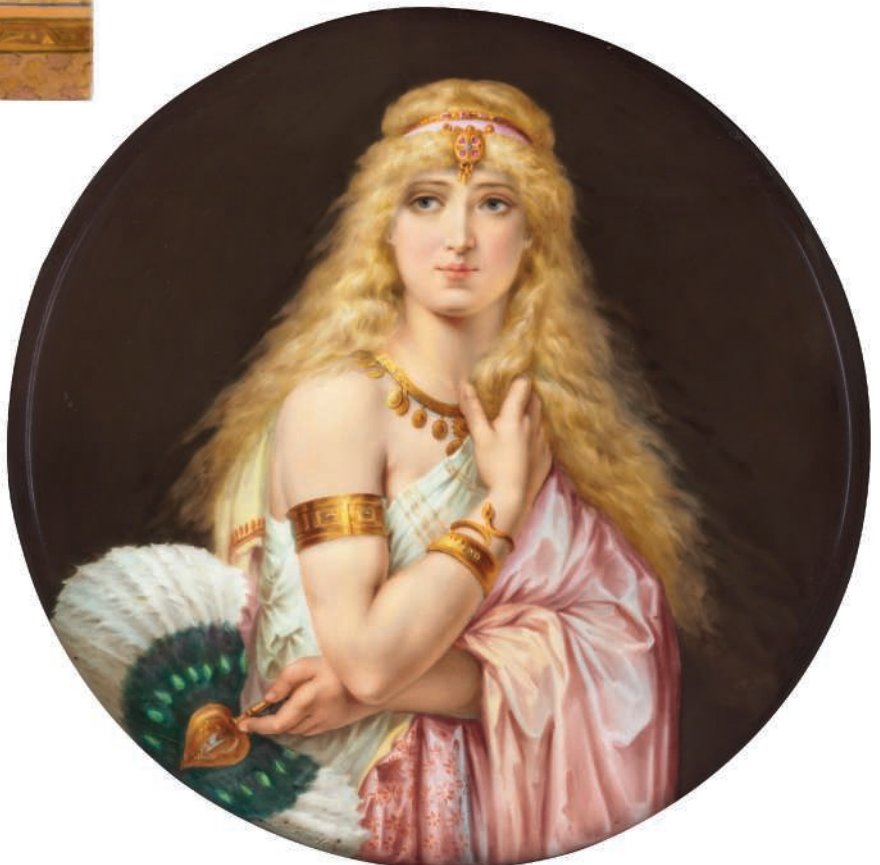
LATE 19TH/20TH CENTURY, BLUE BEEHIVE MARK, IMPRESSED 465, SIGNED HEMRICH

Painted with a beauty in Egyptian costume, her hair flowing, holding a feather fan in her left hand

10 in. (25 cm.) diameter, excluding the red velvet and giltwood frame

\$4,000-6,000

£2,900-4,200
€3,700-5,500



59

60

A PAIR OF FRENCH ORMOLU TEN-LIGHT FIGURAL CANDELABRA

CAST FROM THE MODELS BY ALBERT-ERNEST CARRIER-BELLEUSE (1824-1887), LATE 19TH CENTURY

Each in the form of a putto with attributes of fishing or hunting supporting a stem issuing scrolling branches with floral and bulrush nozzles, one signed *A. Carrier. Sculp* 38¾ in. (98.5 cm.) high

\$8,000-12,000

£5,700-8,400

€7,300-11,000

(2)



60

THE PROPERTY OF A PRIVATE ASIAN COLLECTOR

61

A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS DE BOUT AND SATINÉ MARQUETRY CABINET-ON-STAND

BY FRANÇOIS LINKE, PARIS, LATE 19TH/EARLY 20TH CENTURY

The *brèche violette* marble top above a cupboard door decorated with loose floral sprays and a 'crab-like' acanthus clasp, the interior fitted with six spring activated drawers and a concealed long drawer, on slight cabriole legs joined by a lower galleried tier and paneled back, the lock-plate stamped *CT LINKE/SERRURERIE/PARIS*

61 in. (155 cm.) high, 35½ in. (90 cm.) wide, 17 in. (43.5 cm.) deep

\$12,000-18,000

£8,500-13,000

€11,000-16,000



61

An example of this delicately-inlaid cabinet is illustrated *in situ* at Linke's family apartment on Quai Henri IV in Paris, which was undoubtedly 'the height of luxury' in comparison with their Faubourg residence (C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 299).



62

PROPERTY FROM THE DANFORTH ART MUSEUM SOLD TO BENEFIT THE COLLECTIONS FUND

62

FERDINANDO ANDREINI (ITALIAN, 1843-1922)

Flora

signed *F. Andreini/Galleria F. Vichi/Firenze* (on the base)

marble

40¼ in. (102 cm.) high

Circa 1890.

\$15,000-25,000

£11,000-18,000

€14,000-23,000

PROVENANCE:

Gift of Dr. Henry H. Lerner, 1975.



63

63

CESARE LAPINI (ITALIAN, FL. 1880-1910)

Psyche Abandonnée

signed and dated *C. LAPINI/FIRENZE 1900* (on the base)

marble

33 in. (84 cm.) high

\$12,000-18,000

£8,500-13,000

€11,000-16,000



64

A VIENNA STYLE PORCELAIN PLAQUE, THE FIVE SENSES
 LATE 19TH/EARLY 20TH CENTURY, BLUE BEEHIVE AND IMPRESSED
 JHR CIRCLE MARK FOR HUTSCHENREUTHER, IMPRESSED 3,
 SIGNED BAERSCHNEIDER

Finely painted after Hans Makart with the five vertical panels, each depicting a female nude against an exotic naturalistic background, emblematic of a senses, the reserves enriched with gilt stylized vine, inscribed on the reverse *Die fünf Sinne von Mackert*
 10¾ in. (27.5 cm.) high x 15 in. (38 cm.) wide, excluding the original gilt and polychrome painted frame

\$30,000-50,000

£22,000-35,000
 €28,000-46,000

Hans Makart (Austria, 1840-1884) was an Austrian painter and designer. The present work is painted after his five allegorical paintings of the Senses, c.1872-1879, now in the Belvedere Museum, Vienna.

A very similar example on porcelain, with corresponding original frame sold Sotheby's, New York, 20 April 2009, lot 187 (\$71,500). Another plaque of the same subject sold from *The Mr. and Mrs. Marvin Greenfield Collection of Porcelain, Russian Enamels and 19th Century Decorative Art*, Christie's New York, October 20, 2008, lot 38 (\$74,500).



65

CESARE LAPINI (ITALIAN, FL. 1880-1910)

Bagno forzato

signed and dated *C. Lapini/Firenze/1882* (on the base)

marble

33½ in. (85 cm.) high

\$7,000–10,000

£5,000–7,000

€6,400–9,100

65

PROPERTY FROM A PRIVATE PENNSYLVANIA COLLECTION

66

FRANCESCO BARZAGHI (ITALIAN, 1839-1892)

Il Primo Amigo

signed and dated *Barzaghi Fran./1869/Milano* (on the base), on an

associated bronze-mounted onyx pedestal

marble

The figure: 40½ in. (102.9 cm.) high

The pedestal: 37 in. (94 cm.) high

\$15,000–25,000

£11,000–18,000

€14,000–23,000



66

PROPERTY FROM A PRIVATE COLORADO COLLECTION
(LOTS 67 & 68)

67

**A BERLIN (K.P.M.) PORCELAIN
RECTANGULAR PLAQUE, HOME TEAM**
EARLY 20TH CENTURY, IMPRESSED
MONOGRAM AND SCEPTRE, 315 255 AND
CYPHERS, SIGNED A. WAGNER

Finely painted after Elsley with children
pretending to be horses pulling a carriage
playing in a garden with their collie
10½ in. (26.5 cm.) high, 13 in. (33 cm.)
wide, excluding the rectangular giltwood
foliate scroll frame

\$7,000–9,000

£5,000–6,300
€6,400–8,200

Arthur John Elsley, British (1860–1952).



67

68

**A BERLIN (K.P.M.) PORCELAIN
RECTANGULAR PLAQUE OF CUPID
SLEEPING**

LATE 19TH/EARLY 20TH CENTURY,
IMPRESSED MONOGRAM, SCEPTRE
AND H MARKS, INCISED 13-12, VARIOUS
RETAILER'S LABELS

Finely painted after Perrault with Cupid
slumbering by a pond's edge, his bow in one
hand

6¾ x 9¼ in. (16.1 x 23.3 cm.), within a carved
gesso and giltwood frame

\$6,000–8,000

£4,300–5,600
€5,500–7,300

Léon-Jean-Bazille Perrault, French
(1832 – 1908).



68



69

69

A PAIR OF LARGE VIENNA STYLE PORCELAIN CHARGERS

LATE 19TH/20TH CENTURY, SIGNED GEYER

Each painted with a scene after Kauffman, the first Telemachus at the Court of Sparta, the second Hector Reproaching Paris, within foliate gilt and green borders, each side centered by a gilt urn issuing polychrome foliate scrolls

19⁵/₈ in. (50 cm.) diameter, excluding the green velvet mat and giltwood frames (2)

\$6,000-8,000

£4,300-5,600

€5,500-7,300

Angelica Kauffman (Swiss, 1741-1807).

70

A FRAGMENTARY DIRECTOIRE AUBUSSON PILE CARPET

FRANCE, LATE 18TH CENTURY

Approximately 12 ft. 4 in. x 11 ft. (376 cm. x 335 cm.)

\$5,000-8,000

£3,600-5,600

€4,600-7,300

PROVENANCE:

Christie's London, 17 March 2011, lot 243.



70

PROPERTY FROM A PRIVATE COLORADO COLLECTION

71

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

LATE 19TH/20TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARKS, HAND-PAINTED CYPHERS, INCISED 15½ - 10, RETAILER'S PAPER LABEL FOR F. HENGSTMANN, BERLIN, BLACK PAINTED 14.E., SIGNED THK AND N.(ACH) GOLDBERG

Finely painted with the full-length nude of Diana holding a torch aloft before the starry night sky

15¾ in. (40 cm.) high, 10¼ in. (25.7 cm.) wide, excluding the giltwood frame

\$7,000-9,000

£5,000-6,300

€6,400-8,200

The decorator's monogram and insignia found on this work have been recorded on plaques executed by the Franz X. Thallmaier workshop, Munich.



71



72

72

A FRENCH PARCEL-GILT AND PATINATED-BRONZE FIGURAL JARDNIÈRE

CAST BY EUGÈNE SOLEAU, FROM A MODEL BY GUSTAVE JOSEPH CHÉRET (1838-1894), LATE 19TH/EARLY 20TH CENTURY

Signed *Joseph Chéret* and with foundry inscription *E. Soleau F. Paris.*, on an ormolu-mounted *rouge griotte* marble base
19¾ in. (50 cm.) high, 14 in. (35.5 cm) wide

\$7,000-10,000

£5,000-7,000

€6,400-9,100



73

DANTE ZOI (ITALIAN, FL 1880-1920)

The Flight of Love

signed *D. Zoi* (on the base), on a fluted green marble pedestal
marble

The figure: 56½ in. (143.5 cm.) high

The pedestal: 40½ in. (103 cm.) high

Circa 1900.

(2)

\$100,000-150,000

£71,000-110,000

€92,000-140,000

The present group, clearly the *chef d'oeuvre* of Florentine sculptor Dante Zoi, demonstrates the technical prowess of the artist. Hewn from a single block of Carrara marble, this exceptionally accomplished group of Venus pierced by Cupid's arrow amidst swirling clouds and love-birds relates closely to Vittorio Caradossi's *Smoke billowing up to the Clouds* and *Shooting Stars* (sold Sotheby's, New York, 8 November 2013, lot 114, \$689,000). Like his contemporaries, Zoi's extraordinary skill is further evident in the sense of uninhibited movement the composition so clearly achieves by seemingly suspending the laws of gravity - the result is a remarkable display of technical virtuoso and aesthetic refinement.





74

74

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)

Head of a bacchante

signed *JBte Carpeaux* (on the reverse), on a *rouge griotte* marble base
terracotta

14 in. (35.5 cm.) high

Circa 1860.

\$4,000-6,000

£2,900-4,200

€3,700-5,500

PROVENANCE:

Destailleurs-Chanteraine collection until 1969.

PROPERTY FROM A NEW YORK COLLECTION

75

A FRENCH ORMOLU-MOUNTED MAHOGANY AND TULIPWOOD PARQUETRY BUREAU PLAT

BY FRANÇOIS LINKE, INDEX NUMBER 133, PARIS, EARLY 20TH CENTURY

The rectangular top above a breakfront frieze set with three drawers, the reverse similarly decorated with false drawers, the sides centered with masks, on cabriole legs with satyr terminals and paw sabots, the lock-plate stamped *CT LINKE / SERRURERIE/PARIS* and with index number *133*

30¼ in. (76.5 cm.) high, 55¼ in. (140.5 cm.) wide, 31½ in. (80 cm.) deep

\$10,000-15,000

£7,100-11,000

€9,200-14,000

Produced in a variety of sizes and parquet finishes, index number 133 was among Linke's favorite designs and the *ébéniste* worked at an example of the largest in his personal at study at 32 Quai Henry IV in Paris (C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, pp. 438-9).



75

76

AN AMERICAN GILT-BRONZE EIGHT-LIGHT CHANDELIER

IN THE MANNER OF ANDRÉ-CHARLES BOULLE, BY EDWARD F. CALDWELL & CO. NEW YORK, CIRCA 1910

The central stem modeled with bacchic putto terms and issuing scrolling branches with putti heads emblematic of the winds and mask terminals, electrified
26½ in. (67 cm.) high, 31 in. (79 cm.) diameter

\$8,000-12,000

£5,700-8,400
€7,300-11,000



76

77

A PAIR OF AMERICAN GILT-BRONZE FIVE-LIGHT WALL APPLIQUES

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1915

Each acanthus-cast back-plate issuing five outscrolled candle branches, the reverse of one stamped with a 'C' within a lozenge, electrified

26½ in. (67.3 cm.) high, 23½ in. (59.6 cm.) wide (2)

\$6,000-8,000

£4,300-5,600
€5,500-7,300



77



78



78

**A LARGE PAIR OF FRENCH ORMOLU-MOUNTED ROUGE
GRIOTTE MARBLE VASES**

IN THE MANNER OF BARBEDIENNE, LATE 19TH CENTURY

Each gadrooned vases flanked by a pair of putto tritons, centered to the front with a mask, raised on volute supports and a shaped beveled plinth

22½ in. (57 cm.) high, 20½ in. (52.1 cm.) wide, 14¼ in. (36.2 cm.) deep (2)

\$20,000-30,000

£15,000-21,000

€19,000-27,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

79

A BROCARD ENAMELED AMBER-GLASS VASE

DATED 1879, IRON-RED SCRIPT BROCARD PARIS MARK

In the Mamluk style, the sides enameled with lotus and scrollwork bands, the neck and central band enameled with MJR + MAS monograms and dated 1879

8¾ in. (22.3 cm.) high

\$5,000-7,000

£3,600-4,900

€4,600-6,400



79

The image shows a close-up of a highly decorative architectural element. It features a dark red, veined marble archway. On the right side of the arch, there is a prominent bronze sculpture of a winged figure, possibly a personification of Victory or Liberty, holding a laurel wreath. The figure is surrounded by intricate gold leaf carvings of floral and scrollwork motifs. The overall style is characteristic of 19th-century neoclassical or eclecticism architecture.

PROPERTY FROM
A PRIVATE COLLECTION,
OHIO

(Lots 80-94)

80

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)

Apollon et l'Amour (Le Jour)

signed *Carpeaux* (on the base) and with foundry inscription *GRAUX MARLY FRES/8 R. PARC ROYAL/PARIS*

bronze, dark brown patina

34¾ in. (88.3 cm.) high

This cast *circa* 1850.

\$15,000-25,000

£11,000-18,000

€14,000-23,000

Jean-Baptiste Carpeaux's early works, known collectively as his *oeuvres de jeunesse*, are among a limited number currently housed in public and private collections and remained for some time unidentified in his own records and those of his daughter. Messieurs Poletti and Richarme classify a selection of these rarely-seen works under the heading *objets décoratifs* and repeatedly refer to their intended ornamental use as *travaux pour le commerce* (works for the trade). Examples of the artist's earliest edited works are believed to be conceived *circa* 1850 and later edited by established *bronziers*, such as Graux-Marly, for use as decorative objects or *garnitures de cheminées* (M. Poletti & A. Richarme, *Jean-Baptiste Carpeaux: Sculpteur, catalogue raisonné de l'oeuvre édité*, 2003, p. 31). Together with a pendant group of *Venus et l'amour* emblematic of Night, the present lot (Day) was conceived *en suite* for a large garniture centered by an impressive group of Aurora dramatically ushering in the dawn from night's darkness.



80



80 (foundry inscription)

81

AN ITALIAN MARBLE BUST OF CLEOPATRA

CIRCA 1900

Apparently unsigned

27½ in. (70 cm.) high

\$7,000-10,000

£5,000-7,000

€6,400-9,100



81

82

**A CONTINENTAL ORMOLU-MOUNTED TULIPWOOD AND
VERNIS MARTIN VITRINE**
LATE 19TH CENTURY

Of *bombé* form, the shaped crest above a central glazed door and
glazed sides, the front painted with Juno in a chariot surrounded by
two mythological figures, on cabriole legs with splayed feet
77½ in. (197 cm.) high, 59 in. (155 cm.) wide, 25 in. (63.5 cm.)
deep

\$12,000-18,000

£8,500-13,000
€11,000-16,000



82

83

A FRENCH GILTWOOD FIVE-PIECE SALON SUITE
LATE 19TH CENTURY

Comprising a canapé and four fauteuils, each with a scroll and flower
carved frame, the arched padded back, arms and seat upholstered in
red foliate cut-velvet, on cabriole legs with scrolled feet
The canapé: 50 in. (127 cm) wide

\$7,000-10,000

(5)
£5,000-7,000
€6,400-9,100



83

84

ANTONIO ROSSETTI (ITALIAN, B. 1819)

Amor Secreto

signed and dated *Rossetti/Roma 1869* (on the base)

marble

37 in. (94 cm.) high

\$12,000-18,000

£8,500-13,000
€11,000-16,000

With its carefully pronounced details and translucent carving of Cupid's thinly veiled face, the present figure is a testament to the skill of its sculptor, Antonio Rossetti. Milanese by birth, Rossetti worked largely in Rome, and was known for his genre figures. Another example of *Amor Secreto* was sold at Sotheby's, New York, 23 October 2007, lot 36 (\$21,250).



84

85

ERNESTO GAZZERI (ITALIAN, FL. 1890-1920)

Fortuna

signed *E. GAZZERI/ROMA* (on the reverse)

marble

32½ in. (82.5 cm.) high

\$7,000-10,000

£5,000-7,000
€6,400-9,100

Born in Modena in 1866, Ernesto Gazzeri later moved to Rome where inspired by his classical surroundings he became a marble sculptor of repute. Known for sculptural portraits and funerary monuments, in particular his late masterpiece, a monument to *Tommaso Campanella* modeled in 1923 in Stilo, Italy, he also executed genre works and mythological subjects such as the present bust.



85

**A FRENCH ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND
BOIS DE BOUT MARQUETRY COMMODE**

AFTER THE MODEL BY BERNARD II VAN RISEN BURGH (B.V.R.B.),
BY PAUL SORMANI, PARIS, THIRD QUARTER 19TH CENTURY

The *brèche* marble top above a pair of drawers inlaid and mounted *sans traverses* with floral marquetry, the sides similarly decorated, the angles headed by scrolled acanthus clasps, on tapering legs and scrolled foliate sabots, the top drawer edge applied with a bronze plaque signed *SORMANI/134 Bd Haussman Paris*

35½ in. (90 cm) high, 56 in. (142 cm) wide, 23½ in. (60 cm) deep

\$30,000–50,000

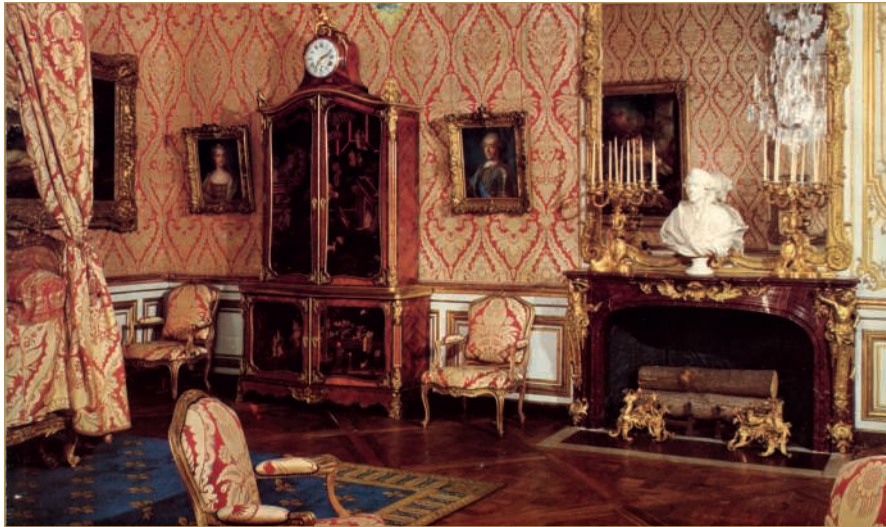
£22,000–35,000

€28,000–46,000

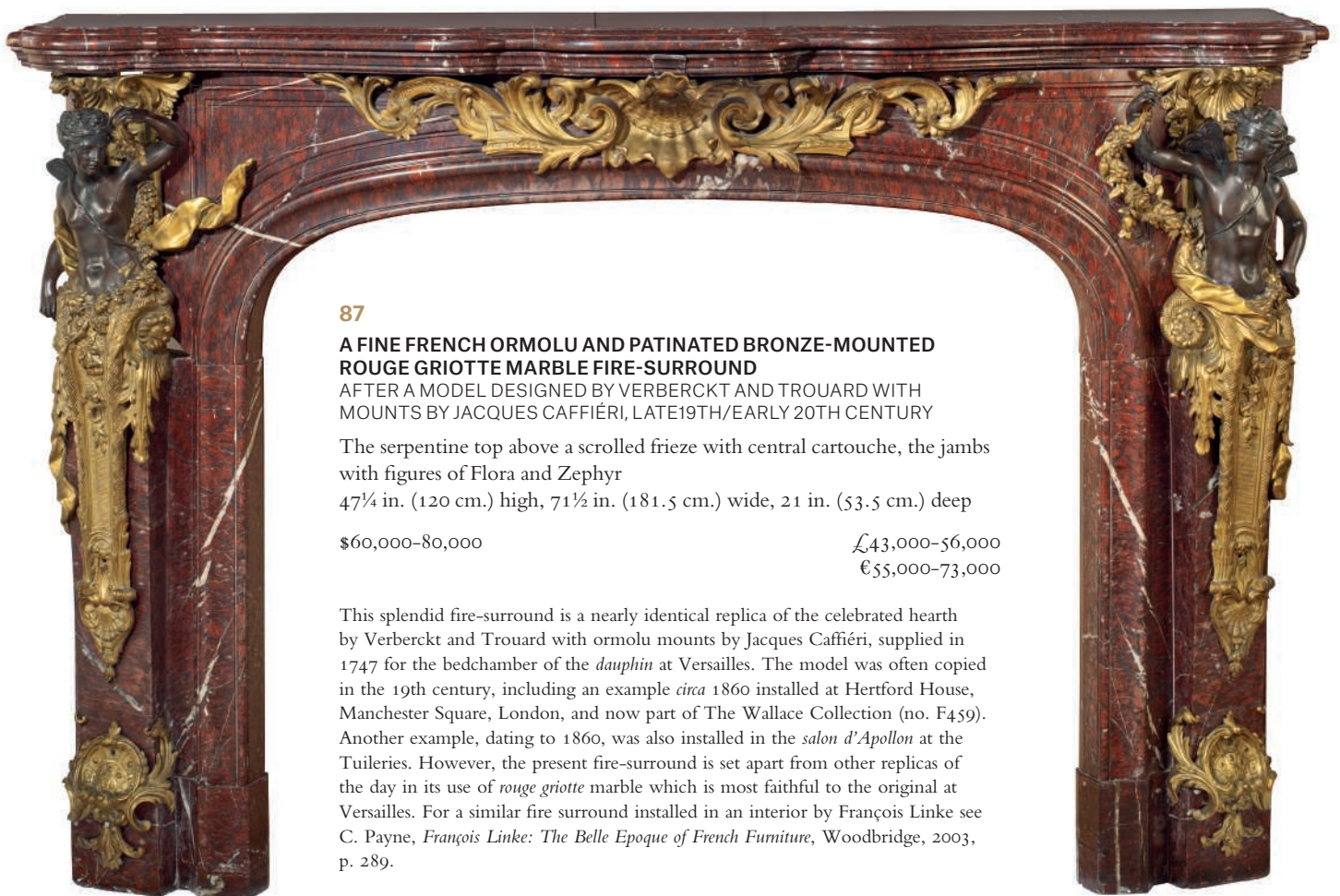
This commode of exceptional quality is inspired by a series 18th century chests by Bernard II Van Risen Burgh (B.V.R.B.) who was celebrated for his use of lacquer often salvaged from Japanese screens or boxes *circa* 1750. One such example is currently preserved at the Victoria & Albert Museum, London (no. 1105-1882). Finished here in marvelous *bois de bout* marquetry by the preeminent *ébéniste* Paul Sormani, the sinuous, high-rococo form is testament to the enduring popularity and refinement of the 18th century original. An identical commode by Sormani is illustrated C. Mestdagh, *L'ameublement d'art français: 1850-1900*, Paris, 2010, p. 217.







Bedchamber of the *dauphin* at Versailles with Caffiéri's original fire-surround *in-situ*.



87

A FINE FRENCH ORMOLU AND PATINATED BRONZE-MOUNTED ROUGE GRIOTTE MARBLE FIRE-SURROUND

AFTER A MODEL DESIGNED BY VERBERCKT AND TROUARD WITH MOUNTS BY JACQUES CAFFIÉRI, LATE 19TH/EARLY 20TH CENTURY

The serpentine top above a scrolled frieze with central cartouche, the jambs with figures of Flora and Zephyr

47¼ in. (120 cm.) high, 71½ in. (181.5 cm.) wide, 21 in. (53.5 cm.) deep

\$60,000-80,000

£43,000-56,000

€55,000-73,000

This splendid fire-surround is a nearly identical replica of the celebrated hearth by Verberckt and Trouard with ormolu mounts by Jacques Caffiéri, supplied in 1747 for the bedchamber of the *dauphin* at Versailles. The model was often copied in the 19th century, including an example *circa* 1860 installed at Hertford House, Manchester Square, London, and now part of The Wallace Collection (no. F459). Another example, dating to 1860, was also installed in the *salon d'Apollon* at the Tuileries. However, the present fire-surround is set apart from other replicas of the day in its use of *rouge griotte* marble which is most faithful to the original at Versailles. For a similar fire surround installed in an interior by François Linke see C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 289.

88

EMMANUEL HANNAUX (FRENCH, 1855-1934)

Bust of a Warrior

signed *E. Hannaux* (to the breastplate)

marble and bronze

26½ in. (67.5 cm.) high

Circa 1900.

\$6,000-8,000

£4,300-5,600

€5,500-7,300

PROVENANCE:

Mr. and Mrs. Kay Kimball, Fort Worth, Texas.

The Kimball Art Foundation, Fort Worth, Texas; Sotheby's Parke-Bernet, 24 June 1976, lot 133.

Anonymous sale; Sotheby's, New York, 24 March 1994, lot 93.



88

89

A FRENCH ORMOLU-MOUNTED PLUM-PUDDING MAHOGANY SUITE

RETAILED BY LOUIS CHAMBRY, PARIS, LATE 19TH/EARLY 20TH CENTURY

Comprising a *sarrancolin* marble-topped *bibliothèque*, a bureau plat and double-caned desk chair; the underside of the desk and chair applied with a metal plaque for *Louis Chambry, Paris*, several mounts removed to reveal various incised letters

The *bibliothèque*: 68 in. (173 cm) high, 76 in. (193 cm) wide, 21 in. (53.5 cm.) deep

The bureau plat: 30 in. (76 cm.) high, 55 in. (139.5 cm.) wide, 32 in. (81 cm.) deep

(3)

\$15,000-25,000

£11,000-18,000

€14,000-23,000



89



90

A FRENCH ORMOLU-MOUNTED KINGWOOD AND VERNIS MARTIN MEUBLE À HAUTEUR D'APPUI

BY JOSEPH-EMMANUEL ZWIENER, PARIS, CIRCA 1890

The serpentine marble top above a spreading foliate-clasped pediment and central cartouche-shaped door decorated with a courting couple, the interior fitted with a pair of shelves, the angles headed with male and female terms, raised on acanthus-sheathed played feet, the reverse of the mounts variously incised ZN

47 ½ in. (120 cm.) high, 47 ½ in. (120.5 cm.) wide, 17 ¾ in. (45 cm.) deep

\$30,000–50,000

£22,000–35,000

€28,000–46,000





91



92

91

A SET OF SIX ORMOLU-MOUNTED KINGWOOD DINING CHAIRSBY FRANÇOIS LINKE, PARIS, LATE 19TH/
EARLY 20TH CENTURY

Comprising a pair of fauteuils and four side-chairs; each cartouche-shaped padded back surmounted by a shell, on slight cabriole legs with acanthus clasps and scrolled sabots, the mounts variously inscribed 'FL', the underside of the *sabots* stamped 2449

(6)

\$15,000-25,000

£11,000-18,000

€14,000-23,000

These chairs relate most closely with Linke's model for index number 1161 which, in addition to sharing similar construction and sinuous Louis XV form, incorporate nearly identical shell-form cresting to the seat-rails (illustrated C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 203).

92

A LARGE FRENCH ORMOLU-MOUNTED MAHOGANY AND AMBOYNA CENTER TABLEBY MAISON FOREST, PARIS, LATE 19TH
CENTURY

The shaped *brèche de Benou* marble top above a three frieze drawers, the sides each centered with a foliate clasp, the reverse similarly decorated, on bearded mask-headed cabriole legs tapering to scrolled sabots, the central drawer lock stamped *FOREST/A PARIS* 31 ¼ in. (87 cm.) high, 65 in. (165 cm.) wide, 35 in. (89 cm.) deep

\$15,000-25,000

£11,000-18,000

€14,000-23,000

93

A PAIR OF FRENCH ORMOLU-MOUNTED SATINÉ VITRINESATTRIBUTED TO JOSEPH EMMANUEL
ZWIENER, PARIS, CIRCA 1890

Each with a *brèche* marble top above a glazed door with foliate-cast *encadrements*, the interior fitted with two glass shelves, flanked to each side by a glazed panel, the angles headed by winged foliate scrolls and cornucopiae, on short cabriole legs with hairy paw feet

39¾ in. (101 cm.) high, 38 in. (96.5 cm.)

wide, 14 in. (35.5 cm.) deep

(2)

\$25,000-35,000

£18,000-25,000

€23,000-32,000



93





94

**A LARGE FRENCH ORMOLU-MOUNTED
KINGWOOD, SATINÉ AND BOIS DE BOUT
MARQUETRY VITRINE**

BY LÉON KAHN, PARIS, LAST QUARTER
19TH CENTURY

The central glazed door flanked by a pair of smaller glazed doors above marquetry panels, the sides similarly decorated, the interior fitted with adjustable glass shelves, raised on cabriole legs joined by a shelf stretcher and with scrolled sabots, the central foliate cresting stamped *L. KAHN*

92 in. (234 cm) high, 89 in. (226 cm) wide,
21½ in. (54.5 cm.) deep

\$30,000–50,000

£22,000–35,000

€28,000–46,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 24
March 1994, lot 237.



94A

94A

A PAIR OF GILT-BRONZE AND MOLDED GLASS TABLE LAMPS
 ATTRIBUTED TO EDWARD F. CALDWELL & CO., NEW YORK, FIRST
 HALF 20TH CENTURY

Each central stem with baluster-form segments, on a triangular base,
 the underside variously numbered, electrified
 30 in. (76 cm.) high, including fitment (2)

\$5,000-8,000

£3,600-5,600
 €4,600-7,300



95

95

**A PAIR OF LARGE AMERICAN GILT, PATINATED BRONZE
 AND GREEN MARBLE TABLE LAMPS**

BY EDWARD F. CALDWELL AND CO., NEW YORK, CIRCA 1915

Each modeled as a pair of putti supporting a flower-filled
 urn, raised on a fluted columnar base and square plinth,
 electrified

33½ in. (85 cm.) high, excluding fitments (2)

\$15,000-20,000

£11,000-14,000
 €14,000-18,000



96

96

AN USHAK CARPET

WEST ANATOLIA, EARLY 20TH CENTURY

Woven widthwise

Approximately 15 ft. 7 in. x 10 ft. 7 in. (475 cm. x 323 cm.)

\$7,000-10,000

£5,000-7,000

€6,400-9,100

PROPERTY FROM A PRIVATE MISSISSIPPI COLLECTION

97

AN USHAK CARPET

WEST ANATOLIA, EARLY 20TH CENTURY

Reduced in length

Approximately 18 ft. 11 in. x 13 ft. 3 in. (577 cm. x 404 cm.)

\$8,000-12,000

£5,700-8,400

€7,300-11,000



97

98

A TABRIZ CARPET

NORTHWEST PERSIA, CIRCA 1930

Approximately 10 ft. 3 in. x 6 ft. 8 in. (312 cm. x 203 cm.)

\$5,000-7,000

£3,600-4,900

€4,600-6,400



98

99

A SULTANABAD CARPET

WEST PERSIA, LATE 19TH CENTURY

Approximately 17 ft. 5 in. x 10 ft. 11 in. (531 cm. x 333 cm.)

\$10,000-15,000

£7,100-11,000

€9,200-14,000



99

PROPERTY OF THE RHODE ISLAND SCHOOL OF DESIGN MUSEUM OF ART, SOLD TO
BENEFIT THE ACQUISITIONS FUND

100

AN ISFAHAN CARPET
CENTRAL PERSIA, 17TH CENTURY

Approximately 32 ft. x 14 ft. (976 cm. x 427 cm.)

\$80,000-120,000

£57,000-84,000
€73,000-110,000

PROVENANCE:

Collection of Thomas Ryan, Esq.,
Acquired from R. Stora & Company, New York, in 1944.

The royal weaving workshops established by Shah Abbas (1587-1629) in the capital city of Isfahan were incredibly prolific, creating carpets of the finest quality for the demanding European export market, as well as for the Persian nobility. Recognizable by their radiating arabesque-filled deep red fields within dark blue borders as well as by their prevalence in 17th Century Dutch and Flemish paintings, these classic “in-and-out palmette” designs epitomize the artful and lavish reign of Shah Abbas.

Here with this carpet, the large scale and spaciousness of the border seems to contain the energy exerted by the intricate field. For a carpet with a similar field design and coloration, but lacking the central medallion, please see a carpet from the Corcoran Gallery of Art sold in these rooms, 24 November 2009, lot 31.

Today, these intricate and beautiful carpets are treasured not only for their rich history and courtly origins, but also for the ease in which they translate into both modern and period interiors.





101

**A SILK HEREKE CARPET WITH METAL
THREAD HIGHLIGHTS**
NORTHWEST TURKEY, CIRCA 1970

Approximately 16 ft. 2 in. x 9 ft. 5 in.
(493 cm. x 287 cm.)

\$25,000-35,000

£18,000-25,000
€23,000-32,000

102

**A TABRIZ CARPET WITH SILK
HIGHLIGHTS**

NORTHWEST PERSIA, 20TH CENTURY

Approximately 17 ft. x 11 ft.
(518 cm. x 335 cm.)

\$15,000-25,000

£11,000-18,000
€14,000-23,000

The knot count is 22H x 27V per square inch.

The design of a distinctive network of lozenges radiating from a central medallion is based on the intricate tile work of the domed ceiling in the Sheikh Lotfollah Mosque. Sitting on the Naqsh-e Jahan, the main square in Isfahan, it was commissioned by the great Safavid Emperor, Shah Abbas I and was intended as the private mosque for the royal family. Completed in 1619, it became the sacred place for the ladies of the harem.





103



104

103

A HERIZ RUNNER

NORTHWEST PERSIA, SECOND QUARTER
20TH CENTURY

Approximately 14 ft. 8 in. x 3 ft. 2 in.
(447 cm. x 97 cm.)

\$3,000-5,000

£2,200-3,500
€2,800-4,600

PROPERTY FROM A PRIVATE COLLECTION, PALM
BEACH

104

A NORTHWEST PERSIAN RUNNER

LATE 19TH CENTURY

Approximately 12 ft. 6 in. x 4 ft. 3 in.
(381 cm. x 129 cm.)

\$4,000-6,000

£2,900-4,200
€3,700-5,500

105

A HERIZ CARPET

NORTHWEST PERSIA, CIRCA 1900

Approximately 13 ft. 7 in. x 9 ft. 4 in.
(414 cm. x 284 cm.)

\$20,000-30,000

£15,000-21,000
€19,000-27,000





106

PROPERTY OF A SOUTHERN COLLECTOR (LOTS 106 & 107)

106

AN AMRITSAR CARPET

NORTH INDIA, FIRST QUARTER 20TH CENTURY

Approximately 12 ft. 6 in. x 10 ft. 2 in. (381 cm. x 310 cm.)

\$6,000-8,000

£4,300-5,600

€5,500-7,300

107

AN AMRITSAR CARPET

NORTH INDIA, FIRST QUARTER 20TH CENTURY

Approximately 12 ft. x 9 ft. 1 in. (366 cm. x 277 cm.)

\$6,000-8,000

£4,300-5,600

€5,500-7,300

108

A TABRIZ CARPET

NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 12 ft. 2 in. x 9 ft. 2 in. (371 cm. x 279 cm.)

\$6,000-8,000

£4,300-5,600

€5,500-7,300



107

109

A SILK HEREKE CARPET

NORTHWEST ANATOLIA, MID 20TH CENTURY

Approximately 15 ft. x 10 ft. 2 in. (457 cm. x 310 cm.)

\$6,000-8,000

£4,300-5,600

€5,500-7,300

THE PROPERTY FROM AN ESTATE, OHIO

110

A MOHTASHAM KASHAN PRAYER CARPET

CENTRAL PERSIA, CIRCA 1880

Approximately 10 ft. x 7 ft. 3 in. (305 cm. x 221 cm.)

\$4,000-6,000

£2,900-4,200

€3,700-5,500



108



109



110



111

111

A KASHAN CARPET

CENTRAL PERSIA, SECOND QUARTER 20TH CENTURY

Approximately 17 ft. x 13 ft. 2 in. (518 cm. x 401 cm.)

\$20,000-30,000

£15,000-21,000
€19,000-27,000

112

A MOHTASHAM KASHAN CARPET

CENTRAL PERSIA, LAST QUARTER 19TH CENTURY

Approximately 13 ft. 9 in. x 9 ft. 11 in. (419 cm. x 302 cm.)

\$20,000-30,000

£15,000-21,000
€19,000-27,000



PROPERTY OF A PRIVATE COLLECTOR

113

A GERMAN GOTHIC REVIVAL MOTHER-OF-PEARL AND BRASS-INLAID WALNUT AND EBONIZED MARQUETRY CENTER TABLE

ATTRIBUTED TO FRANZ XAVER FORTNER, MUNICH, CIRCA 1840

The octagonal top with columns draped with fruiting vines, each corner with an armorial shield, above a Gothic tracery frieze with four drawers, on a faceted Gothic columnar stem above an octagonal spreading base, inscribed in white chalk 228887, two drawers with red wax armorial seals 29¼ in. (79 cm.) high, 52¾ in. (154 cm.) wide

\$30,000–50,000

£22,000–35,000

€28,000–46,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 May 2001, lot 207.

Franz Xavier Fortner (1798–1877) started his workshop in Munich in 1826 and by 1842 employed up to thirty apprentices. Fortner worked in styles ranging from Neo-Gothicism to Historicism, and continued the 18th century Bavarian specialty of brass-inlaid furniture. By the mid-19th century, the Boulle revival fashion reached the court of Frederick William IV, and in 1859, he commissioned furniture for the *Boulle Zimmer* of the newly-built Orangerie located in the grounds of Schloss Sanssouci. A related octagonal table veneered in a strikingly similar Gothic-revival style is illustrated in G. Himmelheber, *Deutsche Möbelvorlagen 1800–1900 Eind Bildlexicon*, Munich, 1988, pp. 40–41, fig. 31.



Preparatory drawing for another Gothic revival table by Fortner, circa 1840.





114

PROPERTY FROM A PRIVATE COLLECTION, CANADA

114

**PAUL FRANÇOIS BERTHOUD (FRENCH,
1870-1939)**

Sarah Bernhardt

signed *P F Berthoud* (on the base) and stamped
PARIS/LOUCHET/CISELEUR (on the
reverse)

gilt and patinated bronze

23½ in. (59.5 cm.) high

This cast *circa* 1910.

\$5,000-8,000

£3,600-5,600

€4,600-7,300

115

AN INDIAN CARPET

EARLY 20TH CENTURY

Approximately 26 ft. 7 in. x 11 ft. 9 in.

(810 cm. x 358 cm.)

\$20,000-30,000

£15,000-21,000

€19,000-27,000



115



116

116

A FRENCH GILT AND PATINATED-BRONZE AND MARBLE THREE-PIECE CLOCK GARNITURE

RETAILED BY HAMMAN & KOCH, NEW YORK, LATE 19TH CENTURY

Comprising a clock and two vases; the clock of architectural form with a dome surmounting a shaped case flanked by elephants heads, the dial signed with retailers label *HAMMAN & KOCH / NEW YORK*, the vases decorated *en suite*

The clock: 24 in. (61 cm.) high, 14 in. (35.5 cm.) wide, 7 $\frac{7}{8}$ in. (20 cm.) deep

The vases: 14 in. (35.5 cm.) high

\$6,000–9,000

£4,300–6,300
€5,500–8,200

PROPERTY FROM THE ESTATE OF RICHARD D. BASS

117

PIERRE-JULES MÊNE (FRENCH, 1810–1879)

Cheveaux Arabes No. 1 (Accolade No. 1)

signed *P.J. MÊNE* (on the base)

bronze, golden-brown patina

18 $\frac{1}{4}$ in. (46.5 cm.) high, 28 in. (71 cm.)

wide

This cast *circa* 1875.

\$10,000–15,000

£7,100–11,000
€9,200–14,000



117



118

119

EMMANUEL FRÉMIET (FRENCH, 1824-1910)

Char romain doublant la borne

signed *E. FRÉMIET*, with foundry inscription *F. BARBEDIENNE Fondateur Paris* (on the base), dated *ANNO 1889* (to the reverse), the pedestal with a medallion inscribed *PREMIO DE HONOR/ HIPODROMO ARGENTINO/1889*, on a further carved wood base with paw feet

marble and bronze

61¾ in. (156 cm.) high

(2)

\$8,000–12,000

£5,700–8,400

€7,300–11,000

LITERATURE:

C. Chevillot, *Emmanuel Frémiot, 1824-1910, La main et le multiple*, Exhibition Catalogue, 5 November 1988 – 16 January 1989, Dijon, p. 141, no. S269.

THE PROPERTY OF A GENTLEMAN

118

FRANZ VON STUCK (GERMAN, 1863-1928)

Amazone

signed *FRANZ/VON/STUCK* (to front of plinth) and stamped *C. LEYRER MÜNCHEN* (to left side of plinth)

bronze, black patina

25¼ in. (64 cm.) high

This cast *circa* 1900.

\$15,000–25,000

£11,000–18,000

€14,000–23,000



119



120

•120

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Jaguar couché tenant une tête de cheval

signed *BARYE*, the underside inscribed in white paint *Sichel*, with black ink underlined numbers *12* and *4528* and with paper inventory label numbered in red ink *2051*

bronze, dark-brown patina
2 $\frac{7}{8}$ in. (17.5 cm.) high, 8 $\frac{1}{2}$ in. (21.5 cm.) wide

This cast *circa* 1870.

\$2,000-3,000

£1,500-2,100
€1,900-2,700

PROVENANCE:

Auguste Sichel collection, sold hôtel Drouot, Paris, 27 February 1886.

Barye Bronzes: An Important Private Collection; Christie's, New York, 25 April 2003, lot 130.

•121

ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)

Panthere de Tunis No. 1

signed *BARYE*, the underside with red paint underlined number *184* and incised *donné à G. Gassies par Madame Perronne Barye*, and with paper label inscribed in blue *78*

patinated plaster

Circa 1860

5 $\frac{1}{8}$ in. (12.9 cm.) high, 10 $\frac{3}{4}$ in. (27.5 cm.) wide

\$1,000-2,000

£710-1,400
€910-1,800

PROVENANCE:

Given by Antoinette Adélaïde Perronne (b. 1846) to Georges Gassies (1829-1919). *Barye Bronzes: An Important Private Collection*; Christie's, New York, 25 April 2003, lot 126.



121

122

ARTHUR-MARIE GABRIEL COMTE DU PASSAGE (FRENCH, 1838-1909)

Groupe de chiens

signed *a du Passage* (on the base)

bronze, dark-brown patina

11 in. (28 cm.) high

This cast *circa* 1880.

\$5,000-8,000

£3,600-5,600
€4,600-7,300



122



123

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Cerf attaqué par un lynx

signed and dated *BARYE 1834* (on the base), with further inscriptions *font sans ciselure d'un jet/par Honore Gonon et ses deux fils* (on the left side) and *Legs de S.A.R.M.gr Le Duc d'Orleans/1842*

bronze *modèle*, dark brown patina

7½ in. (19 cm.) high, 14 in. (35.5 cm.) wide

\$3,000–5,000

£2,200–3,500

€2,800–4,600

PROVENANCE:

By repute Ferdinand-Philippe-Louis-Charles-Henri, Duc d'Orléans (1810-1842); presented by his widow in 1842 to an unknown recipient.

M. de Bayser until 1967.

LITERATURE:

M. Poletti & A. Richarme, *Barye: Catalogue raisonné des sculptures*, Paris, 2000, p. 409.

G. Reinis, *The Founders and Editors of the Barye Bronzes*, New York, 2007, p. 95.

I. Leroy-Jay Lemaistre, 'Des sculpteurs et des bronziers,' *Le Mécénat du duc d'Orléans : 1830-1842*, Paris, 1993, p. 144.

A rare and possibly rediscovered bronze *modèle* by the fondeur Gonon and his sons, *Cerf attaqué par un lynx* is believed to have been cast using the plaster model exhibited by Barye at the Salon in 1834. Evidenced by pinned casting joints and further inscription, the present lot was possibly used in the casting process for the fully edited and presumably unique work of the same title commissioned for the Duc d'Orléans, later presented to Alexandre Dumas and now in the collection of The Walters Art Gallery, Baltimore (see Poletti & Richarme, 2000, p. 405, figs. 433-4). Jean-Honoré Gonon's (d. 1850) foundry specialized in fine sand casts of the Barye bronzes, though ultimately developed means to produce exceptional *cire perdue* casts like his contemporaries and was recognized as a master of the process.



(inscription)

124 No Lot



125

125
**A PAIR OF LIMOGES PÂTE-SUR-PÂTE CHOCOLATE-BROWN
 GROUND OVAL PLAQUES**

LATE 19TH CENTURY, SIGNED F. PEYRAT

Each finely painted and hand-tooled in white and colored slip with diaphanously draped maidens among lily-pads or flowers
 7 ¼ in. high, excluding the frames

(2)

\$3,000–5,000

£2,200–3,500
 €2,800–4,600

F. Peyrat is recorded as a *pâte-sur-pâte* decorator that favored classical designs for Gibus & Redon in Limoges circa 1868–1890. The firm exhibited *pâte-sur-pâte* works of high merit at the 1879 Exposition des Beaux-Arts in Limoges.

126
**EIGHT MINTONS PORCELAIN PÂTE-SUR-PÂTE DINNER PLATES
 AND EIGHT SIDE PLATES**

CIRCA 1930, IMPRESSED UPPERCASE MARK AND CYPHERS, GOLD PAINTED PATTERN NO. H.2575, RETAILER'S MARK FOR TIFFANY & CO., NEW YORK, MOST SIGNED RB FOR RICHARD BRADBURY, ONE AB FOR ALBOIN BIRKS

Each finely painted and hand-tooled in white slip with three ribbon-tied 'cameo' portrait medallions alternating with gilt torchères issuing floral swags, within gilt beaded bands
 8¾ in. (22.2 cm.) diameter, the larger

(16)

\$6,000–8,000

£4,300–5,600
 €5,500–7,300

Richard Bradbury, who worked under Alboin Birks, was the last *pâte-sur-pâte* artist at Minton, leaving in 1939 to join the Royal Air Force.



126

127

LODOVICO BARATTA (ITALIAN, LATE 19TH CENTURY)

Reclining bacchante

signed *Lodovico Baratta. F. Carrara* (on the reverse)

marble

23 in. (58.5 cm.) high, 43¼ in. (110 cm.) wide

Circa 1880.

\$15,000–20,000

£11,000–14,000

€14,000–18,000



127

PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

128

AN ITALIAN WHITE MARBLE JARDINIÈRE
CIRCA 1880

Carved to the front and back with a continuous scene of maidens dancing, playing instruments and carrying floral garlands, the sides carved with musical cartouches, raised on later scrolling foliate-carved legs

33 in. (84 cm.) high, 60½ in. (153.5 cm.)

wide, 16¼ in. (41 cm.) deep

\$7,000–10,000

£5,000–7,000

€6,400–9,100



128



129

129

ALBERT-ERNEST CARRIER-BELLEUSE (FRENCH, 1824-1887)

Bust of a young maiden

signed *A CARRIER-BELLEUSE* (on the reverse)

marble

30¼ in. (77 cm.) high

Circa 1870.

\$7,000-10,000

£5,000-7,000

€6,400-9,100



130

130

ALESSANDRO BIGGI (ITALIAN, 1848-1926)

Figure of a dancing maiden

signed and dated *Profrè A Biggi /Carrara/1896*

marble

36 in. (91.5 cm.) high

\$10,000-15,000

£7,100-11,000

€9,200-14,000



131

131

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)

Bust of a young maiden

signed and dated *JB Carpeaux 1872* (on the reverse), on *vert maurin* marble base

marble

21½ in. (54.5 cm.) high

\$6,000–8,000

£4,300–5,600

€5,500–7,300

PROVENANCE:

Acquired from Galerie Scot, Paris.

PROPERTY FROM A PRIVATE TENNESSEE COLLECTION

132

A LARGE SEVRES PORCELAIN PATE-SUR-PATE VASE, 'A LA PLUS BELLE' (VASE D'ANGERS)

DATED 1912, BLACK STENCILED TRIANGLE AND S MARK AND RF DECORE A SEVRES MARKS FOR 1912, GILT HU. FOR HENRI LOUIS LAURENT ULRICH, INCISED POTTER'S I105PN, SIGNED L.(UCIEN) D'EAUBONNE

Finely painted and hand-tooled in pale-green slip with a continuous frieze of figures offering tributes to Venus, a peacock and love birds at her feet, against colonnade draped with ivy, the neck and foot with a pink and gilt frieze of fruit and leaves

36½ in. (92.7 cm.) high

\$30,000–50,000

£22,000–35,000

€28,000–46,000

The present vase entered the saleroom at Sèvres on 7 May 1912. Described as *Vase d'Angers de 1m10 PN pate gravure et sous couvert L'Offrande à la Beauté*, 2500 francs of the 3510 francs it cost to produce the vase went to d'Eaubonne for its decoration [Vr 1e serie, No 7, Fol. 140vo].

Lucien Jules Clément d'Eaubonne is recorded as a painter at Sèvres 1902–1914 where his designs in *pâte-sur-pâte* were thought to be “particularly original” and often inspired by Breton genre scenes. His works are almost always rendered within a rectangular panel, so having the full, continuous view on the present vase is quite unusual. See B. Bumpus, *Pâte-sur-Pâte, The Art of Ceramic Relief Decoration*, 1849–1992, London, 1992, p. 46 and p. 220.

Henri Louis Laurent Ulrich is recorded as a gilder at Sèvres active 1879–1925.





133

133

A MEISSEN PORCELAIN PALE-BLUE GROUND PATE-SUR-PATE VASE

LATE 19TH CENTURY, PARTIAL BLUE CROSSED SWORDS MARK, INCISED MODEL NO. H113, IMPRESSED 20

Of baluster form, finely painted and hand-tooled in white slip with two putti holding a flaming torch aloft, the reverse with a dancing putti holding a tambourine and another with a scroll, the neck and base with polychrome and gilt scrolls on a mauve ground with gilt and platinum trellis decoration

14 in. (35.5 cm.) high

\$10,000-15,000

£7,100-11,000
€9,200-14,000

See B. Bumpus, *Pâte-sur-Pâte, The Art of Ceramic Relief Decoration, 1849-1992*, London, 1992, p. 182, fig. 136 for an image from the Meissen stock book circa 1900 illustrating the model.



134

134

A MEISSEN PORCELAIN PATE-SUR-PATE PEACOCK-BLUE GROUND POT-POURRI VASE AND COVER

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED H.20 AND LOWERCASE GR 175/ PRESSNUMMER 20

The pierced cover with wreath form finial, finely painted and hand-tooled in white slip with a diaphanously clad maiden within a gilt guilloché surround, flanked by upright bracket handles

12½ in. (31.7 cm.) high approximately

(2)

\$5,000-7,000

£3,600-4,900
€4,600-6,400

See B. Bumpus, *Pâte-sur-Pâte, The Art of Ceramic Relief Decoration, 1849-1992*, London, 1992, p. 182, fig. 136 for an illustration of this model as found on page 62 of the Meissen stock book, circa 1900.

135

**A MEISSEN PORCELAIN PATE-SUR-PATE
PEACOCK-BLUE GROUND TABLE AND
AN ORMOLU STAND**

CIRCA 1890-1910, BLUE-CROSSED SWORDS
MARK, RECORDED AS MODEL NO. G 101,
THE DESIGN ATTRIBUTED TO LUDWIG
STURM, THE STAND OF SIMILAR DATE

Finely painted and hand-tooled in white
slip with mythological scenes including
diaphanously draped maidens, a river god
and Aristaeus, all on pink-ground cartouches
outlined with gilt scrolls, alternating with
smaller green-ground panels of putti, masks
and love birds, the center with a gilt sunburst
motif and garlands of platinum roses with
gilt leaves throughout, the rim molded with
a frieze of white and gilt acanthus leaves
and pendant flowers, the tripartite stand
supported on three seated panthers

22¼ (56.5 cm.) diameter (2)

\$50,000–70,000 £36,000–49,000
 €46,000–64,000

LITERATURE:

Meissen Tradesman's Catalogue, 1911, pl. 68,
no. G 101.

The present table top was illustrated in *The
Meissen Tradesman's Catalogue*, 1911, pl., 68, no.
G 101. Another table of this form designed
by Ludwig Sturm, director of the Meissen
manufactory, was shown at the Paris Exposition
Universelle of 1900, where it was described
as “*un chef-d'œuvre par la perfection du goût et de
l'exécution*” (a masterpiece of good taste and
execution). See L. Lefèvre, dir., *La Céramique
Revue Mensuelle illustrée*, 31^e année, vol. III,
1900-1901, p. 6. A similar table top, but on a
white-ground, is illustrated B. Bumpus, *Pâte-sur-
Pâte, The Art of Ceramic Relief Decoration, 1849-
1992*, London, 1992, color pl. XLIV.



The present table top as illustrated in the *Meissen
Tradesman's Catalogue*, 1911.

136

**A LARGE SILVERED-METAL AND ROCK
CRYSTAL EIGHT-LIGHT CHANDELIER**
20TH CENTURY

With serpentine cage issuing pierced arms
hung with rock crystal pears and leaves and
supporting a bowl-form central tier
51 in. (129.5 cm.) high, 44½ in. (113 cm.)
diameter

\$30,000–50,000

£22,000–35,000
€28,000–46,000

PROVENANCE:

Dom Paragon, Manchester-by-the-Sea,
Massachusetts.

Another example of this model was sold
Christie's, New York, 2 June 2015, lot 347
(\$100,000).



137

**A LARGE SILVERED METAL, ROCK
CRYSTAL AND AMETHYST QUARTZ TEN-
LIGHT CHANDELIER**
20TH CENTURY

With scrolling cage set with foliage and
issuing pierced arms hung with grapes and
grape leaves in clear and purple crystal, over
a tapering central bowl

55 in. (140 cm.) high, 52 in. (132 cm.)
diameter

\$30,000–50,000

£22,000–35,000
€28,000–46,000

PROVENANCE:

Dom Paragon, Manchester-by-the-Sea,
Massachusetts.





138

138

A GROUP OF FIVE VIENNESE SILVER, ENAMEL AND MOTHER-OF-PEARL FIGURES OF CIRCUS PERFORMERS
MARK OF LUDWIG POLITZER, CIRCA 1890

Each raised on a paw-footed pedestal decorated with pastoral scenes, the underside of each stamped *LP* and with further Austrian control mark

The tallest: 4¾ in. (12 cm.) high

(5)

\$4,000-6,000

£2,900-4,200

€3,700-5,500



140



139

139

A VIENNESE SILVER AND ENAMEL CAMEL-FORM CLOCK
CIRCA 1880

Modeled as a camel and handler supporting a circular clockcase, raised on ovoid base with mask-headed scrolled feet

9 in. (22.9 cm.) high, 6¾ in. (17 cm.) wide

\$6,000-8,000

£4,300-5,600

€5,500-7,300

140

A GROUP OF SEVEN AUSTRIAN SILVER, ENAMEL AND MOTHER-OF-PEARL FIGURES OF CIRCUS PERFORMERS
CIRCA 1890

Comprising seven small figures on various shaped bases, on stamped *LP* for Ludwig Politzer

The tallest: 5¾ in. (14.6 cm.) high

(7)

\$5,000-8,000

£3,600-5,600

€4,600-7,300

141

A PAIR OF AUSTRIAN SILVER AND ENAMEL VASES AND COVERS

PROBABLY VIENNA, CIRCA 1890

Of baluster form, painted overall with mythological scenes, the foot of each with indistinct hallmarks

14½ in. (37 cm.) high

(2)

\$8,000–12,000

£5,700–8,400

€7,300–11,000



142

A SILVERED BRONZE SIX-LIGHT CHANDELIER

IN THE MANNER OF BUCCELLATTI, MODERN

Of cage form, cast overall with coral branches, starfish and shells, issuing similarly-decorated branches with shell-form shades, electrified

34 in. (86.5 cm.) high, 39 in. (99 cm.) diameter

\$10,000–15,000

£7,100–11,000

€9,200–14,000





143

143

**A FRENCH ORMOLU AND CLOISSONNÉ
ENAMEL FIVE-PIECE CLOCK GARNITURE**
LATE 19TH CENTURY

Comprising a clock, a pair of vases and a pair of five-light candelabra; all decorated with brightly colored panels, the clock and vases with scenes of animals in landscapes, the clock dial signed *MERCERY JME & C. JUSSY./RUE DE THURIGNY/PARIS*, the reverse of the movement stamped *G.F.*

The clock: 15¼ in. (39 cm.) high, 9¼ in. (23.5 cm.) wide, 7 in. (18 cm.) deep

The candelabra: 16¾ in. (42.5 cm.) high

The vases: 13½ in. (34.5 cm.) high (5)

\$12,000-18,000

£8,500-13,000
€11,000-16,000



144

144

**A GROUP OF THREE ORMOLU AND
CHAMPLEVÉ ENAMEL VASES**
BY FERDINAND BARBEDIENNE, PARIS, THIRD
QUARTER 19TH CENTURY

Each tapering vase decorated with scrolling foliage, on paw-cast feet, signed *F.*

BARBEDIENNE

The taller: 9 in. (22.7 cm.) high (3)

\$4,000-6,000

£2,900-4,200
€3,700-5,500

145

**A CONTINENTAL GILT AND COBALT-BLUE OVERLAY GLASS
STEMWARE SERVICE**
LATE 19TH CENTURY

Each cut with blue ovolo on a ground of gilt vine, comprising:

Twelve footed beakers

Twelve red wine goblets

Twelve tall white wine goblets

Twelve champagne flutes

Eleven champagne coupes

Eleven liqueur glasses

Twelve large footed coupes

Twelve finger bowls and stands

8¾ in. (22.3 cm.) high, the champagne flutes

(106)

\$30,000–50,000

£22,000–35,000
€28,000–46,000





146

PROPERTY FROM A PRIVATE COLLECTION, ATLANTA

146

A PAIR OF MINTON PORCELAIN TURQUOISE-GROUND QUADRUPLE SPILL VASES

DATE CYPHER FOR 1869, IMPRESSED UPPERCASE MARK, MODEL NO. 1477 AND II, DESIGNED BY CHRISTOPHER DRESSER

Painted with beetles and daisies, the rims with bands of key and dot motif enclosed by gilt bands, raised on gilt ball feet
5¾ in. (14.5 cm.) high (2)

\$5,000–8,000

£3,600–5,600
€4,600–7,300

147

A FINE PAIR OF FRENCH ORMOLU AND PORCELAIN-MOUNTED EBONY PEDESTALS

BY CHARLES GUILLAUME DIEHL, THE DESIGN ATTRIBUTED TO JEAN BRANDELY, PARIS, CIRCA 1870

Each with square top suspending drops, above a central stem mounted with stylized foliage and lions masks over Grecian herms separating porcelain panels with stylized foliage, on a circular base raised on four feet and an eared plinth
56½ in. (143.5 cm.) high, 18½ in. (47 cm.) square (2)

\$50,000–80,000

£36,000–56,000
€46,000–73,000

Specializing in *néo-Grec* decorations and furnishings, Charles-Guillaume Diehl's medal-winning display at the 1867 Paris *Exposition Universelle* included the '*Triomphe de Mérovée*' cabinet à médailles (purchased by the Louvre in 1973 and now on display in the Musée d'Orsay, OA10440, and of which there is another example in the Metropolitan Museum of Art) and the *Coffret Impérial à bijoux* for Princesse Mathilde (Château Compiègne). The following pieces were shown in the *genre Grec*: a *bijouterie* cabinet (Philadelphia Museum of Art), the 'Aurora cabinet' (Musée d'Orsay Paris, OAO992) and a center table with *chimères* supports (private collection).

A collaboration between Diehl, Kowalewski, his chief *ébéniste*, and the industrial designer Jean Brandely, it was Brandely who provided the plans for furniture and designs for both marquetry and bronze applications. He was specifically responsible for designing the Mérovingien medal cabinet and the aforementioned *chimères* center table (J. Mesnard, *Les Merveilles de l'Exposition Universelle de 1867*, Paris, Tome I, p. 183). Described as "a bold, strange artist...an enterprising man with spontaneity" (Auguste Luchet in *L'Art Industrielle à l'Exposition Universelle de 1867: Mobilier, vêtement, aliments*, Paris, 1868), Brandely is often credited with the distinctive figural mounts replicated on the present lot and other works in the *goût Grec*.

While these pedestals compare closely to the *chimères* table, they share the same and the Grecian *hermai* repeated on another center table sold at Christie's, London, 20 September 2012, lot 100 (£229,250). A single example of the present model is illustrated in H. Samaha, *Beirut: Hidden Treasures*, 2014, p. 221 and a variant was sold Christie's, New York, 20–21 April 2005, lot 52 (\$31,200).





148

148

AN ASSEMBLED FRENCH ORMOLU AND CHAMPLEVE ENAMEL-MOUNTED MARBLE GARNITURE DE CHEMINÉE

BY FERDINAND BARBEDIENNE, PARIS, THIRD QUARTER 19TH CENTURY

Comprising a pair of four-light candelabra and a bowl; each mounted with enamel bands of foliate arabesques separated by masks or medallions, the bowl flanked by loop mask handles, the candelabra with scrolling supports hung with chains, all signed *F. BARBEDIENNE*

The candelabra: 20 in. (51 cm.) high

The bowl: 7½ in. (10 cm.) high, 12½ in. (32 cm.) wide (3)

\$10,000–15,000

£7,100–11,000
€9,200–14,000



149

A PAIR OF ENGLISH 'POMPEIAN' ORMOLU, CHAMPLEVE ENAMEL AND CUT-GLASS TAZZE

BY ELKINGTON & CO., BIRMINGHAM, CIRCA 1862

The removable circular dish supported by a three scrolled supports cast with enameled anthemias, on a circular base and paw-cast feet, the underside of the base with patent registry marks

9¼ in. (23.5 cm.) high, 8⅞ in. (22.5 cm.) diameter (2)

\$4,000–6,000

£2,900–4,200
€3,700–5,500

The present *tazze* are similar in design to that of a dessert service exhibited by Elkington at the 1862 International Exhibition in London. The extensive service, decorated in the 'Pompeian' taste, was comprised of at least thirteen pieces in parcel-gilt silver and enamel designed by W. Albert Willms, who served as head of Elkington's design studio from 1855 until his death in 1899. A pair of electroplate candelabra of this design was offered at Christie's, New York, 28 October 2003, lot 128.



149

150

A PAIR OF LARGE FRENCH PATINATED-BRONZE TORCHÈRES
POSSIBLY CAST BY CHARPENTIER & CIE. FROM THE MODEL BY
ALBERT-ERNEST CARRIER-BELLEUSE (1824-1887), LATE 19TH
CENTURY

Each modeled as a classically-draped maiden holding aloft a torch-
form fitment with fronted glass shade, apparently unsigned, electrified
43 in. (109 cm.) high, excluding fitment (2)

\$25,000-35,000

£18,000-25,000
€23,000-32,000



151



150

151

**A FRENCH ORMOLU, SILVERED BRONZE, AND ROUGE MARBLE
PEDESTAL**

ATTRIBUTED TO CHARPENTIER & CIE., PARIS, CIRCA 1870

The associated circular marble top supported by three satyr
monopodia joined by a central pinecone boss, on a tripartite rouge
marble base

41¼ in. (106 cm.) high, 13¼ in. (33.5 cm.) diameter

\$12,000-18,000

£8,500-13,000
€11,000-16,000



152

A PAIR OF FRENCH ORMOLU AND BLEU TURQUIN MARBLE BRÛLE-PARFUMS, MOUNTED AS LAMPS
LATE 19TH CENTURY

Each with trumpeting caryatid and griffon athenienne supporting a lidded bowl, on shaped foot and bun feet, electrified
18½ in. (47 cm.) high, excluding fitment (2)

\$10,000-15,000

£7,100-11,000
€9,200-14,000

This pair of *brûle-parfums* is after the model attributed to Pierre-Philippe Thomire from the study of Empress Eugénie at the Tuileries, today in the Louvre (OA 5505). The model was later copied by Paul Sormani in the 1870s (see Christie's, London, 24 February 2005, lot 33, £19,200) and Alfred Beurdeley (see 'Collections Beurdeley', Palais d'Orsay, Paris, 16 May 1979, lot 41). Another pair, possibly of Russian manufacture, was sold at Christie's, London, 18 September 2014, lot 279 (£22,500).

153

A SET OF FOUR GILT AND PATINATED BRONZE THREE-LIGHT WALL APPLIQUES

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

Each shaped back-plate cast with antheia and a lion mask issuing three looped branches with helmet-form terminals, the reverse stamped with a 'C' within a lozenge, electrified
15 in. (38 cm.) high, 11¼ in. (28.5 cm.) wide (2)

\$7,000-10,000

£5,000-7,000
€6,400-9,100

152



153

154-155 No Lots

156

A SET OF TWELVE ORMOLU-MOUNTED AND BRASS-INLAID MAHOGANY DINING CHAIRS

RETAILED BY L'ESCALIER DE CRISTAL, PARIS, CIRCA 1870

In the Russian taste, each with lyre-form back and tapering fluted legs, upholstered in light blue leather, four stamped *ESCALIER DE CRISTAL/PARIS* to the seat rails (12)

\$20,000-30,000

£15,000-21,000

€19,000-27,000

PROVENANCE:

By repute, Villa Demidoff Pratolino, Florence.



(mark)

The *marchand-éditeur* L'Escalier de Cristal was established in 1802 by Madame Désarnaud, supplying clocks, lamps and other *objets d'art* to important European and Russian families, including Tsar Alexander III, Grand Duke Alexis Alexandrovitch and Demidoff families (W. Zeisler, *L'objet d'art et de luxe Français en Russie (1881-1917)*, 2014, p. 341). From 1840, L'Escalier de Cristal were awarded medals at most of the international exhibitions. The firm became an icon of *goût Parisien* and luxury: 'Toutes les fortunes, tous les gens qui ont le discernement clair viennent Paris, de tous les pays du monde pour lui [Pannier] demander son goût régulateur' (*Exposition Universelle de Londres, Catalogue de la section française*, 1862, p. 175). The firm often retailed exquisite furnishings and objects or commissioned manufacturers to supply individual components which were then assembled to the firm's own designs much in the tradition of the 18th century *marchands-merciers*. L'Escalier de Cristal collaborated throughout the 19th century with famous designers such as Edouard Lièvre and Maison Baccarat who were much sought-after by Russia's elite clientele.





157

**A PAIR OF ORMOLU-MOUNTED SEVRES PORCELAIN
COMMEMORATIVE TOPOGRAPHICAL COBALT-BLUE GROUND
VASES (VASES 'ÉTRUSQUE CARAFE,' 2EME GRANDEUR)**

DATED 1843-48, GILT CROWNED LP MONOGRAM MARK TO ONE FOR 1843, ONE WITH INDISTINCT INCISED POTTER'S ... 96 43-3

Each flaring neck flanked by gilt-bronze scrolling palm handles, finely painted with an historical scene celebrating the 1848 Revolution, identified as either 'Grand Revue et Distribution de Drapeaux (20 Avril 1848)' or 'Fête de la Concorde au champ de Mars (21 Mai 1848,' a hot-air balloon in the distance, within a canted panel surround, the body enriched with gilt foliage
17 in. (43.2 cm.) high

(2)

\$15,000-20,000

£11,000-14,000
€14,000-18,000

PROVENANCE:

M. Peacocke, November 1860.

Described in the sales records as *2 vases etrusques Carafe 2e Fd bleu cartels representant La Fête de la Concorde et une revue et distribution de drapeaux*, the present pair of vases entered the saleroom 19 February 1849 at a cost of 331,25 francs [Vv5, 22.38]. They sold for 400 francs each (800 francs for the pair) in November 1860 to M. Peacocke [V210, folio 72 vo].

The 'Fête de la Fraternité' at the Arc de Triomphe in Paris occurred on 20 April 1848 and celebrated the establishment of universal male suffrage. The scene of this subject on the present vase is after the oil on canvas by Hippolyte Sebron, now at the Musée Carnavalet, Paris. The other scene illustrated, the 'Fête de la Concorde au Champ-de-Mars', took place on May 21st of that year following the election Tocqueville, Dufaure and other representatives to the *commission de constitution*.

This form appears to have been popular with King Louis Philippe of France prior to his being deposed— see Christie's, New York, 20 May 2008, lot 216 for a pair of vases 'Etrusque Carafe' ordered by the King and see B. Ducrot, *Porcelaines et Terres de Sèvres*, Musée National du Château de Compiègne, Paris, 1993, p. 154, fig. 100 for a pair previously displayed at Saint Cloud in the *grand salon de l'apartement de l'Empereur* (also see p. 210 for line drawings of the form).

158

**A PAIR OF FINE ORMOLU AND MARBLE
EIGHT-LIGHT TORCHÈRES**

POSSIBLY AMERICAN, RETAILED BY
GEORGES A. GLAENZER & CO., NEW YORK,
DATED 1891

In the Empire style, the circular pierced
frieze decorated with swans and anthemias
above a ribbon-entwined floral border, on
four paw-footed supports, each with metal
plaque engraved *Georges A. Glaenger & Co.*
1891

53¼ in. (136.5 cm.) high, 15 in. (38 cm.)
diameter (2)

\$40,000-60,000

£29,000-42,000
€37,000-55,000

Born in Paris, interior decorator Georges A. Glaenger (d.1915) was a member of the French Commission at the Centennial Exposition in Philadelphia. Returning to the United States in 1880, he worked for such illustrious clientele as the Vanderbilts and John D. Archbold. In the late 1880s, he contributed his talents to the construction of the Vanderbilt mansion in Hyde Park, New York, joining the ranks of such notables as architect Stanford White and lighting designer Edward F. Caldwell who catered exclusively to America's elite. The decorator undoubtedly favored the Empire style, having dove-tailed original period furnishings from Napoleon's former chateau Malmaison with late 19th century replicas in the overall opulent design of the country residence. Between 1891 and 1894, Glaenger oversaw the interior decoration of the New York townhouse of Joseph A. Taft, again incorporating revival decorations such as the present lot (dated 1891) with those of the great designers and architects who flourished under Napoleon. The Empire Library specifically boasted furniture of 19th century manufacture and 'jardinières of gilt metal made of imperial eagles' (*Progress of Decorative Art in America, Godey's Magazine, Vol. CXXXIX, No. 772, 1894, pp. 356-67*).



(signature)



Georges A. Glaenger





159

**ATTRIBUTED TO GIULIO TADOLINI (ITALIAN,
1849-1918)**

La Toilette (Odalisca)

inscribed *LA TOILETTE* (on the base), on a revolving grey-veined marble pedestal marble

Circa 1880.

Overall: 91¼ in. (232 cm.) high (2)

\$100,000-200,000

£71,000-140,000

€92,000-180,000

The Tadolini dynasty of marble and bronze sculptors spanned a remarkable four generations and worked from the same studio on Via del Babuino for over a century and a half. Giulio, of the third generation, took over the studio on the death of his father Scipione in 1892. His works include religious compositions, allegorical groups and numerous funerary monuments, including, memorials to Victor Emmanuel at Perugia and Pope Leo XIII in the Church of St. John Lateran.

Though Tadolini continued the Classical style of his father and grandfather, who trained under Canova, the young sculptor brought a nuanced *fin de siècle* style which often sets his works apart from previous generations. Much like his contemporaries, Francesco Barzaghi and Ambrogio Borghi, Tadolini was exceptionally skilled in the carving of hair, drapery, jewelry and other finite details. Another figure of *Odalisca* of smaller proportions (114 cm.) and slightly varied composition was sold at Sotheby's, London, 2 July 2013, lot 117 (£64,900).



(detail)



160

PIÉTRO LAZZERINI (ITALIAN, 1842-1918)

La Schiava

signed and dated *Prof/Pietro Lazzerini/Carrara 1885* (on the base)

marble

28½ in. (72.5 cm.) high

\$10,000-15,000

£7,100-11,000

€9,200-14,000

The present group bears a strong resemblance to the depictions of two imprisoned mythological heroines: Andromeda before being freed by Perseus (Ovid's *Metamorphoses*) and Angelica before being freed by Roger (Ariosto's *Orlando Furioso*). Interpretations of both scenes abound in the French artistic tradition, however it is specifically *Amazone Captive* by the French sculptor Albert-Ernest Carrier-Belleuse which undoubtedly serves as its inspiration. That it is replicated here by an emerging Italian sculptor, Piétro Lazzerini, is not surprising given the international celebrity which the French sculptor witnessed in the years prior to his death in 1887. In addition to Carrier-Belleuse's original, sold at Christie's, London, 30 September 2015, lot 260 (£74,500), a marble reduction (71 cm.) and bronze reductions were known to be cast (24 and 75 cm.), making the model accessible for study (J. Hargrove, *The Life and Work of Albert Carrier-Belleuse*, New York, 1977, p. 233).

161

AN ITALIAN MARBLE FIGURE OF PAULINE BORGHESE

LATE 19TH/EARLY 20TH CENTURY

Apparently unsigned

16 in. (41 cm.) high, 28½ in. (72.5 cm.) wide

\$6,000-8,000

£4,300-5,600

€5,500-7,300



161

162

**A LARGE PAIR OF BERLIN (K.P.M.) PORCELAIN
TOPOGRAPHICAL VASES**

LATE 19TH CENTURY, BLUE SCEPTRE AND IRON-RED ORB MARKS,
IMPRESSED CYPHERS, BLACK PAINTED 146/114 AND 73, SIGNED
WITH 7M MONOGRAMS, POSSIBLY FOR JULIUS MENZEL

Each flanked by upright scroll handles centering flower-heads, finely
painted front and back with German views including Sanssouci
Palace with terraces and Pfalzgrafenstein castle, within gilt-paste
cartouches in relief, the bodies further gilt with classical motifs
27 ¼ in. (69.2 cm.) high (2)

\$30,000-50,000

£22,000-35,000

€28,000-46,000





163



164

163

A BIDJAR GALLERY CARPET
WEST PERSIA, LATE 19TH CENTURY

With wool warps
Approximately 15 ft. 1 in. x 6 ft. 8 in. (460 cm. x 203 cm.)

\$6,000-8,000

£4,300-5,600
€5,500-7,300

PROPERTY OF A PRIVATE COLLECTOR, CALIFORNIA

164

A HERIZ CARPET
NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 12 ft. 2 in. x 9 ft. (371 cm. x 274 cm.)

\$10,000-15,000

£7,100-11,000
€9,200-14,000

165

A SAROUK FEREGHAN CARPET
NORTH PERSIA, LATE 19TH CENTURY

Woven on silk warps
Approximately 10 ft. 2 in. x 6 ft. 8 in. (310 cm. x 173 cm.)

\$30,000-50,000

£22,000-35,000
€28,000-46,000

The knot count is 19H x 17V per square inch.





166

A SAROUK FEREGHAN CARPET

WEST PERSIA, CIRCA 1900

Approximately 13 ft. 4 in. x 10 ft. 3 in. (406 cm. x 312 cm.)

\$12,000-18,000

£8,500-13,000
€11,000-16,000



167

A HERIZ CARPET

NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 12 ft. 5 in. x 9 ft. 6 in. (378 cm. x 290 cm.)

\$25,000–35,000

£18,000–25,000

€23,000–32,000

168 No Lot



169

169

A TABRIZ CARPET

NORTHWEST PERSIA, MID-20TH CENTURY

Approximately 15 ft. 10 in. x 10 ft. 1 in.
(483 cm. x 307 cm.)

\$4,000-6,000

£2,900-4,200
€3,700-5,500

170

A DABIR KASHAN CARPET

CENTRAL PERSIA, SECOND QUARTER 20TH CENTURY

Approximately 12 ft. 1 in. x 9 ft. 1 in. (368 cm. x 277 cm.)

\$8,000-12,000

£5,700-8,400
€7,300-11,000

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

171

A SAROUK FEREGHAN CARPET

WEST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 21 ft. 7 in. x 13 ft. 9 in. (658 cm. x 419 cm.)

\$20,000-30,000

£15,000-21,000
€19,000-27,000



170



PROPERTY FROM AN AMERICAN COLLECTION

172

A KURDISH SAUJ BULAGH RUG
FIRST HALF 19TH CENTURY

Approximately 8 ft. 1 in. x 4 ft. 11 in.
(246 cm. x 150 cm.)

\$6,000–8,000

£4,300–5,600
€5,500–7,300

A corroded brown field with red-dyed wefts is emblematic of Sauj Bulagh weavings, but the most distinctive element of the group is the flaming palmette motif found on this example in the lower field. The multitude of secondary motifs on our piece is unusual and a similar example was at Rippon Boswell, 18 November 2000, lot 76. Another Sauj Bulagh with a comparable central pole medallion structure was also sold at Rippon Boswell, 1 December 2007, lot 89. The unusual border of rosettes connected by stiff branch forms appears to be unique.

173

A NORTHWEST PERSIAN GALLERY CARPET
CIRCA 1900

Approximately 17 ft. 10 in. x 6 ft. 6 in.
(544 cm. x 198 cm.)

\$10,000–15,000

£7,100–11,000
€9,200–14,000

PROPERTY FROM THE LAMBIEL MUSEUM,
SOLD TO BENEFIT ITS VISUAL ARTS COLLECTION
(LOTS 174 & 175)

174

A MARASALI SHIRVAN PRAYER RUG
EAST CAUCASUS, LATE 19TH CENTURY

Approximately 4 ft. 11 in. x 4 ft. 4 in.
(150 cm. x 132 cm.)

\$3,000–5,000

£2,200–3,500
€2,800–4,600

Having a floating *mihrab* that does not connect with the main border is quite rare for a Marasali.

175

A MARASALI SHIRVAN PRAYER RUG
EAST CAUCASUS, LATE 19TH CENTURY

With a possible indecipherable date
Approximately 5 ft. 10 in. x 3 ft. 4 in.
(178 cm. x 102 cm.)

\$6,000–8,000

£4,300–5,600
€5,500–7,300

The red ground of this Marasali Shivan is quite unusual as is the charming camel with rider within the *mihrab*. There is a possible date in the upper right spandrel but it is difficult to decipher.





173



174



175

LA TAILLE-GRAVURE
BY BACCARAT



Lots 176-178 belong to a series engraved and cut-crystal works first introduced by Baccarat at the *Exposition universelle* of 1867. Developed by Baccarat's best craftsmen, the technique of cutting and wheel-engraving crystal, *taille-gravure* or *intaglio*, was often reserved for exceptional works in the *japonisme* style. A pair of *taille-gravure* vases, possibly lot 177, appeared on the catalogue cover for award-winning works shown at *Expositions universelles* of 1867 and 1878 (M. Lerch, D. Morel et. al., *Baccarat: la légende du cristal*, Exhibition catalogue, 15 October 2014 – 4 January 2015, Paris, p. 52).



Cover of Baccarat Company catalogue, circa 1878. © Archives Baccarat.

176

A FRENCH 'JAPONISME' SILVERED-BRONZE-MOUNTED CUT AND ENGRAVED CRYSTAL VASE

BY BACCARAT, PARIS, CIRCA 1875

The baluster vase decorated with cherry blossoms and a swallow feeding her young, raised on pinecone feet, the underside stamped with the Baccarat *cachet*, the foot of the vase numbered '2'
12¼ in. (31 cm.) high

\$6,000-8,000

£4,300-5,600

€5,500-7,300

177

A PAIR OF FRENCH 'JAPONISME' BRONZE-MOUNTED CUT AND ENGRAVED CRYSTAL VASES

BY BACCARAT, PARIS, CIRCA 1878

Each of rectangular form, etched with birds perched on leafy branches under a full moon, raised on pierced fretwork bases
13¾ in. (35 cm.) high (2)

\$10,000-15,000

£7,100-11,000

€9,200-14,000

EXHIBITED:

Possibly the *Exposition universelle*, Paris, 1878.



176

177



178

178
A FRENCH 'JAPONISME' ORMOLU-MOUNTED PARCEL-GILT, CUT AND ENGRAVED CRYSTAL BOWL
 BY BACCARAT, PARIS, CIRCA 1875

The shaped ovoid bowl decorated with berried branches and a perched bird, on scrolled foliate feet, the underside of the base stamped with the Baccarat *cachet*
 6½ in. (16.5 cm.) high, 12¾ in. (35 cm.) wide

\$4,000-6,000

£2,900-4,200
 €3,700-5,500

179
A PAIR OF ORMOLU-MOUNTED BACCARAT OPALINE JARDINIÈRES

DATED 1868, INSCRIBED BACCARAT, LE 8 JUIN 1868

Each of square form with pendant tassels at each corner, raised on ball feet
 6¾ in. (17 cm.) high (2)

\$7,000-9,000

£5,000-6,300
 €6,400-8,200



179



180

180
A SET OF FOUR ORMOLU AND CUT-CRYSTAL COMPOTES
 BY BACCARAT, PARIS, CIRCA 1890

Each basket-form dish raised on toupie feet, the underside stamped with the Baccarat *cachet*
 2⅞ in. (7 cm.) high, 10¼ in. (26 cm.) diameter (14)

\$5,000-8,000

£3,600-5,600
 €4,600-7,300

181

**A PAIR OF MONUMENTAL ITALIAN CUT-GLASS AND
BEADED VASES ON STANDS, FITTED AS LAMPS**
20TH CENTURY

Decorated overall with geometric panels, each with a
foliate rim above an urn shaped body flanked by handles on
a waisted stem and square base, electrified

63 in. (170 cm.) high, 33 in. (84 cm.) diameter (2)

\$25,000–35,000

£18,000–25,000

€23,000–32,000

This pair of vases is virtually identical in size and form to a pair sold from the collection of Dodie Rosekrans, Sotheby's, New York, 8 December 2011, lot 401 (\$152,500). Another pair was sold at Christie's, London, 6 March 2014, lot 94 (£98,500).





182



183

182

A PAIR OF ORMOLU-MOUNTED BACCARAT GLASS VASES
DATED 1882, IRON-RED PAINTED 29 AVRIL 1882, THE MOUNTS
STAMPED BACCARAT

Each painted in the Japonisme taste with flowering prunus
branches and birds in flight against large yellow *mon* and a
green, brown and powdered gilt background, raised on four
feet formed as cranes

19½ in. (49.5 cm.) high

(2)

\$10,000–15,000

£7,100–11,000

€9,200–14,000

183

**A PAIR OF FRENCH 'JAPONISME' BRONZE-MOUNTED AND
COLD-PAINTED CRYSTAL VASES**
ATTRIBUTED TO BACCARAT, PARIS, CIRCA 1880

Each rectangular vase decorated with a phoenix above a wave,
on a pierced fretwork base

13¾ in. (35 cm.) high

(2)

\$4,000–6,000

£2,900–4,200

€3,700–5,500

PROVENANCE:

Anonymous sale; Christie's, New York, 20 April 2006, lot 194.

184

**A PAIR OF BACCARAT OPALINE GLASS
VASES EMBLEMATIC OF THE ARTS**
MID TO LATE 19TH CENTURY

Each finely painted with a maiden and putti amongst clouds, including figures painting, sculpting and playing music, the reverse of each with a putto perched in a gilt leafy scroll, one painting a vase, the other with architectural instruments, the base and neck with gilt bands of anthemion

21 ¾ in. (55.7 cm.) high (2)

\$12,000-18,000

£8,500-13,000
€11,000-16,000



184

185

**A PAIR OF FRENCH OPALINE GLASS
VASES**
MID-19TH CENTURY, ATTRIBUTED TO
BACCARAT

Each finely painted with floral garlands
beneath blue lappet bands, in the style of
François Robert

15½ in. (39.5 cm.) high (2)

\$4,000-6,000

£2,900-4,200
€3,700-5,500



185

**A PAIR OF MONUMENTAL ORMOLU-MOUNTED SEVRES
PORCELAIN '1878 EXPOSITION' VASES (VASE FORME
BALUSTRE, 1ERE GRANDEUR)**

BOTH VASES SIGNED AND DATED 'CH CABAU' 'SEVRES 1878', IRON-RED REPUBLIQUE FRANÇAISE MONOGRAMMED DECORE MARKS AND GREEN LOZENGE MARKS FOR 1878, INCISED POTTER'S MARKS CR.75.10 FOR R. CONSTANTIN

Of slender baluster shape, each sinuous form painted and enriched in the Beaux-Art taste with broad foliage, twisting reeds and gilded vine before tall acanthus leaves, the neck banded by a Byzantine style collar enriched with a relief molded 'jeweled' rosettes set among scrolling foliage encrusted with *trompe l'oeil* 'pearls', 'rubies' and 'sapphires', the lower body banded with similar flower-heads and scrolls, raised on a bronze doré mount cast as a wreath and three scroll feet
52 in. (132 cm.) high (2)

\$200,000-300,000

£150,000-210,000

€190,000-270,000

PROVENANCE:

Loterie Nationale de l'Exposition Universelle, October 1878
The Henry Ford Collection, Florida (by repute)

EXHIBITED:

Paris Universelle Exposition, 1878

LITERATURE:

Royal Society of Arts (Great Britain), *Artisan Reports on the Paris Universal Exhibition of 1878*, pp. 35 & 36

THE EXPOSITION

The 1878 Paris Universelle Exposition was a prodigious celebration of Liberty, and the present pair of Sèvres porcelain vases was at its heart. Larger than any of its predecessors, the 66-acre exhibition sought to showcase the international advancements of Industry and Art in a new Republican era of peace and innovation. The artisans of post Franco-Prussian War France challenged the nations of the world to display their cultural and mechanical achievements to their best advantage and be awarded according to their merit.

Liberty illuminating the World became everlastingly symbolized by the unveiling of the head and shoulders of Bartholdi's now famous work 'The Statue of Liberty,' and the city of Paris earned its name as the 'City of Lights' in large part due to the illumination of the avenue de l'Opera by a dynamo powering electric street lamps never before seen on this scale. From May 1st to November 10th, luminaries such as Alexander Graham Bell and Thomas Alvin Edison publically displayed new inventions like the telephone and phonograph; concurrently literary leaders like Victor Hugo formed a Congress for the Protection of Literary Property, the naissance of the international copyright system. Thirteen million visitors were welcomed to the Paris exhibition clambering aboard tramways and on a panoramic adventure aboard Henri Giffard's enormous hot air balloon.



(signatures)



The 1878 Exposition universelle, Palais du Champ de Mars, with Bartholdi's *La liberté éclairant le monde* in the foreground.

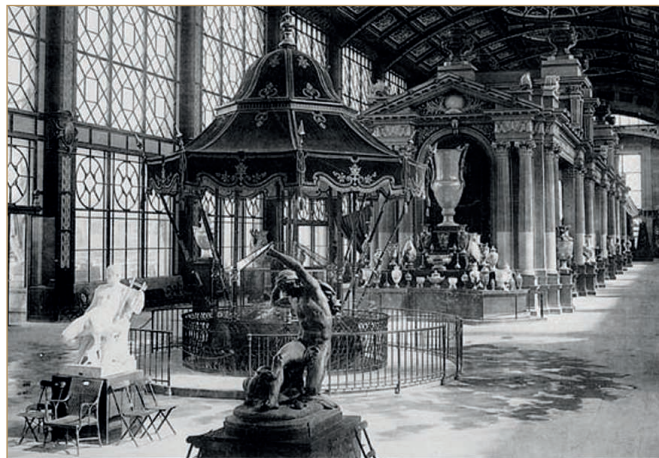
THE 1878 EXPOSITION VASES



THE ARTISTIC DIRECTION

In the world of ceramic sculpture, this new Republican idealism was championed by the artistic director Albert Ernest Carrier-Belleuse. Early in his career, Carrier-Belleuse trained at the *École des Beaux-Arts* and then moved to the *Petite École* to study decorative arts. In the mid-19th century, he designed metalwork and ceramics in England for firms such as Wedgwood and Mintons and then returned to France to exhibit large scale sculpture at the Paris Salons. Here he gained the attention of Emperor Napoléon III, who employed him in the massive public project of rebuilding Paris.

In 1875, backed by The Ministry of Beaux-Arts and appointed to the *Commission de Perfectionnement*, Carrier-Belleuse was named *Directeur des Travaux d'Art* at the Manufactory de Sèvres. Charged to reinvigorate the Manufactory, he set on a course of radical change. His prestige as a sculptor, experience in the industrial arts, ability to coordinate large *ateliers* and his years as a professor made him an ideal choice to redirect the efforts of the artists at Sèvres. The 1878 Exposition was the grand opportunity to reclaim the firm's prowess. Working toward this goal meant several years of preparation. The host nation's porcelain display would be housed in the Hall of Honor (*Vestibule d'honneur*). This coveted position was tangential to the display of the crown jewels, and together they were to become the most visited destination at the fair. Prior to his appointment, technical advancements had equated to aggrandizing the scale of production. Carrier-Belleuse now sought to marry this race for grandeur with a fresh harmonized design sense. Under his direction the newly Nationalized Manufactory of porcelain at Sèvres realized an unprecedented level of artistic freedom.



Le vestibule d'honneur, Paris 1878, showing the Sèvres and Goebins stands.



(mark)

THE ARTISTRY

An extraordinarily detailed Artisans Report of 1878, (*Ibid.*) faithfully records and celebrates the present vases, "A pair of tall vases of graceful form are decorated in a novel and singular manner by Ch. Cabau; round the lower part of the vase he has painted a collection of large and variously tinted leaves, continuing them up to the neck of the vase by branches of smaller leaves, and binding them together near the top and bottom of the vase by straps or bands with elaborate decoration, the effect of the whole being very pleasing."

The pair is also twice documented among the archival records preserved at Sèvres. Upon entry in the storerooms, the vases are succinctly described in registry Vv8, 63.82 of 31 July 1878 — *2 Vases Balustre pour torchères 1ere, fond sous email peinture de Ch. Cabau, Blanchard*; and again on exit from the Exposition in a registry titled, '*concessions, attributions et cadeaux diplomatiques . 1878-1884*', Vaa4 folio 276 verso of October 1878, subtitled, "*Livré à la Loterie Nationale de l'Exposition Universelle de 1878*", 63.82- - *2 Vases Balustre pour torchères fond - couverte fleurs et plantes ornemanisées - 11,500 francs*.

The 1878: *Exposition Universelle de 1878 à Paris—Catalogue officiel des produits exposés par les Manufacturiers nationales de France- Sèvres, les Gobelins, Beauvais*, also records —under the subtitle *Porcelaine Dure* (Hard Paste Porcelain) and *Porcelaines peintes au feu de moufle* (Painted porcelains fired in a muffle kiln) 103 (ExpU) — *Deux vases balustre pour torchères.—Plantes ornemanisées; decoration compose et peinte au demi-grand feu par M. C. Cabau, sur fond de pâtes colorées execute en incrustation et en relief, par M. A. Blanchard. Hauteur, 1m15; diamètre, 0m50* (the height of the present vases prior to mounting).

Based on the archival record and on the cyphers and signatures on the vases themselves, the following well documented exhibition artists can be credited with the manufacture of the vases:

- Eugène-Charles Cabau, born 1825, is recorded at Sèvres as a painter of flowers (1847-1885)
- Alexandre Blanchard, born 1848, is recorded at Sèvres as a modeler and decorator (1867-1901)
- Jules-Constant-Jean-Baptiste Peyre is recorded as the chief designer of forms and decoration (1842-1848; 1856-1871)
- Renard Hubert-Constantin is recorded as a turner and as the chief of fabrication (1847-1892)

THE FORM

The model, 'Vase forme Balustre' is recorded with and without mounts, originally designed by J. Peyre *circa* 1849, the model was adapted by his son A. Peyre and thence titled 'Vase forme Balustre pour Torchères'. For closely related examples of this form, see B. Ducrot, *Porcelaines et Terres de Sèvres, Catalogue musée National du château de Compiègne*, p. 274, for a pair of fond agate vases painted with flowers and foliage by Eugène-Charles Cabau in 1862 and exhibited at the Paris Universelle Exposition of 1867. This pair of vases then entered the château de Compiègne on the 3rd of November 1868.

Also see B. Ducrot, *op .cit.* p. 270-272, no. 212 for a set of four ormolu-mounted *pâte-sur-pâte* celadon-ground vases of the same form decorated by Jules Gély in 1862. This set was exhibited at the London Industrial Exhibition of the same year and then entered the royal inventories of France. Over the ensuing years, they were displayed as a set or in pairs at the Tuilleries Palace, château de Compiègne, the l'Eysée and the Musée d'Orsay. See *the Musée d'Orsay Catalogue sommaire illustré des arts décoratifs*, pp. 196-197, where the bronze *doré* mounts on this pair are described as inscribed by the Maison F. Barbedienne (*Garde-Meuble. Livré 181*).





187

PROPERTY OF A COLLECTOR, NEW YORK

188

A BERLIN PORCELAIN SNAKE-HANDLED VASE

DATED 1895, BLUE SCEPTRE ABOVE C MARK, IMPRESSED CYPHERS, SIGNED P(AUL) MIETHE 1895

Each side densely painted with flowers enclosed in gilt foliate scrolls, flanked by scrolling double-snake handles, the octagonal base with alternating ivory and light green ground panels within further gilt scrolls

19 in. (48.3 cm.) high

\$7,000-9,000

£5,000-6,300

€6,400-8,200

Paul Carl Miethe (1864-1914) joined the *Königliche Porzellan Manufaktur Berlin* in 1878 as an apprentice. In 1883, he received permanent employment as flower painter. In 1894, the year before the present lot was painted, he became K.P.M.'s director of painting.

187

A BERLIN (K.P.M.) PORCELAIN 'JEWELLED' SCROLL-HANDLED VASE

CIRCA 1890-1907, BLUE SCEPTRE AND IRON-RED ORB MARKS, IMPRESSED CYPHERS, SIGNED W.(ILLIAM) AULICH

In the Neo-Rococo taste, the front painted with a courting couple holding a lovebird, the reverse with flowers within a gilt and jeweled cartouche, the foliate scroll handles applied with screaming masks, monochrome portrait medallions below each handle
24 in. (61 cm.) high

\$12,000-18,000

£8,500-13,000

€11,000-16,000

William Aulich, is recorded as floral painter at the Berlin manufactory from 1890-1907.



188



(another view)

189

A LARGE ORMOLU-MOUNTED BERLIN (K.P.M.) PORCELAIN CENTERPIECE

LATE 19TH/EARLY 20TH CENTURY, BLUE SCEPTRE AND IRON-RED ORB MARKS WITH INCISION BELOW, PAINTED 20062, C AND A BROWN CROSS

In the Neo-Rococo taste, each molded front and back with a winged putto mask above a quiver of arrows, finely painted with primroses, chrysanthemums, orchids and other flowers, on ormolu c-scroll feet 22 in. (56 cm.) wide

\$15,000–25,000

£11,000–18,000

€14,000–23,000



190

190

A PAIR OF BERLIN (K.P.M.) PORCELAIN IVORY-GROUND VASES AND COVERS

LATE 19TH/EARLY 20TH CENTURY, BLUE SCEPTRE AND IRON-RED ORB MARKS ABOVE F OR D, BOTH WITH IMPRESSED P AND CYPHERS, ONE SIGNED F.(RANZ) AULICH

Each painted to one side with a bouquet, the obverse with statuary, including a sphinx, in a garden and the setting sun, each cartouche with scrolled gilt foliage, the lower-body molded with snakes

17 in. (43 cm.) high

(4)

\$7,000-9,000

£5,000-6,300
€6,400-8,200

Franz B. Aulich (Silesian, c.1852-1910) trained in Dresden and Berlin before joining the Berlin (K.P.M.) manufactory as a flower painter in 1888. Aulich immigrated to the United States in 1893. He established a painting and porcelain art school in the Auditorium Building, Chicago and went on to exhibit at both the 1900 Paris Universelle and the 1904 St. Louis World Fair.

191

A BERLIN (K.P.M.) PORCELAIN ART NOUVEAU VASE

LATE 19TH/20TH CENTURY, BLUE SCEPTRE AND IRON-RED ORB MARKS, IMPRESSED MODEL NO. 6487, BLACK PAINTED 2172, GILT PAINTED 69

Slip-decorated in imitation of enamel with gilt edged pansies on a mottled-brown ground and bands of green and powdered gilt

12 in. (30.5 cm.) high

\$4,000-6,000

£2,900-4,200
€3,700-5,500



191



192

192

A PAIR OF BERLIN (K.P.M.) PORCELAIN FLOWERS-ENCRUSTED POT-POURRI VASES AND COVERS

CIRCA 1914-1918, BLUE SCEPTRE, IRON-RED ORB AND BLACK MALTESE CROSS MARKS, INCISED 3A AND IMPRESSED CYPERS TO BOTH, ONE IMPRESSED D 3680 AND BLACK PAINTED 28

In the Neo-Rococo taste, each side finely painted with a large cluster of fruit enclosed by a molded *rocaille* cartouche, the handles formed as green and gilt leafy scrolls, the body and pierced cover applied with roses

21½ in. (54.5 cm.) high

(4)

\$7,000-10,000

£5,000-7,000
€6,400-9,100



193



193

AN ASSEMBLED ORMOLU, CHAMPLEVE AND SEVRES STYLE PORCELAIN 'JEWELLED' THREE-PIECE CLOCK GARNITURE

LATE 19TH/20TH CENTURY, THE DIAL INSCRIBED TIFFANY & CO., THE PENDULUM STAMPED E. M. PARIS, SIGNED SUCOT

Comprising a hexagonal mantle clock, the sides set with iridescent porcelain panels painted with classical maidens, the clock face and pendulum set with a band of 'jewels,' with key; and a similar pair of five light candelabra

17½ in. (44.5 cm.) high, the candelabra (7)

\$6,000-8,000

£4,300-5,600

€5,500-7,300

194

AN ORMOLU AND CUT-GLASS EIGHT-LIGHT CHANDELIER

POSSIBLY AMERICAN, FIRST HALF 20TH CENTURY

In the Empire style, the berried canopy suspending a circular faceted bowl with grapevine rim and griffon heads, issuing eight scrolled branches with winged caryatid terminals

27½ in. (70 cm.) high, 35 in. (89 cm.) diameter

\$5,000-7,000

£3,600-4,900

€4,600-6,400



194



PROPERTY OF A SOUTHERN COLLECTOR

195

**A LARGE AUBUSSON TAPESTRY REPRESENTING
ANYMONE RESCUED FROM A SATYR BY NEPTUNE**
AFTER A DESIGN BY FRANCOIS BOUCHER, DATED 1877

Woven with a coat of arms for the city of Aubusson and signed
F. Duplan. G. Hanot and AUBUSSON. 1877
136 x 173 in. (345.5 x 439.5 cm.)

\$30,000–50,000

£22,000–35,000
€28,000–46,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 23 May 2003, lot 100.
Anonymous sale; Sotheby's, New York, 30 September 2004,
lot 271.



(detail)

196

**AN AMERICAN GILT, PATINATED-BRONZE AND WHITE MARBLE
TABLE LAMP**

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1905

Modeled as a triton astride a turtle, electrified
18¾ in. (47.5 cm.) high, excluding fitment

\$10,000–15,000

£7,100–11,000
€9,200–14,000



196

197

**A FINE FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS
SATINÉ BUREAU PLAT**

IN THE MANNER OF CHARLES CRESSENT, BY PAUL SORMANI,
PARIS, THIRD QUARTER 19TH CENTURY

The shaped top within an ormolu *feuille d'eau* surround above three
frieze drawers, and three simulated drawers to the reverse, on cabriole
legs headed by *espagnolettes* terminating in foliate sabots, signed to the
lock-plate *P. SORMANI PARIS/10 r. Charlot*
31¼ in. (80 cm.) high, 70½ in. (177 cm.) wide, 39¼ in. (100 cm.)
deep

\$20,000–30,000

£15,000–21,000
€19,000–27,000



197



198

THE PROPERTY OF A CANADIAN COLLECTOR

198
A FRENCH ORMOLU AND SEVRES STYLE PORCELAIN THREE-PIECE CLOCK GARNITURE

BY HENRI PICARD, PARIS, THIRD QUARTER 19TH CENTURY

Comprising a mantel clock and pair of five-light candelabra; the clock surmounted by a dual-handled lidded urn above a spreading case decorated with cloud-borne putti and flanked with scrolling foliage, on a shaped base and toupie feet, the reverse of the base stamped *H.*

PICARD, the candelabra decorated *en suite*

The clock: 25½ in. (60 cm.) high, 15¾ in. (40 cm.) wide

The candelabra: 25½ in. (60 cm.) high

\$12,000-18,000

£8,500-13,000
 €11,000-16,000

199
AN ORMOLU-MOUNTED SEVRES STYLE PORCELAIN BLUE-GROUND CENTERPIECE

MID TO LATE 19TH CENTURY, INCISED MODEL NO. 3232-7

Of elongated oval form, continuously painted with a dense garland of flowers, the interior rim with a gilt band of fruit and foliage, flanked by leafy scroll and flower-spray handles

22 in. (56 cm.) wide over handles

\$5,000-7,000

£3,600-4,900
 €4,600-6,400



199

A REDISCOVERED MASTERPIECE:
THE FIRST REPLICA OF THE
'PENDULE ASTRONOMIQUE DE LOUIS XV'
MADE FOR LORD HERTFORD





COÛET

A PARIS

2014

200

**A HIGHLY IMPORTANT FRENCH ORMOLU
ASTRONOMICAL CLOCK**

ATTRIBUTED TO CARL DRESCHLER AND CHARLES
CROZATIER, PARIS, THE CLOCKWORKS BY CHARLES
COÛET, MID-19TH CENTURY, AFTER THE MODEL BY
CAFFIÉRI

Surmounted by a glazed globe enclosing an orrery and decorated with swirling clouds, over a pierced foliate-cast case centered with a white enamel dial with Roman hours and Arabic minutes, fleur-de-lis half hour markers and signed *COÛET/A PARIS*, pierced gilt hands and blued steel center seconds hand, the enamel bezel with signs of the zodiac, four apertures to the trunk below showing day, date, month and year above the moon-phase arch with age of the moon to the border, the substantial calendar movement signed to the back-plate *Chles Coûet Elève de Breguet*, with grille sides, on foliate-clasped cabriole legs headed with relief medallions emblematic of the Four Seasons, on splayed acanthus-cast feet and shallow scrolled plinth
84½ in. (215 cm.) high, 39½ in. (100 cm.) wide,
25½ in. (60 cm.) deep

\$250,000-350,000

£180,000-250,000

€230,000-320,000

PROVENANCE:

Probably commissioned by Richard Seymour-Conway, 4th Marquess of Hertford KG (1800-1870), for 2 rue Laffitte, Paris.

Sir Richard Wallace, 1st Baronet (1818-1890).

John Murray Scott (1847-1912).

Victoria Sackville-West, Baroness Sackville (1862-1936), the contents of 2 rue Laffitte, Paris, sold to Jacques Seligmann, 1914.

Acquired by the present owner from Marshall Galleries, Los Angeles, circa 1996.

LITERATURE:

A. F. Morris, 'Sir John Murray Scott's Collection in the Rue Laffitte, Paris, Part II', *The Connoisseur*, XXIX, 1911, pp. 215-22.

P. Hughes, 'Replicas of French Furniture made for the 4th Marquess of Hertford', *Antologia di Belle Arti*, 31-32, 1987, pp. 58-59.

P. Hughes, *The Wallace Collection*, Vol. I., London, 1996, p. 37 and Vol. III, p. 1544.

J.-D. Augarde, *Les ouvriers du temps*, Antiquorum, 1996, pp. 244-247.

P. Kjellberg, *Encyclopédie de La Pendule Française, du Moyen Age au XXème Siècle*, Les Editions de l'Amateur, Paris, 1997, pp. 160-162.

C. Mestdagh, *L'Ameublement d'art français: 1850-1900*, Paris, 2010, p. 78.





Caffiéri and Passemant's original *pendule astronomique* now in the *cabinet à pendule*, Versailles.

PENDULE ASTRONOMIQUE DE PASSEMANT

The present clock is an extraordinary replica of the iconic astronomical clock designed by Jacques Caffiéri (1678-1755) with Philippe II Caffiéri (1714-1774), the engineer Claude-Siméon Passemant (1702-1769) and clockmaker Louis Dauthiau (1730-1809). The mechanism was made in 1749 and the sculptural rococo case was completed in 1753. When the Duc de Chaulnes presented the clock to Louis XV at the Château de Choisy on 10 October 1753 he described it in his memoirs as 'un miracle de science'. (P. Kjellberg, *op. cit.* p. 162). In January 1754 it was moved to a room in Louis XV's private apartments at Versailles and henceforth known as the *cabinet à pendule*. A masterpiece of clock making combined with an exceptional case, it was technological wonder of the day and a testament to the king's scientific interests in the mechanical arts.

A REPLICA MADE FOR LORD HERTFORD

A replica of the Passemant astronomical clock was commissioned by the 4th Marquess of Hertford and is recorded in the collection of his Paris apartment at 2 rue Laffitte. The rue Laffitte apartment subsequently passed to his illegitimate son Sir Richard Wallace, then to Lady Wallace and in turn to their secretary John Murray Scott who bequeathed it to Victoria, Lady Sackville, wife of the 3rd Baron Sackville of Knole. Thereafter the collection was sold *en bloc* to the art dealer Jacques Seligmann who resold it piecemeal after 1916, often to museums and collectors in the United States. The whereabouts of the replica of the Passemant astronomical clock is not known after leaving 2 rue Laffitte, and assumed lost. Its identification as the present clock is a major rediscovery.

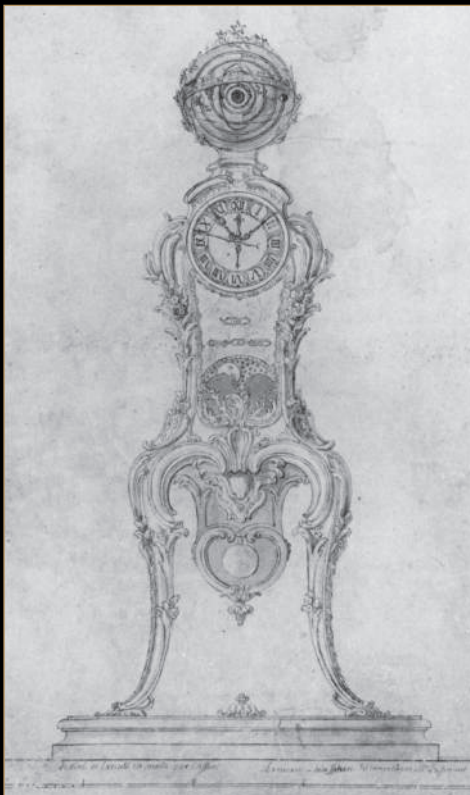
The present clock can be identified as the replica at 2 rue Laffitte. A magazine article by A. F. Morris for *The Connoisseur* in 1910 lists at 2 rue Laffitte a clock of the Passemant type from Versailles and identifies the distinguishing feature of the present example – the addition of a shallow stand: 'replica of the monumental clock, the movement by Passemant, made by Dauthiau, and encased in a triumph of J. and P. Caffieri's skill, executed from the designs of the brothers Slotdtz. The original is in the Palace of Versailles; the copy is exact, but boasts the addition of a shallow stand.' (A. F. Morris., *op. cit.* p. 222). Inventories of 2 rue Laffitte in 1871, 1890 and 1912 also identify the replica of the Caffiéri astronomical clock:

1871 – 'Dans la bibliothèque éclairée par deux fenêtres sur la rue Laffitte: No. 601 Régulateur modèle rocaille en bronze doré surmonté d'une sphere planétaire placee dans une sphere en verre prisé quinze cents fr.' (p.26).

1890 – 'Bibliothèque éclairée par deux fenêtres sur la rue Laffitte: No. 21 Régulateur bronze doré de Gouët [sic] 2000 [francs]'.

1912 – 'Bibliothèque - Horloge monumentale style Louis XV et bronze doré – cadran orné d'émaux aux signes de Zodiaque, signé Goet à Paris et surmontée d'une sphere – prisee deux mille francs'. (P. Hughes, *The Wallace Collection*, Vol. III, p. 1544).

This specifically compares to the present clock with its outer dial enameled with signs of the Zodiac. The present clock is signed to the dial 'Couët à Paris' and the movement 'Chles Couët Elève de Breguet', whereas the rue Laffitte inventory refers to the signature 'Goet' – however it can be surmised that this is a misprint or mistaken reference to Couët. Interestingly the name Charles Couët also links the present clock to Lord Hertford as Couët also produced the clock which surmounts the copy of the *bureau du roi* which remains in the Wallace Collection (no. 204). A student of master maker Abraham-Louis Breguet (the mechanisms of both the present clock and the clock to the *bureau du roi* are marked *élève de Breguet*), two clockmakers by the name of Couët are recorded in Paris during the first half of the 19th century (Tardy, *Dictionnaire des Horlogers Français*, Paris, 1981, part I, p. 142). The shallow stand to the present lot is a very distinctive feature which further strengthens the case for this being the Hertford clock. It also distinguishes it from other copies made later in the 19th century which lack its distinctive stand and dial. It is possible that the stand was added for strength or replicates a lost element of the original clock which is described as originally having a kind of balustrade: 'it is placed on a white marble pedestal which seems to lack something; we see on the marble surface holes that have been drilled for nails or staples. The clock was originally surrounded by a railing in gilt bronze which has been lost after 1789' (J. Guiffrey & M. Leloir, *Les Caffiéri Sculpteurs et Fondateurs-Ciseleurs*, Paris, 1877, p. 80).



Caffiéri's preparatory drawing for the original *pendule astronomique*, circa 1750.

HISTORY OF THE MODEL AND ATTRIBUTION

The original *Passemant* clock was excluded from the revolutionary sales and remained at Versailles until 1797 when it was moved to Paris. In 1800 it was entrusted to Antide Janvier, a former clockmaker to the King, to make repairs to the movement. Unfortunately, Janvier went bankrupt and the clock was not repaired until the end of the Restoration period when Louis Philippe returned it to its rightful place in the *cabinet à pendule* at Versailles in 1833, where it remains to this day.

Lord Hertford was acquainted with the court of Emperor Napoleon III, having served on the judging committee for the Paris *Exposition universelle* of 1855 after which he was made a Commander of the Legion of Honor '*pour encouragements donnés aux beaux-arts*'. He is also known to have dined as a guest of the Emperor at Fontainebleau. Hughes speculates that this privileged position at court must have enabled Lord Hertford to secure the rights to replicate the *bureau du roi Louis XV* and no doubt other pieces of French Royal furniture including the *Passemant* astronomical clock. Writing of the Emperor's stay at Compiègne, *The Times* noted on 23 October 1856: 'The four favourites are, two Ministers, MM. Fould and Vaillant, an ambassador, Lord Cowley; and Lord Hertford, an old friend of the Emperor's, and known to him at the time of his residence in England' (P. Hughes, '*Replicas*', p. 58).

Lord Hertford's copy of the *bureau du roi* was almost certainly made in the 1850s by Carl Dreschler and is believed to have cost him £3000, an enormous amount of money at the time. Carl Dreschler was the foreman for Charles Crozatier, *sculpteur* and *fondeur* of bronze. Dreschler used Crozatier's expertise to take the molds and make the bronzes for Lord Hertford's copy of the *bureau du roi* (C. Mestdagh, '*Les copies à l'ère des premières Expositions universelles: les œuvres de Dasson et de Beurdeley, un xviiiè qui continue de vivre?*', *Bulletin du Centre de recherche du château de Versailles*, 2015, <http://crcv.revues.org/13481>). Furthermore Dreschler is recorded to have been the most skilful *aiseleur* of bronze in Crozatier's workshop and as having worked almost solely for Lord Hertford (C. Mestdagh, '*L'Ameublement d'art français*', *op. cit.* p. 78).

Interestingly the link to Crozatier and Dreschler is referenced by Henry Dasson in his résumé for the 1878 Paris Exhibition which details that the business was founded in 1825 by Mr. Crozatier, continued in 1855 by Mr. Drecheler [*sic*], his foreman, until 1 January 1867 when Henry Dasson took over (C. Mestdagh, *op. cit.*, Note 16). From this it can be deduced that Henry Dasson bought the bronze master models for the *bureau du roi* enabling him to copy it. The *bureau du roi* by Henry Dasson was shown at the 1878 Paris Exhibition and subsequently bought by Lady Ashburton. This is relevant to the *Passemant* astronomical clock because Charles Crozatier, '*sculpteur-Fondeur-Ciseleur*', had perfected the bronze copy and reduction process and received notable commissions to replace many statues of Louis XIV, XV and XVI which had been destroyed during the revolution – including a commission from Louis XVIII to replicate the equestrian statue of Louis XIV after the model by Cartellier, at Versailles. That Crozatier and Dreschler were of sufficient pedigree to be granted permission to recast Royal bronzes and to replicate the *bureau du roi*, suggests it is credible to also attribute to them the Hertford copy of the *Passemant* astronomical clock.

In its replication, numerous drawings, measurements and 'presses' or molds would have been taken from the original. We attribute the present clock to Crozatier and Dreschler as the original copy made for Lord Hertford, however later in the 19th century the bronze master molds would have passed to other *ébénistes* and other copies of the clock are recorded, including one dated 1883 by Alfred Beurdeley (*Vente Beurdeley*, 6-9 May 1895, lot 37; see C. Mestdagh, '*L'Ameublement d'art français*', *op. cit.* fig. 91., p. 97) and more than one by François Linke. In the same way Lord Hertford's copy of the *bureau du roi* enabled subsequent copies to be made – the aforementioned version by Henry Dasson, thereafter when the Dasson workshops closed, by Alfred Beurdeley and in turn, when Beurdeley ceased production, copies were made by François Linke and Zwiener-Jansen Successeur.

Identifying the present clock as the first copy made for Lord Hertford makes it all the more important in the history of furniture. It is not merely an exquisitely-rendered replica and tribute to Lord Hertford's connoisseurship, but also an embodiment of one of the guiding principles of the Wallace Collection – an appreciation for the French furniture and *la gloire du roi*.



(detail)



(clock maker's inscription)



Lord Hertford's replica of the *bureau du roi*, by Carl Dreschler and with clockworks by Charles Couët, circa 1850. © The Wallace Collection, London



201

201

A LARGE GILT-METAL MOUNTED SEVRES STYLE PORCELAIN COBALT-BLUE GROUND JEWEL BOX AND COVER
LATE 19TH/20TH CENTURY, SPURIOUS BLUE CROWNED INTERLACED L'S MARK

The hinged cover painted with courting couple within a rococo interior, within a gilt cartouche of flowers, scrolls, dragons and musical instruments, the sides with further gilt cartouches enclosing landscapes, the interior painted with scattered flowers
16½ in. (42 cm.) wide

\$6,000–8,000

£4,300–5,600
€5,500–7,300

202

A FRENCH ORMOLU-MOUNTED KINGWOOD VITRINE

BY FRANÇOIS LINKE, INDEX NUMBER 208, PARIS, CIRCA 1890

The shaped *brèche d'Alep* marble top above a glazed central door and sides opening to a velvet-lined interior, on slight cabriole legs and foliate sabots, the reverse of the shell mount to central door marked *FL*
48½ in. (123 cm.) high, 29 in. (73.5 cm.) wide, 14½ in. (37 cm.) deep

\$10,000–15,000

£7,100–11,000
€9,200–14,000

PROVENANCE:

A Private Collection: Volume I, Sotheby's, New York, 26 October 2006, lot 68.

203

A PAIR OF SEVRES PORCELAIN (NAPOLEON III) COBALT-BLUE GROUND VASES AND COVERS ON ORMOLU BASES (VASES 'DE PARIS')

DATED 1863-67, PUCE CROWNED N DECORE A SEVRES (18)67 MARKS, INCISED POTTER'S A 63, THE ORMOLU BASES EACH STAMPED TWICE

Each painted with figures beside water in leafy landscapes within a gilt tooled and chased horizontal band of leaves and flowers, the reverse with draped gilt garlands, the square bases with inverted corners

17 in. (43 cm.) high (4)

\$10,000–15,000

£7,100–11,000
€9,200–14,000

For a larger pair of *vases de Paris* of the first size (82 cm.) also painted with landscapes in elaborate gilt surrounds, see B. Chevalier, et al, *Les Sèvres de Fontainebleau*, catalogue, musée nationale du château de Fontainebleau, Paris, 1996, p. 146, no. 114.



202

204

A FRENCH ORMOLU-MOUNTED KINGWOOD AND SATINÉ PARQUETRY BUREAU DE DAME

BY FRANÇOIS LINKE, THE MOUNTS DESIGNED BY LÉON MESSAGÉ, PARIS, EARLY 20TH CENTURY

The rectangular ormolu-molded top with a gilt-tooled brown leather writing surface, above a shaped frieze centered with a 'crab-like' acanthus clasp and flanked by further drawers, the reverse with similar faux drawers, with C-scrolled and foliated handles, on foliate-hipped cabriole legs with acanthus-cast sabots, the reverse of the clasps incised 'FL'

29¼ (74.3 cm.) high, 47½ in. (120.7 cm.) wide, 28¾ in. (73 cm.) deep

\$20,000-30,000

£15,000-21,000
€19,000-27,000



203



204



205

PROPERTY OF A PRIVATE COLLECTOR

205

A MASSIVE FRENCH BEECHWOOD LANTERN

LATE 19TH CENTURY

Surmounted by acanthus and floral cresting, a six-light candelabra within, formerly decorated; electrified
52½ in. (113.5 cm.) high, 36 in. (91.4 cm.) square

\$10,000–20,000

£7,100–14,000
€9,200–18,000

206

AN AUBUSSON CARPET

FRANCE, LAST QUARTER 19TH CENTURY

Approximately 14 ft. x 12 ft. 1 in. (427 cm. x 368 cm.)

\$8,000–12,000

£5,700–8,400
€7,300–11,000



206



207

207

**ELEVEN SEVRES STYLE PORCELAIN
'JEWELLED' TURQUOISE-GROUND
PORTRAIT PLATES**

LATE 19TH CENTURY, SPURIOUS
INTERLACED L'S MARKS, INCISED CN3,
DECORATOR'S GILT MARK FOR LE ROSEY,
XI RUE DE LA PAIX

Each painted with a court beauty, identified
on the reverse, including Madame de
Pompadour, Madame de Lamballe, Madame
Royale, Empress Eugénie, Diane de Poitiers,
Madame de Montespan, Mademoiselle
de Nantes, Marie de' Medici, Madame
du Barry, Marie Antoinette, Madame de
Parabère, the rims painted, gilt and jeweled
with flowers, scrolls and fleur-de-lys
9¾ in. (24.8 cm.) diameter (11)

\$4,000-6,000

£2,900-4,200
€3,700-5,500

208

**TWO ONYX AND ORMOLU MOUNTED
SEVRES STYLE PORCELAIN COBALT-
BLUE GROUND PEDESTALS**

LATE 19TH/20TH CENTURY, SIGNED EUG.
CAREL

The central section of each painted with a
maiden and her attendant stringing garlands,
surrounded by five putti, the reverse with
further putti, the sections above and below
enriched with gilt scrolling foliage and
musical trophies
40½ in. (103 cm.) high (4)

\$12,000-18,000

£8,500-13,000
€11,000-16,000



208



209

209
A FRENCH ORMOLU AND SEVRES
STYLE PORCELAIN TWELVE-LIGHT
CHANDELIER

LATE 19TH/20TH CENTURY

Decorated overall with cloud-borne putti and floral sprays, the baluster central stem supported by three putti, above a bowl issuing twelve branches with scrolled arms each with a bearded mask, over a domed lower tier with a foliate-cast finial
 31.5 in. (80 cm.) high, 27 in. (68.5 cm.) diameter

\$15,000–25,000

£11,000–18,000
 €14,000–23,000

210 No Lot

211
AN ORMOLU AND SEVRES STYLE PORCELAIN GUERIDON
 POSSIBLY ENGLISH, SECOND HALF 19TH CENTURY

The oval turquoise ground porcelain dish top finely painted with a *scène galante*, the top flanked by two seated putti, on cabriole legs with dragons, masks and terminating with dolphins, the stretcher with a porcelain plaque decorated with putti
 33 in. high (83.8 cm.) high

\$20,000–30,000

£15,000–21,000
 €19,000–27,000

This splendid *guéridon* in the French taste combines Louis XIV and Louis XVI flourishes popular in English aristocratic houses in the second quarter of the 19th century. The leading London dealer of *ancien régime* furniture, Edward Holmes Baldock (d. 1845), is synonymous with this distinctive style of porcelain-mounted furniture and repeatedly designed figural mounts in the form of climbing dragons and dolphins such as those on the present lot. Granted the Royal warrant to King William IV and subsequently Queen Victoria, other celebrated patrons of 'Baldock Sèvres' included the Earl of Lowther and the Duke of Buccleuch. The dolphin-form feet and entwined dragons relate most specifically to a Sèvres porcelain-mounted potpourri vase sold Christie's, London, 1 November 2001, lot 43.





THE PROPERTY FROM AN ESTATE, OHIO

212

A FRENCH SAVONNERIE CARPET
EARLY 20TH CENTURY

Approximately 22 ft. 5 in. x 16 ft. (683 cm. x 488 cm.)

\$30,000-50,000

£22,000-35,000
€28,000-46,000



(detail)

213

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN EWERS
MID-19TH CENTURY

Each with dragon-form handle above a scrolling rim centered by a foliate mask, on a baluster vase with loop handle above a central dark band, on a pierced *rocaille* base
24 in. (61 cm.) high, 14¼ in. (36 cm.) wide, 10½ in. (27 cm.) deep (2)

\$30,000–50,000

£22,000–35,000
€28,000–46,000

With their stylized dragon-form handles and sinuous *rocaille* supports, the present lot relates closely to a pair of vases of 18th century manufacture, originally from the Duc d'Aumont collection, and a garniture incorporating very similar crackle grey celadon porcelain illustrated in D. Alcouffe, *Gilt Bronzes in the Louvre*, Dijon, 2004, pp. 89–93. A similar pair of ewers sold at Christie's, New York, 14 April 2011, lot 140 (\$35,000). A nearly identical pair, though set on circular ormolu bases and attributed to the London maker Edward Holmes Baldock, was sold at Christie's, New York, 24 May 2000, lot 291 (\$32,500).





214

214

A LARGE ORMOLU-MOUNTED SEVRES (REPUBLIQUE FRANÇAISE) PORCELAIN MOTTLED VASE

DATED 1885, IRON-RED PRINTED DORE A SEVRES MARK FOR 1885, GREEN LOZENGE MARK FOR 1874 AND INCISED POTTER'S MARK CR.74.6

With mottled green, blue and brown glazes in imitation of tortoise-shell, flanked by ormolu scroll handles applied with lilies and foliage, the base with canted corners

35 ½ in. (90 cm.) high

\$10,000-15,000

£7,100-11,000
€9,200-14,000

215

TWO ORMOLU-MOUNTED FRENCH PORCELAIN FLAMBE-GLAZED VASES

EARLY 20TH CENTURY, ONE WITH INDISTINCT GREEN ...PL, THE OTHER WITH INDISTINCT GL999/I...

In the Art Nouveau taste, one with green and blue glazes, the other with blue and brown crystalline glazes, the mounts formed as entwined budding lily stems

19 ½ in. (49.5 cm.) high

\$10,000-15,000

(2)
£7,100-11,000
€9,200-14,000



215

216

A LARGE PAIR OF FRENCH ORMOLU AND WHITE MARBLE FIVE-LIGHT FIGURAL CANDELABRA
CIRCA 1880

Each modeled as a putto holding aloft a cornucopia issuing five acanthus-cast candle branches, on a pierced *rocaille* base
39½ in. (100 cm.) high (2)

\$15,000–25,000

£11,000–18,000
€14,000–23,000



216



217

217

A FRENCH ORMOLU-MOUNTED KINGWOOD AND SATINÉ PARQUETRY GAMES TABLE

BY FRANÇOIS LINKE, PARIS, LATE 19TH/
EARLY 20TH CENTURY

The hinged top inlaid with lozenge parquetry and opening to a baize-lined surface, with a further baize-lined compartment, on cabriole legs with foliate sabots, the left front angle mount signed *F. Linke*, the reverse of the mounts variously numbered

Closed: 29¼ in. (74.5 cm.) high, 33⅜ in. (84 cm.) wide, 16¼ in. (42.5 cm.) deep
Open: 33 in. (84 cm.) deep

\$8,000–12,000

£5,700–8,400
€7,300–11,000



218



218

A PAIR OF PARIS PORCELAIN PLATINUM-GROUND VASES

CIRCA 1880, GREEN PRINTED L. & CIE, ONE WITH GREEN PAINTED 3, SIGNED N VIVIEN

Each of goblet form, finely painted in imitation of enamel with a bird perched on a berried and blossoming branch, the rims with gilt scalloped borders

9½ in. (24 cm.) high

(2)

\$4,000-6,000

£2,900-4,200

€3,700-5,500

N. Vivien is recorded as a meticulous painter of birds often in association with platinum grounds. His work was exhibited at the Paris Universelle Exposition of 1878.

219

AN ITALIAN MICROMOSAIC AND SPECIMEN MARBLE TABLE TOP ON GILTWOOD BASE

THE TABLE TOP ROMAN, MID-19TH CENTURY, THE BASE 20TH CENTURY

The round top centered by circular panel of the Doves of Pliny and surrounded by scenes of Rome set within a band of specimen marbles and hardstones, the giltwood base with central stem issuing four scrolling supports and feet

Overall: 30¾ in. high, 25 in. (63.5 cm.) diameter

\$10,000-15,000

£7,100-11,000

€9,200-14,000



219

219 (detail of top)

220

A PAIR OF EXHIBITION PARIS PORCELAIN PLATINUM-GROUND VASES

CIRCA 1878, SCRIPT IRON-RED EXPOSITION UNIVERSELLE, PARIS 1878 MARK, PAINTED X AND 6

Each finely painted in the manner of N. Vivien with exotic birds perched among flowering cacti, the reverse with leafy fern

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

\$6,000-8,000

£4,300-5,600

€5,500-7,300



220

221

A CONTINENTAL GILTWOOD, ALABASTER AND MALACHITE TABLE

LATE 19TH/EARLY 20TH CENTURY

The rectangular top inlaid with overlapping malachite medallions, on a carved giltwood base with molded frieze applied with rosettes and centered by a winged mask and shield, supported by kneeling sirens and architectural scrolled legs joined by an X-frame stretcher surmounted by doves

38 in. (96.5 cm.) high, 62½ in. (158.5 cm.) wide, 24½ in. (62 cm.) deep

\$15,000-25,000

£11,000-18,000

€14,000-23,000



221



222

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK (LOTS 222-226)

222

TWELVE ROYAL COPENHAGEN PORCELAIN ORNITHOLOGICAL PLATES

20TH CENTURY, BLUE WAVE AND GREEN PAINTED MARKS, PATTERN NO. 240, SHAPE NO. 3549

Each finely painted with a different bird in a landscape, identified in Latin on the reverse, within a serrated 'Flora Danica' style gilt beaded border
10 in. (25.5 cm.) diameter (12)

\$7,000-9,000

£5,000-6,300
€6,400-8,200

223

TWELVE ROYAL COPENHAGEN PORCELAIN GAME PLATES

LATE 19TH CENTURY, BLUE WAVE AND GREEN PAINTED MARKS, PATTERN NO. 239, SHAPE NO. 3549, SIGNED H. LARSEN

Each finely painted with a different mammal, identified in Latin on the reverse, within a serrated 'Flora Danica' style gilt beaded border
10 in. (25.5 cm.) diameter (12)

\$7,000-9,000

£5,000-6,300
€6,400-8,200



223

224

TWELVE ROYAL COPENHAGEN PORCELAIN ICHTHYOLOGICAL PLATES

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN NO. 19, SHAPE NO. 3549

Each finely painted with a different fish, identified in Latin on the reverse, within a serrated 'Flora Danica' style gilt beaded border
10 in. (25.5 cm.) diameter (12)

\$7,000-9,000

£5,000-6,300
€6,400-8,200



224

225

AN ASSEMBLED ROYAL COPENHAGEN PORCELAIN PART 'FRUIT SERVICE'

LATE 19TH/20TH CENTURY, BLUE WAVE MARKS TO ALL, GREEN PRINTED MARKS TO SOME

Each finely painted with a fruit, identified in Latin on the reverse, within a pierced, 'Flora Danica' style gilt beaded border, comprising:

An oval basket, recorded as shape no. 3536

A large circular basket, recorded as shape no. 3534

Three smaller circular baskets, pattern no. 20, shape no. 3532

Twelve reticulated fruit plates, pattern no. 429, shape no. 3554

Two graduated cake plates, pattern no. 20, shape no. 3592 to one 10¼ in. (26 cm.) wide, the oval basket

(19)

\$20,000-30,000

£15,000-21,000

€19,000-27,000



226

AN EXTENSIVE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PART DINNER AND DESSERT SERVICE

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

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

- An oval soup tureen, cover and stand, shape no. 3560
- An oval vegetable dish and cover, shape no. 3567
- A mini-terrine and cover, shape no. 3582
- A sauce-boat on fixed stand, shape no. 3556
- A tazza, shape no. 3511
- Two custard or mustard pots, covers and stands, shape no. 3514 & 3515.
- A mustard pot and cover, shape nos. 3502
- A triangular dish, shape no. 3509
- A square tray, shape no. 3564
- A rectangular tray, shape no. 3565
- A pickle dish, shape no. 3543
- Two small oval dishes with branch handles, shape no. 3540
- A larger oval dish with branch handle, shape no. 4541
- Two pierced circular platters, shape no. 3527
- A larger pierced circular platter, shape no. 3524
- A very large oval platter, shape no. 3520
- An oval platter, shape no. 3518

- A small oval platter, shape no. 3516
- A serving bowl, shape no. 3505
- Twelve cream-soup cups and stands, shape no. 3612
- Nineteen soup plates, shape no. 3546
- Eight pierced chargers, shape no. 3574
- Twelve large pierced plates, shape no. 3526
- Twelve medium pierced plates, shape no. 3553
- Twelve smaller pierced plates, shape no. 3554
- Thirteen dinner plates, shape no. 3549
- Twelve salad plates, shape no. 3592
- Thirteen side plates, shape no. 3551
- Two small plates, shape no. 3532
- Twelve dessert plates, shape no. 3573
- Twelve fruit saucers or pudding dishes, shape no. 3590
- Twelve chocolate cups and saucers, shape no. 3513
- Twelve coffee-cups and saucers, shape no. 3597
- 14 ½ in. (37 cm.) wide over handles, the oval tureen

(230)

\$100,000-150,000

£71,000-110,000
€92,000-140,000





227

CESARE LAPINI (ITALIAN, FL. 1880-1910)

Volere è Potere

signed and dated *C. Lapini/Firenze 1888* (on the base)

marble

28 in. (71 cm.) high

\$12,000–18,000

£8,500–13,000
€11,000–16,000



227

228

FRANCIS JOHN WILLIAMSON (ENGLISH, 1833-1920)

Princess Alice of Albany

signed and dated *F.J. WILLIAMSON, S.C./ESHER, 1884*

(on the reverse)

marble

24½ in. (62 cm.) high, 28½ in. (72.5 cm.) wide, 16 in. (40.5 cm.)

deep

\$8,000–12,000

£5,700–8,400
€7,300–11,000



228

229

RAFFAELLO ROMANELLI (ITALIAN, 1856-1928)

Cleopatra

signed *Prof. R. Romanelli* (on the base), on a foliate-carved green marble pedestal
marble

The figure: 44¾ in. (113.5 cm) high

The pedestal: 47 in. (120 cm.) high

Circa 1900.

\$20,000-30,000

£15,000-21,000
€19,000-27,000





230

230

**A FRENCH ORMOLU-MOUNTED MAHOGANY AND VERNIS
MARTIN GUERIDON**
EARLY 20TH CENTURY

The kidney-shaped top decorated with *fêtes gallantes*, above a garland-painted frieze set with a drawer, on fluted supports joined by a velvet-lined undertier, on slight cabriole legs tapering to paw-cast sabots
31 in. (78.8 cm.) high, 26¾ in. (68 cm.) wide, 17½ in. (44.5 cm.) deep

\$4,000-6,000

£2,900-4,200
€3,700-5,500

231

**A FRENCH ORMOLU-MOUNTED
MAHOGANY AND VERNIS MARTIN
VITRINE CABINET**
LATE 19TH CENTURY

The stepped top above a breakfront frieze and central glazed door and sides, the doors decorated with panels of amorous couples, putti and musical attributes, on tapering feet, electrified

86¼ in. (219 cm.) high, 68 in. (173 cm.) wide, 17½ in. (44.5 cm.) deep

\$15,000-25,000

£11,000-18,000
€14,000-23,000



231

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

232

PIÉTRO BAZZANTI (ITALIAN, 1825-1895)

Esmeralda and Djali

signed *P. Bazzanti/Florence*. (on the base),
on rotating white marble pedestal
marble

The group: 49½ in. (129.5 cm.) high

The pedestal: 35¾ in. (91 cm.) high

Circa 1875.

\$25,000-35,000

£18,000-25,000

€23,000-32,000

Much like his contemporaries, including Fortunato Galli, Piétro Bazzanti was often inspired by popular subjects, novels and themes of his day. Here the artist playfully depicts Esmeralda from Victor Hugo's beloved 1831 novel *The Hunchback of Notre-Dame* as she teases her goat Djali. Another example of this model was sold at Bonham's, Los Angeles, 14 September 2009, lot 1280 (\$45,750).



(detail)





233

THE PROPERTY OF A LADY

233

A MEISSEN PORCELAIN FIGURE GROUP OF THE THREE GRACES

CIRCA 1880, BLUE CROSSED SWORDS MARK, INCISED MODEL NUMBER H.71, IMPRESSED 148, IRON-RED PAINTED 40, THE MODEL BY G. C. JÜCHTZER

Each scantily clad maiden standing before a beaded column, one holding grapes, another roses, on a faux marble base

1 5/2 in. (39.5) cm. high

\$12,000–18,000

£8,500–13,000
€11,000–16,000

Jüchtzer based this model on a drawing by Schenau dated 1784. See T.H. Clarke, *Marcolini Meissen Figures, Engraved by Friedrich Elsasser 1785-1792*, London, 1988, pp. 44-5 and 98, no. 141 for a discussion and the line drawing of the model.



234

234

A FRENCH ORMOLU MOUNTED, LACQUERED, MAHOGANY AND MARQUETRY SECRETAIRE A ABATTANT IN THE MANNER OF MARTIN CARLIN, LATE 19TH CENTURY

The marble top above a frieze mounted with swags on a black ground, the fall-front mounted with two glazed panels painted with maidens holding baskets of flowers on a gold ground, the reverse of the fall-front with red velvet writing surface, enclosing a fitted interior of four drawers, the concave marquetry sides each with two marble shelves, the base with painted frieze revealing a secret drawer, raised on four fluted and lion-caped legs joined by a marble shelf stretcher, foliate sabots

44 1/4 in. (112.5 cm.) high, 41 in. (104 cm.) wide, 11 3/4 in. (30 cm.) deep

\$10,000–15,000

£7,100–11,000
€9,200–14,000

235

**A PAIR OF MEISSEN PORCELAIN POT-
POURRI VASES AND COVERS**

LATE 19TH CENTURY, BLUE CROSSED
SWORDS MARKS, INCISED MODEL
NUMBER E. 54., ONE IMPRESSED 70

The handles of each formed as Egyptian
sphinx busts, both sides molded with a raised
medallion painted with a courting couple,
the bodies painted with scattered flowers, the
spiral molded covers with a pierced gallery
15 in. (38 cm.) high (4)

\$5,000-7,000

£3,600-4,900
€4,600-6,400



235

236

**A NEAR PAIR OF FRENCH ORMOLU-
MOUNTED MAHOGANY GUERIDONS**

LAST QUARTER 19TH CENTURY

Veneered in *acajou moucheté* and *acajou flammé*
respectively, each with rectangular galleried
top above a foliate cast frieze set with a long
drawer on square tapering legs joined by a
shaped undertier, on toupe feet, one with an
indistinct Paris trade label to the underside
30¼ in. (77 cm.) high, 21 in. (53.5 cm.)
wide, 13 in. (33 cm.) deep (2)

\$10,000-15,000

£7,100-11,000
€9,200-14,000



236



THE ELEMENTS EWERS

237

A MEISSEN PORCELAIN EWER EMBLEMATIC OF WATER

CIRCA 1880, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. 320, IMPRESSED 46, AFTER A MODEL BY J.J. KÄNDLER

The ribbon-tied reed handle surmounted by a winged putto, the shell-molded spout above painted insects including a dragonfly, the body molded with a fleet of war ships among waves and a turtle between an applied figure of a Nereid and Neptune on a shell above four hippocampi, the foot molded with bulrushes and applied with stylized dolphins

25 in. (63.5 cm.) high

\$12,000–18,000

£8,500–13,000
€11,000–16,000

238

A MEISSEN PORCELAIN EWER EMBLEMATIC OF EARTH

CIRCA 1880, BLUE CROSSED SWORDS MARK WITH INCISION, LIKELY OUTSIDE DECORATED, MODEL NO. 309, IMPRESSED 122, BLACK PAINTED 20, AFTER A MODEL BY J.J. KÄNDLER

With a ribbon-tied wheat handle surmounted by a putto holding a basket of apples, the neck molded with a band of leaves, the body molded with a hunt scene including a stag, a boar, a bear and hounds, flanked by applied figures of Diana and Pan, a mountainous lakeside landscape to the reverse, the foot applied with a putto digging with a spade

26 in. (66 cm.) high

\$12,000–18,000

£8,500–13,000
€11,000–16,000



237



238

239

A MEISSEN PORCELAIN EWER EMBLEMATIC OF FIRE

CIRCA 1880, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. 310, IMPRESSED 122, RED PAINTED 49, AFTER A MODEL BY J.J. KÄNDLER

With dragon handle surmounted by a putto, the neck painted with salamanders, the body molded with forest animals fleeing a fire set by a maiden with a torch, Vulcan seated at the shoulder with bellows, an erupting volcano on the reverse, the foot applied with a putto holding torches

26 in. (66 cm.) high

\$12,000-18,000

£8,500-13,000
€11,000-16,000



239

240

A MEISSEN PORCELAIN EWER EMBLEMATIC OF AIR

CIRCA 1880, BLUE CROSSED SWORDS MARK WITH INCISION BELOW, LIKELY OUTSIDE-DECORATED, INCISED MODEL NO. 327, AFTER A MODEL BY J.J. KÄNDLER

The billowing drape handle surmounted two winged putti playing a bagpipe, the spout molded with bands of brightly colored feathers above a winged putto head and painted scattered insects, the body molded with birds among clouds flanked by applied figures of Juno with a peacock and Zephyr, the foot molded with further feathers and applied with a flying putto

26¼ in. (66.5 cm.) high

\$12,000-18,000

£8,500-13,000
€11,000-16,000



240



241

PROPERTY FROM THE ESTATE OF RICHARD D. BASS

241

A MEISSEN PORCELAIN FIGURAL AND FLOWER-ENCRUSTED THREE-PIECE CLOCK GARNITURE

DATED 1881, BLUE CROSSED SWORDS MARKS, INCISED MODEL NOS. N 168, N 169 AND N 170, VARIOUS PRESSNUMMERN, THE MOVEMENT STAMPED LENZKIRCH, SIGNED P. HELMIG 1881 TO THE REVERSE

Comprising: a rocaille flower-encrusted clock surmounted by a putto emblematic of Night, a rooster crowing for dawn at his feet, the lower body applied with three putti emblematic of the Seasons; and a pair of four-light figural candelabra *en suite*, including putti drawing and playing the trumpet

25 in. (63.5 cm.) high, the clock

(6)

\$10,000-15,000

£7,100-11,000
€9,200-14,000



242

242

A PAIR OF MEISSEN PORCELAIN FLOWER-ENCRUSTED BOTTLE VASES

LATE 19TH CENTURY, PARTIAL BLUE CROSSED SWORDS MARKS, INCISED MODEL NO. 11, IMPRESSED 20

Each applied with trailing stems of various flowers and ripe fruit, painted with butterflies and insects

17 in. (43 cm.) high

(2)

\$4,000-6,000

£2,900-4,200
€3,700-5,500



243

**A LARGE MEISSEN PORCELAIN FIGURAL AND FLOWER-
ENCRUSTED OVER-MANTEL MIRROR FRAME**
LATE 19TH CENTURY

Of *rocaille* rectangular form, applied all over with flowering vine, a small bird at each side, the top surmounted by small cartouche shaped mirror supported by two putti, two further cherubs applied to the lower corners

43¾ in. (111 cm.) high, 48 in. (122 cm.) wide

\$25,000-35,000

£18,000-25,000
€23,000-32,000



244

244

A PAIR OF FRENCH ORMOLU FIGURAL CHENETS

BY HENRI VIAN, PARIS, LATE 19TH/EARLY 20TH CENTURY

Modeled as Moses and Pharaoh seated on a scrolling support beside an garland-draped urn, each signed *h. vian*

22½ in. (57 cm.) high, 17 in. (43 cm.) wide, 8¾ in. (22.5 cm.) deep (2)

\$10,000-15,000

£7,100-11,000
€9,200-14,000

245

A NAPOLEON III AUBUSSON CARPET

FRANCE, CIRCA 1860

Approximately 13 ft. 9 in. x 10 ft. 4 in.
(419 cm. x 315 cm.)

\$5,000-8,000

£3,600-5,600
€4,600-7,300



245



PROPERTY FROM AN ESTATE, WASHINGTON, D.C.

246

A LARGE FRENCH ORMOLU-MOUNTED MAHOGANY BUREAU PLAT

AFTER THE MODEL BY GUILLAUME BENEMAN, BY PAUL SORMANI, PARIS, THIRD QUARTER 19TH CENTURY

The top with later inset black leather writing surface over three frieze drawers with Vitruvian scroll or lions masks suspending foliate swags, the reverse with false drawers, on eight square tapering legs, the central drawer lock signed *P SORMANI PARIS/10, rue Charlot*, the underside twice stamped *SORMANI PARIS*
 30½ in. (77.5 cm.) high, 70¼ in. (178.5 cm.) wide, 34¼ in. (87 cm.) deep

The present bureau plat, exquisitely constructed by Paul Sormani, is a replica of the model created by Guillaume Benneman *circa* 1787 for Louis XVI's library at Fontainebleau. The original, designed with four legs, was then placed in the *cabinet de travail* at the Tuileries where it was used by Napoleon, Queen Marie-Amélie and the Empress Eugénie. It is today in the collections of the Louvre (OA 5329).

\$20,000-30,000

£15,000-21,000

€19,000-27,000





247

247

A PAIR OF AMERICAN GILT-BRONZE AND ROCK CRYSTAL TABLE LAMPS

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

Each modeled with three shepherd figures, on a tripartite base cast with masks, on paw feet, the underside of one stamped with a 'C' within a lozenge, electrified

17¼ in. (43.9 cm.) high, excluding fitment

(2)

\$4,000-6,000

£2,900-4,200

€3,700-5,500

PROPERTY OF A COLLECTOR

248

A SET OF EIGHT ROYAL CROWN DERBY PORCELAIN PARCEL-GILT PLATES

DATED 1902-1903, PUCE PRINTED CROWNED MONOGRAM AND IMPRESSED UPPERCASE MARKS, VARIOUS IMPRESSED NUMERALS, IRON-RED PAINTED PATTERN NO. F318, SIGNED LEROY, RETAILER'S MARK FOR TIFFANY & CO., NEW YORK

Each with broad elaborated tooled raised gilt-paste border enriched with gilt seeded scrolls and three quatrefoil cartouches finely painted with pink rose sprays

10 in. (25.5 cm.) diameter

(8)

\$7,000-9,000

£5,000-6,300

€6,400-8,200

See Twitchett and Bailey, *Royal Crown Derby*, New York, 1987, p. 84-86 for a discussion on Leroy's distinguished career. Désiré Leroy apprenticed at the Sèvres factory in the mid-19th century. At the age of 38, he moved from France to take an appointment at Minton. In 1890, he was engaged and given his own studio by Royal Crown Derby Porcelain Company where he remained until his death in 1908. A contemporary commentator described his work 'as deserving of great praise...These for neatness, delicate manipulation, and artistic refinement, cannot be surpassed, and this is the character of all his work.'



248

249

A FRENCH PORCELAIN RECTANGULAR PLAQUE OF A STILL-LIFE

19TH CENTURY

Finely painted in the manner of F. X. Petter with a flower-filled urn painted with putti, bird's nest beside it

16 $\frac{1}{8}$ in. (41.5 cm.) high, 12 $\frac{3}{8}$ in. (31.5 cm.) wide

\$6,000-8,000

£4,300-5,600

€5,500-7,300



249

250

A FRENCH ORMOLU AND JASPERWARE-MOUNTED MAHOGANY CENTER TABLE

LATE 19TH CENTURY

The rectangular top with inset leather writing surface, above a drapery swag frieze set with a long drawer, a porcelain plaque to each side, on tapering legs joined by a pierced loop stretcher

29 $\frac{3}{4}$ in. (75.5 cm.) high, 49 $\frac{1}{2}$ in. (125.5 cm.) wide, 29 in. (73.5 cm.) deep

\$10,000-15,000

£7,100-11,000

€9,200-14,000



250



251



251

A PAIR OF MEISSEN PORCELAIN SEVEN LIGHT FLOWER-ENCRUSTED CANDELABRA

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MODEL NUMBER G 194, IMPRESSED 123

Each applied with trailing flowers and fruit, three putti playing musical instruments seated on each tripod base, painted with insects and butterflies, the detachable sleeves with blue crossed swords marks, electrified

26½ in. (66.5 cm.) high

(4)

\$6,000-8,000

£4,300-5,600

€5,500-7,300

PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

252

A LARGE MEISSEN PORCELAIN NODDING PAGODA FIGURE

LATE 19TH/EARLY 20TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. 2883

Modeled seated with legs crossed, his mouth open in a smile revealing a wagging tongue, the detachable head with a lead counter-balance, the hands similarly articulated

12 in. (30.5 cm.) high

\$8,000-12,000

£5,700-8,400

€7,300-11,000



252

253

**A LARGE MEISSEN PORCELAIN SIX-PIECE FIGURAL
CENTERPIECE**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED
MODEL NO. A 96 AND IMPRESSED 60 TO SEVERAL

With pierced fruit and flower encrusted basket atop an ionic column
around which Bacchic figures including the drunken Silenus holding
wine bottles and goblets aloft, with five further Bacchic revelers set
about the column's base, on a giltwood platform
23½ in. high (59.5 cm.); 21¼ in. (54 cm.) wide

(6)

\$20,000–30,000

£15,000–21,000
€19,000–27,000

For a version of this rare model surmounted by a candelabrum instead of a
basket, see *The 1910 Meissen Collector's Catalogue*, pl. 67, no. A 96.





254

254

A MEISSEN PORCELAIN MODEL OF AN EAGLE

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. F 151.

Naturalistically modeled perched on a rocky mound, its head held alert, to one side; *together with* an octagonal wooden base 20 in. (51 cm.) high, excluding the base (2)

\$12,000-18,000

£8,500-13,000

€11,000-16,000

255

A LARGE BOHEMIAN GILT-DECORATED RUBY GLASS VASE ON STAND

MID TO LATE 19TH CENTURY

The ruby glass richly gilt with scrolls, foliage, stylized flowers and medallions

31 in. (78.5 cm) high (4)

\$6,000-8,000

£4,300-5,600

€5,500-7,300



255



256

256

**A NEAR PAIR OF BOHEMIAN RUBY-FLASH ENGRAVED GLASS
GOBLET AND COVERS**
LATE 19TH CENTURY

Each cut with a stag or a deer in a continuous leafy landscape
22½ in. (57 cm.) high

\$5,000-7,000

(4)

£3,600-4,900
€4,600-6,400

257

A LARGE MEISSEN PORCELAIN MODEL OF A CHAMOIS
LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, RECORDED
AS MODEL NO. A 192

The grinning, horned animal modeled sitting with head and ears held
alert, looking to the left
24 in. (64 cm.) long; 21 ½ in. (54.5 cm.) high

\$15,000-20,000

£11,000-14,000
€14,000-18,000



257

258

**A PAIR OF FRENCH ORMOLU AND CHAMPLEVE
ENAMEL-MOUNTED ONYX PEDESTALS**
LATE 19TH CENTURY

Each with square top above a tapering stem mounted with brightly enameled panels, on a square foot
45½ in. (115.5 cm.) high, 14 in. (35.5 cm.) square
(2)

\$15,000-25,000

£11,000-18,000
€14,000-23,000

PROPERTY OF A PRIVATE COLLECTOR

259

A MASSIVE ITALIAN GREEN ONYX BATHTUB
MODERN

Of shaped oval form with a carved foliate border, the base with a copper drain
27 in. (68.6 cm.) high, 79 in. (200.7 cm.) wide, 42 in.
(106.7 cm.) deep

\$12,000-18,000

£8,500-13,000
€11,000-16,000



258

END OF SALE



259



CARPET INDEX

CARPETS

	DIMENSIONS	LOT
An Isfahan Carpet	32 ft. x 14 ft.	100
An Indian Carpet	26 ft. 7 in. x 11 ft. 9 in.	115
A French Savonnerie Carpet	22 ft. 5 in. x 16 ft.	212
A Sarouk Fereghan Carpet	21 ft. 7 in. x 13 ft. 9 in.	171
A Sultanabad Carpet	21 ft. 1 in. x 12 ft. 11 in.	55
A Kirman Carpet	20 ft. 7 in. x 10 ft. 8 in.	48
An Amritsar Carpet	20 ft. 6 in. x 10 ft. 3 in.	46
An Ushak Carpet	18 ft. 11 in. x 13 ft. 3 in.	97
A Northwest Persian Gallery Carpet	17 ft. 10 in. x 6 ft. 6 in.	173
A Sultanabad Carpet	17 ft. 5 in. x 10 ft. 11 in.	99
An Agra Carpet	17 ft. 4 in. x 12 ft. 2 in.	47
A Kashan Carpet	17 ft. x 13 ft. 2 in.	111
A Tabriz Carpet with Silk Highlights	17 ft. x 11 ft.	102
A Silk Hereke Carpet with Metal Thread Highlights	16 ft. 2 in. x 9 ft. 5 in.	101
A Tabriz Carpet	15 ft. 10 in. x 10 ft. 1 in.	169
A Sultanabad Carpet	15 ft. 8 in. x 13 ft. 9 in.	56
An Ushak Carpet	15 ft. 7 in. x 10 ft. 7 in.	96
A Bidjar Gallery Carpet	15 ft. 1 in. x 6 ft. 8 in.	163
A Silk Hereke Carpet	15 ft. x 10 ft. 2 in.	109
An Aubusson Carpet	14 ft. x 12 ft. 1 in.	206
A Napoleon III Aubusson Carpet	13 ft. 9 in. x 10 ft. 4 in.	245
A Mohtasham Kashan Carpet	13 ft. 9 in. x 9 ft. 11 in.	112
A Heriz Carpet	13 ft. 7 in. x 9 ft. 4 in.	105
A Sarouk Fereghan Carpet	13 ft. 6 in. x 10 ft. 8 in.	45
A Sarouk Fereghan Carpet	13 ft. 4 in. x 10 ft. 3 in.	166
An Amritsar Carpet	12 ft. 6 in. x 10 ft. 2 in.	106
A Heriz Carpet	12 ft. 5 in. x 9 ft. 6 in.	167
A Heriz Carpet	12 ft. 4 in. x 9 ft. 10 in.	43
A Fragmentary Directoire Aubusson Pile Carpet	12 ft. 4 in. x 11 ft.	70
A Heriz Carpet	12 ft. 4 in. x 9 ft. 6 in.	42
A Tabriz Carpet	12 ft. 2 in. x 9 ft. 2 in.	108
A Heriz Carpet	12 ft. 2 in. x 9 ft.	164
A Dabir Kashan Carpet	12 ft. 1 in. x 9 ft. 1 in.	170
An Amritsar Carpet	12 ft. x 9 ft. 1 in.	107
A Chinese Carpet	11 ft. 7 in. x 8 ft. 8 in.	11
A Heriz Carpet	11 ft. 6 in. x 9 ft.	44
A Mohtasham Kashan Prayer Carpet	10 ft. x 7 ft. 3 in.	110
A Tabriz Carpet	10 ft. 3 in. x 6 ft. 8 in.	98
A Sarouk Fereghan Carpet	10 ft. 2 in. x 6 ft. 8 in.	165
A Kurdish Rug	8 ft. 1 in. x 4 ft. 11 in.	172
A Kirman Rug	7 ft. 10 in. x 4 ft. 11 in.	50
A Silk and Metal Thread Chinese Rug	6 ft. 9 in. x 3 ft. 10 in.	19
A Lavar Kirman Prayer Rug	6 ft. 7 in. x 4 ft. 3 in.	51
A Marasali Shirvan Prayer Rug	5 ft. 10 in. x 3 ft. 4 in.	175
A Tabriz Rug	5 ft. 8 in. x 3 ft. 11 in.	53
A Marsali Shirvan Prayer Rug	4 ft. 11 in. x 4 ft. 4 in.	174
A Silk Hereke Prayer Rug	4 ft. 11 in. x 3 ft. 3 in.	54

RUNNERS

A Tabriz Runner	21 ft. 5 in. x 2 ft. 2 in.	52
A Heriz Runner	14 ft. 8 in. x 3 ft. 2 in.	103
A Northwest Persian Runner	12 ft. 6 in. x 4 ft. 3 in.	104

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- 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.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- 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.
- For jewellery sales, **estimates** are based on the information in our gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- 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.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - 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.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

lot for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ 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 H2 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.

FOR FURNITURE AND OBJECTS OF ART

A FEDERAL MAHOGANY CHEST-OF-DRAWERS

New York, circa 1800

This heading printed in capital letters, with the inclusion of the date and a location in capital letters, means that in Christie's opinion the piece is essentially of the period, has not been significantly altered or restored and was made in the city or region indicated.

A FEDERAL MAHOGANY CHEST-OF-DRAWERS

This heading printed in capital letters, without the date included, means that in Christie's qualified opinion the piece is essentially of the period and has been significantly restored or altered.

A FEDERAL-STYLE MAHOGANY CHEST-OF-DRAWERS

This heading printed in capital letters, with the word "STYLE" included in capital letters, means that in Christie's qualified opinion the piece is an intentional copy of an earlier design.

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

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

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THE OPULENT EYE

TUESDAY 19 APRIL 2016
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: COSMOS
SALE NUMBER: 11628

(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

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11628

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THE JOAN RIVERS COLLECTION

New York, 22 June 2016

VIEWING

18-22 June 2016
20 Rockefeller Plaza
New York, NY 10020

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gsudlow@christies.com
+1 212 636 2464

A FRENCH ORMOLU-MOUNTED MAHOGANY,
SYCAMORE AND FRUITWOOD MARQUETRY COMMODORE
BY FRANÇOIS LINKE, INDEX NO. 720, PARIS, CIRCA 1900
36½ in. high; 67 in. wide; 23½ in. deep
\$100,000-150,000

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THE EXCEPTIONAL SALE

New York, 13 April 2016

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The Property of Warner Bros. Studios
'CANDÉLABRE DIT DU TSAR'
A MONUMENTAL PAIR OF FRENCH CUT AND
MOLDED-CRYSTAL SEVENTY-NINE-LIGHT
CANDELABRA
BY BACCARAT, CIRCA 1915
\$600,000 - 1,000,000

CHRISTIE'S
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ORIENTAL RUGS AND CARPETS

London, King Street, 19 April 2016

VIEWING

15-18 April 2016

8 King Street

London SW1Y 6QT

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lbroadhurst@christies.com

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The Alice de Rothschild 'Vase' Carpets

A KIRMAN 'VASE' CARPET FRAGMENT

SOUTH EAST PERSIA, MID 17TH CENTURY

9ft.5in. x 6ft.9in. (286cm. x 205cm.)

£250,000-350,000

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JEAN-LÉON GÉRÔME (VÉSOU, HAUTE-SAÔNE 1824-1904 PARIS)

Washington on Horseback

31 7/8 in. (80 cm.) high, 29 1/2 in. (75 cm.) wide

\$60,000-80,000

REVOLUTION

New York, 13 April 2016

VIEWING

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A BACCARAT GLASS SNAKE WEIGHT
MID-19TH CENTURY
\$3,000-5,000

**DRESS YOUR DESK:
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