

**IMPORTANT SILVER AND
OBJECTS OF VERTU**

New York

21 April 2016



CHRISTIE'S

Specialists and Services for this Auction



JEANNE SLOANE
International Head of Silver



JENNIFER PITMAN
Specialist Head of Silver



ALEXANDRA OPPENHEIM
Administrator

Lots denoted by •
will be sold subject to
no reserve.

For general enquiries about
this auction, emails should be
addressed to the
Auction Administrator(s).

SPECIALISTS

SILVER
Jeanne Sloane
Jennifer Pitman
Victoria Tudor
Natalie Voorheis
Tel: +1 212 636 2250

ADMINISTRATOR
Alexandra Oppenheim
Tel: +1 212 636 2250

BUSINESS TEAM

Andrew McVinish
*Regional Director of Sales,
Decorative Arts*

Kelly Ayers
Business Director

Sima Jalili
Business Manager

Services

**ABSENTEE AND
TELEPHONE BIDS**
Tel: +1 212 636 2437
Fax: +1 212 636 4938
www.christies.com

AUCTION RESULTS
www.christies.com

INSURANCE
Tel: +1 212 484 4879
Fax: +1 212 636 4957
info@christies.com

CATALOGUES ONLINE
Lotfinder®
www.christies.com

PAYMENT
Buyers
Tel: +1 212 636 2495
Fax: +1 212 636 4939

Consignors
Tel: +1 212 636 2350
Fax: +1 212 492 5477

ART TRANSPORT
Tel: +1 212 636 2480
Fax: +1 212 636 4937

**HANDLING AND
COLLECTION**
Tel: +1 212 636 2495
Fax: +1 212 636 4939

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© Copyright, Christie, Manson & Woods Ltd. (2015)

IMPORTANT SILVER AND OBJECTS OF VERTU

Thursday 21 April 2016

PROPERTIES FROM

The Estate of James Annenberg
La Vea, Sold to Benefit a
Charitable Foundation

The Estate of Richard D. Bass
The First Parish Church in
Brookline

Formerly In the Collection of
Dr. Anton C.R. Dreesmann

The Collection of
Lois and Harry Horvitz

Mrs. Patricia Kluge

The Claire and Garrick
Stephenson Collection

The Taraboulsy Collection,
Alexandria, Egypt

Edmund S. Wilkinson, Jr.

AUCTION

Thursday 21 April 2016
at 2.00 pm (Lots 1-156)

20 Rockefeller Plaza
New York, NY 10020

AUCTION CODE AND NUMBER

In sending absentee bids
or making enquiries, this
sale should be referred to as
UBALDO-12184

AUCTIONEER

Andrew McVinish (# 1379272)

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 - 5.00 pm
Wednesday	20 April	10.00 am - 5.00 pm

CONDITIONS OF SALE

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

BUYING AT CHRISTIE'S

For an overview of the
process, see the Buying at
Christie's section. [35]

These auctions feature

CHRISTIE'S  **LIVE**

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



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

View catalogues and leave bids
online at christies.com

Front cover: Lot 50
Back cover: Lot 5

CHRISTIE'S



1

2

PROPERTY OF A WEST COAST COLLECTOR

**1
A SET OF THREE ITALIAN SILVER
MODELS OF THE WISE MONKEYS**

MARK OF GIANMARIA BUCCELLATI, MILAN,
20TH CENTURY

Each seated, realistically depicted with textured
fur, embodying the proverb "see no evil, hear no
evil, speak no evil;" *each marked underneath, signed
Gianmaria Buccellati, Italy, one also stamped 800*
3¾ in. (9.5 cm.) high (3)

\$3,000-5,000

PROPERTY FROM A LADY OF TITLE

**2
AN ITALIAN SILVER MODEL OF A
MONKEY**

MARK OF BUCCELLATI, 20TH CENTURY

Realistically modeled seated, with textured fur;
marked underneath
4½ in. (11.5 cm.) wide

\$1,500-2,500

ANOTHER PROPERTY

**3
A PAIR OF ITALIAN SILVER
CANDLESTICKS**

MARK OF MARIO BUCCELLATI, MILAN,
20TH CENTURY

Each stem formed as undulating underwater
seaweed, applied with fish, a lobster, a crab, a
starfish, an octopus and other sea life, on a shaped
base; *marked on body M Buccellati *15 MI 925*
12 in. (30 cm.) high; 74 oz. 10 dwt. (2,329 gr.) (2)

\$20,000-30,000





PROPERTY OF AN EAST COAST COLLECTOR

4

AN ITALIAN SILVER FOUR-PIECE TEA AND COFFEE SERVICE WITH A TRAY

THE FOUR-PIECE SERVICE MARK OF BUCCELLATI, MILAN; THE TRAY MARK OF ARGENTERIA MARCHETTI, 20TH CENTURY

Each piece of swirling baluster form with foliate bud finials, supported on foliate capped scroll feet, comprising a teapot and a coffee pot, both with hinged covers and wood scroll handles, a two-handled sugar bowl and cover, and a milk jug with wood handle; the shaped oval tray with scroll handles and foliate shell rims, *all marked underneath, all but teapot with * 32 MI*; the tray with * 1120 MI 925

The tray 24¼ in. (62.2 cm.) long; the teapot 9½ in. (24 cm.) high; the coffee pot 11¼ in. (30 cm.) high; the sugar bowl 7 in. (17.8 cm.) high; the milk jug 6¾ in. (17 cm.) high; 194 oz. (6,038 gr.) gross weight (5)

\$4,000-6,000



VARIOUS PROPERTIES

5

A PAIR OF ITALIAN SILVER WINE COOLERS IN THE FORM OF PUG DOGS

MARK OF MARIO BUCCELLATI, MILAN, 20TH CENTURY

Each realistically cast, seated, with textured fur and black cabochon inset eyes; with hinged head opening to reveal a cylindrical interior; *marked under cover M Buccellati 925 and * 15 MI*
18½ in. (47 cm.) high (2)

\$60,000-90,000

A pair of Buccellati penguin-form wine coolers sold in these Rooms, 23 October 2013, lot 169.



6

AN ITALIAN SILVER MODEL OF A FLAMINGO

MARK OF FRATELLI LISI E FIGLI, FLORENCE, 20TH CENTURY

In the Buccellati style, realistically modeled standing with an arched neck and head turned, textured feathers; *marked on body, and stamped* *615 FL and 800 64 in. (163 cm.) high

\$25,000-35,000

Other flamingos marked by Buccellati, or apparently unmarked, sold in these Rooms, 23 October 2005, lot 238; 19 October 2012, lot 43; and 20 May 2015, lot 349.



7

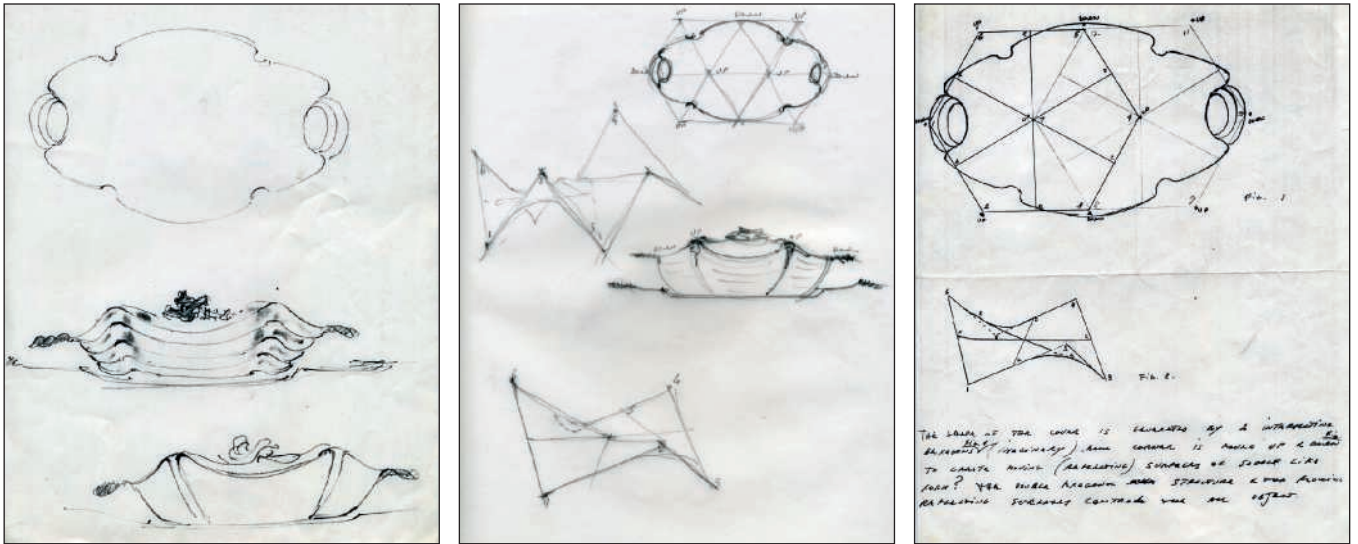
A PAIR OF ITALIAN SILVER OCTOPUS DISHES

MARK OF BUCCELLATI, BOLOGNA, 20TH CENTURY

Each double-dish realistically cast as two scallop shells conjoined by the tentacles of an octopus, with four shell-form feet; *marked underneath Buccellati Italy,*1 BO sterling and 925*
16 in. (40.7 cm.) long; 134 oz. (4,182 gr.) (2)

\$25,000-35,000

A pair of Buccellati octopus dishes sold in these Rooms, 8 December 2009, lot 171.



Vitali's preliminary drawings, or *primo pensiero*, for the tureen "risotto alla pescatore"



11 (another view)



PROPERTY OF A CHICAGO COLLECTOR

8

AN IMPORTANT AMERICAN SILVER AND HARDSTONE TUREEN FOR RISOTTO ALLA PESCATORE, DESIGNED BY UBALDO VITALI MARK OF UBALDO VITALI, NEWARK, 2001

Shaped navette form, with conforming stand, set with sodalite handles and cast with an octopus, starfish, shells, and seaweed, *marked underneath on bowl, cover, finial, base, and stand*

The tray 21¼ in. (54 cm.) long; the tureen 15 in. (38 cm.) long; 156 oz. 10 dwt. (4,877 gr.) gross weight

\$15,000-25,000

Ubaldo Vitali is an internationally-renowned conservator, art historian, and silver designer. His scholarship and body of work have earned many distinctions over his 50-year career, most notably the MacArthur Fellowship – or “genius grant” – in 2011.

On the occasion of presenting this prestigious award, the MacArthur Foundation wrote:

In his original designs of commissioned presentation pieces, tureens, centerpieces, and such whimsical works as a domino set and a soda bottle made entirely of silver, Vitali explores the physical limits of his chosen material and how the interplay of light and reflections on the polished silver creates multiple layers of texture and detail. Through the beauty of his craftsmanship and rigorous approach to restoration, Vitali is playing a vital role in preserving historical collections and reinvigorating classic silversmithing with a twenty-first-century idiom.

Indeed, Mr. Vitali’s work is made entirely by hand, and the present tureen was raised by hammering in the pre-industrial fashion. The heavy gauge and tactile quality of this tureen reflects this painstaking technique. Hand-made contemporary silver objects on such a large scale are virtually unknown.

Because the patron of this tureen required a vessel for a seafood dish, *risotto alla pescatore*, Mr. Vitali created a shape to recall the motion of a gentle wave. Using his mastery of geometry and mathematics, Mr. Vitali intersected two hexagons, alternately lifting and depressing their angles, to evoke the rhythm of the sea. The movement of the tureen was also inspired by Tchaikovsky’s *Barcarolle*, or gondoliers’ song, which recalls the gentle rolling of a boat. With its exquisitely cast sealife finial, and ocean-blue hardstone handles, the boat-shaped tureen beautifully presents the bounty of the sea.

The present tureen was the first of this model to be commissioned; other examples are now in the permanent collections of The Smithsonian Institution, The Museum of Fine Arts, Houston, and The Thomas H. and Diane DeMell Jacobsen PhD Foundation; another is currently on loan to The Philadelphia Museum of Art. Mr. Vitali, a fourth-generation Roman silversmith trained by his father and grandfather, studied formally at the Liceo Artistico Ripetta, the Università de Roma, and the Accademia di Belle Arti, in Rome before moving to the United States in 1967 to found his now-famous workshop.



9

VARIOUS PROPERTIES

9

**A PAIR OF ITALIAN SILVER AND
HARDSTONE CANDLESTICKS**

MARK OF GIANMARIA BUCCELLATI,
BOLONGNA, 20TH CENTURY

Each sodalite columnar stem supporting a silver
candle socket, on a silver spreading circular foot;
*marked underneath, also marked *1BO*
6¾ in. (17.2 cm.) high; 32 oz. (1,096 gr.) gross
weight (2)

\$2,000-3,000



10

11

10

AN ITALIAN SILVER TABLE SERVICE

MARK OF BULGARI, MILAN, 20TH CENTURY

Eccentrica pattern, comprising:

Twelve table spoons

Eleven teaspoons

Twelve dinner forks

Twelve lunch forks

Twelve fish forks

Twelve dinner knives, with stainless steel blades

Twelve lunch knives, with stainless steel blades

Twelve fish knives, with stainless steel blades

One soup ladle

One serving spoon and fork

Two pastry lifters

One carving knife and fork, with stainless steel
blade and tines

Two cheese knives, with stainless steel blades

One oyster knife, with stainless steel blade

One pair of poultry shears, with stainless steel
blades

In an associated wooden canteen

*Marked Bulgari 925 sterling *39 MI*

228 oz. (7,105 gr.) weighable silver (106)

\$10,000-15,000

11

**SET OF TWELVE ITALIAN SILVER CORK
SCREWS**

MARK OF BULGARI, 20TH CENTURY

Each with contemporary wing handle and
stainless steel end; *marked underneath and on
handle, also marked *304AR*

3¾ in. (9.5 cm.) wide; 52 oz. 10 dwt. (1,638 gr.)
gross weight (12)

\$2,500-3,500



12

AN ITALIAN SILVER MODEL OF A ROMAN SOLDIER ON HORSEBACK

MARK OF BUCCELLATI, 20TH CENTURY

Realistically cast, the helmeted rider holding a spear, mounted on a wood base; marked *Buccellati 800 Italy*

13¾ in. (35 cm.) long

\$8,000-12,000



13

PROPERTY OF A GENTLEMAN

13

AN ITALIAN SILVER FOUR-PIECE TEA AND COFFEE SERVICE WITH TRAY

MARK OF MARIO BUCCELLATI, MILAN, 20TH CENTURY

In the neoclassical taste, each urn-form body raised on anthemion capped-paw feet, comprising: a teapot and a coffee pot with hinged covers, a cream jug, all with wood handles, and a sugar bowl; the tray oval with pierced gallery and swan-form feet; *the service each marked underneath M Buccellati Italy sterling, and also mark of Ilario Pradella; the tray marked underneath Buccellati, Italy sterling*

The coffee pot 11¼ in. (28.5 cm.) high; the tray 21½ in. (52 cm.) long; 195 oz. (6,068 gr.) gross weight (5)

\$6,000-9,000

VARIOUS PROPERTIES

14

AN ITALIAN SILVER PART FLATWARE SERVICE

MARK OF BUCCELLATI, 20TH CENTURY

Feather Edge pattern, comprising:

- Ten soup spoons
- Ten teaspoons
- Ten coffee spoons
- Nine dessert spoons
- Ten dinner forks
- Ten dessert forks
- Ten dinner knives, with stainless steel blades

- Nine butter knives, with stainless steel blades
- Three lemon forks
- Two large serving spoons
- Two small serving spoons
- One gravy ladle
- Two serving forks, in sizes
- One fish server
- One pastry lifter
- Each marked Buccellati sterling Italy*
- 123 oz. (3,829 gr.) weighable silver (90)

\$5,000-7,000



14



15



15
A PAIR OF ITALIAN SILVER FIVE-LIGHT CANDELABRA
 MARK OF MARIO BUCCELLATI, MILAN, 1934-1944

Each stem with four scroll branch arms, sockets and wax pans supported on a shaped circular base; *marked on base M. Buccellati, 15 MI and 800*
 9 in. (23 cm.) high; 75 oz. 10 dwt. (2,360 gr.)

\$6,000-9,000

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

16
AN ITALIAN SILVER THREE-PIECE COFFEE SERVICE
 MARK OF BUCCELLATI, 20TH CENTURY

(2) Each baluster shaped with swirling design, and wood handles, comprising: a coffee pot with hinged cover, a sugar bowl, and a cream jug; *marked underneath Buccellati 925 Italy*

The coffee pot 12 in. (31 cm.) high; 61 oz. 10 dwt. (1,919 gr.) gross weight (3)
 \$2,500-3,500



16



17

ANOTHER PROPERTY

17
"THE TWELVE DAYS OF CHRISTMAS:"
A SET OF TWELVE LIMITED EDITION
"SURPRISE" PARCEL-GILT SILVER
BOXES AND COVERS, EDITION NO. 75
OUT OF 100

MARK OF STUART DEVLIN, LONDON, 1970-1981

Variouly shaped, one issued each year between 1970 and 1981, and designed either as Christmas puddings or Christmas gifts, variously textured and some with enameled decoration to bases or covers, the interiors each modeled on a verse of the traditional song "The Twelve Days of Christmas," each respectively marked under bases and with 75, made in England

The largest 4½ in. (11 cm.) long; 152 oz. 10 dwt. (4,756 gr.) (12)

\$6,000-9,000

Another set of Stuart Devlin's *Twelve Days of Christmas* boxes sold, Christie's, London, 4 February 2014, lot 275.

PROPERTY OF A FLORIDA COLLECTOR

18
AN AMERICAN SILVER-PLATED
'PENGUIN' COCKTAIL SHAKER,
DESIGNED BY EMIL A. SCHUELKE
 MARK OF NAPIER, MERIDEN,
 CONNECTICUT, 20TH CENTURY

With footed base, a detachable cover, the beak with a cork closure, strap handle, *marked under body Napier patent's pending 234* 12½ in. (31.8 cm.) high

\$1,500-2,500

The 'Penguin' shaker was designed by Emil Schuelke, produced by the Napier Company, and launched at New York's Hammacher Schlemmer store in September 1936. Officially known as "The Penguin - a bird of a shaker" this model became one of the most popular designs.

Another 'Penguin' shaker sold, Christie's, London, 5 September 2013, lot 58. A further example is in the collection of The Dallas Museum of Art.



18



PROPERTY OF A GENTLEMAN

19

A LARGE ENAMELED SILVER BANK IN THE FORM OF A TEDDY BEAR, DESIGNED BY JULIAN CROSS

MARK OF ASPREY & CO., LONDON, 2012

Cast seated, decorated all over with multicolor enamel flower heads picked out in blue, purple, green, yellow, pink and red, a slot at the back of the head and a removable circular base plate, *marked on base plate and with 925/ no.1/ Asprey/ London*
16 in. (41 cm.) high; 100 oz. 10 dwt. (3,136 gr.) gross weight

\$15,000-25,000

Julian Cross (b. 1955) is an English artist accomplished in the disciplines of painting, sculpture, and silver and goldsmithing. Cross is best known for his internationally collected, collaborative works of silver with Asprey and Garrard. In addition, he has produced numerous and significant public commissions for The Silver Trust and The British Art Medal Society. Cross has received awards and commendations from the Goldsmiths' Craftsmanship and Design Council. His work can be found in the collections of The British Museum and The Worshipful Company of Goldsmiths.



20

ANOTHER PROPERTY

20

A MEXICAN SILVER-MOUNTED EBONY CHESS SET, DESIGNED BY HECTOR AGUILAR

MARK OF HECTOR AGUILAR, TAXCO, 1948-1962

Comprising 32 pieces, the kings marked underneath Taller Borda with 940/HA/Taxco, Mexico, and eagle stamp 9; original boxes with labels also marked Taller Borda, and a parquetry inlaid board

The largest 4 1/8 in. (10.5 cm.) high

\$6,000-9,000

In 1937, Hector Aguilar was hired by silver designer William Spratling to manage his workshop in Taxco. In 1939, Aguilar and his wife went into business for themselves and opened the Taller Borda, a shop that sold a variety of jewelry, hollowware and flatware in Aguilar's distinctively abstract style. Taller Borda, which at one time had over 300 employees, closed in 1962.

THE PROPERTY OF A GENTLEMAN

21

A MEXICAN SILVER FLATWARE SERVICE
MARK OF PEDRO CASTILLO, TAXCO, 20TH CENTURY

Aztec pattern, comprising:

Eight table spoons

Eight teaspoons

Eight dinner forks

Eight lunch/salad forks

Eight dinner knives

Eight butter knives

69 oz. 10 dwt. (2,147 gr.)

(48)

\$3,000-5,000



21

The Aztec pattern of this service is very similar to flatware produced by Hector Aguilar in his distinctively abstract style. In 1937, Hector Aguilar was hired by the silver designer, William Spratling, to manage his workshop in Taxco. Aztec pattern flatware services by Aguilar sold in these Rooms, 21 October 2011, lot 44 and 17 May 2011, lot 71. Pedro Castillo, the maker of the present lot, worked for William Spratling and Hector Aguilar prior to opening his own business in the 1940s.

PROPERTY OF A LADY

22

A DANISH SILVER BONBONNIÈRE, DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1919

Of lobed, square section with a hinged, slightly domed cover with bud amber finial, on foliate pod-form feet, no. 30, *marked underneath, stamped MODEL, and with French import marks*

4 in. (10 cm.) wide; 13 oz. (405 gr.) gross weight

\$8,000-12,000

PROVENANCE:

Dr. Mauricio and Germaine Hochschild, Locust Valley, New York, gifted in 1952 to Frank and Mary Gurnari, thence by descent to the current owner

Dr. Mauricio Hochschild (1881-1965), was known as one of the three 'tin barrons' of Bolivia. Born in Bilbis, Germany, Dr. Hochschild earned advanced degrees in mining and metallurgy before emigrating to Chile in 1911, where he pioneered the mining and trading of low and middle-grade tin ores. He eventually expanded his enterprises throughout South America, and in the 1940s, Dr. Hochschild's companies were responsible for the production of nearly 30 percent of Bolivia's tin. Dr. Hochschild married his second wife, Germaine Keyaerts de Vray (b. 1894, Belgium-d. 1962, Switzerland), in New York City in 1947. Throughout their marriage, Dr. and Mrs. Hochschild often traveled between South America, New York, and Europe.

The MODEL stamp is rarely found on Jensen silver as it was meant for internal use within the Jensen firm and not intended for sale. This bonbonnière, dating to 1919 and with French import marks, was presumably intended as a model for the Jensen Paris shop which had opened the previous year. A silver kettle on stand, also marked MODEL, sold in these Rooms, 19 January 2005, lot 398.



22

PROPERTY OF A KENTUCKY COLLECTOR

23

A DANISH SILVER CENTERPIECE BOWL, DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Grape pattern, oval, on openwork grapevine base, the bowl with everted lip and pendant grape clusters, no. 296 B, *marked on reverse*
10 3/4 in. (27.3 cm.) long; 31 oz. 10 dwt. (981 gr.)

\$7,000-10,000



23



24



PROPERTY FROM A FAMILY COLLECTION

24

A PAIR OF DANISH SILVER VEGETABLE DISHES AND COVERS, DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Blossom pattern, each circular, with two open blossom handles, the domed cover with blossom finial, no. 2A, *marked under bases*

12½ in. (31.7 cm.) long over handles; 94 oz. (2,929 gr.) (2)

\$15,000-25,000

PROVENANCE:

Christie's, Amsterdam, 22 March 2005, lot 157



25

25

A PAIR OF DANISH SILVER SAUCEBOATS, DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1919-1927 AND CIRCA 1925

Each on a stepped oval base, with a pierced foliate and berry stem, with two everted spouts and leaf and berry-capped handles, no. 180, *each marked under base*

9¼ in. (23.5 cm.) long; 33 oz. 10 dwt. (1,053 gr.) (2)

\$3,000-5,000



ANOTHER PROPERTY

26

A DANISH SILVER PART FLATWARE SERVICE, DESIGNED BY GUNDORPH ALBERTUS

MARK OF GEORG JENSEN, COPENHAGEN, 1915-1944

Cactus pattern, comprising:

Twelve soup spoons
 Fourteen teaspoons
 Twenty-four smaller teaspoons
 Fourteen dinner forks
 Twelve salad forks
 Twelve seafood forks
 Twelve pastry forks
 Fourteen fish forks
 Eight ice-cream forks
 Twelve dinner knives, long handles, with stainless steel blades
 Fourteen lunch knives, with stainless steel blades, two blades longer
 Twelve fish knives
 Twelve butter knives
 Fourteen napkin rings
 A mustard pot and spoon

Six enameled open salts, with six spoons
 Four pepper shakers
 Two cake knives, with stainless steel blades
 Two serving spoons
 One meat fork
 One carving fork and knife, with stainless steel tines and blade
 One small serving fork, with horn tines
 Three sauce ladles, in sizes
 One cheese knife, with stainless steel blade
 Two round servers, in sizes
 One angel food cake server, with stainless steel tines

One sugar shovel
 One sardine serving fork, with stainless steel tines
 Three cheese planes, with stainless steel blades
 Three candle holders
 Three sets of serving spoons and forks, in sizes
 One soup ladle
 One caddy spoon
 One fish slice, most to fit in a Jensen and Wendell canteen; eight servers in a Georg Jensen New York case
 229 oz. (7,127 gr.) weighable silver
 \$15,000-25,000

(235)





27

28

PROPERTY OF A NEW JERSEY FAMILY

27

A DANISH SILVER TWO-HANDLED TRAY
MARK OF GEORG JENSEN, COPENHAGEN,
1945-1977

Blossom pattern, oval with two open blossom
handles, no. 2T, *marked on reverse*
18½ in. (47 cm.) long; 33 oz. 10 dwt. (1,042 gr.)

\$3,000-5,000

VARIOUS PROPERTIES

28

**A DANISH SILVER SAUCE BOAT, STAND
AND LADLE**
MARK OF GEORG JENSEN, COPENHAGEN,
1945-1977

Each oval with berry accents, no. 77 and 177A, the
spoon no. 21, *marked underneath*
The sauce boat 8 in. (20.4 cm.) long;
21 oz. (653 gr.)

\$3,500-4,500

29

**A DANISH SILVER FOUR-PIECE TEA AND
COFFEE SERVICE, DESIGNED BY GEORG
JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN,
1933-1944

Blossom pattern, comprising a coffee pot, teapot,
milk jug and sugar bowl, each ovoid and on three
feet, the coffee pot, teapot and milk jug with
domed covers applied with blossom finials and
part-fluted replaced wooden side handles, no. 2D,
each marked under base

The coffee pot 8 ½ in. (21.5 cm.) high; 59 oz. (1,837
gr.) gross weight (4)

\$3,000-5,000



29



PROPERTY OF A NEW JERSEY FAMILY

30

A DANISH SILVER TABLE SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

Blossom pattern, comprising:
 Twenty-five dinner forks
 Twenty-eight lunch forks
 Eight salad forks
 Six fruit forks
 Twenty-six dessert spoons
 Forty-three teaspoons
 Eight citrus spoons
 Seventeen coffee spoons
 Eight dinner knives, with stainless steel blades

Eighteen lunch knives, with stainless steel blades
 Nine butter knives, with silver blades
 Two pairs of serving forks and spoons, in sizes
 A fish serving knife and fork
 Three various flat servers, in sizes
 A cheese slice, with stainless steel blade

Three large serving spoons, in two sizes
 Two table spoons
Together with a Georg Jensen silver sauce ladle, pattern no. 141
 274 oz. 10 dwt. (8,539 gr.) weighable silver (212)
 \$60,000-90,000



31

ANOTHER PROPERTY

31

A DANISH SILVER BOWL, DESIGNED BY GEORG JENSEN
MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Circular with foliate openwork stem on spreading foot, no. 197A,
marked under base

7¾ in. (19.7 cm.) diameter; 22 oz. 10 dwt. (706 gr.)

\$3,000-5,000

PROPERTY FROM A FAMILY COLLECTION

32

A SET OF EIGHT DANISH SILVER CHAMPAGNE COUPES,
DESIGNED BY HARALD NIELSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Each on a circular base, rising to an openwork stem with applied beads,
the bowl engraved with initial *B*, no. 532D, *each marked under base*
4¾ in. (12.1 cm.) high; 48 oz. (1,507 gr.) (8)

\$4,000-6,000

PROVENANCE:

The Rowler Collection: 100 Years of Georg Jensen, Christie's, New York,
27 October 2005, lot 194



32

PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

33

A DANISH SILVER VASE, DESIGNED BY SIGVARD BERNADOTTE
MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Of tapered cylindrical form with dentilated rim, *marked underneath*
7¼ in. (18.5 cm.) high; 19 oz. 10 dwt. (620 gr.)

\$2,000-3,000



33



PROPERTY FROM AN OVERSEAS COLLECTION

34

A DANISH SILVER FLATWARE SERVICE, DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 20TH / 21ST CENTURY

Scroll pattern, comprising:

Twenty-four table spoons
 Twenty-four cream soup spoons
 Twenty-four dessert spoons
 Twenty-four teaspoons
 Twenty-four coffee spoons
 Twenty-four dinner forks
 Twenty-four lunch forks
 Twenty-four fish forks
 Twenty-four salad forks
 Twenty-four dessert forks
 Twenty-four dinner knives, with stainless steel blades
 Twenty-four lunch knives, with stainless steel blades
 Twenty-four fish knives, with silver blades

Twenty-four butter knives, with silver blades
 Twenty-four cheese knives, with stainless steel blades
 Twenty-four fruit knives
 Four pairs of large serving forks and spoons
 Four pairs of smaller serving forks and spoons
 Two pairs of carving forks and knives
 Three pairs of salad serving forks and spoons, with stainless steel bowls
 Two pairs of fish forks and slices
 Three pie servers

Two cake knives, with stainless steel blades
 Two cheese knives, with stainless steel blades
 Two cheese planes, with stainless steel planes
 Two bottle openers
 Two soup ladles
 Two sauce ladles
 Two cream ladles
 546 oz. 10 dwt. (17,003 gr.) weighable silver
 \$20,000-30,000

(431)



35

A DANISH SILVER FLATWARE SERVICE, DESIGNED BY JOHAN ROHDE MARK OF GEORG JENSEN, COPENHAGEN, 20TH/21ST CENTURY

Acorn pattern, comprising:

Twenty-four table spoons
 Twenty-four soup spoons
 Twenty-four dessert spoons
 Twenty-four coffee spoons
 Twenty-four teaspoons
 Forty-Eight dinner forks
 Twenty-four fish forks
 Twenty-four lobster picks
 Twenty-four lunch forks
 Twenty-four pastry forks
 Twenty-four dessert forks
 Twenty-four dinner knives, with stainless steel blades
 Twenty-four fish knives, with silver blades
 Twenty-four lunch knives, with stainless steel blades
 Twenty-four steak knives, with serrated stainless steel blades
 Twenty-four butter knives, with silver blades

Twenty-four fruit knives, with stainless steel blades
 Twenty-four napkin holders
 Twenty-four place card holders
 Two soup ladles
 Two small soup ladles
 Two gravy ladles
 Two cream ladles
 Four large serving spoons and forks
 Six medium serving spoons and forks
 Four smaller serving spoons and forks
 Three pie servers, with silver blades
 Three cake knives
 Three large lifters, with silver blades
 Two smaller lifters, with silver blades

Three lifters, with stainless steel blades
 Two pairs of fish forks and slices
 Two pair of carving knives and forks
 Two salad spoons and forks, with stainless steel bowls
 Two cheese planes
 Two cheese knives
 Two varied bottle openers
 One pair of large sugar tongs
 Two pairs of smaller sugar tongs
 Two tea strainers
 Four sugar spoons
 Two pairs of grape shears
 Four mustard spoons
 593 oz. (18,448 gr.) weighable silver (555)
 \$30,000-50,000

VARIOUS PROPERTIES

36

A DANISH SILVER PITCHER, DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Of ovoid form with angled rim, and curved handle with a foliate terminus, the base engraved *To William Kurt Beckers and his wife Annadel Kelly Beckers from Mrs. Georg Gustav Roehlig April 20, 1929, no. 432 C, marked under base* 1½ in. (29.2 cm.) high; 31 oz. 10 dwt. (985 gr.)

\$5,000-8,000

This model was designed by Johan Rhode in 1920, but withheld from production until 1925. The model is in the collections of The Museum of Decorative Art, Copenhagen, The National Museum, Stockholm, The National Gallery, Melbourne, and The Victoria and Albert Museum, London.



36

37

A DANISH SILVER CENTERPIECE BOWL, DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Of shallow circular form on openwork foliate circular foot, no. 451 A, marked underneath

11½ in. (29 cm.) diameter; 55 oz. 10 dwt. (1,739 gr.)

\$12,000-18,000



37



38

39

38

AN ASSEMBLED DANISH SILVER FLATWARE SERVICE, DESIGNED BY HARALD NIELSEN

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

Pyramid pattern, comprising:

- Eighteen table spoons, in two sizes
- Twenty-five dessert spoons
- Eight teaspoons
- Twenty smaller teaspoons
- Sixteen coffee spoons
- Nine smaller coffee spoons
- Five cream soup spoons
- Three fruit spoons
- Twenty-six dinner forks
- Eight larger dinner forks
- Twenty-one dessert forks
- Eight salad forks
- Seven fish forks
- Five pastry forks
- Nine shellfish forks
- Twenty-five dinner knives, with stainless steel blades, in two sizes
- Seventeen lunch knives, with stainless steel blades

- Eight long-handled dessert knives, with stainless steel blades
- Nine butter knives
- One large serving spoon
- Two smaller serving spoons
- Two pairs of salad serving spoons and forks, with stainless steel bowls
- Two flat lifters
- One sauce ladle
- Two pickle forks
- One paté knife
- One small spoon, with stainless steel bowl
- One round horn lifter
- One sardine fork, with horn lifter

299 oz. (9,299 gr.) weighable silver (263)

\$20,000-30,000

39

A GROUP OF DANISH SILVER SERVING PIECES, DESIGNED BY HARALD NIELSEN

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

Pyramid pattern, comprising:

- One large serving spoon and fork
- One salad fork and spoon, with stainless steel bowls
- One pair of serving spoons
- One flat server, with stainless steel bowl
- One sauce ladle
- One cream ladle
- Two salt spoons

- One tea caddy spoon
- One pair of sugar nips
- One cheese plane, with stainless steel blade
- One cheese cutter
- Two bottle openers, with stainless steel opener
- 20 oz. (626 gr.) weighable silver (17)
- \$2,000-3,000



40

PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

40

A SET OF TWELVE SILVER SERVICE PLATES

RETAILED BY CARTIER, TEN MARK OF REED & BARTON, TWO MARK OF DOMINICK & HAFF, TAUNTON, MASSACHUSETTS, 1938-1940

Each of plain circular form, *marked Cartier sterling /1112/87*, in fitted box stamped Cartier

10 $\frac{7}{8}$ in. (27.7 cm.) diameter; 238 oz. 10 dwt. (7,425 gr.)

(12)

\$6,000-9,000

ANOTHER PROPERTY

41

A PAIR OF SILVER FIVE-LIGHT CANDELABRA

RETAILED BY WALSER WALD Y CIA, BUENOS AIRES, CIRCA 1930

Each with stepped octagonal base with faceted stem and central socket issuing four curved arms with sockets, *marked on base* 11 $\frac{1}{4}$ in. (29.8 cm.) wide; 81 oz. (2,521 gr.)

(2)

\$4,000-6,000

Dominick & Haff was purchased by Reed & Barton in 1928.



41

HERMÈS
PARIS

PROPERTY OF A CALIFORNIA COLLECTOR

42

A PAIR OF FRENCH SILVER ART-DECO JARDINIÈRES

MARK OF HERMÈS, PARIS, CIRCA 1930

Each of oblong octagonal form with angular ring handles and bracket feet, with wood pads, *marked on rim and underneath Hermès Paris* 15½ in. (39.5 cm.) wide over handles; 242 oz. (7,534 gr.) gross weight (2)

\$40,000-60,000

These unusual jardinières were commissioned by the Levinson-Abelda family of Long Island from Hermès in 1931 (at a cost of \$1,760).





43

A PAIR OF FRENCH SILVER ART-DECO WINE COOLERS

MARK OF HERMÈS, PARIS, CIRCA 1930

Each of tapered octagonal form flanked by angular loose ring handles, beneath a banded rim, *marked on rims and underneath Hermès, Paris*
11 in. (28 cm.) high; 151 oz. 10 dwt. (4,725 gr.) (2)

\$30,000-50,000

These wine coolers formed part of the same commission as the preceding lot in 1931.

Another pair of Hermès art deco wine coolers sold in these Rooms, 21 May 2014, lot 14.



44

HENNING KOPPEL (LOTS 44-48)

By far Georg Jensen's most significant mid-century designer was Henning Koppel (1918-1981), whose work in the Scandinavian Modern style is as relevant to today's contemporary interiors as when it was introduced in the 1950s.

Danish-born Henning Koppel trained as a sculptor and, surprisingly, did not study as a silversmith. As a refugee in Sweden during the Second World War, Koppel supported himself, in part, by making jewelry and painting. Following the war, Koppel was hired by the Jensen firm to produce new jewelry designs, which were completely abstract in form and full of movement.

Koppel's hollowware designs for Jensen were strikingly original and reflected the influence of contemporary sculpture. He was a master of abstraction, emphasizing sculptural qualities rather than surface ornament. Koppel continued on to design not only silver flatware, hollowware and lighting, but also porcelain and glass until his death in 1981.



45

44

A DANISH SILVER CENTERPIECE BOWL, DESIGNED BY HENNING KOPPEL

MARK OF GEORG JENSEN, COPENHAGEN, MID-20TH CENTURY CENTURY

Of modernist form on geometric openwork foot, no. 980A, *marked on base* 15¾ in. (40 cm.) diameter; 101 oz. 10 dwt. (3,166 gr.)

\$12,000-18,000

Henning Koppel designed this bowl, no. 980, in 1948 and was awarded the gold medal at the 1951 Milan Triennale. This model is in the collection of Goldsmiths' Hall, London.

PROPERTY OF A PENNSYLVANIA COLLECTOR

45

A PAIR OF DANISH SILVER-MOUNTED SALAD SERVERS, DESIGNED BY HENNING KOPPEL

MARK OF GEORG JENSEN, COPENHAGEN, LATE 20TH CENTURY

Carvel pattern, each with silver tapered handles and synthetic servers, comprising a spoon and a fork, *marked on handles with sterling Denmark, and one with Swedish import mark* 11½ in. (29.2 cm.) long

\$500-800

(2)



VARIOUS PROPERTIES

46

A DANISH MODERN SILVER TUREEN, DESIGNED BY HENNING KOPPEL
MARK OF GEORG JENSEN, COPENHAGEN, 1979

Of shaped oval form with conforming shaped domed cover, no. 1242, *marked underneath*
16½ in. (41 cm.) long; 93 oz. 10 dwt. (2,912 gr.)

\$35,000-45,000

Henning Koppel designed this tureen, no. 1242, in 1978, and this rare model dates to the following year.



47

47
A DANISH MODERN SILVER TUREEN, DESIGNED BY HENNING KOPPEL

MARK OF GEORG JENSEN, COPENHAGEN, 1966-1977

Of oval form with elliptical rim and domed cover, no. 1152 M, *marked under base*

10¼ in. (26 cm.) wide; 53 oz. (1,658 gr.)

\$7,000-10,000

Henning Koppel designed this tureen, no. 1152, in 1966.

PROPERTY OF A PENNSYLVANIA COLLECTOR

48
A DANISH SILVER THREE-PIECE TEA SERVICE, DESIGNED BY HENNING KOPPEL

MARK OF GEORG JENSEN, COPENHAGEN, 1952-1977

Comprising a baluster teapot with hinged cover and wood handle, a cream jug, and a sugar bowl, no. 1017, *marked underneath and with Dessin HK sterling* (3)

\$5,000-8,000

Henning Koppel designed this tea service, no. 1017, in 1952.



48



ANOTHER PROPERTY

49

**AN AMERICAN MODERNIST SILVER 'CASSINI' SCULPTURE,
DESIGNED BY CHARLES O. PERRY**

MARK OF UBALDO VITALI, FOR TIFFANY & CO., NEW YORK, CIRCA
1980

Of spherical openwork form, composed of four interlocking continuous strips,
marked on body

9½ in. (24.2 cm.) diameter; 82 oz. (2,552 gr.)

\$7,000-10,000

This piece is one of six known examples of the 'Cassini' Sculpture, commissioned by Tiffany & Co., designed by Charles O. Perry, and made by Ubaldo Vitali.

Charles O. Perry (1929-2011) was a sculptor, architect, and industrial designer. When creating the 'Cassini' Sculpture, Perry was inspired by the

works of astronomer Giovanni Domenico Cassini (1625-1712), who believed that a planetary orbit could be along the intersection of a cylinder with a sphere. Perry artistically stimulated this scientific theory through a sculpture comprised of six orbits at the same radius. Monumental steel versions of this design are installed at The Civic Arts Complex in Ringwood, Australia and East Moline, Illinois. The design concept is commonly associated with one of his most famous sculptures, Continuum, located National Air and Space Museum in Washington, DC.

Ubaldo Vitali (b. 1944) is a fourth generation Roman silversmith whose work is featured in many museum collections. (See lot 8 for a tureen by Ubaldo Vitali)

Another Perry/Vitali silver sculpture of this 'Cassini' model sold at Freeman's, Philadelphia, 13 November 2012, lot 313.



(another view)

PROPERTY FROM THE TARABOULSY COLLECTION, ALEXANDRIA, EGYPT

50
AN IMPORTANT AMERICAN MODERNE SILVER THREE-PIECE
TABLE GARNITURE, DESIGNED BY OSCAR RIEDENER
 MARK OF TIFFANY & CO., NEW YORK, 1947-1956

Each decorated with a stylized berried flower head, on a stepped plinth, comprising: a canted oblong centerpiece bowl with flat openwork cover and a pair of four-light candelabra, *marked under bases, the bowl additionally marked 23070 M and the pair 23071 M*

The centerpiece 14¼ in. (36.2 cm.) long; the candelabra 8 in. (20.32 cm.) wide; 241 oz. 10 dwt. (7,519 gr.) (3)

\$200,000-300,000

The present lot is a rare and important example of post-World War II American silver.

A closely-related garniture by Riedener, dated 1949, is in the collection of The Dallas Museum of Art. See Jewel Stern, *Modernism in American Silver: 20th Century Design*, 2005, fig. 8.22, p. 180, 181 and 183.

Oscar Riedener (Swiss-American, 1901-2000) worked under Tiffany's chief silver designer, Arthur LeRoy Barney (1884-1955) before becoming head of silver in 1955. Riedener assisted Barney to design Tiffany's elaborate display at the House of Jewels in the New York World's Fair of 1939. At the center of Barney's display was a garniture, comprising a centerpiece and candelabra, that sold Christie's, New York, 6 June 1992, lot 130. The centerpiece of Barney's garniture, with strongly fluted corners and scrolled openwork cover, must have been a source of inspiration for Riedener when he designed the present lot less than a decade later.

The economic hardships of the 1930s had severely limited the production of modern designs by American silver manufacturers. Despite this, Tiffany's silver for the New York World's Fair of 1939 was boldly and expensively designed. Unsurprisingly, the exhibit was not a commercial success. World War II curtailed the luxury trade further and some pieces remained unsold until the 1950s. Thus Tiffany's Art Deco silver, produced for the fair and slightly thereafter, remained limited and is therefore extremely rare and sought after today.







52



51

PROPERTY OF A NEW JERSEY COLLECTOR

51

AN AMERICAN SILVER BOWL, SERVING SPOON AND FORK
 MARK OF TIFFANY & CO., NEW YORK, 1947-1956

In the tomato pattern, comprising a circular bowl, spoon and fork, *all marked underneath, the bowl additionally marked no. 22888 M*

The bowl 9¼ in. (23.5 cm.) diameter; 34 oz. 10 dwt. (1,075 gr.) (3)

\$2,000-3,000

This model of bowl was first shown at the New York World's Fair of 1939, as part of Tiffany's display of Art Deco in the House of Jewels. The design is attributed to Tiffany's Norwegian designer Olaf Wilford (1894-1980) who created a pair of gilt salad servers in 1937. The model was a popular success and remained in production until the early 1950s. Examples of this salad bowl and the salad servers are in the collection of The Dallas Museum of Art, and are illustrated in Jewel Stern, *Modernism in American Silver*, 2005, p. 177.

52

AN AMERICAN SILVER-MOUNTED GLASS CLARET JUG
 MARK OF GORHAM MFG. CO., PROVIDENCE, CIRCA 1890

Of slender pear form, the rim and hinged cover chased with foliate grapes, branch-form handle, silver-gilt interior, *marked on rim and with sterling D1478* 15½ in. (39.3 cm.) high

\$2,000-3,000



53

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

53

SET OF TWENTY-FOUR AMERICAN SILVER SERVICE PLATES
 MARK OF WATSON SILVER CO., ATTLEBORO, CIRCA 1920

Each circular decorated with paneled foliate shell borders, *marked underneath with 9408/11 Navarre*

11 in. (28 cm.) diameter; 356 oz. 10 dwt. (11,091 gr.) (24)

\$10,000-15,000

PROVENANCE:

Fortunoff, 1988

54

A SET OF TWELVE AMERICAN SILVER WATER GOBLET
 MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS, EARLY 20TH CENTURY

Each baluster bowl on circular spreading foot, chased and engraved with flowering foliage, and engraved with monogram *H*, gilt interiors, *marked underneath and with no. 100*

6 in. (15.3 cm.) high; 93 oz. (2,894 gr.) (12)

\$1,500-2,500

PROVENANCE:

Fortunoff, 1994



54



55

56

55

AN ASSEMBLED AMERICAN SILVER PART FLATWARE SERVICE
MARK OF TIFFANY & CO., NEW YORK, LATE 19TH CENTURY

Each Vine pattern, some with script monograms, comprising:

Daisy: twelve forks; one bon-bon spoon
Wheat: twelve dinner forks
Iris: twelve coffee spoons; twelve sorbet spoons; one nut spoon; one bon-bon shovel
Gourd: twelve grapefruit spoons; eleven teaspoons; twelve ice-cream spoons; one sugar spoon; one cheese knife
Grapevine: five salad serving spoons; one pastry server; five cold-meat forks; one asparagus shovel; one waffle knife; one serving spoon; two kidney-shaped berry spoons; one large jelly knife; one ice-cream server; one sugar sifter; one berry spoon with shell bowl

Pomegranate: twelve dessert/tea knives
Peapod: one salad serving fork and spoon; one cold-meat fork
Raspberry: two dessert spoons; one sugar spoon; one ice-cream server
Wild Rose: eleven mocha spoons
Squash: one sauce ladle; one short olive spoon; one olive fork; eleven oyster forks
Tomato Vine: one soup ladle
 Most in a fitted canteen marked *Tiffany & Co.*
 214 oz. (6,656 gr.) (154)

\$9,000-12,000

56

AN ASSEMBLED AMERICAN SILVER PART FLATWARE SERVICE AND A JAPANESE MIXED-METAL SILVER DESSERT SERVICE
MARK OF TIFFANY & CO., NEW YORK; THE DESSERT SERVICE, MARK OF LANDERS, FRARY & CLARK, NEW BRITAIN, LATE 19TH CENTURY

Lap Over Etched pattern, comprising:

Nine dessert spoons
 Twelve oyster forks
 Ten dinner knives, with stainless steel blades
Japanese silver-handled dessert service:
 Twelve knives, with stainless steel blades, five silver-gilt handles
 Twelve forks, with silver-plated tines, seven silver-gilt handles

Together with:

Twelve English silver dessert spoons, in Pierced Vine Pattern, London, 1999, marked on handles
 53 oz. (1,653 gr.) weighable silver (67)

\$2,000-3,000

PROPERTY OF A NEW JERSEY COLLECTOR

57

AN AMERICAN PARCEL-GILT SILVER NUT SPOON AND TWELVE MATCHING NUT PICKS

CIRCA 1868, MARK OF C & W

The spoon with engraved and pierced silver gilt bowl, the handle and bowl with squirrel-form terminus, with twelve picks, marked with a lion and star, sterling and patent 1868, in original fitted leather case

The spoon 10 $\frac{7}{8}$ in. (27.5 cm.) long; 7 oz. 10 dwt. (248 gr.) (13)

\$2,000-3,000

A similar nut spoon, made by George Sharp and retailed by Tiffany & Co., is illustrated in William Hood, Roslyn Berlin and Edward Wawrynek, *Tiffany Silver Flatware 1845-1905: When Dining Was an Art*, 1999, p. 30. Another Sharp spoon and nut service sold in these Rooms, 22 May 2009, lot 99.



57



58

58

AN AMERICAN MARTELÉ SILVER CENTERPIECE BOWL
 MARK OF GORHAM MFG. CO., PROVIDENCE, 1904

Shaped oval, on four scroll feet, the broad, everted and undulating rim chased with iris heads and lily sprays, the interior gilt, the underside engraved with monogram *GDC*, marked under base, also marked *H/DM*
 16¼ in. (41.2 cm.) long; 63 oz. 10 dwt. (1,989 gr.)

\$8,000-12,000

According to Larry Pristo in *Martelé: Gorham's Nouveau Art Silver* (2002), this centerpiece bowl was produced by James Leckenby and took forty hours to make. The chasing, which took eighty-one hours to complete, was executed by George E. Germer. The piece was finished on December 27, 1904 and cost Gorham \$225.

59

AN AMERICAN MARTELÉ SILVER MEAT DISH
 MARK OF GORHAM MFG. CO., PROVIDENCE, 1909

Shaped oval, the border chased with flowers and foliage, marked under base, also marked *R/YD*
 14½ in. (36.5 cm.) long; 23 oz. 10 dwt. (733 gr.)

\$2,000-4,000

According to Larry Pristo's *Martelé: Gorham's Nouveau Art Silver*, 2002, two meat dishes coded *R/YD* were made, both were part of three piece sets. The first, completed June 29, 1909 by John M. Sorum took 24 hours to produce and was chased by Herbert C. Lloyd for 73 hours at a cost of \$120. The second, by Alfred J. Ottestad, took 23 hours to produce.



59

VARIOUS PROPERTIES

60
AN AMERICAN SILVER AND MIXED-METAL WALKING-STICK HANDLE
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

In the Japanese taste, the hand-hammered surface inset in copper and gold, with a beetle, a veined leafy lotus stem and bud, *marked on rim*
3¼ in. (8.3 cm.) long; 2 oz. (73 gr.) gross weight

\$2,000-3,000



60



61

61
AN AMERICAN SILVER BOWL
MARK OF GEORGE W. SHIEBLER,
NEW YORK, CIRCA 1890

The oblong bowl formed as a large veined grape leaf with up turned edges, the stem applied with berries and forming the handle, engraved at one end with original and later presentation inscriptions, gold washed interior, *marked underneath with no. 287*

9 in. (22.8 cm.) long; 16 oz. (504 gr.)

\$4,000-6,000

Another leaf-form Shiebler bowl sold in these Rooms, 18-19 January, 2007, lot 160.

62

A MONUMENTAL SILVER WINE COOLER
MARK OF TIFFANY & CO., NEW YORK,
CIRCA 1880

In Japanesque taste, of undulating bucket form with wavy rim, the hammered surface applied with turtles, a crayfish, a frog and a beetle, with various seaweeds, the gilt interior walls and base are etched with seaweed and a snail, with overhead swing handle, the front with monogram *AL*, marked underneath, also marked 6526/1155/1504 21 in. (55.4 cm.) high; 135 oz. (4,205 gr.)

\$50,000-80,000





64
63

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

63

AN AMERICAN SILVER SIX-PIECE TEA AND COFFEE SERVICE
BIGELOW, KENNARD & CO., BOSTON, EARLY 20TH CENTURY

Each piece decorated with an all-over floral pattern and vacant cartouche, comprising: a hot water urn-on-stand and cover, a teapot, coffee pot, both with hinged covers, with replaced insulators, a two-handled sugar bowl and cover, waste bowl and a cream jug, *marked underneath and with no 72*
The hot water urn 16½ in. (42 cm.) high; 185 oz. 10 dwt. (5,772 gr.) gross weight (6)

\$4,000-6,000

PROVENANCE:
Fortunoff, 1988

64

AN AMERICAN SILVER TWO-HANDLED TEA TRAY
MARK OF J. E. CALDWELL & CO., PHILADELPHIA, LATE 19TH CENTURY

Of shaped rectangular form, the rim and handles cast with foliate scrolls, no. 514A, *marked underneath*
31½ in. (80 cm.) long; 192 oz. (5,977 gr.)

\$5,000-7,000

PROVENANCE:
Fortunoff, 1988



65



66

PROPERTY OF AN EAST COAST COLLECTOR

65

AN AMERICAN SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, 20TH CENTURY

San Lorenzo pattern, comprising:

- | | |
|---|--|
| Twelve soup spoons | Two serving forks and two serving spoons |
| Twenty-four teaspoons | A pair of parcel-gilt salad servers |
| Twelve coffee spoons | One pie slice, with stainless steel blade |
| Twelve bouillon spoons | A pair of serving tongs |
| Twelve dinner forks | Two pierced servers |
| Twelve lunch forks | One square lifter |
| Twelve silver-gilt salad forks | One parcel-gilt condiment spoon |
| Eleven ice-cream forks | One serving spoon |
| Twelve cocktail forks | In an associated canteen |
| Twelve dinner knives, with stainless steel blades | 207 oz. 10 dwt. (6,468 gr.) weighable silver (168) |
| Twelve lunch knives, with stainless steel blades | |
| Twelve butter knives | \$6,000-9,000 |

PROPERTY OF A NEW JERSEY FAMILY

66

AN AMERICAN SILVER ASSEMBLED FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1875 AND 20TH CENTURY

Audubon and Japanese patterns, comprising:

- | | |
|--|--|
| Twenty-four table spoons | Twenty-eight lunch knives, with stainless steel blades |
| Twenty-eight soup spoons | Twenty-four steak knives, with stainless steel blades |
| Ninety-six dessert spoons | One sugar shell, Japanese pattern |
| Twenty-seven dessert spoons, Japanese pattern, variously monogrammed | Two butter spreaders, one Japanese pattern |
| Thirty-two dinner forks | 431 oz. (11,260 gr.) weighable silver (345) |
| Thirty-five lunch forks, Japanese pattern, variously monogrammed | \$20,000-30,000 |
| Twenty-four salad forks | |
| Twenty-four dinner knives, with stainless steel blades | |



67

PROPERTY FROM A GREENWICH, CONNECTICUT COLLECTOR

67

AN AMERICAN SILVER THREE-PIECE TEA SERVICE
 MARK OF JOHN DAVID, PHILADELPHIA, CIRCA 1790

Of vase form with pierced gallery and pineapple finial, on beaded pedestal base, with bright-cut engraved oval medallion enclosing a monogram *WJS*; comprising a teapot, wood handle and finial, a sugar bowl, and a cream jug with hinged cover, *marked underneath*

The teapot 11 in. (28 cm.) high; 45 oz. (1,399 gr.) gross weight (3)

\$8,000-12,000

PROVENANCE:

Jonathan Trace, 1994

VARIOUS PROPERTIES

68

A RARE AMERICAN SILVER SUGAR URN
 MARK OF STANDISH BARRY, BALTIMORE, CIRCA 1792

The circular tapered body with pierced rim and bright-cut engraved monogram *GAL*, the cover with pineapple finial, on a square pedestal and ball feet, *marked on body, also stamped 1792*

10¼ in. (27.4 cm.) high; 15 oz. (481 gr.)

\$4,000-6,000

By tradition this sugar urn descended in the Spalding family.

A similar Standish Barry sugar urn is in the collection of The Museum of Fine Arts, Houston.



68



69

A RARE PAIR OF AMERICAN SILVER TWO-HANDLED TRAYS

MARK OF ANDREW E. WARNER, SR., BALTIMORE, 1823

Each oval with heavily cast boarder, set on four lion's-paw feet, the rim decorated in high relief with stylized serpent's heads and foliate rose clusters, with leaf-capped angular handles, *marked underneath, also with Baltimore assay office marks, engraved 150 oz. 7 and 138 oz. 17 dwt.*

25 $\frac{3}{4}$ in. (64.5 cm.) long; 289 oz. (8,995 gr.)

(2)

\$20,000-30,000





70

PROPERTY FROM A GREENWICH, CONNECTICUT COLLECTOR

70

A PAIR OF AMERICAN SILVER SALT CELLARS

MARK OF JOSEPH RICHARDSON, SR., PHILADELPHIA, CIRCA 1765

Each of circular *bombé* form with gadrooned edge, raised on three shell-capped cabriole legs, engraved with monogram *SP*, marked underneath 2½ in. (6 cm.) diameter; 6 oz. (191 gr.) (2)

\$4,000-6,000

PROVENANCE:

Jonathan Trace, 1994



71

PROPERTY OF A DESCENDANT OF THE ORIGINAL OWNER

71

A SILVER BRAZIER

MARK OF SIMEON SOUMAINE, NEW YORK, CIRCA 1740

Circular, on three pad feet and with baluster wood handle, engraved under base with monogram *PK*, further engraved on the front *To My little Darling from her Grandpapa July 29 1857*, marked under base

8¾ in. (22.5 cm.) long; 5 oz. 10 dwt. (181 gr.) gross weight

\$3,000-5,000

PROVENANCE:

Peter Koch (b. 1707 in Sweden, moved to New York c. 1737, d. 1747 in Philadelphia)

Anna Christina (1735-1795) daughter, m. Stephen Carmick (1718-1776), Philadelphia

Anna (1757-1827), daughter, m. James Horatio Watmough (1754-1812), Hope Lodge, Ft. Washington, Pennsylvania

John Goddard Watmough (1793-1861), son, m. Ellen Coxe (1799-1831), Hope Lodge, Ft. Washington, Pennsylvania

Katherine (1829-1859), daughter, m. Edward Swift Buckley (1827-1910), Philadelphia

Edward Swift Jr. Buckley (1858-1883), son, m. Charlotte Carter, Philadelphia

Edward Swift III Buckley (1884-1968) son, Wayne, Delaware

Edward Swift IV Buckley (b. 1925), Wilmington, Delaware, thence by descent



PROPERTY OF THE FIRST PARISH CHURCH IN BROOKLINE (LOTS 72-80)

The area of modern Brookline, originally known as Muddy River, was settled in the 17th century, with the inhabitants worshipping in nearby Roxbury. In 1705 there was a vote to incorporate the land into a town, to be named Brookline, with its own meeting house and minister. It was not until 1717 however that the town succeeded in establishing the Church of Christ in Brookline. At the time, town and church together formed one corporation, so that the municipal government, taxation, and laws of Brookline were actually established by the First Church. Indeed, when the first minister James Allen (see lot 72) was hired, the town voted that "the minister's salary of £80 be raised by an equal and Proportionable Rate Levied on the Inhabitants." Later on, in 1789, the town meeting minutes directed the Selectmen "to buy the Rev'd Joseph Jackson's wood for the present year on the most Reasonable terms they can" (see lot 77).

Under the guidance of minister John Pierce from 1797 to 1849, the congregation became a member of the American Unitarian Association (see lot 73). From 1856 to 1872, First Parish's minister was the acclaimed Transcendentalist Fredric Henry Hedge, who had established the famous Transcendental Club with Ralph Waldo Emerson and George Putnam in the 1830s.

In 1893 the Parish moved to its fourth meeting house and current location on Walnut Street in Brookline. The Parish is still an active part of the Brookline community, committed to Christian traditions, liberal inclusiveness, and municipal gatherings.

See William Henry Lyon, *The First Parish in Brookline*, 1898; the silver is described on p. 43.

72

AN AMERICAN SILVER TANKARD

MARK OF JOHN CONEY, BOSTON, CIRCA 1690

Cylindrical, the handle with scroll thumbpiece, rattail join, and shield-shaped terminal, the hinge with crimped wire and the grip with monogram MS, compass-engraved at the front with a double circle enclosing the presentation inscription *The Gift of Miss Mary Allin to the Church in Brookline 1750*, marked under base, below rim, and on cover, with Kane mark A

6¾ in. (17.2 cm.) high; 25 oz. 10 dwt. (795 gr.)

\$25,000-35,000

EXHIBITED:

American Church Silver, Museum of Fine Arts, Boston, 1911, no. 236, pl. 7

LITERATURE:

John Buck, *Old Plate, Its Makers & Marks*, 1903, p. 241
E. Alfred Jones, *The Old Silver of American Churches*, 1913, pl. XXXVII, pp. 99-103
Hermann Frederick Clarke, *John Coney, Silversmith 1655-1722*, 1932, no. 89
Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 330

The donor, Mary Allen (1725-1750), was the daughter of the first pastor, Rev. James Allen (d. 1747). She is recorded as a seamstress in Brookline. Her will, proved 3 April 1750 records her gift of this tankard to the "Church of Christ in Brookline."





73
A SET OF FOUR AMERICAN SILVER WINE CUPS

BOSTON, CIRCA 1818

Each of inverted bell form on spreading circular foot; two engraved at the front with presentation inscription *The Gift of Prudence Heath to the Church of Christ, in Brookline; of which the Rev. John Pierce is Pastor. 1818*; the third with *The Gift of Mrs. Lucy Robinson to the Church of Christ in Brookline; of which the Rev. John Pierce is Pastor 1818*; the fourth with *The gift of Deac John Robinson, to the Church of Christ in Brookline; of which the Rev. John Pierce is Pastor 1818*; apparently unmarked

6¼ in. (16 cm.) high; 40 oz. 10 dwt. (1,269 gr.) (4)

\$3,000-5,000

LITERATURE:

John Buck, *Old Plate, Its Makers & Marks*, 1903, p. 243 (all examples)
 E. Alfred Jones, *The Old Silver of American Churches*, 1913, pp. 99-103

Prudence Heath (1751-1839) was the daughter of William and Prudence (née Williams) Heath. Jones describes her as a "quaint character" who was known locally as Miss Prudy Heath. See Jones, *The Old Silver of American Churches*, 1913, p. 102.

The donors Deacon John Robinson (b. 1763), son of James and Sarah (née Breck) Robinson, and Lucy Robinson (1770-1845), daughter of Samuel and Jane (née Kilton) Withington were married on 10 November 1791.

73

74
A PAIR OF AMERICAN SILVER COMMUNION PLATES

MARK OF T. A. DAVIS, BOSTON, CIRCA 1824

Each of shallow circular form with beaded gadrooned edges, engraved at the rim with the inscription in one line *Church of Christ in Brookline, in the year of our Lord 1824. Do this in remembrance of me, marked under rim*

12⅞ in. (32.6 cm.) diameter; 39 oz. (1,214 gr.) (2)

\$2,000-3,000

LITERATURE:

John Buck, *Old Plate, Its Makers & Marks*, 1903, pp. 244
 E. Alfred Jones, *The Old Silver of American Churches*, 1913, pp. 99-103



74

**75****AN AMERICAN SILVER TANKARD**

MARK OF SAMUEL MINOTT, BOSTON, CIRCA 1765

The tapered cylindrical body applied with midband, with domed cover and spiral-twist flame finial, the handle with scroll thumbpiece and oval terminal, engraved with the presentation inscription *The Gift of Mr. Edward Devotion to the Church of Brooklin 1744*; marked near rim with Kane mark B 9 in. (22.9 cm.) high; 32 oz. (1,001 gr.)

\$10,000-15,000

LITERATURE:

William Henry Lyon, *The First Parish in Brookline*, 1898, illus. p. 45
 Susan Vining Griggs, "The Devotion Family of Brookline," *Brookline Historical Publication Society*, No. 14, 1898, illus. p. 40
 John Buck, *Old Plate, Its Makers & Marks*, 1903, p. 241
 E. Alfred Jones, *The Old Silver of American Churches*, 1913, pl. XXXVII, pp. 99-103
 Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 696

The donor, Edward Devotion Jr. (1668-1744), was the son of Edward Devotion Sr. (1621-1685), a Huguenot who came to Brookline, Massachusetts in the 1640s from the noble de Vautien family of Rochelle, France. The present lot is mentioned in Devotion's will, proved 27 November 1744, "I give to the Church of Christ in Brooklyn one Silver Tankard containing one Quart." For a detailed account of the Devotion family and a transcription of Edward Devotion's will, see Walter K. Watkins, "The Devotion Family," *Proceedings of the Brookline Historical Society at the Annual Meeting*, 28 January 1902.

Devotion also left a bequest to the town for public schooling; its legacy is the Devotion School which is still active today. The Devotion House, now the headquarters of the Brookline Historical Society, dates to 1740, with the interior structure being much older, c. 1680. The house is therefore one of the oldest buildings in Brookline.



PROPERTY OF THE FIRST PARISH CHURCH IN BROOKLINE (LOTS 72-80)



76

76

A PAIR OF AMERICAN SILVER BEAKERS

BOSTON, CIRCA 1770

Each of cylindrical form on a flaring circular foot, the front engraved with an oval cartouche with the presentation inscriptions *Given to the Church of Brooklin, 1770* and on the other side *Thomas Woodward, and The Gift of Mrs. Mary Woodward to the Church in Brooklin 1770*; each apparently unmarked

5½ in. (14 cm.) high; 18 oz. (564 gr.)

(2)

\$2,500-3,500

LITERATURE:

John Buck, *Old Plate, Its Makers & Marks*, 1903, p. 242 (both)

Ellen Chase and Charles White, *Proceedings of the Brookline Historical Society*, 1908

E. Alfred Jones, *The Old Silver of American Churches*, 1913, pl. XXXVII, pp. 99-103

The Woodward family is among the oldest of Brookline; a grant of twenty-eight acres was made to Nathaniel Woodward the elder in 1637. The donor of the first, Thomas Woodward, Jr., was the eldest son of Thomas Woodward, Sr. (d. circa 1731). The donor of the second, Mary Woodward (d. 1779), was the widow of John Woodward (d. 1770), brother of Thomas Woodward, Jr.



77

77

A PAIR OF AMERICAN SILVER WINE CUPS

MARK OF BENJAMIN BURT, BOSTON, CIRCA 1792

Each of slightly flaring cylindrical form raised on a spreading foot, engraved at the front with the presentation inscription *The Gift of William Hyslop, Esqr. to the Church of Christ, in Brooklyn; of which, Joseph Jackson, A.M. is Pastor 1792*; each marked under base B.BURT

5¾ in. (14.7 cm.) high; 19 oz. (598 gr.)

(2)

\$3,000-5,000

EXHIBITED:

American Church Silver, Museum of Fine Arts, Boston, 1911, nos. 110 and 111

LITERATURE:

John Buck, *Old Plate, Its Maker's and Marks*, 1903 pp. 242-243

E. Alfred Jones, *The Old Silver of American Churches*, 1913, pl. XXXVII, pp. 99-103

Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 244

The donor, William Hyslop (baptized in Haddington, Scotland 1714 - died Brookline 1796), was the son of James and Isobel (*née* Wilson) Hyslop. He came to Boston around 1740 and was an importer of goods from Glasgow, such as bibles. He married Mehitable (1719-1792), daughter of David and Elizabeth Stoddard, in 1750 and made his gift to the Church in the year of her death. He is recorded as third sergeant of the Ancient and Honourable Artillery Company in 1758.

78

AN AMERICAN SILVER BAPTISMAL BASIN

BOSTON, CIRCA 1805

Circular, engraved at the broad rim with a rayed oval cartouche with the presentation inscription *The Gift of David Hyslop Esqr. to the Church of Christ in Brookline* and with further inscription *Suffer little children to come unto me, and forbid them not; for of such is the kingdom of God, Luke XVIII, 16th, apparently unmarked; together with an American silver spoon, mark of Benjamin Pierpont, Boston, circa 1770, engraved on the stem with BC, and with a shell on the reverse, apparently unmarked*

The basin 11½ in. (29.2 cm.) diameter;

22 oz. 10 dwt. (742 gr.)

(2)

\$1,200-1,800

EXHIBITED:

American Church Silver, Museum of Fine Arts, Boston, 1911, no. 828, pl. 14 (the spoon)

LITERATURE:

John Buck, *Old Plate, Its Makers & Marks*, 1903, p. 244 (the spoon)

E. Alfred Jones, *The Old Silver of American Churches*, 1913, pl. XXXVII, pp. 99-103

The donor, David Hyslop (1755-1822), was the son of William and Mehitable Hyslop (see lot 77). He gave the present basin at the dedication of the new church in 1805. He worshipped at the Brattle Street Church in Boston until an organ was purchased, at which point he began attending the church in Brookline in protest. He briefly attended Princeton College between 1772 and 1773. For a full account of the life of David Hyslop, see Richard Harrison, *Princetonians, 1776-1783: A Biographical Dictionary*, 1981, pp. 52-54.



78 (part)



79

AN AMERICAN SILVER TANKARD

MARK OF JACOB HURD, BOSTON, CIRCA 1735

Of tapered cylindrical form, applied with a midband, the domed cover with turned finial, the handle with scroll thumbpiece, the handle engraved S/RS, the front compass-engraved with a circle enclosing the presentation inscription *The Gift of Mrs. Susanna Sharp to the Church in Brookline 1770*, marked on cover and near rim with Kane mark B and with scratch weight 26=8=0 8 in. (20.2 cm.) high; 25 oz. (789 gr.)

\$10,000-15,000

EXHIBITED:

American Church Silver, Museum of Fine Arts, Boston, 1911, no. 600

LITERATURE:

John Buck, *Old Plate, Its Makers & Marks*, 1903, pp. 241-242

E. Alfred Jones, *The Old Silver of American Churches*, 1913, pl. XXXVII, pp. 99-103

Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 607

Hollis French, *Jacob Hurd and His Sons*, 1972, p. 46, no. 252

The donor, Susanna Sharp (1690-1770), was the daughter of Benjamin and Susanna (*née* Cogswell) White of Brookline. Her husband, Captain Robert Sharp, bequeathed the tankard to her in his will dated 1 April 1763; it reads "I also give her... my Silver Tankard to be hers forever." Subsequently Susanna's will, dated 13 January 1768, records her gift, "My silver tankard after my Deceas I Give to the Church of Christ in Brookline." The Sharp family papers are preserved in the Brookline Public Library.



79

80

A LARGE AMERICAN SILVER TANKARD

MARK OF WILLIAM SIMPKINS, BOSTON, CIRCA 1750

Tapering cylindrical, applied with midband, the domed cover with bell finial, the handle with scroll thumbpiece and oval terminal, the front engraved with a rococo cartouche and the inscription *The gift of Mrs. Ann White to the Church in Brooklyn*, marked near rim with Kane mark D and under base with Kane mark C

9¾ in. (24.8 cm.) high; 36 oz. 10 dwt. (1,141 gr.)

\$10,000-15,000

EXHIBITED:

American Church Silver, Museum of Fine Arts, Boston, 1911, no. 940, pl. 32

LITERATURE:

John Buck, *Old Plate, Its Makers & Marks*, 1903, p. 242

E. Alfred Jones, *The Old Silver of American Churches*, 1913, pl. XXXVII, pp. 99-103

Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 898

The donor, Ann White (1684-1774), was the daughter of Erasmond Drew. She married the town clerk, Samuel White, on 5 November 1712.



80

PROPERTY FROM THE COLLECTION OF LOIS AND HARRY HORVITZ

•81

A CHINESE EXPORT SILVER CREAM JUG AND SUGAR BOWL

MARK OF CUTSHING, CANTON, 1840

Each piece of bulbous lobed form, with dragon handles, the sides cast with figural scene medallions, mask and paw feet, gilt washed interiors, *marked underneath*
The cream jug 5¼ in. (13.4 cm.) high; 39 oz. 10 dwt. (1,237 gr.) (2)

\$1,000-1,500



81

VARIOUS PROPERTIES

82

A CHINESE EXPORT SILVER-GILT WAITER AND A SILVER GOBLET

THE FIRST MARK OF YU HE, 19TH CENTURY; THE SECOND MARK OF TIEN SHING, HONG KONG, CIRCA 1900

The waiter octagonal on bud feet, the rim cast with dragons; the goblet chased with bamboo foliage on a node-form stem, blank shield cartouche; *the waiter marked underneath and with Yuan yin mark; the goblet marked on footrim* (2)

\$1,500-2,500

83

A PAIR OF CHINESE EXPORT SALT CELLARS AND PAIR OF PEPPER CASTERS

THE CELLARS MARK OF SUNG SING, THE CASTERS MARK OF CUTSHING, CANTON, CIRCA 1830

The first of rounded rectangular form with foliate shell rims and paw feet, the second urn-form, the covers with bud finials, gilt washed interiors, *marked underneath, the covers apparently unmarked*
The salts 3¾ in. (9.5 cm.) high, the casters 4 in. (10.1 cm.) high; 14 oz. (449 gr.)(4)

\$1,500-2,500

PROVENANCE:

The casters, Christie's, New York, 23 January 2001, lot 179 (part).



82



84

83

85

83

84

A CHINESE EXPORT SILVER BARREL-FORM BEAKER AND COVER

MARK OF WONG SHING, CANTON, 1820-1860

Ribbed with horizontal strapwork, *marked underneath*
4 3/4 in. (11.8 cm.) high; 2 oz. 1 dwt. (90 gr.)

\$1,000-1,500

PROVENANCE:

Christie's, New York, 23 January 2001, lot 180 (part).

85

A CHINESE EXPORT SILVER BOWL

MARK OF TU HOPP, CANTON, CIRCA 1780-1840

Of plain circular form, on circular foot, engraved with a monogram, *marked underneath and on foot rim*

6 3/4 in. (16.3 cm.) diameter; 11 oz. 10 dwt. (370 gr.)

\$1,500-2,500

Tu Hopp is one the earliest recorded marks in Chinese export silver and the work is fashioned in Georgian styles.

86

A RARE CHINESE EXPORT SILVER COVERED TANKARD

MARK OF KHE CHEONG, CANTON, 1820-1890

Of tapered cylindrical form, chased and engraved all over with a Chinese battle scene, engraved with a crest and a baronet's badge, the hinged domed cover with waves and dragon's head finial, dragon-form handle, silver-gilt interior, *marked under body*

7 1/2 in. (19 cm.) high; 21 oz. 10 dwt. (677 gr.)

\$5,000-7,000

Highly decorated mugs are common in Chinese export silver; however, covered tankards are very rare.



86

87

A PAIR OF CHINESE EXPORT SILVER SALT CELLARS

CANTON, CIRCA 1830, MAKER'S MARK P

Each of rounded rectangular form with foliate shell cast rims, engraved with the coat-of-arms of the East India Company with the motto *UNIT:IND:COMP*, gilt washed, *marked underneath* (2)

\$3,000-5,000

PROVENANCE:

Formerly in the collection of John Devereux Kernan.

The United East India Co., or Honourable East India Co., was formed in 1709 as a union of the East India Company and the New East India Company. The Company was a powerful commercial and political force in India and Asia. Relatively little United East India Co. silver survives.



87



88

89

PROPERTY OF A GENTLEMAN

88

**A CHINESE EXPORT SILVER THREE-PIECE TEA SERVICE
MARK OF HUNG CHONG, CANTON/SHANGHAI, CIRCA 1905**

The service globular, with dragon handles, embossed and chased with chrysanthemums, engraved with initial R, comprising: a teapot with hinged cover, a two handled sugar bowl, and a cream jug, *marked underneath* (3)

\$3,000-5,000

PROVENANCE:

James Linn Rogers (b. 1861), thence by descent.

The initial R refers to James Linn Rodgers, who was appointed Consul-General of the United States at Shanghai from 1905-1907, during the administration of Theodore Roosevelt.



90





91

89
**A CHINESE EXPORT SILVER KETTLE-ON-
 STAND AND TEA CADDY**
 MARKED 95, CIRCA 1905

The kettle-on-stand globular, the caddy ovoid, each chased with flowers, the kettle-on-stand lacking burner, *each marked under base* (3)

\$1,500-2,500

PROVENANCE:
 James Linn Rogers (b. 1861), Consul-General of the United States at Shanghai from 1905-1907, thence by descent

90
**A CHINESE EXPORT SILVER COCKTAIL
 SET AND LIGHTER**
 MARK OF WOSHING, SHANGHAI, EARLY
 20TH CENTURY

The shaker of flaring cylindrical form, cast in relief with dragons, the conforming cups cylindrical, each engraved with an *R*, *marked underneath*; the lighter with dragons on a trefoil base, *mark of Hung Cheong, Shanghai, circa 1900*
 The shaker 8½ in. (21.5 cm.) high; 20 oz. 10 dwt. (648 gr.) (8)

\$1,500-2,500

PROVENANCE:
 James Linn Rogers (b. 1861), thence by descent

The initial R refers to James Linn Rodgers, who was appointed Consul-General of the United States at Shanghai from 1905-1907, during the administration of Theodore Roosevelt.

PROPERTY FROM A GREENWICH, CONNECTICUT COLLECTOR

91
**A JAPANESE SILVER SIX-PIECE TEA AND
 COFFEE SERVICE**
 MARK OF KONOIKE, EARLY 20TH CENTURY

Comprising a teapot, a coffee pot, a hot water kettle-on-stand with burner, waste bowl, sugar bowl and cover and a cream jug, all decorated with whiskered dragons amid vaporous waves, *all marked underneath and with 'jungin' pure silver mark*

The kettle-on-stand 14½ in. (36.8 cm.) high; 159 oz. (4,958 gr.) (6)

\$6,000-9,000

PROVENANCE:
 Sotheby's, New York, 22 January 2000, lot 2



FROM A FAMILY COLLECTION

92
A GOLD-MOUNTED LAPIS LAZULI BOX,
18K

20TH CENTURY, PROBABLY ITALIAN

Rectangular with slightly convex hinged cover, with gold bracket feet and clasp set with pink tourmaline cabochon, onyx-lined interior, *marked under one foot 750 EB/OHG* 6¼ in. (15.9 cm.) wide

\$4,000-6,000

92

PROPERTY FROM THE ESTATE OF JAMES ANNENBERG LA VEA, SOLD TO BENEFIT A CHARITABLE FOUNDATION

93
A MODERN SILVER AND MALACHITE SALVER
 MARK OF ASPREY & CO., LONDON, 1985

Shaped circular, on three scroll feet, the openwork rim with scroll and foliate decoration, the malachite center with sunburst inlay, with brass backing, *marked on reverse; together with a modern silver eagle-form salt cellar, mark of JJ, London, 1991, the rocky base below an eagle supporting a shell between its wings with gilded interior, marked on nut, base and shell* The salver 12 in. (30.5 cm.) diameter; the salt 3¼ in. (8.5 cm.); the salt 26 oz. 10 dwt. (836 gr.) (2)

\$3,000-5,000



93



ANOTHER PROPERTY

94
AN ELIZABETH II JUBILEE SILVER-GILT
OVAL TRAY

RETAILED BY ASPREY & CO., LONDON, 1977

With pierced gallery and ball feet, the center engraved with the House of Windsor coat-of-arms and the commemorative inscription *The Queen's silver jubilee 1952-1977*, *marked on body and underneath with retailer's mark and edition no. 87/250*

17½ in. (44.5 cm.) long; 70 oz. 10 dwt. (2,207 gr.)

\$3,000-5,000

94



PROPERTY OF MRS. PATRICIA KLUGE

95

A FINE ELIZABETH II SILVER-GILT AND GEM-SET ALTAR SERVICE

MARK OF MICHAEL BOLTON, LONDON, 1987-1988

In the Gothic style, comprising: a crucifix, six candlesticks, a chalice, a paten, a ciborium, a casket, an incense boat, an ororium, a bowl, and a spoon, with cut-card decoration, set with cabochon moonstones and amethysts, and molded and beaded borders, the chalice, paten, and ciborium engraved with gospel and dedication inscriptions, the Christ figure on the crucifix cast in gilt metal, *fully marked, except for the crucifix which is apparently unmarked*

The crucifix 16½ in. (41.9 cm.) high, the candlesticks 10¾ in. (27.3 cm.) high; 331 oz. (10,295 gr.) gross weight (14)

\$30,000-50,000

Michael Allen Bolton (1938-2005) was an English studio silversmith whose work draws upon historical styles and is characterized by its distinctive hammered texture. Bolton's work is in the collections of The Goldsmiths' Company and numerous other London livery companies. See *Treasures of the 20th Century: Silver, Jewelry and Art Medals from the 20th Century Collection of the Worshipful Company of Goldsmiths*, 2000, p. 95 for an example of Bolton's work.



96

PROPERTY FROM THE ESTATE OF JAMES ANNENBERG LA
VEA, SOLD TO BENEFIT A CHARITABLE FOUNDATION

96
A SET OF FOUR SILVER-GILT SALT
CELLARS

PROBABLY 19TH CENTURY

Each of shell form supported by a seated mermaid
and base of shells and rocks, each engraved with
crest underneath, apparently unmarked
4¼ in. (11 cm.) wide; 38 oz. (1,193 gr.) (4)

\$3,000-5,000



97

THE PROPERTY OF A EUROPEAN COLLECTOR

97
A PAIR OF GEORGE V SILVER WALL SCONCES

MARK OF WILLIAM COMYNS & SON, LONDON,
1915

Each cartouche-form, with laurel wreath flanked by
scrolls and putti and surmounted by an Earl's coronet,
the center applied with a cypher, with fluted scroll-
branch, waxpan and socket, marked on sconces
12 in. (30 cm.) high; 80 oz. 10 dwt. (2,519 gr.) (2)

\$4,000-6,000

PROVENANCE:

Christie's, Geneva, 12 May 1983, lot 31



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

98

A VICTORIAN PARCEL-GILT SILVER FIVE-PIECE TABLE GARNITURE

MARK OF FREDERICK ELKINGTON, BIRMINGHAM, 1874 AND 1885

Each with baluster stem on trefoil base with three seated sphinx, paw feet, engraved with a monogram, comprising: a four-light candelabrum with three branch arms, detachable sockets and four compote dishes with cut and etched glass plates, the bases engraved with a monogram, *marked on bases, the candelabrum additionally on body*

The candelabrum 22 $\frac{3}{4}$ in. (57.8 cm.) high; 170 oz. 10 dwt. (5,303 gr.) (5)

\$12,000-18,000

PROVENANCE:

Kurland Zabar, 1988



99

PROPERTY OF A NEW YORK COLLECTOR

99

A VICTORIAN SILVER MONTEITH BOWL
 MARK OF GEORGE LAMBERT, LONDON, 1882

Circular, with mask and crenellated rim, chased and engraved with foliate scrolls, loose ring handles, *marked on rim and on foot Lambert Coventry St. London*
 11½ in. (29.2 cm.) diameter; 75 oz. (2,341 gr.)

\$2,000-3,000

PROPERTY OF A MIDWESTERN COLLECTOR

100

A SET OF FOUR VICTORIAN SILVER CANDLESTICKS

MARK OF WALKER & HALL, SHEFFIELD, 1896

Each bulbous stem on a shaped *rocaille* base cast with shell work and scrolls, weighted, *marked on body*

11 in. (28 cm.) high

(4)

\$3,000-5,000



100

PROPERTY OF A FAMILY

101
A VICTORIAN SILVER SCULPTURAL
FLAGON

MARK OF CHARLES FREDERICK HANCOCK,
LONDON, 1868

Of waisted cylindrical form with mask spout, and male term monopodia handle, the sides decorated with wreathed panels of winged classical nudes, the hinged cover surmounted by an Ottoman equestrian standing beside his Arabian horse, marked on body, cover, horse, stirrups, figure and two nuts and underneath with CF Hancock 39 Bruton St. London 40/K

17 in. (43.2 cm.) high; 137 oz. (4,262 gr.)

\$10,000-15,000





THE PROPERTY OF EDMUND S. WILKINSON, JR.

102

A FINE WILLIAM IV SILVER MEAT DISH FROM THE PEMBROKE SERVICE

MARK OF PAUL STORR, LONDON, 1834

Shaped oval, the border with foliate scrolls enclosing panels of trelliswork and matting, each side applied with a cypher surmounted by an Earl's coronet, the center with well-and-tree and pierced strainer, engraved No 1. and with scratchweight 156 "15, marked on reverse 28½ in. (72 cm.) long; 154 oz. (4,803 gr.)

\$20,000-30,000

PROVENANCE:

Robert Henry Herbert, 12th Earl of Pembroke and 9th Earl of Montgomery (1791-1862)

Christie's, New York, 14 April 1994, lot 311

The cypher *PM* and coronet are those of Robert Henry Herbert, 12th Earl of Pembroke and 9th Earl of Montgomery. He married in 1814 in the Butera Palace, Palermo, Ottavia Spinelli, the newly-widowed wife of the Prince of Butera. Lord Herbert's father attempted to have the marriage dissolved without success but succeeded in persuading the Sicilian authorities to separate the parties. Accordingly, Lord Herbert was imprisoned in a fortress and his wife in a convent. Herbert managed to escape, however, and returned to England where his father convinced him to abandon the Princess. A suit for the restitution of conjugal rights was brought by her in the English courts in 1819 and she was awarded £800 p.a. which is said was later increased to £5,000 (Phillimore, *Cases in Ecclesiastical Courts*, vol. III, pp. 58-66).

Herbert succeeded to the Earldom on the death of his father in 1827 and took his seat in the House of Lords in 1833. In 1837 Lord Malmesbury wrote of him, "Lord Pembroke lives in great state in Paris, and is as famous for his cook as for his horse" (Malmesbury, *Memoirs of an ex-Minister*, vol. I, p. 78). Lord Pembroke died at Paris at the age of 70 and was buried at Père-la-Chaise (*Gentleman's Magazine*, 1862, part 1, p.178; *Complete Peerage*).

This dish forms part of an extensive service of plate commissioned by the 12th Earl of Pembroke from Paul Storr between 1827 and 1837. Perhaps the most impressive piece is the candelabrum surmounted by the Pembroke gryphon, now in the Metropolitan Museum of Art (bequest of Robert L. Joseph, 1959). Other items include a souptureen of 1835, formerly in the Morrie Moss Collection, a basket of 1836 in the Gans Collection, Virginia Museum, a magnificent sideboard dish of 1828, offered in these Rooms, October 30, 1991, lot 277, an extensive breakfast set, 1829-1836, sold by Sotheby's, London, March 10, 1977, lot 201, a pair of sauceboats and a cruet stand of 1835, sold in these Rooms, October 27, 1992, lots 203 and 204 respectively, and two pairs of gilt salt cellars of 1835, one sold in these Rooms, April 19, 1990, lot 362 and another sold October 21, 1993, lot 412.



PROPERTY OF A SOUTHERN COLLECTOR

103

A FINE SET OF FOUR VICTORIAN SILVER-GILT SALT CELLARS

MARK OF ROBERT GARRARD, LONDON, 1844

Each circular bowl supported on the back of a scaly dragon crouching amongst swirling flames,

each marked on base, also engraved England

4 $\frac{1}{8}$ in. (12.5 cm.) wide; 52 oz. 10 dwt. (1,637 gr.)

(4)

\$25,000-35,000



104

PROPERTY OF A SOUTH CAROLINA COLLECTOR

104

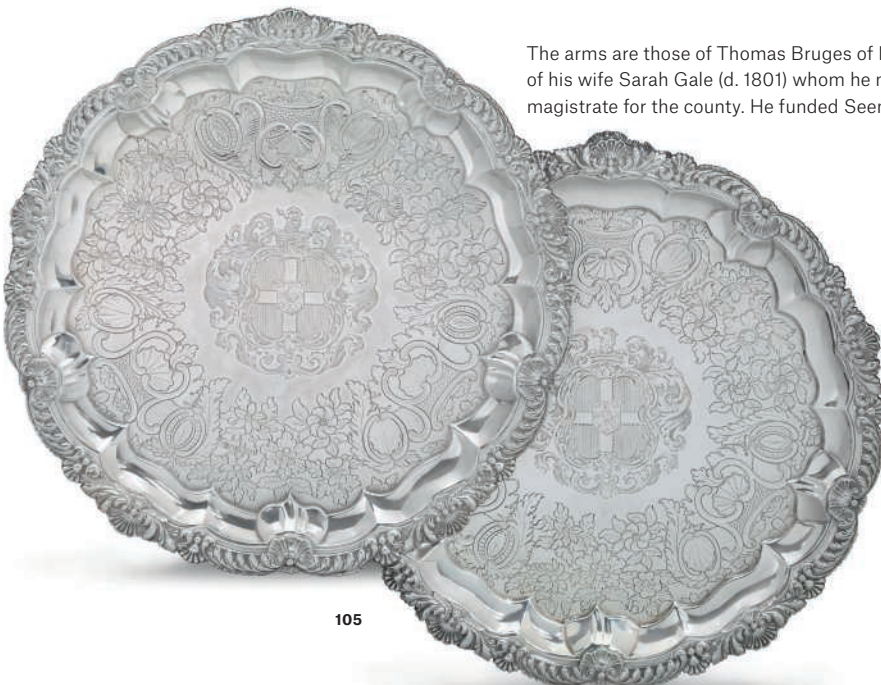
A GEORGE IV SILVER AND GOLD COIN-SET TEA TRAY

MARK OF REBECCA EMES AND EDWARD BARNARD, LONDON, 1824

Of shaped rectangular form with shell and scroll borders, on four acanthus capped paw feet, inset with thirty-six English, Portuguese, and Brazilian gold coins, and flat-chased alllover with foliate grape clusters centering a coat-of-arms, *marked underneath* 31 in. (79 cm.) long; 228 oz. 10 dwt. (7,114 gr.)

\$10,000-15,000

The arms are those of Thomas Bruges of Melksham and Seend, Wiltshire (1751-1835) impaling those of his wife Sarah Gale (d. 1801) whom he married in 1780. Bruges was a wealthy landowner and magistrate for the county. He funded Seend Church School in 1833 and erected a school house.



105

THE PROPERTY OF EDMUND S. WILKINSON, JR.

105

A PAIR OF GEORGE IV SILVER SALVERS

MARK OF EDWARD FARRELL, LONDON, 1821

Each on four shell and vine feet and with shell and foliage border, the field flat-chased with a similar band and engraved with a coat-of-arms, *each marked in field*

13 in. (33 cm.) diameter; 88 oz. (2,749 gr.) (2)

\$4,000-6,000

PROVENANCE:

William John Legh Esq., (d.1834) of Brymbo Hall, Co. Denbigh and thence by descent
The Property of the Late Lord Newton; Christie's, London, 14 July 1993, lot 32 (part)



106

A FINE PAIR OF EARLY VICTORIAN SILVER-GILT WINE COOLERS

MARK OF CHARLES FOX, LONDON, 1838

Tapering cylindrical and with everted rim, on acanthus foliage rim foot, the lower part of the body chased with a band of waterleaves, with two shell and acanthus bracket handles, with rocaille rim and collar, with plain liner, the bodies each engraved with a coat-of-arms within a scroll cartouche, *marked on bases, collars and liners*
8¼ in. (21 cm.) high; 154 oz. (4,790 gr.)

(2)

\$20,000-30,000

PROVENANCE:

Christie's, London, 22 November 2000, lot 97

PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

107

A SET OF SIXTEEN GEORGE III SILVER DINNER PLATES
MOST MARK OF WILLIAM STROUD, LONDON, 1801, RE-SHAPED

Each with shaped gadrooned rims, and engraved with a baronet's coat-of-arms on the border, *two plates mark of WB, marked under rims and engraved N3/18-13; N 5/17-2-½; N7/18-4; N10/15-19/2' N12/17-15/2; N18/17-4/2' N31/17-14 ¼; N32/18-2; N33/16-14; N34/17-4; N35/17-11; N36/ 17- 3 ½; N38/ 17-2 ½;N39/16-14 ½; N40/17-9 ½; N41 17-13 ½, altered* 9½ in. (24.1 cm.) diameter; 272 oz. 10 dwt. (8,482 gr.)

(16)

\$7,000-10,000

The arms are those of Heathcote quartering those of Reyner, probably for Sir Gilbert Heathcote, 4th baronet (1773-1851).

108

A SET OF TWELVE GEORGE III SILVER SOUP PLATES
LONDON, 1807, MARK OF WB

Each with shaped gadrooned rims, and engraved with a baronet's coat-of-arms on the border, *marked under body and engraved N 1/17-4/2; N2/17-14/2; N3 16-17/2; N4/18-2/2;N5/16-19/2; N6/16-10; N7/ 17-9; N8/19-½; N9/18-4/2; N10/17-19; N11/16-12/2; N12/17-19* 9½ in. (24.2 cm.) diameter; 205 oz. (6,380 gr.)

(12)

\$4,000-6,000

The arms are those of Heathcote quartering those of Reyner, probably for Sir Gilbert Heathcote, 4th baronet (1773-1851).



107



108



PROPERTY FROM A FAMILY COLLECTION

109

A GEORGE III SILVER SOUP TUREEN

MARK OF PAUL STORR, LONDON, 1807

The oval body flanked by handles with lion's masks, gadrooned at the lower section on scroll and shell feet, the domed cover with beaded band and detachable scroll handle, engraved on the body and cover with a crest, with liner, *marked on body, cover, handle and liner*
18 in. (46 cm.) wide; 210 oz. (6,539 gr.)

\$20,000-30,000

PROVENANCE:

Mrs. Loyce Mayfield, Birmingham, AL, sold
Sotheby Parke Bernet, 10-11 June 1977, lot 216



110

THE PROPERTY OF EDMUND S. WILKINSON, JR.

110

A PAIR OF LARGE REGENCY SILVER MEAT DISH COVERS

MARK OF PAUL STORR, LONDON, 1811

Each of oval domed form, lobed and with gadrooned border, lion-mask and acanthus ring handles, engraved with crest, *each marked on rim, calyx and handle* 19¾ in. (50 cm.) long; 256 oz. (7,967 gr.) (2)

\$15,000-25,000

PROVENANCE:

Koopman Rare Art, London, 1989

111

A REGENCY SILVER MEAT DISH AND MAZARINE FROM THE CALEDON SERVICE

MARK OF PAUL STORR, LONDON, 1811 AND 1812

Of heavy gauge, the meat dish oval with gadrooned rim with foliage and lobes at intervals, the border engraved on each side with coat-of-arms and motto, the mazarine on four ball feet, the body pierced with stars, scrolls and cross decoration, the center engraved with conforming coat-of-arms and motto, *each marked on reverse*

The dish 22 in. (56 cm.) long; 180 oz. 10 dwt. (5,620 gr.) (2)

\$10,000-15,000

PROVENANCE:

Du Pre, 2nd Earl of Caledon (1777-1839)
Christie's, London, 28 November 1990, lot 90

The arms are those of Alexander impaling Yorke, for Du Pre, 2nd Earl of Caledon K.P. and his wife Catherine (d.1863), daughter of Philip, 3rd Earl of Hardwicke (1757-1834), whom he married in 1811. Lord Caledon was one of the Irish Representative Peers and was both His Majesty's Lieutenant in co. Tyrone and Colonel of the Tyrone Militia. He was appointed the first Governor of the Cape of Good Hope when it was ceded to Britain in 1806.

This dish and mazarine formed part of an extensive dinner service by Paul Storr, commissioned following the marriage of the 2nd Earl. Forty-eight dinner plates and eighteen soup plates from the same service were sold Christie's, New York, 19 October 1988, lots 99-103, four graduated meat dishes were sold, Christie's, London, 11 July 1990, lot 124 and a fine pair of wine coolers sold Christie's, New York, 21 October 2011.



111



ANOTHER PROPERTY

112

A SET OF EIGHTEEN GEORGE IV SILVER DINNER PLATES
 MARK OF JOHN BRIDGE, LONDON, 1829

Each circular with gadrooned and shell rim, engraved on the border with a coat-of-arms and presentation inscription and date 1827, marked underneath and with engraved script letter L

10 $\frac{1}{2}$ in. (27 cm.) diameter; 373 oz. (1,160 gr.)

(18)

\$25,000-35,000

Mountstuart Elphinstone (1779-1859) was a Scottish statesman and historian, associated with the government of British India. The fourth son of John, 11th Baron Elphinstone, he joined the Bengal Civil Service, arriving in India in 1796. In 1802 Elphinstone went to Poona as the assistant

to the governor-general's agent and soon distinguished himself in two battles. Conspicuous military and diplomatic services ensured his rapid advancement. In 1808 he was appointed Ambassador to the Afghan Court of Kabul. In 1819 Elphinstone became the Governor of Bombay, where he is credited with preparing the code of law that existed for forty years and laying the foundation of the public education system. Elphinstone retired in 1827, and returned to England in 1829, where he devoted himself to writing the *History of India*. A statue was erected in memory of him in St. Paul's Cathedral.

A set of twelve dinner plates and a venison dish from the same service, and with the presentation inscription, sold in these Rooms, 28 April 1992, lot 158, and 17 April 1985, lot 256. A pair of entrée dishes with the Elphinstone crest, by John Bridge, 1829, sold Christie's, London, 13 July 1994, lot 69.



113

PROPERTY FROM THE ESTATE OF RICHARD D. BASS

113

A VICTORIAN SILVER COVERED VASE

MARK OF ROBERT GARRARD, LONDON, 1874

Of campana form with upright handles, the urn with grapevine borders depicting the Triumph of Bacchus, the cover with bud finial, *marked on body, and under cover, also marked R & S Garrard, Panton St. London at base* 19 in. (48.3 cm.) high; 130 oz. (4,050 gr.)

\$7,000-10,000



114

PROPERTY OF A MIDWESTERN COLLECTOR

114

A GEORGE IV SILVER SALVER

MARK OF JOSEPH HARDY, LONDON, 1826

Of shaped circular form, cast with shell and scroll borders, the center engraved with a vacant cartouche within foliate scroll, diaper and scale pattern, leaf-capped scroll feet, *marked underneath* 26¼ in. (66.7 cm.) diameter; 201 oz. 10 dwt. (6,562 gr.)

\$6,000-9,000



ANOTHER PROPERTY

115

A FINE PAIR OF GEORGE III SILVER-GILT DESSERT BASKETS
 MARK OF BENJAMIN SMITH, LONDON, 1806

In the Egyptian taste, each oval openwork wire basket with egg-and-dart rim, applied with grapes and leaves, on four caryatid monopodiae, engraved with monograms *BC* and *AGBC*, the Royal Badge, and an Earl's crest and coronet, marked on rims, with glass liners
 12¼ in. (31 cm.) long; 96 oz. (2,994 gr.)

(2)

\$40,000-60,000

PROVENANCE:

Harriot Mellon, Duchess of St. Albans (c. 1775-1837).
 Angela Burdett Coutts (1814-1906), sold
 Christie's, London, 14 May 1914, lot 112 (part).

The crest and coronet is that of the Earls Cathart.

Angela Georgina Burdett-Coutts (1814-1906) was the granddaughter of Thomas Coutts (1735-1822), founder of the London banking firm Coutts & Co., and his first wife Susan Starkie (d. 1815).

Thomas Coutts's second wife was the celebrated Harriot Mellon (c. 1775-1837), later Duchess of St. Albans, who in 1837 left the bulk of her estate, including her enormous silver collection, to her step-granddaughter Angela. Contemporary newspaper accounts gleefully pointed out that this fortune

was the equivalent to thirteen tons of gold, or if in sovereigns it would stretch over twenty-four miles and take ten weeks to count.

Angela Burdett-Coutts used her wealth to amass a large art collection and to fund numerous philanthropic schemes for which she was created a Baroness by Queen Victoria in 1871. Baroness Burdett-Coutts died on December 30, 1906 and her body lay in state for two days, during which time 30,000 people paid their last respects. She was buried in Westminster Abbey on January 5, 1906. After her death, the bulk of the Duchess's silver remained in storage until 1914 when it was sold by Christie's in a number of sales held through the 1920s.

These dessert stands form part of an extravagant silver-gilt dessert service dating to 1806 and 1810 consisting of six oval baskets and four circular baskets, which sold as part of the Coutts Heirlooms in 1914. The suite corresponds to the *Inventory of Plate Belonging to Her Grace the Duchess of St. Albans*, prepared by Rundell, Bridge and Rundell, 21st May 1829. Most of the service is listed part of the Best Service, Chest No. 11.

A pair of baskets of the same model by Digby Scott and Benjamin Smith, 1805 for Rundell, Bridge and Rundell are illustrated in Christopher Hartop, *Royal Goldsmiths: The Art of Rundell & Bridge, 1797-1843*, 2005, p. 149, no. 13.

See lot 122 for a cheese cradle from the Duchess of St. Albans Collection.



116

PROPERTY OF A SOUTHERN COLLECTOR

116

A SET OF SIX GEORGE III SILVER-GILT WINE LABELS

MARK OF DIGBY SCOTT AND BENJAMIN SMITH, LONDON, 1806

Each cast with foliate grape motifs centering a banner pierced with words Burgundy, Champagne, Claret, Hock, Madeira and Port, with chain, *each marked*

3¼ in. (8.2 cm.) wide; 8 oz. (269 gr.)

(6)

\$6,000-9,000

PROPERTY OF A MIDWESTERN COLLECTOR

117

A SET OF FOUR GEORGE III SILVER WINE COASTERS

MARK OF J. W. STOREY, LONDON, 1808

Each circular with gadrooned rim and fluted sides, the gilt interior engraved with a crest, on turned wood base, *marked on rims and interior body*

6½ in. (15.5 cm.) diameter

(4)

\$5,000-7,000



117

PROPERTY FROM THE ESTATE OF JAMES ANNENBERG LA VEA, SOLD TO BENEFIT A CHARITABLE FOUNDATION

118

THREE PAIRS OF GEORGE III SILVER GOBLETS

MARK OF CHARLES ALDRIDGE & HENRY GREEN, LONDON, 1770; MARK OF PETER AND ANN BATEMAN, 1790; AND MARK OF DUNCAN URQUHART & NAPHTALI HART, 1796

The first pair, on gadrooned and fluted circular foot, the part-fluted cup above centrally knobbed stem, the rim engraved with crest, the interior gilt, *each marked near rim*; the second pair, on beaded circular foot, the border bright-cut engraved with geometric designs, swags and flowers, the cup engraved with initials *IE* below a crest, the interior gilt, *each marked underneath base*; the third pair, on circular reeded foot, the cup bright-cut engraved with flowers and geometric patterns around the rim, the interior gilt, each engraved with initials *AKJ* within a garland, *each marked underneath*

Four goblets 6¼ in. (16 cm.) high; two goblets 5¾ in. (14.5 cm.) high; 39 oz. 10 dwt. (1,239 gr.)

(6)

\$3,000-5,000



118

119

A FINE PAIR OF GEORGE III SILVER-GILT SALVERS

MARK OF ROBERT GARRARD, LONDON, 1802

Each circular, on four bracket feet, with gadrooned border, the field finely engraved with a Baron's coat-of-arms, engraved with scratchweights 107:7 and 106:9, each marked on reverse
18¾ in. (47.5 cm.) diameter; 209 oz. (6,509 gr.) (2)

\$25,000-35,000

PROVENANCE:

Thomas Philip, 3rd Baron Grantham (1781-1859), by descent to
The De Grey Silver Settlement; Christie's, London, 24 March 1982, lot 96
Christie's, New York, 19 October 2001, lot 313

EXHIBITED:

Daily Telegraph Art Treasures Exhibition, 1928
"The Glory of the Goldsmith: Magnificent Gold and Silver from the Al-Tajir Collection," Christie's, London, 1989, no. 112

LITERATURE:

J.B. Hawkins, *The Al-Tajir Collection of Silver and Gold*, London, 1983, vol. I, p. 86-87
The Glory of the Goldsmith: Magnificent Gold and Silver From the Al-Tajir Collection, 1989, no. 112, p. 150

The arms are those of Robinson quartering Weddell, for Thomas Philip, 3rd Baron Grantham, son of Thomas, 2nd Baron and Mary Jemima *suo jure* Marchioness Grey. In 1833, he succeeded his maternal aunt as Earl De Grey of Wrest. He married in 1805 Henrietta Frances Cole (1784-1848), fifth daughter of William Willoughby, 1st Earl of Enniskillen.

Lord Grantham served in the Yorkshire Hussar Regiment of Yeomanry Cavalry and was appointed an Aide-de-Camp to both William IV and Queen Victoria. He also served as First Lord of the Admiralty, 1834-1835, and Lord Lieutenant of Ireland, 1841-1844. He was a great patron of the arts, serving as President of the Institution of British Architects and it was said "...his ample fortune affords him the means of extending to the arts, to that of painting in particular, in which his Lordship himself excels, that patronage to which his well-cultivated taste and liberal disposition alike prompt him" (*National Portrait Gallery of Illustrious and Eminent Personages of the 19th Century*, 1830, vol. 1, p. 4).

Lord Grantham commissioned this pair of salvers to match a superb group of baroque period plate belonging to the De Grey family. The magnificent engraved arms copy those of a William III silver-gilt basin and pair of ewers, by Benjamin Pyne, 1699, which also sold from the De Grey Silver Settlement, Christie's, London, March 24, 1982, lot 95. The earlier engraving is attributed to the "Master of George Vertue" engraver, whose body of work included several commissions for King William and Queen Mary (see Charles Oman, *English Engraved Silver*, 1978, pp. 60-64).





120

PROPERTY OF A SOUTH CAROLINA COLLECTOR

120

A GEORGE III SILVER EPERGNE
LONDON, 1777, MARK OF WC
OVERSTRIKING ANOTHER

The open work oval basket with fluted mid-section issuing four scroll branches with circular baskets, on four scrolling legs, bell flower swags, *marked on rims*

12 in. (31 cm.) high; 59 oz. 10 dwt. (1,854 gr.)

\$3,000-5,000

PROPERTY OF A MIDWESTERN COLLECTOR

121

A PAIR OF WILLIAM IV SILVER ENTREE DISHES AND COVERS

MARK OF JOHN WRANGHAM & WILLIAM MOULSON, LONDON, 1833

Octagonal, chased with fluting, with gadrooned rim, both the center and fluted domed covers with detachable acanthus ring handles engraved with a coat-of-arms, *marked on bases and covers, one finial with maker's mark TB*

10 in. (25.5 cm.) diameter; 100 oz. 10 dwt. (3,132 gr.) (2)

\$7,000-10,000

PROVENANCE:

The Doris Duke Collection Sold to benefit The Doris Duke Charitable Foundation, sold Christie's, New York, 3 June 2004, lot 549



121



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

122

A REGENCY SILVER CHEESE CRADLE
MARK OF ROBERT HENNELL II, LONDON, 1812

Sleigh shaped, with gadrooned rims and acanthus-capped scroll ends, engraved with the monogram *HstA* surmounted by a Duchess' coronet, *marked on body, with removable later silver-plated grille for flowers* 19 in. (48.3 cm.) long; 74 oz. 10 dwt. (2,331 gr.)

\$8,000-12,000

PROVENANCE:

Harriot Mellon, Duchess of St. Albans (c. 1775-1837).

The monogram is that Harriot Mellon, Duchess of St. Albans (c. 1775-1837), previously the wife of Thomas Coutts, the banker. "A remarkably handsome brunette with a very tall, fine figure, raven locks, ivory teeth, a cheek like a peach and coral lips," actress Harriot Mellon caught the attention of the wealthy and elderly banker Thomas Coutts. Following the death of Coutts's first wife in 1815, they were free to marry; she was 35 and he was 80. Upon his death seven years later, Thomas Coutts bequeathed his entire estate, consisting of over £600,000 and his half-share in Coutts's Bank to Harriot. For her second husband, Harriot chose the 9th Duke of St. Albans. Although penniless and twenty-four years her junior, the Duke offered Harriot a peerage, and this second marriage completed Harriot's steady upward climb from actress to Duchess.

During an age of extravagant parties and excessive food and drink, Harriot entertained on a regal scale and she amassed one of the most significant silver services of the Regency period. She regularly hosted 500, 600 and 700 guests at her London residence at Stratton Street, Holly Lodge, her villa in Highgate, and St. Albans's House in Brighton. Harriot's silver collection remained intact well after her death in 1837. Her estate was settled upon Thomas Coutts's granddaughter, Angela Burdett, a noted Victorian philanthropist. Only after her death was the silver sold, in successive sales from 1914 to 1922.

The Inventory of Plate belonging to Her Grace the Duchess of St. Albans, prepared by Rundell, Bridge & Rundell, of 1829 lists two "cheese trays" in Chest no. 4 as part of the HM service.

See lot 115 for a pair of dessert baskets from the Duchess of St. Albans Collection.

122

PROPERTY FROM THE COLLECTION OF LOIS AND HARRY HORVITZ

123

A GEORGE II SILVER THREE-PIECE CONDIMENT SET
MARK OF FRANCIS CRUMP, LONDON, 1766

Each of vase form with spiral gadrooning on body and domed cover, each engraved with a crest, *marked on foot rims*
The largest 9½ in. (24.1 cm.) high; the two smaller 8½ in. (20.6 cm.) high; 37 oz. 10 dwt. (1,179 gr.) (3)

\$4,000-6,000

PROVENANCE:

Christie's, London, 30 March 1911, lot 66



123



124

PROPERTY OF A SOUTHERN FAMILY

124

A GEORGE III SILVER SOUP TUREEN
 MARK OF PAUL STORR, LONDON, 1805

Of plain oval form with mid band and gadrooned rim, raised on an oval pedestal foot, the domed cover with detachable reeded handle and engraved with a crest, flanked by acanthus-capped scroll handles with loose rings, *marked on foot rim and cover and handle*
 16½ in. (42 cm.) long; 121 oz. 10 dwt. (3,780 gr.)

\$6,000-9,000

ANOTHER PROPERTY

125

A GEORGE III SILVER TEA URN
 MARK OF JOHN WAKELIN & WILLIAM TAYLOR, LONDON, 1787

Urn form with beaded rim on square pedestal, with two handles and replaced wood tap, engraved with coat-of-arms, the cover with a crest, *marked under body and on cover*
 20 in. (51 cm.) high; 100 oz. 10 dwt. (3,128 gr.) gross weight

\$3,000-5,000



125



PROPERTY FROM THE ESTATE OF JAMES ANNENBERG LA VEA, SOLD TO BENEFIT A CHARITABLE FOUNDATION

126

A GEORGE III SILVER EPERGNE

MARK OF THOMAS PITTS I, LONDON, 1784

The oval frame with four caryatid supports on paw feet, the lozenge-shaped lower section with vase finial and four hanging part-fluted navette-form baskets with pierced foliate scroll border, the upper frame with four detachable leaf-capped scroll branches each terminating in detachable part-fluted circular dish with pierced foliate scroll border, the center applied with husk swags and surmounted with similar detachable two-handled basket, the central basket with coat-of-arms and crest, *marked on large basket and frame and on each small basket, branch and dish, two baskets mark of Andrew Crespel and Thomas Parker, London, 1868*

19 in. (48.5 cm.) high, 24 in. (61 cm.) wide; 127 oz. (3,951 gr.)

\$10,000-15,000



127

128

PROPERTY OF A NEW YORK FAMILY

127
A PAIR OF GEORGE III SILVER WINE COASTERS AND A SILVER FUNNEL

MARK OF HESTER BATEMAN, LONDON, 1787 AND 1790

Each circular turned wood coaster, with pierced silver rim engraved with florets and foliate bands, and monogrammed in script *AL*; the funnel of circular bowl form with tapered end, monogrammed in script, *the coasters marked at lower edge; the funnel marked under rim*

4 3/4 in. (12 cm.) diameter, and 5 in. (12.7 cm.) long; the funnel 2 oz. (67 gr.) (3)

\$3,000-5,000

128
A GEORGE III SILVER PUNCH BOWL AND A PAIR OF SILVER WAITERS

MARK OF HESTER BATEMAN, LONDON, 1784 AND 1782

The bowl of plain circular form, with beaded rim on circular foot ring, engraved on one side with a crest; the waiters circular on three ball-and-claw feet, with beaded rim, engraved at the center with a script monogram *GAB*; *each piece fully marked under base*

The bowl 8 1/2 in. (20.5 cm.) diameter; the waiters 6 1/2 in. (15.2 cm.) diameter; 26 oz. (822 gr.) (3)

\$1,500-2,500



129 (part)

129
A GROUP OF GEORGE III SILVER LIGHTING ARTICLES

MARKS OF HESTER BATEMAN, LONDON, 1786-1789

Comprising two wax jacks the first with pole support set with snips raised on beaded domed base; the second of cylindrical form with scroll handle and attached snuffer cone; an oval snuffer tray pierced and engraved; *together with a silver oval sugar basket with glass liner, all marked under bases and under the cover of the second wax jack*

The basket 7 in. (17.8 cm.) long; the wax jacks 7 1/4 in. (18.5 cm.), and 2 3/4 in. (7 cm.) high; the tray 9 1/2 in. (24 cm.) long; 13 oz. 10 dwt. (434 gr.) weighable silver (4)

\$1,000-1,500

130

FIVE GEORGE III SILVER TABLE ARTICLES

MARK OF HESTER BATEMAN, LONDON, 1779-1787

Comprising a shaped circular salver, 1779; a baluster tankard, 1784, with hinged domed cover; two two-handled goblets, 1786 and 1787, each circular on circular pedestal foot with scroll handles; and a brandy warmer, 1787 wood handle, all marked underneath, on rims or under cover.

The salver 10¼ in. (26 cm.) diameter; the tankard 7¾ in. (19.6 cm.) high; the handled cups 5 and 5¾ in. (12.8 and 14.5 cm.) high; the brandy warmer 8¾ in. (22.3 cm.) long;

77 oz. (2,408 gr.) gross weight (5)

\$2,500-3,500



130 (part)



131 (part)

131

A GROUP OF GEORGE III SILVER TABLE ARTICLES

MARK OF HESTER BATEMAN, LONDON, 1779-1794

Comprising a cruet set, 1788, oval, fitted with eight silver-mounted clear-cut glass bottles; six similar navette-shaped open pedestal salts, 1787, 1789 and 1790; a set of four oval open salts, 1779, three cobalt glass liners; a mustard pot, 1785; and a teapot stand, mark of Peter and Ann Bateman, 1794, all marked underneath, under cover or on body. The cruet 7½ in. (18.5 cm.) long; the navette shaped salts 4½ in. (10.5 cm.); the oval salts 3¼ in. (8.3 cm.) long; the mustard pot 4 in. (10 cm.) high; the waiter 7¼ in. (18.5 cm.); 28 oz. (874 gr.) weighable silver (13)

\$1,500-2,500



132 (part)

132

**A GROUP OF SIX GEORGE III SILVER TEA WARES
MARK OF HESTER BATEMAN, LONDON. 1782-1789**

Comprising an urn-form sugar bowl and cover, 1782, monogrammed; an oval teapot and hinged cover, 1786, plain, wood scroll handle and finial; an oval tea caddy with hinged cover, 1784, an oval waiter, 1785 and two helmet shaped creamers, 1786 and 1789, all marked under bases, on rims or under covers

The sugar urn 9 in. (23 cm.) high; the teapot 9½ in. (24 cm.) wide; the tea caddy and the waiter 6¼ in. (16 cm.) high; the creamers 6 and 6¼ in. (15.3 and 16 cm.) high; 48 oz. 10 dwt. (1,508 gr.) gross weight (6)

\$3,000-5,000

133

**A GROUP OF GEORGE III SILVER TABLE ARTICLES
MARK OF HESTER BATEMAN, LONDON, 1779-1790**

Comprising: two sauce boats with three leaf applied hoof feet; an oval waiter with beaded rim on four ball and claw feet; an oval wire toast rack with overhead ring handle; an oval mustard pot with hinged cover; a cruet stand, mark of Peter and Ann Bateman, pierced and engraved with foliate panels and fitted with six assembled silver mounted clear cut glass bottles; all marked under bases, rims, lids or on body; three bottles apparently unmarked

The cream boats 5½ in. (14 cm.) long; the waiter 6½ in. (15.5 cm.) long; the toast rack 7 in. (18 cm.) long; 21 oz. 10 dwt. (672 gr.) weighable silver (6)

\$1,500-2,500



133 (part)



134

PROPERTY OF A TEXAS LADY

134

A GEORGE III SILVER SOUP TUREEN AND A PAIR OF SILVER SAUCE TUREENS

THE TUREEN, MARK OF JOHN PARKER & EDWARD WAKELIN, LONDON 1772; THE PAIR, MARK OF EDWARD WAKELIN & WILLIAM TAYLOR, LONDON, 1784

The tureen oval, on stepped foot, with reeded handles, engraved on bowl and domed cover with a crest, *marked under base and inside cover, interior cover with later inscription*; the pair of sauce tureens oval and on stepped pedestal foot, loop handles, engraved on the front and on domed cover with crest, engraved with number and scratch weight, *No. 1, 16=6 and No. 4, 16=18, marked underneath and inside cover*

The soup tureen 15 in. (28 cm.) long; the pair 8 in. (20.5 cm.) long; 103 oz. 10 dwt. (3,251 gr.) (3)

\$4,000-6,000

PROPERTY OF A NEW YORK FAMILY

135

A JAMES II SILVER TUMBLER CUP

MARK OF THOMAS CORY, LONDON, 1684

The plain circular cup with simple horizontal bands enclosing a punched ground, engraved on the bottom with a coat-of-arms and a coronet, *marked on body*

3¼ in. (8.3 cm.) high; 3 oz. 10 dwt. (122 gr.)

\$1,000-1,500



135

The arms are probably those of Fielding impaling those of Carey, for William, 3rd Earl of Denbigh (1640-1685), who married secondly Mary, daughter of Henry Carey, Earl of Monmouth.



136

PROPERTY FROM A EUROPEAN ROYAL COLLECTION

136

A SET OF FOUR CONTINENTAL SILVER WINE COASTERS

ONE WITH MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1819-1838; THE OTHERS WITH MARK OF GHERARDI, 19TH CENTURY

Each circular, the center engraved with a coat-of-arms, *all marked underneath*

5¾ in. (14.5 cm.) diameter; 45 oz. (1,405 gr.) (4)

\$4,000-6,000

PROVENANCE:

Anatole Nikolaievich Demidoff, 1st Prince of San Donato (1813-1870)

Paul Pavlovich Demidoff, 2nd Prince of San Donato (1839-1885), to his daughter,

Aurora Pavlovna Demidova (1873-1904), m. 1892 Prince Arsen of Yugoslavia, to her son,

Prince Paul of Yugoslavia (1893-1976), to his grandson,

Prince Dmitri of Yugoslavia (b. 1958)

The arms are those of Demidoff, Princes of San Donato.



137 (with mirror plateau)



VARIOUS PROPERTIES

137

A FRENCH SILVER DINING-TABLE GARNITURE
 MARK OF TÉTARD FRÈRES, PARIS, 20TH CENTURY

Comprising a pair of seven-light candelabra, centerpiece, and a three-piece mirror plateau; each tapered column issuing six acanthus capped scroll arms with sockets and wax pans below a central socket on a waisted pierced circular base cast with garlands and oval medallions; the oval centerpiece bowl with shaped rim and openwork sides cast with floral swags and ribbon-tied medallions, liner, the three-piece mirror plateau with conforming decoration, *each marked*

The pair of candelabra 19½ in. (49.5 cm.) high; the centerpiece bowl 19¼ in. (48.9 cm.) long; the mirror plateau 55 in. (137 cm.) long overall; 336 oz. (10,497 gr.) (6)

\$25,000-35,000



138

138

A FRENCH SILVER SEVEN-PIECE TEA AND COFFEE SERVICE AND SILVER-PLATED TRAY

MARK OF EMILE PUIFORCAT, PARIS, CIRCA 1900

Each piece of faceted baluster form, engraved with a monogram, comprising: a hot water urn and cover, a teapot, a coffee pot, a chocolate pot, a creamer, all with wood handles, a two-handled sugar bowl and cover and a waste bowl, *urn marked on cover only, others marked on body and covers*; and a silver-plated shaped oval two-handled tray, *marked Puiforcat* The hot water urn 17.1/5 in. (44.5 cm.) high; the tray 28½ (72.4 cm.) long; 230 oz. (7,153 gr.) gross weight (8)

\$7,000-10,000

139

A PAIR OF GERMAN SILVER SEVEN-LIGHT CANDELABRA

MARK OF KOCH & BERGFELD, BREMEN, LATE 19TH CENTURY

Each corinthian fluted columnar stem supporting a central removable candle socket with wax pan, issuing six foliate scrolling arms with further sockets and wax pans, on circular footed base, *marked underneath, weighted* 25½ in. (64.8 cm.) high (2)

\$4,000-6,000



139



140

**A PAIR OF FRENCH SILVER EMPIRE-STYLE FIVE-LIGHT
CANDELABRA**

MARK OF TÉTARD FRÈRES, PARIS, CIRCA 1900

Each on circular base with laurel and berry band, the fluted columnar stem with acroteria borders, supporting five leaf-capped and reeded branches, with conforming central light, all with gadrooned waxpans, *each marked with French mark for export and 950*

19¼ in. (48.1 cm.) high; 195 oz. 10 dwt. (6,093 gr.)

(2)

\$12,000-18,000

141

A PAIR OF LOUIS XVI SILVER FOUR-LIGHT CANDELABRA

MARK OF ANTOINE BOULLIER, PARIS, 1786, WITH SOME ALTERATIONS

Each on circular base, the fluted tapered stem tied with garlands, supporting three acanthus-clad branch arms with detachable wax pans, sockets and a central foliate socket, engraved at base A. *Boullier fecit a Paris, marked on base rims, two sockets and underneath with no. 1 and no. 3, fully marked on bases, stems (inside socket), sockets, wax-pans, and central waterleaf calyx; décharge only on central leafy socket and one of six small calices; the branches, the central element with berried foliage, and the five small calices unmarked; with charge and export décharge of Henri Clavel, also with Swedish hallmark*

21¼ in. (54 cm.) high; 205 oz. (6,383 gr.)

(2)

\$40,000-60,000

Antoine Boullier was one of the leading silversmiths of his time. Like François-Thomas Germain, Jacques-Nicolas Roettiers, Louis Lenhendrick, and Robert-Joseph Auguste, he was held in great esteem by his contemporaries. He was chosen to execute part of a large dinner service commissioned by Catherine the Great, and a tureen from this service is now at the Hermitage. Along with Robert-Joseph Auguste, he executed the famous dinner service for Count Creutz of Sweden, now part of the Swedish Royal Collection.

The Swedish import marks on these candelabra, combined with their Paris discharge mark for exported wares, would indicate that these candelabra too were a commission from a Swedish noble patron.

Boullier made a pair of candelabra of the present model as part of an extensive toilet service made for The Galitzin-Stroganov family, sold Christie's, London, 7 June 2011, lot 206.



142

A DUTCH SILVER ANTI-JACOBITE TOBACCO BOX WITH MOTHER-OF-PEARL COVER

AMSTERDAM, 1759, THE COVER SCENE AFTER A PRINT BY C. MOSLEY

Oval, with reeded bands, the hinged mother-of-pearl cover carved with a scene of a coach with a man inside, the door inscribed *PERKIN*, six draught-horses pulling the coach, their sides inscribed *WILKEURIGE MAST, ONDERWERPING, REBELLIE, ERFLIJK REGT, BYCELDOL, GEHOORSAAM*, the lead horse ridden by the Pope, a man in front of the coach bearing a flag inscribed *INQUIST*, several figures lying on the foreground with papers inscribed *ANNUITEITEN, ZUIDZEE, BANK, EXCHEGUER, LIJFRENTEN, OIC, LANTREGT, IK MOET WEEROM*, and a woman seated with a bible inscribed *de Heilige schrift*, a city in the background, *marked on base* 4½ in. (11.5 cm.) long

\$1,500-2,500

PROVENANCE:

Christie's, Amsterdam, 29 November 1991, lot 1508
The Dr. Anton C.R. Dreesmann Collection: Dutch Pictures & Works of Art, Christie's, Amsterdam, 16 April 2002, lot 1087

The carved scene is after an anti-Jacobite print signed by C. Mosley and dated 1745. While an English version is recorded, this print was presumably aimed at deterring would-be Dutch Catholic supporters of the Young Pretender's cause. The print is entitled *Perkins Triumph*, referring to Perkin Warbeck (1474-1499), the late 15th century pretender to the English throne who was eventually executed. The complex imagery is explained in great detail by F.G. Stephens in his *Catalogue of Political and Personal Satires Preserved in the Department of Prints and Drawing in the British Museum*, London, vol. III pt.1, 1734-1750, nos. 2636, 2637 and 2658).



142



143

143

A DUTCH SILVER TOBACCO-BOX MARK OF JACOBUS DAS, AMSTERDAM, 1739

Oblong, with moulded borders, the raised hinged cover engraved with a scene of Jacob crossing the Jordan River, the raised border engraved with rosette and scrolls and with the inscription *Doen den Patriark Jacob Passeert de Jordaen*, *marked on interior base and cover* 3¼ in. (12 cm.) long; 6 oz. (198 gr.)

\$4,000-6,000

PROVENANCE:

With A.C. Beeling & Zoon, Leeuwarden, 1988
The Dr. Anton C.R. Dreesmann Collection, Christie's, Amsterdam, 16 April 2002, lot 1070



144

144

A DUTCH SILVER MINIATURE INKSTAND MARK OF WILLEM VAN STRANT, AMSTERDAM, 1738

Rectangular, on four bun feet, fitted with a sander, an inkwell with hinged cover and a pen holder with feather pen, *marked on base of stand, also with later Dutch duty marks; the feather pen only marked with duty mark* 3 in. (7.8 cm.) wide; 3 oz. (94 gr.)

\$3,000-5,000

PROVENANCE:

With Wielke Fröhlich, Antiquair, Amsterdam, 1997
The Dr. Anton C.R. Dreesmann Collection, Christie's, Amsterdam, 16 April 2002, lot 1055



ANOTHER PROPERTY

145

A DUTCH SILVER AND GLASS WINDMILL CUP

MARK OF DAVID REYNIERS, DORDRECHT, 1615; THE GLASS CIRCA 1725-1750

The mill, clock dial, revolving sail, and cylindrical stem all engraved to imitate wood, tile work, and brick work, the ladder set with figures, with blowpipe, engraved with monogram *IG*, the cone-shaped colorless glass cup with wheel-engraved border of birds and foliage, *marked on body*
9 $\frac{1}{2}$ in. (24.5 cm.) high

\$25,000-35,000

LITERATURE:

Cruz Valdovinos, José Maunel, *Platería Europea en España (1300-1700)*, 1997, illus. pp. 102-104

Windmill cups were produced in the Netherlands and Germany from the late 16th to the 17th century, as one form of trick drinking vessel. By blowing through the tube, the windmill blades and clock hand turned. Where the clock hand stopped indicated the amount to be drunk. Windmill beakers with glass or silver cups are known. Two Dutch examples, with similar millhouses and silver cups, relate closely to the present lot. A 1636 unmarked example from Dordrecht is in the Rijksmuseum and a 1713 cup from Rotterdam, mark of HVB with vase beneath, is in the collection of the Historical Museum, Rotterdam. (see: J. W. Frederiks, *Dutch Silver: Wrought Plate of North and South-Holland from the Renaissance Until the End of the Eighteenth Century*, 1958, no. 423, pl. 296 and no. 600). A windmill beaker with glass cup, 1595, is illustrated in Pieter C. Ritsema van Eck, *Glass In the Rijksmuseum*, 1995, no. 5. p. 25.

We thank Herman Meulendijks for his assistance in cataloging this lot.

146

A RARE CONTINENTAL RENAISSANCE GOLD, ENAMEL AND DIAMOND-SET NÁSFA

CIRCA 1626, PROBABLY HUNGARIAN

The elaborate gold *násfa* set with a princely crown above a pair of gem-set wings, with engraved white and black enamel feathers, the feathers on the reverse in black enamel; a jeweled cross and anchor with two white enameled doves above, the anchor entwined with a red, green and black enameled serpent, and two red enameled flowers; below two jeweled and white enamel ringed hands clasping a heart of two parts, the obverse overlaid with netting in white, red and green enamel, the reverse of the heart in red enamel and overlaid with gold netting; below the heart, a skull in white enamel holding a gold key; the whole attached to a pounced gold foliate openwork frame with white, green and black enamel accents, and suspending three gem-set gold drops and a circular gem-set ring above, the frame applied with later back plate

4¼ in. (8.4 cm.) high; 120 gr. gross weight

\$70,000-100,000

PROVENANCE:

Count Antal Zichy (1826-1898)

Graf von Palffy, former Austrian Ambassador to Rome

With Arnold Seligmann, Paris, 13 March 1923 (45,000 francs)

Charles D. Bowles (1864-1924), of the Columbia River Shipbuilding Company, Portland, Oregon

Thence by descent to the present owner

EXHIBITED:

Exhibition of Hungarian Historical Goldsmith's Works, 1884, Hungarian

National Exhibition, Budapest, no. 13

Antiques Roadshow, 18 August 2012

LITERATURE:

Catalogue of the Exhibition of Hungarian Historical Goldsmith's Works,

Hungarian National Exhibition, 1884, illus. no. 13

István Simonyi, "Questions and Answers: An Attempt at Defining the So-Called Bethlen-Násfa," *Ars Decorativa* 24, 2006, pp. 21-37, illus. pp. 32 and 34



Pendant with Winged Heart. 17th century, Gold, enamel, diamonds; 8.9 x 7.6 cm. Inv. VIII 288.

bpk, Berlin/ Gruenes Gewoelbe, Staatliche Kunstsammlungen, Dresden, Germany/ Juergen Kapinski/ Art Resource, NY

The Bethlen Násfa

In the 16th and 17th *násfa*, or jeweled pendants, were among the most important jewels worn by the aristocracy. Typically given as wedding gifts, they were worn hanging from a chain, on the side of a high fur hat, or used as a diadem.

By tradition this gold *násfa* was worn by Gábor Bethlen, Prince of Transylvania (1580-1629), at his 1626 marriage to Catherine of Brandenburg (d. 1644). Silver-gilt *násfas* of this model were worn by their six pages. A matching gold *násfa* in the Dresden's Green Vaults (Inv. No. VIII 288), suggests however, that two gold pendants were fashioned for the wedding, to be worn by the bride and groom for their wedding in Kassa.

The pair of gold pendants relate very closely to one another in decoration and scale. The cross, anchor and heart are symbols of faith, hope and love, and the bejewelled hands holding a heart were popular motif of wedding jewels of the late 16th and early 17th century. However, the Dresden *násfa* features white enamel typical of the bride; the present lot incorporates black enamel, appropriate for the groom.

Following the death of Prince Gábor Bethlen in 1629, Catherine of Brandenburg returned to Germany, where she married Francis Charles, Duke of Saxon-Lauenberg, in 1639 and died in 1644. Catherine presumably returned to Germany with the pendant, and its subsequent history prior to entering the collection of Augustus the Strong is unknown. First inventoried in 1706, the *násfa* has remained in the Green Vaults Collection to the present day.

The present pendant, the *násfa* associated with Prince Gábor, was exhibited in 1884 at an exhibition of Historical Goldsmiths' work in Budapest along with four related silver-gilt examples. The gold *násfa* was loaned by Count Antal Zichy (1826-1898), a writer, politician, member of parliament, and a member of the Hungarian Academy of Science. By 1923, the pendant had been acquired from Graf von Palffy, a former Austrian Ambassador in Rome, by the Parisian dealer Arnold Seligmann who sold it to an American in whose family it has remained.

(See: Zoltan Szilárdy, "The Wedding *násfa* of Gábor Bethlen", *Confessio* 3, no. 2, 1980, pp. 35-39 for a discussion of the *násfa*'s iconography; see István Simonyi, "Questions and Answers: An Attempt at Defining the So-Called Bethlen-Násfa", *Ars Decorativa* 24, 2006, pp. 21-37 for a study of the group of *násfas*)





147

PROPERTY OF A GENTLEMAN

147
AN ITALIAN SILVER-GILT MOUNTED HARDSTONE SNUFF BOX SET WITH A MICROMOSAIC PLAQUE
 MARK OF LUIGI MASCELLI, ROME, CIRCA 1810

Rectangular, the hinged cover with a fine micro-mosaic panel depicting a seated hound and a pair of doves tied to an anchor against a column, with red jasper sides and base, silver-gilt mounts, *marked on bezel*
 3 in. (7.8 cm.) long

\$7,000-10,000

PROVENANCE:
 S. Bulgari, Rome



148

148
A FRENCH GOLD-MOUNTED BLOODSTONE SNUFF BOX SET WITH A MICROMOSAIC PLAQUE
 MARK OF JEAN LOUIS LEFERRE, PARIS, 1809-1819

Of rounded rectangular form, the hinged cover inset with an Italian micromosaic plaque depicting a rustic landscape, the cover and box lined in gold, *marked inside cover, base, and bezel*
 3½ in. (9 cm.) long

\$4,000-6,000



149

149
A CONTINENTAL GOLD-MOUNTED PUDDING-STONE SNUFF BOX

CIRCA 1740

Cartouche-form, with hinged cover, the mounts engraved with rococo motifs, *apparently unmarked*
2½ in. (6 cm.) long

\$3,000-5,000



150

150
A CONTINENTAL GOLD-MOUNTED ROCK CRYSTAL SNUFF BOX
19TH CENTURY

Of faceted *bombé* form, with hinged cover, the mounts chased with *rocaille*, *marked on bezel, with later French control marks*
2¾ in. (7 cm.) long

\$3,000-5,000

151

A FRENCH ENAMELED AND GEM-SET GOLD-MOUNTED AGATE CIGARETTE CASE

CIRCA 1925

Rectangular, the hinged cover set with diamonds and pearls with loop clasp, the stone a translucent warm taupe tone, *marked on mount*

3¼ in. (8.3 cm.) long

\$1,500-2,500



151

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

152

A FRENCH GLASS AND VARI-COLOR GOLD SCENT-BOTTLE AND VINAIGRETTE

SECOND HALF OF THE 19TH CENTURY, POSSIBLY BY GEORGES USELDINGER, PARIS

Rectangular flask with faceted glass body divided into two compartments, the lower part mounted in gold forming a vinaigrette, the interior of the engine turned lid with dots and fitted with a hinged foliate pierced grill, the hinged stopper engine-turned with dots on a horizontally reeded ground and bordered with green-gold laurel leaves and stylized acanthus, screw-shaped pushpiece, *marked with partly legible maker's mark, later struck with a Parisian post-1838 restricted warranty mark for gold*

3¼ in. (84 mm.) high

\$700-1,000

PROVENANCE:

Sotheby's, London, 26 March 1973, lot 119

The Dr. Anton C.R. Dreesmann Collection, Christie's, London, 11 April 2002, lot 845



152

PROPERTY OF A GENTLEMAN

153

A CONTINENTAL GILT-METAL AND MOTHER-OF-PEARL NECESSAIRE

PROBABLY AUSTRIAN, EARLY 19TH CENTURY

Rectangular, the hinged top inset with a gouache painting on paper of the *Spinnerin am Kreuz*, in Vienna, fitted on the inside with seven various sewing implements, escutcheon lock plate and key, *apparently unmarked*

5½ in. (13 cm.) long

\$2,000-3,000

The painting depicts one of two limestone towers in Vienna each dating back to the late 14th century. This tower is the one located in Favoriten, south of central Vienna. The purpose of this legendary structure was to mark the southern border of Vienna and also to provide a navigational landmark.



153 (two views)

PROPERTY OF A CALIFORNIA COLLECTOR

154

**A FRENCH GEM-SET SILVER AND GOLD
COMPACT MINAUDIÈRE**

SIGNED BOUCHERON, PARIS, CIRCA 1930

The silver case with allover engine turning, the hinged cover with an openwork rose gold panel engraved with birds and butterflies among foliage and inset with cabochon rubies and sapphires, the interior fitted with a mirror, lipstick case and four cosmetic compartments, *engraved Boucheron on interior rim, otherwise apparently unmarked*; with fitted black silk grosgrain purse-form case with handle

5¼ in. (13.4 cm.) long

\$4,000-6,000



154

PROPERTY FROM AN AMERICAN COLLECTION

155

**AN ITALIAN SMOKEY QUARTZ, GOLD AND PLATINUM SNUFF-
BOX, DESIGNED BY PALOMA PICASSO**

MARK OF TIFFANY & CO., CIRCA 1985

The shaped oval box with hinged cover inset with a cabochon quartz, *marked on base c. 1985 TIFFANY & CO. 18K IRID. PLAT, with facsimile signature of Paloma Picasso*

3½ in. (8.9 cm.) long; 6 oz. 10 dwt. (212 gr.) gross weight

\$5,000-7,000



155

156

**AN ITALIAN AMETHYST, GOLD AND PLATINUM SNUFF-BOX,
DESIGNED BY PALOMA PICASSO**

MARK OF TIFFANY & CO., CIRCA 1985

18K, the shaped box with hinged cover inset with a lozenge-form amethyst, *marked on base c. 1985 TIFFANY & CO. 18K IRID. PLAT, with facsimile signature of Paloma Picasso*

2⅞ in. (7.4 cm.) long; 4 oz. (131 gr.) gross weight

\$3,500-4,500



156

A Paloma Picasso-designed minaudière for Tiffany & Co. sold in these Rooms, 17 May 2011, lot 20.

INDEX

- A**
Aguilar, Hector, 20
Aldridge, Charles & Green,
Henry 118
Asprey & Co., 19, 93, 94
- B**
Barry, Standish, 68
Bateman, Hester, 127- 133
Bateman, Peter & Ann, 118
Bigelow, Kennard & Co., 63
Bolton, Michael, 95
Boucheron, 154
Boullier, Antoine, 141
Bridge, John, 112
Buccellati, 2, 4, 7, 12, 14, 16
Buccellati, Gianmaria, 1, 9
Buccellati, Mario, 3, 5, 13,
15
Bulgari, 10, 11
Burt, Benjamin, 77
- C**
Castillo, Pedro, 21
Comyns, William & Son, 97
Coney, John, 72
Cory, Thomas, 135
Crump, Francis, 123
Cutshing, 81, 83
- D**
Das, Jacobus, 143
David, John, 67
Davis, T. A., 74
Devlin, Stuart, 17
- E**
Elkington, Frederick, 98
Emes, Rebecca & Barnard,
Edward, 104
- F**
Farrell, Edward, 105
Fox, Charles, 106
- G**
Garrard, Robert, 103, 113,
119
Gorham Mfg. Co., 52, 58,
59
- H**
Hancock, Charles
Frederick, 101
Hardy, Joseph, 114
Hennell II, Robert, 122
Hermès, 42, 43
Hung Chong, 88
Hurd, Jacob, 79
- J**
J. E. Caldwell & Co., 64
Jensen, Georg, 22-39,
44-48
- K**
Khe Cheong, 86
Koch & Bergfeld, 139
Konoike, 91
- L**
Lambert, Geroge, 99
Landers, Frary, & Clark, 56
Leferre, Jean Louis, 148
Lisi, Fratelli, 6
- M**
Mascelli, Luigi, 147
Minott, Samuel, 75
- N**
Napier, 18
- O**
Odiot, Jean-Baptiste-
Claude, 136
- P**
Parker, John & Waklin,
Edward, 134
Pitts I, Thomas, 126
Puiforcat, Emile, 138
- R**
Reed & Barton, 40, 54
Reyniers, David, 145
Richardson, Sr., Joseph, 70
- S**
Scott, Digby & Smith,
Benjamin, 116
Shiebler, George W., 61
Simpkins, William, 80
Smith, Benjamin, 115
Soumaine, Simeon, 71
Storey, J. W., 117
Storr, Paul, 102, 109- 111,
124
Stroud, William, 107
Sung Sing, 83
- T**
Tétard Frères, 137, 140
Tien Shing, 82
Tiffany & Co., 49-51, 55, 56,
60, 62, 65, 66, 155, 156
Tu Hopp, 85
- U**
Urquhart, Duncan & Hart,
Naphtali, 118
Useldinger, Georges, 152
- V**
Van Strant, Willem, 144
Vitali, Ubaldo, 8, 49
- W**
Wakelin, Edward & Taylor,
William, 134
Wakelin, John & Taylor,
William, 125
Walker & Hall, 100
Warner, Sr., Andrew E., 69
Watson Silver Co., 53
Wong Shing, 84
Woshing, 90
Wrangham, John &
Moulson, William, 121
- Y**
Yu He, 82

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 will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- 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 first 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 • 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.
- ◆ 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** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. 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.
- 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.

TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

The description of the condition of clocks and watches in this catalogue, including references to defects and repairs, is provided as a service to prospective buyers, but such description is not necessarily complete. While Christie's will furnish a condition report on any lot to a prospective purchaser upon request, any such report may also be incomplete and may not specify all mechanical replacements or defects. Accordingly, all clocks and watches should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale. All lots are sold "as is," and the absence of any reference to the condition of a clock or watch does not imply that the lot is in good condition and without defects, repairs or restorations. Virtually all clocks and watches have been repaired in the course of their normal useful lifetime and may now incorporate parts not original to them. Furthermore, Christie's makes no representation or warranty that any clock or watch is in working order. As collectors' watches often contain extremely fine and complex mechanisms, buyers should be aware that a general service, change of battery or further repair work, for which the buyer is solely responsible, may be necessary.

Please note that all Rolex watches in the Christie's sale catalogue are sold as viewed and that Christie's cannot guarantee the authenticity of any individual component part of these Rolex watches. The bracelets described as "associated" are not part of the original piece and may not be authentic.

Prospective buyers should satisfy themselves by personal inspection as to the condition of each Lot. Condition reports can be requested from Christie's and are given 'without prejudice' in accordance with the terms of the conditions of sale and limited warranty printed in the front of the catalogue. Nevertheless, such reports are for general guidance only and will not specify all mechanical replacements or imperfections. Such reports will, of necessity, be subjective.

Buyers are advised that certificates are not available unless otherwise stated

REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sale site without a CITES export permit. As explained above, these lots are marked with the symbol (~) in the catalogue. Accordingly, for purchased watches that are to be shipped out of the sale site for delivery, Christie's will need to remove and retain the band before shipping the watch and buckle.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

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

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.
Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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

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

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA
BUENOS AIRES**
+54 11 43 93 42 22
Cristina Carlisle

**AUSTRALIA
SYDNEY**
+61 (0)2 9326 1422
Roman Sulich

**AUSTRIA
VIENNA**
+43 (0)1 533 881214
Angela Baillou

**BELGIUM
BRUSSELS**
+32 (0)2 512 88 30
Roland de Lathuy

**BERMUDA
BERMUDA**
+1 401 849 9222
Betsy Ray

**BRAZIL
RIO DE JANEIRO**
+5521 2225 6553
Candida Sodre

SÃO PAULO
+5511 3061 2576
Nathalie Lenci

**CANADA
TORONTO**
+1 416 960 2063
Brett Sherlock

**CHILE
SANTIAGO**
+56 2 2 2631642
Denise Ratinoff
de Lira

**COLOMBIA
BOGOTA**
+571 635 54 00
Juanita Madrinan

**DENMARK
COPENHAGEN**
+45 3962 2377
Birgitta Hillingso
(Consultant)

+45 2612 0092
Rikke Juel Brandt
(Consultant)

**FINLAND AND
THE BALTIC STATES
HELSINKI**
+358 40 5837945
Barbro Schuaman (Consultant)

**FRANCE
BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory
(Consultant)

**GREATER
EASTERN FRANCE**
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémils
(Consultant)

•PARIS
+33 (0)1 40 76 85 85
Poitou-Charente
Aquitaine
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

**PROVENCE -
ALPES CÔTE D'AZUR**
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

**GERMANY
DÜSSELDORF**
+49 (0)21 49 91 59 352
Arno Verkade

FRANKFURT
+49 (0)173 317 3975
Anja Schaller (Consultant)

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne
Schweizer

**INDIA
•MUMBAI**
+91 (22) 2280 7905
Sonal Singh

DELHI
+91 (011) 6609 1170
Sanjay Sharma

**INDONESIA
JAKARTA**
+62 (0)21 7278 6268
Charmie Hamami

**ISRAEL
TEL AVIV**
+972 (0)3 695 0695
Roni Gilat-Baharaff

**ITALY
•MILAN**
+39 02 303 2831

ROME
+39 06 686 3333
Marina Cicogna

NORTH ITALY
+39 348 3131 021
Paola Gradi
(Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Artivabene Valenti Gonzaga
(Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori Venenti
(Consultant)

GENOA
+39 010 245 3747
Rachele Guicciardi (Consultant)

FLORENCE
+39 055 219 012
Alessandra Niccolini di Camugliano
(Consultant)

**CENTRAL &
SOUTHERN ITALY**
+39 348 520 2974
Alessandra Allaria (Consultant)

**JAPAN
TOKYO**
+81 (0)3 6267 1766
Chie Banta

**MALAYSIA
KUALA LUMPUR**
+60 3 6207 9230
Lim Meng Hong

**MEXICO
MEXICO CITY**
+52 55 5281 5546
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

**THE NETHERLANDS
•AMSTERDAM**
+31 (0)20 57 55 255

**NORWAY
OSLO**
+47 975 800 78
Katinka Traaeth
(Consultant)

**PEOPLES REPUBLIC
OF CHINA
BEIJING**
+86 (0)21 8572 7900
Jinqing Cai

•HONG KONG
+852 2760 1766

•SHANGHAI
+86 (0)21 6355 1766
Gwenn Delamare

**PORTUGAL
LISBON**
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

**RUSSIA
MOSCOW**
+7 495 937 6364
+44 20 7389 2318
Katya Vinokurova

**SINGAPORE
SINGAPORE**
+65 6735 1766
Wen Li Tang

**SOUTH AFRICA
CAPE TOWN**
+27 (21) 761 2676
Juliet Lomberg
(Independent Consultant)

**DURBAN &
JOHANNESBURG**
+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE
+27 (44) 533 5178
Annabelle Conyngnam
(Independent Consultant)

**SOUTH KOREA
SEOUL**
+82 2 720 5266
Hye-Kyung Bae

**SPAIN
BARCELONA**
+34 (0)93 487 8259
Carmen Schjaer

MADRID
+34 (0)91 532 6626
Juan Varez
Dalia Padilla

**SWEDEN
STOCKHOLM**
+46 (0)70 5368 166
Marie Boettiger Kleman
(Consultant)

+46 (0)70 9369 201
Louise Dyhlén (Consultant)

**SWITZERLAND
•GENEVA**
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH
+41 (0)44 268 1010
Dr. Bertold Mueller

**TAIWAN
TAIPEI**
+886 2 2736 3356
Ada Ong

**THAILAND
BANGKOK**
+66 (0)2 652 1097
Yaovanee Nirandara
Punchalee Phenjati

**TURKEY
ISTANBUL**
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

**UNITED ARAB EMIRATES
•DUBAI**
+971 (0)4 425 5647

**UNITED KINGDOM
•LONDON,
KING STREET**
+44 (0)20 7839 9060

**•LONDON,
SOUTH KENSINGTON**
+44 (0)20 7930 6074

NORTH AND NORTHEAST
+44 (0)20 3219 6010
Thomas Scott

**NORTHWEST
AND WALES**
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)1534 485 988
Melissa Bonn (Consultant)

IRELAND
+353 (0)9 86 24996
Christine Ryall (Consultant)

**UNITED STATES
BOSTON**
+1 617 536 6000
Elizabeth M. Chapin

CHICAGO
+1 312 787 2765
Lisa Cavanaugh

DALLAS
+1 214 599 0735
Caperia Ryan

HOUSTON
+1 713 802 0191
Jessica Phiifer

LOS ANGELES
+1 310 385 2600

MIAMI
+1 305 445 1487
Jessica Katz

NEWPORT
+1 401 849 9222
Betsy D. Ray

•NEW YORK
+1 212 636 2000

**PALM BEACH
•GENEVA**
+1 561 833 6952
Maura Smith

PHILADELPHIA
+1 610 520 1590
Christie Lebano

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

**AUCTION SERVICES
CHRISTIE'S AUCTION
ESTIMATES**
Tel: +1 212 492 5485
Fax: +1 212 636 4930
www.christies.com

**CORPORATE
COLLECTIONS**
Tel: +1 212 636 2901
Fax: +1 212 636 4929
Email: celkies@christies.com

ESTATES AND APPRAISALS
Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhiting@christies.com

PRIVATE SALES
US: +1 212 636 2557
Fax: +1 212 636 2035
Email: vpfeiffer@christies.com

**OTHER SERVICES
CHRISTIE'S EDUCATION**
New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: christieseducation@christies.edu

Hong Kong
Tel: +852 2978 6747
Fax: +852 2525 3856
Email: hkcourse@christies.com

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: education@christies.com

Paris
Tel: +33 (0)1 42 25 10 90
Fax: +33 (0)1 42 25 10 91
Email: ChristiesEducationParis@christies.com

**CHRISTIE'S INTERNATIONAL
REAL ESTATE**
New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2845 2646
Email: info@christiesrealestate.com

**CHRISTIE'S FINE ART
STORAGE SERVICES**
New York
Tel: +1 212 974 4579
newyork@cfass.com

Singapore
Tel: +65 6543 5252
Email: singapore@cfass.com

CHRISTIE'S REDSTONE
Tel: +1 212 974 4500

• DENOTES SALEROOM

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

IMPORTANT SILVER AND OBJECTS OF VERTU

THURSDAY 21 APRIL 2016
AT 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: UBALDO
SALE NUMBER: 12184

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

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

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

AUCTION RESULTS: CHRISTIES.COM

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

	12184
Client Number (if applicable)	Sale Number

Billing Name (please print) _____

Address _____

City	State	Zone
------	-------	------

Daytime Telephone	Evening Telephone
-------------------	-------------------

Fax (Important)	Email
-----------------	-------

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

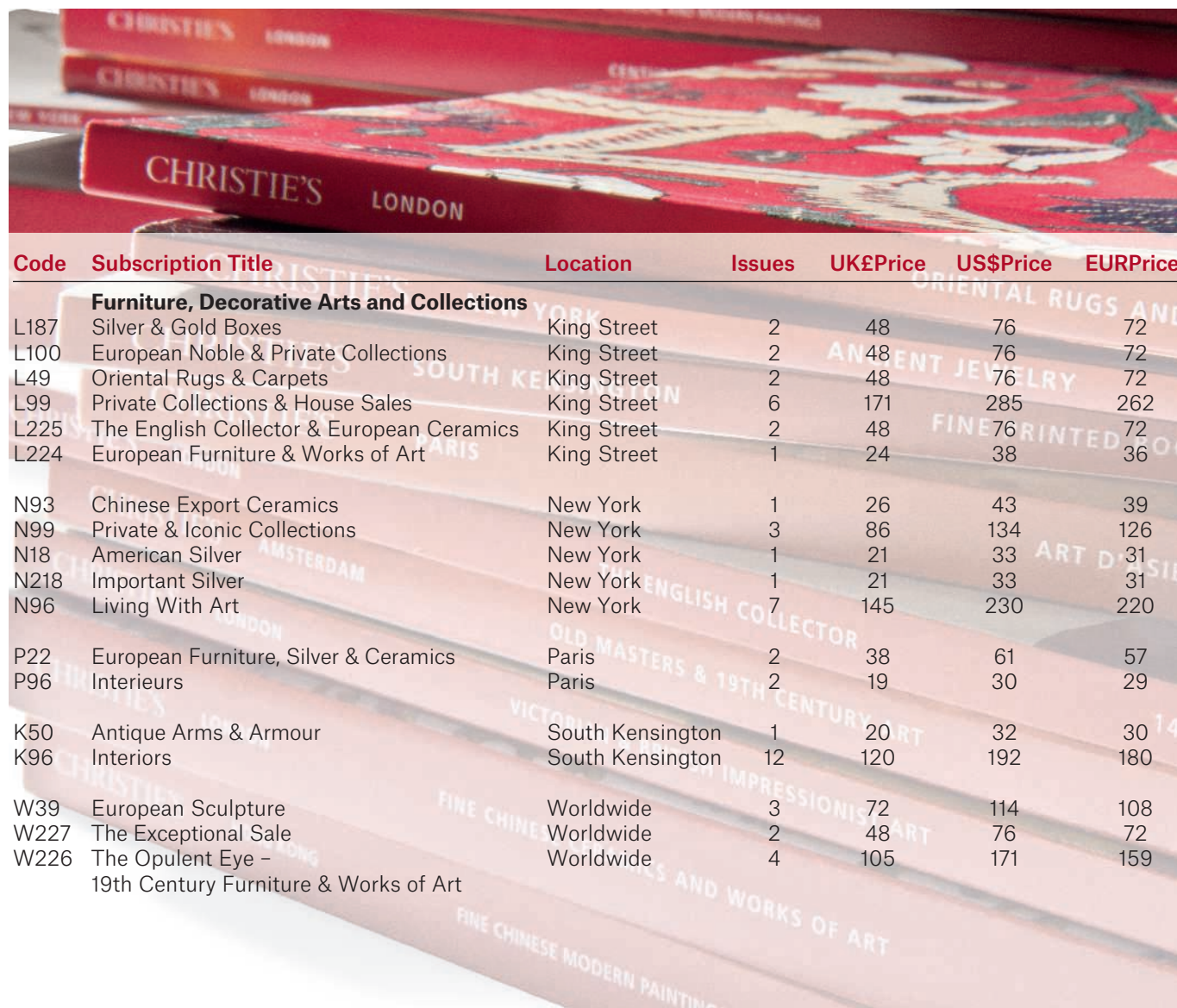
If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

FURNITURE, DECORATIVE ARTS AND COLLECTIONS

English & Continental Furniture, Decorative Objects and Interior Furnishings of all types and periods. Silver from the late Medieval period through the 19th century as well as Judaica, Porcelain, Pottery and Glass from all the great factories and makers. Woven Rugs and Carpets from the Islamic World as well as Chinese, Indian and European Carpets. Clocks, Marine Chronometers and Barometers. Arms and Armour spanning from bronze age weapons to 19th Century Firearms.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
Furniture, Decorative Arts and Collections						
L187	Silver & Gold Boxes	King Street	2	48	76	72
L100	European Noble & Private Collections	King Street	2	48	76	72
L49	Oriental Rugs & Carpets	King Street	2	48	76	72
L99	Private Collections & House Sales	King Street	6	171	285	262
L225	The English Collector & European Ceramics	King Street	2	48	76	72
L224	European Furniture & Works of Art	King Street	1	24	38	36
N93	Chinese Export Ceramics	New York	1	26	43	39
N99	Private & Iconic Collections	New York	3	86	134	126
N18	American Silver	New York	1	21	33	31
N218	Important Silver	New York	1	21	33	31
N96	Living With Art	New York	7	145	230	220
P22	European Furniture, Silver & Ceramics	Paris	2	38	61	57
P96	Interieurs	Paris	2	19	30	29
K50	Antique Arms & Armour	South Kensington	1	20	32	30
K96	Interiors	South Kensington	12	120	192	180
W39	European Sculpture	Worldwide	3	72	114	108
W227	The Exceptional Sale	Worldwide	2	48	76	72
W226	The Opulent Eye - 19th Century Furniture & Works of Art	Worldwide	4	105	171	159

CHRISTIE'S
WWW.CHRISTIES.COM/SHOP

Photographs, Posters and Prints · Impressionist and Modern Art
 Jewellery, Watches and Wine · Antiquities and Tribal Art
 Asian and Islamic Art · Russian Art
 Furniture, Decorative Arts and Collectables · American Art and Furniture
 Books, Travel and Science · Design, Costume and Memorabilia
 Post-War and Contemporary Art
 Old Master Paintings and 19th Century Paintings

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pyykkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer,
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pyykkänen, Global President
Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S AMERICAS

Brook Hazelton, President

CHAIRMAN'S OFFICE

Stephen S. Lash, Chairman Emeritus
Cyanne Chutkow, Deputy Chairman
Derek Gillman, Chairman
Brett Gorvy, Chairman
Loïc Gouzer, Deputy Chairman
Ben Hall, Deputy Chairman
Nicholas Hall, Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Maria C. Los, Deputy Chairman
Ellanor Notides, Deputy Chairman
Laura Paulson, Deputy Chairman
Paul Provost, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Capera Ryan, Deputy Chairman
Jeanne Sloane, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Deputy Chairman
Xin Li, Deputy Chairman, Asia

SENIOR VICE PRESIDENTS

John Auerbach, Martha Baer, Heather Barnhart,
Michael Bass, Elizabeth Beaman,
G. Max Bernheimer, Rita Boyle,
Bonnie Brennan, Thomas Burstein,
Sarah Cashin, Lisa Cavanaugh,
Elizabeth M. Chapin, Kenneth Citron,
Sandra Cobden, Chris Coover, Deborah Coy,
Francois de Poortere, Carrie Dillon,
Monica Dugot, Cathy Elkies, Sheri Farber,
Lydia Fenet, Jennifer Glaisek Ferguson,
Melissa Gagen, Virgilio Garza,
Keren Gottesman, Benjamin Gore, Karen Gray,
Jennifer K. Hall, Darius Himes, Lori Hotz,
Koji Inoue, Erik Jansson, Rahul Kadakia,
Kathy Kaplan, Karen Karp, Julie Kim,
Sharon Kim, Stefan Kist, Deepanjana Klein,
Peter Kloman, Susan Kloman, Jonathan Laib,
Brooke Lampley, Julie Leonhardt Latorre,
Thomas Lecky, Daphne Lingon, Richard Lloyd,
Gabriela Lobo, Rebecca MacGuire,
Andrew Massad, Alexis McCarthy,
Andrew McVinish, Adrien Meyer,
Michelle Meyercood, Richard Nelson,
Shira Nichaman, Ellanor Notides, Tash Perrin,
Jason Pollack, Denise Ratnoff, John Reardon,
Margot Rosenberg, Sonya Roth, Capera Ryan,

Caroline Sayan, Xan Serafin, Brett Sherlock,
Muys Sniijders, Will Strafford, Toby Usnik,
Sarah Vandeweerd, Carina Villinger,
Francis Wahlgren, Cara Walsh, Amy Wexler,
Allison Whiting, Marissa Wilcox, Jody Wilkie,
Tom Woolston, Steven Wrightson,
Katsura Yamaguchi, Jennifer Zatorski

VICE PRESIDENTS

Vlad Ashurov, Kelly Ayers, Diane Baldwin,
Brett Banckek, Adrian Bijanada,
Eileen Brankovic, Valerie Bulova,
Cristina Carlisle, John Caruso, Angelina Chen,
Pauline Cintrat, Moira Cowan Anne Dayton
Ginette Dean, Cathy Delany, Elise de la Selle,
Cornell DeWitt, Anna Diehl, Yasaman Djunic,
Alexandra Duch, Lorena Duran, Ian Ehling,
Ross Elgie, Jessica Fertig, John Foster,
Lauren Frank, Sara Friedlander, Vanessa Fusco,
Sayuri Ganepola, Joshua Glazer,
Peggy Gottlieb, Margaret Gristina,
Izabela Grocholski, Helena Grubestic,
Elizabeth Hammer-Munemura,
Minna Hanninen, William Haydock,
Shannon Henry, Margaret Hoag, Per Holmberg,
Andrew Holter, Jennifer Hong, Val Hoyt,
Anne Igelbrink, Sandhya Jain Patel,
Leanne Jagtiani, Mariana Joseph,
Jessica Katz, Sumako Kawai, Alexis Klein,
David Kleiweg de Zwaan, Christina Landaw,
Richard LaSalle, Lisa Layfer, Christine Layng,
Andrew Lee, Nathalie Lenci, Mary Libby,
Molly Morse Limmer, Ryan Ludgate,
Ann Lydecker, Laurie Lasdon Marshall,
Hadley Miller, Erin McAndrew, Adam McCoy,
Caroline Moustakis, Laura Nagle,
Marysol Nieves, Rachel Orkin-Ramey,
Allison Roberts, Joanna Ostrem,
Elisabeth Poole Parker, Carolyn Pastel,
Sam Pedder-Smith, Joseph Picone,
Jennifer Pitman, Saara Pritchard, Shlomi Rabi,
Kimberly Ray, Greg Reid, Casey Rogers,
Thomas Root, William Russell, Arianna Savage,
Stacey Sayer, Sari Sharaby-Swartz, Brian Shaw,
Candida Sodre, Maura Smith, Sasha Smith,
Gemma Sudlow, Bliss Summers, Scott Torrence,
Arianna Tosto, Terence Vetter, Beth Vilinsky,
Hartley Waltman, Michal Ward, Eric Wind,
Alan Wintermute, Jennifer Wright,
Kristen Yraola, Timothy Yule, Jennifer Yum,
Laryssa Zalisko, Steven J. Zick

ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Lauren Anderson, Danielle Austin,
Bernadine Boisson, Anne Bracegirdle,
Diana Bramham, Elisa Catenazzi,
Ana Maria Celis, Patrick Conte, Leiko Coyle,
Whitney Cunningham, Alison Curry,
Anne Dayton, Caitlin Donovan,
Kristen de Bruyn, Elise de la Selle, Ashish Desai,
Julie Drennan, Emily Fisher, Heather Fowler,
Sara Fox, Juarez Francis, Douglas Goldberg,
Robert Gordy, Julia Gray, Lindsay Griffith,
Michael Gumener, Megan Guzman,
Rachel Hagopian, Natalie Hamrick,
Adeline Han, Anna Handy, Anne Hargrave,
Andrew Huber, Sima Jalili Caroline Kelly,
Sung Hee Kim, Kirill Kluev, Kristin Kolich,
Samantha Koslow, Paula Kowalczyk,
Emma Kronman, David Lieu, Carlie Lindeberg,
Alexander Locke, Amelia Manderscheid,
Patrick McGrath, Hadley Miller,
Danielle Mosse, Takaaki Murakami, Libia Nahas,
Tom Orf, Ayub Patel, Yi Peng, Jessica Phifer,
Carleigh Quenteth, Prakash Ramdas,
Jeremy Rhodes, Lesley-Ann Roberts,
Kristina Ryan, Emily Sarokin, Morris Scardigno,
Ryan Schmidt, Morgan Schoonhoven,
Chloe Sherrill, Edwina Stitt, Bo Tan,
Peter Terela, Lillian Vasquez, Mike Wang,
Drew Watson, Simon Wills, Emma Winder,
Gretchen Yagielski, Cara Zimmerman

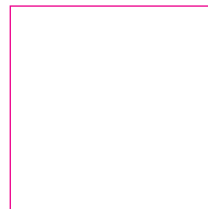
CHRISTIE'S

AMERICAN ADVISORY BOARD

The Lord Carrington, KG, Honorary Chairman
John L. Vogelstein, Chairman
Stephen S. Lash, Vice Chairman
Herb Allen, Elizabeth Ballantine,
Charlie Blaquier, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat, Guido Goldman,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhart, Archbold D. van Beuren,
Casey Wasserman

INTERNATIONAL REPRESENTATIVES

Maura Benjamin, Meg Bowen,
Alexandra Burroughs, Nathalie Gerschel Kaplan,
Konrad Keese, Lydia Kimball, Mary Libby,
Juanita Madrinan, Brenda Norris, Kelly Perry,
Betsy Ray, Nancy Rome, Ashley Schiff



© Christie, Manson & Woods Ltd. (2016)
Catalogue photo credits:
Dave Schelgel and Julio Vega





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020