

Living with Art

New York • Tuesday 14 - Wednesday 15 June 2016



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FINE ART

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Emily Gladstone

FURNITURE AND OBJECTS

Anne Igelbrink
Casey Rogers
Emily Shwajlyk
Astrid Malingreau

CERAMICS AND GLASS

Carleigh Queenth
Alison Charny

ASIAN WORKS OF ART

Victoria Tudor
Emily Shwajlyk

SILVER AND OBJECTS OF VERTU

Jennifer Pitman
Victoria Tudor
Natalie Voorheis

SENIOR SPECIALISTS

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Becky MacGuire
Elisabeth Parker
William Russell
William Strafford
Jody Wilkie

Andrew McVinish
*Regional Director of Sales,
Decorative Arts*

Kelly Ayers
Business Director

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Andrew McVinish (# 1379272)
Richard Nelson (# 1184056)
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Important Information

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

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

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

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

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

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[35]

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



LIVING WITH ART

NEW YORK • TUESDAY 14 - WEDNESDAY 15 JUNE 2016

Living With Art FAQs

1

HOW DO I GET STARTED?

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

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

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

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

2

HOW DO I PARTICIPATE IN THE AUCTION?

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

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

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

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

3

DO I NEED TO PROVIDE DOCUMENTS?

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

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

4

HOW MUCH WILL I PAY?

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

- A buyer's premium, which is 25% of the final bid price of each lot up to and including \$100,000; 20% of the excess of the hammer price above \$100,000 and up to and including \$2,000,000; and 12% of the excess of the hammer price above \$2,000,000.

- Any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale

5

HOW DO I PAY AND TAKE MY PURCHASE HOME?

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

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

AUCTION

Tuesday

14 June 2016

SESSION I 10.00 am (Lots 1-168)

SESSION II 2.00 pm (Lots 169-282A)

Wednesday

15 June 2016

SESSION III 10.00 am (Lots 283-412)

SESSION IV 2.00 pm (Lots 413-554)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	10 June	10.00 am - 5.00 pm
Saturday	11 June	10.00 am - 5.00 pm
Sunday	12 June	1.00 pm - 5.00 pm
Monday	13 June	10.00 am - 5.00 pm
Tuesday	14 June	9.30 am - 5.00 pm
Wednesday	15 June	9.30 am - 4.00 pm

AUCTION CODE AND NUMBER

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

SESSION I
(LOTS 1-168)



1

■3
PAUL JEAN CLAYS (BELGIAN, 1819-1900)

Celebration of the Freedom of the Port of Antwerp, 1863

signed 'P.J. Clays' (lower right)
oil on canvas
48 7/8 x 79 in. (123.5 x 200.7 cm.)

\$12,000-18,000

PROVENANCE:

The artist.
Gifted to the Metropolitan Museum of Art by the above and an association of gentlemen to the present owner, 1881.

EXHIBITED:

Brussels, *Exposition nationale des beaux-arts*, 1880.

PROPERTY OF THE METROPOLITAN MUSEUM OF ART (LOTS 1-9)

•1
LOUIS-GABRIEL-EUGÈNE ISABEY (FRENCH, 1803-1886)

Intérieur d'église

signed 'L. Isabey, 66' (lower right)
oil on panel
13 7/8 x 11 1/8 in. (35.2 x 28.2 cm.)
Painted in 1866.

\$2,000-3,000

PROVENANCE:

Collis P. Huntington, New York.
Gifted to the Metropolitan Museum of Art by the above, 1900.

EXHIBITED:

Cambridge, Massachusetts, Fogg Art Museum, *Eugène Isabey: Paintings, Watercolors, Drawings, Lithographs*, 22 November–29 December 1967, no. 21.

LITERATURE:

P. Miquel, *Eugène Isabey, 1803–1886: La Marine au XIXe siècle*. Vol. 2, Maurs-la-Jolie, 1980, p. 141, no. 574, (illustrated).

•2
HERMANUS WILLEM KOEKKOEK (DUTCH, 1867-1929)

Mill on the Laan

signed with artist monogram 'HWK.' (lower right)
oil on panel
7 1/2 x 12 in. (19.1 x 30.5 cm.)

\$2,000-3,000

PROVENANCE:

Mrs. Margaret McLean, until 1971.
Anonymous sale; Parke-Bernet, New York, 3 June 1971, lot 5.
Mr. and Mrs. Morton L. Ostow, New York, acquired at the above sale.
Gifted to the Metropolitan Museum of Art by the above, 1975.



2



3

•4

FREDERIK HENDRIK KAEMMERER (DUTCH, 1839–1902)

Young Woman

signed 'FH KAEMMERER' (lower right)
oil on canvas
9 7/8 x 6 3/4 in. (25 x 16.2 cm.)

\$1,500-2,000

PROVENANCE:

Catharine Lorillard Wolfe, New York.
Gifted to the Metropolitan Museum of Art by the above, 1887.



4

5

ARTHUR GEORG VON RAMBERG (AUSTRIAN, 1819–1875)

The Meeting on the Lake

signed and dated 'Ramberg/ 1869' (lower left)
oil on canvas
45 1/2 x 36 1/2 in. (115.6 x 92.7 cm.)
Painted in 1869.

\$7,000-9,000

PROVENANCE:

Catharine Lorillard Wolfe, New York.
Gifted to the Metropolitan Museum of Art by the above, 1887.

EXHIBITED:

New York, Dahesh Museum, *The Dahesh Salon: Art, Patronage and Presentation in America*, 16 September – 29 November 1997.



5

6

CARL GEORG ANTON GRAEB (GERMAN, 1816–1884)

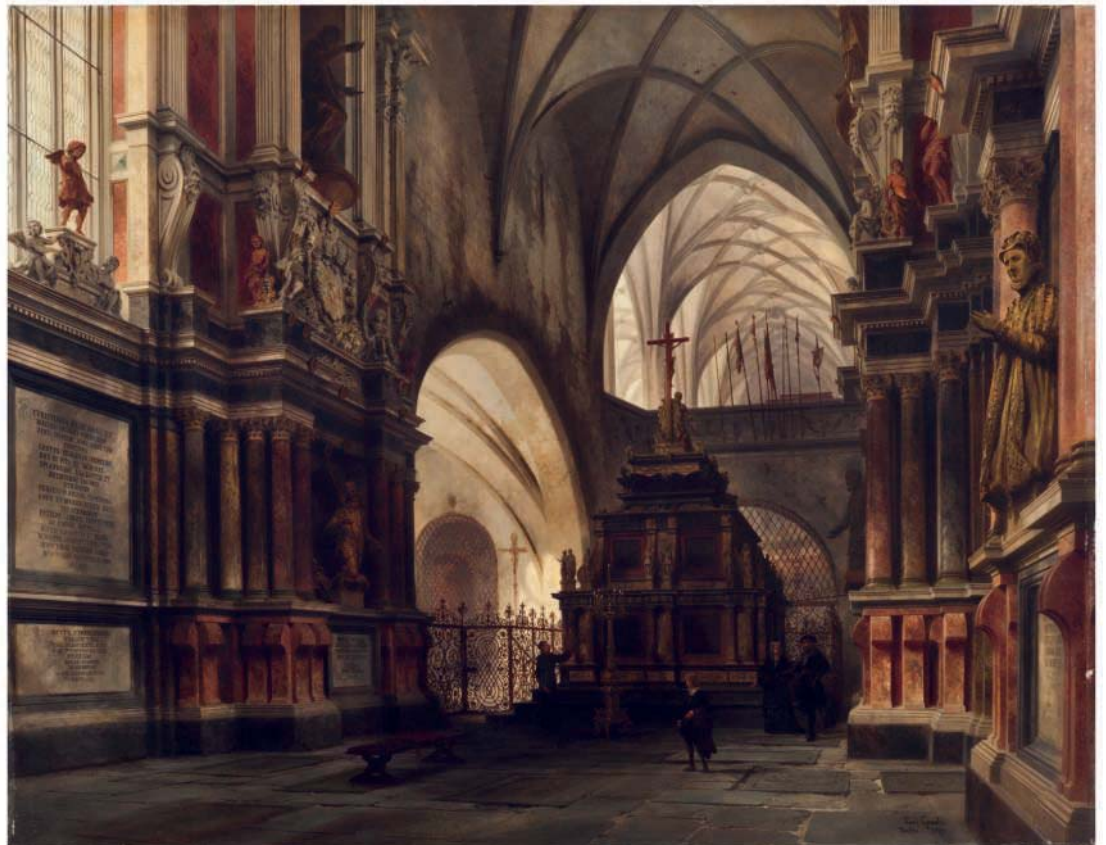
Interior of the Cathedral of Freiberg

signed, dated and inscribed 'Carl Graeb./ Berlin. 1874.' (lower right)
oil on canvas
31 3/4 x 41 in. (80.6 x 104.1 cm.)
Painted in 1874.

\$12,000-18,000

PROVENANCE:

Catharine Lorillard Wolfe, New York.
Gifted to the Metropolitan Museum of Art by the above, 1887.



6



7



8

•7

AFTER PIERRE-PAUL PRUD'HON

The Abduction of Psyche

oil on panel
17% x 14% in. (44.8 x 37.5 cm.)

\$1,500-2,000

PROVENANCE:

Alphonse Kann, Paris (by 1912, until 1927).
His sale; American Art Association, New York, January 7, 1927,
no. 85, as by Prud'hon.
Mrs. William R. (Lillian S.) Timken, New York.
Gifted to the Metropolitan Museum of Art by the above, 1959.

EXHIBITED:

St. Petersburg, Institut Français, *Exposition centennale de l'art français*, January 28-?, 1912, no. 495 (as "Esquisse de 'L'enlèvement de Psyché,'" lent by Alphonse Kann).

The present work is a copy, in reverse, after the original painting by Prud'hon, exhibited at the Salons of 1808 and 1814, now in the Louvre, Paris.



9

8

**CHARLES-AUGUSTE-ÉMILE CAROLUS-DURAN
(FRENCH, 1837-1917)**

Portrait of a lady

oil on canvas
28% x 23% in. (73 x 60.3 cm.)

\$4,000-6,000

PROVENANCE:

Marie Marquet, Paris.
Mr. and Mrs. Oscar Kolin, New York, acquired from the above, 1938.
Gifted to the Metropolitan Museum of Art by the above, 1981.

EXHIBITED:

Portland, Maine, Portland Museum of Art, *Monet to Matisse, Homer to Hartley: American Masters and Their European Muses*, 24 June - 17 October 2004.

9

CHARLES-ÉMILE JACQUE (FRENCH, 1813-1894)

A Shepherdess and Her Sheep

signed 'Ch. Jacque' (lower left)
oil on canvas
32% x 25% in. (81.6 x 65.1 cm.)

\$8,000-12,000

PROVENANCE:

M. Liebig and/or M. Fremyn (their sale); Hôtel Drouot, Paris, April 8,
1875, no. 39, (as "Moutons au pâturage,.").
Susan P. Colgate, Sharon, Connecticut.
Gifted to the Metropolitan Museum of Art by the above, 1936.

EXHIBITED:

Canton, Ohio, Canton Art Institute, 6 January-1 May, 1944.
New York, School of Visual Arts, Visual Arts Museum, *Les Animaliers and Animals in Early Nineteenth-Century French Art*, 8 April-27 April, 1985.

We would like to thank Monsieur Vincent Marillier for confirming the authenticity of this work.

10

NARCISSE-VIRGILE DIAZ DE LA PEÑA (FRENCH, 1808-1876)

La forêt

with sale stamp 'VENTE DIAZ' (lower right)
oil on panel
17 x 12½ in. (43.2 x 31.8 cm.)
Painted circa 1834.

\$4,000-6,000

PROVENANCE:

The artist's posthumous sale, Hotel Drouot, Paris, 22-27 January 1877.

We are grateful to Rolande Miquel for confirming the authenticity of this work.

PROPERTY FORMERLY IN THE COLLECTION OF DR. C.R. DREESMAN (LOTS 11-12)

•11

ATTRIBUTED TO JEAN-BAPTISTE LEPRINCE (FRENCH, 1734-1781)

A little girl seated by a bale of straw

black and white chalk on blue paper
8 x 8¾ in. (20.3 x 22.2 cm.)

\$1,200-1,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 June 1976, lot 113 (to Dreesmann).
Dr Anton C.R. Dreesmann (inventory no. B-49).
His sale; Christie's, London, 11 April 2002, lot 623.
Acquired at the above sale by the present owner.

•12

THÉOPHILE-ALEXANDRE STEINLEN (FRENCH/SWISS, 1859-1923)

Femme couchée

signed 'Steinlen' (lower left)
pencil on paper
12 x 17¼ in. (30.5 x 43.9 cm.)

\$1,200-1,800

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 15 January 1974, lot 824 (to Dreesmann).
Dr Anton C.R. Dreesmann (inventory no. C-51).
His sale; Christie's, London, 9 April 2002, lot 8.
Acquired at the above sale by the present owner.



10



11



12



13

PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOTS 14-15)

•14

JEAN-LOUIS-MARCEL COSSON
(FRENCH, 1878-1956)

Le grand foyer de l'opéra

signed 'COSSON' (lower right)
oil on artist's board
18 x 21½ in. (45.7 x 54.6 cm.)

\$1,200-1,800

•15

RAOUL MAUCHERAT DE LONGPRÉ
(FRENCH/AMERICAN, 1855-1911)

Roses and Lilacs on a ledge

signed 'Raoul M de Longpré fil' (lower right)
gouache on paper
21 x 28¾ in. (53.3 x 73.3 cm.)
Executed circa 1900.

\$3,000-5,000

PROVENANCE:

with Schillay Fine Art, Inc., New York.

PROPERTY FROM THE ESTATE OF FRED KAVLI

13

LOUIS-GABRIEL-EUGÈNE ISABEY (FRENCH, 1803-1886)

La fanal or Le retour du drapeau tricolore

signed with initials 'LI.' (lower right)
oil on canvas
31¾ x 25½ in. (80.7 x 64.7 cm.)

\$8,000-12,000

PROVENANCE:

Charles F. Schimmin, Boston.
Dr. Samuel C. G. Watkins, New Jersey.
Anonymous sale; Parke-Bernet Galleries, New York, 4 June 1942, lot 34.
with Montgomery Gallery, San Francisco.
Acquired from the above by the present owner in 1992.

EXHIBITED:

Boston, Boston Art Club, 1873.

LITERATURE:

P. Miquel, *Eugène Isabey, 1803-1886: La marine au XIXe siècle*, Maurs-La-Jolie, 1980, p. 218, no. 1239 (illustrated).



14



15

PROPERTY OF A PRIVATE COLLECTOR, FLORIDA

16

PAUL-CHARLES CHOCHARNE-MOREAU (FRENCH, 1855-1931)

The young chef and the chimney sweep

signed 'CHOCHARNE MOREAU' (lower right)

oil on canvas

18¼ x 21¼ in. (46.4 x 55.2 cm.)

\$8,000-12,000

PROVENANCE:

Private Collection, Florida.



16

PROPERTY OF A PRIVATE COLLECTION

•17

EUGÈNE FROMENTIN (FRENCH, 1820-1876)

Letting the sheep out

signed 'E. Fromentin' (lower left)

oil on canvas

9 x 16½ in. (22.9 x 41.6 cm.)

\$3,000-5,000

PROVENANCE:

with Reinhardt Art Galleries, Milwaukee.

Private Collection, Chicago.

By descent in the family to the present owner.



17

PROPERTY OF A LADY (LOTS 18-21)

18

PAUL DÉsirÉ TROUILLEBERT (FRENCH, 1829-1900)

Moulin au bord du canal, Hollande

signed 'Trouillebert' (lower right)

oil on canvas

15 x 21¼ in. (38.1 x 55.2 cm.)

\$5,000-7,000

PROVENANCE:

Galerie Claude Marumo, Paris.

EXHIBITED:

Paris, Salon d'hiver, 1910, no. 1072.

LITERATURE:

C. Marumo, T. Maier, B. Müllerschön, *Paul Désiré Trouillebert, Catalogue Raisonné de l'oeuvre peint*, Stuttgart, 2004, p. 337, no. 363 (illustrated).



18



19



20

19
PAUL DÉSIRÉ TROUILLEBERT (FRENCH, 1829-1900)

La Loire à candes près du Château du Monsoreau

signed 'Trouillebert' (lower left)
 oil on canvas
 16½ x 12¾ in. (41.6 x 32.4 cm.)

\$5,000-7,000

EXHIBITED:

Paris, Salon du Figaro, 1899, no. 23.
 Paris, Galerie Haussmann, 1900, no. 12.
 Paris, Galerie Georges Petit, 1906, no. 56.

LITERATURE:

C. Marumo, T. Maier, B. Müllerschön, *Paul Désiré Trouillebert, Catalogue Raisonné de l'oeuvre peint*, Stuttgart, 2004, p. 423, no. 612 (illustrated).

20
PAUL DÉSIRÉ TROUILLEBERT (FRENCH, 1829-1900)

L'Usine

signed 'Trouillebert' (lower left)
 oil on canvas
 18¾ x 21¾ in. (46.4 x 55.2 cm.)

\$7,000-9,000

C. Marumo, T. Maier, B. Müllerschön, *Paul Désiré Trouillebert, Catalogue Raisonné de l'oeuvre peint*, Stuttgart, 2004, p. 472, no. 751 (illustrated).

21
PAUL DÉSIRÉ TROUILLEBERT (FRENCH, 1829-1900)

Berge de la Loire a Monsoreau

signed 'Trouillebert' (lower left)
 oil on canvas
 15½ x 21¾ in. (38.4 x 55.6 cm.)

\$5,000-7,000

EXHIBITED:

Vente Atelier Trouillebert, 1890, no. 8.

LITERATURE:

C. Marumo, T. Maier, B. Müllerschön, *Paul Désiré Trouillebert, Catalogue Raisonné de l'oeuvre peint*, Stuttgart, 2004, p. 420, no. 603 (illustrated).

22
ANTON GOERING (GERMAN, 1836-1905)

Paisaje

signed 'A Goering' (lower right)
 watercolor and gouache on paper
 13 x 20¾ in. (33 x 52.7cm.)

\$5,000-7,000



21



22

PROPERTY OF A PRIVATE COLLECTOR, NORTH CAROLINA

23

CONRAD KIESEL (GERMAN, 1846-1921)

The New Piece

signed 'Conrad Kiesel pxt.' (upper right)

oil on canvas

36 x 26 in. (91.4 x 66 cm.)

\$12,000-15,000

PROVENANCE:

with H. & P. de Casseres, London.

John and Patricia Miller, Dallas, Texas, by 1965.

gifted to their daughter, Carolyn Bell Miller, December 1965.

By descent to the present owner.



23

PROPERTY OF A PRIVATE COLLECTION

24

ADOLPHE JOSEPH THOMAS MONTICELLI (FRENCH, 1824-1886)

La Chasse, La Pêche: a pair of paintings

each signed 'Monticelli' (lower left)

each oil on canvas

each 103½ by 44¾ in. (263 x 114 cm.)

(2)

\$12,000-18,000

PROVENANCE:

M. Collier, Marseille.

H.M. Collection.

Lorenceau Collection, Paris.

Henry Mauny, Marseille.

Comtesse de Bellier, Marseille.

Hôtel de Ville, Gémonos (November 1968).

Anonymous sale; Sotheby's, New York, 23 April 2010, 111.

Private Collection, New York, acquired from the above sale.

LITERATURE:

A.M. Alauzen and P. Ripert, *Monticelli, sa vie et son oeuvre*, Paris, 1969, pp. 61, 118, illustrated p. 84, fig. 115 (*La Chasse*), 116 (*La Pêche*).

S. Stammégna, *Catalogue des oeuvres de Monticelli*, vol. I, Venice, 1981, pp. 206-07, no. 470 (*La Chasse*), no. 473 (*La Pêche*), illustrated.

The Marseille-born Monticelli is best known for his paintings of costumed figures populating whimsical landscapes that recall the work of Rococo painters Watteau and Fragonard. Like the large canvases of Fragonard, *La Chasse* and *La Pêche* were commissioned to adorn the walls of a grand salon, in this case, that of Madame Collier's home in the Bompard section of Marseille. Wanting to transport her guests into the illusionistic space, she had Monticelli render the hunting subjects on a totalizing scale. Monticelli's work pre-figured the Impressionists, and he rarely painted such monumental compositions.



24



25

PROPERTY FROM A NEW YORK ESTATE

25

LOUIS ASTON KNIGHT (AMERICAN, 1873-1948)

Diane's Cottage, Beaumont-le-Roger, Normandie

signed and inscribed 'Aston Knight, Paris' (lower right)

oil on canvas

25¾ x 32 in. (65.4 x 81.3 cm.)

\$8,000-12,000

26

MANNER OF GEORGE MORLAND

Two pigs and a carrot

bears signature and date 'G. Morland '79' (lower left)

oil on canvas

13¾ x 16 in. (35 x 40.6 cm.)

\$1,000-1,500

•27

JOHN GUTHRIE SPENCE SMITH (SCOTTISH, 1880-1951)

Village Street

signed 'SPENCE. SMITH' (lower left)

oil on canvas

25½ x 30¾ in. (64.8 x 76.8 cm.)

\$1,500-2,000

PROVENANCE:

with Doic, Wilson and Wheatley, Edinburgh.
Anonymous Sale, Leslie Hindman, 2 May 2012, lot 391.



26

PROPERTY OF A PRIVATE COLLECTOR, VIRGINIA

28

CHARLES TOWNLEY (BRITISH, 1746-1800)

Mare and Foal outside a Cottage

signed 'Chas Townley' (lower right)

oil on canvas

27¾ x 35¾ in. (70.5 x 90.8 cm.)

\$4,000-6,000

PROVENANCE:

Mr. and Mrs. William Russell Grace, by 1937; by descent to their daughter.

Mrs J.F. Byers, Jr., by 1954; by descent to her daughter.

Mrs Marshall L. Norton; from whom purchased by the present owner.

29

FRANK ALGERNON STEWART (BRITISH, 1877-1945)

The Crawley and Horsham; together with South Oxfordshire

each signed 'F.A. Stewart' (lower right)

each watercolor and pencil on paper

each 11¾ x 19 in. (29.9 x 48.3 cm.)

\$2,000-3,000

PROVENANCE:

with Vicars Brothers, London.

PROPERTY OF A PRIVATE COLLECTOR, VIRGINIA

•30

ATTRIBUTED TO SAMUEL ALKEN, JR. (BRITISH, 1784-1825)

Full Cry

signed 'S. Alken.' (lower right)

oil on canvas

18 x 25 in. (45.7 x 63.5 cm.)

\$3,000-5,000

PROVENANCE:

with J.J. Gillespie, Fine Art Galleries, Pittsburgh.

Mr. and Mrs. William Russell Grace, by 1937; by descent to their daughter.

Mrs J.F. Byers, Jr., by 1954; by descent to her daughter.

Mrs Marshall L. Norton; from whom purchased by the present owner.

31

EDWARD TROYE (AMERICAN, 1808-1874)

Horse in a landscape

signed and inscribed 'E Troye/ Ap 20/59' (lower right center)

oil on canvas laid down to masonite

24¾ x 30¾ in. (61.3 x 76.5 cm.)

\$5,000-7,000

PROVENANCE:

Jack Partridge, North Edgcomb, Maine.

Acquired from the above by the present owner, circa 1980.

27



28





29



30



31



32



33



34



35



36

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

•32

NICOLA DE CORSI (ITALIAN, 1882-1956)

Sailboats in the Bay of Naples, Vesuvius beyond

signed 'De Corsi.' (lower right)

oil on masonite

15¼ x 19¼ in. (38.7 x 50.2 cm.)

\$1,500-2,000

PROVENANCE:

Anonymous sale; Christie's, New York, 2 October 2002, lot 801.
Acquired at the above sale by the present owner.

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

33

DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)

Woman with wheat

signed and inscribed 'Ridgway Knight/ Paris' (lower right)

watercolor, gouache and pencil on paper

14¾ x 10¾ in. (37.5 x 26.4 cm.)

\$4,000-6,000

PROVENANCE:

M. Knoedler, & Co., New York.

We are grateful to Howard L. Rehs for confirming the authenticity of this work which will be included in his forthcoming Ridgway Knight *catalogue raisonné*.

•34

FRANK MYERS BOGGS (AMERICAN, 1855-1926)

The Harbor at Rouen

signed and inscribed 'FRANK-BOGGS/ ROUEN' (lower left)

oil on canvas

14¾ x 22 in. (37.5 x 55.9 cm.)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby Parke Bernet, Los Angeles, 13-14 November 1972, lot 213.

35

FRENCH SCHOOL, 18TH CENTURY

A Bacchanal with putti cavorting with dogs; and A Bacchanal with putti riding a goat (en rosaille)

oil on canvas

each 37½ x 34½ in. (94.3 x 87.6 cm.)

\$4,000-6,000

(2)

PROPERTY OF A PRIVATE COLLECTION (LOTS 36-37)

•36

FRENCH SCHOOL, 19TH CENTURY

God the Father supported by angels

stamped 'JD' (lower right)

pen and brown ink, heightened with white

8¾ x 10 in. (21.3 x 25.4 cm.)

\$2,000-3,000



•37

CONTINENTAL SCHOOL, 19TH CENTURY

Still life with flowers resting on a ledge

each oil on canvas

each 25 3/4 x 21 1/4 in. (65.4 x 54 cm.)

(2)

\$1,500-2,000

PROPERTY OF CARL REIMERS, JR.

38

ATTRIBUTED TO PHILIPS KONINCK (DUTCH, 1619-1688)

Landscape with a city view

signed 'P. Koninck' (lower left)

oil on canvas

17 x 21 1/2 in. (43.2 x 54.6 cm.)

\$4,000-6,000

37



PROPERTY OF A NEW YORK COLLECTOR

39

AFTER BERNARDINO LUINI

Christ among the Doctors

oil on canvas

28 5/8 x 33 3/4 in. (72.7 x 85.8 cm.)

\$5,000-7,000

PROVENANCE:

Private Collection, by 1922.

By descent.

The present work is a copy after the original in the National Gallery, London.

40 No Lot

38



39



41

VICENTE ALBÁN (ECUADORIAN, ACTIVE LATE 18TH CENTURY)

Via Dolorosa

signed 'Vicente Albán, pintor en Quito' (lower right)

oil on canvas

58¼ x 66 in. (148 x 167.6 cm.)

\$12,000-18,000



42



43



44



45

42

AFTER SIR JOSHUA REYNOLDS, P.R.A. (BRITISH, 1723-1792)

Portrait of a girl with a bird

oil on canvas
30¼ x 25 in. (76.8 x 63.5 cm.)
\$4,000-6,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 17 January 1992, lot 186, as Attributed to Joshua Reynolds.
Anonymous sale; Sotheby's, New York, 16 July 1992, lot 310, as Attributed to Joshua Reynolds.

LITERATURE:
D. Mannings and M. Postle, *Sir Joshua Reynolds: A complete catalogue of his paintings*, New Haven, 2000, I, p. 534, no. 2080a, as a copy after Reynolds.

•43

BRITISH SCHOOL (18TH/19TH CENTURY)

Portrait of John Frere, Esq.

oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
\$2,000-3,000

PROVENANCE:
John Tudor Frere; Christie's, London, 5 July 1907, lot 13, as J. Hoppner R.A. (145 gns. to the following).
with Colnagi's, London.
with John Levy, New York, from whom acquired in 1916 by The Muskegon Museum of Art, Michigan.

EXHIBITED:
Baroque & Rococo Prints from the Permanent Collection, Muskegon Museum of Art, April 10-July 24, 2004, as 'J. Hoppner R.A.'
Muskegon Museum of Art Permanent Collection, Operhall, July 13, 2004-January 16, 2006, and Cooper, 2003-summer 1983, as 'J. Hoppner R.A.'
Exploring Ourselves: Portraits in Art, Muskegon Museum of Art, February 12-April 9, 1995, as 'J. Hoppner R.A.'
Inaugural Exhibition of the Cleveland Museum of Art, Cleveland, summer-September 20, 1916, as 'J. Hoppner R.A.'

LITERATURE:
Aesthetics, April-July 1916, p. 36, as 'J. Hoppner R.A.'
W. McKay and W. Roberts, *John Hoppner, R.A.*, London, 1909, p. 89, as 'J. Hoppner R.A.'

PROPERTY FROM THE HUNTINGTON LIBRARY, ART COLLECTION AND BOTANICAL GARDENS, SOLD TO BENEFIT THE ART ACQUISITIONS FUND (LOTS 44-49)

44

JOHN BOULTBEE (BRITISH, 1753-1812)

Flyer

indistinctly inscribed 'Flyer in the ***** of/ Edward Andrews Esqr/ got by Potoogooooo out of/ Flyer' (lower right)
oil on canvas
27¾ x 35¾ in. (70.5 x 90.8 cm.)
\$4,000-6,000

PROVENANCE:
Mr. Edward Andrews.
Mr. and Mrs. Max Farrand, San Marino, California
Gifted to the Huntington Library, Art Collections, and Botanical Gardens by the above, 1941.

•45

AFTER GEORGE STUBBS

Two saddled horses, one ridden by a groom

bears inscription 'Geo. Stubbs pinxit/ 1789' (lower right)
oil on panel
21 x 29 in. (53.3 x 73.7 cm.)
\$3,000-5,000

PROVENANCE:
with Ackermann and Son, Ltd., London.
Dr. Charles H. Strub.
Gifted to the Huntington Library, Art Collections, and Botanical Gardens by the above, 1958.

EXHIBITED:
Pasadena, Pasadena Art Museum, 1955, no. 34.

LITERATURE:
J. Egerton, *George Stubbs, painter: catalogue raisonné*, Yale University Press for the Paul Mellon Centre for Studies in British Art, 2007, p. 506, no. 275, as 'George Stubbs' (with incorrect provenance).

The present work is understood to be a copy after the original found in the 1958 catalog of the F. Ambrose Clark Collection of Sporting Paintings.



46

46

ROSA BONHEUR (FRENCH, 1822-1899)

Charrette Attelée de Vaches, et Bouvier, en Auvergne

signed and dated "Rosa Bonheur 1889" (lower left)

oil on canvas

19 x 25 7/8 in. (48.3 x 65.7 cm.)

Painted in 1889.

\$12,000-18,000

PROVENANCE:

with Arthur Tooth & Sons, London.

with Howard Young Gallery, New York.

Mr. and Mrs. Dean Mason, acquired from the above.

Private Collection, by descent from the above.

LITERATURE:

A. Klumpke, *Rosa Bonheur*, Paris, 1908, p. 427 (illustrated p. 365).

•47

AFTER JAMES MALTON

St. Magnus The Martyr

oil on canvas

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

\$3,000-5,000

PROVENANCE:

Mr. and Mrs. Allan C. Balch.

Gifted to the Huntington Library, Art Collections, and Botanical Gardens by the above, 1941.

The present work is a copy after the original engraving by James Malton.

•48

MANNER OF ANDREAS MØLLER

Portrait of Queen Sophie Magdalene, wife of King Christian VI of Denmark

oil on canvas

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

\$3,000-5,000

PROVENANCE:

Morgan Collection.

Dr. Robert Majer.

Gifted to the Huntington Library, Art Collections, and Botanical Gardens by the above.



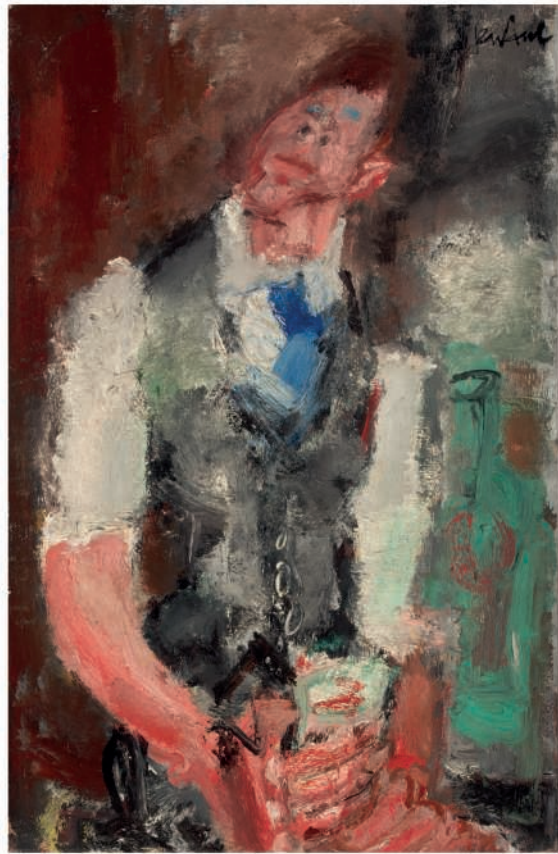
47



48



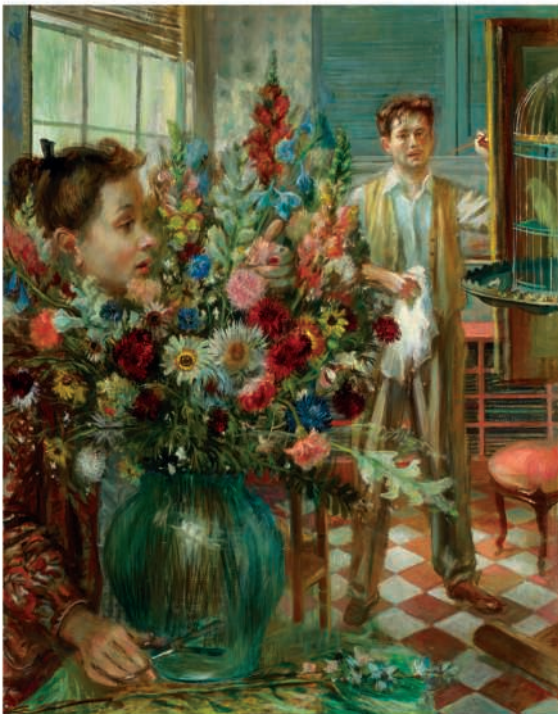
49



50



51



52

49

GERALD FESTUS KELLY (BRITISH, 1879-1972)

Sir Hugh Walpole

inscribed 'HUGH WALPOLE esq./ KELLY/ 1924-25.' (on the reverse)

oil on canvas
45 x 37 (114.3 x 94 cm.)
Painted in 1924-25.

\$6,000-8,000

PROVENANCE:

Mr. Lauritz Melchior.
Gift from the above to the present owner.

EXHIBITED:

Bradford, Corporation Art Gallery, *Jubilee Exhibition*, 1930, no. 309.
Belfast, Ulster Academy of Arts (according to a label on the reverse).

PROPERTY OF A MIDWESTERN INSTITUTION (LOTS 50-52)

50

GEN PAUL (FRENCH, 1895-1975)

Homme au Verre de Vin

signed 'Gen Paul' (upper right)
oil on canvas
36 1/4 x 23 3/8 in. (92.1 x 60 cm.)
Painted circa 1929.

\$8,000-12,000

PROVENANCE:

Mr. and Mrs. Charles and Genia Zadok.
Gift from the above to the present owner, 1956.

EXHIBITED:

Chicago, Arts Club of Chicago, 1 May-15 June, 1952.

Patrick Offenstadt and Emmanuel Farrando has confirmed the authenticity of this work.

51

JOSEF DOBROWSKY (AUSTRIAN, 1889-1964)

Portrait d'une Dame

signed and dated 'Dobrowsky 34' (upper left)
oil on canvas
38 x 25 3/4 in. (96.5 x 65.4 cm.)
Painted in 1934.

\$5,000-7,000

PROVENANCE:

Max E. Friedmann and Ralph Friedmann.
Gift from the above to the present owner, 1952.

EXHIBITED:

Brussels, Palais de l'Art Moderne, 1935.

•52

PAUL LEWIS CLEMENS (AMERICAN, 1911-1992)

Self Portrait (Studio Interior)

signed 'Clemens' (upper right)
oil on canvas
34 x 27 in. (86.4 x 68.6 cm.)

\$3,000-5,000

PROVENANCE:

The artist.
Gift from the above to the present owner, in memory of Dr. Albert J. Baer, 1946.

ANDRÉ DERAIN (FRENCH, 1880-1954)*Vase de fleurs*

signed 'Derain' (lower right)
oil on canvas
19% x 14% in. (49.2 x 37.1 cm.)
Executed circa 1921.

\$8,000-12,000

PROVENANCE:

Paul Guillaume, Paris.
Anonymous sale; Sotheby Parke Bernet, London, June 1978, lot 299.
Private Collection, Montreal.
Private Collection, Toronto, by descent from the above.

LITERATURE:

M. Kellerman, *André Derain: Catalogue Raisonné de l'Oeuvre Peint, Volume II*, Paris, 1992, p. 78, no. 687.

PROPERTY FORMERLY IN THE COLLECTION OF DR. C.R. DREESMAN

•54

ARMAND GUILLAUMIN (FRENCH, 1841-1927)*Madeleine et Marguerite, les enfants du peintre*

signed and dated 'Guillaumin 94' (lower right)
pastel and pencil on paper
18 x 23% in. (45.8 x 60 cm.)
Executed in 1894.

\$2,000-3,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 July 1974, lot 139.
Dr Anton C.R. Dreesmann (inventory no. C-59), acquired at the above sale.
Dr Anton C.R. Dreesmann Collection Impressionist and Modern Art; Christie's, London, 9 April 2002, lot 29.
Acquired at the above sale by the present owner.

The Comité Guillaumin (Dominique Fabiani, Stéphanie Chardeau-Botteri, Jacques de la Béraudière) will include this work in their forthcoming second volume of the Guillaumin *catalogue raisonné*. This work is sold with a photo-certificate from Dominique Fabiani and Philippe Cazeau dated *Paris le 23 Janvier 2002*.

PROPERTY OF A GENTLEMAN

55

ANDRÉ DERAIN (FRENCH, 1880-1954)*Tête de jeune femme*

signed 'a Derain' (lower right)
oil on canvas
13 x 9% in. (33 x 25 cm.)
Painted circa 1923

\$8,000-12,000

PROVENANCE:

Private collection, France (circa 1940).
Private collection, France (by descent from the above)
Anonymous sale; Christie's, Paris, 24 May 2006, lot 115.
Acquired at the above sale by the present owner.

LITERATURE:

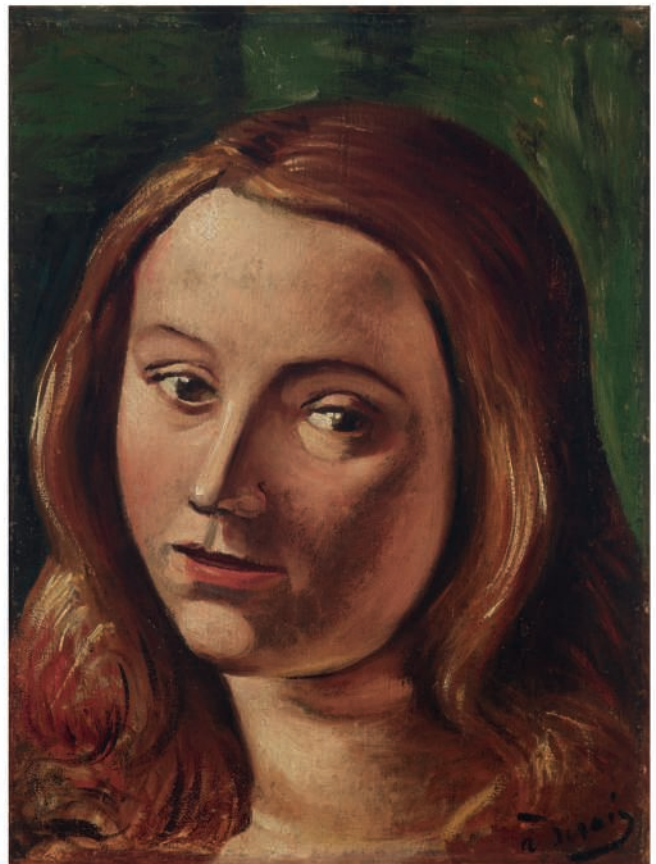
M. Kellermann, *André Derain, Catalogue raisonné de l'oeuvre peint*, Paris, 1996, vol. II, p. 154, no. 924 (illustrated).



53



54



55



56

56
KEES VAN DONGEN (DUTCH, 1877-1968)

Portrait of Lucien Guitry

signed and titled 'Lucien Guitry/ Van Dongen' (upper right) and variously inscribed (along the lower edge)
 brush and India ink, pen and wash on paper
 23 3/8 x 19 in. (60 x 48.3 cm.)

\$12,000-18,000

PROVENANCE:
 Private Collection, Lyon.
 Anonymous sale; Chenu & Scrive, Lyon, 24 May 2000, lot 83.
 Private Collection.

This work will be included in the forthcoming catalogue raisonné of the works of Kees van Dongen being prepared by Jacques Chalom des Cordes under the sponsorship of the Wildenstein Institute.

PROPERTY FROM A DISTINGUISHED COLLECTION OF LATIN AMERICAN ART

57
MAURICE SYS (DUTCH, 1880-1972)

Petite fille d'Arnhemuiden

signed 'Maurice Sys' (lower right)
 oil on canvas
 19 3/8 x 19 3/8 in. (49.2 x 49.2 cm.)

\$8,000-12,000

PROVENANCE:
 Van Herreweghe, Ghent.
 Anonymous sale; Sotheby's, New York, 15 March 2011, lot 142.



57

PROPERTY OF A PRIVATE COLLECTION, NEW YORK

58
MAXIMILIEN LUCE (FRENCH, 1858-1941)

Le Tréport, pêcheurs sur le quai

signed twice 'Luce' (lower right)
 oil on paper laid down to canvas
 10 3/8 x 16 1/8 in. (26.4 x 41 cm.)
 Painted in 1938.

\$6,000-8,000

PROVENANCE:
 Anonymous sale; Christie's, New York, East, 10 May 1993, lot 10.
 Private Collection.
 Acquired from the above by the present owner.

LITERATURE:
 D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, Paris, 2005, vol. III, p. 264, no. 1301 (illustrated).

PROPERTY OF A MIDWESTERN INSTITUTION

59
EDOUARD PIGNON (FRENCH, 1905-1993)

Paysage au greffage de jasmin

signed and dated 'Pignon/ 55' (lower right)
 oil on paper laid down to canvas
 29 1/2 x 41 1/2 in. (75 x 105.4 cm.)
 Executed in 1955.

\$4,000-6,000

PROVENANCE:
 Mrs. M.W. Berger.
 Gift from the above to the present owner, 1983.

Philippe Bouchet has kindly confirmed the authenticity of this painting and will include it in his forthcoming catalogue raisonné.



58



59

PROPERTY OF A PRIVATE COLLECTION, NEW YORK

60

MAXIMILIEN LUCE (FRENCH, 1858-1941)

Paysage

signed and dated 'Luce 1906' (lower right)

oil on canvas

21½ x 18 in. (54.9 x 45.7 cm.)

Painted in 1906.

\$15,000-20,000

PROVENANCE:

The Collection of Mrs. Ted Bates.

Anonymous sale; Christie's, New York, Park Avenue, 13 May 1993
lot 218.

Private Collection.

Acquired from the above by the present owner.

LITERATURE:

D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peinte*
Paris, 2005, vol. III, p. 30, no. 767 (illustrated).



60

61

LOUIS VALTAT (FRENCH, 1869-1952)

Narcisses et violettes

signed with initials 'L.V.' (lower right)

oil on canvas

9 x 11 in. (22.9 x 27.9 cm.)

Painted circa 1915.

\$10,000-15,000

PROVENANCE:

with Galerie Urban, Paris.

with Beilin Gallery, New York.

Acquired from the above by the present owner, May 1966.

This work will be included in the forthcoming Valtat *catalogue raisonné* currently being prepared by Les Amis de Louis Valtat.



61



PROPERTY FROM THE CLAIRE AND GARRICK
STEPHENSON COLLECTION

62

ÉDOUARD VUILLARD (FRENCH, 1868-1940)

Le Chemin

stamped with initials 'E.V.' (Lugt 909c; lower right)
pastel on paper
9¼ x 10⅞ in. (24.7 x 32 cm.)
Drawn circa 1890.

\$8,000-12,000

PROVENANCE:

Estate of the artist.
with Neffe-Degandt Fine Art, London.
with Jill Newhouse, New York.
Acquired from the above by the late owners, October 2003.

EXHIBITED:

London, J.P.L. Fine Arts, *Edouard Vuillard, Paintings, Pastels, Watercolours and Drawings*, February-April 1988, no. 7 (illustrated in color).
Lausanne, La Galerie Paul Vallotton, *Edouard Vuillard, June-September 1989*, no. 42 (illustrated in color; titled *Paysage*).
London, J.P.L. Fine Arts and Salzburg, Galerie Salis, *E. Vuillard, Paintings, Pastels, Drawings*, March-June 1991, no. 33 (illustrated in color; titled *Paysage*).

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, p. 106, no. II-56 (illustrated in color).

62



63

63

GASTON SÉBIRE (FRENCH, 1920-2001)

Montmartre

signed 'G SEBIRE' (lower right)
oil on canvas
36¼ x 28¾ in. (92.1 x 73 cm.)

\$2,000-3,000

PROVENANCE:

with Wally Findlay Galleries, New York.
Private Collection, Philadelphia.
By descent.



64

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

64

BERNARD LORJOU (FRENCH, 1908-1986)

Paysage

signed 'Lorjou' (lower right)
oil on canvas
23½ x 28¾ in. (59.7 x 73 cm.)

\$4,000-6,000

65

ACHILLE-ÉMILE OTHON FRIESZ (FRENCH, 1879-1949)

Les arbres, Côte de Grâce, Honfleur

signed and dated 'E. Othon Friesz' (lower left); dated again d title 'Les Arbres/ côte de grâce/ Honfleur/ 1937' (on the reverse)

oil on canvas
32 x 25½ in. (81.3 x 65.1 cm.)

Painted in 1937.

\$10,000-15,000

PROVENANCE:

John Troper, New York.
Mr. and Mrs. Morris Carlton Troper, New York.
Private Collection, by descent from the above.
Anonymous sale; Christie's, New York, 8 October 1987, lot 114.

PROPERTY OF A PRIVATE COLLECTION, NEW YORK

66

ANDRÉ HAMBOURG (FRENCH, 1909-1999)

Fin de Jour, maree haute en Septembre

signed 'a. hambourg' (lower left); signed again with initials and titled 'a.h./ "Fin de Jour,/ maree haute/ en Septembre"' (on the reverse)

oil on canvas
10¾ x 13¾ in. (27.3 x 35 mm.)

\$4,000-6,000

PROVENANCE:

with Findlay Galleries, Chicago.

Nicole Hambourg has confirmed the authenticity of this work.

PROPERTY OF A PRIVATE COLLECTION, NEW YORK

67

HENRI LEBASQUE (FRENCH, 1865-1937)

Vue du baie

signed 'Lebasque' (lower left)
watercolor, black chalk, pen and black ink on paper laid down on board

9¼ x 12¼ in. (23.5 x 31.1 cm.)

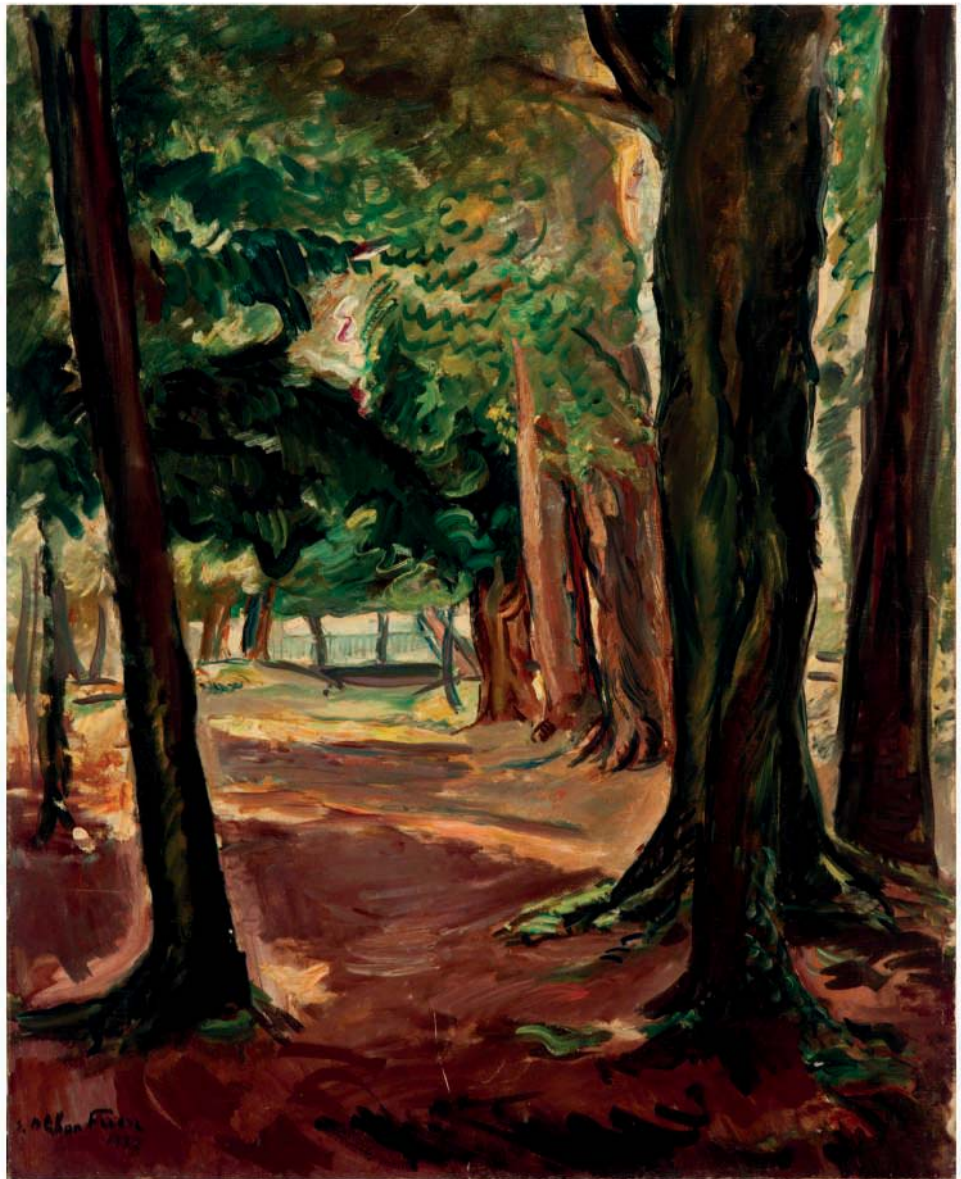
\$4,000-6,000

PROVENANCE:

Estate of the artist.
Anonymous sale; Christie's, New York, East, 10 May 1993, lot 20.
Private Collection.
Acquired from the above by the present owner.

EXHIBITED:

San Francisco, Montgomery Gallery, *Lebasque: 1865-1937*, February-April, 1986, no. 59 (illustrated in color).



65



66



67



68

PROPERTY OF A PRIVATE COLLECTION, NEW YORK CITY (LOTS 68-69)

68

HUGUES CLAUDE PISSARRO (FRENCH, B. 1935)

Sur la route de Creutzwald

signed 'H. Claude Pissarro.' (lower right); signed again and titled 'H. Claude Pissarro/ "le Petit-fils"/ "Sur la route/ de Creutzwald"' (on the reverse)

oil on canvas

18¼ x 21¾ in. (46.4 x 55.2 cm.)

\$6,000-8,000

Hugues-Claude Pissarro has confirmed the authenticity of this painting.

70

HUGUES CLAUDE PISSARRO (FRENCH, B. 1935)

Le petit chemin, de la serverie

signed 'H. Claude Pissarro.' (lower right); signed again, titled and inscribed 'H. Claude Pissarro/ "le Petit-Fils"/ Le petit chemin, de/ la serverie"' (on the reverse)

oil on canvas

18¼ x 21¾ in. (46.4 x 55.2 cm.)

Painted circa 1990.

\$5,000-7,000

PROVENANCE:

with Galerie d'Art Castiglione, Paris.

Private Collection.

By descent from the above to the present owner.

Hugues-Claude Pissarro has confirmed the authenticity of this painting.



70



69

69

HUGUES CLAUDE PISSARRO (FRENCH, B. 1935)

Adrien en promenade dans la forêt de Marly

signed 'H. Claude Pissarro.' (lower right); signed again and titled 'H. Claude Pissarro/ "le Petit-fils"/ "Adrien en/ promenade dans la/ forêt de Marly"' (on the reverse)

oil on canvas

21¼ x 25½ in. (54 x 65.1 cm.)

\$7,000-9,000

Hugues-Claude Pissarro has confirmed the authenticity of this painting.

PROPERTY OF A PRIVATE BRITISH COLLECTOR

71

HUGUES CLAUDE PISSARRO (FRENCH, B. 1935)

Le vert galant, la Seine

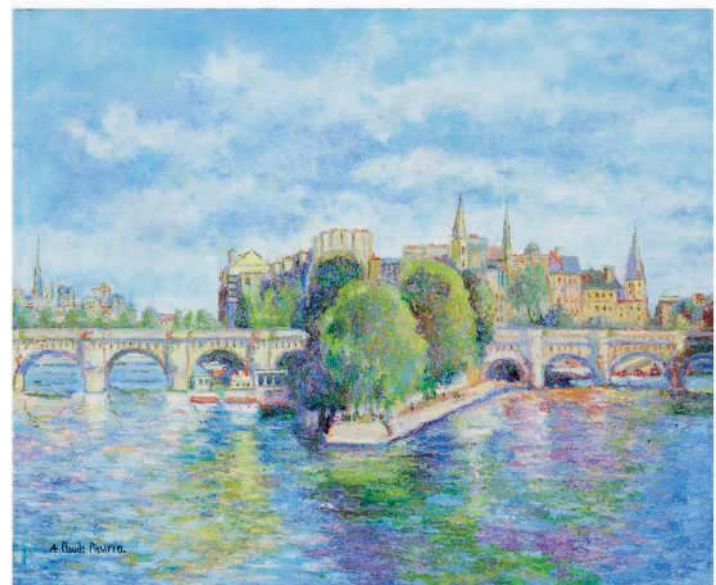
signed 'H. Claude Pissarro.' (lower left); signed again, titled and inscribed 'ATELIER/ CLAUDE PISSARRO/ EN IRLANDE/ LE VERT-GALANT,/ LA SEINE.' (on the reverse)

oil on canvas

19 7/8 x 24 1/8 in. (50.5 x 61.3 cm.)

\$8,000-12,000

Hugues-Claude Pissarro has confirmed the authenticity of this painting.



71



72

MAURICE DE VLAMINCK (FRENCH, 1876-1958)

Vase de fleurs

signed 'Vlaminck' (lower right)

oil on canvas

18 $\frac{1}{8}$ x 13 $\frac{1}{8}$ in. (46 x 33.3 cm.)

\$25,000-35,000

PROVENANCE:

with Galerie Motte, Geneva.

with Galerie Drouant, Paris.

Private Collection, acquired from the above, 1969.

Anonymous sale; Christie's, New York, 11 May 1995, lot 330.

The Wildenstein Institute will include this painting in their forthcoming Vlaminck *catalogue raisonné*.

73 No Lot



74

PROPERTY OF A PRIVATE COLLECTION,
GERMANY

74

GEORGE GROSZ (GERMAN, 1893-1959)

*Reposing female nude (recto); and
Standing female nude (verso)*

stamped with the George Grosz Estate stamp
and number 'George Grosz Nachlass 1-71-1' (on
the reverse)

watercolor and charcoal on paper
19 x 26 in. (48.3 x 66 cm.)

Executed in 1940.

\$6,000-8,000

PROVENANCE:

Studio of the artist, Douglaston, New York, 1940.
Private Collection.

Ralph Jentsch has confirmed the authenticity
of this work.

PROPERTY FROM THE COLLECTION OF
BROADWAY COMPOSER-LYRICIST RICHARD
ADLER

75

GEORGE GROSZ (GERMAN, 1893-1959)

Standing female nude

signed 'Grosz' and inscribed '46 nude standing'
(lower right)
charcoal and pastel on paper
23 x 15½ in. (58.4 x 39.7 cm.)
Executed in 1939.

\$2,000-3,000

PROVENANCE:

Studio of the artist, Douglaston, New York, 1939.
Private Collection.
with Associated American Artists, New York.

Ralph Jentsch has confirmed the authenticity
of this work.



75

PROPERTY OF A PRIVATE COLLECTION,
GERMANY (LOTS 76-77)

76

GEORGE GROSZ (GERMAN, 1893-1959)

*Horror Story (Illustration for
Esquire Magazine)*

signed 'Grosz' (lower right); stamped with the
George Grosz Estate stamp and number 'George
Grosz Nachlass 4-68-3' (on the reverse)

Reed pen and pen and ink on paper
18½ x 22½ in. (46 x 57.5 cm.)

Executed in 1938.

\$6,000-8,000

PROVENANCE:

Studio of the artist, Douglaston, New York, 1938.
George Grosz Estate, 1959.
Private Collection.

EXHIBITED:

Berlin, Moeller Fine Art, *George Grosz, Esq.*
Drawings for Esquire Magazine, 20 April - 26
June, 2010.

LITERATURE:

T. C. McClary, "Two Men on a Hatch," *Esquire*,
March 1938, p. 52 (illustrated).

Ralph Jentsch has confirmed the authenticity
of this work.

77

GEORGE GROSZ (GERMAN, 1893-1959)

Street Scene, Manhattan

signed 'Grosz' (lower left); stamped with the
George Grosz Estate stamp and number 'George
Grosz Nachlass 4-43-4' (on the reverse)
Reed pen and pen and ink on paper
19½ x 25 in. (49.6 x 63.5 cm.)

Executed in 1934.

\$6,000-8,000

PROVENANCE:

Studio of the artist, Bayside, New York, 1934.
George Grosz Estate, 1959.
Private Collection.

Ralph Jentsch has confirmed the authenticity
of this work.



76



77

78

JEAN-GABRIEL DOMERGUE (FRENCH, 1889-1962)

Micheline aux Ambassadeurs

signed 'Jean/ Gabriel/ Domergue' (lower left); titled and inscribed with archive number '103 Micheline aux Ambassadeurs' (on the stretcher bar)

oil on canvas

25½ x 21¼ in. (64.8 x 54 cm.)

Painted circa 1948.

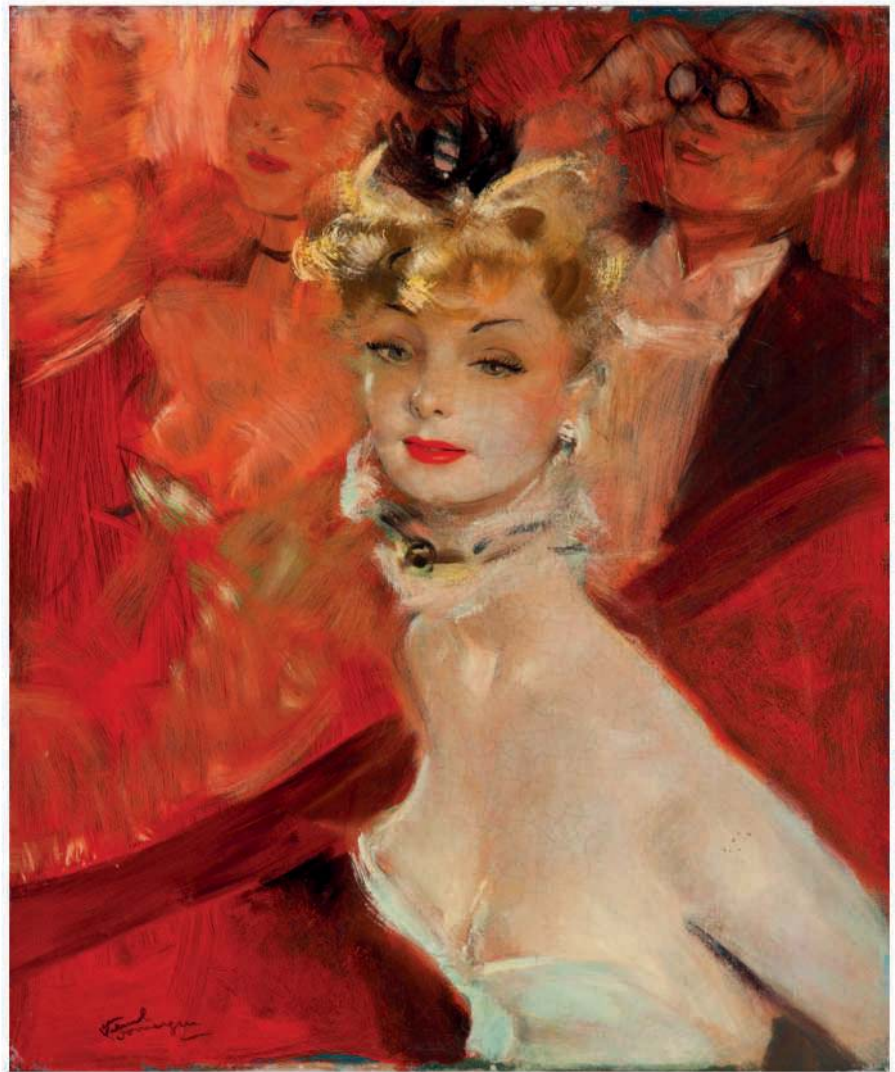
\$18,000-25,000

PROVENANCE:

Acquired in Paris.

By descent in the family to the present owner.

Noé Willer has confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

78A

MAX WEBER (AMERICAN, 1881-1961)

Women at Toilette

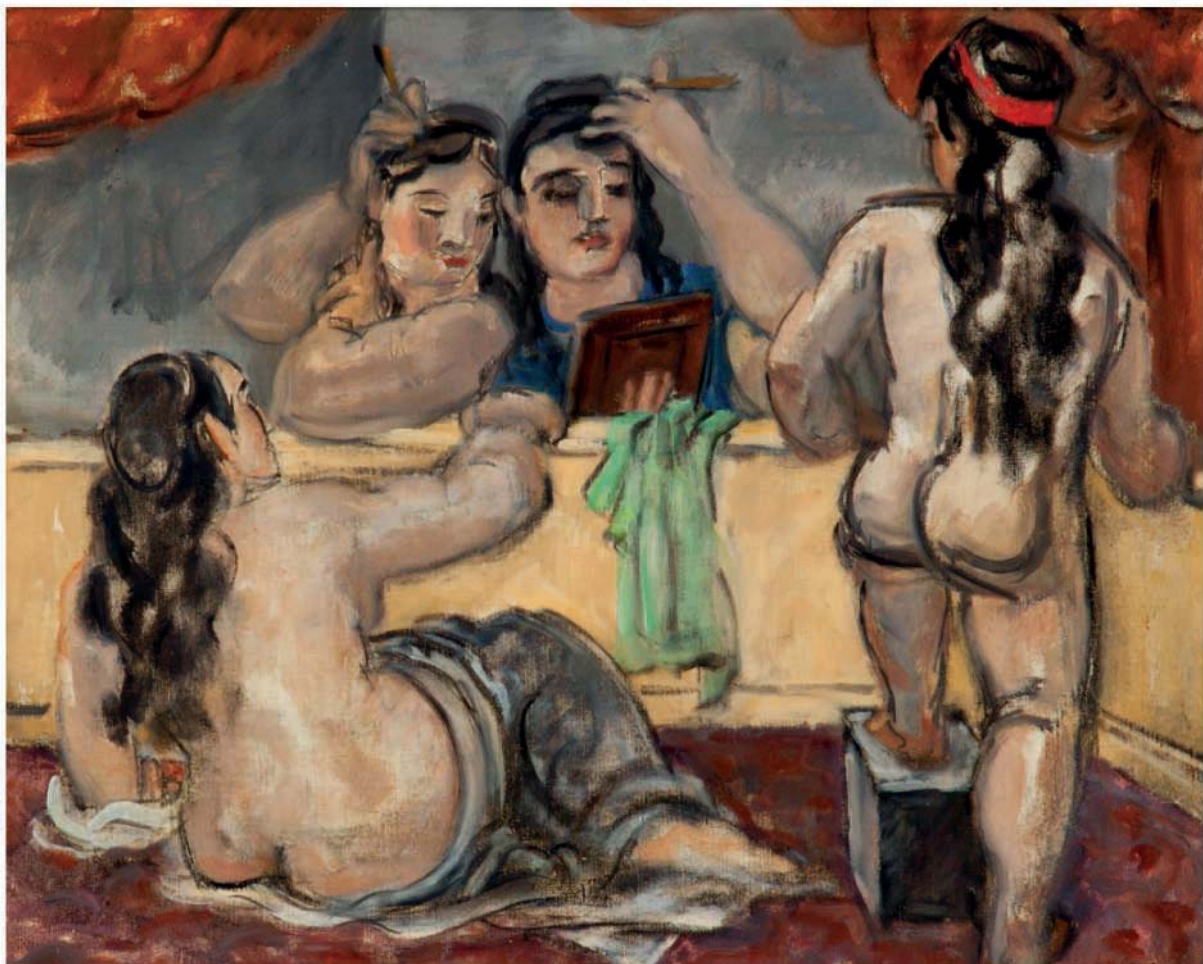
signed 'MAX WEBER' (lower right)

oil on canvas

18¼ x 22½ in. (46.4 x 46.3 cm.)

\$10,000-15,000

78



78A

EDOUARD PIGNON (FRENCH, 1905-1993)

Paysage

signed and dated 'Pignon 52' (lower right)
oil on canvas
23¾ x 28½ in. (60 x 72.4 cm.)
Painted in 1952.

\$3,000-5,000

Philippe Bouchet has kindly confirmed the authenticity of this painting and will include it in his forthcoming *catalogue raisonné*.

PROPERTY OF A GENTLEMAN

•80

JEAN HIPPOLYTE MARCHAND (FRENCH, 1883-1940)

Les laveurs le long de la rivière

signed 'J Marchand' (lower left)
oil on canvas
44¾ x 34½ in. (114 x 87.5 cm.)

\$3,000-5,000

PROVENANCE:

with Pitt and Scott Ltd, Paris.
Anonymous sale; Christie's, London, 12 October 2000, lot 43.
Acquired at the above sale by the present owner.

PROPERTY FROM A DISTINGUISHED COLLECTION OF LATIN AMERICAN ART

81

FRANÇOIS GALL (FRENCH, 1912-1987)

Les parieurs au champ de courses, à Paris

signed 'F. Gall' (lower left)
oil on canvas
13 x 18 in. (33 x 45.7 cm.)
Painted circa 1960.

\$3,000-5,000

PROVENANCE:

with Alexander Kahan Fine Arts, New York.
with Le Monde Galleries, New York.
Private Collection, acquired from the above, 1989.
Anonymous sale; Sotheby's, New York, 16 March 2011, lot 135.

The Comité François Gall has confirmed the authenticity of this work and it will be included in the forthcoming *catalogue raisonné* in preparation by Marie-Lise Gall.

PROPERTY OF A PRIVATE COLLECTOR, NEW JERSEY

82

YVONNE CANU (FRENCH, 1921-2007)

Le jardin

signed 'Canu' (lower left); signed again, titled and numbered '744 le jardin/ y. Canu' (on the reverse)
oil on canvas
15½ x 18¼ in. (38.4 x 46.4 cm.)

\$3,000-5,000

PROVENANCE:

with Wally Findlay, Beverly Hills.
Acquired at auction by the present owner, 2007.
PROPERTY OF A GENTLEMAN

•83

CHARLES CAMOIN (FRENCH, 1879-1965)

Chemin dans la Forêt

signed 'Ch. Camoin' (lower left)
oil on canvas
18½ x 15 in. (46 x 38 cm.)
Painted in 1947.

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 October 2000, lot 47.
Acquired at the above sale by the present owner.

We are grateful to Mrs Grammont-Camoin for kindly confirming the authenticity of this lot from a photograph. This work represents 'Courgent' a landscape in the greater Paris area.

PROPERTY FROM THE COLLECTION OF BROADWAY COMPOSER-LYRICIST RICHARD ADLER

84

MARC CHAGALL (1887-1985)

Le Poète

lithograph in colors, on Arches paper, 1966, signed in pencil, inscribed 'épreuve d'artiste XVIII/XXV' (an artist's proof, the edition was 50), with full margins
Image: 18½ x 14 in. (460 x 356 mm.)
Sheet: 26 x 18½ in. (660 x 470 mm.)

\$3,000-5,000

LITERATURE:

Mourlot 442.



79



80



81



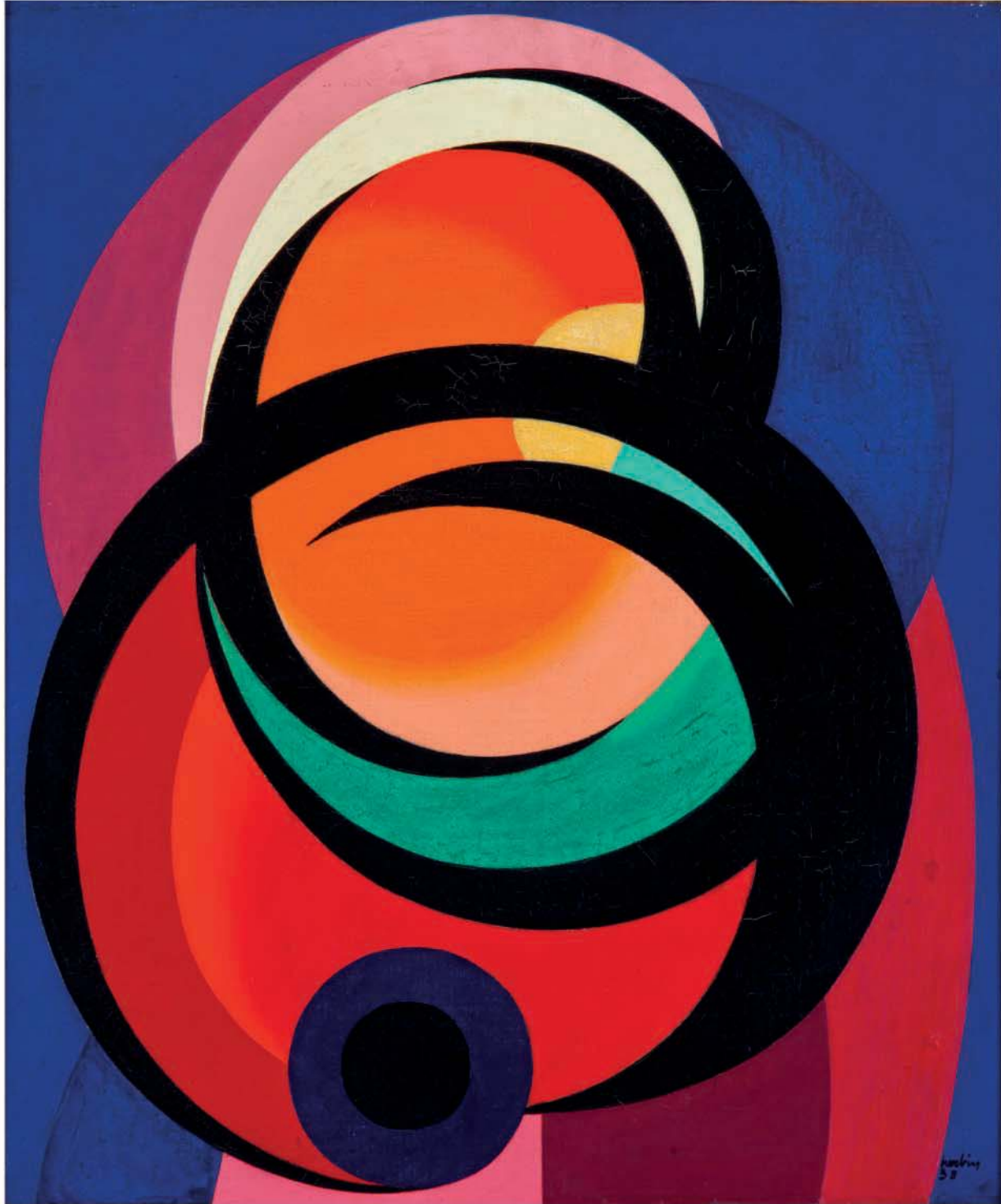
82



83



84



85

AUGUSTE HERBIN (FRENCH, 1882-1960)

Composition

signed and dated 'Herbin 38' (lower right)
oil on paper laid down on canvas
21½ x 18¼ in. (55 x 46.4 cm.)
Painted in 1938.

\$20,000-30,000

PROVENANCE:

C. Czwiklitzer, RFA.
Annie Ronchèse Collection, Paris.
Her sale; Piasa, Paris, 4 December 2003, lot 94.
Acquired at the above by the present owner.

LITERATURE:

G. Claisse, *Herbin Catalogue raisonné de l'oeuvre peint*, Lausanne, 1993, p. 412, no. 754 (illustrated).



86



87

86

AFTER PAUL GAUGUIN (FRENCH, 1832-1906)

Torse de femme tahitienne

bronze with dark brown patina

11 $\frac{1}{8}$ x 5 $\frac{1}{4}$ x 3 $\frac{1}{2}$ in. (29.5 x 13.3 x 8.9 cm)

Executed circa 1894. Conceived and cast at a later. From the unnumbered Ambroise Vollard edition.

\$6,000-8,000

PROVENANCE:

with Brook Street Gallery, London.

Acquired by the present owner, by 1995.

LITERATURE:

M. Malingue, ed., *Lettres de Gauguin à sa femme et à ses amis*, Paris, 1946, pls. 24-25 (clay version illustrated)

R.J. Goldwater, *Paul Gauguin*, New York, 1957, p. 37 (terracotta version illustrated; as *Torso of a Tahitian Woman*, dated 1893).

C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, p. 252, no. 116 (clay version illustrated)

It has been traditionally assumed that Gauguin modeled this Polynesian-like figure in Tahiti. However, virtually all of Gauguin's raw clay sculptures disintegrated in the island's tropical climate. It is therefore more likely that Gauguin executed this figure while back in France around 1894. Maurice Malingue states that the original non-fired clay version belonged to Ambroise Vollard, who commissioned an un-numbered edition of ten bronzes.

This work is accompanied by a letter signed by Maurice Malingue and dated Paris, 22 September 1965.

PROPERTY FROM THE ESTATE OF EMILY A. WINGERT

87

AFTER GEORGES ROUAULT

Les Deux Clowns

inscribed "Email unique exécuté suivant mes conseils/ et avec mon approbation/ Georges Rouault" (on the reverse)

enamel on copper

10 x 7 $\frac{1}{4}$ in. (25.5 x 18.5 cm.)

Executed circa 1950.

\$8,000-12,000

PROVENANCE:

with Jacques O'Hana Ltd, London (no. 336).

EXHIBITED:

Paris, Musée National d'Art Moderne, Georges Rouault, July - October 1952.

LITERATURE:

B. Dorival & I. Rouault, *Rouault, L'oeuvre peint*, Monte Carlo, 1988, vol. II, p. 303, no. 10 (not illustrated)

This work is a unique piece created by Atelier Saint Martin de Ligugé after paintings by Georges Rouault and with his approval.

PROPERTY OF A PRIVATE COLLECTION, FLORIDA

88

JEAN-LOUIS FORAIN (FRENCH, 1852-1931)

Nature morte aux artichauts

signed with artist's monogram (lower left)

oil on canvas

10 $\frac{3}{4}$ x 13 $\frac{3}{8}$ in. (27.3 x 35.2 cm.)

\$7,000-9,000

Madame Florence Valdés-Forain has kindly confirmed the authenticity of this painting on the basis of photographs.

89

JEAN LOUIS FORAIN (FRENCH, 1852-1931)

Les danseuses

signed with artist's initials 'JF' (lower right)

oil on canvas

23 $\frac{3}{4}$ x 28 $\frac{3}{4}$ in. (60.3 x 73 cm.)

\$6,000-8,000

PROVENANCE:

with Hopkins-Cutout Gallery, Paris.

with Pietro Scarpa Galleries, Venice.

Acquired from the above circa 1998.

Private Collection, Chicago.

Acquired from the above by the present owner.

Madame Florence Valdés-Forain has kindly confirmed the authenticity of this painting on the basis of photographs.

90

YVES TANGUY (AMERICAN/FRENCH, 1900-1955)

Sans titre

pen and black ink on paper

14 x 11 in. (35.6 x 27.9 cm.)

\$6,000-8,000

PROVENANCE:

Kate Sage Tanguy, Connecticut.

The Museum of Modern Art, New York.

Anonymous sale; Christie's, New York, 30 April 1996, lot 178.

Purchased at the above sale by the present owner.



88



89



90

90A

GIACOMO MANZÙ (ITALIAN, 1908-1991)

Studio per la Porta della Pace e della Guerra

stamped 'MANZU/ NFMA' (lower right)

bronze with brown patina

30¼ x 22¾ in. (76.8 x 57.8 cm.)

Executed circa 1967.

\$10,000-15,000

PROVENANCE:

Private Collection, West Germany, until 1975.

Private Collection, acquired from the above.

EXHIBITED:

Rotterdam, Boymans-van Beuningen Museum, *Giacomo Manzù, Tekeningen en studies in bronz voor de deur de St. Laurens, Rotterdam*, 23 November 1968-19 January 1969, no. 10, 11 or 17.

LITERATURE:

M. de Micheli, *Giacomo Manzù*, London, 1989, no. 155 (illustrated).

91

AFTER PAUL GAUGUIN (FRENCH, 1832-1906)

Hina

signed with initials 'PGO' (on the top); numbered and stamped with foundry mark 'J-H VALSUANI CIRE PERDUE' (on the base)

bronze with brown patina

14¾ x 5¼ x 4¾ in. (36.5 x 13 x 10.5 cm.)

Conceived in 1892 and cast circa 1959.

\$15,000-20,000

PROVENANCE:

Acquired by the present owner, by 1995.

LITERATURE:

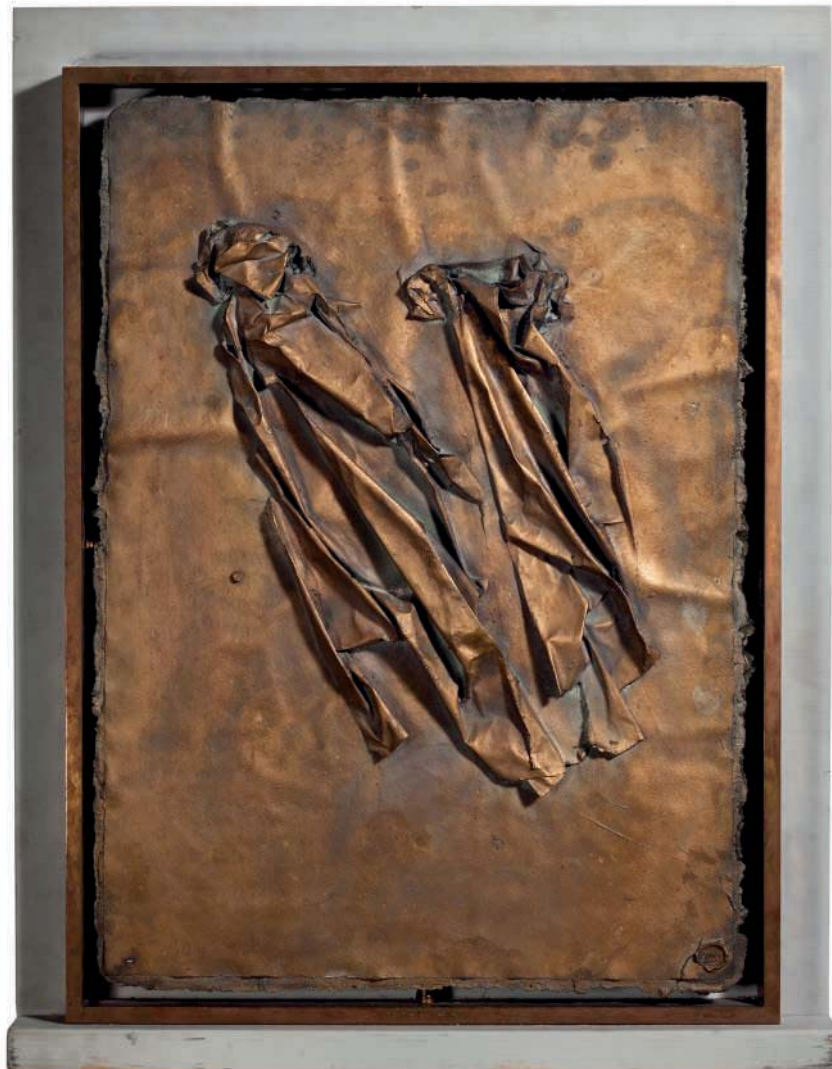
R. Rey, "Les bois sculptés de Paul Gauguin" in *Art et Décoration*, 1928, pp.57-63, no. LIII (the original wood carving illustrated, p. 63).

A. Alexandre, *Paul Gauguin: Sa vie et le sens de son oeuvre*, Paris, 1930 (the original wood carving illustrated).

R. Puig, *Paul Gauguin, G.D. de Monfreid et leurs amis*, Perpignan, 1958, p. 42 no. 9 (the original wood carving illustrated).

C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, no. 95 (the original wood carving illustrated, p. 221).

The original work, carved from tamanu wood, was owned by Mme. Huc de Monfreid who, in 1959, authorized Valsuani to cast a bronze version of the work in an edition of six, plus six monogrammed casts; AS, SC, JB, JH, AM, AH.



90A



91



92



93



94

92

HENRY MOORE (BRITISH, 1898-1986)

Maquette for Animal Head

bronze with green and gold patina
3 x 4¼ x 2¼ in. (7.6 x 10.8 x 5.7 cm.)
Conceived in 1956 and cast in an edition of nine.

\$8,000-12,000

PROVENANCE:

with Jocelyn Fielding Fine Art, London, 1976.
Private Collection.
Anonymous sale; Christie's, London, 30 May 1997, lot 77.
Acquired at the above sale by the present owner.

LITERATURE:

A. Bowness, *Henry Moore, Complete Sculpture 1955-1964, III*, London, 1986, p.22, no.395 (another cast illustrated).

93

OSSIP ZADKINE (FRENCH/RUSSIAN, 1890-1967)

Petite Fleur

signed, numbered and stamped with foundry mark 'O. ZADKINE 7/10 BISCEGLIA CIRE PERDUE' (on the top and along the edge of the base)

bronze with brown patina
5½ x 6½ x 4¼ in. (14 x 16.5 x 10.8 cm.)

This work was conceived in 1959 and cast in 1960. This work is number seven from an edition of ten.

\$6,000-8,000

PROVENANCE:

The Zagayski Collection; Sotheby's, New York, 29 June 1995, lot 299.

Acquired at the above sale by the present owner.

LITERATURE:

I. Jianou, *Zadkine*, Paris, 1964, p. 109.
S. Lecombe, *Ossip Zadkine, L'œuvre sculpté*, Paris, 1994, p. 574, no. 511 (illustrated).

94

ARISTIDE MAILLOL (FRANCE, 1861-1944)

Étude de Mouvement pour le Monument à Paul Cézanne

inscribed with artist monogram 'M' and foundry 'A Rudier Fonduer Paris' (on the base)

bronze with brown patina
4¾ x 7 x 2¼ in. (11.1 x 17.8 x 5.7 cm.)

Executed circa 1912. This work is from an edition of six.

\$10,000-15,000

PROVENANCE:

Jean-Claude Dondel, Paris.
His sale; Drouot-Richelieu, Paris, 11 May 1990, lot 91.
Private Collection.

Olivier Lorquin has confirmed the authenticity of this work. The work is accompanied by a certificate of authenticity from the late Dina Vierny dated 12 June 1990, no. 1987.

95

AFTER PAUL GAUGUIN (FRENCH, 1832-1906)

Canne décorée de motifs polynésiens

stamped with foundry mark and numbered 'VALSUANI CIRE PERDUE 2/10' (at the tapered base)

bronze with brown patina
Height: 34 in. (86.4 cm.)

This work is number two from an edition of ten.

\$7,000-9,000

PROVENANCE:

Acquired by the present owner, by 1995.

LITERATURE:

C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, pp. 253-54, no. 117 (the wood version illustrated).



95

PROPERTY OF A PRIVATE COLLECTOR

96

DAVID BURLIUK (AMERICAN/UKRAINIAN, 1882-1967)

Flowers in the snow

signed and dated 'Burliuk/ 1964' (lower right)
oil on canvas
30 x 20 in. (76.2 x 50.8 cm.)
Painted in 1964.

\$12,000-18,000

PROVENANCE:

Burliuk Gallery, Hampton Bays, New York.
Private Collection, acquired from the above.
By descent from the above to the present owner.

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

THE PROPERTY FROM AN IMPORTANT PRIVATE ESTATE

96A

DAVID BURLIUK (AMERICAN/UKRAINIAN, 1882-1967)

By the Sea, Florida

signed 'Burliuk.' (lower right)
oil on canvas
12 x 16 in. (30.4 x 40.6 cm.)

\$4,000-6,000

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

97

HENRY MOORE (BRITISH, 1898 -1986)

Draped Figure Seated: Headless

signed and numbered 'Moore 6/9' (on the reverse)
bronze with brown patina
7 7/8 x 3 x 3 1/2 in. (19.5 x 7.6 x 8.9 cm.)

This work was cast in 1961-62 and is number six from an edition of nine.

\$15,000-20,000

PROVENANCE:

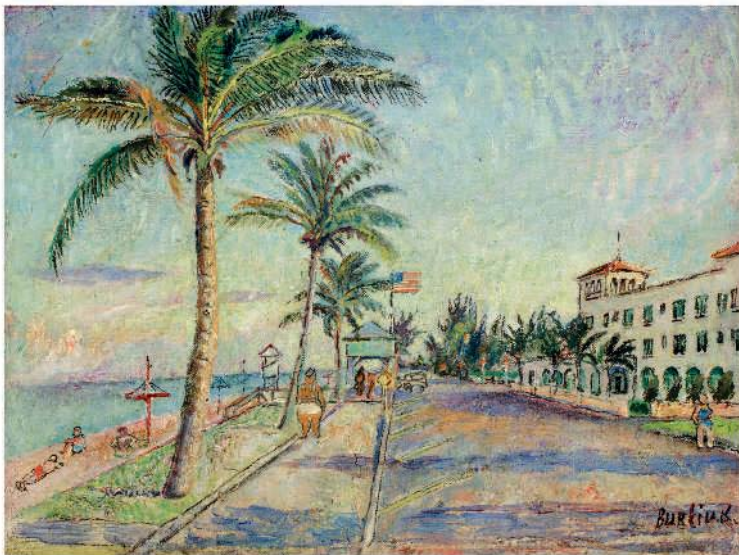
Anonymous sale; Sotheby's, London, 22 February 1989, lot 204.
Acquired at the above sale by the present owner.

LITERATURE:

Alan Bowness (ed.), *Henry Moore, Complete Sculpture 1955-64*, London, 1965, vol. 3, p. 30, no. 485 (another cast illustrated)



96



96A



97



PROPERTY OF A PRIVATE COLLECTOR

98

ALEXANDER ARCHIPENKO (AMERICAN/UKRAINIAN, 1887-1964)

Floating Torso with Head

signed 'Archipenko' (on the front of the base)

painted plaster

13 x 15 $\frac{3}{4}$ x 4 $\frac{1}{4}$ in. (33 x 39.9 x 10.8 cm.)

Conceived *circa* 1935.

\$15,000-25,000

PROVENANCE:

Acquired by the family of the present owner, *circa* 1950.

LITERATURE:

A. Barth, *Alexander Archipenko's plastisches Oeuvre*, Frankfurt, 1997, vol. 2, p. 380, no. 215 (another version illustrated, p. 381; titled *Floating Torso with Head*).

Frances Archipenko Gray has confirmed the authenticity of this work.



99

99

HENRY MOORE (BRITISH, 1898-1986)

Seated Figure

signed and dated 'Moore 28-' (lower center)
brush and gray wash, black Conté crayon and pen and India ink on paper
13½ x 17¼ in. (34.5 x 43.6 cm.)
Executed in 1928.

\$7,000-10,000

PROVENANCE:

Hamilton Southam, Ottawa.
with Blair Laing Gallery, Toronto.
Anonymous sale; Sotheby's, London, 5 December 1984, lot 419.
with Goodman Gallery, South Africa.
Private collection, Miami (acquired from the above, circa 2010).
Acquired from the above by the present owner.

LITERATURE:

A. Garrould, ed., *Henry Moore, Complete Drawings, 1916-1929*, London, 1996, vol. 1, p. 186, no. AG 28.73 (illustrated).

100

HENRY MOORE (BRITISH, 1898-1986)

Upright motive E

signed, numbered, and stamped with foundry mark 'Moore 2/9 NOACK BERLIN'
(on the reverse)
bronze with brown patina
11½ x 2 x 2½ in. (29.2 x 5.1 x 5.4 cm.)
Executed in 1968, this work is number two from an edition of nine.

\$18,000-25,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 8 October 1986, lot 331.
Acquired at the above sale by the present owner.

LITERATURE:

Alan Bowness, ed., *Henry Moore, Complete Sculpture 1964-73*, London, 1977, vol. 4, p. 53, no. 590 (another cast illustrated).

The genesis of Moore's *Upright Motif* series began with a commission in Milan to create a sculpture in front of a new Olivetti building. The building's horizontality drove Moore to think vertically. Balancing one form on top of another, Moore's *Upright Motifs* grew organically, recalling totem poles from the indigenous cultures of the Pacific Northwest. *Upright Motive E* illustrates the conclusion of the series; the once disparate and isolated shapes have coalesced into a fluid, yet figural form. The fully realized sculptures from the series can be found in public collections across the globe.

101-102 No Lots



100

THE PROPERTY FROM AN IMPORTANT PRIVATE ESTATE

•103

SIR JACOB EPSTEIN (BRITISH, 1880-1959)

Sixth portrait of Kathleen

bronze with green patina
26¼ x 19½ x 16½ in. (66.7 x 49.6 x 41.9 cm.)
Executed in 1941.

\$4,000-6,000

LITERATURE:

R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 268, pl. 406 (another cast illustrated).
E. Silber, *The Sculpture of Jacob Epstein*, Oxford, 1986, p. 189, no. 316 (another cast illustrated).

PROPERTY FROM THE COLLECTION OF DR. HERBERT KAYDEN AND DR. GABRIELLE REEM
(104-108)

104

JACQUES LIPCHITZ (FRENCH, 1891-1973)

Study for The Song of the Vowels

signed, numbered and stamped with artist's thumbprint '2/7 J. Lipchitz' (on the top of the base)
bronze with green patina
14¾ x 10 x 5¾ in. (37.1 x 25.4 x 14.6 cm.)
Conceived in 1931. This work is number two from an edition of seven.

\$6,000-8,000

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The Paris Years, 1910-1940*,
New York, 1996, vol. I, p. 222, no. 266 (another cast illustrated, p. 92)



103



104



105

105

JACQUES LIPCHITZ (FRENCH, 1891-1973)

Study for The Spirit of Enterprise I

signed, numbered and stamped with artist's thumbprint 'Lipchitz 5/7' (on the top of the base)
bronze with brown patina
9½ x 8 x 2 in. (24.1 x 20.3 x 5.1 cm.)
Conceived in 1953. This work is number five from an edition of seven.

\$7,000-10,000

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The American Years, 1941-1973*,
New York, 2000, p. 254, no. 493 (another cast illustrated, p. 60).

106

JACQUES LIPCHITZ (FRENCH, 1891-1973)

Hagar and the Angel (two works)

the first signed 'J Lipchitz' (lower right); the companion signed and inscribed 'Pour ange Gabrielle/ avec mes meilleurs voués/ J Lipchitz' (upper left)

the first crayon, ink and pencil on paper; the companion wash and pencil on paper

the first 7½ x 6 in. (19.1 x 15.2 cm.); the companion 14 x 9¾ in. (35.6 x 25.1 cm.)

Each executed circa 1949.

(2)

\$2,000-3,000

PROVENANCE:

The artist.

Acquired from the above by the present owner.

Pierre Levai has confirmed the authenticity of this work.



107

108

JACQUES LIPCHITZ (FRENCH, 1891-1973)

Bellerophon Taming Pegasus

lithograph in black and white, on wove paper

Sheet: 24¾ x 18¾ in. (62.5 x 47.6 cm.)

\$800-1,200

The present work relates to the sculpture by the artist installed at Columbia University in New York.



106

107

JACQUES LIPCHITZ (FRENCH, 1891-1973)

Dessin pour la Médaille pour Jerusalem

signed 'J Lipchitz' (lower right); titled and dated 'dessin pour la/ médaille pour/ Jerusalem/ 1968' (on the reverse)

charcoal, chalk and pencil on paper

16½ x 13 in. (41 x 33 cm.)

Executed in 1968.

\$2,000-3,000

Pierre Levai has confirmed the authenticity of this work.



108



109

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE
(LOTS 109-111)

109

JULIUS BISSIER (GERMAN, 1893-1965)

Untitled

signed and dated '19 Nov. 63/ Jules Bissier' (lower right)

tempera on canvas

8¾ x 11 in. (22.2 x 27.9 cm.)

Executed in 1963.

\$8,000-12,000

PROVENANCE:

with Lefebvre Gallery, New York, 1968.

with John Torson, New York.

110

JULIUS BISSIER (GERMAN, 1893-1965)

Untitled

signed and dated '29. Nov 60 P/ Jules Bissier' (upper left)

tempera on canvas laid down on paper

6¾ x 9½ in. (17.1 x 24.1 cm.)

Executed in 1960.

\$6,000-8,000

PROVENANCE:

with Galerie Pauli, Lausanne.



110



111

111

JULIUS BISSIER (GERMAN, 1893-1965)

Untitled

signed and dated 'Jules Bissier/ 2.Oct.59' (lower left)

tempera and metallic pigment on canvas

8¾ x 10½ in. (22.2 x 26.7 cm.)

Executed in 1959.

\$8,000-12,000



112

112

ALBERT GLEIZES (FRENCH, 1881-1953)

Sans titre

gouache on paper laid down on card

7¼ x 5½ in. (18.2 x 14.3 cm.)

Painted *circa* 1922.

\$10,000-15,000

PROVENANCE:

with Galerie de l'Effort Moderne (Léonce Rosenberg), Paris.

with Galerie du Pont Royal, Paris.

Private collection, New York; sale, Christie's, New York, 4 November 2010, lot 176.

Acquired at the above sale by the previous owner.

EXHIBITED:

New York, Wanamaker Gallery of Modern Decorative Art, *Exhibition of Recent Paintings by Albert Gleizes*, March 1923.

LITERATURE:

A. Varichon, *Albert Gleizes, Catalogue raisonné*, Paris, 1998, vol. I, p. 355, no. 1072 (illustrated).

The present work was illustrated on the invitation card for the 1923 exhibition at the Wanamaker Gallery of Modern Decorative Art.

113

YASUO KUNIYOSHI (AMERICAN/JAPANESE, 1893-1953)

Standing nude

oil on canvas

12 x 9¼ in. (30.5 x 23.5 cm.)

Painted *circa* 1917.

\$8,000-12,000

PROVENANCE:

with Salander-O'Reilly Galleries, Inc., New York.



113



114

KÁROLY PATKÓ (HUNGARIAN, 1895-1941)

Before Bath

signed and dated 'K Patkó 1924' (lower right)

oil on canvas

31¾ x 19 in. (78.1 x 48.3 cm.)

Painted in 1924.

\$18,000-25,000

PROVENANCE:

with Pietro Scarpa, Venice, circa 2000.

Private Collection.



115

MIODRAG DJURIC DADO (MONTENEGRAN, 1933-2010)

Paysage animé

signed and dated 'Dado/ 60-63' (lower left)

oil on canvas

56 $\frac{1}{2}$ x 43 $\frac{3}{4}$ in. (143.3 x 111.3 cm.)

Painted in 1960-63.

\$25,000-35,000

PROVENANCE:

with Galerie André François Petit, Paris.

with Byron Gallery, New York.

EXHIBITED:

New York, Byron Gallery, *Dado*, 14 March – 11 April 1970.

Born in the former Yugoslavia as Miodrag Djuric, Dado moved to Paris in 1956 where he spent much of his career. Dado drew his influences from European Surrealism of the 1940s, and from his childhood experiences in his war-torn homeland. Shortly after his arrival in Paris, Dado began work in the lithograph workshop of Gérard Patris, where he met Jean Dubuffet and Roberto Matta. Dado's canvases are littered with forms and figures that recall Dubuffet's work from the 1950s, but rendered in much brighter palette.

116

THÉO TOBIASSE (FRENCH, 1927-2012)

Je vous enverrai le prophète Élie

signed 'tobiassse theo' (right center) and dated '69' (left center) and titled 'Je vous enverrai le prophète Élie...' (upper center)

oil on paper

25½ x 19½ in. (64.8 x 49.6 cm.)

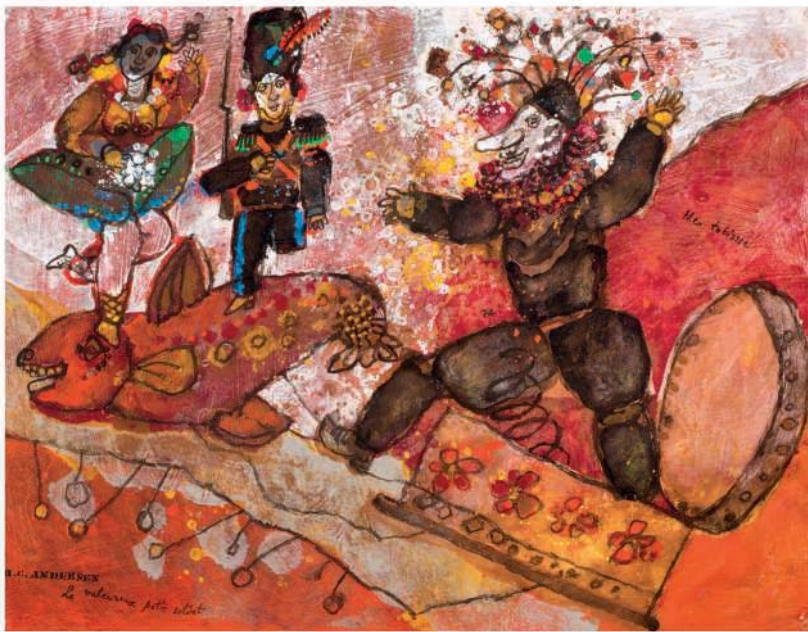
Executed in 1969.

\$5,000-7,000

Catherine Faust-Tobiassse has confirmed the authenticity of this work and it will be included in the forthcoming Théo Tobiassse *catalogue raisonné*.



116



117

117

THÉO TOBIASSE (FRENCH, 1927-2012)

H.C. Andersen, Le valeureux petit soldat

signed 'theo tobiassse' (upper right center) and dated '74' (center) and titled 'H.C. ANDERSEN/ Le valeureux petit soldat' (lower left) collage—gouache, acrylic, ink and printed paper on paper laid down to canvas

20 x 26 in. (50.8 x 66 cm.)

Painted in 1974.

\$5,000-7,000

PROVENANCE:

with Opera Gallery, New York.
Private Collection, New Jersey.

Catherine Faust-Tobiassse has confirmed the authenticity of this work and it will be included in the forthcoming Théo Tobiassse *catalogue raisonné*.

118

THÉO TOBIASSE (FRENCH, 1927-2012)

H.C. Andersen: la Malle volante

signed 'theo tobiassse' (lower right center) and dated '74' (upper left center) and titled 'H.C. ANDERSEN/ la Malle volante' (upper right)

gouache, acrylic and ink on paper laid down to canvas

19½ x 25¾ in. (49.6 x 65.7 cm.)

Executed in 1974.

\$5,000-7,000

PROVENANCE:

with Opera Gallery, New York.
Private Collection, New Jersey.

Catherine Faust-Tobiassse has confirmed the authenticity of this work and it will be included in the forthcoming Théo Tobiassse *catalogue raisonné*.



118



119

THÉO TOBIASSE (FRENCH, 1927-2012)

Je la Regarde Danser sur le Trottoir

signed 'theo tobiasse' (upper left center) and dated '66' (upper right center) and titled 'J'ELA REGARDE
DANSER SUR LE TROTTOIR' (along the upper edge)

oil on canvas

28 $\frac{3}{4}$ x 35 $\frac{7}{8}$ in. (72.7 x 91.1 cm.)

Painted in 1966.

\$10,000-15,000

PROVENANCE:

with Opera Gallery, New York.
Private Collection, New Jersey.

Catherine Faust-Tobiasse has confirmed the authenticity of this work and it will be included in the
forthcoming Théo Tobiasse *catalogue raisonné*.

THE DOUGLAS AND CAROLYN MIDDLETON COLLECTION
OF FINE ART (LOTS 120-143)

120

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Café de la paix l'opéra, Paris

signed 'Antoine. Blanchard.' (lower right); signed again and titled 'A. Blanchard/ PARIS/ CAFE DE LA PAIX/ L'OPERA' (on the reverse)
oil on canvas
23 x 35½ in. (58.4 x 91.1 cm.)

\$8,000-12,000

PROVENANCE:

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

This work is listed on Rehs Galleries, Inc. Antoine Blanchard virtual checklist, #CPPO2436.001. The work is accompanied by a Letter of Authentication.

121

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Boulevard de la Madeleine

signed 'Antoine. Blanchard.' (lower left); signed again and titled 'A. Blanchard. Paris/ Bd. de la Madeleine' (on the reverse)
oil on canvas
18 x 21½ in. (45.7 x 54.6 cm.)

\$6,000-8,000

PROVENANCE:

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

This work is listed on Rehs Galleries, Inc. Antoine Blanchard virtual checklist, #MDBM1821.0013. The work is accompanied by a Letter of Authentication.

122

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Place St. Michel

signed 'Antoine. Blanchard.' (lower left); signed again, titled and inscribed 'A. Blanchard./ Paris/ Place St Michel' (on the reverse)
oil on canvas
12¾ x 18 in. (32.4 x 45.7 cm.)

\$6,000-8,000

PROVENANCE:

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

This work is listed on Rehs Galleries, Inc. Antoine Blanchard virtual checklist, #NDPLSM1318.0001. The work is accompanied by a Letter of Authentication.

123

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Boulevard Bonne Nouvelle, Paris

signed 'Antoine. Blanchard.' (lower left); signed again, titled and inscribed 'A. Blanchard./ PARIS/ Bd. BONNE. NOUVELLE' (on the reverse)
oil on canvas
24 x 36 in. (61 x 91.4 cm.)

\$8,000-12,000

PROVENANCE:

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

This work is listed on Rehs Galleries, Inc. Antoine Blanchard virtual checklist, #LGBBBN2436.0000. The work is accompanied by a Letter of Authentication.

124

DIETZ EDZARD (GERMAN, 1893-1963)

Jeune femme avec parasol

signed 'D. Edzard' (lower left)
oil on canvas
11 x 9½ in. (27.9 x 23.1 cm.)

\$1,200-1,800

PROVENANCE:

Anonymous sale; Christie's, New York, 17 November 1988, lot 49.
Acquired at the above sale by the present owner.

125

DIETZ EDZARD (GERMAN, 1893-1963)

La répétition

signed 'D. Edzard' (lower right)
oil on canvas
16½ x 8½ in. (41.9 x 21.6 cm.)
Painted in 1961.

\$1,500-2,000

PROVENANCE:

Studio of the Artist.
Alexander Kahan Fine Arts, New York.
Collection of William Lawson, New York.
Anonymous sale; Christie's, New York, 17 November 1988, lot 64.
Acquired at the above sale by the present owner.



120



121



122



123



124



125



126



127



128



129



130



131

126

LUCIEN DELARUE (FRENCH, B. 1925)

Port de Bauleiu, Côte d'Azur

signed 'Delarue' (lower right); signed again and titled 'Delarue/ Port de Baulieu./ (côte d'azur)' (on the reverse)

oil on canvas

19¾ x 23¾ in. (50.2 x 60.1 cm.)

\$1,000-1,500

PROVENANCE:

The artist.

Acquired from the above by the present owner.

127

HENRICUS GERARDUS DE KORTE (DUTCH, B. 1941)

The Carousel

signed 'H G. de Korte.' (lower right)

oil on canvas

27 x 34¾ in. (68.6 x 88.6 cm.)

\$2,000-3,000

128

MARCEL DYF (FRENCH, 1899-1985)

La soeurs

signed and dated 'Dyf 55' (lower right)

oil on canvas

23¾ x 28¾ in. (60 x 73 cm.)

Painted in 1955.

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 6 October 1987, lot 170.

Acquired at the above sale by the present owner.

This work has been authenticated by Claudine Dyf and is registered in the Dyf archives under no. 5081.

129

MARCEL DYF (FRENCH, 1899-1985)

Roses blanches et roses dans un verre de Mariée

signed 'Dyf' (lower right); titled 'Roses blanches et roses' (on the reverse)

oil on canvas

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

Painted in 1984.

\$3,000-5,000

PROVENANCE:

Claudine Dyf.

Acquired from the above by the present owner.

This work has been authenticated by Claudine Dyf and is registered in the Dyf archives under no. 1029.

130

MARCEL DYF (FRENCH, 1899-1985)

Nature morte avec raisins noirs et poire

signed 'Dyf' (lower right)

oil on canvas

18¾ x 21¾ in. (46 x 55.2 cm.)

Painted in 1984.

\$2,000-3,000

PROVENANCE:

Claudine Dyf.

Acquired from the above by the present owner.

This work has been authenticated by Claudine Dyf and is registered in the Dyf archives under no. 1292.

131

MICHEL HENRY (FRENCH, B. 1928)

Still life with flowers

signed 'Michel Henry' (lower right)

oil on canvas

22 x 26 in. (55.9 x 66 cm.)

\$1,000-1,500

PROVENANCE:

with Merrill Chase Gallery, Chicago.

Acquired from the above by the present owner.

132

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Le Beau Dimanche

signed 'SUZANNE EISENDIECK' (lower right); titled 'LE BEAU DIMANCHE.' (on the reverse)

oil on canvas
25½ x 31¾ in. (64.8 x 80.3 cm.)

\$2,500-3,500

PROVENANCE:

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

134

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Les Étangs d'Abbeville

signed 'SUZANNE EISENDIECK' (lower left); titled 'LES ÉTANGS/ D'ABBEVILLE' (on the reverse)

oil on canvas
15 x 17¾ in. (38.1 x 45.1 cm.)

\$1,500-2,000

PROVENANCE:

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

136

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Soirée à l'ancien Moulin de la Galette

signed 'SUZANNE EISENDIECK' (lower left); titled 'SOIRÉE À L'ANCIEN MOULIN DE/ LA GALETTE' (on the reverse)

oil on canvas
28½ x 36 in. (72.4 x 91.4 cm.)

\$4,000-6,000

PROVENANCE:

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

133

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Vue sur la rade de Fécamp

signed 'SUZANNE EISENDIECK' (lower right); titled 'VUE SUR LA RADE DE/ FÉCAMP' (on the reverse)

oil on canvas
23½ x 28½ in. (59.7 x 72.4 cm.)

\$2,500-3,500

PROVENANCE:

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

135

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Plage à Théoule

signed 'SUZANNE EISENDIECK' (lower right); titled 'PLAGE À THÉOULE' (on the reverse)

oil on canvas
21½ x 18 in. (54.6 x 45.7 cm.)

\$2,000-3,000

PROVENANCE:

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

137

FRANÇOIS GALL (FRENCH, 1912-1987)

Les cabines de bain roses sur la plage

signed 'F. Gall' (lower left)
oil on canvas
8¾ x 10¾ in. (22.2 x 27.3 cm.)

\$2,000-3,000

The Comité François Gall has confirmed the authenticity of this work and it will be included in the forthcoming *catalogue raisonné* in preparation by Marie-Lise Gall.



132



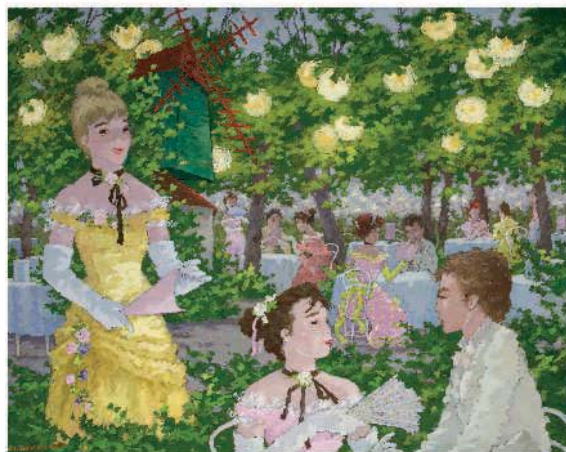
133



134



135



136



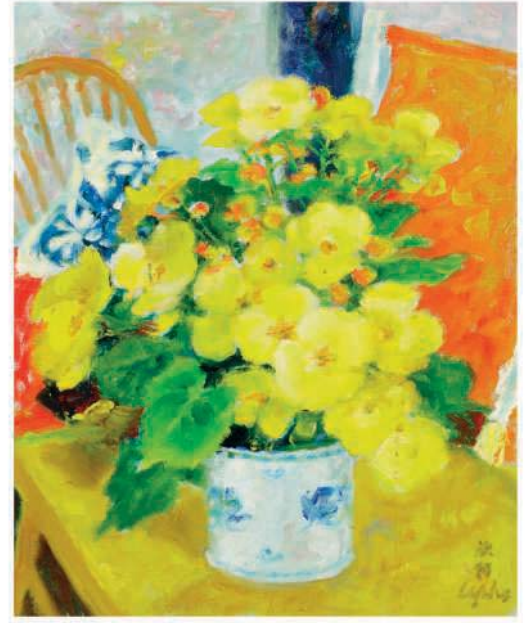
137



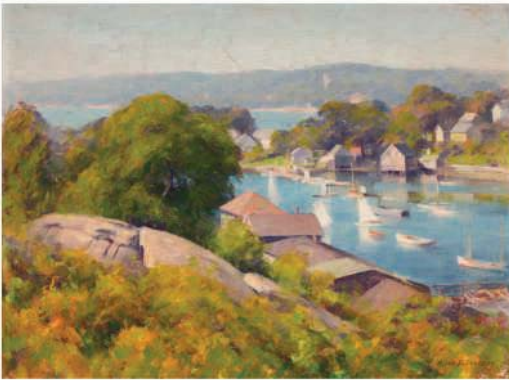
138



139



140



141



142



143

138

FRANÇOIS GALL (FRENCH, 1912-1987)

La leçon de piano, Marie-Lize a la Villa Brune

signed 'F. Gall' (lower left); signed again and titled 'LECON AU PIANO-/ F. GALL' (on the reverse)

oil on canvas

18 1/8 x 15 in. (46 x 38.1 cm.)

\$3,000-5,000

The Comité François Gall has confirmed the authenticity of this work and it will be included in the forthcoming *catalogue raisonné* in preparation by Marie-Lise Gall.

139

CHARLES LEVIER (FRENCH, 1920-2003)

Le Café

signed 'Levier' (lower right); signed again and titled 'le Café/ Ch. Levier' (on the reverse)

oil on canvas

40 x 30 in. (101.6 x 76.2 cm.)

\$1,500-2,000

140

LE PHO (FRENCH/VIETNAMESE, 1907-2001)

Bouquet de fleurs

signed 'Le Pho' and inscribed with characters (lower right)

oil on canvas

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

\$4,000-6,000

PROVENANCE:

The artist.

Acquired from the above by the present owner.

141

ALLEN DEAN COCHRAN (AMERICAN, 1888-1971)

The Harbor

signed 'Allen D. Cochran' (lower right)

oil on canvasboard

12 x 16 in. (30.5 x 40.6 cm.)

\$1,000-1,500

EXHIBITED:

Salmagundi Club, New York.

142

ANDRÉ GISSON (AMERICAN, 1921-2003)

At the beach, low tide

signed 'Gisson' (lower right)

oil on canvas

11 x 14 in. (27.9 x 35.6 cm.)

\$1,000-1,500

143

ANDRÉ GISSON (AMERICAN, 1921-2003)

Figures beside a tree-lined path

signed 'Gisson' (lower left)

oil on canvas

24 x 30 in. (61 x 76.2 cm.)

\$1,500-2,000



144



145

■ 144

FERNANDO CANOVAS
(ARGENTINEAN, B. 1960)

Paisaje trans...gredido

signed and dated 'CANOVAS. 03' (lower right); signed and dated again and titled 'PAISAJE TRANS. GREDIDO' (on the reverse)

acrylic on canvas
78¼ x 78¼ in. (200 x 198.8 cm.), unframed
Painted in 2003.

\$2,000-3,000

PROVENANCE:

Galeria Jacobo Karpio, Miami.
Acquired from the above by the present owner.



146



147

■ 145

ROGELIO POLESSELLO
(ARGENTINEAN, B. 1939)

Untitled

signed and dated 'Polesello 91' (lower right); signed and dated again 'Rogelio Polesello/ Polesello 91' (on the reverse)

acrylic on canvas
67¼ x 69½ in. (171.5 x 176.5 cm.)
Painted in 1991.

\$2,000-3,000

PROVENANCE:

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



148



149

THE ARTHUR AND ANITA KAHN
COLLECTION: A NEW YORK STORY

146

MIGUEL BERROCAL (SPANISH, 1933-2006)

Romeo and Juliet

polished brass, composed of sixteen articulated and removable elements, 1966-67, inscribed with signature and numbered 1752 (the edition was 2000)

6 x 8 x 4¾ in. (15.2 x 20.3 x 12.4 cm.)

\$1,500-2,000

A print and digital version of the instruction and assembly book for this sculpture can be obtained by contacting the Fundación Escultor Berrocal at berrocal.net.

■ 147

FELIPE CASTAÑEDA (MEXICAN, B. 1933)

Acurrucada

signed, dated and numbered 'F.CASTAÑEDA/ 2007 II/VII' (on the reverse)

bronze with green patina
9¼ x 22 x 12¼ in. (23.5 x 55.9 x 31.1 cm.)

Executed in 2007. This work is number two from an edition of seven.

\$4,000-6,000

PROVENANCE:

The artist.
By descent from the above to the present owner.

PROPERTY OF A PRIVATE COLLECTION, NORTH CAROLINA
148

FRANCISCO ZÚÑIGA (COSTA RICAN/MEXICAN, 1912-1998)

Desnudo sentado

signed and dated 'Zúñiga 1966' (lower right)

pastel on paper
19½ x 25 in. (48.5 x 63.5 cm.)

Executed in 1966.

\$3,000-5,000

PROVENANCE:

with, Sindin Gallery, New York.
Private Collection, acquired from the above.
Anonymous sale; Christie's, New York, 15-16 November 2011, lot 166.

LITERATURE:

Francisco Zúñiga: *Catálogo Razonado Volumen III, Dibujos 1927-1970*, Albedrío y Fundación Zúñiga Laborde, Mexico City, 2006, p. 264, no. 1323 (illustrated).

PROPERTY FROM A DISTINGUISHED COLLECTION OF LATIN AMERICAN ART

149

PHILOMÉ OBIN (HAITIAN, 1892-1986)

Rue St Jean

signed and inscribed 'Ph. Obin/ Cap-Haitien' (lower right) and titled 'Rue St Jean vers 1910.' (lower center)

oil on board
16 x 20½ in. (40.6 x 52.1 cm.)

\$4,000-6,000

150

IGNACIO ITURRIA (URUGUAYAN, B. 1949)

Trencito bajo el mueble

signed 'iturria' (lower right) and dated '91-' (lower left)
oil on canvas
38 x 51 in. (96.5 x 129.5 cm.)
Painted in 1991.

\$7,000-9,000

PROVENANCE:

with Praxis International Art, New York.
Acquired from the above by the present owner.

THE PROPERTY FROM AN IMPORTANT PRIVATE ESTATE

151

WILLIAM MERRITT CHASE (AMERICAN, 1849-1916)

Standing Figure with Fan

pencil on paper
15 x 8½ in. (38.1 x 21.5 cm.), image; 19¼ x 14¼ in. (50.1 x 36.1 cm.), sheet
Executed circa 1881-84.

\$7,000-9,000

PROVENANCE:

The artist.
Private collection, by descent.
with Chapellier Galleries, New York.

LITERATURE:

Chapellier Galleries, *American Art Selection*, vol. VI, New York, 1975, no. 21, illustrated.

We wish to thank Mr. D. Frederick Baker for his assistance in cataloguing this work.

This work is included in the addendum files of *The Complete Catalogue of Known and Documented Works by William Merritt Chase (1849-1916)*, with the catalogue number DAA.92 (Kellen Archives, The New School, New York, jointly owned with the Smithsonian Archives of American Art) and is accompanied by a letter from Mr. Baker.

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

152

MARGUERITE STUBER PEARSON (AMERICAN, 1898-1978)

Woman with harp

signed and dated 'M.S. PEARSON 27' (lower left)
oil on canvas
36 x 30 in. (91.4 x 76.2 cm.)
Painted in 1927.

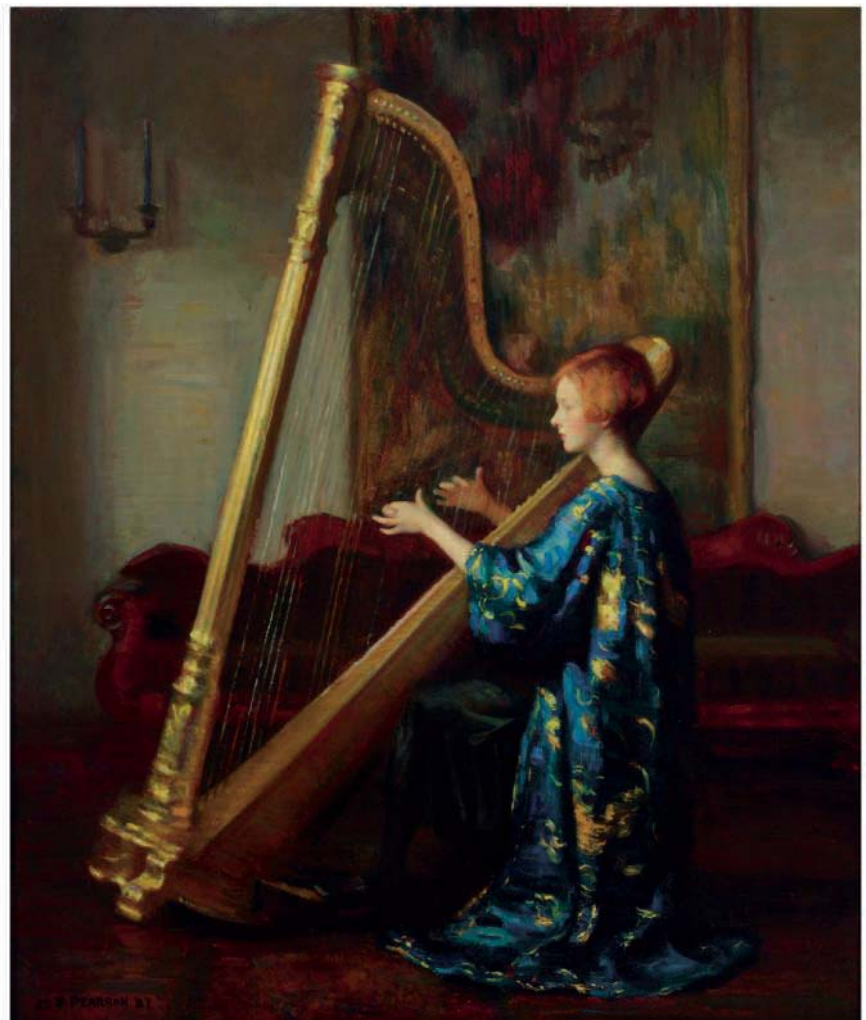
\$4,000-6,000



151



150



152



153



154



155



156

153

ARTHUR CLIFTON GOODWIN (AMERICAN, 1866-1929)

Snowy Day, Washington Square

oil on canvas

25½ x 35½ in. (64 x 89.2 cm.)

\$5,000-7,000

PROVENANCE:

Estate of the artist.

154

ARTHUR CLIFTON GOODWIN (AMERICAN, 1866-1929)

Joy Street, Beacon Hill, Boston

signed 'AC GOODWIN' (lower left)

oil on canvas

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

\$4,000-6,000

PROVENANCE:

Estate of the artist.

EXHIBITED:

New York, Wildenstein, A.C. Goodwin, December 1978 - January 1979, no. 12.

155

ARTHUR CLIFTON GOODWIN (AMERICAN, 1866-1929)

Study for Joy Street

signed 'AC GOODWIN' (lower right)

pastel on paperboard

19½ x 23½ in. (48.6 x 60.6 cm.)

\$2,000-3,000

PROVENANCE:

Estate of the artist.

THE PROPERTY FROM AN IMPORTANT PRIVATE ESTATE (LOTS 156-157)

156

MILNE RAMSEY (AMERICAN, 1847-1915)

Low Tide, Fishing Boats

signed 'Milne Ramsey' (lower right)

oil on canvas

12 x 18 in. (30.5 x 45.7 cm.)

\$4,000-6,000

157

VACLAV VYTLACIL (AMERICAN, 1892-1984)

The Ocean Beach

signed and dated 'VYTLACIL 1949' (lower right)

oil on paper

21 x 31 in. (53.3 x 78.7 cm.)

Executed in 1949.

\$4,000-6,000

PROVENANCE:

with John H. Surovek, Palm Beach.



158

FREMONT F. ELLIS (AMERICAN, 1897-1985)

The Artist

signed 'FREMONT F ELLIS' (lower right) and dated '1968' (lower left)

oil and acrylic on masonite

27 x 33 in. (68.6 x 83.8 cm.)

Painted in 1968.

\$15,000-20,000

PROVENANCE:

Private Collection, Texas.

157



158

PROPERTY FROM THE ESTATE OF STEVEN R. GERBER

(LOTS 159-161)

Described by American Record Guide as “so striking that the usual list of influences, metaphors, and descriptors becomes superfluous,” American composer, Steven Gerber’s music has been performed and recorded by a wide range of soloists, ensembles, and orchestras throughout the United States and Europe. Moving effortlessly from darkly cerebral to hauntingly beautiful, Gerber’s scores soar with emotional warmth and intensity and continue to garner interest among a wide spectrum of performers and listeners the world over.



159

159
RICHARD ALAN SCHMID (AMERICAN, B. 1934)

Listening to music

signed 'Schmid' (lower right)

oil on board

16 x 12 in. (40.6 x 30.5 cm.)

\$5,000-7,000



160

160
RICHARD ALAN SCHMID (AMERICAN, B. 1934)

Street Scene, New York

signed 'Schmid' (lower right); signed again 'Richard Schmid' (on the reverse)

oil on masonite

16 x 9 in. (40.6 x 22.9 cm.)

\$4,000-6,000



161

RICHARD ALAN SCHMID (AMERICAN, B. 1934)

Mountain Laurel, Iris and Daffodils

signed 'Schmid' (lower right); signed again, inscribed, dated and titled 'Richard Schmid/
Gaylordsville Conn./ 1961/ Laurel, Iris and Daffodil' (on the reverse)

oil on canvas

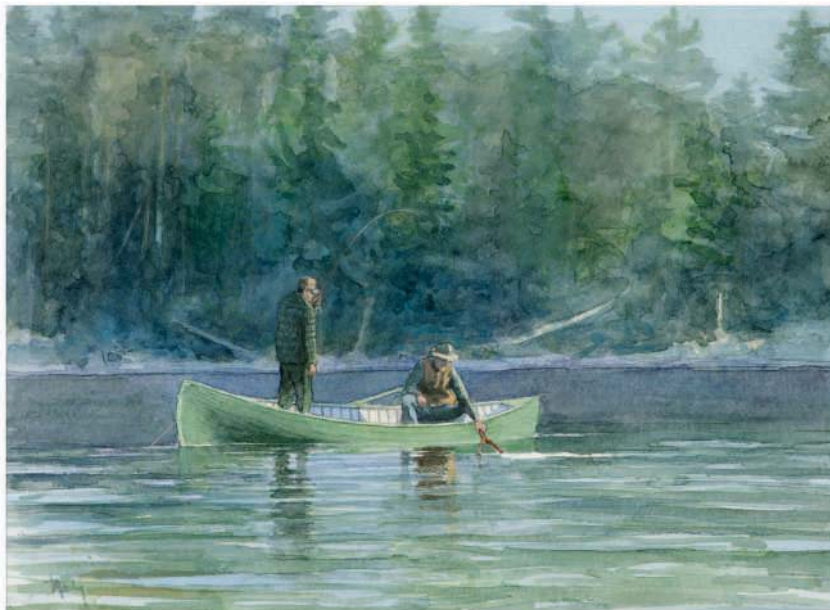
16 x 24¼ in. (40.6 x 61.6 cm.)

Painted in 1961.

\$20,000-30,000



162



163



164

162

BORIS RIAB (FRENCH/RUSSIAN, 1898-1975)

Ducks taking flight; together with Ducks landing on a lake; and Retriever with a duck

each signed with artist monogram (two lower left, one lower right)
each watercolor and gouache on paper
the largest 18½ x 13½ in. (47 x 34.3 cm.) (3)

\$1,200-1,800

163

THOMAS AQUINAS DALY (AMERICAN, B. 1937)

Two fishermen in a boat

signed 'TAdaly' (lower left)
watercolor and pencil on paper
13½ x 18 in. (34.3 x 45.7 cm.)

\$2,000-3,000

164

THOMAS AQUINAS DALY (AMERICAN, B. 1937)

Fisherman in a stream

signed 'TAdaly' (lower right)
watercolor and pencil on paper
11 x 16½ in. (27.9 x 41.9 cm.)

\$2,000-3,000

PROPERTY OF A PRIVATE COLLECTOR (LOTS 165-166)

■ 165

WILLIAM SKILLING (BRITISH/AMERICAN, B. 1940)

A red bird with wings outstretched, and other exotic birds in a cage

signed 'Skilling' (lower right)

oil on canvas

72 x 48 in. (183 x 121.9 cm.)

\$3,000-5,000



165

■ 166

WILLIAM SKILLING (BRITISH/AMERICAN, B. 1940)

A blue parrot and other exotic birds in a cage

signed 'Skilling' (lower right)

oil on canvas

72 x 48 in. (183 x 121.9 cm.)

\$3,000-5,000



166

THE PROPERTY FROM AN IMPORTANT PRIVATE ESTATE

167

JOHANN BERTHELSEN (AMERICAN, 1883-1972)

New York City at night

signed 'Johann Berthelsen' (lower right)

oil on canvasboard

12 x 16 in. (30.5 x 40.6 cm.)

Painted circa 1940.

\$3,000-5,000

168

WILLIAM SAMUEL SCHWARTZ (AMERICAN/RUSSIAN, 1896-1977)

The Sisters

signed and dated 'WILLIAM S. SCHWARTZ-1927.' (lower right); signed and dated again, titled and inscribed "'THE SISTERS'/ WILLIAM S. SCHWARTZ/ CHICAGO/ 1927' (on the reverse)

oil on canvas

50¼ x 40 in. (127.6 x 101.6 cm.)

Painted in 1927.

\$5,000-7,000

PROVENANCE:

Private Collection, New York.



167



168

SESSION II
(LOTS 169-282A)



ANOTHER PROPERTY

•169

A CHINESE GREYISH-GREEN JADE OPENWORK 'CHILONG' PLAQUE

MING DYNASTY (1368-1644)

The rectangular plaque is carved and pierced with a sinuous *chilong* amidst flowers and scrolling foliage
3 in. (7.6 cm.) wide

\$2,000-3,000



169

•A170

A CHINESE JADEITE-MOUNTED SILK EMBROIDERED CLUTCH PURSE

EARLY 20TH CENTURY

Together with a Japanese example
8¾ in. (22.2 cm.) high, 5½ in. (14 cm.) wide

\$300-500



170

PROPERTY OF A MIDWESTERN COLLECTOR (LOTS 171-173)

171

A CHINESE TRANSPARENT BLUE GLASS FACETED BOTTLE VASE

18TH CENTURY

The bulbous body cut with twelve fluted facets which continue on the foot ring and the tall cylindrical neck as plain facets which are beveled at the edge, the glass of deep rich tone, the base incised with a four-character Qianlong mark
9½ in. (24.1 cm.) high

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's New York 19 September 2006, lot 6.

Compare the similar vase from the collection of Walter and Phyllis Shorenstein, included in the exhibition, *A Chorus of Colors*, Asian Art Museum of San Francisco, 1995, p. 76, no. 45.



171



172

172

A CHINESE LARGE BLUE GLASS BOTTLE VASE

18TH CENTURY

The globular body raised on a slightly flared foot and surmounted by a thick-walled cylindrical neck, the transparent glass of deep blue tone
13 in. (33 cm.) high

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's New York, 19 September 2006, lot 4.

A similar blue glass bottle vase was included in the exhibition, *The Robert H. Clague Collection: Chinese Glass of the Qing Dynasty, 1644-1911*, Phoenix Art Museum, 21 November 1987 - 31 January 1988, pp. 22-3, no. 11, and another in the exhibition, *Chinese Jewellery and Glass*, Spink & Son, Ltd., London, December 1989, pp. 82-3, no. 129.

173

TWO CHINESE 'IMARI' APOTHECARY BOTTLE VASES

KANGXI PERIOD (1662-1722)

Each decorated with iron-red and blue with formal arrangement of lotus vine bearing blossoms, with a lappet border and a tasseled gilt collar around the necks
10¼ in. (26 cm.) high, the slightly larger (2)

\$4,000-6,000

PROVENANCE:

With applied paper label for Benjamin F. Edwards III Collection. The Hodroff Collection Chinese Export Porcelain From The Collection of Leo & Doris Hodroff sale; Christie's New York, 24 January 2007, lot 149.

A European form used for liquid medicines and made in both Japan and China, most often in the 17th century, these bottles were sometimes inscribed with the names of potential contents or of an owner.



173



174



175

PROPERTY OF A COLLECTOR

174

**A LARGE LONGQUAN CELADON PORCELAIN
TRIPOD CENSER AND A CARVED WOOD COVER**

MING DYNASTY (1368-1644)

Carved with lotus blossoms and vines, raised on three figural feet
16¼ in. (41.3 cm.) diameter (2)

\$3,000-5,000

PROPERTY OF A MIDWESTERN COLLECTOR

175

**A CHINESE CELADON GLAZED CARVED BOMBE
CENSER**

KANGXI PERIOD (1662-1722)

The sides well carved with dense peony scroll below a narrow band of key fret and covered with a glaze of pale sea-green tone, with white rim and a pale blue-green-tinged white glaze on the interior
9 in. (22.9 cm.) diameter

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's New York 19 September 2006, lot 403.

•Δ176

**A CHINESE COPPER-RED CRACKLE-GLAZED
BALUSTER VASE**

19TH CENTURY

16 in. (40.5 cm.) high

\$1,500-2,000

PROVENANCE:

Applied paper label for the William Andrews Clark Collection, No. 55.

•Δ177

**A PAIR OF CHINESE BLUE AND WHITE
PORCELAIN BOTTLE VASES**

19TH CENTURY

Decorated with prunus branches, underglaze blue apocryphal six-character Kangxi mark to bases

17½ in. (44.5 cm.) high (2)

\$1,500-2,500

PROVENANCE:

Applied paper label for William Andrews Clark Collection, No. 16.

PROPERTY OF A MIDWESTERN COLLECTOR

•178

**A PAIR OF CHINESE FAMILLE VERTE SQUARE
VASES**

19TH CENTURY

Each vase decorated with panels of figures with alternating pavilion landscapes and warrior scenes, surrounded by floral diaper borders, each with applied lion-head handles and with carved wood stands

22¾ in. (57.9 cm.) high (2)

\$6,000-8,000



176



177



178

•■179

A JAPANESE LACQUER STAND

EDO-MEIJII PERIOD (19TH CENTURY)

Of rectangular form with scalloped corners, the top carved with two medallions depicting a dragon and a phoenix, above a shaped skirt, standing on four scrolled legs

11 in. (27.9 cm.) high, 25½ in. (64.1 cm.) wide, 18 in. (45.7 cm.) deep

\$1,000-1,500



PROPERTY FROM A PRIVATE COLLECTION

•■180

**A CHINESE BLACK AND POLYCHROME
COROMANDEL LACQUER LOW TABLE**

THE LACQUER PANEL LATE 19TH/EARLY 20TH CENTURY, THE
BASE LATER

Decorated with floral sprays, molded base

14¼ in. (36 cm.) high, 53. ½ in. (135 cm.) wide, 34¾ in. (88 cm.)
deep

\$1,000-1,500

179

PROVENANCE:

Anonymous sale; Christie's, New York, 14 October 1995, lot 376.

PROPERTY OF A COLLECTOR

•■181

**A CHINESE HARDWOOD DOUBLE-PEDESTAL
DESK**

19TH CENTURY

Each pedestal with one trellis openwork shelf and two drawers on
each side, the central component with a pair of drawers, fitted with
brass handles, terminating in scroll feet; *together with* a square
trellis openwork footrest

32½ in. (82.5 cm.) high, 60¼ in. (153 cm.) wide, 28½ in. (72.4 cm.)
deep (2)

\$2,000-3,000



180



181



182



183

PROPERTY FROM A PRIVATE NEW YORK COLLECTION (LOTS 182-184)

■ 182

**A CHINESE HARDSTONE MOUNTED AND MOTHER-OF-PEARL INSET
BROWN-AND-GILT LACQUER LOW TABLE**

20TH CENTURY, INCORPORATING A 19TH CENTURY PANEL

The panel with vases, objects and flowering vinery within a gilt incised border
16 in. (40.6 cm.) high, 52 in. (132 cm.) wide, 33 in. (83.7 cm.) deep

\$3,000-5,000

■ 183

A CHINESE HARDWOOD COMPOUND CABINET

19TH/20TH CENTURY

With two pairs of stylized lotus and foliate carved doors, later fitted interior
100 in. (254 cm.) high, 52¾ in. (134 cm.) wide, 23½ in. (59.7 cm.) deep

\$10,000-15,000



184
A GROUP OF TEN CHINESE PAINTED-GREY POTTERY EQUESTRIAN
FIGURES

HAN DYNASTY (206 BC-AD 220)

Each horse standing foursquare with high head and pricked ears, painted with colorful saddle and trappings, the rider with hands held as if holding reins and with a detailed face, in sizes 15 in. (38.1 cm.) high, 14 $\frac{3}{4}$ in. (37.5 cm.) wide, the largest

(10)

\$10,000-15,000

PROVENANCE:

Acquired by The Chinese Porcelain Company, New York, in October 1998.



185



186

PROPERTY FROM THE ESTATE OF RICHARD D. BASS (LOTS 185-242)

•185

A PAIR OF CHINESE MOTTLED SPINACH GREEN JADE BOWLS

With short foot and slightly flaring rim, wood stands
8¼ in. (21 cm.) diameter

(4)

\$2,000-3,000

•186

TWO CHINESE HARDSTONE CARVINGS

Comprising a serpentine model of a phoenix sitting atop a rocky plinth amongst peonies, holding a *lingzhi* in its beak; and a rose quartz vase and cover carved overall in high relief with birds perched on peach branches

12¼ in. (31.1 cm.) high, the first

(3)

\$1,000-1,500



187

•187

THREE CHINESE HARDSTONE CARVINGS

Comprising a carnelian agate model of fish with lotus pod blossom and leaf in its mouth; an agate figural *Guanyin* group; and a pale green rectangular jadeite plaque carved in low relief depicting wise men below a tree, wood stand

7 in. (17.8 cm.) high, the *guanyin* group

(3)

\$1,000-1,500



188

•188

FIVE CHINESE HARDSTONE CARVINGS

Comprising a turquoise figure of two *guanyins*; a jadeite model of a phoenix amongst other birds and tree branches; a malachite globular censer and cover; an amethyst figure of a *guanyin*; and a ruby matrix elephant vase modeled as a recumbent animal supporting *gu*-form vase

10¼ in. (26 cm.) high, the tallest

(5)

\$1,000-1,500

•189

TWO CHINESE DEHUA FIGURES OF SEATED GUANYIN

20TH CENTURY

One seated in the lotus position on a draped lotus base, wearing an elaborate headdress with a small figure of Buddha in it, the other in elaborate robes seated cross-legged on an elaborate rockwork base holding a scepter with a scroll and vase on an outcrop while attended by a young child in a prayer, each with impressed four character and double gourd seal

14¾ in. (37.5 cm.) high, the tallest

(2)

\$1,500-2,000

•190

TWO CHINESE DEHUA FIGURES OF SEATED GUANYIN

20TH CENTURY

One seated atop a rocky plinth with a vase on one side and a censer on the other side, the other seated atop a lotus holding a vase in one hand and a branch in the other, each with impressed seals on the reverse

17¼ in. (43.8 cm.) high, the tallest

(2)

\$2,000-3,000



189



190



•191

TWO CHINESE FLAMBÉ-GLAZED TABLE ARTICLES

LATE 19TH/20TH CENTURY

The first a model of recumbent bull; the second a *lingzhi*-form brushwasher with an applied *chilong* crouching at the rim

10 in. (25.4 cm.) wide, the bull (2)

\$1,000-1,500



191

•192

A CHINESE TANG-STYLE FIGURE OF A CAPARISONED HORSE

Glazed allover and with applied frog medallions to dressing, on a rectangular base

14½ in. (36.8 cm.) high, 14¼ in. (36.2 cm.) wide

\$1,000-1,500



192

■193

A CHINESE FAMILLE JAUNE VASE

20TH CENTURY

Of baluster-form decorated with chrysanthemum blossoms and vines on a yellow-ground with various mountainscapes within shaped cartouches, with an iron-red apocryphal Qianlong seal to base

25 in. (63.5 cm.) high

\$1,000-1,500

•194

THREE CHINESE FAMILLE ROSE LARGE VASES

20TH CENTURY

Each of baluster form, comprising a pair decorated with blossoms, branches and tendrils with riverscapes within a shaped cartouche on a pink ground, with iron-red apocryphal Qianlong seal to base; and a single example similarly decorated with a continuous landscape of birds amongst branches and blossoms on a white ground, the reverse with an inscription, the base with iron-red seal to base

25 in. (63.5 cm.) high, the pair (3)

\$2,000-3,000



193



194





195



196



197



198

•195

A PAIR OF CHINESE FAMILLE NOIRE BALUSTER JARS AND COVERS

20TH CENTURY

With various blossoming flowers on a black enamel ground, both covers with a knob finial

19¾ in. (49.6 cm.) high, overall

(4)

\$1,000-1,500

•196

A PAIR OF CHINESE PORCELAIN IRON-RED AND GILT-DECORATED VASES

20TH CENTURY

Each painted with alternating iron-red bands and a continuous landscape, the reverse with inscription, with iron-red and gilt apocryphal four-character Qianlong mark to base

13¼ in. (33.7 cm.) high

(2)

\$1,000-1,500

•197

A GROUP OF THREE CHINESE FAMILLE ROSE PORCELAIN VASES

20TH CENTURY

Comprising a black-ground tulip-mouth bottle vase decorated with stylized birds and bats amongst scrolling foliate, applied with a pair of gilt *chilong* handles, with underglaze blue apocryphal Qianlong seal to base; a black ground bottle vase with bulbous mouth decorated with four medallions of stylized birds clenching peach branches, with underglaze blue apocryphal Qianlong seal to base; and a sgraffito yellow-ground puzzle vase decorated with blossoms and vine patterns, applied with gilt scrolled handles enclosing a blue and white vase, with underglaze blue apocryphal Qianlong seal to base

10¼ in. (26 cm.) high, the tallest

(3)

\$1,500-2,000

•198

THREE CHINESE FAMILLE ROSE VASES

20TH CENTURY

Comprising a sgraffito yellow-ground bottle vase decorated with auspicious bats and various blossoms with an everted rim and applied pair of gilt *chilong* handles, with underglaze blue apocryphal four-character Qianlong mark to base; a blue-ground ovoid-form vase decorated with various blossoms within lappet borders, with underglaze blue apocryphal Qianlong seal to base; and a hexagonal-form vase with ribbed neck densely decorated with panels of various blossoms and auspicious symbols, with iron-red apocryphal Jiaqing seal to base

11¼ in. (29.8 cm.) high, the tallest

(3)

\$1,500-2,000

•199

A LARGE PAIR OF CHINESE GILT AND CLOISSONNÉ-ENAMEL VASES

20TH CENTURY

Of baluster form, decorated all over with lotus blossoms and scrolling tendrils between borders of *ruyi* heads with various birds, blossoming prunus branches within shaped cartouches surrounded by blue enamel foliate work
30¼ in. (78.1 cm.) high

(2)

\$1,500-2,000



199

•200

A CHINESE CLOISSONNE ENAMEL FIGURE OF A CAPARISONED HORSE

20TH CENTURY

Decorated with archaic birds, *taotie* mask and foliate scrolls on a turquoise ground, the detachable saddle with auspicious bats and blossoms on a blue and green ground, with applied ornaments and detachable mane
17¼ in. (43.8 cm.) high, 19½ in. (49.5 cm.) wide

\$1,000-1,500



200

•201

THREE JAPANESE CLOISSONNÉ-ENAMEL VASES

MEIJI PERIOD (1868-1912)

Comprising a pair of hexagonal-form vases, each panel brightly decorated with birds, butterflies and blossoms; and a cylindrical-form vase decorated with prunus blossoms and cranes within continuous landscapes

20¼ in. (51.4 cm.) high, the pair

(3)

\$1,000-1,500



201

•202

A JAPANESE BLUE AND WHITE PORCELAIN VASE

20TH CENTURY

Decorated with cherry blossoms and birds on a blue ground, underglaze blue eight-character mark to base
16½ in. (41.9 cm.) high

\$1,000-1,500

•203

A GROUP OF EIGHT JAPANESE IMARI PORCELAIN ARTICLES

MEIJI PERIOD AND LATER

Variouly decorated in iron-red, blue and gilt comprising a pair of scalloped rim chargers decorated with alternating panels; a potted jardinière, with underglaze blue double circles to base; another scalloped rim charger decorated with a large fan; a large circular charger decorated with various panels enclosing landscapes, mythical beasts and blossoms, the reverse with iron-red and gilt blossoms within double circles; a pair of iron-red decorated blue and white dishes with petal-shaped rim and underglaze blue seal to base; and a pair of globular jarlettes with alternating panels and applied gilt ring handles, each with underglaze blue artemesia leaf on base
23¼ in. (60.3 cm.) diameter, the largest

(8)

\$1,500-2,000



202



203



204

•204

A PAIR OF NORTH EUROPEAN BRONZE DOUBLE-HANDLED VASES

LATE 19TH/20TH CENTURY

Each of elongated baluster-form with a trumpet-form mouth, flanked by Aesthetic style handles on a circular base

17¼ in. (43.8 cm.) high

(2)

\$1,000-1,500

•■205

AN AMERICAN PATINATED-BRONZE BUST OF GEORGE WASHINGTON

AFTER JEAN ANTOINE HOUDON, BY JAMES WILSON MACDONALD (AMERICAN 1824-1908), DATED 1898

Inscribed 'James Wilson MacDonald 1898' and 'Copyrighted' and stamped 'THE HENRY-BONNARD BRONZE Co. FOUNDERS. N-Y. 1898;' together with a pair of bronze profile plaques depicting George Washington and Abraham Lincoln, each mounted on an oval wooden back

The bust of Washington, 18½ in. (47 cm.) high

(3)

\$1,500-2,000



205

•■206

A LOUIS XV STYLE ORMOLU STANDING LAMP

LATE 19TH CENTURY

Decorated overall with putti, rams-heads, husk swags and acanthus, on hoof feet, fitted for electricity

73½ in. (186.7 cm.) high

\$2,000-3,000

•■207

A PAIR OF FRENCH ORMOLU CANDLESTICKS MOUNTED AS LAMPS

LATE 19TH/EARLY 20TH CENTURY

31½ in. (80 cm.) high overall (each)

(2)

\$1,000-1,500



206



207

•■208

A PATINATED-BRONZE FIGURE OF A ROMAN WARRIOR AND SNAKE

20TH CENTURY

31 in. (78.7 cm.) high

\$1,500-2,000



208



209



210



211



212



213



214

•■209

A FRENCH PATINATED BRONZE WINGED FIGURE, 'LA PAIX ARMÉE'

CAST BY THIÉBAUT FRÈRES, PARIS, FROM THE MODEL BY JULES COUTAN, LATE 19TH CENTURY
With 'THIEBAUT FRÈRES FONDEURS PARIS' foundry inscription, *together with two patinated-bronze figural groups with winged figure, one entitled 'GLORIE INVICTUS,'* after the model by Marius-Jean-Antonin Mercie
24¼ in. (61.6 cm.) high, the first bronze

(3)

\$2,000-3,000

•■210

A PATINATED-BRONZE FIGURE OF A WINGED MAN

BY EDWARD J. FRAUGHTON AND DATED 1969

The man with outstretched arms wearing an eagles pelt soaring above a rocky ledge, with inscription "As the young eaglet must eventually stretch forth his wings and fly....", signed 'EDWARD J. FRAUGHTON, 1969' to the lower right of base
25 in. (63.5 cm.) high, 16½ in. (41.9 cm.) wide

\$1,500-2,000

•■211

A POLISHED-BRONZE FIGURE OF NARCISSUS

AFTER THE ANTIQUE, LATE 19TH/EARLY 20TH CENTURY

24 in. (61 cm.) high

\$1,000-1,500

•■212

A FRENCH PATINATED-BRONZE BUST OF DIANA

AFTER A MODEL BY JEAN-ANTOINE HOUDON, LATE 19TH/EARLY 20TH CENTURY
Inscribed on verso 'HOUDON sculpt' and with a 'Susse Freres' foundry stamp
26¾ in. (67.9 cm.) high

\$1,000-1,500

•■213

A BLACK METAL FIGURE OF CHRISTOPHER COLUMBUS

20TH CENTURY

Bearing inscription 'A. CARRIER'

31 in. (78.7 cm.) high

\$1,500-2,000

•■214

A FRENCH PATINATED-BRONZE FIGURE OF THE VENUS DE MILO

AFTER THE ANTIQUE, LATE 19TH/EARLY 20TH CENTURY

The base inscribed in script 'MUSE DU LOUVRE'

41½ in. high

\$2,000-3,000



215



216



217

•■215

A PAIR OF WHITE MARBLE BUSTS OF GOETHE AND SCHILLER

LATE 19TH/EARLY 20TH CENTURY

Each raised on a white marble socle, one inscribed 'GOETHE' the other 'SCHILLER'
17¼ in. (43.8 cm.) high (each)

(2)

\$2,000-3,000

•■216

A FRENCH TERRACOTTA FIGURAL GROUP

AFTER A MODEL BY CLODION, LATE 19TH/EARLY 20TH CENTURY

Modeled as a seated nymph and Bacchic satyr, the satyr with a bowl of grapes in his lap and pipes at his feet, the nymph holding the hand of a putto, the reverse with incised signature 'CLODION'

19¾ in. (50.1 cm.) high

\$1,000-1,500

•217

AN AMERICAN PATINATED-BRONZE FIGURE OF A GLADIATOR

BY DAVID EUGENE HENRY, ROMAN BRONZE FOUNDRY, 20TH CENTURY

The base inscribed 'DAVID E. HENRY, ROMAN BRONZE FOUNDRY'

26 in. (66 cm.) high

\$1,500-2,000

•■218

TWO FIGURAL TABLE LAMPS

20TH CENTURY

One oak depicted as the Pied-Piper, the other pine depicting an 18th century courtier
39¼ in. (99.7 cm.) high, the tallest

(2)

\$1,500-2,000



218



219

•■219
A GROUP OF FOUR SMALL PATINATED-BRONZE FIGURES

LATE 19TH/EARLY 20TH CENTURY
Comprising a pair of musicians raised on octagonal green marble bases, a military figure and a Neoclassical male figure, titled 'GLOIRE ET FORTUNE' and inscribed 'F. PICOULT'
12½ in. (31.6 cm.) high, the tallest (4)
\$1,500-2,000



220

•■220
A PAIR OF PATINATED-BRONZE FIGURES OF SOLDIERS

LATE 19TH/EARLY 20TH CENTURY
15¼ in. (38.7 cm.) high, the tallest (2)
\$1,000-1,500



221

•■221
A FRENCH BRONZE GROUP OF A VULTURE PERCHED ON A SPHINX

CAST FROM THE MODEL BY AUGUSTE NICHOLAS CAIN, LATE 19TH CENTURY
Inscribed and stamped 'Susse Freres, ed.' on a stained oak base
The bronze 19½ in. (49.5 cm.) high
The base 4¾ in. (12.1 cm.) high
\$1,000-1,500



222

•■222
A FRENCH PATINATED-BRONZE OF A SEATED FIGURE

AFTER A MODEL BY JEAN BAPTISTE EUGÈNE GUILLAUME, LATE 19TH CENTURY
Inscribed to base 'E. GULLAUME'
20¾ in. (52.7 cm.) high
\$1,500-2,000

•■223
A PATINATED-BRONZE BUST OF DANTE

LATE 19TH/EARLY 20TH CENTURY
Inscribed 'DANTES', mounted on a molded green marble base
15 in. (38.1 cm.) high, 18½ in. (47 cm.) wide
\$1,000-1,500



223



224

•■224

A POLISHED-BRONZE BUST OF A ROMAN

LATE 19TH/EARLY 20TH CENTURY

Inscribed in script *Richard sculpt*; together with two gilt-bronze circular tazze, the double-handled tazza with inscription for 'F. LEVILLAIN. 1882', the other cast in deep relief

The bust, 19 in. (48.3 cm.) high; the larger tazza, 19 in. (48.3 cm.) wide (over handles)

(3)

\$1,500-2,000



225

•■225

A GILT AND SILVERED-METAL CHARGER

LATE 19TH CENTURY

Together with a Victorian electrotype circular charger by Elkington & Co., Birmingham, England

The larger 17¾ in. (45.1 cm.) diameter

(2)

\$2,000-3,000

•■226

A GILT-METAL FRAMED PLAQUE DEPICTING THE RAPE OF THE SABINES

19TH CENTURY

Of octagonal form mounted in a gilt frame, Together with a pair of marble and gilt-bronze plaques, each after Clodion bearing signature and a pair of gilt-bronze urns

23 in (58.4 cm.) x 23 in. (58.4 cm.) square, of frame

(5)

\$1,500-2,000



226



227

•■227

A FRENCH PATINATED-BRONZE FIGURE OF A MAIDEN POSSIBLY REPRESENTING SPRING

CAST FROM A MODEL BY JOE DESCOMPS, LATE 19TH CENTURY

20¾ in. high, 20½ in. wide, 8 in. deep

\$2,000-3,000



228

•228

AN AMERICAN SILVER REPOSED FOUR-PIECE TEA AND COFFEE SERVICE AND A SIMILAR WATER PITCHER

MARK OF S. KIRK & SON, BALTIMORE, MID 19TH CENTURY

Each of baluster form with leaf capped scroll handle, the body *repoussé* with flowers and foliage, the tea and coffee service comprising; a teapot, coffee pot, cream jug and two-handled, covered sugar bowl, each marked under base

The water pitcher 9½ in. (24 cm.) high; 96 oz. approximate gross weight

(5)

\$2,000-3,000

•229

**A PAIR OF CHINESE EXPORT PORCELAIN
FAMILLE ROSE PHOENIXES**

LATE 19TH/20TH CENTURY

Each brightly enameled, modeled standing on pierced rockwork,
one claw clenching a sacred fungus

15¾ in. (40 cm.) high

(2)

\$2,000-3,000



229

•230

**A GERMAN PORCELAIN PATE-SUR-PATE
PEACOCK-BLUE GROUND VASE**

EARLY 20TH CENTURY, BLUE PRINTED HH AND * MARK

Finely painted and hand tooled in white slip with nymph on a pale-
pink ground, surrounded by polychrome flowers

7½ in. (18 cm.) high

\$1,500-2,000



230

•231

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

LATE 19TH CENTURY, IMPRESSED E.C. CRESCENT MOON AND
SUNBURST MARKS, BLACK PAINTED E.C. AND SHAPE NO. 3595

In the Aesthetic taste, brightly enameled with birds, insects and
butterflies among flowering branches, flanked by lion-mask
handles

29 in. (74 cm.) wide, overall

\$1,500-2,000

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



231

•232

**A PAIR OF VIENNA STYLE PORCELAIN GOLD AND
COBALT-BLUE GROUND VASES AND COVERS**

LATE 19TH/20TH CENTURY, BLUE BEEHIVE MARKS, GILT OVAL
AND BEE DECORATOR'S MARKS, INCISED 333, SIGNED FORST

Each of drum shape, painted with a continuous mythological view,
raised on three paw feet above a stepped circular base

18¼ in. (46 cm.) high

(4)

\$1,500-2,000



232

•233

TWO ART NOUVEAU CERAMIC VASES

THE FIRST WITH IMPRESSED MARK FOR AMPHORA; THE SECOND
WITH PRINTED GREEN MARK LONGWY FOR PRIMAVERA, FIRST
QUARTER 20TH CENTURY

The first iridescent glazed decorated with figures and butterflyed,
printed mark in red 'TURN-TEPLITZ-BOHEMIA and MADE IN
AUSTRIA' painted mark 342 and impressed 'AMPHORA'; the
second of moon flask-form, crackle glazed with female nude on one
side the reverse with peacocks, green mark 'PRIMAVERA' to base,
mounted as a lamp

13¾ in. (34.9 cm.) high, the tallest

(2)

\$800-1,200



233

•■234

AN AMERICAN CONTEMPORARY ART GLASS CONICAL VASE

SIGNED IN ETCH FOR 'WES HUNTING', MODERN

Decorated with scattered millefleur and applied spiral blue glass bands on a colorful ground
15¼ in. (38.7 cm.) high

\$1,000-1,500



234

•■235

A FRENCH FROSTED AND CLEAR GLASS WINE COOLER, 'GANYMEDE'

SIGNED IN ETCH 'LALIQUE FRANCE', 20TH CENTURY, MODEL NO. 11951

Designed in 1955, molded with nymphs amongst ivy
9 in. (22.9 cm.) high

\$1,000-1,500



235



236



237

•236

THREE FRENCH MOLDED GLASS BOWLS

ONE SIGNED IN ETCH 'LALIQUE, FRANCE'; ONE WITH MOLDED MARK 'SABINO, PARIS, FRANCE' AND ONE WITH MOLDED MARK 'VERLY'S, FRANCE'; 20TH CENTURY

The Lalique 'Chevreuse' bowl model no. 10-403, designed in 1941, with frosted rim and sepia stain; the Sabino and Verly examples with opalescent molded fish and birds
9¼ in. (48.9 cm.) wide, the largest

(3)

\$1,000-1,500

•237

FIVE FRENCH FROSTED AND CLEAR GLASS VESSELS

VARIOUS MARKS FOR LALIQUE, 20TH CENTURY

Comprising a vase with six panels of draped maidens, 'Goblet Six Figurines', model no. 903, the design introduced in 1912, signed in etch 'R. LALIQUE'; a bowl with two frosted sparrows, 'Deux Moineaux Moqueurs', model no. 412, the design introduced in 1930, signed in etch 'LALIQUE, FRANCE'; and three 'Dampierre' vases with alternating birds, acid stamp for Lalique
15¾ in. (40 cm.) wide, the largest

(5)

\$1,500-2,000

•238

A PAIR OF CUT-GLASS FACETED CANDLESTICK HOLDERS

20TH CENTURY

Of baluster form, raised on an octagonal base, on four tear-drop shaped legs

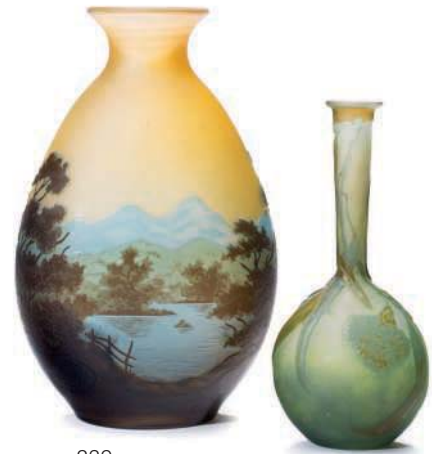
13¾ in. (34.9 cm.) high

(2)

\$1,000-1,500



238



239

•239

TWO FRENCH CAMEO GLASS VASES

EACH SIGNED IN CAMEO 'GALLE', CIRCA 1910

Comprising a flattened ovoid-form vase decorated with a continuous riverscape; and a small bud vase cut with large blossoms

8¾ in. (22.2 cm.) high, the tallest

(2)

\$1,500-2,000



240



•240

A GROUP OF THREE AUSTRIAN IRIDESCENT GLASS VESSELS

20TH CENTURY, POSSIBLY LOETZ

Comprising a blue iridescent vase with pale blue speckled body and wave-form rim; a bowl with lobed sides and a undulated rim; and a trumpet-form vase with applied thread decoration and undulating rim

10¾ in. (27.3 cm.) wide, the largest

(3)

\$1,000-1,500



241

•241

EIGHT FRENCH CLEAR AND FROSTED GLASS DESK ACCESSORIES

SIGNED IN ETCH 'LALIQUE FRANCE', 20TH CENTURY

Comprising a pair of 'Hirondelle' swallow bookends; five ashtrays modeled as a sparrow; a pair of lovebirds; a fish; a peasant and ram; and a figural group of two bacchantes

6¾ in. (15.9 cm.) high, the tallest

(8)

\$1,000-1,500

•242

THREE FRENCH FROSTED GLASS ANIMALS AND BIRDS

SIGNED IN ETCH 'LALIQUE FRANCE', 20TH CENTURY

Comprising a model of a cockatoo; a model of a crouching cat; and a model of a seated cat

11¾ in. (29.8 cm.) high, the tallest

(3)

\$1,000-1,500



242



243

PROPERTY OF A COLLECTOR

•243

A ROYAL WORCESTER PORCELAIN TURQUOISE-GROUND PART DESSERT SERVICE

CIRCA 1862-75, IMPRESSED CROWNED MONOGRAM AND UPPERCASE MARKS, PATTERN NO. 8770

Each painted with variant flower bouquets, the cavetto gilt with scallops and pendant ivy leaves, the border with a *rinceaux* applied with gilt beads, comprising: two high footed cake stands, two low footed cake stands, and twelve dessert plates

9½ in. (24.5 cm.) diameter

(16)

\$1,500-2,500

PROVENANCE:

Anonymous sale; Freeman's, Philadelphia, 19 March 2005, lot 1076.

245

A SET OF TWELVE ROYAL WORCESTER PORCELAIN ROBIN'S EGG BLUE GROUND PLATES

DATE CODE FOR 1877, PUCE PRINTED CROWNED MONOGRAM MARK, VARIOUS IMPRESSED LETTERS, GILT AND YELLOW PATTERN NO. TR 9357, PAINTED BY G. HUNDLEY AND J. HOPEWELL

Enameled with insects, birds, and painted flowers

8⅞ in. (22.6 cm.) diameter

(12)

\$4,000-6,000



245



244

PROPERTY OF A COLLECTOR

244

A WEDGWOOD PORCELAIN FAN-MOLDED TEA SERVICE

CIRCA 1870, GREEN PRINTED PORTLAND VASE AND IMPRESSED UPPERCASE MARKS, BLACK PRINTED REGISTRY DIAMOND FOR 1870

Each piece painted with platinum cherry blossoms and gilt fans, with branch-form handles, comprising: two teacups and saucers, a teapot and cover, a cream-jug, a sugar-bowl and cover, and a large oval tray 19¼ in. (49. cm.) long, the tray

(10)

\$2,500-3,500

246

A PAIR OF SEVRES STYLE PORCELAIN 'JEWELLED' PINK AND GREEN GROUND BOTTLE COOLERS

SECOND HALF 19TH CENTURY, SPURIOUS BLUE INTERLACED L'S MARKS

After the Sèvres *seau à demi-bouteille*, each finely painted with a harbor scene, the obverse painted with bouquets of flowers and fruit, within a 'jeweled' pearl and turquoise surround and further gilt scrollwork 9.5 in. (24.2 cm.) wide

(2)

\$2,500-3,500



246

PROPERTY OF A SOUTHEAST COLLECTION

247

AN ORMOLU-MOUNTED SEVRES STYLE PORCELAIN COBALT-GROUND 'JEWELLED' VASE AND COVER

SECOND HALF 19TH CENTURY

Finely painted with a continuous frieze of *putti* in an idyllic landscape between and white and turquoise 'jeweled' border

18.5 in. (46.7 cm.) high

(2)

\$5,000-7,000

PROPERTY OF A MIDWESTERN COLLECTOR

248

AN ORMOLU AND CHAMPLEVE MOUNTED SEVRES STYLE PORCELAIN THREE-PIECE CLOCK GARNITURE

EARLY 20TH CENTURY, GREEN PRINTED P.P MARKS FOR PAROUTAUD FRERES LIMOGES, THE PORCELAIN SIGNED 'LEFRANC', THE MOVEMENT STAMPED KREMER, PARIS

All painted with maidens and *putti*, comprising a pair of vases and a mantle clock surmounted by a two-handled urn

16¼ in. (41 cm.) high, the clock

(3)

\$3,000-5,000

249

A BERLIN (K.P.M.) BISCUIT PORCELAIN MATTE COBALT-BLUE GROUND EWER

LATE 19TH CENTURY, BLUE SCEPTRE AND IRON-RED ORB MARK, ARROW GILDER'S MARK

With high split foliate-scroll handle and ruffled *feuille-de-choux* lip, the front applied with a portrait medallion in high relief, likely German Empress and Queen of Prussia Augusta Victoria of Schleswig-Holstein, held aloft by angel supporters

20¼ in. (52.6 cm.) high

\$4,000-6,000

PROPERTY OF A MIDWESTERN COLLECTOR

•250

A PAIR OF HELENA WOLFSOHN PORCELAIN ROBIN'S EGG BLUE GROUND VASES AND COVERS

LATE 19TH CENTURY, SPURIOUS BLUE AR MONOGRAM MARKS

In the Meissen style, each oviform vase with domed cover and spire finial, painted front and back with *fête gallant* panels in the manner of Watteau, the side panels painted with bouquets

20½ in. (52 cm.) high, the slightly taller

(4)



247



248



249



250

PROPERTY FROM A PRIVATE COLORADO COLLECTION (LOTS 251-252)

251

A BERLIN (K.P.M.) PORCELAIN RECTANGULAR PLAQUE, YOUNG BOYS PLAYING DICE

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

Finely painted after Murillo

13¼ in. (33.6 cm.) high, 11¼ in. (28.6 cm.) wide, excluding the carved giltwood frame

\$3,000-5,000

Bartolomé Esteban Murillo, Spanish (1617-1682).



253

253

A GERMAN 'ROYAL BONN' PORCELAIN TEXTURED-GROUND POLYCHROME JARDINIERE AND STAND

LATE 19TH/EARLY 20TH CENTURY, THE PEDESTAL WITH BROWN CROWNED SHIELD MARK FOR ROYAL BONN, THE JARDINIERE WITH GREEN CASTLE MARK FOR F.A. MEHLEM, BONN, BOTH WITH IMPRESSED BT MONOGRAM AND 2851, AND PAINTED 278/ D.6985/ 6003/6

With gilt foliate scroll handles and feet, decorated with variant colorful abstracted flowers in the Persian taste

13 in. (33 cm.) high, the jardiniere; 60¼ in. (154.7 cm.) high overall (2)

\$4,000-6,000



251

•252

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

LATE 19TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK AND CYPHERS, INCISED 16 12, SIGNED WAGNER

Finely painted with two young lovers seated in a garden before a ghostly figure

16¼ in. (41.3 cm.) high, 12¼ in. (31.5 cm.), excluding the acanthus molded giltwood frame

\$3,000-5,000



252



254

PROPERTY OF A COLLECTOR

254

A VIENNA STYLE PORCELAIN IRIDESCENT DARK-BURGUNDY GROUND VASE, 'SIEGMUND UND SIEGLINDE'

LATE 19TH/20TH CENTURY, BLUE BEEHIVE MARK, IRON-RED PATTERN NO. 0986 AND OVAL GESETZLICH GESCHÜTZT MARK, GILT DECORATOR'S FLOWER, SIGNED DONATH

Finely painted with a continuous view from the Wagnerian opera *Die Walkre* with Siegmund and Sieglinde embracing in the moonlight before he pulls the sword from the tree

15¼ in. (38.6 cm.) high

\$4,000-6,000



255

255

A LARGE PAIR OF CONTINENTAL PORCELAIN POWDER-BLUE GROUND VASES

LATE 19TH/20TH CENTURY, IMPRESSED BIRD MARK AND MODEL NO. 434, ONE WITH INDISTINCT BROWN MARK

Each neck with a gilt faux-craquelure band above large blooming flowers

26¼ in. (68.2 cm.) high

\$4,000-6,000

(2)



256



257



258



259

PROPERTY FROM A EUROPEAN ROYAL COLLECTION

256

A ROYAL COPENHAGEN PORCELAIN CHILDREN'S PART DINNER SERVICE

CIRCA 1894-1900, GREEN PRINTED CROWN AND TRIPLE BLUE WAVE MARKS, VARIOUS IMPRESSED LETTERS AND INCISED MARKS, ALL SIGNED OR WITH MONOGRAM MARKS FOR H. LARSEN

Finely painted with gnomes at various pursuits, including dancing, cooking and tending large vegetables, comprising: a scalloped serving tray, a large oval platter, two smaller oval platters, three shaped oblong dishes in two sizes, and nineteen salad plates 16 in. (40.5 cm.) wide, the oval serving platter

\$1,500-2,500

PROVENANCE:

Possibly ordered by Princess Elena of Greece, Grand Duchess of Russia, for the palace nursery in Athens (17 January 1882-13 March 1957); By descent to her daughter, Princess Olga of Greece and Denmark, later Princess Paul of Yugoslavia (11 June 1903 - 16 October 1997); By descent to her grandson, Prince Dimitri of Yugoslavia.

The artist H. Larsen also decorated the celebrated 'Game' services at the turn of the 20th century.

257

A MOTTAEDEH PORCELAIN MEISSEN STYLE PART 'SWAN SERVICE'

MODERN, GREEN AND BROWN PRINTED MOTTAEDEH AND VISTA ALEGRE MARKS, MOST WITH NELSON ROCKEFELLER COLLECTION MARKS

After the famous service made for Count Heinrich von Brühl, comprising: twelve soup plates, thirteen dinner plates, twelve salad plates, twelve bread or dessert plates, and twelve coffee cups and saucers 10 3/4 in. (27.5 cm.) diameter, the dinner plates

\$3,000-5,000

•A258

AN ASSEMBLED CONTINENTAL RUBY OVERLAY CUT-GLASS PART SERVICE AND A SIMILAR COMPOTE ON GILT-METAL STAND

LATE 19TH CENTURY

The service variously cut, comprising: twelve water goblets, twelve coupes, four candlesticks, a pair of footed dishes and covers, a large center bowl and underplate; the gilt-metal stand with three camel-form supports, marked with English registered trademark for 1865; together with a pair of ruby glass ovoid vases on circular bases

12 in. (30.4 cm.) diameter, the underplate

(37)

\$2,500-3,500

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

•259

A SAINT LOUIS RUBY-FLASH CUT-GLASS PART STEMWARE SERVICE

SECOND HALF 20TH CENTURY, ACID-ETCHED CIRCULAR MARKS

In the 'Tommy' pattern, comprising: twelve wine glasses, three smaller wine glasses, twelve water glasses, twelve tumblers 7 3/4 in. (19.5 cm.) high, the wine glasses

(39)

\$2,000-3,000



260



261



262



263



264

PROPERTY OF EDMUND S. WILKINSON, JR.

•260

A GEORGE III SILVER TEA CADDY

MARK OF JOHN DENZIOLE, LONDON, 1782

Of straight-sided oval form with beaded borders, bright-cut engraved with floral garlands and on each side with an oval cartouche enclosing a coat-of-arms and a crest respectively, the hinged slightly domed cover with conforming decoration and oval vase-form finial, with key, *marked on base and cover* 5½ in. (14 cm.) high; 11 oz. 10 dwt. (369 gr.)

\$800-1,200

PROVENANCE:

Christie's, New York, 18 October 1989, lot 95

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

•261

A PAIR OF GEORGE III SILVER TWO-LIGHT CANDELABRA

MARK OF SMITH & CO., SHEFFIELD, 1791

Each on circular foot with fluted tapering stem terminating in vase-shaped socket, the detachable candelabra with two scroll arms, each terminating in vase-shaped sockets with oval wax-pans and removable nozzles, centering a vase-shaped finial, each engraved with crest on base and finial, *each marked on base, bezel of branches and nozzles, the finial apparently unmarked*

17¾ in. (45 cm.) high, 16¼ in. (41 cm.) wide

(2)

\$2,000-3,000

•262

AN EDWARD VII SILVER-MOUNTED AND EMBOSSED LEATHER STATIONERY BOX

MAKER'S MARK GHJ, POSSIBLY THAT OF GEORGE HENRY JAMES, LONDON, 1903

The half domed cover opening to an interior fitted for stationery and with silver corner mounts and escutcheons

10 in. (25.4 cm.) high, 11 in. (27.9 cm.) wide

\$1,000-1,500

PROPERTY OF A COLLECTOR

263

AN AMERICAN SILVER SIX PIECE TEA AND COFFEE SERVICE AND TRAY

MARK OF TIFFANY & CO., NEW YORK, 1915-1947

Each of globular shape decorated with a band of leaves, initialed 'SDB', comprising a coffee pot with hinged cover and composite insulators, a teapot with hinged cover and composite insulators, a hot milk jug with hinged cover and composite insulator, a cream jug, a sugar bowl and cover, a waste bowl, and a two-handled tray, *all marked on base*

23¾ in. (63 cm.) long, the tray; 158 oz. (4,479.2 gr.) approximate gross weight

(8)

\$4,000-6,000

•Δ264

AN AMERICAN SILVER VEGETABLE DISH AND COVER

MARK OF TIFFANY & CO., NEW YORK, 1865-1870

Oval form supported on four acanthus capped square feet, the domed cover with detachable foliate loop handle, cast with leaf banded rims and strap work decoration, monogrammed on one side, *marked under base, 2016/7067*

11 in. (28 cm.) long; 49 oz. (1,530 gr.)

\$1,200-1,800

PROPERTY OF A LADY

•265

A PAIR OF FRENCH SILVER VEGETABLE TUREENS AND A PAIR OF OVAL DISHES

MARK OF A. VAGUER, PARIS, CIRCA 1920

Each oval dish with laurel border and bracket handles, each circular tureen, with foliate loop handles, the rim chased with scroll and foliate decoration, the stepped and domed covers surmounted by anthemion calyx and bud finial, each engraved on stand and body with monogram *A de A*, each marked under stand, on body and inside cover
The dishes 11¼ in. (30 cm.) wide; 121 oz. 10 dwt. (3,788 gr.)

\$2,500-3,500

(4)



265

PROPERTY OF A COLLECTOR

•266

A FRENCH SILVER JARDINIÈRE WITH PLATED LINER

MARK OF ADOLPHE BOULENGER, PARIS, LATE 19TH CENTURY

Of shaped oval form in the rococo taste, applied on each side with a figure of a putto, on foliate scroll feet, liner, marked underneath
13¼ in. (33.7 cm.) long 39 oz. (1,121 gr.)

\$2,000-3,000



266

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION, TEXAS

•267

AN ITALIAN SILVER WINE COOLER

MARK OF GIANMARIA BUCCELLATI, BOLOGNA, 20TH CENTURY

Of oval section, the foot, body and rim with egg-and-dart bands, with two swan-form handles, marked under foot, also marked *1B0 for Clementi Fabbrica Argenteria
11¼ in. (28.6 cm.) high; 86 oz. 10 dwt. (2,704 gr.)

\$3,000-5,000



267

PROPERTY OF A MIDWESTERN COLLECTOR

268

A PAIR OF SIX-LIGHT SILVER-PLATE CANDELABRA

PROBABLY GERMAN, LATE 19TH CENTURY

On quadripartite foliate base resting on three lion feet, the body of baluster shape flanked with classically draped female figures holding fish, the removable arms spiraling around central stem and with scrolling foliage, with six removable drip pans of conforming decoration, each surmounted with a finial depicting a figure dressed in Native American garb
26¼ in. (66.7 cm.) high (2)

\$4,000-6,000

(2)



268



269

PROPERTY FROM A NEW YORK COLLECTOR

269

A DANISH SILVER PART FLATWARE SERVICE, DESIGNED BY HARALD NIELSEN

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

In the 'Pyramid' pattern, comprising:

- Twenty-four table spoons
- Twenty-four teaspoons
- Twenty-four dinner forks
- Forty-seven lunch forks
- Forty-eight dinner knives, with steel blades
- Four sets of salad serving forks and spoons
- 214 oz. approximate weighable silver

(168)

\$10,000-15,000

PROPERTY FROM THE ROSEBROOK COLLECTION

•270

AN AMERICAN SILVER TANKARD

MARK OF BENJAMIN BURT, BOSTON, CIRCA 1750

Of tapering cylindrical form with applied midband, the domed cover with flame finial, the handle with scroll thumbpiece and oval terminal, engraved with initials MF to SH to RH to MHR- TH to TH to HPH to TGH JGH, *marked at rim, de-spouted*

9 in. (23 cm.) high; 30 oz. 10 dwt. (955 gr.)

\$1,000-1,500

PROPERTY OF A MIDWESTERN COLLECTOR

271

FIVE ENGLISH AND AMERICAN SILVER FLASKS, AND A SILVER-PLATE DOUBLE FLASK

THE ENGLISH SILVER MARK OF JAMES DIXON & SONS, SHEFFIELD, 1933-34; THE AMERICAN SILVER MARKS OF GORHAM, SHREVE & CO., WHITING MFG. CO., LATE 19TH/20TH CENTURY; THE SILVER-PLATE MARK OF JAMES DIXON & CO., RETAILED BY ABERCROMBIE & FITCH CO., CIRCA 1920

The James Dixon & Co. of typical flattened form, crocodile skin cape, with detachable silver cup and with hinged cap; a Gorham small flask of typical flattened form, silver sleeve pierced and etched with flower heads and foliage, with hinged cap; a Gorham large flask of typical flattened form, silver basket weave cape, with hinged cap, inscribed 'WALTER STERN/MILWAUKEE, WIS.', *dated 1906*; a Shreve & Co. large flattened rectangular flask, planished silver body, with hinged cap, inscribed 'REX/ IN APPRECIATION OF THE PLEASURE HE GAVE/ THE RANCHO SAN CARLOS POLO TEAM/ FEBRUARY 1928'; a Whiting large flattened baluster form flask, etched with ribbons, with detachable silver cup and with hinged cap; the silver-plate a double flask of large flattened rectangular form, with hinged caps, initialed 'WGS', *each marked on base*

6½ in. (16.5 cm.) high; 6 in. (15.2 cm.) high; 7¼ in. (19.8 cm.) high; 7¼ in. (19.8 cm.) high; 10½ in. (26.8 cm.) high; 10¼ in. (27 cm.) high, respectively

(6)

\$4,000-6,000

PROPERTY OF A PRIVATE COLLECTION

•272

AN ASSEMBLED SET OF CONTINENTAL SILVER AND GUILLOCHE ENAMEL AND GLASS TABLE ARTICLES

LATE 19TH/EARLY 20TH CENTURY

Variously decorated with blue and purple guilloche enameling, comprising three cut-glass perfume bottles and stoppers; a circular box and cover; a cut-glass jar with cover and spoon, *mark of Watson Company, Massachusetts, circa 1920*; three small circular snuff boxes, one decorated with pale blue guilloche enamel and incised '16'; one with enameled portrait of a gentleman, *marked 'MADE IN AUSTRIA/STERLING SILVER'* to the interior and one geranium enamel surrounding a basket of fruit, *marked '800/ITALY'*; a tea strainer and a pale blue enamel decorated stand, the strainer *mark of Gorham, Rhode Island, circa 1900*; *Together with a rose quartz bell push with a green jade model of a seated dog and a button; and a boxwood parasol handle mounted with alternating bands of rose quartz and rose's and vines*

13 in. (33 cm.) high, the largest

(10)

\$800-1,200

273 No Lot



270



271



272

PROPERTY FROM A NEW YORK COLLECTOR (LOTS 274-275)

•274

**A FRENCH ETCHED AND COLORLESS GLASS
PART STEMWARE SERVICE**

SIGNED IN ETCH, 'L'ALIQUE FRANCE', 20TH CENTURY

In the 'Phalsbourg' pattern, each with square stem etched and frosted with grape designs, comprising nineteen water goblets, nineteen red wine glasses, eighteen white wine glasses and nineteen champagne flutes

8 in. (20.3 cm.) high, the tallest

(75)

\$2,000-3,000



274



275

PROPERTY FROM A NEW YORK COLLECTION

•275

**A FRENCH GREY AND COLORLESS GLASS PART
STEMWARE SERVICE**

ACID STAMP FOR SAINT LOUIS, 20TH CENTURY

In the 'Annapolis' grey pattern, comprising: twenty-four water goblets, twenty-four red wine glasses, twenty-four white wine glasses and twenty-four coupes

9 1/2 in. (24.1 cm.) high, the tallest

(96)

\$2,000-3,000



276

•276

AN AMERICAN PATINATED BRONZE AND GREEN FAVRILE GLASS DESK SET, 'GRAPEVINE'

BY TIFFANY STUDIOS, NEW YORK, CIRCA 1910

Comprising a desk lamp and shade, two inkwells and in sizes and with glass inserts, and a picture frame, shade and frame stamped *TIFFANY STUDIOS NEW YORK 844* and smaller one stamped *TIFFANY STUDIOS NEW YORK 845*

Lamp: 13¼ in. (33.5 cm.) high, 7¼ in. (18.5 cm.) diameter of shade; frame: 7½ x 6½ in. (19.2 x 16.5 cm.); inkwells: 2¾ in. (7 cm.) and 2½ in. (6.4 cm.) high (5)

\$3,000-5,000



276A

•276A

FOUR AMERICAN BRONZE INKWELLS

BY TIFFANY STUDIOS, NEW YORK, CIRCA 1910

Comprising one in the "Graduate" pattern; "Zodiac" pattern; "American Indian"; and an "Adam" pattern example, each stamped *TIFFANY STUDIOS NEW YORK* with corresponding model numbers

Ranging from 3¾ in. (9.5 cm.) to 2 in. (5 cm.) high (4)

\$1,500-2,000



277

•277

AN AMERICAN PATINATED BRONZE FLOOR LAMP BASE AND A GLASS AND BRONZE SHADE

BY TIFFANY STUDIOS, NEW YORK, CIRCA 1910

Bronze with partial favrile glass shade, base stamped *TIFFANY STUDIOS NEW YORK 678*

55½ in. (141 cm.) high, 10 in. (25.5 cm.) diameter of shade (2)

\$1,500-2,000



277A

PROPERTY OF A MIDWESTERN COLLECTOR (LOTS 277A-279)

277A

AN AMERICAN BRONZE AND GLASS INLAID TWO-LIGHT CANDELABRA

BY TIFFANY STUDIOS, NEW YORK, CIRCA 1910

The circular base inset with oval glass bosses, with two branch arms, the central post with pierced diamond-shaped finial with painted sunburst, stamped *LOUIS C. TIFFANY FURNANANCES, INC./450*

15¼ in. (40 cm.) high

\$3,000-5,000

278

**AN AMERICAN PATINATED BRONZE AND LEADED GLASS TABLE LAMP
BASE AND A 'LINENFOLD' SHADE**

BY TIFFANY STUDIOS, NEW YORK, CIRCA 1910

The octagonal base with faceted stem, with a leaded amber glass cap, the shade also amber glass, the shade stamped *TIFFANY STUDIOS NEW YORK 1947 PAT APPL'D FOR*, the base apparently unmarked

24 in. (61 cm.) high, 15½ in. (39.4 cm.) diameter of shade
\$10,000-15,000



278



279

279

**AN AMERICAN PATINATED BRONZE AND LEADED GLASS TABLE LAMP
BASE AND A GLASS SHADE, 'LEAF AND VINE'**

BY TIFFANY STUDIOS, NEW YORK, CIRCA 1910

The trumpet-form fluted base rising to a slender stem, raised on four ball feet, the shade in various shades of green glass, base stamped *TIFFANY STUDIOS NEW YORK 27420*, the shade stamped *'TIFFANY STUDIOS NEW YORK'*

21¾ in. (55.2 cm.) high, 16 in. (40.6 cm.) diameter of shade

\$7,000-9,000

280

**AN AMERICAN PATINATED BRONZE AND LEADED GLASS TABLE LAMP
BASE AND 'LEAF AND VINE' SHADE**

BY TIFFANY STUDIOS, NEW YORK, CIRCA 1910

On a slender tapering base, the shade stamped *TIFFANY STUDIOS N.Y. 1835*, the base stamped *TIFFANY STUDIOS NEW YORK 534*

22 in. (55.8 cm.) high, 16 in. (40.5 cm.) diameter of shade

\$8,000-12,000



280

•281

AN AMERICAN PATINATED BRONZE, BLOWN AND LEADED GLASS TABLE LAMP BASE AND 'SWIRLING LEAF' SHADE

BY TIFFANY STUDIOS, NEW YORK, CIRCA 1910

The compressed pear-form base with green blown glass on four supports, with a pierced cap, the shade in yellow and green glass, base stamped *TIFFANY STUDIOS NEW YORK 372*, the shade apparently unmarked

22 in. (55.8 cm.) high, 16 in. (40.5 cm.) diameter of shade

\$3,000-5,000



281



282

282

AN AMERICAN PATINATED BRONZE AND LEADED GLASS TABLE LAMP BASE AND 'SQUARE BORDER' SHADE

BY TIFFANY STUDIOS, NEW YORK, CIRCA 1910

On a shaped square base with removable oil canister, the shade stamped *TIFFANY STUDIOS NEW YORK 1901*, base stamped *TIFFANY STUDIOS NEW YORK*

22 in. (56 cm.) high, 16½ in. (42 cm.) diameter of shade

\$5,000-7,000



282A

•282A

A PATINATED BRONZE TABLE LAMP BASE AND A GLASS SHADE

BY TIFFANY STUDIOS, NEW YORK, EARLY 20TH CENTURY

Of urn-form on a square base, the glass shade in green and yellow tones

22 in. (55.9 cm.) high, 16 in. (40.6 cm.) diameter of shade

\$3,000-5,000

THE DESIGNER AND HIS MUSE

An interior designer must be blessed with a keen eye for style and space, a broad knowledge of design history, and if he's lucky, a dream collaborator in the form of his client. We were fortunate enough to sit down with famed interior designer, Michael Simon, to discuss his inspirations, both past and present.



What are your guiding principles as a designer?

I'm very invested in creating a total environment which is exclusive to each and every client. Rather than relying upon what the market may or may not have to offer, we design many of the elements -- paneling, textiles, rugs, furnishings -- which coalesce to create distinctive homes for unique individuals.

Who and what has inspired you?

I am primarily inspired by concert music ranging from the 18th to the middle of the 20th century, primarily French and Russian. My formal education was in music composition and my tastes are part classical, part neo-romantic, part moderne. Each of my projects can be likened to a musical form -- solo, chamber, orchestral or operatic -- and these assignments are influenced by the nature of the client, the locale, the space and so on. My design process mirrors the process of a composer. I have also been inspired by the work of Renzo Mongiardino, who was a master designer. Mongiardino fashioned a universe of design, often informed by a minute detail, such as a pattern on a teacup. The details on that teacup motivated every ensuing design decision, all of it bespoke, which allowed him to create unique interiors. My process is very similar.

Where did you study?

I grew up in Philadelphia. From age 15 to 20 I had the privilege of studying privately and sporadically with Stephen Sondheim, whose career was in great ascent at the time. He was very generous in critiquing my musical compositions, helping to shape my way of thinking about music and, unbeknownst to me at the time, design. I went on to study composition at Carnegie Mellon University and then moved to New York to study at The Manhattan School of Music conservatory with John Corigliano.

Tell me about how you approached this particular project.

The project was on a high floor in a renowned Manhattan building. The residence was to be a pied-à-terre in the sky and something of a jewel box. As the backgrounds in each project are quite important to me, there was an opportunity to create an atmosphere that might be likened to the inside of a Fabergé egg. The client was highly attracted to 18th century French decorative arts and architecture and so we pursued an environment that supported her collecting interests.

Do you have any favorite pieces in this collection, do any of them have a story to tell?

Yes! The entry gallery with its Russian lantern, pair of parcel-gilt Louis XVI consoles and banquette (reputedly ex-collection Hubert de Givenchy) share a refinement and magic I find especially appealing. The consoles were of critical importance because we needed a demilune form that would sit in a pair of niches whose arches, in elevation, reflected the geometry of the consoles. The elliptical arms on the banquette further reinforced those geometries. Finding those pieces was nothing short of kismet!

There are a series of chairs -- Louis XV bergères, Louis XVI fauteuils and Adam arm chairs that each has a grace and patina that are at once soulful and comfortable. A unique pair of Italian Empire stools, sculpted with fanciful swans, are a smart and rare model. A series of case goods -- bonheur du jour, bureau plat, Regency desk and Louis XVI commode -- each engineered with veneers or lacquer and gilded bronze mounts, have a particular magnetism as well.

Have you worked on other projects with this client?

Yes. Sometimes a designer is blessed to work with a client whose world view is like-minded. In this particular case, I was fortunate to collaborate on three different projects. To work for someone who is secure and intelligent, with a keen sense of humor and aristocratic bearing is a gift!

How do you characterize today's architecture and interior design?

We're living in a fascinating period. As technology allows architects to create fluid and seamless buildings with an emphasis on floor-to-ceiling glass curtain walls, it changes the interior designer's approach to the task. Antiques and furnishings are used in a more sculptural way and period formats, once the bedrock of western decor, are being supplanted by a multiplicity of objects that emulates the "mix-it-up" philosophy of fashion, cuisine, politics and media. As the present culture shares more of our identities through social media, some choose to draw the curtains back on their lives, revealing their habits and dwellings as never before. For design professionals, this creates wonderful challenges and opportunities. Increasingly, our work embraces this perspective and it has been markedly stimulating.

Do you have any predictions for the future of interiors?

Human nature seldom changes. Like generations before, each succeeding age group will prefer to establish their own collecting habits and tastes; i.e., not like mother and father! The pendulum always swings, whether the style is traditional or contemporary. Of one thing I am certain: diversity will inform numerous aspects of our lives and that is good.



SESSION III
(LOTS 283-412)



283

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOTS 283-340)

283
A LATE LOUIS XV ORMOLU CARTEL CLOCK

CIRCA 1765, THE DIAL SIGNED 'IMBERT L'AINE PARIA'

The circular glazed enameled dial signed 'IMBERT L'AINE PARIA', within a domed case, hung with a lion's pelt, the dial possibly renamed

33 in. (83.8 cm.) high

\$5,000-8,000



284

•284
A PAIR OF RESTAURATION ORMOLU VASES AND COVERS

POSSIBLY NORTH EUROPEAN, SECOND QUARTER 19TH CENTURY

With scrolling foliate handles, the square base decorated with torch and quiver motifs, the burnished arms regilt and probably originally patinated

17¾ in. (45 cm.) high

(2)

\$2,000-3,000



285

•285
A LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL CLOCK

LATE 18TH CENTURY

The canted rectangular case with pierced blue-glass backed panels to the front

13¾ in. (34.9 cm.) high, 7¼ in. (18.4 cm.) wide

\$1,000-1,500

■286
A LOUIS XVI STYLE ORMOLU-MOUNTED MAHOGANY AND MARQUETRY COMMODE

20TH CENTURY

With a break front and shaped white and grey veined marble top on above frieze drawers over a cupboard and four side drawers, on bracket feet

36 in. (91.4 cm.) high, 61¼ in. (155.5 cm.) wide, 24 in. (60.9 cm.) deep

\$2,000-3,000



286



287



■287

A MATCHED LOUIS XV ORMOLU CLOCK AND BAROMETER

CIRCA 1765, THE BAROMETER MOVEMENT LATER

The white enamel clock dial and movement signed 'NAVETA VERSAILLES', the companion barometer with divided enameled dial, each case surmounted by an urn-form finial hung with swags, the flanking pilasters cast with ram's heads, the sides hung with lion pelts, minor differences to casting, probably originally conceived as individual clocks

31.4 in. (80 cm.) high (each)

(2)

\$10,000-15,000

■288

A PAIR OF FRENCH CREAM-PAINTED AND PARCEL-GILT CONSOLES

POSSIBLY RECONSTRUCTED FROM AN 18TH CENTURY CONSOLE OF LARGER SIZE

The molded white marble top above a channeled frieze, on stop-fluted and husk-festooned tapering legs headed by floral paterae

35¼ in. (89.5 cm.) high, 33 in. (83.2 cm.) wide, 16¼ in. (41.2 cm.) deep

(2)

\$5,000-8,000

PROVENANCE:

With Gerard Orts, Paris.

■289

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY COMMODE

LATE 18TH CENTURY, LATER MOUNTED

The *sarrancolin* marble top above three short paneled drawers over two long drawers, stamped 'JME' twice and 'P.(J.)NARD', the marble an old replacement

34¾ in. (88.2 cm.) high, 51¼ in. (130.1 cm.) wide, 21¼ in. (55.2 cm.) deep

\$2,000-3,000



288 (one of a pair)



289



290



291



292



293

•290

A PAIR OF LOUIS XV STYLE GILTWOOD WALL BRACKETS

20TH CENTURY

Each shaped top on a pierced support carved with 'C' scrolls and scrolling foliage
15½ in. (39.4 cm.) high, 12½ in. (31.8 cm.) wide

\$2,000-3,000

•291

A LOUIS XVI STYLE ORMOLU AND PORCELAIN MOUNTED LACQUER ENCRIER

LATE 19TH/20TH CENTURY, THE PORCELAIN WITH BLUE CROSSED LINE MARKS FOR SAMSON

The shaped tray framed by C-scrolls surmounted by an 18th-century peasant woman and a foliate branch flanked by an inkwell and a sander atop a faux lacquer surface
7 in. (20 cm.) high, 15 in. (38.1 cm.) wide

\$800-1,200

•292

A PAIR OF LOUIS XVI STYLE ORMOLU AND WHITE MARBLE MINIATURE JARDINIÈRES

MODERN

6¾ in. (17.1 cm.) high the jardinière, 6¼ in. (15.8 cm.) wide

\$800-1,200

PROVENANCE:

Anonymous sale; Christie's, New York, 18 October 2002, lot 527.

•293

A SET OF FOUR NORTH EUROPEAN ORMOLU, PORCELAIN, AND TOLE VASES OF FLOWERS

20TH CENTURY

11¾ in. (30.2 cm.) high

\$800-1,200

PROVENANCE:

Anonymous sale; Christie's, New York, 27 September 2000, lot 60.

•294

A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED FLUORSPAR VASES AND COVERS

LATE 19TH/20TH CENTURY

Each of baluster-form surmounted by a pinecone pierced cover with pinecone finial, flanked by garland handles, raised on a square base
13¼ in. (33.7 cm.) high

(2)

\$3,000-5,000



294



295

•295

A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED COBALT GLASS CACHE POTS

20TH CENTURY

Each rim with laurel leaf band, mounted on a shaped square base hung with swags, each with a removable metal liner
13¼ in. (34.9 cm.) high, 10¼ in. (26 cm.) diameter

(2)

\$1,500-2,500

PROVENANCE:

Anonymous sale; Christie's, New York, 24 April 2003, lot 321.

PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOTS 283-340)

•296

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

CIRCA 1780

Each classical female figure supporting a cornucopia and a central stem, set on a marble circular base draped with floral husks, on a square mounted plinth
25½ in. (64.7 cm.) high

(2)

\$3,000-5,000



296



297



298



299



300

•297

A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED WHITE MARBLE CASSOLETTES

19TH CENTURY, NOW MOUNTED AS LAMPS

Each of ovoid shape, on tripod supports headed by rams' heads and terminating in hoof feet, above a circular stepped base, fitted for electricity

16½ in. (41.9 cm.) high overall

(2)

\$1,000-1,500

•298

A PAIR OF SWEDISH ORMOLU-MOUNTED WHITE MARBLE CANDLESTICKS

LATE 18TH/EARLY 19TH CENTURY

10½ in. (26.7 cm.) high (each)

(2)

\$800-1,200

•299

A PAIR OF FRENCH ORMOLU-MOUNTED OPALINE GLASS VASES

19TH CENTURY, NOW MOUNTED AS LAMPS

With foliate scrolled handles, on a square foliate base

16 in. (40.6 cm.) high, the urns

(2)

\$2,000-3,000

•300

A FRENCH GILT-METAL AND ETCHED GLASS CENTER PIECE

19TH/20TH CENTURY

The centerpiece a circular dish repousse with four cartouches labeled AQUA, TERRA, AER, and IGNIS, on a stippled and foliate ground, supporting a central mount of two masks and cattail flowers, the glass vase conical etched and frosted with scrolling flowerheads and decorative bands, the centerpieces stamped *PARIS*

14 in. (35.6 cm.) high, overall

(2)

\$3,000-5,000

■300A

A PAIR OF SOUTH ITALIAN GILTWOOD TORCHERES

LATE 18TH CENTURY, THE TOPS POSSIBLY ASSOCIATED

The flower decorated triangular columns headed by masks issuing palmettes, on conforming socle raised on satyr-carved legs and paw feet, on later blocks

38 in. (96.5 cm.) high, 15½ in. (39.7 cm.) diameter

(2)

\$3,000-5,000



300A



301

•301
A LOUIS XVI STYLE ORMOLU BOUILLOTTE LAMP

20TH CENTURY
 With circular adjustable tôle shade over three scrolled foliate-carved candlearms above a circular pierced tray, electrified

28½ in. (72.4 cm.) high, overall

\$800-1,200



302

302
A SAMSON SEVRES STYLE BISCUIT PORCELAIN JARDINIÈRE

LATE 19TH CENTURY, BLUE INTERLACED S'S MARK, IMPRESSED H
 With gilt ram's head handles, the body molded after Clodion with putti stringing flower garlands and frolicking below a blue band molded with paired putti herm supporting an urn

12¾ in. (32.4 cm.) high

\$3,000-5,000



303

•303
A PAIR OF PARIS PORCELAIN PARCEL BISCUIT RETICULATED FIGURAL COMPOTES

FIRST QUARTER 19TH CENTURY
 Each pierced gilt basket supported by a young Bacchus kneeling on a tasseled cushion, the rectangular base modeled with masks and raised on four paw feet

14¾ in. (37.5 cm.) high

\$3,000-5,000

PROVENANCE:
 Important European Furniture, Works of Art, Ceramics and Carpets, including Property from the Estate of Mollie Wilmot; Christie's, New York, 21 May 2001, lot 166.

•304
A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN VASES

19TH CENTURY, NOW MOUNTED AS LAMPS
 One fitted with a cherub finial, the other with a laurel wreath, on a pierced rocaille scroll base

29½ in. (74.9 cm.) high overall, the tallest

\$2,000-3,000

■305
A PAIR OF LOUIS XV GILTWOOD CORNER CONSOLES

CIRCA 1740
 With a rouge Languedoc marble top, each centered by a ruffled clasp flanked by scrolls and flowers, on a channeled foliate supports terminating in a foliate scrolling foot

31½ in. (80 cm.) high, 19 in. (48.2 cm.) wide, 14½ in. (36.8 cm.) deep

\$2,000-3,000

PROVENANCE:
 Anonymous sale, Sotheby's, New York, 24 October 2003, lot 40.



304



305 (one of a pair)



306

■306

A BALTIC ORMOLU, COBALT AND COLORLESS GLASS LANTERN

EARLY 19TH CENTURY AND LATER

Of square form, the frame hung with rope prisms and headed by ram's masks; electrified

36 in. (91.4 cm.) high, 12 in. (30.4 cm.) wide

\$5,000-8,000



307

•307

A LOUIS XV STYLE ORMOLU AND WIREWORK FIRESCREEN

LATE 19TH/ EARLY 20TH CENTURY

Of asymmetrical rocaille catouche form, the back stamped '34 EG'

28 in. (71.1 cm.) high, 23½ in. (59.6 cm.) wide

\$1,000-1,500

■308

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY COMMODE

CIRCA 1775

The breakfronted *Cipollino* marble top above three frieze drawers, and two large drawers, the corners headed by masks mounts on fluted circular tapering legs, the marble top probably an old replacement and with label '13754/ Fp & sons Ltd.', largely later remounted, the handles and escutcheons original, backplates stamped 'HPR73'

34½ in. (87.6 cm.) high, 50 in. (127 cm.) wide, 23 in. (58.4 cm.) deep

\$7,000-10,000

PROVENANCE:

Anonymous sale; Christie's, London, 9 December 1982, lot 59.

Anonymous sale; Christie's, London, 12 December 2002, lot 112.



308



309

•■309

A LATE LOUIS XVI STYLE ORMOLU SIX-LIGHT CHANDELIER

20TH CENTURY

The central stem with flower garlands and swans, supporting a flaming urn; electrified

21 in. (53.3 cm.) high; 15 in. (38.1 cm.) diameter

\$3,000-5,000



310

•■310

AN EARLY LOUIS XV GILTWOOD FAUTEUIL

CIRCA 1730

Upholstered in close-nailed red gilt-tooled leather

\$3,000-5,000

•■311

A LOUIS XV ORMOLU-MOUNTED MAHOGANY TABLE A ECRIRE

LATE 18TH CENTURY

The sliding top with a three-quarter pierced gallery above a breakfront frieze with a single drawer with a hinged leather writing surface flanked by hinged compartments, with a mirror to the underside of the writing-slope, on square tapering legs with castors, largely later remounted

29½ in. (74.9 cm.) high, 27½ in. (69.8 cm.) wide, 16½ in. (41.9 cm.) deep

\$3,000-5,000



311



312

■ 312

A LOUIS XVI STYLE TULIPWOOD AND FRUITWOOD MARQUETRY CABINET

LATE 19TH/20TH CENTURY

The *breche d'Alep* marble top above a frieze drawer with two double doors revealing shelves 40% in. (103.5 cm.) high, 19 in. (48.2 cm.) wide, 11 in. (27.9 cm.) deep

\$800-1,200

■ 313

A PAIR OF LOUIS XVI GILT-WALNUT BERGERES

CIRCA 1770

The ribbon-twist molded frame with arched padded back, the seat rail centered by a bow issuing laurel leaves, upholstered in gilt and cut red velvet, on tapering stop-fluted legs, with label 'Collection Andre Meyer, New York, 1970, CIA'

(2)

\$12,000-18,000

PROVENANCE:

Succession du Colonel Baron du Teil, Galerie Charpentier, 20 Novembre 1933, lot 161, pl. XXVI. The Collection of the Late Andre Meyer, Christie's, New York, 26 Octobre 2001, lot 84.

André Meyer (1898-1979) was a self-made financier, whose astounding success led to his sobriquet as "the Picasso of Banking." He was a partner of Lazard Frères and became head of their American operations after the Second World War, where he was responsible for making Lazard the top mergers and acquisitions firm in post war America. Meyer was an avid collector, and his interests encompassed Impressionist paintings by Picasso, Cezanne and Monet as well as important French furniture and musical scores. He donated a Cezanne to the Museum of Modern Art and left his collection of nineteenth century paintings to the Metropolitan Museum of Art.



313

■314

A NORTH EUROPEAN ORMOLU, CUT AND PRESSED-GLASS TWELVE-LIGHT CHANDELIER

20TH CENTURY

Overall suspended with faceted drops and pendants, surmounted by a shaped dome, centered by a baluster stem, with an ormolu ring with ram's heads each issuing a pair of scrolling arms; electrified 39 in. (99 cm.) high, 29½ in. (74.9 cm.) diameter

\$4,000-6,000



314

■315

A PAIR OF LATE LOUIS XV BLUE AND GREY-PAINTED BERGERES

BY JACQUES CHENEVAT, MID-18TH CENTURY

Upholstered in blue red cut velvet, the frame centered by flowers, with conforming apron and cabriole legs, both stamped to the back seat-rail 'I.CHENEVAT' (2)

\$8,000-12,000

PROVENANCE:

According to the paper label, 'Propriete du Marquis de Mollans a Joue-les-tours 1971'
Jacques Chenevat, *maitre* in 1763



315



316

•■316
 A SET OF EIGHT LOUIS XV STYLE CREAM-PAINTED CHAISES

20TH CENTURY

The padded backs and seats upholstered with floral silk

\$1,000-1,500

•■317
 A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED TULIPWOOD TABLES DE NUIT

EARLY 20TH CENTURY

(8)

With *black breccia* marble top, one with label "Vente Hotel Georges V Paris/ Etude Tajan/ Novembre 1997"

30 in. (76.2 cm.) high, 18¾ in. (47.6 cm.) wide, 14 in. (35.5 cm.) deep (2)

\$1,000-1,500

•■318
 A LOUIS XVI STYLE ORMOLU AND FOSSIL MARBLE GUERIDON

20TH CENTURY

27 in. (68.5 cm.) high, 28½ in. (72.3 cm.) diameter

\$1,500-2,000



317



318



319



320



■ 319
AN EMPIRE STYLE CREAM-PAINTED AND PARCEL-GILT ARMCHAIR

MODERN
 Upholstered with blue cut-velvet
 \$1,000-1,500

■ 320
A PAIR OF LOUIS XVI WHITE-PAINTED AND PARCEL-GILT FAUTEUILS

CIRCA 1780
 Each with arched rectangular padded back, arms and seat upholstered with blue cut-velvet, on fluted legs, redecorated (2)
 \$5,000-8,000

PROVENANCE:
 With French & Company, New York.

■ 321
A NORTH EUROPEAN BLACK AND GILT-JAPANNED BUREAU-CABINET

PROBABLY DANISH, 19TH CENTURY AND ALTERED
 The cabinet doors opening to an elaborate Chinoiserie interior fitted with drawers and compartments, the slant front opening to a conforming fitted interior, redecorated
 98 in. (248.9 cm.) high, 41½ in. (105.4 cm.) wide, 23 in. (58.4 cm.) deep
 \$5,000-8,000



321



322

■ 322

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND PARQUETRY TABLE EN CHIFFONNIERE

CIRCA 1770, BY LEONARD BOUDIN

The frieze-drawer fitted with a hinged leather writing-surface and compartment, with a mirror to the underside of the writing-slope, above a tambour, legs ending in later scroll-cast sabots, previously with angle mounts, stamped 'L. BOUDIN' and 'JME', formerly with a stretcher, remounted 29.in. (73.5 cm.) high, 17.in. (43 cm.) wide, 12.½ in. (32 cm.) deep

\$3,000-5,000

PROVENANCE:

Property from the Estate of Albin Salton, Christie's, New York, 5 March 2003, lot 211.

Léonard Boudin *maître* in 1761

323 No Lot

■ 324

A LOUIS XVI ORMOLU-MOUNTED BOIS SATINE BONHEUR DU JOUR

CIRCA 1780, BY LEONARD BOUDIN

The shaped grey and white marble top with three quarter gallery above a single drawer and leather-lined fall-front writing surface, the underside of top drawer marked 1339 in blue chalk, stamped 'L. BOUDIN' to base

41½ in. (105.4 cm.) high, 26 in. (66 cm.) wide, 13 in. (33 cm.) deep

\$8,000-12,000

PROVENANCE:

Anonymous sale, Christie's New York, 26 October 1994, lot 137.

Anonymous sale, Christie's New York, 22 May 2002, lot 390.

Léonard Boudin, *maître* in 1761.

An almost identical Bonheur du jour by Nicolas Petit (*maître* in 1765) is illustrated in *Collection Connaissance des Arts: French Cabinetmakers of the Eighteenth Century*, 1963, pp. 206-207.



324

■325

**A NORTH EUROPEAN ORMOLU AND CUT-GLASS
TWELVE-LIGHT CHANDELIER**

GERMAN OR RUSSIAN, EARLY 19TH CENTURY AND LATER

With faceted drops, the corona with a pierced frieze of playful putti and Hermes figures astride swans, issuing scrolling foliate branches; electrified

51 in. (129 cm.) high ; 29 in. (73.6 cm.) diameter

\$20,000-30,000

■326

**A PAIR OF NORTH ITALIAN WHITE-PAINTED AND
PARCEL-GILT STOOLS**

POSSIBLY SPANISH, ONE FIRST HALF OF 19TH CENTURY, THE
OTHER OF A LATER DATE

Raised on swan monopodiae with foliate and scrolling feet, minor
variations in carving and proportions

24.1/5 in. (61.5 cm.) high, 20 1/4 in. (51.4 cm.) wide, 17 in. (43.1 cm.)
deep

\$10,000-20,000

PROVENANCE:

Acquired from Steinitz, Paris.

These eye-catching stools are probably inspired by the celebrated
swann-carved suite of seat furniture supplied by Jacob Desmalter
for Caroline Murat (illustrated in M. Deschamps, *Empire*, 1994,
pp. 81.)



325



326

•327

A PAIR OF ORMOLU-MOUNTED CHINESE PORCELAIN JARS AND COVERS

LATE 19TH/EARLY 20TH CENTURY

The globular apple-green ground jars enameled with peonies in the famille rose palette and mounted with Louis XVI style ormolu 10¼ in. (26 cm.) high (2)

\$2,000-3,000



327

•328

A PAIR OF BOHEMIAN RUBY FLASH CUT-GLASS GOBLET AND COVERS

MID-19TH CENTURY

Each with domed cover with cut glass finial, decorated all over with continuous stag hunting scenes 16 in. (40.6 cm.) high (4)

\$1,500-2,500



328

■329

A PAIR OF GEORGE III GILTWOOD ARMCHAIRS

CIRCA 1780

Each ribbon-tied reeded oval back, arms and bowed seat covered in blue cut-velvet, the foliate arms above the reeded seat-rail and on reeded and foliate tapering legs, re-gilt (2)

\$5,000-8,000

This medallion-backed cabriolet chair, with its fluted frame and foliate-wrapped arms, relates to the antique fashion adopted in the 1780s by Gillows of London and Lancaster under guidance from architects such as James Wyatt (d. 1813).



329

■330

A PAIR OF ITALIAN BLUE-PAINTED AND PARCEL-GILT CONSOLES

LATE 19TH/ 20TH CENTURY, THE UPRIGHTS PROBABLY LATE 18TH/19TH CENTURY

The later rectangular white grey-veined marble top raised on foliate-carved and channeled voluted supports, centered by a mirror, on paw feet

33¾ in. (85.7 cm.) high, 39½ in. (100.3 cm.) wide, 16¼ in. (41.2 cm.) deep (2)

\$4,000-6,000

■331

A LOUIS XVI CREAM-PAINTED BANQUETTE

CIRCA 1780

The frame with floral cresting, upholstered in striped silk, on tapering fluted legs with peg feet, with spurious 'SENE' stamps 38 in. (96.5 cm.) high, 51½ in. (130.8 cm.) wide, 14¼ in. (37.4 cm.) deep

\$3,000-5,000

PROVENANCE:

By repute, Hubert de Givenchy.



330 (one of a pair)



331



(detail of top)



■332

A LATE GEORGE III GOUACHE-MOUNTED GILTWOOD SIDE CABINET

IN THE MANNER OF HENRY HOLLAND, CIRCA 1800

The demilune top with a polychrome gouache centered by a depiction of Europa and the Bull flanked by panels of dancing classical maidens and sporting putti within grotesques above a diamond-carved frieze and pilasters flanking a niche and a mirrored backplash flanked by doors, rear right leg replaced 36½ in. (92.7 cm.) high; 64¼ in. (163.1 cm.) wide, 18 in. (45.7 cm.) deep

\$10,000-15,000

PROVENANCE:

Anonymous Sale; Christie's, London 25 November 1976, lot 57.

Anonymous Sale; Christie's, London, 19 April 2003, lot 131.

This sophisticated cabinet is conceived in the 'antique' Parisian manner made fashionable by George,

Prince of Wales, later King George IV, and the furnishing of his London mansion Carlton House. The furnishing of Carlton House was overseen by court architect Henry Holland (d. 1806) in association with *marchand-mercier* Dominique Daguerre (d. 1796). This cabinet bears a striking resemblance to a Louis XVI table with Chinese overtones that was supplied for the Chinese drawing room at Carlton House by the French *ébéniste* Adam Weisweiler (see *Carlton House: The Past Glories of George IV's Palace*, London, 1991, no. 53, pp. 103-104). Both Weisweiler and Jacob were influential on Holland's designs. The Royal table, shown *in situ* at Carlton House, was published by Thomas Sheraton in his *The Cabinet-maker and Upholsterer's Drawing Book*, 1793, p. 31 (reproduced *op. cit.*, p. 23, fig. 7).



333



334



335



336



337



338

•333

A DIRECTOIRE ORMOLU AND PATINATED BRONZE PORTICO CLOCK

CIRCA 1799

The dial signed 'FROIDEVAUX A BERNE', probably Swiss; Together with a pair of Regency gilt-metal and patinated-bronze candlesticks, one stamped 'C' the other 'D' 15¾ in. (40 cm.) high, the clock

(3)

\$2,000-3,000

•334

A FRENCH ORMOLU AND MIRRORED GLASS THREE-PART LOW TABLE

20TH CENTURY

Of cartouche form, with foliate mounts 16½ in. (41.9 cm.) high, 51 in. (129.5 cm.) wide overall, 23 in. (58.4 cm.) deep

\$800-1,200

•335

A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED BURR ELM GUERIDONS

20TH CENTURY

Each with circular *Portor* marble top 29½ in. (74.9 cm.) high, 14½ in. (36.8 cm.) diameter

(2)

\$2,000-3,000

•336

A CONTEMPORARY UPHOLSTERED TWO-SEAT SOFA

Covered with light pink damask

70 in. (177.8 cm.) wide

\$1,000-1,500

•337

A CONTEMPORARY UPHOLSTERED LOVE SEAT

Covered with button tufted crimson velvet

58 in. (147.3 cm.) wide

\$1,000-1,500

•338

A CONTEMPORARY UPHOLSTERED TWO-SEAT SOFA

Covered with light pink damask

70 in. (177.8 cm.) wide

\$1,000-1,500



339

■ 339
A SAVONNERIE CARPET

FRANCE, CIRCA 1900
Approximately 14 ft. 5 in. x 11 ft. 10 in. (439 cm. x 361 cm.)
\$3,000-5,000

PROPERTY OF MRS. WENDELL CHERRY (LOTS 341-342)

■ 341
A FRAGMENTARY LOUIS XV TRANSITIONAL SAVONNERIE OVAL CARPET

FRANCE, CIRCA 1765
Approximately 13 ft. 10 in. x 8 ft. 11 in. (422 cm. x 272 cm.)
\$6,000-8,000



341



340

■ 340
A SAVONNERIE STYLE CARPET

MODERN
Approximately 12 ft. 7 in. x 12 ft. 4 in. (384 cm. x 376 cm.)
\$3,000-5,000

■ 342
A CIRCULAR CHARLES X AUBUSSON CARPET FRAGMENT

FRANCE, CIRCA 1820
Approximately 10 ft. 8 in. (325 cm.) diameter
\$3,000-5,000



342



343



344



345

PROPERTY FROM A PRIVATE COLLECTION

343

A FLEMISH PASTORAL TAPESTRY

17TH CENTURY

Woven in silks and wools, depicting a scene from *The Loves of Gombaut and Macée*, with the protagonists and various onlookers in a continuous narrative set in a hilly landscape, lacking borders, with later blue guard borders, reduced in size, areas of reweaving 8 ft. 1 in. x 9 ft. 10 in. (216 x 300 cm.)

\$4,000-6,000



344

AN ENGLISH MYTHOLOGICAL TAPESTRY

MORTLAKE, SECOND HALF 17TH CENTURY

Woven in silks and wools, depicting Mercury and the Three Graces in an architectural landscape within a stylized leaf tip border, with a Saint George cross mark, reduced in width 7 ft. 10 in. (239 cm.) high, 11 ft. 7 in. (353 cm.) wide

\$10,000-15,000

PROPERTY FROM A PRIVATE COLLECTION

345

A PAIR OF FLEMISH PASTORAL TAPESTRIES

LILLE, EARLY 18TH CENTURY, AFTER DAVID TENIERS THE YOUNGER

Each composed of joined panels and woven in colored wools and silks, depicting peasants traveling or dancing, all within wooded landscapes, with distant towns or chateaux beyond, lacking borders, some patching and areas of re-weaving 7 ft. 2 in. x 19 ft. 6 in. (219 x 521.5 cm.) 7 ft. 4 in. x 16 ft. 4 in. (223 x 498 cm.) (2)

\$20,000-30,000

PROVENANCE:

The Contents of Le Bois Mural; Christie's, London, 18 January 2000, lots 508 and 509.



346

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH

■346

A LOUIS XVI BEAUVAIS GROTESQUE TAPESTRY

LATE 17TH/ EARLY 18TH CENTURY, AFTER DESIGNS BY JEAN-BAPTISTE MONNOYER

Woven in wools and silks, depicting the 'Offering to Bacchus' from the series of *Grottesques de Berain*

18 ft. (304.8 cm.) high, 7 ft. 1 in. (215.9 cm.) wide

\$8,000-12,000



347

PROPERTY OF MRS. WENDELL CHERRY

■347

GOBELIN BIBLICAL TAPESTRY FRAGMENT

FIRST QUARTER 18TH CENTURY

Woven in wools and silks, depicting 'Moses trampling on Pharaoh's Crown' from the series the *Story of Moses*, after a design by Nicolas Poussin (1594-1665)

7 ft. 3 in. (216 cm.) x 5 ft. 7 in. (170 cm.)

\$7,000-10,000

PROVENANCE:

Anonymous sale; Sotheby's New York, 22 October 2014, lot 213.

The series *Story of Moses* comprised ten designs, eight after paintings by Poussin and two after paintings by Le Brun. There were woven six times between 1685 and 1717 as a set of ten. The present example could possibly be part of the fifth weaving. By 1900 they were all reunited at the Musee des Gobelins et de la Ville de Paris except for this piece which was no longer listed in the Garde Meuble.



348



349



350



351

PROPERTY FROM A PRIVATE WEST COAST COLLECTOR

• ■ 348

A MAHAL CARPET

WEST PERSIA, FIRST QUARTER 20TH CENTURY
Approximately 10 ft. 6 in. x 8 ft. (320 cm. x 244 cm.)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's London, 17 April 2007, lot 99.

PROPERTY FROM A PRIVATE EAST COAST COLLECTION (LOTS 349-352)

• ■ 349

A MOTHASHAM KASHAN RUG

CENTRAL PERSIA, LATE 19TH CENTURY
Approximately 6 ft. 6 in. x 4 ft. 5 in. (198 cm. x 135 cm.)

\$3,000-5,000

• ■ 350

A SERAB RUNNER

NORTHWEST PERSIA, LATE 19TH CENTURY
Approximately 16 ft. 9 in. x 3 ft. 3 in. (511 cm. x 99 cm.)

\$3,000-5,000

• ■ 351

A KAZAK LONG RUG

SOUTHWEST CAUCASUS, LATE 19TH CENTURY
Approximately 11 ft. 10 in. x 3 ft. 6 in. (361 cm. x 107 cm.)

\$3,000-5,000



• 352

A SHIRVAN RUG

EAST CAUCASUS, EARLY 20TH CENTURY

Approximately 11 ft. x 5 ft. 8 in. (335 cm. x 173 cm.)

\$2,000-3,000

• 353

AN AGRA CARPET

NORTH INDIA, CIRCA 1900

Approximately 11 ft. 9 in. x 11 ft. 2 in. (358 cm. x 340 cm.)

\$3,000-5,000

352



353



Clocks have a unique role in the decorative arts as they combine both technical and aesthetic excellence. From the Louis XV vigorously casted and contorted cartels of the Louis XV period to the straight lines of neo-classic mantel clocks, they display unusual creativity and craftsmanship despite the limitations of a circular dial and a movement. Each style reflects the taste, social trends and intellectual concerns of a particular era and opens a small window on these fascinating times.

-ASTRID MALINGREAU

■354

A LOUIS XVI ORMOLU, PATINATED-BRONZE AND ROUGE GRIOTTE MARBLE MANTEL CLOCK

CIRCA 1785, ATTRIBUTED TO CHARLES-GUILLAUME MANIERE

The drum-shaped case flanked by a classical maiden figure emblematic of Astronomy presenting a tablet with the mathematical equations for a clock fusee and spring barrel, and youth holding script rolls, above a rectangular pedestal inset with a panel emblematic of the Sciences, lacking glazing and bell, the white enameled circular Roman dial with month and days, the movement with large circular brass plates, later anchor escapement and countwheel strike

25½ in. (65 cm.) high; 22 in. (56 cm.) wide; 8½ in. (21.5 cm.) deep

\$15,000-25,000

Charles-Guillaume Manière, rue des Merciers, *maitre horloger* in 1778.

A clock of this model was acquired by George, Prince of Wales, later King George IV for Carlton House. Subsequently moved to the White Room at Windsor Castle in 1828, the measured drawing by the Office of A.C. Pugin is illustrated in H. Roberts, *For The King's Pleasure The Furnishing and Decoration of George IV's Apartments at Windsor Castle*, London, 2001, figs. 160.



354



355

■355

A LOUIS XVI ORMOLU WHITE, BLEU TURQUIN AND GREY BARDIGLIO MARBLE MANTEL CLOCK

CIRCA 1780, BY CHARLES DUTERTRE

The case set into a fluted column surmounted by a cherub on a cloudburst, flanked by Classical nymphs, above a cut-cornered panelled base inserted with relief panels emblematic of Astronomy and the Sciences, on an elaborate stepped breakfronted plinth, on acanthus-cast bun-feet, the circular glazed enamel dial with both Roman and Arabic numerals signed 'CHLES DUTERTRE A PARIS'; with month days ring, the twin barrel movement with anchor escapement and strike on a bell, the movement signed *Ch Dutertre A Paris*

22¼ in. (56.5 cm.) high; 15½ in. (39 cm.) wide

\$10,000-15,000

PROVENANCE:

Acquired from Poulet, Versailles, 7 February 1923.

Charles Dutertre, *maitre-horloger* in 1758.



356

■ 356

A LOUIS XV ORMOLU CARTEL CLOCK

CIRCA 1750-60, THE LATER DIAL SIGNED JULIEN LE ROY

The elaborate case overall with ruffled C-scrolls, and flowers, the dial signed 'Julien Le Roy/ Paris' 21 in. (53.3 cm.), 14 in. (35.6 cm.) wide

\$5,000-8,000

Julien LeRoy, *maitre* in 1713, *horloger ordinaire du Roi*, flourished until 1759.

■ 357

A LOUIS XVI TWO-TONE ORMOLU AND WHITE MARBLE MANTEL CLOCK

BY LEPINE, PLACE DES VICTOIRE NO. 12, CIRCA 1780

Surmounted by a seated figure of Justice holding a caduceus, the white marble stepped-plinth with two winged putti, flanked to the right side by a flaming *athénienne* and Mars' hammer and anvil, the circular glazed white enamel dial with Roman and Arabic chapters signed 'Lepine place des Victoires No. 12' with outer concentric calendar ring and inner concentric ring for the days of the week and their deity with blued steel double-ended heart shaped hand, the twin barrel movement with silk suspended pendulum and countwheel strike on a bell, the backplate signed *Lepine Hger A Paris No 4357*, the feet either moved or associated

22 in. (56 cm.) high; 17½ in. (44.5 cm.) wide

\$15,000-25,000

PROVENANCE:

The collection of Léopold Levy, Galerie Georges Petit, Paris, 18-19 June 1917, lot 147.

Jean-Antoine Lépine, *maitre-horloger* in 1762.



357

■358

A LOUIS XV ORMOLU CARTEL CLOCK

CIRCA 1745, THE MOVEMENT BY CHARLES BALHAZAR, THE DIAL LATER

The circular white enamel dial within an asymmetrical rockwork case headed by a mask of Apollo, framed by a stylised wave and flanked by a nereid and Daphne in the process of being transformed into a tree, the tapering base with a putto above the mythological monster Python, stamped three times with the 'C' couronné poinçon

40¼ in. (102.3 cm.) high, 23 in. (58.5 cm.) wide

\$20,000-40,000

Charles Balthazar, *maitre* in 1717.

The size, harmony and richness of the composition as well as the refinement of the chasing suggest that this cartel clock is the *oeuvre* of an important master yet to be identified.

A closely related cartel clock was sold from the collection of Baron Achille Seillière, Paris, 5-10 May 1890 and then Christie's, Monaco, 2 December 1994, lot 64. The dial and movement were signed by Noel Balthazar who is in fact the brother of Charles Balthazar, maker of the present movement.

This example was linked to the *oeuvre* of Thomas Germain, on the basis of his 1748 inventory and the 1749 partnership documents between his son François-Thomas and his widow. These inventories mention two 'boîtes de pendule de cuivre (...) 1000 livres' while a 1765 inventory mentions: 'un Appolon et le serpent Python/ un Appollon midas et marsias/ un Appollon et Daphné/ un enfant/ deux cadres de pendules'.

The 'C' couronné poinçon denotes a tax paid between 1745 et 1749 on bronze or copper.



■359

A LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL CLOCK

CIRCA 1775-80, THE MOVEMENT BY HAZE

The waved rectangular case surmounted by a group of Hecules and Omphale with Cupid, on a stepped plinth and turned feet, by the Roman enamelled dial signed *Hazé à Paris*, the movement with twin spring barrels and countwheel strike,

24 in. (61 cm.) high, 12¾ in. (34 cm.) wide

\$12,000-18,000

PROVENANCE:

Collection of Mme. Camille Lelong, sold Galerie Georges Petit, Paris, April 27 - May 1, 1903. Acquired from Jacques Helft, 27 October 1923.

Hazé is recorded in the late 18th Century by Tardy (H. Lengellé dit Tardy, *Dictionnaire des horlogers français*, Paris, 1971).



360

PROPERTY FROM A EUROPEAN ROYAL COLLECTION

360

**A ROYAL ITALIAN MEISSEN PORCELAIN
CRESTED BLUE AND WHITE OZIER-MOLDED
PART SERVICE**

CIRCA 1900, BLUE CROSSED SWORDS MARKS, VARIOUS
PRESSNUMMERN

Each piece finely painted in blue with *deutscheBlumen*, a crown at the rim, comprising: a tazza; an oval and two circular double-lipped two-handled sauce tureens and fixed stands; three double-lipped two-handled sauce-boats on fixed stands; eleven miniature saucepans and covers (*poëlon*); three large circular serving plates; an oval serving dish; two rectangular vegetable plates; seventy-four dinner plates; twenty-six scalloped salad plates; thirty-six dessert plates; thirty-six dinner plates; fourteen custard cups and twelve covers; two milk-jugs; and four cream-jugs
12 $\frac{1}{2}$ in. (32 cm.) wide, the oval serving dish (202)

\$7,000-9,000

PROVENANCE:

Commissioned by HRH Queen Margherita and King Umberto I of Italy;

By descent to their great granddaughter, S.A.R. La Principessa Reale Maria Pia of Savoy.

For a complement to this Royal Italian Meissen ozier-molded part service, see the selection offered by

S.A.R. La Principessa Reale Maria Beatrice di Savoia, Christie's, London, 22 April 2005, sale 7175, lots 1100-1106.



361

PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HELENE WEILL

■361

A PAIR OF EARLY LOUIS XV ORMOLU CHENETS

CIRCA 1735

Depicting the fable of the 'Monkey and the Cat' by Jean de la Fontaine

16 in. (40.6 cm.) high

\$8,000-12,000

This pair of amusing chenets depict the Fable 'The Monkey and the Cat' by Jean de La Fontaine where the Monkey dupes the cat.

The English translation of this fable reads:

He [the cat] drew out, in spite of the singeing,

One after another, the chestnuts at last, —

While Bertrand [the monkey] contrived to devour them as fast.

■362

A PAIR OF RESTAURATION ORMOLU-MOUNTED MEISSEN EWERS

THE PORCELAIN CIRCA 1745-50, BLUE CROSSED SWORDS MARKS ONE WITH TWO DOTS BELOW THE HILTS, THE MOUNTS CIRCA 1820-30

The bodies applied with densely-packed pale-blue flowerheads, each reserved with two ogival cartouches with raised brown-line borders painted with Watteauesque scenes of figures in contemporary dress disporting themselves in rustic landscapes, surmounted by a gadrooned everted lip decorated with a bearded mask and flanked by dragon-cast scrolling handles, on a shaped scrolling foliate-cast base, one vase with cracks to base

25½ in. (64.1 cm.) high

(2)

\$15,000-25,000

PROVENANCE:

Acquired on 15 October 1905.

These vases display the distinctive chasing and *matt sablé* gilding of the Restauration period. In form, their distinctive 'draco' handles may well be inspired by the group of Louis XV ormolu-mounted Chinese porcelain ewers, of which the best documented is the pair with Kangxi porcelain now in the musée du Louvre, Paris (illustrated in D. Alcouffe *et al.*, *Gilt Bronzes In The Louvre*, Dijon, 2004, no. 40, pp.89-90).

The fashion for park scenes inspired by the works of Watteau, his master Claude Gillot and followers Nicolas Lancret and J.B. Pater was first seen on Meissen porcelain in the mid-1740s, for example in the case of the celebrated green Watteau service given as a wedding gift to Maria Amalia Christiana, daughter of Augustus III on the occasion of her marriage to Don Carlos de Borbón, King of the Two Sicilies, later Carlos III of Spain, made between 1745-7 and delivered to Naples in 1748.



(detail)





(detail of side)

PROPERTY FROM A TEXAS COLLECTION

363

A SEVRES PORCELAIN BLEU NOUVEAU AND GILT VERMICULE THREE-PIECE GARNITURE (CUVETTE 'MAHON', 2EME GRANDEUR ET UN PAIR DE VASES 'A OREILLES' 2EME GRANDEUR)

CIRCA 1760-1762, THE FIGURE PAINTING ATTRIBUTED TO ANDRÉ-VINCENT VIELLARD, THE CUVETTE PROBABLY MODELED BY JEAN-CLAUDE DUPLESSIS

Comprising a *cuvette 'Mahon'*, 2ème grandeur flanked by a pair of vases 'à oreilles', 3ème grandeur, each painted on the front in the manner of Boucher, the shell-shape *cuvette* with an amorous couple in a pastoral scene, the pair with either a pastoral view of boy or a girl, the reverse with figures and buildings in a landscape, each scene reserved on the gilt *vermiculé* dark blue ground within shaped gilt *ciselé* cartouches

10½ in. (26.7 cm.) wide, the *cuvette*; 8½ in. (21.5 cm.) high, the vases

(3)

\$50,000-80,000

PROVENANCE:

Mr. Robert Lehman, New York; Sotheby's, New York, 23 May 2003, lot 20.

The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 140.

The original line drawing of the *cuvette Mahon* form—with script thought to be in the hand of Duplessis— and its plaster models are retained by the archives of Manufacture Nationale de Sèvres. The form was produced in three sizes, of which the present example is the second largest. According to Svend Erikson, the name would seem to be related to the city of Mahon on the island of Menorca off the coast of Spain which was captured in 1757 by the duc de Richelieu and was one of the great triumphs for the French during the Seven Years War. In celebration of the battle, the name Mahon was attached to various contemporary social and cultural events including a new form of sword knot and the invention of a rich egg-based sauce, *sauce la Mahon*, known today as *mayonnaise*.

More than twenty versions of the *cuvette Mahon* are known and range in date from 1757-58 to 1776. Geoffrey de Bellaigue notes that the incomplete biscuit kiln records mention five of the larger examples successfully fired between 18 October - 30 December 1758 and 12 February 1759. Production was largely confined to the years 1757 to 1761 and sales between 1757-1763. Known examples include those in the collection of HRH Queen Elizabeth II and at the J. Paul Getty Museum, Hillwood House, the Rijksmuseum, the Metropolitan Museum of Art, Waddeson Manor, the British Museum and Harewood House. The *cuvette Mahon* seems to have been produced as a singular object and there are no known pairs. The only other known garniture is in the Art Institute of Chicago.

For the example of the same size in the Royal Collection and a discussion of this form, see G. de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, vol. I, London, 2009, pp. 138-142. For other 2ème grandeur examples with marbled pink grounds in the collection of the British Museum, see A. Dawson, *A Catalogue of the British Museum Collection*, London, 1994, pp. 115-116, fig. 103. Also compare the examples sold Christie's, Paris, 19 December 2007, lot 12 and Christie's, New York, 9 November 2013, lot 616.

The painting on the present three vases is quite similar in style to the garniture with Teniers scenes by Viellard now in the Wallace Collection. See R. Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, vol. I, London 1988, pp. 101-104, no. C227-9.

PROPERTY OF A PRIVATE COLLECTOR

364

**AN ORMOLU-MOUNTED SEVRES PORCELAIN YELLOW-GROUND THREE VASE GARNITURE (VASES
DES AGES, 1ERE ET 2EME GRANDEUR)**

CIRCA 1780, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTER CC, GILDER'S MARK FOR HENRY-FRANCOIS VINCENT, THE MOUNTS
PROBABLY CONTEMPORARY AND ASSOCIATED

Comprised of a large vase à *tête de vieillards* and a pair à *têtes de femmes*, each with finely painted with ruins in a landscape within chased gilt
oval bands, the obverse with a floral bouquet, all on a *Taillandier* ground, the ormolu base molded with laurel leaves; one cover replaced
18¾ in. (47.5 cm.) high, the larger (6)

\$80,000-120,000

PROVENANCE:

Possibly the garniture sold in Houssaye sale, Paris, 9-10 March 1838, lot 90, described as "3 vases en porcelaine de Sèvres avec cartels de
paysages et fleurs sur fond jaune" or the garniture sold in Paris 6-7 December 1841, lot 63, and described as "3 vases forme oeufs en vieux
Sèvres dur fond jaune."

With Galerie Vandermeersch, Paris.

Anonymous sale; Sotheby's, Monaco, 24 June 2000, lot 211.

Entitled vases *des âges*, the distinguishing features of this rare model are the handles which depict the heads of three figures at various
ages in life: childhood, adolescence, and old age.

It is possible that the present garniture has the same provenance as a garniture with similar decoration, the same ground, and the mark
of the same gilder Vincent the younger given by Prince Bariatsky to the Count and Countess du Nord (the Grand Duke and Duchess of
Russia) in 1782, probably for their future apartment at Pavlosk Palace (sold Christie's, Paris, 24 June 2002, lot 178).

The British Royal Collection holds several vases *des âges* including a pair à *têtes d'enfants* with the same gilder's mark as the present lot
(RCIN 2296). However these vases are decorated scenes of children playing within an interior on a green ground with gilt leaves. Another
green-ground garniture with one vase à *têtes d'hommes* and two à *têtes de femmes* belongs to the Villa Ephrussi de Rothschild (villa Île-
de-France), Saint-Jean-Cap-Ferrat, France.





PROPERTY OF A GENTLEMAN

365

AN ASSEMBLED PARIS PORCELAIN PART DINNER AND DESSERT SERVICE IN THE 'BOURBON SPRIG' PATTERN

CIRCA 1781-1820, MOST PIECES WITH A RED CROWNED AG MONOGRAM MARK FOR THE DUC D'ANGOULÊME'S FACTORY ON THE RUE DU BONDY, THE TEA SERVICE WITH A STENCILED RED CROWNED A MARK FOR THE QUEEN'S FACTORY, A SQUARE DISH AND TEN COFFEE-CUPS WITH THE UNDERGLAZE BLUE CROSSED TORCH MARK FOR LOCRÉ, LATER SUPPLEMENTS AS NOTED

Painted à barbeaux with scattered cornflowers and gilt sprigs within variant cornflower-vine borders, most pieces also with a cornflower wreath above the monogram of a gilt script capital A and a script B in cornflowers, comprising: a circular soup tureen, cover and a circular platter as the stand; a smaller circular platter; four two-handled double-lipped sauceboats; a scalloped lozenge-shape sauceboat stand; two deep oblong octagonal radish dishes; a barrel-form mustard pot and cover on fixed stand; four double-salts; eight miniature saucepans and covers with wooden handles; thirty-three plates with undulating rims; seven soup plates with undulating rims; two large bottle coolers; two half-bottle coolers; two pairs of ice-pail covers in two sizes; two sauce-tureens and covers on fixed stands; six fluted circular shallow bowls; two shaped oval dishes; two variant shaped square dishes; a tea service comprising a teapot and cover, a cream-jug, a sugar-bowl and cover, a waste-bowl, twelve teacups and saucers; ten coffee-cups and two saucers

En suite with the following supplements: seven Spode rounded rectangular graduated platters in four sizes; three later soup plates with irregularly scalloped borders; fourteen Samson soup plates with plain borders and seventeen bread and butter plates; and modern German pieces including seven teacups, four demitasse-cups and twenty-five saucers

(212)

\$6,000-8,000

PROVENANCE:

The Estate of Ailsa Mellon Bruce; Sotheby Parke-Bernet, New York, 12 March 1971, lot 263.



366

367

PROPERTY OF THE METROPOLITAN MUSEUM OF ART (LOTS 366-367)

FAUX LACQUER AT SEVRES

Though Asian lacquer was prized among the elite throughout much of the late 17th and 18th century, Marie Antoinette's creation of her *Grand Cabinet Intérieur* at Versailles in the 1780s reignited the trend. Cabinet makers like Jean Henri Riesener and Adam Weiswiler produced fabulous French furniture with a Chinoiserie twist, and Sèvres, the porcelain manufactory of the King, was eager to follow suit.

Faux lacquer decoration was primarily produced at Sèvres over a fifteen year period, beginning in the early 1790s, once the ability to precipitate platinum was achieved, though a small number of pieces before that time are known. Made by applying thick layers of deep cobalt-blue glazes to create a black ground color, works were then carefully painted in gold and platinum to look like Cantonese lacquer. The following two lots are from a service made by the Sèvres manufactory in this style, purchased for the Portuguese Ambassador to Russia in 1805.

366
FOUR SEVRES PORCELAIN BLACK-GROUND CHINOISERIE OCTAGONAL SHALLOW BOWLS (COMPOTIERS OCTAGONES)

1804-05, ALL WITH IRON-RED STENCILED IMPERIAL MARKS, IRON-RED STENCILED AND INCISED DATE CYPHERS OF AN ARROW-HEAD FOR REVOLUTIONARY YEAR XIII (23 SEPT 1804- 22 SEPT 1805)

Each decorated in chased gilt and platinum with a chinoiserie panel centering a trailing wreath of flowering vine, the blossoms edged in gilt in the manner of cloisonné enamel, the border decorated in gilt and platinum with continuous vignettes of chinoiserie figures at various pursuits

9 $\frac{7}{8}$ in. (23.5 cm.) diameter

(4)

\$12,000-18,000

PROVENANCE:

Purchased on behalf of the Portuguese Ambassador to Russia by the banker Perregaux, delivered 27 Messidor an XIII (15 July 1805) as part of a small service [AMNS, V2 1, 163r]. Almost certainly a portion of the part service sold Christie's, London, 10 March 1826, lot 136 comprising 24 plates, 13 octagonal compotes, three ice pails (*seaux à glace*). Gift of Lewis Einstein, 1962.

LITERATURE:

Selma Schwartz, "Chinoiserie decoration on blackground Sèvres porcelain", Schwartz Porcelain - The Lacquer Craze and its Impact on European Porcelain, English translation, 2005, p. 104, p. 107- footnote 64.
 David Peters, *Sèvres Plates and Services of the 18th Century*, privately printed, 2005, vol. IV, no. 6.5.1791, p. 927.

367
A PAIR OF SEVRES PORCELAIN BLACK-GROUND CHINOISERIE ICE PAILS AND COVERS (GLACIERE 'COUPE')

1804-05, BOTH WITH IRON-RED STENCILED IMPERIAL MARKS, IRON-RED STENCILED AND INCISED DATE CYPHERS OF AN ARROW-HEAD FOR REVOLUTIONARY YEAR XIII (23 SEPT 1804-22 SEPT 1805)

Each with fluted bracket handles, the cover with pinecone finial and gilt with trailing vine, the body with a wide continuous band of chased gilt and platinum decorated Chinoiserie vignettes, the lower portion with trailing flowering vine, the colorful blossoms edged in gilt in the manner of cloisonné enamel, liners lacking

9 in. (23 cm.) high, 8 in. (20.2 cm.) diameter

(4)

\$15,000-20,000

PROVENANCE:

Purchased on behalf of the Portuguese Ambassador to Russia by the banker Perregaux, delivered 27 Messidor an XIII (15 July 1805) as part of a small service [AMNS, V2 1, 163r]. Almost certainly a portion of the part service sold Christie's, London, 10 March 1826, lot 136 comprising 24 plates, 13 octagonal compotes, three ice pails (*seaux à glace*). Gift of Lewis Einstein, 1962.

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368

Δ368

A BERLIN (K.P.M.) PORCELAIN BLUE-GROUND BISCUIT-HANDLED TOPOGRAPHICAL VASE

MID-19TH CENTURY, BLUE SCEPTRE AND IRON-RED ORB MARKS, VARIOUS IMPRESSED CYPHERS

Flanked by gilt enriched eagle term handles, finely painted after Freydank with a view of the *Kronprinzenpalais* in Berlin, Christian Daniel Rauch's statue of Frederick the Great to the right
21½ in. (54.5 cm.) high

\$6,000-8,000

For a table top painted with this same view of the *Kronprinzenpalais*, see W. Baer, et al, *Carl Daniel Freydank 1811-1887, Ein VedutenMaler der KPM*, Berlin, 1987, pp. 198-200, fig. 14. Built in 1663, the *Kronprinzenpalais* served as a home for Prussian nobility for hundreds of years before its conversion into a modern art museum in 1919. The building was destroyed in World War II, but later rebuilt.

369

A PAIR OF PARIS PORCELAIN POLYCHROME CAMPANA VASES

EARLY 19TH CENTURY, INCISED 4 AND 12

Each neck painted with alternating panels of faux-jewels and flowering vines, the lower body with faux cabochons, the handles with bearded mask terminals, the base gilt with a crowned initial B within a laurel wreath

14½ in. (35.5 cm.) high

(2)

\$3,000-5,000



369



370

PROPERTY OF A COLLECTOR

•370

A PARIS (FLAMER A FLEURY) PORCELAIN SHELL-FORM CUP AND SAUCER AND ELEVEN ENGLISH PORCELAIN PERIWINKLE-GROUND COFFEE-CUPS AND SAUCERS

FIRST HALF 19TH CENTURY, THE FIRST WITH IRON-RED STENCILED MARK, THE SECOND WITH IRON-RED PATTERN NO. H421

The shell-form cup naturalistically painted, with faux-coral handle; the English cups and saucers with gilt and iron-red foliate bands
5½ in. (14.4 cm.) wide, the saucers (24)

\$1,000-1,500

PROVENANCE:

Anonymous sale; Christie's, New York, 13 December 2007, lot 396 (the English tea-cups and saucers).

371
A PAIR OF PARIS PORCELAIN PARCEL-GILT
CAMPANA VASES

EARLY 19TH CENTURY

Each molded with a translucent biscuit band of overlapping scales between bands of anthemion and acanthus, the shoulder flanked by upright dolphin handles, the gold-ground square stand raised on four paw feet

9 in. (23 cm.) high

(2)

\$6,000-8,000



371

PROPERTY OF A MIDWESTERN COLLECTOR

•372

A PAIR OF PARIS (LOCRET) PORCELAIN ICE-
PAILS AND COVERS

CIRCA 1790, BLUE CROSSED TORCH MARKS, INCISED B TO ONE

Painted with scattered flowers, the rims with scrollwork
suspending pearl swags, liners lacking

8½ in. (21.5 cm.) high

(4)

\$2,000-3,000



372



373

■ 373

A PAIR OF LOUIS XVI ORMOLU AND BLEU TURQUIN MARBLE THREE-BRANCH LILY-SPRAY CANDELABRA

CIRCA 1775

The baluster bodies with pierced scrolled acanthus handles suspended with beaded chains, the neck issuing lily-sprays, the nozzles naturalistically modeled as open lily flowers on an acanthus cup and spreading marble socle and stepped square plinth, the moulded base with guilloche panels

38¼ in. (97.5 cm.) high

(2)

\$15,000-25,000

PROVENANCE:

Acquired from Poulet, Versailles, 7 February 1923.

The use of distinctive lily-spray branches was *au courant* from the 1780s, and is featured on François-Joseph Bélanger's design for a mantelpiece garniture, now in the musée des Arts Décoratifs, Paris (H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, 4.11.13).

■ 374

A LOUIS XVI GILTWOOD CANAPE

ATTRIBUTED TO JEAN-BAPTISTE SENE, CIRCA 1770-1775

With foliate-edged and beaded arched padded back, arms and seat covered in green floral-patterned silk damask, on turned tapering fluted legs terminating in toupie feet, with paper label '6909'

78 in. (198.1 cm.) wide

\$7,000-10,000

Jean Baptiste Sené, *maître* in 1769.

This canapé is originally *en suite* to a grey-painted fauteuil stamped by Jean-Baptiste Sené, sold at Christie's Monaco, 12 December 1999, lot 870. The sprung upholstery of this example prevents a comprehensive examination of the rails; the possibility of a stamp cannot therefore be totally disregarded.

Jean-Baptiste Sené (1748-1803) dominated the production of *menuiserie* in Paris during the last years of the *ancien régime*. His principal clients were the King and the Queen and from 1785-1791 he provided seat-furniture, beds, consoles, folding stools, footstools, screens, etc. for Fontainebleau, The Tuileries, Versailles and particularly Saint-Cloud. Sené is known to have sub-contracted the carving of much of his Royal commissions to his favorite *sculpteurs*, Pierre Laurent, Nicolas Vallois and Alexandre Régnier, and the gilding to Louis Chatard - who seems to have enjoyed a virtual monopoly on pieces destined for the Royal family.



374

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

375

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, PLANE, BOIS SATINE, AMARANTH, MARQUETRY AND PARQUETRY SECRETAIRE BONHEUR DU JOUR

CIRCA 1765

Inlaid allover with floral trellis, the shelved superstructure fitted with three drawers, the lower part with a frieze drawer enclosing a tooled leather writing surface above two cupboard decorated with musical trophies, the sides with classical urns, on cabriole legs mounted with chutes and sabots

38½ in. (97.8 cm.) high, 34¼ in. (87 cm.) wide, 19¼ in. (49 cm.) deep

\$12,000-18,000



375

■376

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND SYCAMORE MARQUETRY COMMODE

BY NICHOLAS PETIT, CIRCA 1765-70

The white grey-veined marble top above a breakfront case with three scrolled inlaid frieze drawers and two long drawers *sans traverse* inlaid with lozenge pattern at the center and flower bouquets to the sides, the rounded angles on cabriole legs terminating in scrolling acanthus-cast sabots, stamped 'PETIT' and 'JME', the marble top probably an old replacement, remounted, marked '6407 London', with an blue bordered ink label '10476 Louis XV Sgd Petit Commode'

34¾ in. (88.2 cm.) high, 50½ in. (128.2 cm.) wide, 23.5 in. (59.7 cm.) deep

\$12,000-18,000

Nicholas Petit, *maitre* in 1765.



376



377



PROPERTY OF A PRIVATE COLLECTOR (LOTS 377-384)

377

**A PAIR OF FRENCH ORMOLU-MOUNTED
POLYCHROME-JAPPANED CARVED WOOD
FIGURAL TWIN-LIGHT CANDELABRA**

SECOND HALF 19TH CENTURY

Each with a seated Japanese figure within flowering branches and
candlearms

7¼ in. (18.4 cm.) high (each)

(2)

\$15,000-25,000

This charming pair of candelabra, with their ormolu mounts and lacquered wood figures deliberately decorated to resemble the finest Japanese bronze, represent the height of the *gôût chinois*. France's long fascination with the Orient dates back to the mid-17th century, when lacquered screens, porcelains and other wares were imported and adapted into some of the rarest, most sophisticated objects produced in the 17th and 18th centuries. Parisian *marchands-merciers* capitalized on the huge demand for these rare objects and created their own versions of these prized imports. Using them for inspiration, along with contemporary engravings of the Chinese Emperor's court and designs by *ornemanistes*, the *marchands-mercier* created and promoted their own distinct aesthetic, the *gôût chinois*, which was realized by a network of highly skilled artisans. These fanciful works were prized by the court of Louis XV and continued to be revived in the 19th century.

378

**A PAIR OF MENECY PORCELAIN MINIATURE MODELS OF
MASTIFFS**

CIRCA 1750

Each modeled standing, with brown and manganese coat and black markings on face
and paws, the female pregnant

4 in. (10.2 cm.) long

(2)

\$3,000-5,000

The modeling and coloring of the present pair is similar to that of the monkey on a silver-mounted snuffbox formerly in the collection of Elizabeth Parke Firestone. See The Elizabeth Parke Firestone Collection; Christie's New York, 2½2 March 1991, lot 403.



378



379



■379

**A MATCHED PAIR OF EARLY LOUIS XV
GILTWOOD WALL BRACKETS**

CIRCA 1730-1735

Each with scalloped C-scroll and shell rest above a pierced support, one carved with eagles, shells, a spear and pierced scrolling foliage, the other carved with dragons, rocaille, C-scrolls, scrolling foliage and flowerheads, variations in construction and design, possibly from a larger set or separate pairs
19 in. (48.3) high; 14 in. (35.6 cm.) and 13½ in. (34.3 cm.) wide, respectively

(2)

\$12,000-18,000

■380

A LOUIS XV ORMOLU-MOUNTED BOIS SATINE,
TULIPWOOD AND AMARANTH BOIS DE BOUT
MARQUETRY TABLE EN CHIFFONNIERE

BY BERNARD II VAN RISEN BURGH, CIRCA 1750

The hinged ormolu-bound cartouche form top with a floral spray panel and opening to a compartmented interior above a shaped ormolu-mounted frieze, the side fitted with a drawer, on cabriole legs mounted with chutes and sabots and joined by a medial shelf with paneled marquetry, stenciled stamp 'BVRB' and twice 'JME' to the underside of drawer

26½ in. (67.3 cm.) high, 17¼ in. (43.8 cm.) wide, 11¼ in. (29.8 cm.) deep

\$80,000-120,000

Bernard II van Risen Burgh, *maître* in 1730.

Bernard Van Risen Burgh, known by his initials as BVRB, was one of the most celebrated *ébénistes* of his era. He worked almost exclusively for the foremost Parisian *marchands-merciers* of the mid-18th Century such as Thomas-Joachim Hébert, Lazare Duvaux and Simon-Philippe Poirier. They supplied BVRB with the rich and exotic materials such as Japanese lacquer and Sèvres porcelain, which were incorporated into his finest pieces and sold to the most prestigious clientele.

Although BVRB collaborated with different *marchands* and was constrained by their individual demands, he developed a highly personal and distinctive style which makes his work instantly recognizable. Perhaps the most significant sign is the exceptional quality of his mounts. Their impeccable *ciselure* lends them a sculptural fluidity unmatched by his contemporaries and most are unique to his *oeuvre*. This not only identifies his work but also suggests that unlike other *ébénistes*, he either designed his own mounts or retained a *bronzier* for his exclusive use. BVRB is also credited with reviving the great marquetry tradition of Louis XIV masters such as André-Charles Boulle, and especially the development of a particularly refined form of end-cut marquetry known as 'bois de bout' marquetry. This technique which he employed frequently is featured on the top of the table offered here.

THE DESIGN

This elegant table belongs to small identifiable group, all stamped by or attributed to B.V.R.B. From the extant number, it is likely that this group of small *bois de bout* marquetry tables were all made for sale by the same *marchand-mercier*, probably Lazare Duvaux, who is known to have supplied furniture by van Risen Burgh to Madame de Pompadour (F.J.B. Watson, *The Antique Collector*, December 1960, p. 227ff). These tables have minor variations in the shape of the apron, the design of the ormolu mounts and the marquetry but the main difference is in the design of the top. One group is designed for writing with a fixed top, often more than one writing surface and a lateral drawer fitted with an inkwell. The other group, as seen in the present lot, has a hinged top and opens to a fitted interior designed for arranging ribbons and toiletries.

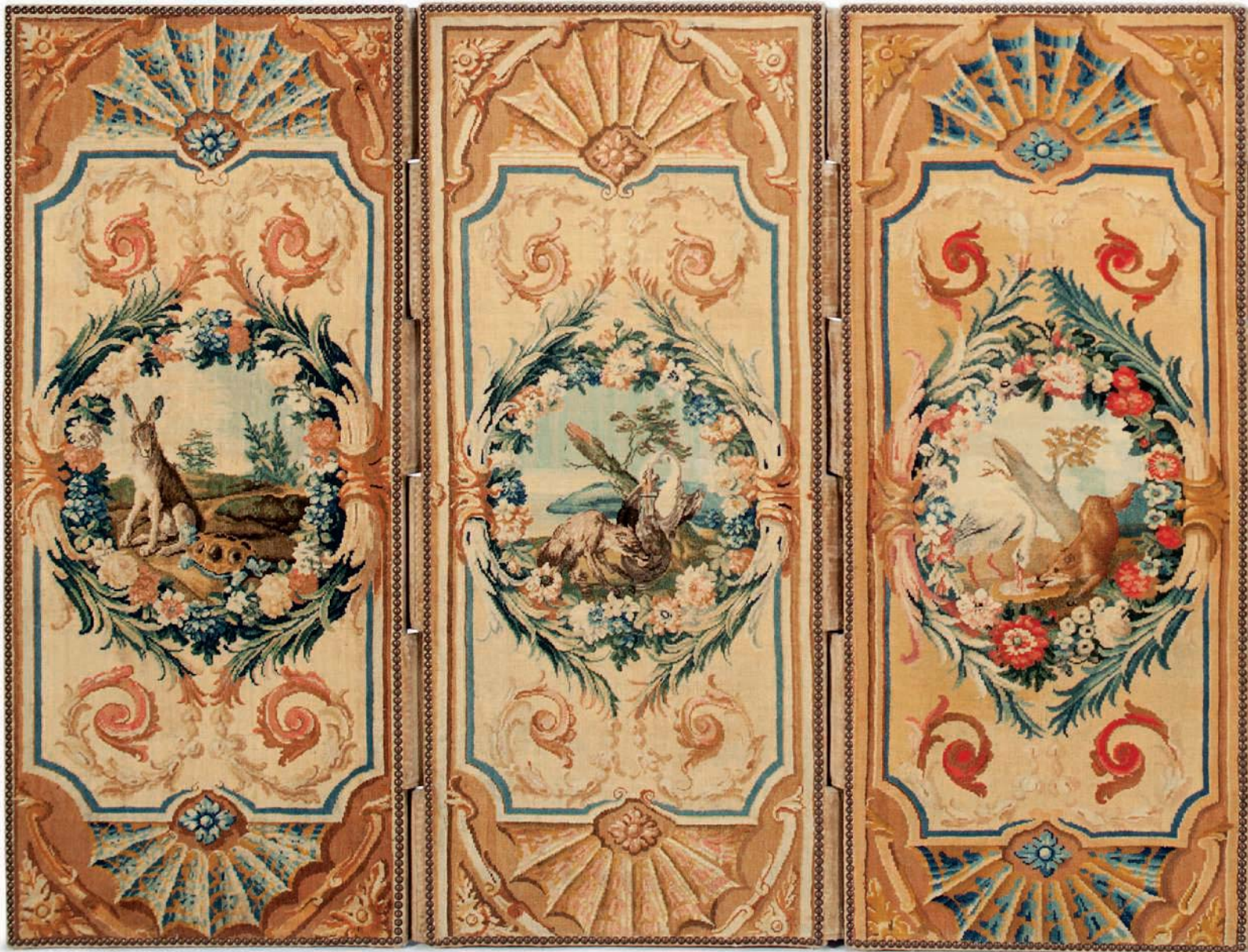
Related examples by BVRB include two tables in the Metropolitan Museum of Art (F.J.B. Watson, *The Wrightsman Collection*, New York, 1966, vol. 1, cat. nos. 125 and 126). Most recently, four were sold from the Collection of Dr. Peter D. Sommer at Christie's, London, 4 December 2014, lots 10 (£104,000), 115 (£122,500), 116 (£122,500) and 117 (£98,500).



(detail of top)



(stamp)



MARCHANDS-MERCIERS: THE TASTEMAKERS OF THEIR DAY



The *marchand-merciers* in Paris were instrumental in determining taste, fashion, design and innovations in decoration during the latter part of the reign of Louis XV and into the early 19th century. The term *marchand-mercier* is an apt one as it indicates their dual role as both merchants as well as designers and interior decorators. Although they were prohibited from any form of production, the *marchand-merciers* had a unique monopoly to import and stock an unparalleled range of merchandise, from lacquer panels, Oriental wares, precious hardstones to Sèvres and Meissen porcelain. These materials were supplied to their extensive network of specialized artisans who would use them to execute the *marchand-merciers'* designs or those published by famous *ornemanistes*. Rare Japanese lacquer panels could be incorporated into richly ormolu-mounted on commodes, porcelain flowers on branches grew organically into wall lights and tables were designed for every possible whim and purpose. These items were displayed in their shops or were specifically commissioned.

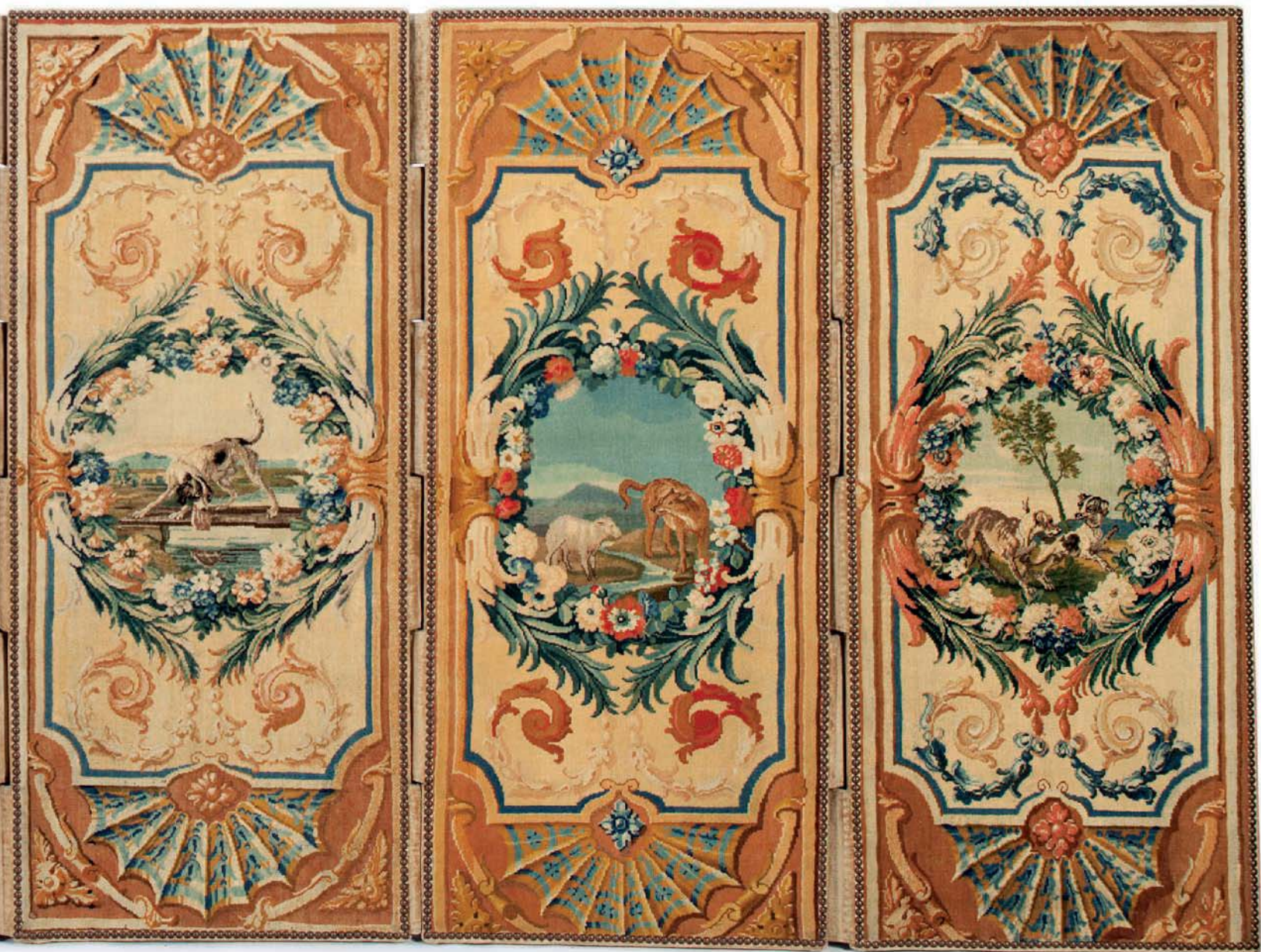
The Louis XV Ormolu-Mounted Table En Chiffoniere by Bernard Van Risenburgh, known as BVRB (lot 380) and the Louis XVI Ormolu-Mounted Center Table (Lot 383) by Adam Weisweiler each illustrate different aspects of the role of a *marchand-mercier*. Furniture by BVRB was coveted by the most

important patrons of the day, including the Elector Karl-Albrecht of Bavaria and the French Royal Court. Their high regard for BVRB's work is clearly underlined by the presence of a table made by him that is virtually identical to lot 380 in a portrait of Madame de Pompadour. Painted by Boucher in 1756, it is now in the Alte Pinakothek, Munich. However, it is virtually certain that these illustrious patrons had no idea who made these pieces, as BVRB worked almost exclusively for the *marchand-merciers* who gained and delivered these commissions.

The work of Adam Weisweiler, the maker of lot 383, presents another side of the *marchand-mercier*. The vast majority of Weisweiler's oeuvre was commissioned and sold exclusively by the *marchand-mercier*, Dominique Daguerre, who supplied designs that were unique to this highly accomplished *ébéniste*. This table's stark severity, luxurious materials and removable legs showcase Weisweiler's skill as well as Daguerre's ability to design a style that appears far ahead of its time.

The *marchand-merciers* were the tastemakers of their era but unlike their modern counterparts, they were inextricably linked with the evolution of Parisian furniture. Their access to the highest craftsmanship available combined with their monopoly on precious materials allowed them to not only set every fashion but to create the greatest collections of the 18th century.

-ANNE IGELBRINK



381

A RARE SUITE OF SIX REGENCE SAVONNERIE PANELS

CIRCA 1710, AFTER THE DESIGNS OF CLAUDE AUDRAN III AND ALEXANDRE FRANÇOIS DESPORTES (1661-1743)

Woven in wools, each leaf decorated with scenes representing the Fables of Aesop within floral cartouches, framed by two acanthus scrolls and a fan-motif at each end, the panels depicting from left to right:

- The Tortoise and the Hare
- The Wolf and the Crane
- The Wolf and the Crane
- The Dog and his Reflection
- The Wolf and the Lamb
- The Mischievous Dog

Each panel approximately 4 ft. 3 in. x 1 ft. 10 in. (129 cm. x 55 cm.); the entire screen approximately 11 ft. x 4 ft. 3 in. (335 cm. x 129 cm.) (6)

\$150,000-250,000



When Louis XIV ascended the throne in 1661, he and his chief minister Jean-Baptiste Colbert, decided that a refurbishment of the Louvre was necessary to make a statement to the world glorifying the King and the French state. Part of their redecoration schemes included the creation of a series of carpets of a scale and splendor unprecedented in French carpet weaving to adorn the Louvre's *galerie d'Apollon* and the *Grande Galerie*. In 1689 the last carpet woven for the *Grande Galerie* came off the loom and then for twenty years, the records became almost silent except for works of upholstery. In 1708, duc d'Antin took charge of the factory and new models were prepared and in 1710 the first carpets since 1689 were woven for the King and were taken to Versailles.

Although the Savonnerie workshops are most renowned for the magnificent carpets produced during the reigns of Louis XIV and Louis XV, the factory also produced other forms of furnishing fabrics in the woven-pile technique. These objects included upholstery for furniture, panels for fire-screens, panels for room screens and, in at least one instance, coverings for a small casket (see Verlet, *The James A. de Rothschild Collection at Waddesdon Manor: Savonnerie*, Fribourg, 1982, p. 86). It must be noted, however, that these other products are extremely rare, even within the already rare group of 17th and 18th century Savonnerie carpets, as the Savonnerie's production was mainly devoted to the weaving of carpets.

Folding screens or *paravents* were originally intended to keep out the cold or to protect from the heat of a fire primarily in ante-rooms and dining rooms. However, low screens of similar size to this example, were used in private rooms and were usually decorated to match the furniture of the rooms. The Savonnerie began weaving panels for screens in 1707 and they immediately became popular and frequently woven. Many were given away to Kings and Princes but a great number were sold, including a great number to Madame de Pompadour. According to Verlet, the records of the factory show that the Chaillot workshop produced 750 individual screen panels between 1707 and 1791. Although this number sounds enormous, it should be taken into account that most screens are six-paneled and some double-sided, so in reality, about 100 screens total were woven during the 18th century.

The model for the screen offered here, depicting themes from Aesop's Fables, was woven from 1711 onwards. The Savonnerie records are meticulous and it was recorded that from this series, 132 panels, or 22 six-paneled screens, were woven between 1711 and 1720, with the most in 1712 (Verlet, *op. cit.*, p. 401). Although a new design was ultimately dictated by the King, it was not unusual for a design to be a collaboration between two artists, each with different strengths. In the case of this screen, Claude Audran III was responsible for the overall composition and François Desportes for the panels representing Aesop's Fables.

The scenes depicted are most likely based on the 1666 edition of Aesop's Fable illustrated by the English painter and illustrator Francis Barlow (c. 1626-1704). Other screens from the same Aesop's Fable series were formerly in the Hubert Stern (Verlet, *op. cit.*, fig. 67) and von Pannewitz collections. As is typical of the type, there is some color discrepancy from screen to screen, possibly from sun fading or more likely from variations to the original dye lots that became more apparent over time. Despite the color variations, this screen is in remarkable and presumably original condition making it one of the more important examples of an early 18th century Savonnerie complete screen or *paravents* remaining today.

-ELISABETH PARKER

■382

A PAIR OF LOUIS XV GILTWOOD CONSOLES

CIRCA 1750

With associated shaped *alabastro fiorito* marble tops, above a serpentine front with a central pierced C-scroll emitting trailing foliage and flowerheads, on cabriole legs carved with C-scrolls and foliate tendrils joined by an arched medial shelf with a pierced central cartouche, the stretchers each inscribed in pencil 'Salon Bleu'

33¼ in. (84.5 cm.) high, 36 in. (91.4 cm.) wide, 19 in. (48.3 cm.) deep

(2)

\$30,000-50,000



(detail of top)





(top)



■383

A LATE LOUIS XVI ORMOLU-MOUNTED, PEWTER INLAID AND EBONIZED TABLE DE CAFÉ

BY ADAM WEISWEILER CIRCA 1785, ALMOST CERTAINLY SUPPLIED BY THE MARCHAND-MERCIER, DOMINIQUE DAGUERRE

The rectangular *Spanish Brocatelle* marble top within a cushion-molded ebony frieze with ormolu band and raised on a circular tapering pewter-inlaid legs with ormolu caps, capitals and casters, stamped A. WEISWEILER to the underside of one long rail

29½ in. (74.9 cm.) high, 33 in. (83.8 cm.) wide; 13 in. (33 cm.) deep

\$70,000-100,000

This table's restrained elegance and refined craftsmanship epitomizes the work of the German émigré Adam Weisweiler (1744-1820). One of the most celebrated *ébénistes* of the Louis XVI period, his patrons included the French, Neapolitan and Russian courts as well as the Prince of Wales, later George IV. While a great deal of Weisweiler's production consists of small tables, the present lot is a rare example of his *oeuvre* as it was designed to come apart as if it was a luxurious piece of campaign furniture. Its design relates to a small group of tables Weisweiler made that share pewter inlaid ebony legs with faceted ormolu caps and a plain molded frieze that enclose a marble or porphyry slab; the main difference is they have shaped stretchers and elongated shaped feet.

This design was undoubtedly designed by the *marchand-mercier* Dominique Daguerre, with whom Weisweiler had an almost exclusive relationship. Intriguingly, in the sale of Daguerre's stock at Christie's, 25-26 March 1791, lot 75 was described as 'AN ELEGANT EBONY PIER TABLE with marble top, enriched with or-moulu ornaments'. Although this scant description makes any identification impossible, this description is echoed in lot 40, which was described as 'AN EBONY PIER TABLE, the top inlaid with fine and scarce specimens of marble collected in Italy, and richly mounted.' This description clearly refers to one of this small group of tables from the collection of Hubert de Givenchy which was sold at Christie's, Monaco, 4 December 1993, lot 87 (2.1M FF). A pair of related but smaller tables known as *tables de café*, formerly in the collection of the Counts Potocki at Lancut and then the Wrightsman Collection were sold anonymously at Christie's, New York, 30 October 1993, lot 402 (\$288,500). Another table of similar form attributed to Weisweiler was sold from the Wildenstein Collection at Christie's, London, 14-15 December 2005, lot 70 (£355,000).



■384

A GEORGE II GILTWOOD MIRROR

CIRCA 1755

The rectangular beveled plate within a surround carved with bearded masks with feathered headdresses above rushes, the cresting with a central ruffled shell and foliate canapé, flanked by winged swan's neck crests, the base with female mask
56 in. (142.2 cm.) high, 31½ in. (80 cm.) wide

\$25,000-40,000

PROVENANCE:

By repute, a gift from King Edward VII to Mrs. George (Alice) Keppel.

By descent to her daughter, Mrs. Sonia Cubitt, Hall Place, West Meon, Hampshire (where the mirror appears *in situ* in a 1944 *Country Life* photograph).

Anonymous sale; Sotheby's, New York, 22 January 1994, lot 249.

This elaborate mirror, designed in the George II 'picturesque' fashion and displaying paired figural terms, is derived from a 'sconce' pattern published by the specialist carver and pattern-book author Matthias Lock (d.1765) in his *Six Sconces*, 1744, pl. 4 (M. Snodin ed, *Rococo; Art and design in Hogarth's England*, London, 1984, pl. XIII and L4). Lock was lauded as 'the famous Matthias Lock, the most excellent wood carver', and 'the best Ornament draughts-man in Europe'.

This pattern was produced in varying sizes. An impressive example with matching table supplied to the 2nd Earl Poulett for the Tapestry Room at Hinton House, Somerset (circa 1735) is now in the Victoria and Albert Museum, London (D. Fitz-Gerald, *Georgian Furniture*, 1969, pl.40). A pair from Ramsbury, Wiltshire was sold by the Trustees of the late Sir Francis Burdett, 8th Bt., Christie's, London, 22 October 1953, lot 111 (illustrated in R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, 1954, vol. II, p. 339, fig. 72.) and a further pair was supplied to Uppark, Sussex (*Uppark: National Trust Guide Book*, 1985, p. 18). Examples in a comparable scale to the present example includes a closely related pair from the Walter P. Chrysler Jr. Collection, sold Parke-Bernet Galleries, New York, part two, 6-7 May 1960, lots 355 and 356 (one illustrated in H. Hayward, *World Furniture*, 1965, p. 132, fig. 486); a pair sold from the Van Cliburn collection, Christie's, New York, 17 May 2012, lot 114; and a single sold Christie's, New York, 14-15 April 2011, lot 549.

THE PROVENANCE

Alice Keppel was a prominent British socialite admired for her beauty and magnetic personality. She was the daughter of Sir William Edmonstone, 4th Baronet and grew up at Duntreath Castle in Scotland. In 1898, at age twenty nine, she met Edward VII, then Prince of Wales and heir to the throne, who was twenty seven years her senior and she became his 'favorita' or favorite mistress and was conspicuous in her role as royal hostess (D. Souhami, *Mrs. Keppel and her Daughter*, New York, 1996). In 1910, the year following the king's death, the Keppels moved into their mansion at 16 Grosvenor Street in Mayfair which they refurbished, patronizing various the fashionable London dealer Lenygon & Morant, although the mirror was reputed to have been a gift from the King himself. By 1927, the Keppels sold their home and bought a Tuscan villa where they would spend the rest of their lives. Alice's daughter, Sonia, lived in Hall Place in West Meon, Hampshire. She was married to Hon. Roland Cubitt, the son of Henry Cubitt, 2nd Baron Ashcombe, and divorced him in 1947, a few months before he succeeded to the title as 3rd Baron Ashcombe. The mirror appears *in situ* at Hall Place in an unpublished *Country Life* photograph of 1944.

385

AN EMPIRE ORMOLU, MAHOGANY AND VERRE EGLOMISÉ GUERIDON

ATTRIBUTED TO ALEXANDRE MAIGRET AFTER A DESIGN BY CHARLES PERCIER AND FRANCOIS LEONARD FONTAINE, CIRCA 1810

The circular top with mahogany border and flowerhead cast ormolu rim surrounding a *verre eglomisé* panel with a palmette and anthemion reserve within a larger border of winged masks, cornucopias and putti and an outer border of rosettes and panels of lush fruit and flowers, on a trellis cast baluster stem with leaf-tip foot, stepped square mahogany plinth with foliate clasps, later casters

29 in. (74 cm.) high, 29½ in. (75 cm.) diameter
\$50,000-80,000

PROVENANCE:

Anonymous sale; Ader Tajan, Paris, 13 November 1991, lot 105

Anonymous sale; Christie's, London, 13 June 2002, lot 240



(detail of top)



This striking guéridon with its large, intricately detailed *verre eglomisé* top and solid ormolu stem is a rare survivor of a tiny group of luxurious pieces of furniture which combines technical virtuosity, sophisticated design and precious materials. Although the large size of the eglomisé panel is very unusual, what is truly remarkable is that the detail on this inherently fragile material remains virtually intact.

Verre eglomisé, or reverse-painting on glass was revived at the beginning of the nineteenth century. The makers of *verre eglomisé* are essentially unknown as virtually all extant works are unsigned and were specifically commissioned by *ébénistes* or *marchands mériciers*. However, the present table's distinctive ormolu base can be attributed to the *ébéniste* Alexandre Maigret (act. 1775-1826) and is based on a design published by Percier and Fontaine in *Recueil des Decorations Interieures* published in 1801 (plate 39). A leading cabinet-maker of the Imperial period, Maigret was appointed *fournisseur* to the *Garde-Meuble Impérial* in 1805 and supplied over one hundred pieces of furniture to the Imperial residences and collaborated with the workshops of the *bronziers* Feuchère and Fossey to produce ormolu; one of whom almost certainly supplied the present table's solid ormolu stem. Maigret is known to have made other tables with solid ormolu supports including one supplied to the Palais des Tuileries as well as two other attributed but unstamped tables now in the salon d'étude des petit apartments at Fontainebleau (D. Ledoux-Lebard, *Le mobilier français du XIXème siècle 1795-1889*, Paris, 1989, pp. 453-4).

The present table is the richest example attributed to Maigret and the only one with a *verre eglomisé* top which certainly makes it the equal of his Napoleonic commissions. Related tables, all with marble tops, include one with a carved mahogany stem signed Maigret sold from The Lord Barnard, T.D., Raby Castle, Christie's house sale, 10-11 October 1994, lot 127, another attributed to Maigret sold anonymously at Christie's, New York, 2 November 2000, lot 158 and a third table attributed to Maigret currently at Newel, New York, which has a solid patinated bronze and ormolu stem.



PROPERTY OF A PRIVATE COLLECTOR

■386

A NORTH ITALIAN EBONIZED AND PARCEL-GILT MIRROR

PROBABLY ROME, CIRCA 1720

The mask and scrolling foliate fan-form cresting issuing highly carved sculpted foliate scrolls, issuing floral garlands surrounding a rectangular cushion-molded frame with waterleaf outer border and rope twist inner borders surrounding a conforming later mirror plate

52 in. (132.1 cm.) high, 42 in. (106.7 cm.) wide

\$30,000-50,000

PROVENANCE:

'Da una dimora di Piazza Farnese', Casino Dell'Aurora Pallavicini, Sotheby's, Rome, 18 May 2004, lot 492.

This impressive Italian mirror, with its boldly carved C-scrolls and vegetal-floral pierced frame, reflects the exuberance of Roman production in the first half of the 18th century. The combination of its architectural framework overlaid with fully carved and gilt tracery offers a study in contrasts from the striking gilt on black which is further enhanced by the delicately carved ornamentation applied to the severe, rectilinear substructure.

This Roman Baroque frame belongs to a group of similar pieces studied by Alvar González-Palacios in which he references a closely related design in the Nationalmuseum in Stockholm, Sweden by Nicodemus Tessin the Younger (1654-1728). Tessin's designs were likely made after his two visits to Rome around 1673 and 1687-89. The drawing, which could be dated to 1689 or earlier, you see what appears to be the top of either a frame or cabinet, centered by a female head with leaves and feathers amongst flower pendants.

Related mirrors include one sold from The Earls of Rosebery, Mentmore, Sotheby's, London, May 18-20, 1977, vol. I, lot 858, another formerly in the Sacchetti collection, Rome illustrated in H. Hayward, *World Furniture; An Illustrated History*, London, 1965, p. 71, fig. 226. A pair of Roman consoles which share the same rich ornament were sold in the Collection of Suzanne Saperstein: 'Fleur-de-Lys,' Beverly Hills, California, Sotheby's, New York, 19 April 2012, lot 256, and another mirror from the Palazzo Rondinini shows the lively and densely carved cresting against a severe rectilinear frame, González-Palacios presents this study while looking to the work of Bernini (*Gian Lorenzo Bernini, Regista del Barocco*, catalogue of the exhibition, Rome, 1999, pp. 389-390).

■387

A PAIR OF NORTH ITALIAN BLUE GLASS INSET GILTWOOD CONSOLE TABLES

VENICE, LATE 18TH CENTURY

Overall inset with blue glass, the inset veneered *Alabastro fiorito* top above a pierced scrolling rocaille and foliate carved frieze, the conforming sides on S-shaped cabriole legs, and joined by a stretcher centered by a pierced foliate cartouche, above scrolling feet

33½ in. (85.1 cm.) high, 41½ in. (105.4 cm.) wide, 21½ in. (54.6 cm.) deep

(2)

\$70,000-100,000

PROVENANCE:

Possibly supplied to the Palazzo del Catajo, Battaglia Terme, near Padua

These sumptuous and rare consoles combine two quintessential arts of Venice: colored glass, produced at the Murano factory since the 13th century, and sculptural carving of a particularly fluid and graceful form. While mirrors and chandeliers incorporating colored glass were a consistent aspect of Venetian production, furniture incorporating glass panels is particularly rare and must have been reserved for the most elite patrons.

They are possibly part of a suite which included a pair of glass inset armchairs sold anonymously at Christie's New York, 2 June 2015, lot 305. They formed part of the furnishings of the Palazzo del Catajo at Battaglia Terme, near Padua, which was built for Pio Enea I Obizzi in the 16th Century. The Obizzi, an important Venetian family originally from Lucca, occupied the palazzo until the early 19th century, when it passed into the hands of the Dukes of Modena and was subsequently inherited by the ill-fated heir to the Habsburg throne, Franz Ferdinand.

One of the only other recorded examples of seat furniture incorporating blue glass panels is a chair in the Museo Vetrario, Murano (illustrated in E. Colle, *Il Mobile Rococò in Italia*, Milan, 2003, p. 359). Alvar González-Palacios refers to it in relation to a suite of 19th century Venetian furniture incorporating green glass panels for the Quirinale, stating the Vetrario chair is one of the 'rarissimi' works incorporating glass to have survived from the 18th century, and could have served as the inspiration for the Quirinale set (see A. González-Palacios, *Il Patrimonio Artistico del Quirinale: I Mobili Italiani*, Milan, 1996, p. 34).





(detail of Boves coat-of-arms)

PROPERTY OF A PRIVATE COLLECTOR (LOTS 388-389)

■388
**A GEORGE I WALNUT AND NEEDLEWORK-UPHOLSTERED WING
 ARMCHAIR**

CIRCA 1715

The arched padded back, scrolled sides and loose cushion seat covered in floral needlework, the seat rail with drop cartouche inlaid with the Boves coat-of-arms, on broken cabriole legs and hoof feet, restorations, the needlework apparently original

\$20,000-30,000

PROVENANCE:

Commissioned by Elizabeth, Lady Boves (née Blakeston of Gidside Manor), widow of Sir William Boves (d. 1706) for Streatlam Castle, County Durham.

By descent at Streatlam with the Earls of Strathmore and Kinghorne and likely sold by the Countess of Strathmore in the 1920s.

With Phillips of Hitchen (Antiques) Ltd., Hertfordshire, circa 1962.

The Trustees of the S.T. Cook Will Trust; Sotheby's, New York, 16 October 1993, lot 308.

EXHIBITED:

London, Victoria and Albert Museum, *C.I.N.O.A. International Art Treasures Exhibition*, 1962, no. 95, pl. 68 (with Phillips of Hitchen).

LITERATURE:

P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, London, 1924, vol. I, p. 223, fig. 60 (almost certainly the same chair with loose covering over the needlework; shown with a side chair from the set).

M. Wills and H. Coutts, 'The Boves Family of Streatlam Castle and Gidside and Its Collections', *Metropolitan Museum Journal* no. 33, 1998, p. 235, fig. 7.

A. Bowett, *Early Georgian Furniture 1715-1740*, Woodbridge, Suffolk, 2009, p. 155, fig. 4:20.

The chair is part of a larger set displaying the coat of arms of Sir William Boves (d. 1706), ancestor to Elizabeth Boves-Lyon, Queen Consort of King George VI. The set was commissioned by Elizabeth, Lady Boves who, as a widow, was allowed to bear her late husband's arms within a lozenge. Thus the set dates between 1706, the year of Sir William's death, and 1718, when their eldest son came of age. Two matching side chairs covered in the same needlework were sold by a Gentleman, Formerly in the Collection of Colonel Norman Colville M.C.; Christie's, London, 14 June 2001, lot 66 (£64,250). One of these is illustrated in D. Nickerson, *English Furniture*, 1963, p. 6, fig. 1. A third side chair is illustrated in the 1924 *Dictionary* photograph with the present wing chair (see Literature above).

The distinctive profile of the broken cabriole leg was a feature of James Moore's work at Blenheim Castle for the 1st Duke of Marlborough (see A. Bowett, *op. cit.*, p. 154, pl. 4:18), while the leg design closely relates to a set of japanned bedroom chairs thought to have been supplied by John Belchier in around 1720 for Erdig, North Wales (see R. Edwards, *The Dictionary of English Furniture*, London, rev. edn., 1954, vol. I, p. 261, fig. 106).

The aggrandizement of Streatlam Castle, Co. Durham, was carried out with the assistance of the architect Thomas Shirley and under the direction of Elizabeth's son from 1717-1722. Heraldry was a notable feature of other Boves commissions. To celebrate the Boves-Blakeston marriage in 1693, the state bedroom was furnished with an impressive Anglo-Dutch floral clothes-cabinet inlaid with the arms of both families. The piece, now in the Metropolitan Museum of Art, New York, is discussed in Wills and Coutts, *op. cit.*, pp. 231-232, fig. 3. There is also a card-table bearing the Boves crest (Edwards, *op. cit.*, vol. III, p. 242, fig. 4). It has been suggested that all of this inlaid furniture was also supplied by Belchier, who may have been of Huguenot origin and specialized in all sorts of 'Cabinet Works' and 'Chairs'. A set of four early Georgian giltwood mirrors (circa 1720-40), which post-date the suite are also emblazoned with the family arms. One of these was sold on behalf of the Metropolitan Museum of Art; Christie's, New York, 27 October 2015 lot 73 (\$221,000) and another is at the Boves Museum.

Streatlam remained the Boves family seat until the 19th century, at which time it was enlarged during by John Boves (who founded the Boves Museum). It was upon the latter's death in 1885 that the house reverted to the Strathmore family who vacated in 1922; the house was demolished five years later. Lady Strathmore took some of the contents from the house back to Glamis Castle, the family's ancestral home in Scotland, at this time (G. Worsley, *England's Lost Houses*, London, 2002, pp. 62-63) while other pieces were known to be sold to the London trade.

■389

**A GEORGE II BURR WALNUT AND WALNUT
BUREAU-ON-STAND**

CIRCA 1740

The rectangular top and slant front opening to an elaborately fitted interior over four graduated drawers above a scalloped foliate and shell-carved apron on short cabriole legs ending in hairy paw feet, later brasses, the carved elements with an asymmetrical design,

the underside inscribed in chalk 'Great/Ban (?)'

44 in. (111.8 cm.) high, 36 in. (91.4 cm.) wide, 20¼ in. (51.4 cm.) deep

\$20,000-30,000

PROVENANCE:

Anonymous sale; Phillips, London, 22 April 1986, lot 31.

Acquired from Glenn Randall.



(interior detail)



PROPERTY OF A GENTLEMAN

390

TWO LONGTON HALL PORCELAIN DISHES

CIRCA 1755

Each painted with three loose bouquets and scattered sprigs, the strawberry-leaf molded border enriched in green and puce

8¾ in. (22 cm.) diameter

(2)

\$3,000-5,000



390

PROPERTY OF THE METROPOLITAN MUSEUM OF ART (LOTS 391-399)

391

A CHELSEA PORCELAIN PIERCED OVAL BASKET

CIRCA 1758, BROWN ANCHOR MARK

The exterior applied with rosettes at the trellis angles, the basin painted with 'Disheveled Birds' in a landscape vignette

11½ in. (29.5 cm.) long

\$1,000-1,500



391

PROVENANCE:

Bequest of Alexandrine Sinsheimer, 1959.



392

392

A GROUP OF ENGLISH PORCELAIN CHINOISERIE TEAWARES

CIRCA 1755-65, TEAPOT WITH BLUE CRESCENT MARK

Painted in bright colors with Chinoiserie figures at various pursuits, comprising: a Worcester teapot and cover with underglaze blue decoration; a Worcester mug; and a Worcester or Caughley cream-jug, teabowl and saucer

6½ in. high, the teapot

(6)

\$1,500-2,500

PROVENANCE:

Mary Sullivan, Ireland (the teapot).

Gift of Mr. and Mrs. Luke Vincent Lockwood, 1939 (the teapot).

Purchased through the Rogers Fund (the cream-jug).



393

393

TWO WORCESTER PORCELAIN COBALT-BLUE GROUND TABLE WARES AND A CHELSEA-DERBY PLATE

CIRCA 1770-80, THE PUDDING DISH WITH BLUE CRESCENT MARK AND DECORATED IN THE WORKSHOP OF JAMES GILES, THE MUG WITH BLUE CRESCENT MARK, THE PLATE WITH GOLD ANCHOR AND D MARK

Each variantly painted with an urn after the Antique, comprising: a scalloped pudding dish; a large mug; and a scalloped plate

9 in. (23 cm.) diameter, the pudding dish

(3)

\$1,500-2,500

PROVENANCE:

Gift of Alfred Duane Pell, 1902 (the pudding dish).

Gift of Mr & Mrs Luke Vincent Lockwood, 1939 (the mug).

Gift of Henry G. Marquand, 1894 (the plate).



394



395



396



397



398



399



400

394
A GROUP OF WORCESTER PORCELAIN DESSERT, TEA, AND COFFEE WARES

CIRCA 1770-80, BLUE CRESCENT MARKS TO ALL
Of 'Lord Henry Thynne' type, ribbed and painted with flowers, comprising: a shallow dessert dish; a waste bowl; a coffee-cup; and two teacups and saucers
8¾ in. (20.9 cm.) diameter, the dish (7)

\$1,500-2,500

PROVENANCE:
Gift of Alfred Duane Pell, 1902 (teacup and saucer with pink roses, and desert dish).
Gift of Mr & Mrs Luke Vincent Lockwood, 1939 (the remaining pieces).

395
A GROUP OF WORCESTER PORCELAIN CHINOISERIE TEAWARES

CIRCA 1755-65
Comprising: two cabbage leaf-molded dishes painted with Chinoiserie figures; and a group of teawares printed and enriched with similar scenes including a teapot and a cover, a cream-jug with underglaze blue to interior rim, a waste-bowl, and a teapot with underglaze blue, lacking cover
10¼ in. (26 cm.) long, the leaf-shape dishes (7)

\$2,000-3,000

PROVENANCE:
Gift of Mr. and Mrs. Luke Vincent Lockwood, 1939 (the milk-jug, the leaf-shape dishes).
Gift of Alfred Duane Pell, 1902 (the teapot with cover, waste-bowl, teabowl and saucer).
Gift of Mrs. Constance D. Stieglitz, in memory of her husband, Marcel H. Stieglitz, 1964 (the cream-jug).

396
THREE WORCESTER PORCELAIN PRINTED COFFEE-SERVICE WARES

CIRCA 1770, THE COFFEE-POT WITH BLUE PSEUDO FRET MARK, THE LARGER HOT-MILK JUG WITH BLUE CROSSED SWORDS AND 9 MARK
With pastoral views after Robert Hancock, comprising: a faceted coffee-pot and cover, one side with 'The Tea Party'; a hot-milk jug with 'The Bather' to one side, cover lacking; and a hot-milk jug and cover
10 in. (25.3 cm.) high, the coffee-pot (5)

\$1,000-1,500

PROVENANCE:
Gift of Alfred Duane Pell, 1902 (the coffee-pot).
With Ginsburg & Levy, New York (the hot-milk jugs).

397
TWO LIVERPOOL PORCELAIN TEAWARES AND A DERBY OCTAGONAL PLATE

CIRCA 1765-80
Including: a Meissen-style teabowl and saucer in a variation of the 'Stag-hunt' pattern, possibly Samuel Giltbody; a Seth Pennington 'Chelsea Ewer' milk-jug with Chinoiserie figures; and a famille verte Chinese style soup plate, flower sprays to underside of rim
9½ in. (24.1 cm.) wide, the plate (4)

\$800-1,200

PROVENANCE:
With Frank Sistrunk (the plate).
Purchased by the museum through the Charles E. Sampson Memorial Fund, 1969 (the plate).
Gift of Alfred Duane Pell, 1902 (the teabowl and saucer).
Edwin Atlee Barber, until 1917 (the cream-jug).
With Sanborn, 1929 (the cream-jug).
The Rogers Fund, 1929 (the cream-jug).

The attribution of the plate to Derby is based on the marked example retained in the collection of the Metropolitan Museum, the gift of Alfred Duane Pell in 1902 [02.6.14]. For a related Worcester example see The Zorensky Collection, Part 1, Bonhams, London, 16 February 2004, lot 76.

398
A GROUP OF WORCESTER PORCELAIN KAKIEMON-DECORATED TABLE WARES

CIRCA 1770, THE COFFEE-POT WITH BLURRED BLUE PSEUDO FRET MARK, THE PUDDING DISH WITH GILT CRESCENT MARK, THE CHOCOLATE CUP AND SAUCER WITH A SPURIOUS BLUE CROSSED SWORDS AND 9 MARK
Comprising: a faceted coffee-pot in the 'Sir Joshua Reynolds' pattern, cover lacking; an orange-ground lozenge-shape dish; a scalloped pudding dish in a 'brocade' pattern; and a two-handled chocolate cup and saucer in the 'Jabberwocky' pattern
10¾ in. (26.5 cm.) long, the lozenge-shape dish (5)

\$1,500-2,000

PROVENANCE:
Gift of Alfred Duane Pell, 1902 (the coffee-pot, lozenge dish, cup and saucer, teacup and saucer).
With Albert Amor, London (the cup and saucer, pudding dish).
Mr. & Mrs. Luke Vincent Lockwood, 1939 (the cup and saucer).

399
A DERBY PORCELAIN COBALT-BLUE GROUND KRATER VASE

EARLY 19TH CENTURY, IRON-RED PAINTED CROWNED D MARK, GREY PAINTED 65
The flaring neck richly painted with a still-life of flowers, the lower portion with gilt foliate scrolls
12¾ in. (32 cm.) high

\$1,000-1,500

PROVENANCE:
Bequest of Vera A. Pratt, 1978.
PROPERTY OF A COLLECTOR (LOTS 400-408)

•400

A BLOOR DERBY PORCELAIN IMARI PART DINNER SERVICE

CIRCA 1830, IRON-RED GARTER MARKS
Each with a molded shaped border, comprising: seven soup plates and twelve dinner plates
10½ in. (26.7 cm.) diameter, the dinner plates (19)

\$2,000-3,000



401



402



403



404

•401

A SPODE CHINOISERIE PART TEA AND COFFEE SERVICE

CIRCA 1805-1810, IRON-RED UPPERCASE MARK, PATTERN NUMBER 967

Painted in a rich Iinari palette enriched in gilt with houses in fenced gardens, comprising: a teapot, cover and stand, a cream-jug, a sugar-bowl and cover, a waste-bowl, a saucer dish, and 8 trios each comprising a teacup, a coffee-cup, and a saucer

10 in. (25.4 cm.) wide, the teapot

(32)

\$2,500-3,500

PROVENANCE:

Anonymous sale; Christie's, New York, 19 May 2004, lot 1376.

•402

TWELVE CHAMBERLAIN'S WORCESTER PORCELAIN IRON-RED GROUND ARMORIAL PLATES

FIRST QUARTER 19TH CENTURY, BLACK PRINTED WREATH MARK TO TWO PLATES, THE OTHER PLATES WITH IRON-RED SCRIPT MARK

Each with iron-red ground and stylized flowers in white, the plates with a dragon crest, 'RMC' monogram, and the motto *BONA FAMA HONOR FIDES* at the rim; together with eight Spode 'bute' form coffee-cups, two 'bute' form teacups, and two saucers; and two similarly decorated saucers

9 3/8 in. (23.8 cm.) diameter, the plates

(26)

\$2,500-3,500

PROVENANCE:

Anonymous sale; Christie's, New York, 30 March 2004, lot 365 (the plates).

A tureen from the same service as these plates, the crest and initials unidentified but noted as being "particularly ornate and rare", is illustrated G. Godden, *Chamberlain-Worcester Porcelain 1788-1852*, London, 1982, p.132, pl.159.

•403

A CHAMBERLAIN'S WORCESTER PORCELAIN COBALT-BLUE GROUND PART DESSERT SERVICE

FIRST QUARTER 19TH CENTURY, IRON-RED AND GILT SCRIPT MARKS, IRON-RED PATTERN NO. 385

Each fluted, with gilt vine borders, comprising: two sauce tureens, covers and one stand, four kidney-shaped dishes, ten dessert plates; together with three English fuchsia-ground cups and four saucers

9 3/4 in. (24.5 cm.) wide, the tureen

(26)

\$1,000-1,500

PROVENANCE:

Anonymous sale; Christie's, New York, 11-12 December 2012, lot 342 (the blue-ground service).

•404

AN ASSEMBLED COALPORT PORCELAIN PART TEA AND COFFEE SERVICE

CIRCA 1820

In the 'Thumb and Finger' pattern, comprising: two teapots, covers and stands, two cream-jugs, a sugar-bowl and cover, a waste bowl, a coffee-can, ten teacups, four saucers, a lozenge shaped dish, a circular tray, ten plates, twelve dessert plates, and a bough-pot on stand; together with two additional dessert plates in the same pattern, possibly Chamberlain's Worcester

10 in. long (25.4 cm.), the larger teapot

(54)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York, 13 and 14 December 2007, lot 386 (part).



405

•405
A RIDGWAY PORCELAIN COBALT-BLUE AND PEACH GROUND PART DESSERT SERVICE

MID-19TH CENTURY, MOST WITH PAINTED PATTERN NO. 6/2767, WITH RETAILER'S MARK FOR ALFRED B. PEARCE, LONDON

Each painted with a still life of a flower filled vase with fruit beside it, comprising: two high compotes, a low compote, and eight plates

12 in. (30.5 cm.) wide, the high compotes (11)

\$1,200-1,800

PROVENANCE:

Anonymous sale; Christie's, New York, 7 March 2007, lot 380.



406

•406
A SELECTION OF ENGLISH PORCELAIN IMARI DESSERT WARES

CIRCA 1820, VARIOUS IMPRESSED MARKS AND PAINTED NUMERALS

Comprising: a Coalport part service painted with trailing lotus including a footed compote, two lozenge shaped dishes, a shaped oval dish, eleven dessert plates, and four saucer dishes; a pair of Coalport plates with flowering vine; a Coalport square dish; a Minton plate with flower-filled vase; three Chamberlain's Worcester dessert plates, pattern no. 1309; together with eleven Derby plates with vine borders

10¼ in. (26 cm.) wide, the footed compote (35)

\$2,000-3,000

PROVENANCE:

Anonymous sale; Christie's, New York, 1 March 2011, lot 237 (part).

With R. Brook, Ltd. (the Derby plates, according to sticker).

Anonymous sale; Doyle, New York, 10 September 2013, lot 593 (the Derby plates, according to sticker).

•407
A MASON'S IRONSTONE IMARI PART DINNER SERVICE

FIRST HALF 19TH CENTURY, PUCE PRINTED CROWNED BANNER MARKS AND IMPRESSED UPPERCASE MARKS

Printed in black and colorfully enriched with blooming lotus, comprising: an oval soup tureen, cover with foliate finial, and stand; a platter; and fourteen plates

15 in. (36.8 cm.) wide, the soup tureen (18)

\$2,000-3,000

•408
AN ASSEMBLED ENGLISH PORCELAIN IMARI PART DESSERT SERVICE

FIRST HALF 19TH CENTURY

Comprising: two Coalport lozenge-shaped dishes and seven plates in variations of the 'Money Tree' pattern; a Spode lozenge-shaped dish, shell-shaped dish, shaped oval dish, and two plates painted with pagodas in pattern no. 1949; two Spode saucers with flowers in pattern no. 1216; a Derby saucer dish with twin-branch chrysanthemum plants; a Derby plate with flowers in a trefoil pattern, and three cups and two saucers; and a Chamberlain's Worcester plate with a fenced garden

8½ in. (21.5 cm.) wide, the Spode lozenge-shaped dish (24)

\$1,500-2,000

PROVENANCE:

Anonymous sale; Christie's, New York, 1 March 2011, lot 237.

409-412 No Lots



407



408

SESSION IV
(LOTS 413-554)



413

PROPERTY OF A PRIVATE NEW YORK COLLECTION (LOTS 413-427)

■413
A LOUIS XV GILTWOOD MIRROR

CIRCA 1740

The arched frame with C-scrolls, flower and fruit cresting, the mirror plate flanked by two perched birds, the frame with interwoven foliate scrolls and flowers
73 in (185.4 cm.) high, 40½ in. (102.8 cm.) wide

\$10,000-15,000



414

414
A PAIR OF LATE LOUIS XV ORMOLU THREE BRANCH WALL-LIGHTS

CIRCA 1770, THE CENTRAL ARM LATER

Each surmounted by a cockerel, with fluted back plate draped with acorn husks, issuing curved acanthus branches and foliate arms with circular spirally-fluted drip-pans edged with foliate egg-and-dart, the tapering back plate with a foliate terminal
20 in. (50.8 cm.) high, 13¾ in. (34.9 cm.) wide

(2)

\$10,000-15,000

These wall lights closely relate to a design from around 1770 by Jean-Louis Prieur (d. 1792) reproduced here. In 1766, Prieur collaborated with Victor Louis, producing designs for furniture, clocks, vases and wall-lights for the Royal Palace in Warsaw, which are among the finest examples of early Neo-classicism



415

■415
A PAIR OF LOUIS XVI GILTWOOD FAUTEUILS

CIRCA 1770, BY CLAUDE CHEVIGNY

Each with rectangular padded back, seat and arms upholstered in brown striped silk velvet, the the back carved with stiff-leaves, the scrolled arms with paneled acanthus-carved terminals, one with label '2881', the upholstery distressed, one stamped 'C.CHEVIGNY'

(2)

\$7,000-10,000

Claude Chevigny *maitre* in 1768

416

A PAIR OF LATE LOUIS XV ORMOLU THREE-BRANCH WALL-LIGHTS

CIRCA 1770

Each with fluted backplate surmounted by a ram's mask and a swagged flaming urn finial, with scrolled and husk-draped candle branches issuing gadrooned drip-pans and fluted nozzles
20½ in. (52 cm.) high, 16 in. (40 cm.) wide (2)

\$25,000-40,000

This pair of wall-lights are probably based on a design for a fluted and laurel-swagged wall-light with similar finial executed around 1770 by Jean-Louis Prieur (d. 1792) and illustrated in P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 172, fig. 3.5.1. In 1766, Prieur collaborated with Victor Louis, producing designs for furniture, clocks, vases and wall-lights for the Royal Palace in Warsaw, which are among the finest examples of early Neo-classicism.



416

■417

A LOUIS XV GILTWOOD CONSOLE

CIRCA 1735

With later mottled yellow marble top, above a pierced shell and foliate-carved apron, on foliate scroll and foliate legs with cabochon ornament and foliate scroll feet joined by stretcher
30 in. (76.2 cm.) high, 51 in. (129.5 cm.) wide, 18 in. (45.7 cm.) deep

\$5,000-8,000



417



418

•418
A PAIR OF BALTIC ORMOLU AND COBALT GLASS CANDLESTICKS

CIRCA 1770

Each with faceted vase issuing a rose spray with a nozzle and circular drip-pans, resting on a shaped base with Vitruvian scrolls
 11½ in. (29.2 cm.) high (2)

\$3,000-5,000



419

•419
A PAIR OF LOUIS XV STYLE ORMOLU CANDLESTICKS

SECOND HALF 19TH CENTURY

With scrolls and various insects
 10¾ in. (27.3 cm.) high

\$2,000-3,000



420

420
A LOUIS XV ORMOLU, PATINATED-BRONZE AND CHANTILLY PORCELAIN MANTEL CLOCK

CIRCA 1750, THE MOVEMENT BY FRIZON, POSSIBLY ASSEMBLED

The drum case supported on a scrolling stem issuing elaborate scrolling leafy branches mounted with porcelain flowerheads, surmounted by Cupid waving his arrow, the base depicting a courting scene, the white enameled dial with Arabic numerals, the movement signed 'Frizon à Paris', marked '11143' on base, possibly assembled
 11¾ in. (29.8 cm.) high, 5½ in. (14 cm.) wide, 4½ in. (11.4 cm.) deep

\$4,000-6,000

■420A
A SWEDISH ORMOLU-MOUNTED KINGWOOD, ROSEWOOD AND AMARANTH MARQUETRY COMMODE

CIRCA 1760

The shaped black figured marble top above a bombé case with two aligned and two drawers, the sides with diamond panels
 31¼ in. (78.8 cm.) high, 48 in. (121.9 cm.) wide, 25 in. (63.5 cm.) deep

\$8,000-12,000



420A

•421

A PAIR OF LOUIS XV GILTWOOD CHAISES

MID-18TH CENTURY, ONE WITH LATER STAMPE E. CAMBREIL

The seat frame centered by a floral crest, upholstered with floral silk (2)

\$2,000-3,000



421

■422

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD MARQUETRY TABLE A ECRIRE

BY JEAN-JACQUES MANSER, CIRCA 1770

The top inlaid with a trophy allegory of writing, above a frieze drawer inset with a writing surface and inkwell, the case inlaid overall with urns and bouquets, stamped J MANSER JME, with an ink and a chalk inscription 10926

29 1/4 in. (74 cm.) high, 17 in. (43 cm.) wide, 12 1/4 in. (32 cm.) deep

\$3,000-5,000

Jean-Jacques Mantzer, called Manser, is recorded in Paris in 1758. His *maitrise* date is unknown.

■423

A PAIR OF GILT AND POLYCHROME CHAIRS

CIRCA 1920, BY ALBERT RATEAU (1882-1938)

Carved with wrapped foliage, upholstered with green velvet, one stamped A.A. RATEAU 1861, each with partial original paper labels (2)

\$3,000-5,000

This model is illustrated in F. Olivier-Vial and F. Rateau, *Armand Albert Rateau: Un Baroque Chez les Modernes*, Paris, 1992, p. 86.



422



423



424



425



426

■424

A REGENCY GILTWOOD AND PARCEL-EBONIZED CONVEX MIRROR

EARLY 19TH CENTURY

The circular plate within a reeded ebonized inner slip and molded outer surround set with spherules, the peripheral carving apparently original

46 in. (116.8 cm.) high, 25 in. (63.5 cm.) wide, 6 in. (15.2 cm.) deep

\$6,000-9,000

■425

A FRENCH GILT-BRONZE, SILVERED AND JEWELLED MANTEL CLOCK

THE DIAL AND THE MOVEMENT LOUIS XVI, THE CASE LATE 19TH CENTURY

The white-enamelled dial signed 'BRILLE/A PARIS', with pierced hands set with simulated diamonds, the movement with silk-suspended pendulum and outside countwheel strike on bell

12 in. (31 cm.) high

\$3,000-5,000

The design for this clock is based on one from 1770 by Francois Vion and Pierre-Antoine Foullet (H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, p.193, fig 3.11.6). Comparable *pendules au lion* are illustrated in Pierre Kjellberg, *Encyclopedie de La Pendule Française du Moyen Age au XXe siècle*, p. 278, figs. C-E.

■426

A FRENCH ORMOLU-MOUNTED TULIPWOOD, KINGWOOD AND BIRCH MARQUETRY SIDE TABLE

LATE 19TH/ EARLY 20TH CENTURY, THE TOP POSSIBLY 18TH CENTURY AND REUSED

With three quarter galleried rectangular top inlaid with a floral spray above a frieze drawer, square tapering legs, remounted

29 high, 12¼ in wide, 19¼ in deep

\$1,000-1,500



427

A PAIR OF EARLY GEORGE III MAHOGANY LIBRARY ARMCHAIRS

CIRCA 1760

Each with shaped padded back and serpentine seat covered in red and gold damask, the arm supports carved with acanthus, on cabriole legs headed by acanthus and with scrolling toes, formerly with recessed casters

(2)

\$50,000-80,000



428

PROPERTY FROM A PRIVATE COLLECTION

•428
A LATE LOUIS XIV GILTWOOD
SINGLE WALL LIGHT

CIRCA 1710

With an elaborately-carved back plate with fruiting cornucopia with a printed paper shipping label inscribed *Madame Camoin* and marked in ink L4874, with other numbers inscribed to back 27 in. (68.5 cm.) high, 21 ¼ in. (54 cm.) wide

\$2,000-3,000



429

429
A FRENCH TERRACOTTA BUST OF A
YOUNG WOMAN

19TH CENTURY

Raised on a conforming socle
16 in. (40.6 cm.) high

\$2,000-3,000



430

PROPERTY OF A PRIVATE NEW YORK
COLLECTION

430
A PAIR OF LOUIS XVI ORMOLU-
MOUNTED WHITE MARBLE
CANDLESTICKS

POSSIBLY SWEDISH, LATE 18TH CENTURY

Each with urn-form nozzle
8 in. (20.3 cm.) high

\$2,000-3,000

•431

A NORTH EUROPEAN GILTWOOD
CONSOLE

PROBABLY GERMAN, 19TH CENTURY

The *campia rubine* marble top above a ground diaper frieze carved with flowers and scrolls, centered by a void cartouche surmounted by a coronet and flanked by pierced scrolls of acanthus leaves, the sides with conforming decoration, raised on four cabriole legs carved as winged caryatids

32½ in. high (92.5 cm.), 52 in. (132.1 cm.) wide, 25 in. (63.5 cm.) deep

\$5,000-8,000



431

PROPERTY FROM A PRIVATE COLLECTION

432

A REGENCE GILTWOOD MIRROR

CIRCA 1720

With a central bust of a female and surrounding elaborate framework of carved trophies and floral motives, bearing a printed paper label *Sotheby's/15*, and 54 and 32 and No. 3 inscribed in ink, central plates later

70 in. (178 cm.) high (approximately), 38 ¼ in. (97 cm.) wide

\$8,000-12,000



432

■433

A PAIR OF LOUIS XV GILTWOOD FAUTEUILS

CIRCA 1745

Each upholstered 'en chassiss' in light blue silk damask (2)

\$10,000-15,000

PROVENANCE:

Property of Robert Loewenstein, Christie's London, 22 July 1948, lot 137.

434 No Lot



433



435



436



437



438

■ 435

A REGENCE STYLE GILTWOOD MIRROR

MID-19TH CENTURY

With foliate, flowers and C-scroll cresteing, possibly altered
46 in. (116.8 cm.) high, 36 in. (91.5 cm.) wide

\$2,000-3,000

■ 436

A LOUIS XV STYLE ORMOLU LANTERN

20TH CENTURY

The central stem issuing six scrolled foliate branches with circular drip-pans and nozzles; electrified
33 in. (83.8 cm.) high, 16½ in. (41.9 cm.) diameter

\$3,000-5,000

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH (LOTS 437-439)

■ 437

AN ITALIAN GILTWOOD MIRROR

POSSIBLY LATE 17TH/EARLY 18TH CENTURY

The octagonal form plate within a beaded surround, the frame carved with foliate, with later mirror plate
49 in. (124.5 cm.) high, 42 in. (106.7 cm.) wide

\$2,000-3,000

PROVENANCE:

With Metropolitan Fine Arts & Antiques, New York, NY.

■ 438

AN ITALIAN POLYCHROME-PAINTED AND PARCEL-GILT RELIQUARY BUST

LATE 18TH/EARLY 19TH CENTURY

With probably later inscription 'S. FEDELIS / M' to the base
22½ in. (55.9 cm.) high

(2)

\$1,000-1,500

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH

■ 439

A PAIR OF MASSIVE STAINED PINE JARDINIÈRES

LATE 19TH/EARLY 20TH CENTURY

Each with a central channeled urn on three supports draped with grape vines and headed by satyr masks, enclosing a coiled serpent, the legs joined by a tripartite stretcher and terminating in hairy sabots, formerly decorated
69 in. (175.3 cm.) high, 29 in. (73.7 cm.) wide

\$6,000-9,000



439

440

A SET OF FOUR FRENCH ORMOLU AND BRONZE FOUR-BRANCH WALL-LIGHTS

SECOND HALF 19TH CENTURY

Each with a bronze trophy back plate tied by an ormolu ribbon, surmounted by an ormolu helmet and issuing five horn-shaped arms with foliate ornaments; electrified
16 in. (40.6 cm.) high

\$8,000-12,000

(4)

PROVENANCE:

Acquired from Maurice Segoura, Paris.



440 (two of four)

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH (LOTS 441-444)

■ 441

A PAIR OF ITALIAN GILTWOOD AND PARCEL-EBONIZED GUERIDONS

POSSIBLY FIRST HALF 19TH CENTURY AND ORIGINALLY JARDINIÈRES

Each with a faux-circular marble top, supported by three Egyptian caryatids on a tripartite base, the decoration refreshed

31 in. (78.7 cm.) high, 15 in. (38.1 cm.) diameter

(2)

\$2,500-3,500

■ 442

A CREAM-PAINTED AND PARCEL-GILT AND VERRE EGLOMISE DINING TABLE

MODERN

The square top with verre églomisé, the urn shaped base draped with laurel garlands

35¼ in. (89.5 cm.) high; 63½ in. (161.3 cm.) wide

\$5,000-7,000

■ 443

A CREAM-PAINTED AND PARCEL-GILT AND VERRE EGLOMISE DINING TABLE

MODERN

En suite with the previous lot

35¼ in. (89.5 cm.) high; 63½ in. (161.3 cm.) wide

\$5,000-7,000



441



442



443



444

PROPERTY OF A PRIVATE COLLECTION,
PALM BEACH

•444

A PAIR OF ITALIAN GILT-METAL MOUNTED BLACK AND POLYCHROME PAINTED FOUR-LIGHT CANDELABRA

EARLY 19TH CENTURY ON LATER BASES

Each raised on a circular marbleized base, the scrolling candlearms with shaped drip pans hung with prisms, with later tole drip pans and drop pendants

24 in. (61 cm.) high

(2)

\$1,500-2,000

•445

AN ITALIAN GILTWOOD MIRROR

LATE 18TH/19TH CENTURY

The rectangular plate within a beaded and carved surround, surmounted by a pierced foliate cresting centered by an urn with swags, issuing flowers, with Greek key corners

73 in. (185.4 cm.) high, 42 in. (106.7 cm.) wide

\$3,000-5,000



445

446

AN ITALIAN GILTWOOD SIDE TABLE

CIRCA 1780

The later rectangular variegated green marble top above a beaded cornice and garland-hung panelled frieze centered by a mask flanked by scrolling acanthus *rinceaux*, the tapering leaf-wrapped legs encircled by serpents, on waisted leaf-wrapped block feet, with a paper label with ink inscription *411* and a late 19th Century depository label *No. 510/S.Tur Monobri...*, slightly reduced in depth

39 in. (99 cm.) high, 62 in. (157.5 cm.) wide, 23¾ in. (60 cm.) deep

\$7,000-10,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 May 2000, lot 365.

PROPERTY FROM A PRIVATE COLLECTION

447

A REGENCE GILTWOOD SIDE TABLE

CIRCA 1725

With a later rectangular breccia marble top above a pierced scrolling foliate frieze centered with a shell, on foliate-carved double C-scroll legs joined by a shaped stretcher with central medial shelf

31½ in. (80 cm.) high; 48¾ in. (122.5 cm.) wide; 23 in. (58.4 cm.) deep

\$7,000-10,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 June 1998, lot 82.



446



447



448



449



450 (one of a pair)

PROPERTY OF A PRIVATE COLLECTION,
PALM BEACH

■448

**A PAIR OF NORTH EUROPEAN
POLYCHROME-PAINTED AND
PARCEL-GILT MIRRORS**

LATE 19TH CENTURY/ 20TH CENTURY

Surmounted by a female head amidst scrolls,
the mirror plate flanked by painted borders and
carved foliate scrolls

38 in. (96.5 cm.) high, 28 in. (71.1 cm.) wide (2)

\$4,000-6,000

PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

449

**A NORTH ITALIAN GILTWOOD
MIRROR**

CIRCA 1790

With spread-winged eagle cresting, trailing
flowering viney and foliate sprays above a
rectangular frame carved with waterleaves with
pendant floral viney surrounding a conforming
mirrorplate

59 in. (150 cm.) high, 29 in. (73.6 cm.) wide

\$4,000-6,000

PROPERTY OF A PRIVATE COLLECTION, PALM
BEACH (LOTS 450-455)

■450

**A PAIR OF ITALIAN WROUGHT
IRON, TÔLE AND GILT-METAL WALL
POCKETS**

20TH CENTURY

Each with removable lining
41 in. (104.1 cm.) high, 13½ in. (34.3 cm.) wide, 7 in.
(17.8 cm.) deep (2)

\$1,500-2,000

■451

**A SET OF FOUR SOUTH ITALIAN
GREEN-PAINTED AND PARCEL-
SILVERED ARMCHAIRS**

ONE NAPLES, CIRCA 1780, THE OTHERS MODERN

Each with square incurved back and seat
cushion upholstered in polychrome damask, the
back carved with a rope-twist and centered by an
eagle, on channeled and foliate arms, on cabriole
legs terminating with hooves (4)

\$5,000-7,000



451



452

■452
A NORTH ITALIAN GREEN AND POLYCHROME-PAINTED AND PARCEL-GILT SALON SUITE

PROBABLY VENICE LATE 19TH/ 20TH CENTURY

Comprising two bergères and a sofa, overall delicately carved and painted with flowers on a green painted ground, on cabriole legs, upholstered with striped pink silk

(3)

\$5,000-7,000



453

■453
A SET OF SIXTEEN ITALIAN CREAM-PAINTED AND PARCEL-GILT ARMCHAIRS

MODERN

In the Neoclassical style

(16)

\$8,000-12,000

■454
A NORTH ITALIAN GILTWOOD COMMODE

LATE 19TH/ 20TH CENTURY

Of bombé form, the faux marble top above two frieze drawers, decorated overall with geometrical carving, on cabriole legs terminating in scrolled feet

36 in. (91.4 cm.) high, 44 in. (11.8 cm.) wide, 17 in. (43.2 cm.) deep

\$2,000-3,000

■455
A PAIR OF NORTH ITALIAN CREAM, POLYCHROME-PAINTED AND PARCEL-GILT-DECORATED COMMODES

LATE 19TH/ 20TH CENTURY

Each of bombé form, with two frieze drawers above cupboard doors painted with capriccios, decoration refreshed

36½ in. (92.7 cm.) high, 42 in. (106.7 cm.) wide, 17½ in. (44.5 cm.) deep

(2)

\$5,000-8,000

PROVENANCE:

The Collection of Sunny von Bülow, Sotheby's, New York, 25 October 1988, lot 414.



454



455



(detail)

■456

A NORTH ITALIAN POLYCHROME-DECORATED COMMODE

PROBABLY VENICE, THIRD QUARTER 18TH CENTURY

Of bombé form, decorated overall with bouquets and carved flowerheads, the serpentine-fronted *faux* marble top above a frieze drawer and two long drawers with foliate handles, on short tapering legs 36¾ in. (93.3 cm.) high, 56½ in. (143.5 cm.) wide, 25 in. (65.5 cm.) deep

\$20,000-30,000

With its delicate, lush floral painted decoration this commode is a characteristic example of late 18th Century Venetian furniture. Lacquer wares in Venice as well as in Genoa differed from other European centers which strictly imitated oriental and chinoiserie lacquer. In Italy, the *depenitori* decorated their lacquer with their own adaptations, often leaving little oriental influence to their production. This style was at its apogee in the 18th Century, and the best examples still visible today are probably the rooms of the Palazzo Ca' Rezzonico, Venice which include a related commode illustrated in S. Levy, *Lacche Veneziane Settecentesche*, Milan, 1967, pl.97



457



458



459



460

■457

A LOUIS XVI STYLE ORMOLU, GLASS AND ROCK CRYSTAL CHANDELIER

19TH CENTURY AND LATER

The central shaft with baluster glass stem surmounted by a circular molded tier issuing six foliate scrolls with suspended chains of crystal drops, above two tiers of scrolling, arms with conforming crystal drops and gadrooned urn nozzles, with a fruit finial; electrified

50 in. (127 cm.) high

\$7,000-10,000

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH (LOTS 458-460)

■458

AN INLAID MARBLE AND ALABASTER CENTER TABLE

SECOND HALF 19TH CENTURY

The top with floral inset, on a channeled baluster support and tripartite plinth

30½ in. (77.5 cm.) high, 35¾ in. (90.8 cm.) diameter

\$3,000-5,000

459

AN ITALIAN WHITE MARBLE AND POLYCHROME MARBLE SMALL SARCOPHAGUS AND COVER

MID-19TH CENTURY

The top decorated with *brescia verde* marble, the body with *cottanello* marble to three sides, the base marked 'G'

15½ in. (39.4 cm.) high; 16 in. (40.6 cm.) wide; 10 in. (25.4 cm.) deep

\$4,000-6,000

■460

A LOUIS XVI STYLE WROUGHT IRON CONSOLE

20TH CENTURY

The *brescia pavonazza* marble top above a pierced frieze centered by a foliate mount

38 in. (96.5 cm.) high; 40½ in. (102.9 cm.) wide; 15¼ in. (40 cm.) deep

\$3,000-5,000

PROPERTY FROM THE ESTATE OF RICHARD D. BASS
(LOTS 461-462)

•461

SIX POLISHED FOSSIL SPECIMENS

Comprising: two sections of one ammonite, three polished ammonites in sizes and a larger fossil
5 in. (12.7 cm.) high, 6¼ in. (15.9 cm.) wide, the largest; 3 in. (7.6 cm.) high, 3¾ in. (9.5 cm.) wide, the smallest (6)
\$1,000-1,500



461

•462

PAIR OF RED FIGURED MARBLE OBELISKS

LATE 19TH/20TH CENTURY
Of typical form, on square stepped bases
19 in. (48.3 cm.) high, 4½ in. (11.4 cm.) wide, 4½ in. (11.4 cm.) deep
\$1,000-1,500



462

463

A ROMAN MARBLE MOSAIC PANEL

CIRCA 4TH CENTURY A.D.
The multicolored composition on a cream ground, preserving a geometric pattern on a rectangular panel, comprised of semi- and quartered circles, each outlined in black with a black center, the semi-circles connected by a black band, interspersed with black squares
60½ in. x 24¼ in. (153 cm. x 62 cm.)
\$6,000-8,000



463

PROVENANCE:

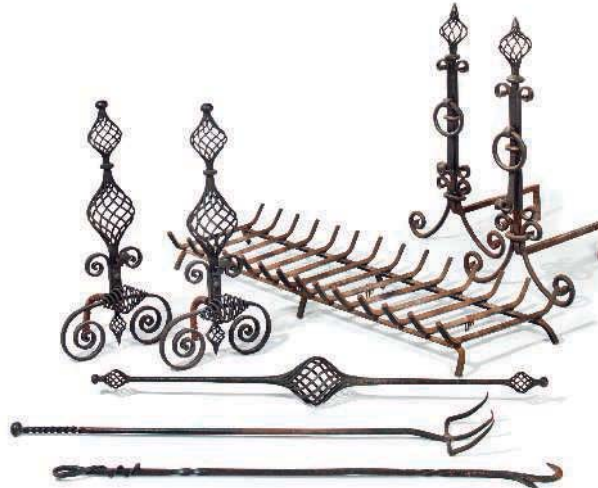
Stanislav Kovar (1889-1962), Czech Diplomat, acquired in the Levant, and brought with him to Czechoslovakia, prior to 1947; thence by descent to his daughter, Eva Christovar, who imported it to Australia, 1970.
The Kovar Collection; Guy Earl Smith, Sydney, 15 August 2015, lot 122.

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH (LOTS 464-465)

•464

A PAIR OF WROUGHT-IRON OPENWORK ANDIRONS

20TH CENTURY
With integral fire guard, *Together with a fire poker and fork*
31½ in. (80 cm.) high, 14½ in. (36.8 cm.) wide (4)
\$1,500-2,000



464

■465

A FRENCH GREEN FIGURED MARBLE CONSOLE TABLE

LATE 19TH CENTURY
The shaped top above two scrolled supports, raised on a plinth base
37 in. (94 cm.) high, 114½ in. (290.8 cm.) wide, 23½ in. (59.7 cm.) deep
\$20,000-30,000



465



466

■ 466

A LOUIS XV GILTWOOD FAUTEUIL

CIRCA 1750

The frame carved with rocaille, shell, acanthus leaves and flowers, with printed blue label ink label '387'

\$1,000-1,500

468

A FRENCH ORMOLU-MOUNTED MAHOGANY, BOIS SATINE, FRUITWOOD AND MARQUETRY CENTER TABLE

LATE 19TH CENTURY

The rectangular top decorated with scrolling foliage, above an *entrelac* frieze centered with an Apollo mask, on tapering fluted legs, the underside inscribed 2374

31½ in. (80 cm.) high, 62 in. (157 cm.) wide, 31¼ in. (79.5 cm.) deep

\$7,000-10,000



468



467

■ 467

A PAIR OF FRENCH FAIENCE TURQUOISE-GROUND COCKERELS ORMOLU-MOUNTED AS THREE-LIGHT CANDELABRA

LATE 19TH/20TH CENTURY, GREEN SEVRES LOZENGE MARKS FOR MILET, INCISED ORD, THE BASE WITH IMPRESSED SIGNATURE FOR ARSON

Each modeled as a strutting rooster standing on a grassy mound, the *rocaille* base issuing three foliate candle arms

21 in. (53.3 cm.) high

(2)

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's New York, 16 April 2015, lot 158.

Alphonse-Alexandre Arson (1822-1880) is recorded as a Parisian sculptor specializing in birds. He exhibited bronze works in the Salon from 1859-1880.

■ 469

A LOUIS XV WALNUT FAUTEUIL

CIRCA 1740

With a cartouche-shaped padded back and seat, the frame carved with gadrooning, scrolling acanthus and cabochons, on cabriole legs

\$1,000-1,500



469



470

THE PROPERTY OF A WEST COAST COLLECTOR

■470

AN EMPIRE GILT-LACQUERED METAL-MOUNTED AND RED AND GILT TOLE TEA-KETTLE AND STAND

EARLY 19TH CENTURY

The faceted tapering body with foliate-decorated rim and acorn boss surmounted by a handled kettle, on three lion-headed legs with paw feet and X-shaped stretchers on a concave-sided triangular plinth, removable support grille beneath kettle later

37 in. (94 cm.) high

(2)

\$8,000-12,000

PROVENANCE:

with Jeremy, London.

Anonymous sale; Christie's, New York, 17 May 2005, lot 319.

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH (LOTS 472-473)

■472

AN EMPIRE MAHOGANY AND PARCEL-GILT BERGERE

EARLY 19TH CENTURY

Upholstered with white and green twill, the seat frame carved with Neo-classical motifs, with scrolling arm rests and on sabre legs

\$2,000-3,000



472



471

■471

A PAIR OF EMPIRE ORMOLU-MOUNTED MAHOGANY FAUTEUILS

CIRCA 1810

The crest rail and apron with a mask medallion and laurel, with down-scrrolled arms and foliate-capped turned legs, partially remounted

(2)

\$4,000-6,000

PROVENANCE:

with William Redford, London.

■473

A PAIR OF JAPANNED AND GILT-BRONZE TWO-TIER SIDE TABLES

20TH CENTURY

25 3/4 in. (65.4 cm.) high, 21 in. (53.3 cm.) wide, 16 in. (40.6 cm.) deep

(2)

\$2,000-3,000



473



474

•474

A PAIR OF FRENCH BRONZE FIGURES OF VESTALS

LAST QUARTER 18TH CENTURY

Each depicted standing with classical drapery, one holding a stylus and paper, the other standing next to a flaming altar, each on an integrally-cast circular base

13¾ in. (35 cm.) and 14 in. (36 cm.) high

(2)

\$4,000-6,000

475

A PAIR OF FRENCH THREE-LIGHT CANDELABRA

IN THE REGENCE STYLE, LATE 19TH CENTURY

Each with a shaped stem supporting a foliate terminal and issuing removable scrolling-foliate branches with conforming nozzles, on an octagonal base

14 in. (35.6 cm.) high

(2)

\$3,000-5,000

•476

AN EMPIRE ORMOLU URN

BY PIERRE-PHILIPPE THOMIRE, CIRCA 1820

Flanked by female masks issuing foliate scrolling handles above a spray of acanthus to the underside, on a stepped square base, stamped 'THOMIRE A PARIS.'

17¾ in. (48.3 cm.) high, 6¾ in. (17.1 cm.) wide

\$3,000-5,000

Pierre-Philippe Thomire (1751-1843) studied in the late 18th Century under the sculptors Pajou and Houdon and the bronzier Gouthière. By the early 19th Century he had become famous for his gilt-bronze furniture mounts, clocks, candelabra and other table decorations. Many special commissions were placed with him and clients visited his workshop to choose from various different elements to form decorative candelabra or indeed other *bronzes d'ameublement*.



475



476



477

•■477

A LOUIS XVI STYLE GILT-BRASS LANTERN

20TH CENTURY

The central stem issuing a four-light hanging fitment with a pine cone finial; electrified

29¾ in. (75.5 cm.) high the lantern, 15.1/5 in. (39.3 cm.) diameter

\$1,000-1,500

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH (LOTS 478-479)

•■478

AN EMPIRE STYLE BURR ELM AND AMARANTH WRITING DESK

20TH CENTURY

Together with an amboyna bergere upholstered with salmon cut-velvet, on castors

30 in. (76.2 cm.) high, 60 in. (152.4 cm.) wide, 31½ in. (80 cm.) deep

(3)

\$3,000-5,000

•■479

A NORTH ITALIAN FRUITWOOD BENCH

POSSIBLY TUSCANY, CIRCA 1820

The curved frame with winged lion monopodia

32 in. (81.2 cm.) high, 45 in. (114.3 cm.) wide

\$2,000-3,000



478



479



480

PROPERTY FROM A PRIVATE COLLECTION

480

A FRENCH ORMOLU TEN-LIGHT CHANDELIER

LATE 19TH CENTURY/ EARLY 20TH CENTURY

After the model by Charles-André Boulle

36 ¼ in. (92 cm.) high, 41 in. (104 cm.) diameter

\$7,000-10,000



481

■481

A FRENCH ORMOLU TWIN-BRANCH WALL-LIGHT

THIRD QUARTER 19TH CENTURY

20 in. (51 cm.) high; 13¾ in. (35 cm.) wide

\$1,000-1,500

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH

■482

A PAIR OF WROUGHT-IRON ANDIRONS

20TH CENTURY

38 in. (96.5 cm.) high

\$1,500-2,000

(2)

■483

A FRENCH ORMOLU MOUNTED KINGWOOD BUREAU PLAT

BY MAISON MILLET, PARIS, LATE 19TH CENTURY

The shaped rectangular top with molded ormolu surround with foliate clasps, inset with a later gilt-tooled black leather writing surface, the frieze with three drawers, with simulated drawers to the reverse, on cabriole legs headed by gadrooned pierced clasps, the feet with foliated sabots, signed to the lock plate 'Millet a Paris', the front mounts incised 'MI'

30 in. (76.2 cm.) high, 46½ in. (118.1 cm.) wide, 25½ in. (64.8 cm.) deep

\$6,000-8,000

484-487 No Lots



482



483



488

■ 488

A LOUIS PHILIPPE PATINATED BRONZE AND ORMOLU TWELVE-LIGHT CHANDELIER

CIRCA 1840, REDUCED IN HEIGHT

The foliate corona supporting four sectional suspension rods descending to the acanthus-leaf bowl issuing scrolling foliate branches, wired for electricity

42 in. (106.7 cm.) high, 25 in. (63.5 cm.) diameter

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York, 5 February 2013, lot 455.



489

489

A FRENCH ORMOLU AND SEVRES STYLE PORCELAIN CLOCK GARNITURE

THIRD QUARTER 19TH CENTURY

Comprising a mantel clock and a pair of six-light candelabra, the clock case surmounted by a figure of a reclining woman and a putto, the enamel dial inscribed 'BALHAZAR/ A PARIS'; the candelabra *en suite*

21 in. (53.3 cm.) high, 29½ in. (74.9 cm.) wide, the clock; 27 in. (68.5 cm.) high, the candelabra (3)

\$6,000-8,000



490

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH (LOTS 490-491)

■ 490

A FRENCH ORMOLU AND GREEN MARBLE PORTICO CLOCK

MID-19TH CENTURY

Surmounted by an eagle, each side flanked by two Classically draped female figures supporting flame-form finials, the mechanism stamped with fondeur seal and dated 1865

29½ in. (74.9 cm.) high, 17½ in. (44.5 cm.) wide, 8 in. (20.3 cm.) deep

\$1,500-2,000

■ 491

A PAIR OF REGENCY GILT-METAL MOUNTED, EBONIZED AND FRUITWOOD SIDE CHAIRS

CIRCA 1820

One with the seat frame inscribed with 19th century ink mark '12981'

(2)

\$1,500-2,000

■ 492

A FRENCH ORMOLU-MOUNTED AND LACQUERED THREE-TIER GUERIDON

MID-20TH CENTURY

26½ in. (67.3 cm.) high

\$1,000-1,500



491



492



493

■493

A PAIR OF CONSULAT MAHOGANY FAUTEUILS

CIRCA 1800

Each with leather upholstered rectangular back, the arms with lions head terminals (2)

\$5,000-8,000

PROPERTY OF AN EAST COAST COLLECTION

■494

A FRENCH ORMOLU-MOUNTED BLACK AND GILT LACQUER SIDE TABLE

IN THE LOUIS XVI STYLE, LATE 19TH CENTURY

Decorated with landscapes, above three frieze drawers
27½ in. (69.9 cm.) high, 18¼ in. (46.4 cm.) wide, 12 in. (30.5 cm.) deep

\$4,000-6,000



494

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH

■495

AN AUSTRIAN MAPLE AND PARCEL-EBONIZED LIBRARY TABLE

CIRCA 1840

With one frieze drawer above a engaged columns supported by recumbent lions on plinth bases each fitted with a square drawer
30½ in. (77.5 cm.) high, 45½ in. (115.6 cm.) wide; 22 in. (55.9 cm.) deep

\$2,000-3,000

■496

A LOUIS XVI MAHOGANY BUREAU PLAT

LATE 18TH CENTURY, CONVERTED FROM A CYLINDER BUREAU

With a gilt-tooled green leather writing-surface above a paneled frieze drawer flanked by two paneled drawers and by one deep drawer simulating two fitted with a *coffre fort*, the sides with slides, each lined with a gilt-tooled green leather writing-surface, on tapering fluted legs terminating in tapering caps, with key
29¾ in. (76.6 cm.) high, 50½ in. (128.3 cm.) wide, 25 in. (63.5 cm.) deep

\$3,000-5,000



495



496



497



498



499



500 (one of a pair)

■497

A FRENCH SILVERED-METAL AND CUT-AND-PRESSED GLASS FIFTEEN-LIGHT CHANDELIER

PROBABLY BY MAISON JANSEN, 20TH CENTURY
The central stem issuing scrolling arms beneath a corona, hung overall with cut-glass droplets and chains; electrified
42½ in. (108 cm.) high, 28½ in. (72.4 cm.) diameter

\$8,000-12,000

■498

A PAIR OF RUSSIAN BRASS-MOUNTED MAHOGANY MIRRORS

PROBABLY FIRST HALF 19TH CENTURY

With paneled frame, each inscribed to reverse in chalk 778 and one with illegible inscription *Bot...*
62 in. (157.5 cm.) high, 37¼ in. (94.5 cm.) wide (2)

\$5,000-8,000

PROVENANCE:

With Kentshire Galleries, New York.
Anonymous sale; Christie's, New York, 22 November 2011, lot 360.

■499

A SET OF TEN LOUIS XVI WHITE-PAINTED DINING CHAIRS

POSSIBLY SOUTH EUROPEAN, CIRCA 1780

Comprising two armchairs and eight side chairs, with an arched guilloche frame above a beaded seat-rail, on tapering fluted legs, three chairs upholstered and seven chairs not upholstered, frames redecorated (10)

\$6,000-9,000

PROVENANCE:

The Earl and Countess of Haddington, Tynningame House, Haddington, East Lothian, Scotland
Sotheby's House Sale; Tynningame House, 28-29 September 1987, lot 107 (a set of fourteen chairs including four further armchairs)

500

A PAIR OF LOUIS XVI GILTWOOD CORNER CONSOLES

CIRCA 1780

Each with a rouge-griotte marble top above a single carved leg, bearing 3 paper labels each typed 10778/JACOB. / *Pr. Console Tales.* / (Pr) AXX
33 in. (84 cm.) high, 26¾ in. (68 cm.) wide, 19½ in. (49.5 cm.) deep (2)

\$3,000-5,000

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH (LOTS 501-506)

501

A NORTH EUROPEAN MAHOGANY, GREEN-PAINTED AND PARCEL-GILT TRUMEAU

LATE 19TH/EARLY 20TH CENTURY

The rectangular plate within a shaped frame, carved with a central urn flanked by winged female figures above Corinthian capitals and applied foliate and scroll decoration
110 in. (279.4 cm.) high, 58½ in. (148.6 cm.) wide

\$5,000-7,000



501

■ 502

A GERMAN MAHOGANY, FRUITWOOD AND EBONY PARQUETRY INSET CENTER TABLE

CIRCA 1830

The circular top above two small frieze drawers, on a column resting on a tripartite plinth, the drawers later
30 in. (76.2 cm.) high, 38½ in. (97.8 cm.) diameter

\$2,000-3,000

■ 503

A SOUTH EUROPEAN CREAM-PAINTED AND PARCEL-GILT SIX-TIER ETAGERE

20TH CENTURY, POSSIBLY INCORPORATING 19TH CENTURY ELEMENTS

The edge carved with egg-and-dart frieze, on bun feet
79½ in. (201.9 cm.) high, 53 in. (134.6 cm.) wide, 19 in. (48.3 cm.) deep

\$3,000-5,000



502



503



504

PROPERTY OF A PRIVATE COLLECTION,
PALM BEACH

■ 504
A FRENCH GILT AND PATINATED-
METAL CONSOLE TABLE

20TH CENTURY
With a glass top
31 in. (78.7 cm.) high; 43 in. (109.2 cm.) wide; 19
in. (48.3 cm) deep
\$3,000-5,000

■ 505
A NORTH EUROPEAN CREAM-
PAINTED AND PARCEL-GILT
CABINET

FIRST HALF 20TH CENTURY
With a pine cone finial above a three tier
cupboard on a further cabinet, carved overall
with foliate scrolls
100 in. (254 cm.) high, 27½ in. (69.9 cm.) wide;
15 in. (38.1 cm.) deep
\$2,000-3,000

■ 506
A RUSSIAN BRASS-MOUNTED
MAHOGANY THREE-PIECE SALON
SUITE

20TH CENTURY
Comprising a pair of armchairs and a settee;
all with rectangular pierced back with reeded
splats centering diamonds above a padded
cushion seat
52¼ in. (132.7 cm.) wide, the settee (3)
\$3,000-5,000

PROVENANCE:
With Newel Art Gallery, New York.



505



506



507

■ 507
A MATCHED PAIR OF ENGLISH GILTWOOD AND GILT-COMPOSITION OVAL MIRRORS

IN THE MANNER OF JOHN LINNELL, ONE CIRCA 1780, THE OTHER OF A LATER DATE

Each with urn and lyre cresting trailing husk garlands above a fluted oval frame surrounding a later mirror plate above a berried vine apron, regilt
 62 in. (157.5 cm.) high, 26½ in. (67.3 cm.) wide

(2)

\$7,000-10,000

PROVENANCE:

Acquired from Florian Papp, New York.
 Anonymous sale; Christie's, New York, 11 October 2007, lot 220.

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH

■ 509
A DUTCH MAHOGANY COMMODE

LATE 18TH CENTURY

The shaped top above a hinged drawer, restorations to base
 33 in. (83.8 cm.) high, 40 in. (101.6 cm.) wide, 21 in. (53.3 cm.) deep

\$1,000-1,500



509



508

508
A PAIR OF SWEDISH ORMOLU-MOUNTED PORPHYRY URNS AND COVERS

SECOND QUARTER 19TH CENTURY

Each with domed waisted top, the covers surmounted by a pine-cone finial, raised on a square plinth, with minor variations
 18 in. (45.7 cm.) high (each)

(2)

\$8,000-12,000

■ 510
A SET OF FOUR RUSSIAN MAHOGANY FAUTEUILS

19TH CENTURY

Each with scrolled back with foliate carved and shaped splat above down-scrolling arms, the seat upholstered with leopard velvet, on sabre legs

(4)

\$3,000-5,000



510



510A

PROPERTY FROM A PRIVATE COLLECTION

•510A

A GEORGE I BURR YEW AND YEW-WOOD KNEEHOLE DESK

CIRCA 1720

The crossbanded rectangular top above a long drawer and two banks of drawers flanking a kneehole on bracket feet, later brasses 26¼ in. (66.5 cm.) high, 31 in. (78 cm.) wide, 19 in. (48 cm.) deep

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 November 1993, lot 64.

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH

•511

A PAIR OF VICTORIAN BRASS TABLE LAMPS

LATE 19TH CENTURY, AND CONVERTED TO ELECTRICITY

Of fluted columnar-form, on a shaped square base, bearing crest and motto 'Zelo zelatus sum pro Domino Deo exercituum', for the order of the Carmelites, lacking original surface patination 51 in. (129.5 cm.) high (each) (2)

\$2,000-3,000

PROPERTY FROM A PRIVATE COLLECTION

•512

A GEORGE III OAK DRESSER

LATE 18TH/EARLY 19TH CENTURY, THE TOP AND BASE ASSOCIATED

With a projecting molded cornice above two shelves affixed with hooks, the lower case with drawers and cabinet doors, later bracket feet, the shelf section later backed, later pulls 80¼ in. (204 cm.) high, 67½ in. (171.5 cm.) wide, 18¾ in. (47.5 cm.) deep

\$1,500-2,500



511



512



513

PROPERTY FROM A GREENWICH, CONNECTICUT COLLECTION

513
A PAIR OF GEORGE III ORMOLU, CUT-GLASS AND BLUE JASPERWARE
THREE-LIGHT CANDELABRA

POSSIBLY BY WILLIAM PARKER, LATE 18TH/EARLY 19TH CENTURY

Each circular jasperware base sprigged in white with 'The Dancing Hours', on a stepped circular base, topped by a laurel-leaf socle issuing scrolling candelarms and central spire with urn-form finial and pendant lustres, the metalwork impressed with numbers
 30 in. (76.2 cm.) high, 20 in. (50.8 cm.) wide

(2)

\$8,000-12,000

PROVENANCE:

With Ginsburg & Levy Antiques, New York.
 Henry Ford Museum & Greenfield Village, Dearborn, Michigan (acquired from the above in 1936).
 Anonymous sale; Pook & Pook, Inc., Downingtown, Pennsylvania, January 31-February 1, 1997, lot 402.
 Acquired from Chicora Antiques, Columbia, South Carolina, in September 1997.



■ **514**

AN IRISH GEORGE II MAHOGANY CARD TABLE

MID-18TH CENTURY

With a hinged top enclosing a green baize playing surface and candle stands, the frieze centered by a stylized shell flanked by rosettes, on shell-headed cabriole legs terminating with paw feet
 28 in. (71.1 cm.) high, 34 in. (86.3 cm.) wide, 16 in. (40.7 cm.) deep, closed

\$5,000-8,000



514

PROPERTY FROM A PRIVATE COLLECTION

•515

A PAIR OF GEORGE III MAHOGANY READING STANDS

CIRCA 1800

Each with rising ratcheted tulipwood-banded tops on ring-turned stem and splayed legs, ebonized ball feet

30 in. (76.2 cm.) high, 16¼ in. (41.5 cm.) wide, 13½ in. (34 cm.) deep

\$2,000-3,000



•516

A PAIR OF REGENCY MAHOGANY TWO-TIER REVOLVING DUMB-WAITERS

POSSIBLY IRISH, CIRCA 1815

Two graduated circular tiers, with turned stem, reeded downswept legs and brass paw caps and casters, turned supports associated

40 ¼ in. (102 cm.) high, 22 in. (55.9 cm.) diameter (2)

\$3,000-5,000



PROPERTY FROM THE ESTATE OF RICHARD D. BASS

•517

A GEORGE III MAHOGANY WINE TABLE

CIRCA 1810

With hinged rear flaps

29 in. (73.7 cm.) high, 60 in. (152.4 cm.) wide, 30½ in. (77.5 cm.) deep (not extended)

\$3,000-5,000

PROVENANCE:

Acquired from J.R. Cookson, Kendal, February 1962.



517



518

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH (LOTS 518-519)

•■518

A CHINESE EXPORT BLACK, GILT AND POLYCHROME LACQUER TRIPOD TABLE

FIRST HALF 19TH CENTURY

The top with a pavilion scene framed by chilong chasing flaming pearl

26¾ in. (66.4 cm.) high; 36 in. (91.4 cm.) wide; 23½ in. (58.4 cm.) deep

\$1,500-2,000



519

•519

A PAIR OF ENGLISH MAHOGANY JARDINIÈRES

20TH CENTURY

Each of hexagonal-form with paneled sides, raised on scroll feet, with removable metal liners, probably formerly with additional plinth

17 in. (43.2 cm.) high, 17½ in. (44.5 cm.) wide

\$1,000-1,500

PROPERTY FROM A PRIVATE COLLECTION

•520

AN ENGLISH MAHOGANY TRIPLE-PEDESTAL DINING TABLE

20TH CENTURY

The shaped rectangular top with reeded edge above three pedestals each with four reeded downswept legs ending in caps and casters

29 in. (73.5 cm.) high, 107½ in. (273 cm.) wide, 53 in. (134.5 cm.) deep

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 November 1997, lot 233.



520

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

•521

A LATE GEORGE III MAHOGANY CELLARETTE

EARLY 19TH CENTURY

Ovoid form with gadrooned rim, lead liner and later bun feet
18 in. (45.5 cm.) high, 37 in. (94 cm.) wide, 21 in. (53.5 cm.) deep

\$1,000-1,500

PROPERTY FROM A PRIVATE COLLECTION

•522

A REGENCY BLACK AND GILT-JAPANNED TOLE COAL BUCKET

EARLY 19TH CENTURY

With lion mask handles and decorated with Chinoiserie vignettes
24½ in. (62.2 cm.) high, 25 in. (63.5 cm.) wide, 18 in. (45.7 cm.) deep

\$1,000-1,500

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH

■523

A REGENCY BURR ELM LIBRARY TABLE

IN THE MANNER OF JOHN MCLEAN, CIRCA 1820

The rounded rectangular top above a pair of mahogany-lined frieze drawers, on trestle supports, terminating in brass paw feet, on castors
30 in. (76.2 cm.) high; 53 in. (134.6 cm.) wide; 37 in. (94 cm.) deep

\$5,000-7,000

■524

A LATE GEORGE III SATINWOOD, KINGWOOD AND MARQUETRY SIDE TABLE

LATE 18TH/EARLY 19TH CENTURY

The demilune top with radial fan and swag marquetry, vinery border, on square tapering legs, later spade feet, restorations

36 in. (91.1 cm.) high, 62½ in. (158.8 cm.) wide, 26¾ in. (68 cm.) deep

\$3,000-5,000



521



522



523



524



525

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH (LOTS 525-526)

■ 525

A GEORGE II PINE OVERMANTEL MIRROR

CIRCA 1745

The rectangular plate within a foliate carved frame with projecting corners decorated with flowerheads, each side flanked by oak leaves and scrolls, formerly decorated, later mirror plate
32½ in. (82.6 cm.) high, 53¼ in. (135.3 cm.) wide

\$2,000-3,000

■ 526

A PAIR OF EMPIRE STYLE EBONIZED AND PARCEL-GILT LIBRARY BERGERES

20TH CENTURY

With arched back, the arms and legs carved with palmettes, upholstered with green cut-velvet

(2)

\$3,000-5,000



526

527

A WILLIAM IV MAHOGANY SERVING TABLE

CIRCA 1835

The paneled palmette and foliate scroll backsplash above a rectangular top raised on foliate paw monopodia
50 ½ in. (128.5cm.) high, 96 in. (224 cm.) wide, 24 ¼ in. (61.5 cm.) deep

\$4,000-6,000

PROVENANCE:

Anonymous Sale; Sotheby's, London, 5 March 2008, lot 264.



527



528



529



530



531

PROPERTY OF THE METROPOLITAN MUSEUM OF ART (LOTS 528-550)

•528
TWO STAFFORDSHIRE SALT-GLAZED STONEWARE ENAMELED TEAPOTS AND COVERS

CIRCA 1760-1765
One Chinoiserie, the other with European figures (4)
\$1,200-1,800

PROVENANCE:
Gift of Helen and Macy Carleton, collection nos. 38 and 45.

•529
A STAFFORDSHIRE SALT-GLAZED FIGURE OF A DANCING MAN, A TEAPOT AND COVER AND A GROUP OF A EWE AND LAMB

CIRCA 1765 (4)
\$1,500-2,000

PROVENANCE:
Cyril Andrade, London, by 1924 (the teapot).
With Louis Penson, New York (the teapot).
Gift of Carleton Macy, 1934 (the teapot).
J. Henry Griffith, London (the man).
Cecil Baring, Lord Revelstoke, London (the man).
Gift of Mrs. Russell S. Carter, 1944 (the man).
Anonymous Gift, 1950 (the lamb).

LITERATURE:
Andrade, "Astbury, Whieldon, Ralph Wood", *Old English Pottery*, London, 1924, no. 57 (the teapot).

•530
A STAFFORDSHIRE SALT-GLAZED AUBERGINE-GROUND STONEWARE TEAPOT AND COVER AND A CHINOISERIE JUG

CIRCA 1750-1765 (3)
\$800-1,200

PROVENANCE:
Cecil Baring, Lord Revelstoke, London (jug).
Gift of Mrs. Russell S. Carter, 1945 (jug).
Gift of Carleton Macy, 1934 (teapot).

•531
THREE STAFFORDSHIRE SALT-GLAZED COLORED-GROUND STONEWARE TEAPOTS AND COVERS

CIRCA 1765 (6)
Each with crabstock handles and spouts
4¾ in. (12.1 cm.) wide, the largest
\$1,200-1,800

PROVENANCE:
Celia Hemming, London, by 1917 (blue pot with green spout).
Cyril Andrade, London, by 1924 (blue pot with green spout).
With Carleton Macy, New York, 1924-1934 (blue pot with green spout).
With Frank Stoner, Stoner, Stoner & Evans, London November or December, 1934 (other blue pot).
Gift of Carleton Macy, 1934 (both blue pots).
Gift of Mrs. Russell S. Carter, 1945 (iron-red pot).

LITERATURE:
Hemming, *On Staffordshire Salt-Glaze*, Connoisseur, vol.47, no. XI, 1917, p. 217 (blue teapot with green spout).
Andrade, "Astbury, Whieldon, Wood", *Old English Pottery*, London, 1924, no. 66.

•532

A STAFFORDSHIRE SALT-GLAZED STONEWARE PAIR OF MUSICIANS AND A FABLE PLATE

CIRCA 1755-1760

4¾ in. (12.1 cm) and 4¼ in. (10.8 cm) high, the figures

(3)

\$1,200-1,800

PROVENANCE:

Gift of Carleton Macy, in memory of his wife, Helen Lefferts Macy, 1937 (musicians).
Gift of Mrs. Russell S. Carter, 1945 (plate).



532

•533

THREE STAFFORDSHIRE SALT-GLAZED STONEWARE TEAWARES, AND A HEXAGONAL PICKLE DISH AND A FOOD MOLD

CIRCA 1760

The wares decorated with Chinoiserie vignettes or fruiting vine, the mold as a female mask

9¼ in. (23.4 cm.) wide, the hexagonal dish

(7)

\$2,000-3,000

PROVENANCE:

The Clarke Collection; American Art Galleries, lot 210 (the tea canister).
Rogers Fund, 1918 (the tea canister).
With Law, Foulsham & Cole, London, February 1933 (£52 to Macy, the teapot).
With Dando, January 1933 (to Macy, the hexagonal dish).
With Fred A. Bishop, Bideford, England (to Carleton Macy, the mask mold).
Gift of Carleton Macy, 1934 (teapot, hexagonal pickle dish & mask mold).
Anonymous Gift, 1950 (oval pickle dish).

LITERATURE:

Hobson, "Early Staffordshire wares illustrated by pieces in the British Museum", *The Burlington Magazine for Connoisseurs*, 1904, vol. 4, p. 66; ill. p. 67, no. 2 (the hexagonal dish).



533

•534

FOUR STAFFORDSHIRE SALT-GLAZED STONEWARE FIGURES

CIRCA 1745-1750

Including a figure of Hotei, a monk and a courtesan, a bulldog, and a merchant

5¾ in. (14.6 cm.) high, the merchant

(4)

\$2,000-3,000

PROVENANCE:

With Dando, Bath, England, January 1933 (Hotei).
J. Henry Griffith, by 1924 (monk).
With Frank Stoner, Stoner & Evans, London, August 1933 (figure of a monk), September 1933 (dog).
With Law, Foulsham & Cole, London (dog).
Mrs. Miller (merchant).
Gift of Carleton Macy, 1934 (Hotei, monk, dog) and 1937 (the merchant).

LITERATURE:

H. Read, "Staffordshire Salt-Glaze in the Collections of Mr. J. Henry Griffith, Part I", *Connoisseur*, vol. 70, September-December 1924, p. 201 (the monk).
Avery, "English Saltglaze, The Helen and Carleton Macy Collection", *Metropolitan Museum of Art Bulletin*, vol. 30, o.s., March 1935, p. 58 (Hotei).



534



535

•535

AN ENGLISH SALT-GLAZED STONEWARE TROMPE L'OEIL PLAQUE OF A RIBBON-TIED BOUQUET

LATE 18TH/EARLY 19TH CENTURY, POSSIBLY BRISTOL

14¾ in. (35.9 cm.) high, 12¾ in. (32.4 cm.) wide, within glazed ebonized wood frame

\$1,000-1,500

PROVENANCE:

Brigadier General Terry, Bath, England.
With Dando, Bath, England, January 1933.
Gift of Carleton Macy, 1934.

•536

A STAFFORDSHIRE BROWN-GROUND TWO-HANDLED CUP, A LARGE MUG AND A CREAM-GROUND SMALL JUG

LATE 17TH/18TH CENTURY

5¼ in. (13.3 cm.), the two-handled cup

(3)

\$3,000-5,000

PROVENANCE:

Rogers Fund, 1912 (cup).
Louis Marc Solon; Solon Auction, lot 1 (by tradition to Rathbone, mug).
With Rathbone (mug).
Rogers Fund, 1913 (mug).
Gift of Charles M. Baldwin, 1915 (jug).
Miss Richmond, 1913 (jug).
Charles M. Baldwin, 1913-1915 (jug).
Gift of Charles M. Baldwin, 1915 (jug).



536



537

•537

A CONTINENTAL POTTERY MODEL OF A RHINOCEROS AND AN AGATEWARE MODEL OF A LION

19TH CENTURY, THE LION PROBABLY APT
10½ in. (26.7cm.) long, the rhinoceros; 3¾ in. (9.5 cm.) long, the lid
\$700-900

PROVENANCE:

Rogers Fund, 1912 (the lion).
Gift of Mrs. Russell S. Carter, 1944 (the rhinoceros).



538

•538

A STAFFORDSHIRE CREAMWARE WHIELDON TYPE MODEL OF A CAT, A HEXAGONAL CHINOISERIE TEAPOT AND COVER AND AN AGATEWARE LARGE TEABOWL

CIRCA 1750-1760
7¾ in. (22.2 cm.) wide overall, the teapot (4)
\$3,000-5,000

PROVENANCE:

Rogers Fund, 1910 (the teapot).
Frederick C. Hewitt Fund, 1911 (the cat).
The LoMax Collection, no. 2.K. (the teabowl).
Gift of Mrs. Russell S. Carter, 1944 (the teabowl).



539

540

•539

A STAFFORDSHIRE CREAMWARE COFFEE-POT AND COVER AND JUG

CIRCA 1740-1745
The coffee-pot, applied with trailing flowers; the baluster jug molded with panels of figures and masks
5¾ in. (14.6 cm.) high, the coffee-pot; 5¾ in. (14.9 cm.) high, the jug (3)
\$2,500-3,500

PROVENANCE:

George Blés (coffee-pot).
With Ginsburg & Levy, Inc., New York (jug).
Gift of Mrs. Russell S. Carter, 1944 (coffee-pot and jug).

•540

A STAFFORDSHIRE CREAMWARE MANGANESE AND GREEN STRIPED TEAPOT AND COVER AND 'ROYAL' CAULIFLOWER-MOLDED PLATTER

CIRCA 1750-1775, THE TEAPOT LEEDS
6 in. (15.2 cm.) high, the teapot; 14¾ in. (35.8 cm.) long, the platter(3)
\$1,000-1,500

PROVENANCE:

Robert Gilchrist; American Art Association, New York, 1920, lot 60 (to the Metropolitan Museum of Art).
Louis Guerineau Myers; American Art Association, New York, 24-26 February 1921, lot 151 (to the Metropolitan Museum of Art).
Rogers Fund, 1920 (the teapot), 1921 (the platter).



541

•541

THREE STAFFORDSHIRE CREAMWARE MODELS OF ANIMALS AND A FIGURE OF THE VIRGIN

THE VIRGIN CIRCA 1750-1755, THE ANIMALS LATE 18TH CENTURY
7¼ in. (18.4 cm.) high, the Virgin (4)
\$800-1,200

PROVENANCE:

Rogers Fund, 1912 (the fox).
R.H. Soden-Smith (the Virgin).
Edith Perry (the Virgin).
With Frank Partridge, London, 1923 (the ewe).
Gift of Mrs. Russell S. Carter, 1944 (the Virgin, the lion, the ewe).



542

•542

A PAIR OF CREAMWARE FIGURES OF A SHEPHERD AND A SHEPHERDESS

CIRCA 1760

10 3/4 in. (26.4 cm.) high, the shepherdess

9 3/4 in. (24.8 cm.) high, the shepherd

(2)

\$2,000-3,000

PROVENANCE:

Gifts of Mrs. Russell S. Carter, 1946.

•544

TWO STAFFORDSHIRE PEARLWARE MALE CARYATID CANDLESTICKS AND A GENRE GROUP

CIRCA 1790-1820

8 1/4 in (21.0 cm.) high, the candlesticks; 6 1/2 in (16.5 cm.) high, the figure group

(3)

\$800-1,200

•545

THREE WEDGWOOD QUEENSWARE BLACK TRANSFER-PRINTED SHIPPING PLATES, A QUEENSWARE PLATE PAINTED WITH PUCE SWAGS, AND A QUEENSWARE APPLE TEAPOT AND COVER

LAST QUARTER 18TH CENTURY, IMPRESSED UPPERCASE MARKS

9 3/4 in. (24.8 cm.) diameter, the plates

(5)

\$1,500-2,000

PROVENANCE:

Rogers Fund, 1909 (teapot).

Bequest of Mary Mandeville Johnston, 1914 (shipping plate).

Gift of the Wedgwood Society of New York (Byron A. Born, President), 1961 (Husk plate).

The Charles E. Sampson Memorial Fund, 1965 (monogrammed shipping plates).



544



543

•543

A MATCHED PAIR OF STAFFORDSHIRE (RALPH WOOD) CREAMWARE BOCAGE FIGURE GROUPS EMBLEMATIC OF LOVE

CIRCA 1790, IMPRESSED NOS. 88 AND 89

One inspired by 'The Flute Lesson' by François Boucher, the other known as 'Shepherd and Shepherdess on Rock'

11 1/2 in (29.2 cm) high and 10 1/2 in (26.7 cm.) high

(2)

\$1,500-2,000

PROVENANCE:

From the Marion E. and Leonard A. Cohn Collection.

Bequest of Marion E. Cohn, 1966.

An almost identical pair was in the collection of Mrs. Charles E. Dunlap, sold Sotheby's, New York, on December 3, 1975, lot 133. Another example, the bocado mounted as candlesticks, was in The Henry H. Weldon Collection [Leslie B. Grigsby, *English Pottery - Stoneware and Earthenware 1650-1800*, The Henry H. Weldon Collection, New York, 1990, cat. no. 275, pp. 438-439].



545



546



547

•546

A LAMBETH DELFT WHITE PORRINGER AND A CAT-FORM FLASK

LATE 17TH/18TH CENTURY

5¾ in. (13.7 cm.) diameter, the porringer (2)

\$800-1,200

PROVENANCE:

Gift of Mrs. Russell S. Carter, 1938 (the porringer) and 1945 (the cat).

LITERATURE:

Avery, "New Gifts of English Delftware", *Metropolitan Museum of Art Bulletin*, o.s. 33, July 1938, p. 166.

•547

A WELSH (SWANSEA) STONEWARE BLUE AND WHITE CHINOISERIE BOWL

LATE 18TH CENTURY

Painted inside and out with fenced gardens

10 ½ in. (26.7 cm.) diameter

\$600-800

PROVENANCE:

Gift of Mrs. Francis P. Garvan, 1941.

LITERATURE:

Davidson, *The Early Pottery of Swansea 1764-1810*, English Ceramics Circle Transactions, vol. 7, Part I, 1968, pp. 65-66 and pl. 75a.



548

•548

TWO LAMBETH DELFT CHINOISERIE DISHES AND A BRISTOL DELFT CHINOISERIE BOWL

18TH CENTURY

13 ½ in. (34.3 cm.) diameter, the charger (3)

\$800-1,200

PROVENANCE:

Rogers Fund, 1930 (the plate).

Purchase with funds from the Anita M. Linzee Bequest, 1936 (the charger).

Gift of Mrs. Russell S. Carter, 1938 (the bowl).

LITERATURE:

Avery, "English Pottery - Recent Acquisitions", *Metropolitan Museum of Art Bulletin*, March 1937, o.s. 32, p. 66. (plate with flowering branches and rockwork).



549

•549

THREE BRISTOL DELFT CHINOISERIE THREE DISHES AND A BOWL

CIRCA 1750-1760, THE PLATE ATTRIBUTED TO THE JOSEPH FLOWERS FACTORY, TWO CHARGERS POSSIBLY BY MICHAEL EDKINS

together with a Liverpool plate painted in the Fazackerly palette with flowers

11 ¾ in. (30.2 cm.) diameter, the chargers (5)

\$2,500-3,500

PROVENANCE:

Rogers Fund, 1930 (both chargers and the Liverpool plate).

Gift of Frank Stoner, 1930 (the charger with river scene).

With Stoner & Evans, London, January 1930 (the bowl to Mrs. J. Insley Blair)

Gift of Mrs. J. Insley Blair, 1933 (the landscape charger), 1940 (the bowl).

LITERATURE:

G.B. Honey, *English Pottery and Porcelain*, London, 1933, pp. 46, 176 (the plate attributed to Michael Edkins).

Avery, "A Gift of European Pottery", *Metropolitan Museum of Art Bulletin*, August 1940, o.s. 35, no. 8, p. 166 (notes on the bowl).



550

•550

A BRISTOL DELFT BRICK AND THREE PLATES

CIRCA 1750-1760, THE PLATE WITH BLUE BASKET OF FLOWERS ATTRIBUTED TO LIMEKILN LANE, THE PLATE WITH FIGURES IN MANGANESE WITH FLOWERS ATTRIBUTED TO JOHN BOWEN

8¾ in. (22.2 cm.) diameter, the figural plate (4)

\$2,500-3,500

PROVENANCE:

F. Rathbone, London (the powdered manganese plate).

Rogers Fund, 1913 (powdered manganese plate).

Gift of Mrs. Russell S. Carter, 1938 (the two scenic plates).

Purchase, Anita M. Linzee Bequest, 1936 (the brick).

LITERATURE:

Avery, "English Pottery - Recent Acquisition", *Metropolitan Museum of Art Bulletin*, March 1937, o.s. 32, p. 66.



551



552

PROPERTY FROM THE BENJAMIN F. EDWARDS III COLLECTION (LOTS 551-554)

•551

A PAIR OF GERMAN FAYENCE CHINOISERIE SPILL VASES MODELED AS BOOKS

18TH CENTURY

The reverse with a spray of flowers
4½ in. (11.4 cm.) high

(2)

\$1,000-1,500

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 25 June 1997, lot 191 (as hand warmers).

553

A DUTCH DELFT COMEDIA DELL'ARTE FIGURE OF HARLEQUIN

CIRCA 1740

9¼ in. (23.4 cm.) high

\$4,000-6,000

552

A PAIR OF DUTCH DELFT BLUE AND WHITE CHINOISERIE BOUGH-POTS

CIRCA 1760, BLUE 3 ASTONNE MARK FOR DE 3 VERGULDE ASTONNEKENS

Painted with figures in a Chinoiserie landscape beneath a fretwork band, pierced for hanging
8½ in. (20.6 cm.) wide

(2)

\$2,000-3,000

554

SEVEN DUTCH DELFT BLUE AND WHITE MONTH PLATES

18TH CENTURY, BLUE LPKAN MARK FOR DE PORCELEYNE LAMPETKAN

9 in. (22.8 cm.) diameter

(7)

\$2,500-3,500

PROVENANCE:

Acquired from Mark & Marjorie Allen, New Hampshire, 25 March 1994.

END OF SALE



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Calendar
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New York

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Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In our opinion a work by the artist.

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In our opinion probably a work by the artist in whole or in part.

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

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

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

**Manner of ..."

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**After ..."

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

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"A German cup and a saucer The cup Meissen, Blue crossed swords"

In our opinion both pieces were made at the factory named but do not necessarily match.

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In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735
In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

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■

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