

Living with Art

New York • Tuesday 23 - Wednesday 24 August 2016



CHRISTIE'S

Living With Art FAQs

1

HOW DO I GET STARTED?

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

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

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

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

2

HOW DO I PARTICIPATE IN THE AUCTION?

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

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

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

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

3

DO I NEED TO PROVIDE DOCUMENTS?

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

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

4

HOW MUCH WILL I PAY?

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

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

5

HOW DO I PAY AND TAKE MY PURCHASE HOME?

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

Once payment is made, you must collect purchased lots within 30 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.



LIVING WITH ART

NEW YORK • TUESDAY 23 - WEDNESDAY 24 AUGUST 2016

AUCTION

Tuesday

23 August 2016

SESSION I 10.00 am (Lots 1-179)

SESSION II 2.00 pm (Lots 180-332)

Wednesday

24 August 2016

SESSION III 10.00 am (Lots 333-456)

SESSION IV 2.00 pm (Lots 457-579)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	19 August	10.00 am - 5.00 pm
Saturday	20 August	10.00 am - 5.00 pm
Sunday	21 August	1.00 pm - 5.00 pm
Monday	22 August	10.00 am - 5.00 pm
Tuesday	23 August	9.30 am - 5.00 pm
Wednesday	24 August	9.30 am - 2.00 pm

AUCTION CODE AND NUMBER

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

DREW-12197

SALE ENQUIRIES

Tel: +1 212 636 2200

Fax: +1 212 492 5718

Email: LivingWithArtInquiries@christies.com

CONDITIONS OF SALE

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

AUCTION RESULTS

www.christies.com

View catalogues and leave bids online at christies.com

These auctions feature

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



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

CHRISTIE'S

LIVING WITH ART

Bliss Summers
Head of Sale

Drew Watson
Head of Sale Management

Brian Evans
Sabina Milbank
Sale Coordinators

Sallie Glover
Clare Simon
Department Coordinator

SALE ENQUIRIES

Tel: +1 212 636 2200
Fax: +1 212 492 5718
Email:
LivingWithArtInquiries@christies.com

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437
Fax: +1 212 636 4938

AUCTION RESULTS

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leave bids online at
christies.com

Design & Layout by Vlad Golanov

Gallery design by Cristina Tafuri

SPECIALISTS CONTACTS

FINE ART

Andrew Huber
Emily Gladstone

FURNITURE AND OBJECTS

Anne Igelbrink
Casey Rogers
Astrid Malingreau
Natalie Voorheis

CERAMICS AND GLASS

Carleigh Queenth
Alison Charny

JEWELRY AND ASIAN WORKS OF ART

Victoria Tudor
Emily Shwajlyk

SILVER AND OBJECTS OF VERTU

Jennifer Pitman
Victoria Tudor
Astrid Malingreau

SENIOR SPECIALISTS

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

Andrew McVinish
Regional Specialist Director

Kelly Ayers
Regional Managing Director

AUCTIONEER(S)

Richard Nelson (# 1184056)
Gemma Sudlow (# 2016494)
Robbie Gordy (# 2033717)
Andrew Holter (# 1374229)
Andrew McVinish (# 1379272)
David Kleiweg (# 1365999)

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 WITHOUT 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 LIVING WITH ART SALE ARE TRANSFERRED TO CHRISTIE'S FINE ART STORAGE SERVICES (CFASS IN RED HOOK, BROOKLYN) ON THE DAY OF THE SALE. PLEASE SEE 'ALL YOU NEED TO KNOW - PROPERTY PICK UP & STORAGE' AT THE BACK OF THE CATALOGUE FOR FURTHER DETAILS. PLEASE CHECK WITH CASHIERS BEFORE PICKING UP PROPERTY.

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9:30 am to 5:00 pm, Monday-Friday. **Lots** may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

[35]



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





THE POWER OF PATTERN

THE CELEBRATION OF TRADITIONAL DESIGN THROUGH SOCIAL MEDIA



Elisabeth Parker

Specialists Elisabeth Parker and Carleigh Queenth have taken their deep passions for decorative arts history onto Instagram. Individually each explores the similarities and differences between historic design and current trends. Their popular and playful accounts appeal to seasoned collectors and cross-category enthusiasts.

Elisabeth's Instagram handle 'rugsnodrugs' is a nod to a tongue-in-cheek motto frequently mentioned in the traditional carpet and textile collecting fields. She also expands her Instagram eye to include contemporary art, fashion and perennially popular selfeets (i.e., shoes on carpets) and DogsOnRugs.

Carleigh Instagrams under the moniker 'breakingisbad'. While she highlights antique ceramics in upcoming Christie's auctions time, she also illustrates works by contemporary ceramicists and other designers influenced by historical motifs to offer a fresh perspective on the medium.



Carleigh Queenth

For Living with Art, Carleigh and Elisabeth agreed to bring together selections from the August auction to style our cover shoot and illustrate some delightful combinations of pattern and color that look fresh in the summer heat.

Ceramic lots: 8-19, 86-110, 366-397, 402-404, 408-415, 457-473, 572-575, 578-579
Carpet and textile lots: 309-332, 434-445, 474-476



SESSION I
(LOTS 1-179)

Photo © Durston Saylor.

PROPERTY FROM THE NEW YORK APARTMENT OF DAVID EASTON AND JAMES STEINMEYER
(LOTS 1-24 AND 245)

•1
**A GRAND TOUR MARBLE MODEL OF A CLASSICAL ARCHITECTURAL
ELEMENT**
LATE 19TH CENTURY

19¾ in. (50 cm.) high, 17¼ in. (43.5 cm.) wide, 5½ in. (14 cm.) deep
\$1,500-2,000

•2
**A SWEDISH POLYCHROME PAINTED
AND PARCEL-GILT SETTEE**
CIRCA 1810

\$3,000-5,000



1



2

■3

**A SET OF FOUR EARLY VICTORIAN
CREAM-PAINTED AND PARCEL-
GILT ARMCHAIRS**

CIRCA 1840

\$3,000-5,000

(4)



3

■4

**A NORTH EUROPEAN ORMOLU-MOUNTED AND
PARCEL-EBONIZED MAHOGANY
GUERIDON**

29 in. (74 cm.) high, 36 in. (91.5 cm.) diameter

\$1,500-2,000



4

■5

**A NEOCLASSICAL STYLE
MAHOGANY BOOKCASE**

20TH CENTURY
The doors enclosing a sliding faux leather
book spine compartment, the lower doors
enclosing a set of eight drawers

102 in. (259.1 cm.) high; 64 in. (162.5 cm.)
wide; 23½ in. (59.7 cm.) deep

\$3,000-5,000



5



6

•6
A GERMAN BRASS THEODOLITE
 LATE 19TH CENTURY, SIGNED F.W. BREITHAAPT &
 SOHN HESS-CASSEL. NO. 3724

13½ in. (34.2 cm.) high
 \$2,000-3,000

•7
AN ENGLISH SILVER COMMEMORATIVE MATCH SAFE,
AND A FRENCH ORMOLU AND BRONZE OIL LAMP
 LATE 19TH/20TH CENTURY, THE FIRST MARK
 OF ASPREY & CO, LONDON, 1990; THE SECOND
 ENGRAVED 'F.BARBEDIENNE'

The first marked to the side, the second to the footrim

4¾ (11.2 cm.) long, the match safe; 3 oz. approximate weighable
 silver (2)
 \$1,000-1,500



7



8

•8
A SET OF ELEVEN BERLIN (K.P.M.) PORCELAIN
TOPOGRAPHICAL CABINET PLATES
 LATE 19TH CENTURY, BLUE SCEPTRE AND IRON-RED
 ORB MARKS, VARIOUS IMPRESSED CYPHERS AND
 NUMERALS, TWO WITH A BLACK ORB MARK AND 'D'
 GILDER'S MARK

9 in. (29 cm.) diameter (11)
 \$3,000-5,000



9

•9
AN ENGLISH PORCELAIN PART DESSERT SERVICE
 CIRCA 1820, ALMOST CERTAINLY SPODE, PATTERN
 NO. 1768

With trailing vine, comprising: a large lozenge-shaped dish, two leaf-shaped dishes, a rounded rectangular dish, a two-handled rectangular dish, a sauce tureen and cover on fixed-stand, and ten dessert plates

11¼ in. (28.5 cm.) wide, the large lozenge-shaped dish
 \$1,500-2,000

(17)

•11
**AN ITALIAN TERRACOTTA RED-FIGURE BLACK-
 GROUND HYDRIA VASE AND WOOD STAND**
 20TH CENTURY

15¼ in. (39 cm.) high
 \$2,000-3,000



11



10

•10
**A PAIR OF ENGLISH PORCELAIN SHIELD-SHAPED
 VASES**
 CIRCA 1820, PROBABLY DERBY

9 in. (23 cm.) high
 \$2,000-3,000

(2)

PROVENANCE:
 With Arthur S. Vernay, New York (according to label).

•12
**AN ITALIAN TERRACOTTA BLACK-FIGURE CALYX-
 KRATER VASE**
 20TH CENTURY

17½ in. (45.5 cm.) high
 \$1,500-2,000



12



13

•13
A GROUP OF FIVE ITALIAN TERRACOTTA BLACK-FIGURE VESSELS
 20TH CENTURY

After the Antique, comprising: two Kalpis vases; a pair of Kantharos cups; and a small Hydria vase

10½ in. (26.8 cm.) high, the pair of ovoid vases (5)

\$1,500-2,000

•14
A PAIR OF ITALIAN TERRACOTTA BLACK-FIGURE AMPHORA VASES
 20TH CENTURY

10½ in. (26.5 cm.) high (2)

\$1,000-1,500



14

•15
A PAIR OF ITALIAN TERRACOTTA RED-FIGURE BLACK-GROUND OLPE JUGS
 20TH CENTURY

6½ in. (16 cm.) high (2)

\$800-1,200



15



16



17

•16

A PAIR OF ITALIAN TERRACOTTA RED-FIGURE BLACK-GROUND KALPIS VASES
20TH CENTURY

10¾ in. (28.5 cm.) high

(2)

\$1,500-2,000

•17

AN ITALIAN POTTERY RED-FIGURE BLACK-GROUND LEBES GAMIKOS VASE AND A WOOD COVER
20TH CENTURY

12¾ in. (32 cm.) high overall

(2)

\$1,000-1,500



18



•18

A PAIR OF ITALIAN TERRACOTTA RED-FIGURE BLACK-GROUND KYLIX VASES
20TH CENTURY

13¾ in. (35 cm.) high

(2)

\$1,500-2,000

•19

A PAIR OF ITALIAN TERRACOTTA RED-FIGURE BLACK-GROUND VASES
20TH CENTURY

18¾ in. (46.5 cm.) high

(2)

\$1,000-1,500



19



20 No Lot



21

•21
CIRCLE OF ANTHONY DEVIS
(PRESTON, LANCASHIRE 1729-
1817)

A pastoral landscape with figures traveling a tree-lined path with ruins, a man and woman resting beside a tree

oil on canvas
 39¾ x 50¼ in. (101 x 127.6 cm.)
 \$3,000-5,000



•22
NEAPOLITAN SCHOOL
(19TH/20TH CENTURY)

Scenes of Italy
 gouache on paper
 each 12 x 18 in. (30.5 x 45.7 cm.)
 \$3,000-5,000

(8)



23



•23
CHARLES EMPSON (BRITISH, 1794-1861)

Remolina; together with Telospapeonis

each titled (lower right)
 each watercolor and pencil on paper
 each 15½ x 10 in. (39.3 x 25.4 cm.)
 Each executed circa 1830.

\$2,000-3,000

PROVENANCE:
 with W. Graham Arader III, New York.

•24
CHARLES WAGNER AND P. STROOBANT (ACTIVE 19TH CENTURY)

Studies of Begonia (four works)

each variously signed and inscribed (throughout)
 each watercolor, ink and pencil on paper
 the largest 10¼ x 13½ in. (26 x 34.3 cm.)

(2)

(4)

\$1,000-1,500



24



25

PROPERTY FROM THE ESTATE OF
NANCY O. BUTLER

25

**EDGAR HUNT (BRITISH,
1876-1953)**

A cockerel and hens

signed and dated 'E Hunt 1920' (lower left)

oil on canvas

11 x 15 in. (27.9 x 38.1 cm.)

Painted in 1920.

\$4,000-6,000

PROVENANCE:

with Richard Green Gallery, London.

•■▲26

BRITISH SCHOOL, 19TH CENTURY

Twickenham Ferry

bears indistinct signature (lower left)

oil on canvas

30 x 50 in. (76.2 x 127 cm.)

\$5,000-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 May
1971, lot 111.



26



27

PROPERTY FROM A MARYLAND COLLECTION

•27

ERNEST WALBOURN (BRITISH, 1872-1927)

*Figures alongside a lake in a mountainous
landscape*

signed 'Ernest Walbourn' (lower right)

oil on canvas

24½ x 32¼ in. (62.2 x 82 cm.)

\$2,000-3,000



28

28
EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)

Place de La Bastille

signed 'EDOUARD CORTÈS.' (lower left)

oil on canvas

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

Painted in 1957.

\$18,000-25,000

PROVENANCE:

The artist.

Galerie F. Clair, Paris, from the above, 1957.

Herbert Arnot Inc., New York, from the above, 1957.

Collection Eleanor Berkhart, from the above, 1958.

29

EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)

Quai Du Louvre

signed 'EDOUARD CORTÈS.' (lower right)

oil on canvas

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

\$18,000-25,000

PROVENANCE:

with Williams & Son, London.



29



30

PROPERTY TO BENEFIT THE ROY DUNLAP SPAY & NEUTER FOUNDATION

■30
**CIRCLE OF NICOLAS DE LARGILLIÈRE
 (PARIS 1656-1746)**

Portrait of a lady, as Diana the huntress, seated three-quarter length, wearing a white dress with a pink wrap, and pearl necklace and earrings, with a dog

oil on canvas
 55¼ x 42½ in. (140.3 x 108 cm.)

\$4,000-6,000

PROVENANCE:
 Anonymous sale; Christie's, New York, 6 April 1989, lot 231 (\$13,000).

■31
FRANÇOIS BONVIN (PARIS 1817-1887 SAINT-GERMAIN-EN-LAYE)

Une bouilloire en cuivre rouge

signed 'f. Bonvin' (lower left)
 oil on panel
 12¾ x 8¾ in. (32.4 x 22.3 cm.)

\$2,000-3,000

PROVENANCE:
 Philippe Burtry,
 his sale; Hotel Drouot, Paris, 2 March 1891, lot 2,
 with Mark Brady,
 with Hall & Knight, Ltd., New York.

EXHIBITED:
 New York, W.M. Brady & Co., *19th-Century Paintings and Sculpture, Recent Acquisitions*,
 26 January - 25 February 2000, no. 19.

PROPERTY FROM THE ESTATE OF RICHARD D. BASS

■32
**FÉLIX ARMAND HEULLANT
 (FRENCH, B. 1834)**

An Acadian Idyll

signed 'A. Heullant' (lower left)
 oil on panel
 17 ¾ x 24 in. (45.1 x 61 cm.)

\$2,000-3,000

PROVENANCE:
 Anonymous sale; New Orleans, New Orleans Auction Galleries, 8-9 August 2009, lot 1062.
 Acquired at the above sale by the present owner.



31



32



33

33
EDOUARD-LÉON CORTÈS
(FRENCH, 1882-1969)

Boulevard Montmartre
 signed 'EDOUARD CORTÈS'
 (lower left)
 oil on canvas
 13 x 18½ in. (33.7 x 46 cm.)
 \$20,000-30,000

PROVENANCE:
 with Wally Findlay Gallery, New York.
 Henry B. Walker II, purchased from the above, circa 1960.
 Private Collection, purchased from the Estate of the above.

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

•34
CHARLES-AUGUSTE-ÉMILE CAROLUS-DURAN (FRENCH, 1837-1917)

Portrait of a lady
 oil on canvas
 28¾ x 23¾ in. (73 x 60.3 cm.)
 \$1,000-1,500

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.



34

35-36 No Lots

PROPERTY OF A FAMILY

•37

ENGLISH SCHOOL, 19TH CENTURY

Portrait of a young gentleman, said to be William Arundel, aged 16

extensively and indistinctly inscribed 'Portrait of William Arundel/
anno domini/ ***' (on the reverse)

oil on canvas

8% x 7¼ in. (21.9 x 18.4 cm.)

\$2,000-3,000



37



38

PROPERTY FROM A EUROPEAN ESTATE

38

**MANNER OF JAN WOUTERSZ.,
CALLED STAP**

The moneylenders

oil on panel

27½ x 36¼ in. (69.9 x 92.1 cm.)

\$4,000-6,000

PROVENANCE:

with Paul Larson, London, 1956.

LITERATURE:

Apollo, 1956, on the cover as Jan Sanders
van Hemessen

PROPERTY OF A FAMILY

•39

ANTHONY OBERMAN (DUTCH, 1781-1845)

Family with a grey horse in a stable

signed 'A. Oberman' (upper right)

oil on panel

9% x 11% in. (23.2 x 30.1 cm.)

\$1,500-2,500

PROVENANCE:

Anonymous sale; Kunstveilingen Mak van Waay B.V., Amsterdam,
21 February 1973 (according to a label on the reverse).



39

PROPERTY FROM A EUROPEAN ESTATE

40

**FREDERICK WATERS WATTS
(BRITISH, 1800-1862)**

*A Cottage on the Bank of a River;
and A Figure Gathering Washing
before a Cottage*

oil on canvas
each 18½ x 25 in. (47 x 63.5 cm.) (2)
\$6,000-8,000



40

PROPERTY FROM THE HUNTINGTON
LIBRARY, ART COLLECTION AND
BOTANICAL GARDENS, SOLD TO BENEFIT
THE ART ACQUISITIONS FUND

41

**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.)
\$1,200-1,800

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.



41

PROPERTY FROM THE ESTATE OF JOE AND
LEE JAMAIL

42

**CIRCLE OF RICHARD WILSON,
R.A. (PENEGOES 1734-1782
COLOMENDY)**

An Italianate landscape

with signature and date 'R. Wilson. / 1758'
(lower left)
oil on canvas
11¾ x 16¾ in. (30.2 x 41.7 cm.)
\$3,000-5,000

PROVENANCE:

with Newhouse Galleries, New York.



42



43

Δ43
MANNER OF JAN FRANS VAN BLOEMEN, CALLED L'ORIZZONTE

An Arcadian river landscape with figures resting on a path

oil on canvas
 52 ½ x 69 ¾ in. (133.3 x 177.2 cm.)
 \$2,000-3,000



44

PROPERTY FROM THE ESTATE OF
 RICHARD D. BASS

•44

SVATMARI HORVATH KALMAN (HUNGARIAN, B. 1890)

View of the bronze statue of Stephen I of Hungary at the fisherman's bastion, Budapest
 signed 'Svatmari Horvath' (lower left)

oil on canvas
 39¾ x 51½ in. (101 x 130.8 cm.)

\$1,500-2,000

PROVENANCE:

Anonymous sale; New Orleans, New Orleans Auction Galleries, 27 January 2008, lot 980.
 Acquired at the above sale by the present owner.

45

RAMON LOPEZ MORELLO (SPAIN, B. 1903)

Scenes from the Harem (two works)

each gouache and ink on paper
 each 28¼ x 22¼ in. (71.8 x 56.5 cm.)

(2)

\$2,000-3,000



45



46

■ 46
**STUDIO OF MIGUEL CANALS
 (SPANISH, 1925-1995)**

Birds and Lemons

signed with monogram (lower right) and inscribed 'Estudio M Canals' (on a plaque affixed to the frame)

oil on canvas in an artist's frame
 68 x 100 in. (172.7 x 254 cm.), overall

\$7,000-9,000

47
**RAMON LOPEZ MORELLO
 (SPAIN, B. 1903)**

Allegories of dreaming (two works)

the first signed 'MORELLO' (lower left); the second signed 'MORELLO' (lower right) each gouache and ink on paper the largest 27¼ x 19½ in. (69.2 x 49.6 cm.); the companion 22 x 13¾ in. (55.9 x 35 cm.)

(2)

\$2,000-3,000

• 48
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.) (2)

\$1,000-1,500



47



48



49

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

**•49
AFTER RAFAELLO SANZIO,
CALLED RAPHAEL**

*Madonna dell'Impannata (The
Madonna of the Cloth)*

oil on panel
34 3/4 x 27 1/2 in. (88.3 x 69.8 cm.)
\$2,000-3,000

The original composition by Raphael is in the Pitti Palace, Florence.



50

**•50
ATTRIBUTED TO WILLEM VON
BEMMEL (UTRECHT, 1630-1708)**

*A port city with ships in the harbor;
together with Travelers on a path
beside a lake with mountains in the
distance*

each bodycolor on paper
each 8 1/2 x 11 1/2 in. (21.6 x 29.2 cm.) (2)
\$1,500-2,000



51

**•51
NETHERLANDISH SCHOOL, 16TH
CENTURY**

Ecce Homo
inscribed 'ECCE HOMO' (upper center)
oil on panel
20 1/4 x 16 1/4 in. (51.4 x 41.3 cm.)
\$3,000-5,000



52

**52
BOLOGNESE SCHOOL, 17TH
CENTURY**

The Triumph of Neptune
oil on canvas
36 x 49 5/8 in. (91.4 x 125.9 cm.)
\$5,000-7,000

PROVENANCE:
Anonymous sale; Christie's, London, 5
December 1997, lot 108, as 'Follower of
Sebastiano Ricci' (£7,475) to the present
owner.

PROPERTY FROM A PRIVATE COLLECTION

53

**GIOVANNI CRIVELLI, CALLED IL CRIVELLINO
(MILAN? C. 1690-1760 PARMA)**

A Peacock, pheasants and rabbits in a wooded parkland landscape

oil on canvas
46½ x 58½ in. (118.1 x 148.6 cm.)

\$7,000-9,000

PROVENANCE:

The British Interior; Christie's, New York, 23-24 January 2002, lot 397 (\$22,325).

LITERATURE:

F. Arisi, *Felice Boselli*, Piacenza, 1973, p. 308, no. 508, fig. 601.
F. Arisi, *Natura morta tra Milano e Parma in età barocca. Felice Boselli, rettifiche e aggiunte*, Piacenza, 1995, p. 351, fig. 412.
F. Arisi, *Crivellone e Crivellino*, Piacenza, 2004, pp. 466, 587, no. 204.



53

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

54

FLAMINIO TORRI (BOLOGNA 1620-1661 MODENA)

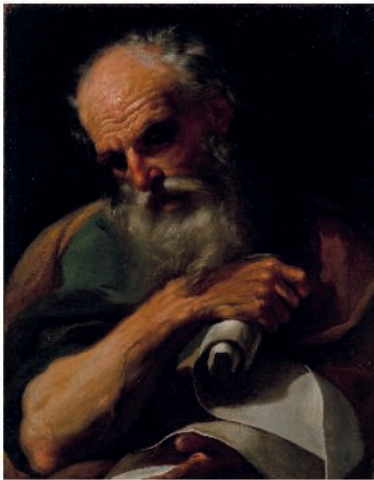
Saint Paul

oil on canvas
28 ¾ x 22 ½ in. (73 x 57.2 cm.)

\$7,000-9,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 14 January 1994, lot 189.
Anonymous sale; New Orleans Auction Galleries, New Orleans, 10 October 2009, lot 608.
Acquired at the above sale by the present owner.



54

55

AFTER POMPEO BATONI

Painting, Sculpture and Architecture; and Apollo, Music and Meter

oil on canvas
the first: 48¼ X 36½ in. (122.6 X 91.8 cm.);
the second: 48¼ X 35½ in. (122.6 X 90.2 cm.) (2)

\$8,000-12,000

PROVENANCE:

Private collection, France; Sotheby's, New York, 8 October 1993, lot 173, as 'Follower of Pompeo Girolamo Batoni' (\$33,350) to the present owner.

LITERATURE:

E. P. Bowron, *Pompeo Batoni: A Complete Catalogue of his Paintings*, New Haven and London, 2016, I, pp. 45-6, nos. 39 I and 40 I, both as 'follower of Batoni'.



55



PROPERTY FROM A WEST COAST COLLECTION

•56

A PAIR OF REGENCE STYLE GILTWOOD AND FAUX MARBLE WALL BRACKETS
EARLY 20TH CENTURY

27 in. (68.5 cm.) high
\$1,500-2,000

(2)

56

■57

A REGENCE STYLE BRASS-INLAID AND GILT-METAL MOUNTED KINGWOOD COMMODE
EARLY 20TH CENTURY

35¾ in. (90.8 cm.) high; 43 in. (109.2 cm.) wide, 19¼ in. (48.2 cm.) deep
\$2,000-3,000



57



58

SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

■58

A FRENCH WALNUT MARBLE-MOUNTED CABINET A DEUX CORPS
16TH CENTURY AND LATER

72 in. (182.9 cm.) high, 41 in. (104.1 cm.) wide, 19 in. (48.3 cm.) deep
\$6,000-10,000

PROPERTY FROM A WEST COAST COLLECTION

• 59

**A PAIR OF REGENCE-STYLE CREAM-PAINTED AND
PARCEL-GILT WALL-BRACKETS**
LATE 19TH CENTURY

20½ in. (52 cm.) high

\$1,000-1,500

(2)



• 60

A LOUIS XV PROVINCIAL GILTWOOD MIRROR
MID-18TH CENTURY

59 in. (150 cm.) high, 36 in. (91.5 cm.) wide

\$2,000-3,000



60

PROPERTY OF A PRIVATE COLLECTOR

• 61

A LOUIS XV PROVINCIAL WALNUT ARMOIRE
MID-18TH CENTURY

The interior later fitted with twenty ebony drawers

100½ in. (255.3 cm.) high, 66 in. (167.6 cm.) wide, 29 in. (73.7 cm.) deep

\$3,000-5,000

PROVENANCE:

With Antonio's Antiques, San Francisco.



61



62

PROPERTY OF A PRIVATE UPPER EAST SIDE COLLECTION

•62

A LOUIS XVI STYLE ORMOLU MANTLE CLOCK

19TH CENTURY, THE MOVEMENT LATER

16½ in. (42 cm.) high, 15 in. (38 cm.) wide
\$3,000-5,000



63

PROPERTY OF A PRIVATE COLLECTOR

•63

TWO PAIRS OF EMPIRE STYLE ORMOLU CANDLESTICKS

19TH CENTURY

12½ in. (31.5 cm.) high, the tallest
\$2,000-3,000

(4)

PROPERTY FROM A WEST COAST COLLECTION

•64

A LOUIS XV PROVINCIAL WALNUT AND BEECHWOOD CANAPÉ

MID-18TH CENTURY

80 in. (203.3 cm.) long
\$3,000-5,000



64

■ 65

**A LOUIS XV STYLE ORMOLU, CUT AND PRESSED
GLASS SIX LIGHT CHANDELIER**

20TH CENTURY

Electrified

44 in. (112 cm.) high, 25 in. (63.5 cm.) diameter

\$3,000-5,000



65

■ 66

A PAIR OF LOUIS XV WALNUT FAUTEUILS

MID-18TH CENTURY

\$2,500-3,500

(2)



66

■ 67

A PROVINCIAL LOUIS XV WALNUT COMMODE

MID-18TH CENTURY, REMOUNTED

37½ in. (95.2 cm.) high, 46¾ in. (118.7 cm.) wide, 24 in. (61 cm.) deep

\$4,000-6,000



67



68

■ 68
A LOUIS XVI STYLE ORMOU, CUT AND PRESSED
GLASS EIGHT LIGHT-CHANDELIER
20TH CENTURY

Electrified

40 in. (101.5 cm.) high, 23½ in. (59.5 cm.) diameter

\$2,000-4,000

PROPERTY OF A PRIVATE UPPER EAST SIDE
COLLECTION

■ 69
A PAIR OF LOUIS XVI BLUE-PAINTED
FAUTEUILS
CIRCA 1790, REDECORATED

\$2,000-3,000

(2)



69

■ 70
A LOUIS XV STYLE ORMOU-MOUNTED
AND EBONIZED OAK BUREAU PLAT
20TH CENTURY

31¾ in. (80.7 cm.) high, 62¾ in. (159.4 cm.) wide, 33½
in. (85.6 cm.) deep

\$4,000-6,000



70



71

PROPERTY OF A PRIVATE COLLECTOR

71
A PAIR OF LOUIS XVI STYLE
ORMOLU THREE-LIGHT
CANDELABRA
 LATE 19TH / EARLY 20TH CENTURY

19½ in. (49.5 cm.) high (2)
 \$2,000-3,000

72
A PAIR OF LOUIS XV WALNUT
BERGERES
 MID-18TH CENTURY (2)

\$2,500-3,500



72

THE PROPERTY OF A PRIVATE LONG ISLAND COLLECTION

73
A LOUIS XV ORMOLU-MOUNTED SATINEE, AMARANTH, AND
TULIPWOOD MARQUETRY COMMODE
 THIRD QUARTER 18TH CENTURY
 With later *fleur-de-pêche* marble top

35 in. (89 cm.) high, 50½ in. (128.3 cm.) wide, 24 in. (61 cm.) deep
 \$5,000-8,000

PROVENANCE:
 Anonymous sale; Sotheby's, New York, 12 November 1999, lot 301.



73



74

•■74
**A LOUIS XVI STYLE SILVERED-METAL,
COLORLESS AND COLORED CUT AND
PRESSED GLASS SIX-LIGHT CHANDELIER**
20TH CENTURY

Electrified

48 in. (122 cm.) high, 27 in. (68.5 cm.) diameter

\$2,000-4,000

PROPERTY OF A PARK AVENUE COLLECTOR

•■75
**A PAIR OF LOUIS XVI STYLE CREAM-
PAINTED BERGERES**
20TH CENTURY

\$1,500-2,000

(2)



75



76

PROPERTY OF A PRIVATE UPPER EAST SIDE COLLECTION
(LOTS 76-80)

•■76
**A LOUIS XVI AMARANTH AND TULIPWOOD
COMMODE**
CIRCA 1790

35 in. (89 cm.) high, 45¼ in. (116.3 cm.) wide, 23¼ in. (59 cm.) deep

\$2,000-3,000



77

■77
**A MATCHED PAIR OF FRENCH
CREAM-PAINTED BERGERES**
ONE LOUIS XVI, CIRCA 1780, THE
OTHER LATER

\$2,000-3,000



(2)

■78
**A LOUIS XVI GREEN-PAINTED AND
PARCEL-GILT CONSOLE TABLE**
CIRCA 1780

32½ in. (81.5 cm.) high, 34¾ in. (87.3 cm.)
wide, 19 in. (50 cm.) deep
\$3,000-5,000



78

■79
**A LOUIS XVI STYLE GREY-PAINTED
CANAPE**
CIRCA 1900

\$2,000-3,000



79



80

■80
**A PAIR OF LOUIS XVI STYLE
ORMOLU-MOUNTED AND BLEU
TURQUIN GUERIDONS**
LATE 19TH/EARLY 20TH CENTURY

28 in. (71 cm.) high, 27 in. (68.5 cm.)
diameter (2)
\$5,000-7,000

PROPERTY OF A PRIVATE NEW YORK
COLLECTOR



81

■81
**AN EMPIRE ORMOLU-MOUNTED
MAHOGANY FAUTEUIL DE
BUREAU**
FIRST QUARTER 19TH CENTURY,
AFTER A MODEL BY JACOB FRÈRES
\$3,000-5,000

PROPERTY FROM A PRIVATE COLLECTION,
OHIO



82

■82
**A LARGE LOUIS XVI STYLE
ORMOLU-MOUNTED MAHOGANY
CONSOLE DESSERTE**
BY GERVAIS-MAXIMILIEN-EUGENE
DURAND, PARIS, THIRD QUARTER
19TH CENTURY
The reverse of the carcas stamped G.
DURAND

38 in. (96.5 cm.) high, 78½ in. (199.5 cm.)
wide, 23 in. (58.5 cm.) deep
\$6,000-8,000

■83

**A PAIR OF CONSULAT MAHOGANY
FAUTEUILS**

CIRCA 1800

(2)

\$2,000-3,000



83

PROPERTY OF A PRIVATE COLLECTOR

■84

**A LOUIS XVI ORMOLU-MOUNTED AMARANTH
GUERIDON**

LATE 18TH CENTURY

Possibly spuriously stamped 'L. MOREAU' to underside of top

28¼ in. (71.8 cm.) high, 15¼ in. (38.7 cm.) diameter

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's, New York, 2 October, 2002, lot 50.
With The Chinese Porcelain Company, New York.



84

■85

**A LOUIS XVI PROVINCIAL
BRASS-MOUNTED AND INLAID
MAHOGANY COMMODE**
LATE 18TH/EARLY 19TH CENTURY

31½ in. (80 cm.) high, 45¼ in. (114.3 cm.)
wide, 21¼ in. (55.3 cm.) deep

\$2,000-3,000



85



86

PROPERTY FROM A MARYLAND COLLECTION

•86

A WORCESTER (BARR, FLIGHT & BARR) PORCELAIN CUSTARD YELLOW-GROUND DESSERT SERVICE
 CIRCA 1807-1813, IMPRESSED CROWNED MONOGRAM MARK

Bat-printed with peasant scenes, comprising: a teapot, cover, and stand, a cream jug, an open sugar bowl, a saucer dish, six trios, and a waste bowl

11 in. (28 cm.) wide, the teapot

(25)

\$2,000-3,000

•87

THREE SETS OF ENGLISH AND CONTINENTAL ARMORIAL PLATES

19TH CENTURY, THE FIRST WITH BLACK PRINTED CROWNED WREATH MARK FOR CHAMBERLAIN'S WORCESTER, THE SECOND WITH PUCE WREATH MARKS FOR SPODE, THE LAST WITH BLUE SCRIPT MARKS FOR J.B. CAPPELLEMANS AINE BRUXELLES

Comprising: a Chamberlain's Worcester Chinese Export style service with twelve dinner plates and five salad/dessert plates; three Spode Felspar molded soup plates painted with the motto *MON DROIT/ LOYAL EN SERVICE*; and twenty-five Belgian plates finely painted with the motto *PER TERRAS PER MARE* encircling a coat-of-arms

9½ in. (23.7 cm.) diameter, the Chamberlain's dinner plates

(45)

\$1,500-2,000



87



88

•88

A DERBY PORCELAIN PART DINNER SERVICE

CIRCA 1782-1800, PUCE CROWNED D AND CROSSED BATON MARKS, VARIOUS INCISED NUMBERS, PATTERN NO. 32

Painted with cornflowers, comprising: thirteen shaped oval platters in various sizes, twelve soup plates, fifteen dinner plates, and seventeen salad plates; *together with* three slightly variant dessert plates in pattern no. 34

21¼ in. (54 cm.) wide, the largest platter

(60)

\$3,000-5,000

•89

**A BLOOR DERBY PORCELAIN APPLE-GREEN GROUND
TOPOGRAPHICAL VASE**

CIRCA 1830, IRON-RED PRINTED GARTER MARK

20¾ in. (52.7 cm.) high

\$1,000-1,500



89

•90

**A DERBY STYLE PORCELAIN COBALT-BLUE GROUND
RAM'S HEAD HANDLED POT-POURRI BOWL AND
COVER**

19TH CENTURY, POSSIBLY SAMSON

11 in. (28 cm.) high, overall

\$1,000-1,500

(2)



90

•91

**AN ASSEMBLED ENGLISH PORCELAIN BLUE-GROUND
PART DESSERT SERVICE**

CIRCA 1830

Comprising: a Derby service including two sauce tureens, covers and stands, a lozenge-shaped dish, a kidney-shaped dish, and four desert plates; a similar service including a rectangular footed dish, two shaped-lozenge dishes, two shell-shaped dishes, eight desert plates finely painted with floral bouquets; *together with* a similarly decorated campana vase, three shaped oval dishes, and sixteen desert plates with gilt vermiculé borders, possibly French

11½ in. (29.2 cm.) long, the shaped oval dish

\$2,000-3,000

(45)



91



92

**•92
AN ASSEMBLED WORCESTER PORCELAIN IMARI
PART DESSERT SERVICE**

CIRCA 1800-1815, PUCE SCRIPT MARKS TO SOME, IMPRESSED CROWNED BFB AND FBB MONOGRAMS FOR BARR, FLIGHT & BARR AND FLIGHT, BARR & BARR

Comprising: ten dessert plates, two coffee cups, and a shallow bowl with alternating flower and medallion panels; four dessert plates, two shaped plates, and one shallow bowl painted with a bridge and two birds; and seven dessert plates painted with a figure in a landscape

8½ in. (21.5 cm.) diameter, the shaped plates

(27)

\$2,000-3,000

**•93
AN ASSEMBLED ENGLISH IRONSTONE CHINOISERIE
PART DINNER SERVICE**

FIRST HALF 19TH CENTURY, VARIANT PUCE PRINTED CROWNED MARKS FOR ASHWORTH AND MASON'S, VARIOUS IMPRESSED LETTERS

Comprising: a platter, twenty-one dinner plates, and six soup plates in pattern no. 143; seventeen dinner plates and three soup plates in a variant pattern; six soup plates, six bread plates, and a small platter in a similar pattern

15¼ in. (38.7 cm.) wide, the largest platter

(61)

\$2,000-3,000



93

**•94
A MASON'S IRONSTONE CHINOISERIE PART DINNER
SERVICE**

FIRST HALF 19TH CENTURY, BROWN PRINTED CROWNED BANNER MARKS AND IMPRESSED UPPERCASE MARKS

Printed and painted with blooming flowers and fruits in vases, the border with Chinese characters, comprising: a large platter, three shaped rectangular vegetable dishes and a cover, twelve soup plates, and nineteen dinner plates; together with three Mason's ironstone platters in variant *Chinoiserie* patterns and nine salad/dessert plates

21½ in. (53.3 cm.) wide, the large platter

(48)

\$1,500-2,000



94



95

PROPERTY FROM A WEST COAST COLLECTION

•95
A PAIR OF ENGLISH DECALCOMANIA CHINOISERIE VASES

LATE 19TH/EARLY 20TH CENTURY

12 in. (30.5 cm.) high

\$800-1,200

•97
AN ASSEMBLED ENGLISH AND FRENCH PORCELAIN PART DESSERT SERVICE

18TH/19TH CENTURY, SOME WITH VARIOUS MARKS FOR SPODE FELSPAR AND BLOOR DERBY

Comprising: two Spode Felspar shaped hexagonal dessert plates in pattern 4773; a shell-shaped dish and a plate decorated with puce leaves and gilt vines; two similarly decorated Bloor Derby dessert plates; two dessert plates finely painted with wreaths of roses; and eleven Paris plates painted with Neo-Classical motifs

11 in. (30 cm.) diameter, the shaped circular plate

\$1,500-2,000



97



96

•96
AN ASSEMBLED ENGLISH PORCELAIN IMARI PART SERVICE

19TH CENTURY, THE TRAY IMPRESSED 7, A SALAD PLATE IMPRESSED 9

(2) Comprising: a large shaped rectangular platter, five desert plates, five cake plates, and a square dish decorated with a blue dragon center; and nine desert plates, probably Coalport, with yellow dragons among green clouds

21 in. (53.3 cm.) long, the platter

(20)

\$2,000-3,000

•98
A SPODE PORCELAIN PART DINNER SERVICE

CIRCA 1830, IRON-RED MARKS, PATTERN NO. 967

Comprising: a vase, a platter, four oval dishes, a two-handled lozenge-shaped dish, a hexagonal dish, forty-two salad/dessert plates, a shallow bowl, a soup plate, and a waste bowl; *together with* pieces in nearly identical patterns, most Copeland Spode, including three dessert plates, two side plates, six bread plates and a saucer dish

14¼ in. (36.5 cm.) wide, the platter

(64)

\$2,500-3,500



98



99

PROPERTY FROM A WEST COAST COLLECTION

•99

**A PAIR OF ORMOLU MOUNTED CONTINENTAL
PORCELAIN IMARI BOTTLE VASES AND ORMOLU
COVERS**

19TH/20TH CENTURY

17¼ in. (47.7 cm.) high

(4)

\$1,500-2,000

•100

**AN ENGLISH PORCELAIN IMARI PART DINNER
SERVICE**

CIRCA 1820, VARIOUS INCISED NUMBERS, PROBABLY
COALPORT,

Comprising: nine salad/dessert plates, three soup plates, twenty-
three dinner plates, ten oval platters in four sizes, a lozenge-shaped
dish, and one shell-form dish

15½ in. (39 cm.) wide, the largest tray

(47)

\$2,500-3,500



100



101

•101

A PARIS (DARTE) PORCELAIN PART DINNER SERVICE

EARLY 19TH CENTURY, SOME WITH IRON-RED
STENCILED DARTE PERE/ RUE DE LA ROQUETTE/NO
90 MARK, THE DINNER PLATES WITH BLACK PAINTED
MJ

Comprising: two compotes, two shell-shaped dishes, two dinner
plates, six salad plates, and ten desert plates

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

(22)

\$2,000-3,000

•102

**TWO PAIRS OF FRENCH PORCELAIN COBALT-BLUE
GROUND TOPOGRAPHICAL VASES**

FIRST HALF 19TH CENTURY, THE CAMPANA VASES
WITH IRON-RED STENCILED MARK FOR DARTE
FRERES

12½ in. (32 cm.) high, the campana vases

\$1,500-2,000

(4)



102



103

•103

**A PARIS PORCELAIN FAUX-CAMEO CUSTARD-
GROUND THREE-PIECE GARNITURE**

MID-19TH CENTURY, VARIOUS INDISTINCT INCISED
LETTERS

21¼ in. (54 cm.) high, the vases

\$2,000-3,000

(4)

•104

**A LARGE CONTINENTAL AGATEWARE POT-POURRI
VASE AND COVER**

LATE 19TH/EARLY 20TH CENTURY

Supported on fitted replacement wooden socle and stand

44½ in. (115 cm.) high

\$3,000-5,000

(4)



104



105

PROPERTY FROM A WEST COAST COLLECTION

•105

**A PAIR OF FRENCH COBALT-BLUE GROUND
PORCELAIN VASES**
MID-19TH CENTURY

19¼ in. (48.9 cm.) high

(2)

\$1,000-1,500



106

•106

**A PAIR OF CHINESE PORCELAIN VASES, MOUNTED AS
LAMPS**
THE PORCELAIN, 20TH CENTURY

11¼ in. (29.8 cm.) high, the porcelain

(2)

\$1,000-1,500



107

PROPERTY OF A PRIVATE COLLECTION

107

**A PAIR OF PARIS PORCELAIN BISCUIT AND WHITE-
GLAZED CAMPANA VASES**
SECOND QUARTER 19TH CENTURY

16¼ in. (36.2 cm.) high, the vases

(2)

\$4,000-6,000

•108

A JAPANESE IMARI VASE AND COVER, AND A LARGE PUNCH BOWL

MEIJI PERIOD (LATE 19TH/EARLY 20TH CENTURY)

24 in. (61 cm.) high, the vase and cover overall (3)
\$2,000-3,000



108



109

•109

A SET OF FOUR JAPANESE IMARI SCALLOPED DISHES
LATE EDO PERIOD

Each with underglaze blue apocryphal six-character Chenghua mark to base; *Together with* a Japanese shaped serving dish, 20th century

9¾ in. (24.8 cm.) diameter, the set of dishes (5)
\$1,500-2,000

•110

AN ASSEMBLED SET OF FIVE JAPANESE IMARI SHAPED JARDINIÈRES
20TH CENTURY

8 in. (20.3 cm.) high, 11½ in. (29.2 cm.) diameter, the largest (5)
\$1,000-1,500



110



111



112

PROPERTY FROM A WEST COAST COLLECTION

•111

A PAIR OF GEORGE III GILTWOOD AND GILT-COMPOSITION THREE-LIGHT CANDELABRA
CIRCA 1770

Electrified

12½ in. (32 cm.) high; 25¾ in. (65.5 cm.) wide, 14½ in. (37 cm.) deep (2)

\$3,000-5,000

PROVENANCE:

Acquired from Norman Adams, London, 14 October 1970.
50 Years of Collecting The Decorative Arts of Georgian England;
Christie's, London, 14 May 2003, lot 7.

PROPERTY OF A PRIVATE UPPER EAST SIDE COLLECTION

•112

TWO PAIRS OF LOUIS XVI STYLE CASSETTES
19TH CENTURY

The white marble examples inscribed *Deance* on the base rim

The tallest 19¼ in. (23.5 cm.) high (4)

\$2,000-3,000

PROPERTY FROM A MARYLAND COLLECTION

■113

A GEORGE II MAHOGANY BUREAU CABINET
CIRCA 1740

92 in. (233.7 cm.) high, 40½ in. (102.9 cm.) wide, 22 in. (55.9 cm.) deep

\$5,000-7,000



113



114

PROPERTY OF A PRIVATE COLLECTOR

■114

A GEORGE II MAHOGANY SIDE TABLE
CIRCA 1740 AND ALTERED IN SIZE

33 in. (84 cm.) high, 48 in. (142 cm.) wide, 23½ in. (60 cm.) deep

\$5,000-8,000

PROPERTY OF A PRIVATE COLLECTION, NEW YORK

■115

A WILLIAM IV BURR ASH AND BROWN OAK CENTER TABLE

CIRCA 1830

With tilt top, on casters

29½ in. (75 cm.) high, 55 in. (140 cm.) diameter

\$8,000-12,000



115



116



118



117

PROPERTY OF A PRIVATE COLLECTOR

■ 116

A GEORGE III GILTWOOD PIER MIRROR
CIRCA 1770

80 ¼ in. (205 cm.) high, 41 in. (104.1 cm.) wide
\$12,000-18,000

PROVENANCE:

With Norman Adams, Ltd., London, and sold to Doris Merrill Magowan in 1950.
Property from the Estate of Doris Merrill Magowan; Christie's, London, 22 May 2002, lot 40.
Acquired from Hyde Park Antiques, New York.

PROPERTY FROM THE ESTATE OF EMILY A. WINGERT

117

AN EARLY GEORGE III MAHOGANY TEA CADDY
CIRCA 1760 AND LATER

The later fitted interior with four compartments of various sizes, formally with a handle, the feet later

7½ in. (19 cm.) high, 11 in. (28 cm.) wide, 6½ in. (16.5 cm.) deep
\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 29 September 1973, lot 15.

PROPERTY FROM A MARYLAND COLLECTION

• ■ 118

A GEORGE II GREEN, GILT AND POLYCHROME
JAPANNED LONG-CASE CLOCK

CIRCA 1730, THE DIAL SIGNED HENRY FISH, LONDON
The reverse with white chalk inscription 'A9735', anchor escapement, the two train movement striking the hour on a bell

85½ in. (217 cm.) high, 19 in. (48.2 cm.) wide, 9½ in. (24 cm.) deep
\$3,000-5,000

PROVENANCE:

With Stair & Co., New York.

PROPERTY FROM THE ESTATE OF ROBERT AND CATHERINE
ENGGASS

■119

**A REGENCY GILTWOOD AND PART-EBONIZED
CONVEX GIRANDOLE**

BY THOMAS FENTHAM (1771-1808), CIRCA 1800

The reverse with printed paper label *THOMAS FENTHAM, No. 136, STRAND, NEAR SOMERSET-HOUSE, Manufacturer of Looking Glasses, Convex and concave Mirrors AND ALL SORTS OF PICTURE and GLASS FRAMES, GLASS FOR EXPORTATION*

42 in. (107 cm.) high, 28½ in. (72.5 cm.) wide

\$4,000-6,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 25 January 1997, lot 174.

PROPERTY OF A PRIVATE COLLECTION, NEW YORK

■120

**A SET OF EIGHT WILLIAM AND MARY WALNUT DINING
CHAIRS**

LATE 17TH CENTURY, WITH REPLACEMENTS

Comprising two armchairs and six side chairs (8)

\$10,000-20,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 24 & 25 April 1987, lot 149.

With Macy Darling Ltd., Washington, DC.

Anonymous sale; Sotheby's, New York, 15 April 1994, lot 47.



119



120



121

PROPERTY FROM A MARYLAND
COLLECTION

■ 121

**A REGENCY EBONY AND STRING-
INLAID MAHOGANY SOFA TABLE**
CIRCA 1810

28 in. (71.1 cm.) high, 57¼ in. (145.4 cm.)
long overall, 23¾ in. (60.3 cm.) deep

\$3,000-5,000



122

■ 122

AN IRISH CUT-GLASS MIRROR
20TH CENTURY

37 in. (94 cm.) high, 29 in. (73.5 cm.) wide

\$1,000-1,500



123

PROPERTY FROM A MARYLAND
COLLECTION

■ 123

**A GEORGE III MAHOGANY CHEST-
OF-DRAWERS**
CIRCA 1790

33½ in. (85.1 cm.) high, 45 in. (104.3 cm.)
wide, 22¼ in. (56.5 cm.) deep

\$3,000-5,000



124



125



126

PROPERTY FROM A WEST COAST COLLECTION (LOTS 124-125)

• **124**

A GILTWOOD ARCHITECTURAL ELEMENT
SECOND HALF 19TH CENTURY

50½ in. (128.2 cm.)

\$800-1,200

• **125**

TWO PAIRS OF GEORGE III STYLE GILTWOOD BRACKETS
20TH CENTURY

17 in. (43.2 cm.) high, the tallest

\$1,000-1,500

PROPERTY OF A PRIVATE COLLECTOR

• **126**

A GEORGE II GILTWOOD MIRROR
CIRCA 1740, REDUCED IN SIZE AND ORIGINALLY A FRAME

63.1/5 in. (161.3 cm.) high, 33¼ in. (84.5 cm.) wide

\$3,000-5,000

PROVENANCE:

Acquired from Florian Papp, New York.

PROPERTY FROM A MARYLAND COLLECTION

■ **127**

A GEORGE III MAHOGANY SERVING TABLE
CIRCA 1760

(4) 33 in. (83.8 cm.) high, 61¼ in. (153 cm.) wide, 28¾ in. (73 cm.) deep

\$5,000-7,000



127



128 (part)

PROPERTY OF A PRIVATE COLLECTOR

■128

A MATCHED PAIR OF ENGLISH GILTWOOD GIRANDOLES

ONE GEORGE II AND REDUCED IN HEIGHT, THE OTHER LATER

55 in. (140 cm.) high, 37 in. (94 cm.) wide (2)
\$5,000-8,000

PROVENANCE:

Colonel Goulet; Sotheby's, London, 25 January 1935, lot 145 (part).
Acquired from Florian Papp, New York.



129

PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOTS 129-130)

•129

A VICTORIAN CALAMANDER TABLE CABINET
SECOND HALF 19TH CENTURY

The glazed doors enclosing four drawers, the sides with bail handles

13½ in. (35 cm.) high, 14 in. (35.5 cm.) wide, 8¾ in. (22 cm.) deep
\$1,000-1,500



130

•■130

A LATE GEORGE III BRASS-MOUNTED MAHOGANY FALL-FRONT SECRETAIRE

CIRCA 1800 AND ALTERED

The interior with drawers, pigeonholes and green felt writing surface

37¾ in. (96 cm.) high, 45 in. (115.5 cm.) wide, 24½ in. (62 cm.) deep
\$2,000-3,000

131 No Lot

■▲132

**AN ENGLISH GILTWOOD MIRROR
IN THE MANNER OF MATTHIAS
LOCK, PROBABLY 19TH CENTURY**

With later arched divided plates

86 in. (218.5 cm.) high, 40.5 in. (103 cm.)
wide

\$8,000-12,000



132



133

PROPERTY FROM A WEST COAST
COLLECTION

■133

**A GEORGE III STYLE MAHOGANY
SILVER TABLE
19TH/20TH CENTURY**

29½ in. (75 cm.) high, 29½ in. (75 cm.) wide,
20½ in. (52 cm.) deep

\$2,000-3,000



134

■134
A FRENCH ORMOLU-MOUNTED, GLASS AND VERNIS
MARTIN FIVE LIGHT CHANDELIER
 20TH CENTURY

Electrified

31½ in. (80 cm.) high, 20 in. (51 cm.) diameter

\$4,000-6,000

PROPERTY FROM A MARYLAND COLLECTION

■136
A CHINESE EXPORT BLACK-AND-GILT AND LACQUER
CHEST
 SECOND QUARTER 19TH CENTURY, THE UPPER
 SECTION ALTERED

With lift top above three faux drawers, two large drawers and side handles

36¾ in. (93.3 cm.) high, 34¾ in. (88.3 cm.) wide, 23 in. (58.5 cm.) deep

\$4,000-6,000



136



135

135
A PAIR OF FRENCH ORMOLU-MOUNTED GLASS AND
VERNIS MARTIN TWIN-BRANCH WALL-LIGHTS
 MODERN

Electrified

17 in. (43 cm.) high, 7½ in. (19 cm.) wide

\$2,000-3,000

PROPERTY OF A PRIVATE COLLECTION

■137
A PAIR OF GOTHIC REVIVAL BEECHWOOD AND
PARCEL-EBONIZED HALL CHAIRS
 LATE 19TH CENTURY

Together with a pair of mahogany pedestal cupboards, 19th century

45½ in. (115.5 cm.) high

\$800-1,200

(2)

(4)



137



138



139



140

•138
A PAIR OF ORMOLU-MOUNTED CUT-GLASS OBELISKS
 LATE 19TH/20TH CENTURY

33 in. (84 cm.) high (2)
 \$2,000-3,000

•■139
A PAIR OF WILLIAM IV HARDWOOD FOUR-TIER ETAGERES
 CIRCA 1835

39¾ in. (101 cm.) high, 17¼ in. (43.8 cm.) wide, 13¼ in. (33.6 cm.) deep (2)
 \$2,000-3,000

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH

•■140
A NORTH EUROPEAN MAHOGANY, GREEN-PAINTED AND PARCEL-GILT TRUMEAU
 LATE 19TH/EARLY 20TH CENTURY

110 in. (279.4 cm.) high, 58½ in. (148.6 cm.) wide
 \$1,500-2,500

PROPERTY OF A PRIVATE COLLECTION

•■141
A NORTH GERMAN GILT-METAL MOUNTED MAHOGANY, PARCEL-EBONIZED, MAPLE AND STEEL-INLAID FALL FRONT WRITING DESK
 SECOND QUARTER 19TH CENTURY

Opening to reveal a writing surface, drawers and pigeon holes, the upper case with a door

77¾ in. (197.5 cm.) high, 37 in. (94 cm.) wide, 20¼ in. (51.7 cm.) deep
 \$3,000-5,000



141



142

PROPERTY FROM THE ESTATE OF JOE AND LEE JAMAIL

■142
**A CHINESE POLYCHROME
 PAINTED TWELVE PANEL FLOOR
 SCREEN**
 20TH CENTURY

96 in. (243.8 cm.) high, 18 in. (45.6 cm.)
 wide each panel (12)
 \$4,000-6,000

PROPERTY OF A PRIVATE COLLECTION,
 PALM BEACH

■143
**A PAIR OF NORTH EUROPEAN
 POLYCHROME-PAINTED AND
 PARCEL-GILT MIRRORS**
 LATE 19TH/20TH CENTURY

38 in. (96.5 cm.) high, 28 in. (71.1 cm.) wide
 (2)
 \$1,000-1,500

PROPERTY OF A PRIVATE COLLECTOR

■144
**AN AUSTRIAN MAHOGANY AND
 WALUT MARQUETRY CYLINDER
 DESK**
 CIRCA 1810

42½ in. (108 cm.) high, 46¼ in. (117.5 cm.)
 wide, 27 in. (68.6 cm.) deep
 \$5,000-8,000

PROVENANCE:
 With Ritter Antik, New York.



143 (part)



144



145

■145
A PAIR OF RENAISSANCE REVIVAL
WALNUT FAUTEUILS

LATE 19TH/ EARLY 20TH CENTURY

(2)

\$3,000-5,000



PROPERTY OF A PRIVATE NEW YORK
COLLECTOR

•■146
AN AUSTRIAN MAHOGANY AND
FRUITWOOD INLAYED CENTER
TABLE

CIRCA 1830

29¼ in. (74.2 cm.) high; 42½ in. (108 cm.)
diameter

\$2,000-3,000



146

PROPERTY OF A PRIVATE COLLECTOR

■147
A SET OF FOUR NORTH EUROPEAN
BEECH AND PARCEL-GILT
ARMCHAIRS

LATE 18TH CENTURY

Originally decorated

\$4,000-6,000

(4)

PROVENANCE:
with Therien & Co, Los Angeles.



147





148

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

•148
A PAIR OF GERMAN GILT-METAL MOUNTED, PARCEL-EBONIZED AND BURR WALNUT URNS AND COVERS

SECOND QUARTER 19TH CENTURY
 Each pedestal enclosing a compartment

20 in. (51 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

With Angus Wilkie, New York.



149

PROPERTY OF A PRIVATE COLLECTION

•149
A NORTH EUROPEAN STAINED FRUITWOOD INLAID MAHOGANY CENTER TABLE

19TH CENTURY AND LATER

30¾ in. (78.1 cm.) high, 42¾ in. (108.6 cm.) diameter

\$1,000-1,500

150

A SWEDISH BRONZED, CREAM-PAINTED AND PARCEL-GILT CANAPE

EARLY 19TH CENTURY

87¾ in. (22.8 cm.) long

\$3,000-5,000



150

■▲151

**A RUSSIAN ORMOLU, BLUE-GLASS
AND CUT-GLASS EIGHT-LIGHT
CHANDELIER**

19TH/20TH CENTURY

46½ in. (118 cm.) high, 29 in. (73.6 cm.)
diameter

\$7,000-10,000



151

•152

**A PAIR OF CENTRAL EUROPEAN
RED-VEINED SERPENTINE
BALUSTER URNS**

19TH CENTURY

13 in. (33 cm.) high

(2)

\$3,000-5,000



152

PROPERTY OF A PRIVATE COLLECTION,
NEW YORK

■153

**A PAIR OF RUSSIAN MAHOGANY
AND PARCEL-GILT ARMCHAIRS**

CIRCA 1820

Each with depository label 'Le Ga...b / 18
Rue St. Augustin / 7264... / Bedel et C...' (2)

\$5,000-8,000

PROVENANCE:

Grand Duke Michael Mikhailovich of
Russia, Villa Kasbeck, Avenue du Roi
Albert, Cannes.
Anonymous sale; Christie's, London, 9
December 1993, lot 151 (part).
Acquired from Bernd Goeckler Antiques,
New York, 1994.



153

154 No Lot



155

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

■ 155

A VICTORIAN GILTWOOD MIRROR
MID-19TH CENTURY

59½ in. (150.5 cm.) high, 35 in. (89 cm.) wide
\$2,000-3,000

PROPERTY OF A NORTHEAST COLLECTOR

■ 156

**A CHIPPENDALE CARVED MAHOGANY SCALLOP-TOP
TEA TABLE**
PHILADELPHIA, 1760-1780

28 ½ in. high, 28 in. diameter
\$2,000-3,000



156



157

PROPERTY OF A PRIVATE NEW YORK
COLLECTOR

■ 157

**A REGENCY STYLE MAHOGANY
DESK**
LATE 19TH/EARLY 20TH CENTURY

With later smoked glass top
\$4,000-6,000

PROVENANCE:

With Linda Horn Antiques, New York.



158

PROPERTY OF A PRIVATE COLLECTOR

•■158

A CHINESE BLACK AND GILT-LACQUER FOUR-PANEL SCREEN

LATE 18TH/EARLY 19TH CENTURY

70½ in. (179 cm.) high, 31½ in. (80 cm.) wide, each leaf

\$3,000-5,000

PROVENANCE:

The Collection of Mercedes Santamarina, Helena Santamarina de Bengolea, Guillermina Santamarina de Braceras and Carlos Santamarina; Galería Ducreux, Buenos Aires, 1-3 September 1954, lot 84.

PROPERTY FROM THE ESTATE OF RICHARD D. BASS

•■159

A GEORGE III STYLE WALNUT, SATINWOOD AND MAHOGANY INLAID DOUBLE-PEDESTAL PARTNER'S DESK

AFTER A DESIGN BY THOMAS CHIPPENDALE, SECOND HALF 20TH CENTURY

The cupboard doors opening to either drawers or portfolio section with a single drawer

32½ in. (82.6 cm.) high, 80 in. (203.2 cm.) wide, 50½ in. (128.3 cm.) deep

\$1,000-1,500



159



160

•160

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)

Head of a bacchante

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

terracotta

14 in. (35.5 cm.) high

Circa 1860.

\$1,000-1,500

PROVENANCE:

Destailleurs-Chanteraine collection until 1969.

PROPERTY FROM A WEST COAST COLLECTION (LOTS 161-162)

•161

TWO FRENCH FIGURES OF MAIDENS

LATE 19TH/EARLY 20TH CENTURY

Comprising an alabaster maiden inscribed *Meunier C.* and a marble figure of flora

24 in. (61 cm.) high, the tallest

(2)

\$1,000-1,500

PROVENANCE:

Anonymous Sale; Christie's, South Kensington, 5 November 2003, lot 60 (the first).

Anonymous Sale; Christie's, New York, 5 June 2002, lot 371 (the second).



161



162

•162

A NEAR PAIR OF CONTINENTAL WHITE MARBLE FOUNTAIN FIGURES OF PUTTI HOLDING SHELLS
19TH/20TH CENTURY

Apparently unsigned

23 in. (58.5 cm.) high, the tallest

(2)

\$1,000-1,500

PROPERTY OF A PRIVATE COLLECTOR

• ■ 163

A PAIR OF LEAD MODELS OF SEATED DOGS

PROBABLY ENGLISH, 19TH CENTURY

Modeled on a naturalistic base, each sitting on a walnut plinth and a later marble simulated green base

29 in. (73.5 cm.) high, 11 in. (28 cm.) wide, 17¼ in. (44 cm.) deep (2)

\$3,000-5,000

PROVENANCE:

Acquired from Mallett, London.



163



164

PROPERTY OF A GENTLEMAN

• ■ 164

A ROMAN MARBLE HEAD

20TH CENTURY

7½ in. (19 cm.) high

\$1,000-1,500

• ■ 165

A PAIR OF ENGLISH LEAD GARDEN STATUES OF A SHEPHERD AND A SHEPHERDESS

20TH CENTURY

55¾ in. (141.5 cm.) high, the tallest (2)

\$2,000-3,000



165

PROPERTY FROM A PRIVATE COLLECTION, OHIO

■166

A FRENCH MARBLE BUST OF A COURTIER

LATE 19TH CENTURY

Apparently unsigned

31 in. (79 cm.) high

\$3,000-5,000



166

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

■167

A FRENCH WHITE MARBLE FIGURE OF A MAIDEN TITLED 'L'ADOLESCENCE'

BY LOUIS-CHARLES MALRIC, EARLY 20TH CENTURY

Signed MALRIC

34 in. (86.4 cm.) high

\$4,000-6,000

PROPERTY FROM A WEST COAST COLLECTION (LOTS 168-169)

■168

A FRENCH BRONZE GROUP

CAST BY BARBEDIENNE AFTER A MODEL OF J.L GEROME (1824-1904), CIRCA 1875

The base signed J.L GEROME and inscribed F. BARBEDIENNE, FONDEUR, PARIS 872, with *Reduction Mecanique* stamp

35¾ in. (90.7 cm.) high

\$5,000-7,000



167



168

•■169

AN ENGLISH PATINATED BRONZE GROUP TITLED 'THE SPRING FESTIVAL'

CAST FROM A MODEL BY T. NELSON MACLEAN, LATE 19TH CENTURY

After Sir Lawrence Alma Tadina

28½ in. (72.3 cm.) high

\$1,500-2,000

THE PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

■170

A FRENCH PATINATED BRONZE BUST TITLED 'LE PRINTEMPS NO. 1' ('BUSTE DE FLORE')

CAST BY SUSSE FRÈRES FROM A MODEL BY JEAN-BAPTISTE CARPEAUX (1827-1875), PARIS, EARLY 20TH CENTURY

Signed *JB. Carpeaux and Susse FrèresEdt*, with further *Susse Frères foundry cachet*

21¼ in. (55.5 cm.) high

\$3,000-5,000

LITERATURE:

M. Poletti & A. Richarme, *Jean-Baptiste Carpeaux Sculpteur catalogue raisonné*, Paris, 2003, p. 143 (BU40).

PROPERTY FROM A WEST COAST COLLECTION

•■171

A PATINATED METAL MODEL OF SPINARIO

20TH CENTURY

After the *Antique*

17½ in. (44.5 cm.) high

\$800-1,200



171



169



170

PROPERTY FROM THE ESTATE OF RICHARD D. BASS

•■172

A RUSSIAN BRONZE GROUP OF A WARRIOR ON HORSEBACK

CAST FROM A MODEL BY EVGENII LANCERAY, 20TH CENTURY

15¼ in. (38.7 cm.) high, 11¼ in. (28.6 cm.) wide

\$1,500-2,000



172



173



174

PROPERTY FROM A WEST COAST COLLECTION (LOTS 173-179)

■ 173

A FRENCH PATINATED BRONZE BUST OF A SMILING CHILD

CAST BY SIOT-DECAUVILLE FROM A MODEL BY JEAN-ANTOINE INJALBERT, PARIS, LATE 19TH/EARLY 20TH CENTURY

The sash inscribed *A. Injalbert*, stamped *SIOT-PARIS 3326* on reverse, on a green marble socle and plinth

63¾ in. (162 cm.) high overall

\$1,000-1,500

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 19 March 2003, lot 141.

■ 174

A FRENCH PATINATED-BRONZE FIGURAL GROUP, ENTITLED 'CHARITE'

CAST BY BARBEDIENNE FROM A MODEL BY PAUL DUBOIS, LATE 19TH CENTURY

Signed *P. DUBOIS* and *F. BARBEDIENNE*. *Fondeur. Paris*, with *Reduction Mécanique* stamp, numbered 667

31½ in. (80 cm.) high

\$4,000-6,000

175 No Lot



176

■ 176

A FRENCH BRONZE GROUP OF A WOMAN AND HER CHILDREN

CAST BY THE SUSSE AFTER A MODEL BY CHARLES CUMBERWORTH, EARLY 20TH CENTURY

The base signed *Cumberworth* and stamped *Susse Freres*, together with an ormlu mounted green onyx pedestal

55 in. (139.7 cm.) high

\$1,000-1,500

(2)

•■177

A FRENCH PATINATED BRONZE FIGURAL GROUP OF MIGNON AND PRISCILLA

CAST FROM A MODEL BY HIPPOLYTE MOREAU, CIRCA 1900

The base inscribed *H. MOREAU*, on a green marble base, on a carved giltwood base

32½ in. (82.5 cm.) high, the sculpture

\$2,000-3,000



177



178



•■178

TWO PATINATED BRONZE FIGURES

ONE CAST FROM A MATHURIN MOREAU MODEL AND ENTITLED 'LA GRAPILLEUSE', LATE 19TH

21½ in. (54.6 cm.) high

(2)

\$1,500-2,000



179

•■179

A FRENCH PATINATED BRONZE GROUP ENTITLED 'LA GLOIRE'

CAST BY SOCIETE DES BRONZES DE PARIS AFTER A MODEL BY CHARLES VITAL CORNU, LATE 19TH CENTURY

The base signed *Vital Cornu* and with the foundry stamp *SOCIETE DES BRONZES DE PARIS, 5010*

36¼ in. (93.3 cm.) high

\$3,000-5,000

SESSION II
(LOTS 180-332)



180



181

PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR (LOTS 180-181)

•180

GEORGES TERZIAN (FRENCH, B. 1939)

Les Marguerites

signed 'G. TERZIAN' (lower right); signed again, dated and titled 'G. TERZIAN/LES/ MARGUERTIES/ 2008' (on the reverse)

oil on canvas

36 ¼ x 28 ¾ in. (92.1 x 73 cm.)

Painted in 2008.

\$3,000-5,000

•182

YAACOV AGAM (ISRAELI, B. 1928)

Chair (two works)

tapestry upholstered wood box

each 19¼ x 18¼ x 18¼ in. (48.9 x 46.4 x 46.4 cm.)

\$1,000-1,500

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

•181

GEORGES TERZIAN (FRENCH, B. 1939)

Le Damier

signed and titled 'GEORGES/ TERZIAN/ LE/ DAMIER' (on the reverse)

oil on canvas

29 x 23 ½ in. (73.7 x 59.7 cm.)

\$2,000-3,000

THE ARTHUR AND ANITA KAHN COLLECTION: A NEW YORK STORY

183

JOSE DE CREEFT (AMERICAN, 1884-1982)

Untitled (Reclining Figure)

signed 'JOSE de/ CREEFT' (at the top)

marble

9 ½ x 14 ¼ x 7 in. (24.1 x 36.2 x 17.8 cm.), not including base

\$1,500-2,000



182



183



184

184

KIM BROOKS (BRITISH, B. 1936)

Stalking Tiger

signed and dated '-Kim Brooks-69-' (lower right)

oil on canvas

24 x 36 in. (61 x 91.4 cm.)

Painted in 1969.

\$5,000-7,000

185 No Lot

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

•186

**HOWARD MEHRING (AMERICAN,
1931-1978)**

Radiants

oil on canvas

47 x 46½ in. (119.4 x 118.1 cm.)

Painted in 1960.

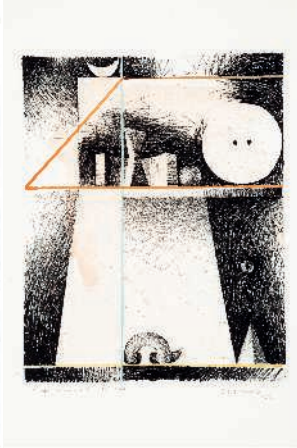
\$5,000-7,000



186



187



188



189



190

PROPERTY FROM A DISTINGUISHED MIAMI COLLECTOR

187
FRANCISCO ZÚÑIGA (COSTA RICAN/MEXICAN, 1912-1998)

Dos Mujeres

signed and dated 'Zúñiga/ 1967' (lower left)
brown and black crayon on paper
25% x 19% in. (65.1 x 50 cm.)
Executed in 1967.

\$2,500-3,500

PROVENANCE:
with Galerie 99, Miami.
Acquired from the above by the present owner.

We are grateful to Mr. Ariel Zúñiga for his assistance in confirming the authenticity of this work which is to be included in the forthcoming Volume V of the *Catalogue Raisonné* of the artist.

189
FREDERICK JAMES BROWN (AMERICAN, 1945-2012)

The Guardian

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

\$800-1,200

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

THE ARTHUR AND ANITA KAHN COLLECTION: A NEW YORK STORY (LOTS 188-191)

188
MARCELO BONEVARDI (ARGENTINEAN, 1929-1994)

Untitled

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

\$500-700

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

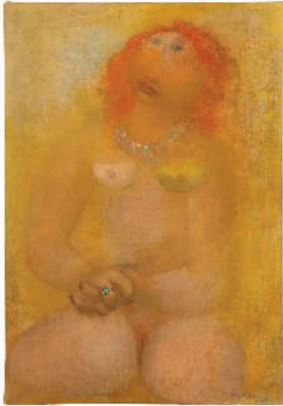
190
DOROTHY DEHNER (AMERICAN, 1901-1994)

Studio in the Barn in Bolton

etching in colors, on wove paper, 1953, signed, dated and titled in pencil, numbered 30/30, with margins, dedicated 'With love to Arthur and Anita Dec 25, '88'; together with *The People and the Bridge*, engraving in black and white, on wove paper, 1958, signed, dated and titled in pencil, numbered 17/40, with margins
the first image: 13 ¾ x 9 ⅞ in. (350 x 250 mm.); sheet: 19 ½ x 14 ¾ in. (496 x 375 mm.), unframed
the companion image: 10 ⅞ x 13 ¾ (276 x 350 mm.); sheet: 15 x 19 ¼ in. (381 x 48.9 mm.), unframed

\$600-800

(2)



191

191
REMO MICHAEL FARRUGGIO (AMERICAN, 1906-1981)

Nude

signed 'Remo Farruggio' (lower right)
oil on canvas
39 ½ x 27 ¼ in. (100.3 x 70.5 cm.), unframed
\$600-800

PROVENANCE:
with John Hellery Gallery, Inc., New York.

•193
LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

Nude by a waterfall

signed 'Eilshemius-' (lower left)
oil on board
7 ¾ x 10 in. (19.7 x 25.4 cm.)
Painted circa 1916.
\$2,000-3,000

PROVENANCE:
with Rabin and Krueger Gallery, Newark.



193



192

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK CITY

•192
CONGER A. METCALF (AMERICAN, 1914-1998)

Two Children

signed 'Metcalf' (upper left)
oil on paper laid down on masonite
40 ¼ x 30 ¼ in. (102.2 x 76.8 cm.)
\$1,000-1,500

SOLD BY THE ORDER OF THE TRUSTEES OF THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN TO BENEFIT ITS ACQUISITION PROGRAM (LOTS 194-195)

•■194
MORRIS BRODERSON (AMERICAN, B. 1928)

Poen

signed and dated 'Broderson/ '67' (lower right)
oil on canvas
71 ¾ x 28 in. (182.2 x 71.1 cm.)
Painted in 1967.
\$2,000-3,000



194



195 (pair)



•195
MORRIS BRODERSON
(AMERICAN, B. 1928)

Embrace; together with Pieta No. 1
 the first signed and dated 'Broderon '61' (lower left); the companion signed and dated 'Broderon '60' (lower left) each pastel and printer's ink on printed paper the first 33 x 25 in. (83.8 x 63.5 cm.); the companion 35¼ x 27¼ in. (90.8 x 70.5 cm.) The first executed in 1961. The companion executed in 1960. (2)
 \$1,200-1,800

PROPERTY OF A PRIVATE COLLECTOR (LOTS 196-197)

196
MICHAEL GREGORY (AMERICAN, B. 1955)

San Simeon
 signed, dated and titled 'M. Gregory/ 2005/ San Simeon' (on the reverse) oil panel 39¾ x 30 in. (101 x 76.2 cm.) Painted in 2005.
 \$4,000-6,000

PROVENANCE:
 with Nancy Hoffman Gallery, New York.

197
MICHAEL GREGORY (AMERICAN, B. 1955)

Icarus
 signed, dated and titled 'M. Gregory/ 2005/ Icarus' (on the reverse) oil on panel 40 x 30 in. (101.6 x 76.2 cm.) Painted in 2005.
 \$4,000-6,000

PROVENANCE:
 with Nancy Hoffman Gallery, New York.



196



197

PROPERTY FROM THE ESTATE OF JOE AND
LEE JAMAIL (LOTS 198-200)

198

**JULIAN ONDERDONK
(AMERICAN, 1882-1922)**

Summer Landscape

signed 'Julian Onderdonk' (lower left)
oil on board
9 x 11½ in. (22.9 x 29.2 cm.)

\$7,000-9,000

PROVENANCE:

with Chapellier Galleries, Inc., New York.



198



199

199

**JULIAN ONDERDONK
(AMERICAN, 1882-1922)**

A Woodland Pool

signed 'Julian Onderdonk' (lower right);
signed again, dated and titled 'A Woodland
Pool-/ -Julian Onderdonk- 1909-' (on the
reverse)

oil on board
6 x 9 in. (15.2 x 22.9 cm.)
Painted in 1909.

\$5,000-7,000

200

**JULIAN ONDERDONK
(AMERICAN, 1882-1922)**

Clouded Sun

signed 'Julian Onderdonk' (lower left)
oil on board
8¾ x 12 in. (22.5 x 30.5 cm.)

\$6,000-8,000

PROVENANCE:

with Joseph Sartor Galleries, Dallas.



200



201



202

PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTOR (LOTS 201-205)

•201

**JOHN HENRY DOLPH (AMERICAN,
1835-1903)**

Family at rest

signed and dated 'JHDolph 1903' (lower
left)

oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)
Painted in 1903.

\$3,000-5,000

•202

**JOHN HENRY DOLPH (AMERICAN,
1835-1903)**

Cat Pawing at Painter's Palette

signed 'JHDolph' (lower left)
oil on panel
12 x 13¾ in. (30.5 x 35 cm.)

\$1,500-2,000

•203

**JOHN HENRY DOLPH (AMERICAN,
1835-1903)**

Playful Terrier and Kittens

signed 'JHDolph' (lower left)
oil on canvas
14 x 20 in. (35.6 x 50.8 cm.)
Painted circa 1880.

\$2,000-3,000

PROVENANCE:

with Pierce Galleries, Inc., Nantucket and
Hingham, Massachusetts.

•204

JOHN HENRY DOLPH (AMERICAN, 1835-1903)

Two Cats

signed 'JHDolph' (lower right)
oil on canvas
14½ x 18½ in. (35.9 x 46 cm.)

\$2,000-3,000

•205

JOHN HENRY DOLPH (AMERICAN, 1835-1903)

Quiet Time

signed 'JHDolph' (lower left)
oil on canvas
12 x 16 in. (30.5 x 40.6 cm.)

\$2,000-3,000

PROVENANCE:

with Michael A. LaTragna Fine Art, Rochester, New York.



203



204



205

PROPERTY OF A PRIVATE COLLECTION

206

WILLIAM SKILLING

Cheetah in a red harness

signed 'Skilling' (lower right)
oil on canvas, presumably in an artist's
frame

48 x 60 in. (121.9 x 152.4 cm.)

\$4,000-6,000



206



207

•207

ORVILLE BULMAN (AMERICAN, 1904-1978)

Little Church

signed and dated 'Bulman/ 1953' (lower right); signed and dated
again, titled "LITTLE CHURCH"/ BULMAN/ 1953' (on the reverse)
oil on canvas

20 x 18¼ in. (50.8 x 46.4 cm.)

Painted in 1953.

\$3,000-5,000

•208

WILLIAM SKILLING

Monkeys celebrating

signed 'Skilling' (lower right)
oil on canvas

48 x 60 in. (121.9 x 152.4 cm.)

\$3,000-5,000



208



209

•209
ARTHUR CLIFTON GOODWIN (AMERICAN, 1866-1929)

Cloud Effect, Rainstorm

signed 'A.C. GOODWIN' (lower right)
oil on canvas
24 x 30 in. (61 x 76.2 cm.)

\$2,000-3,000

•210
ARTHUR CLIFTON GOODWIN (AMERICAN, 1866-1929)

Crescent Beach, Bayville

signed 'A C Goodwin' (lower left)
oil on board
12½ x 15½ in. (31.8 x 39.3 cm.)
Painted in 1906.

\$1,200-1,800



210



211

•211
ARTHUR CLIFTON GOODWIN (AMERICAN, 1866-1929)

Ocher Landscape; together with Mill House

the first signed 'A.C. GOODWIN' (lower left)
each pastel on buff paper
the largest 17¾ x 22½ in. (45.1 x 57.2 cm.)

\$1,500-2,000

(2)

•212

**ARTHUR CLIFTON GOODWIN (AMERICAN,
1866-1929)**

River Landscape

oil on canvas

19¾ x 23½ in. (50.2 x 59.7 cm.)

\$2,000-3,000



212



213

•213

**ARTHUR CLIFTON GOODWIN (AMERICAN,
1866-1929)**

Woman Sewing

signed 'A.C. GOODWIN' (lower left)

oil on canvas

30 x 24¼ in. (76.2 x 61.6 cm.)

\$1,500-2,000

•214

**ARTHUR CLIFTON GOODWIN (AMERICAN,
1866-1929)**

Farmhouse in Winter

oil on canvas

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

\$2,000-3,000



214



215 (three works)

•215
ARTHUR CLIFTON GOODWIN (AMERICAN, 1866-1929)

Woods; together with Autumn River Bank and Afternoon River

the first signed 'A.C. GOODWIN' (lower right)
each pastel on paper
the largest 17½ x 21½ in. (44.5 x 54.6 cm.)

\$2,000-3,000

PROPERTY FROM A MARYLAND COLLECTION

216
GEORGE BENJAMIN LUKS (AMERICAN, 1867-1933)

Cottage in Williamsport

signed 'George Luks' (lower left); signed again and titled 'Cottage in Williamsport Po***/ George Luks' (on the reverse)
oil on canvas

(3) 19¼ x 23 in. (48.9 x 58.4 cm.)

\$7,000-9,000

PROVENANCE:
with Maxwell Galleries, San Francisco.



216

PROPERTY OF A PARK AVENUE COLLECTOR

•217

JAMES ABBOT MCNEIL WHISTLER (1834 - 1903)

Doorway and Vine

etching with drypoint in brown, on laid paper, 1879-80, Glasgow's twelfth state (of eighteen), signed with the butterfly on the tab, trimmed to the platemark (as published), generally in very good condition, framed
Image, Sheet: 9 $\frac{1}{8}$ x 6 $\frac{1}{8}$ in. (232 x 170 mm.)

\$2,000-3,000

LITERATURE:

Kennedy 196: Glasgow 191



217

PROPERTY FROM CREDIT SUISSE AMERICANA COLLECTION

•218

AFTER JOHN JAMES AUDUBON

[The Birds of America]: Seven Plates

seven lithographs in colors, on wove paper, with margins
each image approx. 7 x 5 in. (178 x 127 mm.)

(7)

\$1,500-2,000



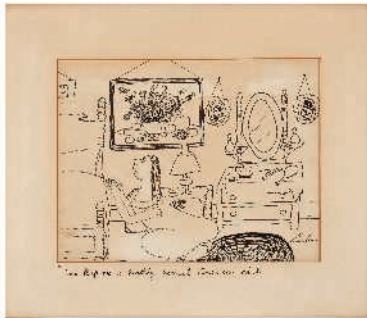
218



219



220



221



222

PROPERTY FROM THE COLLECTION OF GEOFFREY ASHTON JOHNSON TO BENEFIT A SCHOLARSHIP FOR ACTING STUDENTS AT YALE SCHOOL OF DRAMA (LOTS 219-222)

•219

JAMES GROVER THURBER (AMERICAN, 1894-1961)

Some dogs actually cry

titled 'Some dogs actually cry.' (lower center)

ink on paper

11 x 8¼ in. (27.9 x 21 cm.)

\$1,500-2,000

PROVENANCE:

Mrs. James Thurber.

Ellen Donham, gift from the above, 1971.

Geoffrey Ashton Johnson, gift from the above, 2007.

LITERATURE:

Kinney, J.R., *How to Raise a Dog*, Simon & Schuster, New York, 1938, p. 83 and 1966, p. 61.

•220

JAMES GROVER THURBER (AMERICAN, 1894-1961)

Dog

signed 'Thurber' (lower right)

black crayon on paper

11½ x 8½ in. (29.2 x 21.6 cm.)

Executed circa 1930-40.

\$1,000-1,500

PROVENANCE:

James and Helen Thurber.

Ellen Donham, gift from the above.

Geoffrey Ashton Johnson, gift from the above, 2007.

•221

JAMES GROVER THURBER (AMERICAN, 1894-1961)

And keep me a healthy, normal American girl

signed 'Thurber' (lower right); titled "'And keep me a healthy, normal American girl.'" (on the mat)

ink on paper

8¼ x 10¼ in. (21 x 27.3 cm.)

\$1,500-2,000

PROVENANCE:

The artist.

Noel Coward, gift from the above.

Cole Lesley, gift from the above.

Geoffrey Ashton Johnson, gift from the above, 1980.

•222

JAMES GROVER THURBER (AMERICAN, 1894-1961)

I don't know, George got it somewhere

signed 'Thurber' (lower right) and titled "'I DON'T KNOW. GEORGE GOT IT SOMEWHERE.'" (on paper affixed to the lower right)

ink on paper laid down to board

8¼ x 10¼ in. (21 x 27.3 cm.)

\$1,500-2,000

PROVENANCE:

The artist.

Noel Coward, gift from the above.

Cole Lesley, gift from the above.

Geoffrey Ashton Johnson, gift from the above.



223

PROPERTY FROM CREDIT SUISSE AMERICANA COLLECTION (LOTS 223-224)

•223

AFTER JOHN TORREY

[Botanicals]: Ten Plates

ten lithographs in colors, on wove paper, with margins each image approx. 8½ x 6½ in. (216 x 165 mm.)

\$1,000-1,500

•224

CURRIER & IVES PUBLISHERS (AMERICAN, EST. 1837-1907)

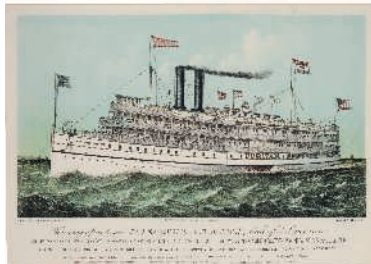
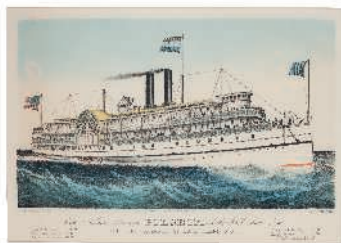
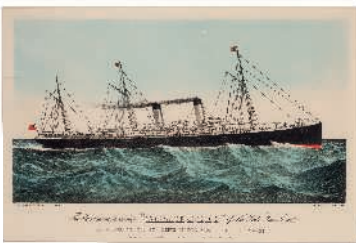
Steamships and Maritime Scenes [5 Plates]

five lithographs in colors, on wove paper, published by Currier & Ives, with margins

(10) the largest image 8½ x 12½ in. (216 x 318 mm.)

(5)

\$1,000-1,500



224



225

PROPERTY OF A GENTLEMAN

•225

TOM WESSELMANN (1931-2004)

Still life with pear and oranges

screenprint in colors, on wove paper, signed in pencil, numbered 7/150

Image: 6¼ x 5 in. (159 x 127 mm.)

Sheet: 8½ x 8 in. (216 x 203 mm.)

\$1,200-1,800

•226

MARC CHAGALL (1887-1985)

Grenade

etching and aquatint in colors, on wove paper, 1962, signed in pencil, numbered 39/50, published by Lazare-Vernet, Paris, with margins
Plate: 12½ x 9¼ in. (327 x 235 mm.)

\$2,500-3,500

LITERATURE:

Kornfeld, 121.



226

•227

PINCHUS KRÉMÈGNE (FRENCH, 1890-1981)

Torse nue

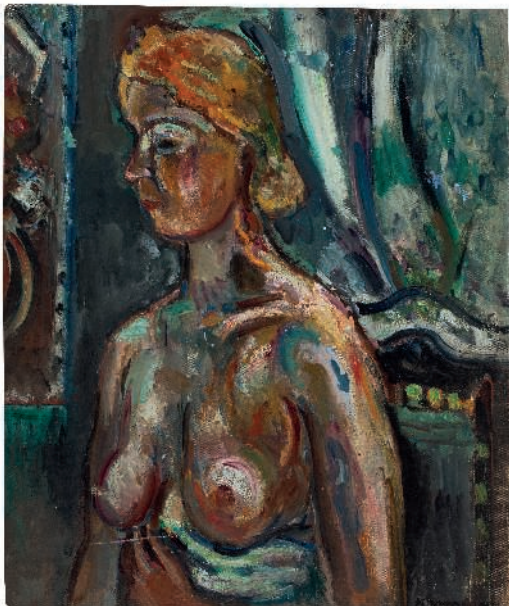
signed 'Kremegne' (lower right)

oil on canvas

21¼ x 18 in. (55.2 x 45.7 cm.)

Painted in 1932.

\$3,000-5,000



227

•228

GEORGES BRAQUE (1882-1963)

Une Aventure Méthodique

the complete book, comprising title page, text in French by Pierre Reverdy, table of contents, justification and set of 13 lithographs in colors, and 26 lithographs in black, in- and hors-texte, on Arches paper, signed in pencil by the author and artist on the justification page, copy number 111 of 250, loose (as issued) in the original tan paper wrapper and beige cloth-covered portfolio box with embossed lettering

Overall: 17 ½ x 13 ¼ in. (445 x 340 mm.)

\$2,000-3,000

PROPERTY FROM CREDIT SUISSE AMERICANA COLLECTION

•229

AFTER FRANCOIS-ANDRE MICHAUX

[Leaf Studies]: Eleven Plates

eleven lithographs in colors, on wove paper, with margins each image 7½ x 5½ in. (191 x 130 mm.)

(11)

\$1,500-2,000



228



229



230

PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOTS 230-233)

-230

A FRENCH ART DECO 18K YELLOW GOLD AND SILVER MOUNTED AGATE TABLE CLOCK

BY CARTIER, PARIS, CIRCA 1920

The enameled and engine-turned dial with Roman chapters, marked 'CARTIER' on the face; movement number '515851' and marked '02307', with French assay marks

4 in. (10.2 cm.) square

\$4,000-6,000

•231

AN AMERICAN GILT-METAL MOUNTED AGATE AND SODALITE TABLE CLOCK

BY TIFFANY & CO., NEW YORK, 20TH CENTURY

The dial signed 'TIFFANY & CO.'; with Swiss movement and Arabic chapters

5 in. (12.7 cm.) high, 3½ in. (8.9 cm.) wide

\$2,000-3,000



231

•232

A BRASS-CASED DOUBLE SIDED RAILROAD CLOCK
EARLY 20TH CENTURY

22 in. (56 cm.) high, 40 in. (101.5 cm.) wide,
7½ in. (19 cm.)

\$1,500-2,500



232

•233

A BRASS PENDULETTE SABORD

BY JAEGER-LECOULTRE FOR HERMES,
CIRCA 1940

With porthole bezel and screw-down nut

7 in. (17.8 cm.) diameter

\$1,000-1,500



233



234

234

**A FRENCH SILVER-PLATE PART TABLE SERVICE
MARK OF PUIFORCAT, 20TH CENTURY**

In the 'Monthelie' pattern, comprising: twenty table forks, forty fish forks, eighteen dessert forks, twenty table spoons, twenty-two teaspoons, twenty table knives, eighteen fish knives, twenty-two dessert knives, eighteen butter knives, two sauce ladles, two serving spoons, three serving forks, two large serving forks, two pairs of serving forks and spoons, two slicers, and two lifters

(215)

\$1,000-1,500

PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOTS 235-237)

•235

A FRENCH REPOUSSÉ BRASS AND COPPER BOX

BY ALFRED DAGUET, PARIS, CIRCA 1900

Inlaid with glass cabochons, underside impressed 'ALFRED
DAGUET PARIS'

9½ in. (24.1 cm.) high, 11 in. (27.9 cm.) wide, 6¼ in. (15.9 cm.) deep

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York 16 June 2011, lot 84.

Alfred Daguet was a French craftsman working in metal at the turn of the 20th century. His atelier was above Siegfried Bing's famous showroom, Maison de l'Art Nouveau, that displayed his works as well as those by Louis Comfort Tiffany, and numerous other Art Nouveau artists such as Clément Massier, Eugène Gaillard and Georges de Feure. Bing was a major proponent of the Art Nouveau movement and his pavilion at the Exposition Universelle of 1900 in Paris signified to the world the importance of this new style.



235



236

•236

AN ENGLISH SILVER AND ENAMELED CIGAR BOX
 MARK OF ASPREY & CO. LTD., LONDON, 1982

The hinged top inset with an enameled plaque depicting an American eagle, signed 'DANIEL SIGAL', the silver marked on side and to flange

2 in. (5.1 cm.) high, 8¼ in. (21 cm.) wide, 6 in. (15.2 cm.) deep
 \$1,000-1,500

•237

A FRENCH SILVER-PLATE BOX AND COVER
 BY JEAN DESPRES (1889-1980)

Marked on cover, signed on base

8¾ in. (22.2 cm.) long

\$2,000-3,000



237



238

PROPERTY FROM A MARYLAND COLLECTION

•238

AN ENGLISH SILVER THREE-HANDLED CUP,
AND SIX DANISH SILVER JULEP CUPS

THE FIRST MARK OF WILLIAM HUTTON & SONS, LONDON, 1901; THE SECOND RETAILER'S MARK OF TIFFANY & CO., 20TH CENTURY

The first marked near rim; the second each marked under base

6 in. (15.2 cm.) high, the three-handled cup; 63 oz. approximately

(7)

\$1,000-1,500

PROPERTY FROM THE COLLECTION OF LOIS
AND HARRY HORVITZ

239

**A GEORGE II SILVER THREE-PIECE
CONDIMENT SET**

MARK OF FRANCIS CRUMP,
LONDON, 1766

Each engraved with a crest, *marked on foot
rims*

The largest 9½ in. (24.1 cm.) high; the two
smaller 8½ in. (20.6 cm.) high; 37 oz. 10 dwt.
(1,179 gr.) (6)

\$2,000-3,000

PROVENANCE:

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



239

PROPERTY OF AN IMPORTANT NEW YORK
COLLECTOR

240

**A REGENCY SILVER CHEESE
CRADLE**

MARK OF ROBERT HENNELL II,
LONDON, 1812

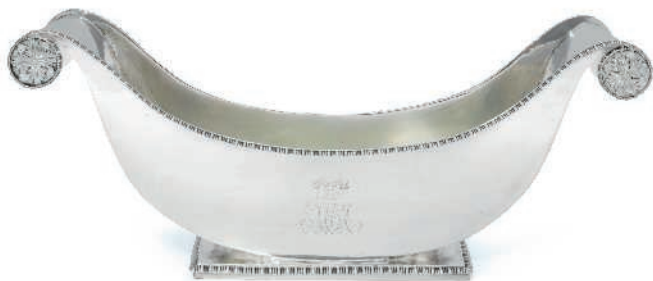
Sleigh shaped, with gadrooned rims and
acanthus-capped scroll ends, engraved
with the monogram *HstA* surmounted by a
Duchess' coronet, *marked on body, with
removable later silver-plated grille for flowers*

19 in. (48.3 cm.) long; 74 oz. 10 dwt. (2,331
gr.) (2)

\$5,000-8,000

PROVENANCE:

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



240

PROPERTY OF A COLLECTOR

241

**A VICTORIAN SILVER FOUR-PIECE
PART TEA AND COFFEE SERVICE**

MARK OF JOSEPH & EDWARD
BRADBURY, LONDON, 1867

Comprising: a teapot, a coffee pot, a sugar
bowl and a cream jug, *each marked under
base*

11 in. (28 cm.) high, the coffee pot; 71 oz.
10 dwt. (2,229 gr.) approximate gross weight
(4)

\$2,500-3,500



241



242

PROPERTY FROM A MARYLAND COLLECTION

•242

AN EDWARD VII SILVER EPERGNE
MARK OF CRICHTON BROS.,
LONDON, 1909

With four detachable branches, each
suspending swing baskets, *marked on base,*
central basket, branches and on each swing
basket

20½ in. (52.1 cm.) wide, overall; 76 oz.
approximately (10)
\$2,000-3,000

•243
A NORTH EUROPEAN SILVER-MOUNTED HORN CUP
AND COVER

POSSIBLY GERMAN, LATE 19TH/EARLY 20TH
CENTURY

Apparently unmarked

26 in. (66 cm.) high, overall
\$2,000-3,000



243

PROPERTY FROM A MARYLAND COLLECTION

•244

A GEORGE V SILVER MONTEITH
MARK OF CRICHTON BROS.,
LONDON, 1927

With removable scalloped rim,
monogrammed, *marked on base, on drop*
ring handles and to rim flange

10¼ in. (26 cm.) diameter; 72 oz.
approximately (2)
\$1,500-2,000



244

PROPERTY FROM THE NEW YORK APARTMENT OF DAVID EASTON AND JAMES STEINMEYER

•245

A PORTUGUESE SILVER PART COFFEE SERVICE

RETAILER'S MARK FOR TIFFANY & CO., PORTO, POST-1938

Comprising: a coffee pot with hinged cover and wooden handle, and a sugar bowl and cover, *each marked under base*

7¼ in. (19.7 cm.) high, the coffee pot; 15 oz. approximate weighable silver (3)

\$1,500-2,000



245

•246

TWO SCANDINAVIAN SILVER VESSELS, AND A GERMAN SILVER PITCHER

THE SCANDINAVIAN MARKS OF GEORG JENSEN, COPENHAGEN, CIRCA 1915, AND DAVID ANDERSON, OSLO, CIRCA 1925; THE GERMAN MARK OF KOCH & BERGFELD, BREMEN, EARLY 20TH CENTURY

The Jensen a beaker, monogrammed 'ES' and dated 1926; the Anderson a vase; *each marked on base*; the Koch & Bergfeld a globular pitcher with fish-form wood handle, *marked on base and to the rim*

8¾ in. (22.2 cm.) high, the vase; 12 oz. approximately (3)

\$1,000-1,500



246

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

247

A SILVER BOWL IN THE FORM OF A RUSSIAN KOVSH

WITH RETAILER'S MARK FOR BULGARI

The handle engraved with various motifs and supporting an archer aiming his arrow at a bear protruding from rocks across the vessel, the outer rim mounted with four Chrysoptase cabochon and engraved with various signatures, the handle engraved "Arlanza"/"Orlava"/"London"/1915, *marked on rim, on base, and to handle*

18 in. (45.7 cm.) wide

\$5,000-7,000



247



248

PROPERTY FROM A PRIVATE COLLECTION, OHIO (LOTS 248-249)

•248

**AN AMERICAN SILVER FLATWARE PART SERVICE
MARK OF TIFFANY & CO., NEW YORK, 20TH CENTURY**

In the Chrysanthemum pattern, some monogrammed, comprising: six table spoons, six cream soup spoons. three teaspoons, six dinner forks, six lunch forks, six dinner knives with steel blades, a soup ladle

71 oz. approximate weighable silver

(34)

\$2,500-3,500

**249
AN AMERICAN SILVER CENTERPIECE WITH GLASS
LINER**

MARK OF TIFFANY & CO., NEW YORK, 1902-1907

The silver marked on base, also marked 15414/2572

9½ in. (24.2 cm.) high overall; 59 oz. approximately

(2)

\$4,000-6,000



249



250

PROPERTY OF A COLLECTOR (LOTS 250-251)

250

**AN AMERICAN SILVER WINE
COOLER, AND SIX SILVER TULIP-
FORM GOBLETs**

THE WINE COOLER WITH
RETAILER'S MARK FOR TIFFANY &
CO., 20TH CENTURY

*The cooler marked on base; the goblets
each marked 'Sterling' and with unidentified
maker's marks on bases*

10¼ in. (26 cm.) high, the goblets; 87 oz. 10
dwt. (2,723 gr.)

(7)

\$3,000-5,000



251

•251

THREE SETS OF AMERICAN SILVER PLATES

THE FIRST MARK OF S.KIRK & SONS, THE SECOND MARK OF SHREVE & CO., THE THIRD MARK OF DUHME & CO., FIRST HALF 20TH CENTURY

Comprising eight Kirk bread plates; twelve Shreve side plates, monogrammed; and twelve Duhme bread plates, *each marked on base*

8 in. (20.3 cm.) diameter, the side plates; 143 oz. approximately (32)

\$1,000-1,500

PROPERTY OF A COLLECTOR

253

A SET OF TWENTY-THREE MEXICAN SILVER GOBLETS

MARK OF PLATA VILLA, MEXICO CITY, 20TH CENTURY
Each marked on base

7 in. (17.8 cm.) high; 170 oz. 10 dwt (5,290 gr.) (23)

\$2,000-3,000



253



252

PROPERTY FROM A MARYLAND COLLECTION

•252

A SET OF TWELVE AMERICAN SILVER PLACE PLATES

MARK OF REED & BARTON, TAUNTON, 20TH CENTURY

In the Chippendale pattern, *each marked on base*

10½ in. (26.6 cm.) diameter; 177 oz. approximately (12)

\$2,000-3,000

PROPERTY FROM A MARYLAND COLLECTION

•254

AN AMERICAN SILVER SOUP TUREEN AND COVER

MARK OF WOOD & HUGHES, NEW YORK, CIRCA 1850

Initialed beneath a crest within a cartouche to one side, *marked on base*

15¼ in. (38.7 cm.) long; 101 oz. approximately (2)

\$2,000-3,000



254

A SELECTION OF
RUSSIAN WORKS OF ART
(LOTS 255-272)



PROPERTY OF A GENTLEMAN

255

A RUSSIAN SILVER CUP AND COVER

MARK OF P. OVCHINNIKOV,
BENEATH THE IMPERIAL
WARRANT, MOSCOW, 1870

*With presentation, Guido, Graf Henckel
Donnersmarck, geboren Wiesbaden, 67
December 1909, getauft Wiesbaden, 23
Januar 1910, Guido I an Guido III, within a
leafy shaped cartouche, repousse with a
hunting scene on a stippled ground, marked
on base*

8 in. (20.3 cm.) high; 23 oz. approximately
\$6,000-8,000

PROPERTY OF A COLLECTOR

256

A RUSSIAN SILVER-GILT TANKARD
MAKER'S MARK CYRILLIC 'AK',
MOSCOW, 1751

Marked on base and to the cover

6 in. (15.2 cm.) high; 15 oz. (467 gr.)
\$2,000-3,000



255



256

PROPERTY FROM A PRIVATE EUROPEAN ESTATE

257

A RUSSIAN SILVER AND CUT-GLASS DRINK SET
BEARING MARKS FOR FABERGE, ST PETERSBURG,
CIRCA 1900

Together with five liquor glasses, *marked on pierced gallery and cover rim*

10¼ in. (26 cm.) diameter, the tray

(15)

\$7,000-10,000



257

PROPERTY OF A COLLECTOR

258

A RUSSIAN SILVER TROMPE L'OUIL CAVIAR SET
MAKER'S MARK CYRILLIC 'I.I.N.', ST. PETERSBURG, 1880

Monogrammed and dated, comprising: a tankard, a cover, a stand, and a spoon, *each marked on base*

8¼ in. (22.2 cm.) diameter, the stand; 32 oz. (1,002 gr.)

(4)

\$3,000-5,000



258

•259

A RUSSIAN SILVER-MOUNTED PRESENTATION PHOTOGRAPH ALBUM

MAKER'S MARK CYRILLIC 'A.L.', MOSCOW, 1899

The silver plaque inscribed in Russian 'From the employees, artisans and workers of the textile factory of I.A. Treumov in the city of Kovrov, to Aleksey Yakovlevich Marshalov, May 1st 1899.' the reverse with four silver circular silver feet, the interior containing 16 decorated album prints, each page printed with various Russian scenes, signed in Cyrillic 'N. Karadin', *marked throughout*

13 in. x 10 in. (33 x 25.4 cm.)

\$2,000-3,000

PROVENANCE:

Anonymous sale, Sotheby's, New York, June 10, 1992, lot 187.



259

PROPERTY OF A PRIVATE COLLECTOR (LOTS 260-261)

•260

A RUSSIAN SILVER-GILT AND CLOISSONNÉ ENAMEL SWING HANDED SUGAR BOWL AND CREAM JUG SET

MARK OF GUSTAV KLINGERT, MOSCOW, 1892

Each marked on base

5¼ in. (13.3 cm.) high, 5 in. (12.7 cm.) diameter, the sugar bowl (2)
\$2,000-3,000



260

•261

A RUSSIAN SILVER-GILT AND CLOISSONNÉ ENAMEL CHARKA

MARK OF P. OVCHINNIKOV BENEATH THE IMPERIAL WARRANT, MOSCOW, 1890

Marked on base

2½ in. (6.4 cm.) high
\$2,000-3,000



261

PROPERTY OF A COLLECTOR

•262

AN ASSEMBLED GROUP OF TWELVE RUSSIAN SILVER-GILT AND CLOISSONNÉ ENAMEL CUPS

MOSCOW, LATE 19TH/EARLY 20TH CENTURY, VARIOUS MAKER'S MARKS INCLUDING POVCHINOKOV BENEATH THE IMPERIAL WARRANT

Each marked on base, please see the condition report for further detail

2½ in. (6.4 cm.) high, the tallest (12)
\$2,000-3,000



262

PROPERTY OF A PRIVATE COLLECTOR (LOTS 263-265)

•263

**A RUSSIAN SILVER-GILT AND CLOISSONNÉ ENAMEL
PRESENTATION CUP AND COVER**

MARK OF MARIA ADLER, MOSCOW, CIRCA 1875

The cover with inscription 'KYRILL/DOBERANEV-RENNEN-1884',
marked on base, near rim and cover

11½ in. (29.2 cm.) high, overall

(2)

\$1,500-2,000



263

•264

**A RUSSIAN SILVER-GILT AND CLOISSONNÉ ENAMEL
TEAPOT AND COVER**

MARK OF O. KURLIUKOV, MOSCOW, 1895

Marked on base, cover flange and to spout

6 in. (15.2 cm.) high, overall

(2)

\$2,000-3,000



264

•265

**A GROUP OF RUSSIAN SILVER-
GILT AND CLOISSONNÉ ENAMEL
TABLEWARES**

MARKS OF GUSTAV KLINGERT
AND NIKOLAI ZVEREV, MOSCOW,
LATE 19TH/EARLY 20TH CENTURY

The Klingert comprising: a beaker, marked
on base, and a sugar scoop, marked on
handle; the Zverev comprising: a set of
sugar tongs, marked on top, and a sugar
sifter, marked on handle

6 in. (15.2 cm.) wide, the largest

(4)

\$1,000-1,500



265



266

PROPERTY OF A COLLECTOR

266

A SET OF TEN MOSCOW (KUZNETSOV) PORCELAIN PINK-GROUND DESSERT PLATES
CIRCA 1890, BLUE DOUBLE-HEADED EAGLE MARK,
SOME WITH VARIOUS IMPRESSED NUMERALS

8½ in. (21.6 cm.) diameter

(10)

\$4,000-6,000

PROVENANCE:

Marjorie Merriweather Post (1887-1973).

Acquired by the present owner from a descendant of the above,
1970s.



267

PROPERTY FROM A MARYLAND COLLECTION

•267

THREE PORCELAIN TABLE SERVING WARES FROM THE ALEXANDER III CORONATION SERVICE
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIODS OF ALEXANDER III AND NICHOLAS II

Comprising: a tureen and cover; and two shell-form dishes

5¼ in. (14.6 cm.) high, 7¾ in. (19.7 cm.) diameter, the tureen

(3)

\$2,000-3,000



268

PROPERTY OF A PRIVATE COLLECTOR

•268

AN ASSEMBLED RUSSIAN AND FRENCH PORCELAIN PART TABLE SERVICE
BY THE KUZNETSOV FACTORY, MOSCOW, AND ESCALIER DE CRISTAL, PARIS, LATE 19TH/EARLY 20TH CENTURY

Decorated with the gilt cypher of Grand Duke Sergei Alexandrovich and Grand Duchess Elisabeth beneath an Imperial crown,
comprising: eleven dinner plates, nine soup plates, a bread plate,
three dessert plates, and a footed compote

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

(25)

\$2,000-3,000



269

PROPERTY OF A COLLECTOR (LOTS 269-272)

269

A PORCELAIN GROUP OF THE JOKER
BY THE POPOV MANUFACTORY, MOSCOW, MID-19TH CENTURY

Realistically modeled and painted, as a young boy in a white shirt and maroon jacket, with blue trousers, holding a staff, resting against a tree, beside him a hat and pitcher, another young boy in a white shirt and pink vest, with yellow patterned trousers, teasing his friend with a lobster, *marked under base*

6 in. (15.24 cm.) high

\$1,000-1,500

270

A RUSSIAN PAIR OF FLORAL-DECORATED PORCELAIN FRUIT COOLERS

BY THE POPOV FACTORY, MOSCOW, SECOND QUARTER 19TH CENTURY

Each ovoid-form, liner with everted rim and gilt scalloped edges, the cover of conforming decoration surmounted by a blue and gilt pine cone finial, each marked under base with underglaze blue factory mark

13 in. (33 cm.) high, overall (6)
\$3,000-5,000



270



271

271

A PAIR OF RUSSIAN FLORAL-DECORATED PORCELAIN SAUCE TUREENS, COVERS AND STANDS

BY THE POPOV FACTORY, MOSCOW, SECOND QUARTER 19TH CENTURY

Each ovoid-form, on a circular stand, the body applied with three female masks and finely painted with bouquets of varicolor roses and wildflowers, the covers with conforming decoration and floriform finial, each with underglaze factory mark under foot

7½ in. (19 cm.) high (6)
\$2,000-3,000

272

A PAIR OF RUSSIAN FLORAL-DECORATED GREEN GROUND PORCELAIN VASES

BY THE POPOV FACTORY, MOSCOW, MID-19TH CENTURY

Of krater form, each fluted body finely painted with trails of varicolor roses and wildflowers, within panels with gilt borders, on bright green ground, each marked under base with blue underglaze factory mark

11 in. (27.9 cm.) high (2)
\$3,000-5,000



272



273

■ 273
**A PATINATED BRONZE SIXTEEN
LIGHT FIGURAL CHANDELIER**
LATE 20TH CENTURY

Electrified, inscribed *Musée du Louvre* on
body

35½ in. (90 cm.) high, 21 in. (53.5 cm.)
diameter

\$3,000-5,000



274

PROPERTY FROM A WEST COAST
COLLECTION

■ 274
**A PAIR OF LOUIS XVI STYLE
ORMOLU-MOUNTED MARBLE
URNS**
20TH CENTURY

23 in. (58.5 cm.) high

\$2,000-3,000

■ 275
**AN EMPIRE STYLE CARVED BEECH
CANAPE**
20TH CENTURY

64¼ in. (63.2 cm.) long

\$1,000-1,500

(2)



275

PROPERTY OF A PRIVATE COLLECTOR

•276

A PAIR OF EMPIRE ORMOLU TWIN-BRANCH WALL-LIGHTS
CIRCA 1810, POSSIBLY NORTH EUROPEAN

Drilled for electricity

11½ in. (29 cm.) high

(2)

\$2,000-3,000

PROVENANCE:

The late Mrs. Robert Sterling Clark;
Sotheby's, New York, 23-24 September
1960, lot 76.

Property from the Estate of Beatrice
Lagrange Maltby; Christie's, New York, 26
April 1994, lot 295.

Anonymous sale; Christie's New York, 24
May 2001, lot 29.



276



277

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

•277

**A RESTAURATION ORMOLU AND PATINATED BRONZE
MANTEL CLOCK**
SECOND QUARTER 19TH CENTURY

The mechanism stamped 6448

23 in. (58.5 cm.) high, 14½ in. (36.5 cm.) wide, 5½ in. (14 cm.) deep

\$2,000-3,000

PROPERTY OF A PRIVATE COLLECTION

■278

**A FRENCH BRASS-MOUNTED
JARDINIÈRE**
SECOND HALF 19TH CENTURY

With a later green marble top and a copper
liner

32 in. (81.3 cm.) high, 51¼ in. (130.2 cm.)
wide, 21 in. (53.3 cm.) deep

\$1,500-2,000



278



■279
A PAIR OF FRENCH ORMOLU AND PATINATED
BRONZE SEVEN-LIGHT CANDELABRA
 19TH CENTURY

Each stamped three times indistinctly under base '24
 SAY 24-2 Y, drilled for electricity

35 in. (89 cm.) high (2)
 \$3,000-5,000



•280
A PAIR OF LOUIS PHILIPPE PATINATED
BRONZE AND SIENA MARBLE URNS ON
PLINTHS
 CIRCA 1840, THE PLINTHS POSSIBLY LATER

15½ in. (39.5 cm.) high (2)
 \$2,000-3,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

280

■281
A FRENCH ORMOLU-MOUNTED MAHOGANY
COMMODE A L'ANGLAISE
 BY MAISON JANSEN, PARIS, EARLY 20TH
 CENTURY

The top of the carcass stamped *JANSEN*

41½ in. (106.2 cm.) high, 79½ in. (202 cm.) wide, 22 in. (56
 cm.) deep
 \$7,000-9,000



281

PROPERTY OF A PRIVATE UPPER EAST SIDE
COLLECTION

•282

**TWO FRENCH ORMOLU AND
PATINATED BRONZE MANTLE
CLOCKS**

ONE CIRCA 1840, THE OTHER
CIRCA 1825

The tallest 16¼ in. (41 cm.) high (2)
\$2,000-3,000



•283

**A PAIR OF LOUIS PHILIPPE
PATINATED BRONZE AND SIENA
MARBLE URNS**

CIRCA 1840

14¼ in. (36.2 cm.) high (2)
\$1,500-2,000



■284

**A PAIR OF ORMOLU AND MARBLE
GUERIDONS**

LATE 20TH CENTURY

29½ in., (79 cm.) high, 29 in. (73.5 cm.)
diameter (2)
\$5,000-7,000





285



286

PROPERTY OF A PRIVATE COLLECTION

■ 285

**A RESTAURATION STYLE ORMOLU
AND PATINATED BRONZE SIX
LIGHT CHANDELIER**
19TH CENTURY

26 in. (66 cm.) high, 17 in. (43 cm.) diameter
\$1,000-1,500

PROPERTY FROM A WEST COAST
COLLECTION

■ 286

**A PAIR OF ITALIAN GILTWOOD
SOLOMONIC PEDESTALS**
LATE 19TH CENTURY

41¼ in. (106.1 cm.) high
\$3,000-5,000

PROVENANCE:

With Antonio's Antiques, San Francisco.

■ 287

**A LOUIS XVI STYLE WHITE
PAINTED BENCH**
20TH CENTURY

56¼ in. (142.8 cm.) long
\$1,000-1,500



287

PROPERTY OF A PRIVATE COLLECTOR

■288

AN ITALIAN GILTWOOD MIRROR

18TH CENTURY

66 in. (cm.) high, 29 in. (74.5 cm.) wide, 14 in. (35 cm.) deep

\$4,000-6,000



288

PROPERTY FROM A WEST COAST COLLECTION

•289

A PAIR VICTORIAN BLACK-PAINTED AND PARCEL-GILT WALL BRACKETS

LATE 19TH CENTURY

Together with a pair of Italian blue painted and parcel-gilt wall bracket

11¼ in. (28.5 cm.) high (4)

\$1,000-1,500



289

PROPERTY OF A PRIVATE COLLECTOR

■290

A NORTH ITALIAN CREAM-PAINTED AND PARCEL-GILT CENTER TABLE

LATE 18TH CENTURY

With later *verde antico* marble top

33¼ in. (84.5 cm.) high, 52 in. (132 cm.) wide, 28½ in. (72.5 cm.) deep

\$6,000-9,000

PROVENANCE:

With C. Mariani Antiques, San Francisco.



290



291

PROPERTY FROM A WEST COAST
COLLECTION

•291
**A PAIR OF ITALIAN PARCEL
SILVERED AND POLYCHROME
PAINTED WALL BRACKETS**
19TH CENTURY

19 in. (48.2 cm.) high
\$800-1,200



(2)



292

292
**A PAIR OF CONTINENTAL
GILTWOOD TABORETS**
MODERN

Upholstered in brown faux leather
\$1,000-1,500

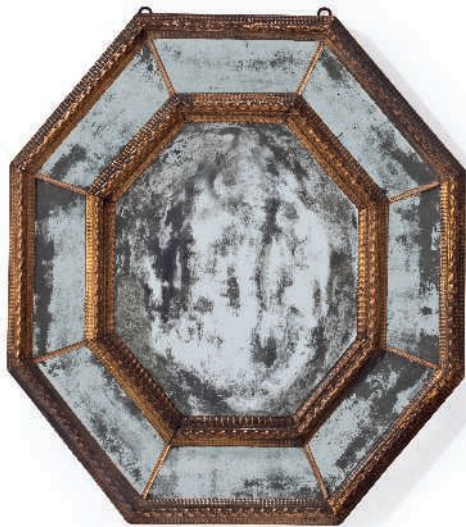
(2)

■293
**AN ITALIAN PARCEL-GILT AND
GREEN-PAINTED CANED CANAPE**
PROBABLY CIRCA 1825

68¾ in. (172.7 cm.) long
\$1,500-2,000



293



294

PROPERTY OF A PRIVATE COLLECTOR

■294

A SPANISH GILTWOOD MIRROR
19TH CENTURY

35 in. (89 cm.) high, 31½ in. (80 cm.) wide

\$4,000-6,000

PROVENANCE:

With Amy Perlin, New York.



295

PROPERTY FROM A WEST COAST
COLLECTION

■295

**A PAIR OF GREY-PAINTED AND
PARCEL-GILT PUTTI**

PROBABLY GERMANY, MID-18TH
CENTURY

28¼ in. (61.6 cm.) high

\$3,000-5,000

PROPERTY OF A PRIVATE COLLECTOR

■296

**A LOUIS XVI GREEN-PAINTED AND
PARCEL-GILT CONSOLE TABLE**

POSSIBLY SOUTHERN FRENCH OR
NORTH ITALIAN, LATE 18TH/EARLY
19TH CENTURY

With later marble top, possibly originally
entirely gilded

36¾ in. (93.3 cm.) high, 55½ in. (141 cm.)
wide, 25 in. (63.5 cm.) deep

\$4,000-6,000

PROVENANCE:

With H.M. Luther, New York.



296



297

PROPERTY OF A PRIVATE COLLECTION

•■297
A VENETIAN ETCHED-GLASS MIRROR
20TH CENTURY

66¾ in. (169.5 cm.) high, 50 in. (127 cm.) wide, 1¼ in. (4.5 cm.) deep
\$2,000-3,000



(4)

298

PROPERTY FROM A WEST COAST COLLECTION

•■298
A PAIR OF GILTWOOD BRACKETS
20TH CENTURY

Together with a pair of mahogany and parcel-gilt brackets

13 in. (33 cm.) high
\$1,000-1,500



299

PROPERTY OF A PRIVATE COLLECTION,
PALM BEACH

•■299
A SET OF EIGHT ITALIAN CREAM-PAINTED AND PARCEL-GILT ARMCHAIRS

MODERN
In the Neoclassical style
\$2,000-3,000

(8)

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

■ 300

AN ITALIAN GILT-VARNISHED SILVER (MECCA) MIRROR
PROBABLY 20TH CENTURY

61 in. (154.9 cm.) high, 43½ in. (110.5 cm.) wide

\$1,000-1,500



300

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

■ 301

A LOUIS XV STYLE GILTWOOD CONSOLE TABLE

POSSIBLY SOUTH EUROPEAN, SECOND HALF 19TH CENTURY
Regilt

36¼ in. (92 cm.) high, 58¾ in. (150 cm.) wide, 20¼ in. (51.4 cm.) deep

\$2,500-3,500



301

■ 302

A NORTH ITALIAN GREEN-PAINTED AND PARCEL-SILVERED TRIPLE CHAIR BACK SETTEE

POSSIBLY NAPLES, LATE 18TH CENTURY

67 in. (170.2 cm.) long

\$1,500-2,000



302



303

• **303**
**A FRENCH ORMOLU AND CUT-
GLASS SIX-LIGHT CHANDELIER**
19TH CENTURY

Electrified

43 in. (109 cm.) high, 20 in. (51 cm.)
diameter

\$3,000-5,000



304

PROPERTY FROM A WEST COAST
COLLECTION

• **304**
**A PAIR OF GILTWOOD WALL
BRACKETS**
20TH CENTURY

13½ in. (34 cm.) high

(2)

\$1,000-1,500



305

PROPERTY OF A PRIVATE UPPER EAST SIDE
COLLECTION

• **305**
**A PAIR OF LOUIS XVI STYLE
ORMOLU AND WHITE MARBLE
THREE-LIGHT FIGURAL
CANDELABRA AND A PAIR
OF LOUIS XV STYLE ORMOLU
CANDLESTICKS**
19TH CENTURY

The candelabra 15½ in. (39.5 cm.) high

(4)

\$2,000-3,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

306

**A PAIR OF LATE LOUIS XV ORMOLU
THREE BRANCH WALL-LIGHTS**
CIRCA 1770, THE CENTRAL ARM
LATER

20 in. (50.8 cm.) high, 13¾ in. (34.9 cm.)
wide (2)

\$5,000-8,000



306

PROPERTY OF A PRIVATE UPPER EAST SIDE COLLECTION

•307

**A PAIR OF LOUIS XVI STYLE
ORMOLU, PATINATED BRONZE
AND WHITE MARBLE FIGURAL
TWO-LIGHT CANDELABRA**
LATE 19TH CENTURY

14 in. (35.5 cm.) high (2)

\$1,500-2,000



307

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

•308

**A LOUIS XV ORMOLU, PATINATED-
BRONZE AND CHANTILLY
PORCELAIN MANTEL CLOCK**

CIRCA 1750, THE MOVEMENT BY
FRIZON, POSSIBLY ASSEMBLED
Marked '11143' on base, possibly assembled

11¾ in. (29.8 cm.) high, 5½ in. (14 cm.) wide,
4½ in. (11.4 cm.) deep

\$1,000-1,500



308



309

PROPERTY OF A PRIVATE COLLECTION
(LOTS 309-316)

■ 309

A NORTHWEST PERSIAN RUNNER
CIRCA 1900

Approximately 15 ft. x 4 ft. 6 in. (457 cm. x 137 cm.)

\$3,000-5,000



310

■ 310

AN EAGLE KAZAK RUG
SOUTH CAUCASUS, EARLY 20TH
CENTURY

Approximately 6 ft. 10 in. x 4 ft. 5 in. (208 cm. x 135 cm.)

\$4,000-6,000



311

■ 311

A GENDJE RUG
SOUTH CAUCASUS, CIRCA 1900

Approximately 6 ft. 8 in. x 3 ft. 10 in. (203 cm. x 117 cm.)

\$3,000-5,000



312 (pair)



313 (pair)

■ 312

TWO KAZAK RUGS

SOUTH CAUCASUS, EARLY 20TH CENTURY

Each approximately 5 ft. 11 in. x 3 ft. 11 in. (180 cm. x 119 cm.) and 4 ft. 2 in. x 2 ft. 7 in. (127 cm. x 79 cm.) (2)

\$3,000-5,000

■ 313

TWO KAZAK RUGS

SOUTH CAUCASUS, EARLY 20TH CENTURY

The first, approximately 4 ft. 7 in. x 3 ft. (140 cm. x 91 cm.) and the second, approximately 5 ft. 10 in. x 5 ft. 2 in. (178 cm. x 157 cm.) (2)

\$3,000-5,000

■ 314

A KAZAK RUNNER

SOUTH CAUCASUS, LATE 19TH CENTURY

Approximately 11 ft. 7 in. x 3 ft. 9 in. (353 cm. x 114 cm.)

\$4,000-6,000



314



315



316



317

■ 315

A LORI PAMBAK KAZAK RUG

SOUTHWEST CAUCASUS, CIRCA 1900

Approximately 8 ft. 7 in. x 5 ft. 9 in. (262 cm. x 175 cm.)

\$4,000-6,000

■ 316

A KAZAK RUG

SOUTHWEST CAUCASUS, CIRCA 1900

Approximately 6 ft. 11 in. x 4 ft. 11 in. (211 cm. x 150 cm.)

\$4,000-6,000

• ■ 317

A TURKISH RUG OF A KAZAK DESIGN

MODERN

Approximately 5 ft. 6 in. x 4 ft. 4 in. (168 cm. x 132 cm.)

\$1,500-2,000



318

■ 318
**A NINGXIA MEDITATION RUG, TOGETHER WITH A
SINGLE MEDITATION MAT**
WEST CHINA, 19TH CENTURY

Approximately 5 ft. 7 in. x 2 ft. 8 in. (170 cm. x 81 cm.) and
2 ft. 9 in. x 2 ft. 9 in. (84 cm. x 84 cm.)

\$4,000-6,000

PROPERTY OF THE RHODE ISLAND SCHOOL OF DESIGN MUSEUM
OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND (LOTS 319-321)

■ 319
A CHINESE RUG
19TH CENTURY

Approximately 3 ft. 10 in. x 2 ft. (117 cm. x 61 cm.)

\$2,000-3,000

■ 320
A GHIORDES PRAYER RUG
WEST ANATOLIA, 18TH CENTURY

Approximately 6 ft. 2 in. x 4 ft. 8 in. (188 cm. x 142 cm.)

\$3,000-5,000



319



320



321

•■321

A SERAB RUNNER

NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 9 ft. 10 in. x 3 ft. 2 in. (300 cm. x 97 cm.)

\$2,000-3,000

PROPERTY FROM A MARYLAND COLLECTION

■322

A PAKISTANI SULTANABAD-STYLE CARPET

MODERN

Approximately 18 ft. x 12 ft. 3 in. (549 cm. x 373 cm.)

\$4,000-6,000

PROPERTY FROM A CHICAGO COLLECTION

•■323

A HERIZ CARPET

NORTHWEST PERSIA, CIRCA 1900

Approximately 12 ft. 7 in. x 9 ft. 8 in. (384 cm. x 295 cm.)

\$3,000-5,000



322



323



324

PROPERTY OF A PRIVATE COLLECTION,
NEW YORK (LOTS 324-325)

■ **324**

AN USHAK CARPET

WEST ANATOLIA, EARLY 20TH
CENTURY

Approximately 14 ft. 5 in. x 6 ft. 3 in.
(439 cm. x 190 cm.)

\$2,500-3,500

■ **325**

**A CHARLES X AUBUSSON
CARPET**

FRANCE, CIRCA 1820

Approximately 12 ft. 2 in. x 11 ft. 10 in.
(371 cm. x 361 cm.)

\$5,000-8,000

■ **326**

A HERIZ RUNNER

NORTHWEST PERSIA, SECOND
QUARTER 20TH CENTURY

Approximately 17 ft. 4 in. x 3 ft.
(528 cm. x 91 cm.)

\$5,000-8,000

■ **326A**

AN USHAK CARPET

WEST ANATOLIA, 20TH
CENTURY

Approximately 13 ft. 9 in. x 9 ft. 5 in.
(419 cm. x 287 cm.)

\$4,000-6,000



326



325



326A



327

PROPERTY OF A PRIVATE COLLECTION, PALM BEACH

■328

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 *Grotesques de Berain*

121 in. (307 cm.) high, 85 in. (215.9 cm.) wide

\$3,000-5,000



329

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

■327

A FRENCH MYTHOLOGICAL TAPESTRY
LATE 16TH/EARLY 17TH CENTURY

Depicting Diana at the beginning of a hunt

7 ft. 5 in. (226 cm.) high, 9 ft. 3 in. (292 cm.) wide

\$5,000-8,000



328

PROPERTY OF A PRIVATE COLLECTION, GREENWICH (LOTS 329-332)

■329

A LOUIS XVI AUBUSSON TAPESTRY FROM THE SERIES
"LES JEUX D'ENFANTS"

AFTER JEAN-BAPTISTE HUET DEPICTING "LE JEU DE
QUILLES", CIRCA 1780

97 in. (246.4 cm.) x 80¼ in. (203.7 cm.)

\$5,000-8,000

PROVENANCE:

Château de Jambville, Melun, France.

With Jacques Seligmann & Co., New York, 1943.

Anonymous sale; Christie's, Paris, 14 December 2004, lot 264.



330



332

■330

A LOUIS XVI AUBUSSON TAPESTRY FROM THE SERIES "LES JEUX D'ENFANTS"

AFTER JEAN-BAPTISTE HUET DEPICTING "LA MAIN CHAUDE", CIRCA 1780

97 in. (246.3 cm.) x 65 (165.1 cm.)

\$5,000-8,000

PROVENANCE:

Château de Jambville, Melun, France.

With Jacques Seligmann & Co., New York, 1943.

Anonymous sale; Christie's, Paris, 14 December 2004, lot 265.

■331

A LOUIS XVI AUBUSSON TAPESTRY FROM THE SERIES "LES JEUX D'ENFANTS"

AFTER JEAN-BAPTISTE HUET DEPICTING "COLIN-MAILLARD", CIRCA 1780

96½ in. (245.1 cm.) x 66¼ in. (168.2 cm.)

\$5,000-8,000

PROVENANCE:

Château de Jambville, Melun, France.

With Jacques Seligmann & Co., New York, 1943.

Anonymous sale; Christie's, Paris, 14 December 2004, lot 267.



331

■332

A LOUIS XVI AUBUSSON TAPESTRY FROM THE SERIES "LES JEUX D'ENFANTS"

AFTER JEAN-BAPTISTE HUET DEPICTING "LA MARCHANDE DE PLAISIRS", CIRCA 1780

97 (246.4 cm.) x 79 (200.6 cm.)

\$5,000-8,000

PROVENANCE:

Château de Jambville, Melun, France.

With Jacques Seligmann & Co., New York, 1943.

Anonymous sale; Christie's, Paris, 14 December 2004, lot 266.

SESSION III
(LOTS 333-456)



333

PROPERTY FROM A DISTINGUISHED MIAMI COLLECTOR

333

JEAN JANSEM (FRENCH, 1920-2013)

Two women

signed 'Jansem' (lower right)
ink and wash on paper
25½ x 19¾ in. (64.8 x 50.2 cm.)

\$1,000-1,500

PROVENANCE:

with Galerie 99, Miami.
Acquired from the above by the present owner.

PROPERTY OF A PRIVATE COLLECTOR

• **334**

GABRIEL AMORETTI (FRENCH, 1861-1947)

Le Pont Neuf à Paris

signed and dated 'G Amoretti 06' (lower right)

oil on canvas
29 ½ x 46 in. (74 x 116.8 cm.)
Painted in 1906.

\$2,000-3,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22
October 1997, lot 19.
Acquired from Hyde Park Antiques.



334



335

• **335**

NICOLA SIMBARI (ITALIAN, 1927-2012)

Seated woman

signed and dated 'Simbari/ 65' (lower right)
oil on canvas
23¾ x 27¾ in. (60.3 x 70.5 cm.)
Painted in 1965.

\$2,000-3,000

PROVENANCE:

with Florence Art Gallery, Florence.

PROPERTY FROM A MARYLAND
COLLECTION

•336

**CONSTANTIN KLUGE (FRENCH,
1912-2003)**

Le Quai du Louvre

signed 'C. Kluge-' (lower right); titled 'Le
Quai du Louvre' (on the stretcher bar)
oil on canvas
25½ x 32 in. (648 x 81.3 cm.)

\$2,000-3,000

PROVENANCE:

with Wally Findlay Galleries, Palm Beach.

337 No Lot



336

PROPERTY FROM A MARYLAND
COLLECTION

•338

**CONSTANTIN KLUGE (FRENCH,
1912-2003)**

Les fleurs des champs

signed 'C. Kluge-' (lower right)
oil on canvas
28¾ x 39½ in. (73 x 100.3 cm.)

\$2,000-3,000

PROVENANCE:

with Wally Findlay Galleries, Palm Beach.



338



339

339
PAUL EMILE LECOMTE (FRENCH, 1877-1950)

Scène de marché
 signed 'Paul Emile Lecomte' (lower left)
 oil on canvas
 20 x 26 in. (50.8 x 66 cm.)
 \$2,500-3,500

340
ANDRÉ VIGNOLES (FRENCH, B. 1920)

La Cascade
 signed 'A. Vignoles' (lower right); signed again Vignoles' (on the reverse)
 oil on canvas
 57½ x 45 in. (146.1 x 114.3 cm.)
 \$1,000-1,500

PROVENANCE:
 with David B. Findlay Galleries, New York.
 with Wally Findlay Galleries, New York.



340



341

341
GEORGES CHARLES ROBIN (FRENCH, 1903-2003)

Chateaudun
 signed 'Georges Robin' (lower right)
 oil on canvas
 25¾ x 32¼ in. (65.4 x 82 cm.)
 \$2,000-3,000

PROVENANCE:
 with Frost & Reed, London.

PROPERTY FROM THE HUNTINGTON LIBRARY, ART COLLECTION AND BOTANICAL GARDENS, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

•342

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.

\$2,000-3,000

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 FAMILY

•343

LEOPOLD PILICHOWSKI (POLISH, 1869-1934)

The Sukkot Image of the Lulav

signed 'L. Pilichowski' (lower left)

oil on canvas

32 x 21½ in. (81.3 x 54.6 cm.)

\$3,000-5,000

PROPERTY FROM A EUROPEAN ESTATE (LOTS 344-345)

344

MOISE KISLING (POLISH, 1891-1953)

Portrait

signed 'Kisling' (upper right)

sanguine on canvas

16¼ x 10¾ in. (41.3 x 27.3 cm.)

Painted in 1947.

\$10,000-15,000

PROVENANCE:

with Galerie de l'Élysée, Paris.

with Crane Kalman Gallery, London.

LITERATURE:

H. Troyat and J. Kisling, *Kisling*, Turin, 1982, vol. II, p. 157, no. 222 (illustrated).

•345

REUVEN RUBIN (ISRAELI, 1893-1974)

Two women and a child

signed 'Rubin' and signed again in Hebrew (lower right)

watercolor, ink and wash on paperboard

30¾ x 20½ in. (78.1 x 52.1 cm.)

\$3,000-5,000



342



343



344



345



346

347
ANDRÉ GISSON (AMERICAN, 1921-2003)

Carousel
signed 'Gisson' (lower right)
oil on canvas
12 x 16 in. (30.5 x 40.6 cm.)
\$1,200-1,800



347



348

THE DOUGLAS AND CAROLYN MIDDLETON COLLECTION OF FINE ART (LOTS 346-365)

346
ANDRÉ GISSON (AMERICAN, 1921-2003)

At the Museum
signed 'Gisson' (lower left); dedicated and dated '1991' (on the stretcher bar)
oil on canvas
11 x 14½ in. (27.9 x 36.8 cm.)
Painted in 1991.
\$1,200-1,800

348
ANDRÉ GISSON (AMERICAN, 1921-2003)

Gisson Lake
signed 'Gisson' (lower left)
oil on canvas
11 x 14 in. (27.9 x 35.6 cm.)
\$1,000-1,500

349

ANDRÉ GISSON (AMERICAN, 1921-2003)

Portrait of a young girl

signed 'Gisson' (lower left)

oil on canvas

9 x 12 in. (22.9 x 30.5 cm.)

\$1,000-1,500



349



350

350

ANDRÉ GISSON (AMERICAN, 1921-2003)

In the park

signed 'Gisson' (lower right)

oil on canvas

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

\$1,200-1,800

351

ANDRÉ GISSON (AMERICAN, 1921-2003)

Vase de fleurs

signed 'Gisson' (lower left)

oil on canvas

24 x 12 in. (61 x 30.5 cm.)

\$1,000-1,500



351



352

•352

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Place St. Michel

signed 'Antoine. Blanchard.' (lower left); signed again and inscribed 'A. Blanchard./ Paris/ Place St Michel' (on the reverse)
oil on canvas

12¾ x 18 in. (32.4 x 45.7 cm.)

\$3,000-5,000

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.

353-355 No Lots



357



356

356

FRANÇOIS GALL (FRENCH, 1912-1987)

Grande Boulevard

signed 'F. Gall' (lower right); signed again and titled 'GRANDE BOULEVARD/ F. GALL' (on the reverse)

oil on canvas

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

\$3,000-5,000

357

FRANÇOIS GALL (FRENCH, 1912-1987)

Mimi à Montparnasse

signed 'F. Gall' (lower left); signed again and titled 'MIMI À MONTPARNASSE/ F. GALL' (on the reverse)

oil on canvas

13 x 18½ in. (33 x 46 cm.)

\$4,000-6,000

358

FRANÇOIS GALL (FRENCH, 1912-1987)

Plage de Trouville

signed 'F. Gall' (lower right); signed again and titled 'PLAGE DE TROUVILLE/ F. GALL' (on the reverse)

oil on canvas

10¾ x 18¼ in. (27.3 x 46.4 cm.)

\$5,000-7,000



358



359

359
SUZANNE EISENDIECK (FRENCH, 1908-1998)

La Révérence

signed 'SUZANNE EISENDIECK' (lower left); titled "LA RÉVÉRENCE" (on the reverse)
 oil on canvas
 25¾ x 31¼ in. (64.4 x 80.6 cm.)

\$3,000-5,000

PROVENANCE:

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

361
SUZANNE EISENDIECK (FRENCH, 1908-1998)

Festival Nocturne

signed 'SUZANNE EISENDIECK' (lower left); titled 'FESTIVAL NOCTURNE' (on the reverse)
 oil on canvas
 25½ x 31½ in. (64.8 x 80 cm.)

\$3,000-5,000

PROVENANCE:

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



361



360

360
SUZANNE EISENDIECK (FRENCH, 1908-1998)

Fête aux Hirondelles

signed 'SUZANNE EISENDIECK' (lower right); titled "FÊTE "AUX HIRONDELLES"" (on the reverse)
 oil on canvas
 25¾ x 31¼ in. (64.4 x 80.6 cm.)

\$2,500-3,500

PROVENANCE:

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

362
SUZANNE EISENDIECK (FRENCH, 1908-1998)

Les Bulle de Savon

signed 'SUZANNE EISENDIECK' (lower left); titled 'LES BULLE DE SAVON' (on the reverse)
 oil on canvas
 23¾ x 19¼ in. (60 x 50.2 cm.)

\$2,000-3,000

PROVENANCE:

The artist.
 Acquired directly from the above to the present owner.



362



363

■363

JEAN KEVORKIAN (FRENCH, B. 1933)

Argenton sur Creuse

signed 'Jean Kevorkian' (lower right); signed again and titled 'Argenton sur CREUSE/ (CREUSE)/ Jean Kevorkian' (on the reverse)

oil on canvas

38¼ x 51¼ in. (97.2 x 130.1 cm.)

\$1,500-2,000

•364

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.)

\$800-1,200



364



365

•365

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.

\$1,000-1,500

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.



**COLLECTED IN AMERICA: CHINESE CERAMICS
FROM THE METROPOLITAN MUSEUM OF ART**

美藏於斯——大都會藝術博物館珍藏中國瓷器網上拍賣

Online Auction, 13-22 September 2016

VIEWING

9-14 September 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Margaret Gristina
asianartonline@christies.com
+1 212 636 2180

christies.com/asianartonline

CHRISTIE'S



366

PROPERTY OF A GENTLEMAN

•366

TWO CHINESE STRAW-GLAZED AND PAINTED POTTERY FIGURES

SUI/TANG DYNASTY, 6TH-7TH CENTURY

Comprising a female equestrienne, and a lady holding a vase

The first 10½ in. (26.6 cm.) high

(2)

\$1,000-1,500

PROVENANCE:

The equestrienne:

Eskenazi Ltd., London.

Cottle Collection, no. 4.

Estate of Neil F. Phillips, Esquire, Q.C.; Christie's, New York, 25 March 1998, lot 154.

The lady:

Acquired in Hong Kong in the 1950's, and thence by descent within the family to the present owner.

PROPERTY FROM A WEST COAST COLLECTION

•367

A PAIR OF CHINESE DEHUA FIGURES OF ACOLYTES STANDING ATOP A LOTUS BUD

LATE QING DYNASTY

Together with a pair of giltwood wall brackets

7½ in. (19.1 cm.) high (each)

(4)

\$2,000-3,000



367



368

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

•368

A PAIR OF CHINESE COPPER-RED-GLAZED VASES, MOUNTED AS LAMPS

20TH CENTURY

Drilled

20 in. (51 cm.) high, the porcelain

(2)

\$1,500-2,000

PROPERTY FROM A WEST COAST COLLECTION (LOTS 369-371)

•369

A CHINESE WUCAI JAR

17TH CENTURY

Decorated with elegant court ladies at leisure

15¼ in. (38.7 cm.) high

\$1,500-2,000



369

•370

TWO CHINESE 'IMARI' KENDI

KANGXI PERIOD (1662-1722)

9½ in. (24.1) high, the tallest

(2)

\$2,000-3,000

PROVENANCE:

Acquired from Santos, London.

From the Collection of Benjamin F. Edwards III, with inventory numbers 2235 and 2375.



370

•371

A PAIR OF CHINESE FAMILLE VERTE WATERING POTS AND COVERS

SECOND HALF 17TH CENTURY

9 in. (22.9 cm.) high, 8½ in. (21.6 cm.) diameter

(4)

\$2,000-3,000



371



372

PROPERTY FROM A MARYLAND COLLECTION (LOTS 372-374)

•372

FOUR CHINESE BLUE AND WHITE SHALLOW DISHES
KANGXI PERIOD (1662-1722)

Comprising an iron-red and green enameled clobbered dish; a pair of dishes densely decorated with vegetation and blossoming branches; and another dish decorated with central medallion within a diaper border

9 in. (22.9 cm.) diameter, each

(4)

\$1,500-2,000

•373

A CHINESE BLUE AND WHITE 'LOTUS' BOWL
DAOGUANG SIX-CHARACTER SEAL MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

6½ in. (16.5 cm.) diameter

\$2,000-3,000



373

•374

SEVEN CHINESE BLUE AND WHITE DISHES
18TH/19TH CENTURY

Each variously decorated, in sizes

11 in. (28 cm.) diameter, the largest

(7)

\$1,000-1,500



374

•375

AN ASSEMBLED SET OF CHINESE BLUE AND WHITE DISHES

18TH/19TH CENTURY

Each decorated with loose bouquets in shapes and sizes; *Together with a set of three lotus decorated blue and white dishes, 18th/19th century*

10½ in. (26.7 cm.) diameter, the largest

\$2,000-3,000

(15)



375



376

•376

A SET OF FIVE CHINESE BLUE AND WHITE DISHES

18TH CENTURY

Together with a similarly decorated European porcelain shaped charger

9 in. (22.9 cm.) diameter, the set; 13¾ in. (34.9 cm.) diameter, the charger

\$1,000-1,500

(6)

•377

AN ASSEMBLED GROUP OF CHINESE BLUE AND WHITE DISHES, AND A SERVING DISH

18TH/19TH CENTURY

Variouly decorated, and in sizes

11 in. (27.9 cm.) diameter, the serving dish

\$2,000-3,000

(17)



377



378

•378

TWO SETS OF CHINESE BLUE AND WHITE DISHES
18TH/19TH CENTURY

The first set comprising five plates decorated with cranes, with underglaze blue Artemisia within double circle; the second set comprising six plates decorated with water scenes, with underglaze blue lozenge within double circle; *Together with* a Chinese blue and white lobed dish, with underglaze blue seal within double circle, 19th century

10½ in. (26.7 cm.) diameter, the dish (12)
\$1,000-1,500

•379

FOUR CHINESE EXPORT BLUE AND WHITE SHAPED PLATTERS
18TH/19TH CENTURY

Variouly decorated, and in sizes

16 in. (40.6 cm.) wide, the largest (4)
\$1,500-2,000



379



380

•380

A SET OF SIX CHINESE EXPORT PLATES
19TH CENTURY

Later decorated in blue and red enamels with potted baskets; *Together with* three similar Chinese export 'clobbered' plates in various enamels

9¾ in. (24.8 cm.) diameter, the set (9)
\$1,000-1,500

•381

**FOUR CHINESE EXPORT
RECTANGULAR PLATTERS**
18TH/19TH CENTURY

Comprising: a pseudo tobacco leaf platter;
and three 'clobbered' platters variously
decorated

17 in. (43.2 cm.) wide, the largest (4)
\$1,500-2,000



381

PROPERTY OF A GENTLEMAN

•382

**A CHINESE MING-STYLE BLUE
AND WHITE LOBED SHALLOW
BOWL**

20TH CENTURY

Decorated with medallions of writhing
dragon amidst clouds to center and on each
lobed panel

7½ in. (19 cm.) diameter
\$600-800



382

PROPERTY FROM A DISTINGUISHED MIAMI
COLLECTOR

383

**A PAIR OF CHINESE BLUE AND
WHITE BALUSTER JARS AND
CARVED WOOD COVERS, AND A
BLUE AND WHITE 'DRAGON' BOWL**
18TH/19TH CENTURY

The jars with branches of prunus blossoms
on a blue 'cracked-ice' ground, one vase
with underglaze blue double circle to base,
with two wood stands; the bowl decorated
with writhing dragons on interior and
exterior

7 in. (17.8 cm.) high, the jars; 7 in. (17.8 cm.)
diameter, the bowl (3)
\$2,000-3,000



383



384

PROPERTY FROM A WEST COAST COLLECTION (LOTS 384-391)

•384

A PAIR OF CHINESE BLUE AND WHITE HAT STANDS

20TH CENTURY

11½ in. (28.2 cm.) high

\$1,000-1,500

(2)

•385

A CHINESE BLUE AND WHITE JAR AND A COVER

18¾ in. (47.6 cm.) high, overall

\$1,500-2,000

(2)



385



386

•386

TWO CHINESE BLUE AND WHITE JARS AND COVERS

One with apocryphal underglaze blue four-character Chengua mark to base

17½ in. (44.5 cm.) high, the tallest

\$800-1,200

(4)

•387

A GROUP OF FOUR CHINESE BLUE AND WHITE VESSELS

LATE QING DYNASTY

Comprising: two lidded blue and white rice pots and covers; a small blue and white ginger jar and a wooden cover; and a small baluster vase with apocryphal underglaze blue four-character Kangxi mark to base; Together with a famille rose decorated small baluster vase, 19th century

9½ in. (24.1 cm.) high, the famille rose vase (8)

\$1,000-1,500



387

•388

A CHINESE FAMILLE VERTE VASE, MOUNTED AS A LAMP

Decorated with the nine immortals, drilled for electricity

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

\$1,000-1,500



388

•389

TWO CHINESE FAMILLE ROSE JARS AND COVERS

20TH CENTURY

One decorated with figures in a procession, with underglaze blue double circles to base; the other with cockerels

17¼ in. (43.8 cm.) high, the tallest (4)

\$1,000-1,500



389



390

•390

**A LARGE PAIR OF CHINESE
FAMILLE VERTE AND IRON-RED
DECORATED JARS AND COVERS**
20TH CENTURY

Each with underglaze blue double circle
to base

32¼ in. (81.9 cm.) high, overall (4)
\$2,000-3,000



391

•391

**FIVE CHINESE AND CHINESE
EXPORT FAMILLE ROSE VASES**
20TH CENTURY

Comprising: an ovoid vase, with apocryphal
iron red four-character Qianlong mark to
base; a pair of diminutive beaker vases; and
a ginger jar (lacking cover)

12¾ in. (32.4 cm.) high, the ovoid vase (4)
\$800-1,200



392

■392

**A PAIR OF CHINESE EXPORT
FAMILLE ROSE SOLDIER VASES
AND COVERS**

45½ in. (115.6 cm.) high each overall (4)
\$4,000-6,000

PROPERTY FROM A WEST COAST
COLLECTION (LOTS 393-395)

•393

**A PAIR OF CHINESE IRON-RED
DECORATED SQUARE VASES, AND
A GILT AND IRON-RED DECORATED
BOTTLE VASE**

LATE QING DYNASTY AND LATER

The pair decorated with dense scrolling
ground; the bottle vase with horses and
calligraphic inscription, apocryphal
underglaze blue Qianlong marks to base

15½ in. (38.4 cm.) high, the bottle vase (3)
\$1,500-2,000



393

•394

**A PAIR OF CHINESE FAMILLE
JEUNE FOOTED VASES, AND A
FAMILLE VERTE JAR AND COVER**
20TH CENTURY

The jar and cover with iron red apocryphal
six-character Guangxu mark to base

14¾ in. (37.5 cm.) high overall, the jar and
cover (4)
\$1,500-2,000



394

•395

**A PAIR OF CHINESE YELLOW-
GROUND 'DRAGON' JARS AND
COVERS**
20TH CENTURY

24 in. (61 cm.) high overall (4)
\$2,000-3,000



395



396

•396
A CHINESE EXPORT 'CABBAGE' PATTERN VASE, AND
A YELLOW-GROUND JARDINIÈRE
 LATE 19TH/EARLY 20TH CENTURY

18 in. (45.7 cm.) high, the vase (2)
 \$1,000-1,500

PROPERTY FROM A WEST COAST COLLECTION

•397
TWO CHINESE PORCELAIN FAMILLE VERTE
BALUSTER VASES, AND A YELLOW GROUND
'DRAGON' VASE
 LATE 19TH/20TH CENTURY

Each famille verte vase decorated with immortals, the smaller with apocryphal Kangxi symbol to base; the larger baluster vase with iron-red apocryphal Qianlong seal to base; and the yellow-ground vase with underglaze blue apocryphal Yongzheng seal to base

19 in. (48.3 cm.) high, the tallest over stand (3)
 \$1,500-2,000



397

PROPERTY OF A PRIVATE UPPER EAST SIDE COLLECTION

•398
A PAIR OF CHINESE PINK GLAZED CIRCULAR BOXES
AND COVERS, AND AN AMERICAN GLASS BOX AND
COVER WITH CARVED JADEITE BEAD FINIAL
 THE PORCELAIN LATE QING DYNASTY; THE GLASS
 WITH ACID STAMP FOR HAWKES, LATE 19TH/EARLY
 20TH CENTURY

The circular boxes and covers (one cover restored), each with underglaze blue apocryphal six-character Kangxi mark to base; the jadeite bead carved in openwork with *Shou* symbols and foliate work

3¼ in. (9.5 cm.) diameter, the boxes and covers; 4¼ in. (10.8 cm.) long, the box (6)
 \$1,500-2,000



398

■399

**A PAIR OF CHINESE PARCEL-GILT
GREY PAINTED AND LACQUERED
WOOD FIGURES OF ELEPHANTS**
20TH CENTURY

Each standing four square, with its head slightly turned in opposite directions, elaborately caprisoned with black-ground saddle cloth on the flat-top backs

22 in. (55.9 cm.) high, 33 in. (83.8 cm.) long,
22 in. (55.9 cm.) deep (2)

\$2,000-3,000



399



400

PROPERTY FROM A WEST COAST COLLECTION

■400

TWO PAIRS OF CHINESE SNUFF BOTTLES
20TH CENTURY

Comprising: a pair of glass snuff bottles and covers decorated with tigers and *taotie* masks, each with apocryphal four-character Qianlong mark to base; and a pair of famille noire snuff bottles, each with character marks to base

4¾ in. (12.1 cm.) high, the famille noire bottles (4)

\$2,000-3,000

PROPERTY OF A GENTLEMAN

■401

A CHINESE BRONZE FIGURE OF *GUIXING*
QING DYNASTY

15½ in. (39.3 cm.) high

\$5,000-7,000



401



402

PROPERTY FROM A WEST COAST COLLECTION

-402

TWO CHINESE PORCELAIN VASES, MOUNTED AS LAMPS

THE PORCELAIN 19TH CENTURY

The first a 'Canton famille rose' vase, (drilled); the second a turquoise ground famille rose vase, (drilled)

20 in. (50.8 cm.) high, the tallest (excluding finitments) (2)

\$3,000-5,000

-403

A PAIR OF GILT-METAL MOUNTED CHINESE WHITE CRACKLE-GLAZED 'DRAGON' VASES

THE PORCELAIN LATE 19TH CENTURY

15¾ in. (40 cm.) high

(2)

\$1,500-2,000



403

PROPERTY FROM A WEST COAST COLLECTION

-404

A PAIR OF GILT-BRONZE MOUNTED CHINESE TURQUOISE-GROUND FAMILLE ROSE VASES

THE PORCELAIN 20TH CENTURY

15¾ in. (40 cm.) high

(2)

\$2,000-3,000



404



405

-405

A PAIR OF CHINESE CLOISSONNE ENAMEL FIGURES OF RAMS
20TH CENTURY

Each shown standing four square, with its head adorned with large horns slightly turned up, its body decorated with varicolored scrolling foliate, their backs with hinged covers, their underside with pierced circular hole

29 in. (73.7 cm.) high, 33 in. (83.8 cm.) long (2)

\$2,000-3,000

406 No Lot

PROPERTY FROM A DISTINGUISHED MIAMI COLLECTOR

407

THREE GILT AND BLACK LACQUERED WOOD FIGURES OF BUDDHA

BURMA, 20TH CENTURY, IN THE MANDALAY STYLE

Each raised on a black painted wood stand

29¼ in. (74.3 cm.) high, the tallest, over stand (3)

\$1,500-2,000



407



PROPERTY FROM A WEST COAST COLLECTION

•408

**THREE PAIRS OF CHINESE AND CHINESE EXPORT
PORCELAIN VASES**
18TH/19TH CENTURY

Comprising: a pair of 'Mandarin Palette' flattened vases; a pair of molded blue and white small baluster vases, each with underglaze blue mark to base; and a pair of blue and white beaker vases

11 in. (27.9 cm.) high, the first pair

(6)

\$2,000-3,000

408

409 No Lot

•410

**AN ASSEMBLED SET OF CHINESE EXPORT 'BLUE
FITZHUGH' SERVING WARES**
19TH/EARLY 20TH CENTURY

Comprising: a soup tureen, cover and stand; four oval serving platters (in sizes); three dishes; and a 'clobbered' lozenge-shaped compote

14½ in. (36.8 cm.) long, the largest platter

(11)

\$1,500-2,000



410



411

•411

**A PAIR OF CHINESE EXPORT BLUE AND WHITE
PLATTERS**
LATE 18TH/EARLY 19TH CENTURY

In the pattern sometimes called 'Pearl River House'

15¼ in. (40 cm.) wide, the largest

(2)

\$800-1,200

412 No Lot

PROPERTY FROM A WEST COAST
COLLECTION (LOTS 413-414)

•413

**A CHINESE EXPORT CANTON
FAMILLE ROSE PUNCHBOWL**
EARLY 19TH CENTURY

15¾ in. (40 cm.) diameter

\$3,000-5,000



413

•414

**A PAIR OF CHINESE FAMILLE ROSE
JARS AND COVERS**
20TH CENTURY

Each with apocryphal iron-red Tongzhi seal
to base

17 in. (43.2 cm.) high, overall

(4)

\$1,000-1,500



414

•415

**A PAIR OF CHINESE EXPORT
CANTON FAMILLE ROSE JARS
AND COVERS IN THE 'HUNDRED
BUTTERFLY' PATTERN**
19TH CENTURY

19¼ in. (48.9 cm.) high overall

(4)

\$1,000-1,500



415



416

•■416

AN ITALIAN PATINATED BRONZE FIGURAL GROUP OF DIONYSIUS AND EROS

20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 162, from the Chiurazzi Workshop Catalogue, with a circular Chiurazzi seal

27½ in. (70 cm.) high

\$1,000-1,500



417

•■417

AN ITALIAN PATINATED BRONZE BUST OF A SATYR

20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 733, from the Chiurazzi Workshop Catalogue, with a circular Chiurazzi seal

25¾ in. (65.4 cm.) high

\$3,000-5,000



418

•■418

AN ITALIAN PATINATED BRONZE FIGURAL GROUP OF THE RAPE OF THE SABINE

20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 138, from the Chiurazzi Workshop Catalogue, with a circular Chiurazzi seal

32¼ in. (82 cm.) high

\$2,000-3,000



419

■ 419

AN ITALIAN PATINATED BRONZE FIGURAL GROUP OF BACCHUS AND SATYR

20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 161, from the Chiurazzi Workshop Catalogue, with a circular Chiurazzi seal

35 in. (89 cm.) high

\$1,500-2,000

■ 420

A ITALIAN PATINATED BRONZE BUST OF HERACLITUS

20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 7, from the Chiurazzi Workshop Catalogue, with a circular Chiurazzi seal

26½ in. (67.2 cm.) high

\$2,000-3,000

■ 421

AN ITALIAN PATINATED BRONZE FIGURE OF MERCURY

20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 698, from the Chiurazzi Workshop Catalogue, with a circular Chiurazzi seal

73¼ in. (186 cm.) high

\$5,000-7,000



420



421



422



•■422

TWO ITALIAN PATINATED BRONZE MODELS OF ROMAN HELMETS
20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model nos. 583 and 584, from the Chiurazzi Workshop Catalogue, each with a circular Chiurazzi seal

21¼ in. (54 cm.) high, the model no. 584

(2)

\$1,500-2,000

•■423

AN ITALIAN PATINATED BRONZE MODEL OF BREAST AND BACK PLATE ARMOUR
20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 588, from the Chiurazzi Workshop Catalogue, each with a circular Chiurazzi Foundry seal

17½ in. (44.5 cm.) high, overall

\$2,000-3,000



423



424

•■424

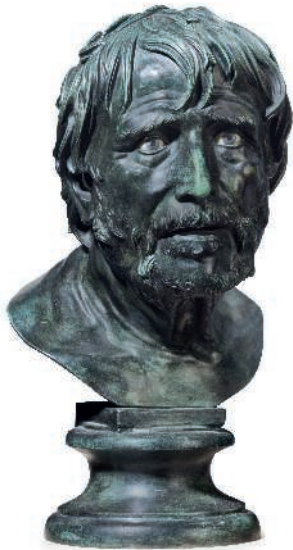
THREE ITALIAN PATINATED BRONZE MODELS OF LEG ARMOUR
20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model nos. 586 and 581, from the Chiurazzi Workshop Catalogue, each with a circular Chiurazzi seal

23¼ in. (59 cm.) high, model 581

(3)

\$3,000-5,000



425

•■425
AN ITALIAN PATINATED BRONZE BUST OF A MAN
20TH CENTURY, AFTER THE ANTIQUE, CAST BY
FONDERIA CHIURAZZI, NAPLES

Together with a bronze face mask, each with a circular Chiurazzi seal

17 in. (43.2 cm.) high, the bust (2)

\$1,000-1,500



426

•■426
AN ITALIAN PATINATED BRONZE FIGURE OF DAVID AND A PRAYING BOY

20TH CENTURY, AFTER THE ANTIQUE, CAST BY
FONDERIA CHIURAZZI, NAPLES

Corresponding with model nos. 706 and 734, from the Chiurazzi Workshop Catalogue, each with a circular Chiurazzi seal

26¾ in. (68 cm.) high, the wrestler (2)

\$1,000-1,500

•■427
AN ITALIAN PATINATED BRONZE MODEL OF A BOARD

20TH CENTURY, AFTER THE ANTIQUE, CAST BY
FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 229, from the Chiurazzi Workshop Catalogue, with a circular Chiurazzi seal

32 in. (81.2 cm) long

\$2,000-3,000



427



428

•■428

AN ITALIAN PATINATED BRONZE BUST OF BERENICE
20TH CENTURY, AFTER THE ANTIQUE, CAST BY
FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 8, from the Chiurazzi Workshop
Catalogue, with a circular Chiurazzi seal

27 in. (68.5 cm.) high

\$1,000-1,500



429

•■429

**AN ITALIAN PATINATED BRONZE FIGURE OF
DEMOCRITUS**

20TH CENTURY, AFTER THE ANTIQUE, CAST BY
FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 10, from the Chiurazzi Workshop
Catalogue, with a circular Chiurazzi seal

31 in. (79 cm.) high

\$1,000-1,500

430 No Lot

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

•■431

A TILE MOSAIC PORTRAIT OF A WOMAN,
MODERN,
in the Roman style

39in. (99cm.) high. 33in. (83.8cm.) wide
\$1,000-1,500



431



432

PROPERTY FROM A PRIVATE COLLECTION, OHIO (LOTS 432-433)

•■432

A FRENCH PATINATED BRONZE FIGURE OF CUPID
STRINGING HIS BOW
CAST FROM A MODEL BY CHARLES LEMIRE, LATE
19TH CENTURY

On a *rouge griotte* marble base

17 in. (43 cm.) high
\$1,500-2,500

•■433

AN ITALIAN PATINATED BRONZE BUST OF A SCHOLAR
CAST BY SOMMER, NAPLES, EARLY 20TH CENTURY

On a carved wood base, *inscribed Fonderia Sommer Napoli on reverse*

25 in. (63.5 cm.) high
\$2,000-3,000



433



434

PROPERTY FROM A NEW YORK STATE
PRIVATE COLLECTION

■ **434**

A PICTORIAL TABRIZ RUG
NORTHWEST PERSIA, SECOND
HALF 20TH CENTURY

With a signature in the upper right corner

Approximately 7 ft. 8 in. x 5 ft. 9 in.
(234 cm. x 175 cm.)

\$6,000-8,000

PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

■ **435**

A KIRMAN CARPET
SOUTHEAST PERSIA, CIRCA 1900

Approximately 16 ft. x 10 ft. 7 in.
(488 cm. x 323 cm.)

\$4,000-6,000

PROPERTY OF A WEST COAST COLLECTOR

■ **436**

A TABRIZ CARPET
NORTHWEST PERSIA, LATE 19TH
CENTURY

Approximately 11 ft. 11 in. x 8 ft. 6 in.
(363 cm. x 259 cm.)

\$2,000-3,000



435



436

PROPERTY OF A PRIVATE COLLECTOR

■ 437

A BESSARABIAN STYLE CARPET

Approximately 16 ft. 8 in. x 13 ft. 4 in. (508 cm. x 406 cm.)

\$2,500-3,500

PROPERTY FROM A PRIVATE COLLECTION

■ 438

AN INDIAN CARPET

CIRCA 1930

Approximately 12 ft. 6 in. x 9 ft. 2 in. (381 cm. x 279 cm.)

\$3,000-5,000

■ 439

A SUZANI EMBROIDERY

UZBEKISTAN, LATE 19TH CENTURY

Approximately 5 ft. 9 in. x 3 ft. 6 in. (175 cm. x 107 cm.)

\$4,000-6,000



437



438



439



440

PROPERTY FROM AN IMPORTANT
AMERICAN COLLECTION (LOTS 440-445)

■ **440**
A KURDISH RUNNER
LATE 19TH CENTURY

Approximately 10 ft. 9 in. x 3 ft. (328 cm. x
91 cm.)

\$3,000-5,000



441

■ **441**
AN EAGLE KAZAK RUG
SOUTH CAUCASUS, CIRCA 1900

Approximately 8 ft. 3 in. x 4 ft. 7 in. (251 cm.
x 140 cm.)

\$4,000-6,000



442

■ **442**
A SHIRVAN RUG
EAST CAUCASUS, LATE 19TH
CENTURY

Approximately 8 ft. 10 in. x 4 ft. 9 in. (269
cm. x 145 cm.)

\$2,000-3,000

■443

A HERIZ CARPET
NORTHWEST PERSIA,
FIRST QUARTER 20TH
CENTURY

Approximately 11 ft. 10 in. x 8 ft. 9
in. (361 cm. x 267 cm.)
\$4,000-6,000



443

■444

A SHIRVAN RUG
EAST CAUCASUS, EARLY
20TH CENTURY

Approximately 6 ft. 3 in. x 4 ft. 2
in. (190 cm. x 127 cm.)
\$3,000-5,000



444

■445

**A RARE TRANS-
CAUCASIAN RUNNER**
19TH CENTURY

Approximately 12 ft. 11 in. x 3 ft. 2
in. (394 cm. x 97 cm.)
\$4,000-6,000

For a similar example, please
see E. Herrmann, *Seltene
Orientteppiche IX*, Munich, 1987,
pl. 33.



445



446

PROPERTY OF A COLLECTOR (LOTS 446-455)

446
A BACCARAT STRAWBERRY WEIGHT
MID-19TH CENTURY

The clear glass set with a large ripened strawberry fruit with a smaller berry on either side in various stages of growth, issuing from green stalks with numerous green leaves, star-cut base

2¾ in. (7 cm.) diameter

\$2,500-3,500

For a similar example see, Theresa Greenblatt, 'A Father-and-Son Collection', The Annual Bulletin of the Paperweight Collectors Association, Inc., 1975, p. 7 and p. 11, fig. 9.



447

447
A BACCARAT SNAKE WEIGHT
MID-19TH CENTURY

The large reptile in shades of green with red and black eyes and red nose, lying coiled on an iridescent green and beige rocky ground

3 in. (7.7 cm.) diameter

\$2,500-3,500



448

448
A BACCARAT BUTTERFLY AND FLOWER WEIGHT
MID-19TH CENTURY

The clear glass set with a large white single clematis flower growing from a green stalk with numerous leaves about the flower, the butterfly with multi-colored marbled wings, deep-purple body and antennae, pale-turquoise eyes, hovering over the flower, star-cut base

2½ in. (6.3 cm.) diameter

\$3,000-5,000

(2)

-449

**A BACCARAT FLOWER WEIGHT,
A SAINT LOUIS GARLANDED
POSY WEIGHT AND A BACCARAT
DUPONT PANSY WEIGHT**

THE BACCARAT AND SAINT LOUIS
WEIGHT MID-19TH CENTURY, THE
BACCARAT DUPONT WEIGHT
EARLY 20TH CENTURY

The Baccarat weight faceted and set with a primrose, the flower composed of six cobalt-blue and white petals, growing from a green stalk with numerous green leaves, cut with top and six side printies, star-cut base; the Saint Louis weight composed of six assorted canes with five green leaves growing from behind conjoined stalks, with a garland of alternating millefiori canes at the periphery, set on an amber-flash ground, the base cut with diamond facets; the pansy weight with dark-ochre and purple petals, bud and green leaves, star-cut base

2¾ in. (7.1 cm.) diameter, the pansy weight
and posy weight

2½ in. (6.4 cm.) diameter, the primrose
weight

(3)

\$1,000-1,500

445

**A SAINT LOUIS MILLEFIORI PANEL
WEIGHT AND A BACCARAT
MACEDOINE WEIGHT**

THE FIRST WITH EIGHT ALTERNATING
BLUE AND WHITE CANES DIVIDED BY
WHITE SPOKES WITH A CENTRAL
PALE-GREEN AND SALMON CANE, ON
A SHADED RED, WHITE AND BLUE
MOTTLED JASPER GROUND, A BLUE
AND WHITE TORSADE AT THE
PERIPHERY; THE SECOND SET WITH
NUMEROUS PIECES OF ASSORTED
LATTICINIO THREADS AND
MULTI-COLORED RIBBONS

3 in. (7.8 cm.) diameter, the panel weight

2½ in. (6.4 cm.) diameter, the macedoine
weight (2)

\$2,500-3,500

451

A SAINT LOUIS CROWN WEIGHT

MID-19TH CENTURY

THE CROWN COMPOSED OF GREEN,
RED AND WHITE TWISTED RIBBONS,
DIVIDED BY LATTICINIO STAVES
RADIATING FROM A BLUE AND
WHITE CENTRAL CANE SET-UP

2¾ in. (7.1) diameter

\$1,500-2,000



449



450



451



452

452

**A SAINT LOUIS ENCASED WHITE OVERLAY WEIGHT
MID-19TH CENTURY**

The clear glass set with an upright bouquet composed of a central red single clematis-type flower with a cobalt-blue, an orange and a white bud and three further millefiori canes, set amongst numerous green leaf tips, the white glass overlay cut with a top and six side windows overlaid in clear glass, star-cut base

2 $\frac{7}{8}$ in. (7.3 cm.) diameter

\$2,000-3,000

453

**A CLICHY PATTERNED MILLEFIORI COLOR-GROUND
OR 'SODDEN SNOW' WEIGHT**

MID-19TH CENTURY

The clear glass set with a cinquefoil garland of alternating pink and green canes about a central shaded pink and white pastry mold cane, each loop divided by a sunken crimson and white cane, set on an opaque white ground

3 in. (7.8 cm.) diameter

(2)

\$2,000-3,000



453

•454

**A JOHN GENTILE FACETED AMERICAN FLAG WEIGHT
AND A WHITEFRIARS FACETED CONCENTRIC
MILLEFIORI WEIGHT**

THE FIRST MID-20TH CENTURY, THE UNDERSIDE WITH A JG MONOGRAM; THE SECOND WITH COMMEMORATIVE DATE FOR 1948-1978 ON A SINGLE CANE, INCISED 337. TO UNDERSIDE

The Gentile weight with clear glass containing a red, white and blue American Flag with thirteen stars, inscribed above and below 'OLD GLORY' on a mound of opaque white glass, cut with a top circular window and two rows of circular side printies; the Whitefriars weight with five rows of assorted blue and white millefiori canes about a central blue and white Star of David, cut with top and five circular side printies

3 $\frac{3}{8}$ in. (8.6 cm.) diameter

(2)

\$700-900



454



The Whitefriars weight appears to be in commemoration of the 30th anniversary of the creation of Israel. For a similar flag weight, see Jean S. Melvin, *American Glass Paperweights and their Makers*, Camden, New Jersey, 1970, p. 59. For a similar example compare, Dr. and Mrs. Daniel S. Turner, New York, Sotheby Parke Bernet Inc., New York, 1 November 1984, lots 61(unillustrated).

•455

**A DELMO TARSITANO MAGNUM
SPIDER WEIGHT**

20TH CENTURY, INITIALED 'DT' ON
A SINGLE CANE

The insect perched atop an elaborate web
near two large pale-blue flowers with yellow
and white stamen centers, among further
clumps of leaves, set on a mossy pebbled
earth ground

3½ in. (8.9 cm.) diameter

\$600-800



455

PROPERTY OF A PRIVATE COLLECTION

•456

**A BOHEMIAN ENGRAVED GLASS
PART STEMWARE SERVICE**

LATE 19TH/EARLY 20TH CENTURY,
POSSIBLY LOBMYER

Each engraved with a rinceaux of C-scrolls
enclosing flower-filled vases, comprising:
seventeen water, eighteen red wine,
eighteen white wine, seventeen liqueur
glasses, eighteen finger bowls and eighteen
stands

5½ in. (14 cm.) high, the water glasses

(106)

\$2,500-3,500



456

SESSION IV
(LOTS 457-579)

PROPERTY OF A CONNECTICUT COLLECTOR (LOTS 457-463)

457
A ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' MONTIETH
20TH CENTURY, BLUE WAVE AND GREEN PRINTED
MARK, SHAPE NO. 3531

13¾ in. (34.9 cm.) diameter
\$3,000-5,000

458
A SET OF TWELVE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' SOUP CUPS AND SAUCERS
20TH CENTURY, BLUE WAVE AND GREEN PRINTED
MARKS, SHAPE NO. 3612

6¾ in. (17.5 cm.) diameter, the saucer (24)
\$7,000-9,000

459
A SET OF TWELVE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PIERCED SOUP PLATES
20TH CENTURY, BLUE WAVE AND GREEN PRINTED
MARKS, SHAPE NO. 3547

9¾ in. (24.2 cm.) diameter (12)
\$6,000-8,000

460
TWELVE LARGE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PIERCED PLATES
20TH CENTURY, BLUE WAVE AND GREEN PRINTED
MARKS, SHAPE NO. 3527

12 in. (30.5 cm.) diameter (12)
\$7,000-9,000

461
TWO SETS OF ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PLATES
20TH CENTURY, BLUE WAVE AND GREEN PRINTED
MARKS

Comprising: twelve pierced plates, shape no. 3554; and twelve
bread and butter plates, shape no. 3552

9 in. (23 cm.) diameter, the pierced plates (24)
\$7,000-9,000

462
A SET OF TWELVE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' CUPS AND SAUCERS
20TH CENTURY, BLUE WAVE AND GREEN PRINTED
MARKS, SHAPE NO. 3618

4¾ (12 cm.) diameter, the saucers (24)
\$5,000-7,000

463
ELEVEN ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' DEMITASSE CUPS AND TWELVE SAUCERS
20TH CENTURY, BLUE WAVE AND GREEN PRINTED
MARKS, SHAPE NOS. 3512 AND 3513

5½ in. (14 cm.) diameter, the saucers (23)
\$4,000-6,000





464

PROPERTY OF A COLLECTOR

464

**A FRENCH PALISSY-STYLE
EARTHENWARE COBALT-BLUE
GROUND CISTERN, COVER AND
BASIN**

SECOND HALF OF THE 19TH
CENTURY, BLUE PAINTED PULL
MARKS FOR GEORGES PULL

Mounted on a later stained-pine support

45¼ in. (115 cm.) high, 17 in. (43.5 cm.) wide,
11 in. (28 cm.) deep (3)

\$4,000-6,000

465 No Lot

PROPERTY FROM AN IMPORTANT
EUROPEAN COLLECTION (LOTS 466-470)

-466

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

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

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

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

\$2,000-3,000

Esteban Murillo, Spanish (1617 - 1682).

-467

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

DATED 1856, SIGNED B. PIEDAGNEL
1856 AFTER TIZIANO VECELLIO

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

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

\$1,000-1,500

Tiziano Vecellio, Italian (1488 - 1576).



466



467

-468

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

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

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

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

\$1,500-2,000



468

-469

**A GERMAN PORCELAIN
RECTANGULAR PLAQUE**

LATE 19TH/20TH CENTURY

Finely painted with a woman standing on a
rocky ledge, sailors below and in a boat in
the distance

9¼ in. (24.1 cm.) high; 6¾ in. (17.1 cm.) wide,
excluding the giltwood frame

\$1,000-2,000



469

-470

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

LATE 19TH CENTURY, POSSIBLY
HUTSCHENREUTHER, IMPRESSED
390

Finely painted after Keller with the
apotheosis of Kaiser Wilhelm in Berlin,
within gilt and claret-ground borders

8¾ in. (22.2 cm.) high; 12½ in. (31.8 cm.)
wide, excluding the blue velvet mat and
giltwood frame

\$1,500-2,000



470

Ferdinand Keller, German (1842 - 1922).



471

•**471**

**AN ORMOLU-MOUNTED SEVRES-STYLE PORCELAIN
TURQUOISE-GROUND PORTRAIT VASE**

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

Finely painted in the manner of Gainsborough with a portrait of the
Duchess of Devonshire

25¼ in. (64.1 cm.) high

\$3,000-5,000



472

•**472**

**A PAIR OF DRESDEN (CARLTHIEME, POSTCHAPPEL)
SEVRES-STYLE JARDINIÈRES**

LATE 19TH/EARLY 20TH CENTURY, BLUE PRINTED
MONOGRAM MARK, AFTER THE MODEL BY CLODION

17¾ in. (45.1 cm.) high

(2)

\$3,000-5,000



473

■**473**

**A LARGE BERLIN PORCELAIN TEAL AND COBALT
BLUE-GROUND VASE AND AND ORMOLU STAND**

LATE 19TH/EARLY 20TH CENTURY, IMPRESSED S AND
G CYPHERS

Gilt with leaves and fish

31 in. (79 cm.) high, overall

(2)

\$2,000-3,000

■474

AN ARABESQUE TAPESTRY

SECOND HALF 19TH/EARLY 20TH CENTURY, IN THE MANNER OF JOHN VANDERBANK

Approximately 6 ft. 4 in. (193 cm.) high, 7 ft. 9½ in. (238 cm.) wide
\$2,000-3,000

PROVENANCE:

Christie's New York, 2 June 2012, lot 908.



474

■475

A LARGE PAIR OF AUBUSSON-STYLE FRENCH TAPESTRY PANELS

LATE 19TH/EARLY 20TH CENTURY

140½ x 70½ in. (357 x 179 cm.) overall

(2)

\$7,000-10,000



475 (part)

PROPERTY FROM A PRIVATE COLLECTION

■476

A PAIR OF AUBUSSON ENTRE-FENETRE TAPESTRIES

LATE 19TH CENTURY

Each centered by an urn of flowers between floral garlands

9 ft. (274.5 cm.) high, 3 ft. 10 in. (117 cm.) wide

(2)

\$2,500-3,500

PROVENANCE:

Anonymous sale; Sotheby's, New York, 27 October 2001, lot 229.



476



477

PROPERTY OF A PRIVATE COLLECTOR (LOTS 477-478)

■ 477

A LATE VICTORIAN ORMOLU AND CUT-GLASS FORTY-FIVE LIGHT CHANDELIER

LATE 19TH/EARLY 20TH CENTURY

Electrified

68½ in. (174 cm.) high, 47 in. (119.38 cm.) diameter

\$6,000-9,000



478

PROPERTY OF A PRIVATE COLLECTOR

478

A SET OF SIX FRENCH ORMOLU FIVE-LIGHT CANDELABRA

POSSIBLY EARLY 19TH CENTURY AND REGILT

Stamped variously FF, HH, GF and S

22 in. (56 cm.) high

(6)

\$4,000-6,000



479

SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

■ 479

A BRONZE BUST OF DIANA THE HUNTRESS

AFTER A MODEL BY JEAN-FRANCOIS HOUDON, LAST QUARTER OF 19TH CENTURY

Inscribed *HOUDON SCULP, together with an ormolu-mounted green alabaster pedestal*

28½ in. (72.4 cm.) high, the bust

(2)

\$3,000-5,000



480

PROPERTY OF A PRIVATE COLLECTION, LONG ISLAND

■480

**A NORTH EUROPEAN ORMOLU AND PATINATED
BRONZE EIGHT-LIGHT CHANDELIER**
19TH CENTURY

71 in. (180.3 cm.) high, 34 in. (86.4 cm.) diameter

\$4,000-6,000

481 No Lot



(2)

PROPERTY OF A PRIVATE COLLECTOR

■482

A PAIR OF PATINATED BRONZE TORCHERS
POSSIBLY ITALIAN, LATE 19TH / EARLY 20TH
CENTURY

With arms of the Medici, on marble bases

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

\$5,000-8,000

482



483



484

PROPERTY FROM A WEST COAST COLLECTION (LOTS 483-486)

•483
A GILTWOOD AND MIRROR-MOUNTED MUSICAL WALL TROPHY AND A LOUIS XV STYLE GILTWOOD MUSICAL WALL TROPHY

THE FIRST 20TH CENTURY, THE SECOND 19TH/20TH CENTURY

30 in. (76.2 cm.) high, the mirrored example (2)
 \$1,000-1,500

•485
A PAIR OF LOUIS XV STYLE ORMOLU SIX-LIGHT CANDELABRA
 20TH CENTURY

23½ in. (59.6 cm.) high (2)
 \$3,000-5,000

•484
A PAIR OF GILTWOOD WALL BRACKETS
 MODERN

Together with a pair of gilt-plaster wall brackets
 17 in. (43.2 cm.) high, the tallest (4)
 \$1,500-2,000

•486
A PAIR OF LOUIS XV STYLE ORMOLU CANDELTICKS
 SECOND HALF 19TH CENTURY

11 in. (27.9 cm.) high (2)
 \$1,000-1,500



485



486



487

PROPERTY OF A PRIVATE COLLECTOR

•487

**A PAIR OF LOUIS XV STYLE ORMOLU FIVE-BRANCH
WALL-LIGHTS**

19TH/20TH CENTURY

Drilled for electricity

23½ in. (60 cm.) high

(2)

\$3,000-5,000



488

PROPERTY FROM A WEST COAST COLLECTION (LOTS 488-489)

■488

**A FRENCH GILT-METAL MOUNTED PARCEL-EBONIZED
TULIPWOOD INLAID MIRROR**

LATE 19TH CENTURY/20TH CENTURY

39½ in. (100.2 cm.) high, 31 in. (79 cm.) wide

\$1,000-1,500



489

•489

A PAIR OF LOUIS XV STYLE ORMOLU CANDLESTICKS

LATE 19TH/ 20TH CENTURY

10¼ in. (27.3 cm.) high

(2)

\$1,000-1,500



490 (part)



492



493



491

PRIVATE OF A PRIVATE NEW YORK COLLECTOR

■490

TWELVE FRAMED ENGRAVINGS OF CLASSICAL PORTRAIT MEDALLIONS

COLLIN (ACTIVE 18TH CENTURY), AFTER JAKOB VON SANDRART (1630-1708)

18¾ in. (47.5 cm.) high, 15 in. (38 cm.) wide, framed (12)

\$2,000-3,000

■491

A LOUIS XV STYLE ORMOLU AND LACQUER ENCRIER
20TH CENTURY

18 in. (46 cm.) wide (3)

\$3,000-5,000

PROPERTY OF A PRIVATE UPPER EAST SIDE COLLECTION (LOTS 492-493)

■492

A PAIR OF LOUIS PHILIPPE ORMOLU AND WHITE MARBLE CAMPAGNE-FORM URNS

CIRCA 1840, THE BASES REPOLISHED

Together with a Napoleon III ormolu oval urn on peach-figured marble base, 19th century

The urns 13¾ in. (34.5 cm.) high, 5 in. (12.5 cm.) wide, 4½ in. (11.5 cm.) deep (3)

\$1,500-2,000

■493

A PAIR OF EMPIRE STYLE ORMOLU AND GREEN METAL URNS

AUSTRIAN, 20TH CENTURY, MOUNTED AS LAMPS

Electrified

33½ in. (85 cm.) high overall (2)

\$2,000-3,000



494

PROPERTY OF A PARK AVENUE COLLECTOR

•494

A GROUP OF THREE PATINATED METAL-MOUNTED ROCK CRYSTAL OBELISKS

MODERN

26¾ in. (68 cm.) high, the tallest

\$2,000-3,000

(3)



495

PROPERTY OF A PRIVATE COLLECTOR

■496

A SET OF FOUR SARRANCOLIN MARBLE COLUMNS

20TH CENTURY

59½ in. (149.6 cm.) the tallest, 14¼ in. (18.1

cm.) deep

(4)

\$10,000-15,000

PROVENANCE:

Acquired from C. Mariani Antiques, San Francisco.

•Δ495

A FRENCH PATINATED BRONZE FIGURE OF CUPID STRINGING HIS BOW

AFTER A MODEL BY CHARLES GABRIEL SAUVAGE LEMIRE, LATE 19TH CENTURY

20¼ in. (51.5 cm.) high

\$1,000-1,500

PROVENANCE:

Acquired from Crowther of Syon Lodge, London, in 1985.



496



497

PROPERTY FROM A WEST COAST COLLECTION (LOTS 497-498)

■ 497

**A LARGE PAIR OF ORMOLU SIXTEEN-LIGHT
TORCHERES**
MODERN

91 in. (231 cm.) high

(2)

\$10,000-15,000

After a Regency model, possibly by William Collins, sold Christie's,
New York, 2 June 2015, lot 117.

• ■ 498

**A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED
BRASS-INLAID AND EBONIZED PEDESTALS**
20TH CENTURY

45 in. (114.3 cm.) high

(2)

\$3,000-5,000



498



499

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

• ■ 499

**A FRENCH ORMOLU-MOUNTED MAHOGANY TEA
TABLE**
EARLY 20TH CENTURY

35 in. (89 cm.) high, 32½ in. (82.5 cm.) wide, 21¼ in. (54 cm.) deep

\$2,000-3,000

PROPERTY FROM A WEST COAST COLLECTION

■500

A PAIR OF LOUIS XVI STYLE METAL-MOUNTED, MAHOGANY AND FRUITWOOD MARQUETRY MARBLE-INSET GUERIDONS

EARLY 20TH CENTURY

30½ in. (77.5 cm.) high, 26¾ in. (67.5 cm.) diameter (2)

\$1,500-2,500



500

PROPERTY FROM A PRIVATE COLLECTION, OHIO

■501

A FRENCH ORMOLU-MOUNTED MAHOGANY BEDSIDE TABLE BY FRANÇOIS LINKE, PARIS, EARLY 20TH CENTURY

The door enclosing a shelf, one sabot incised FL

29 in. (73.5 cm.) high, 19 in. (48.5 cm.) wide, 15 in. (38 cm.) deep

\$1,500-2,500



501

PROPERTY FROM A WEST COAST COLLECTION

■502

A LARGE PAIR OF ORMOLU SIXTEEN-LIGHT TORCHERES MODERN

91 in. (231 cm.) high (2)

\$10,000-15,000

After a Regency model, possibly by William Collins, sold Christie's, New York, 2 June 2015, lot 117.



502



503

PROPERTY OF A PRIVATE COLLECTOR

•503
AN EMPIRE STYLE GILT-METAL TWELVE-LIGHT CHANDELIER
20TH CENTURY

Electrified

42 in. (165 cm.) high; 32 in. (81 cm.) diameter

\$3,000-5,000

PROPERTY OF A PRIVATE UPPER EAST SIDE COLLECTION

•504
A DIRECTOIRE ORMOLU MANTLECLOCK
LATE 19TH CENTURY, THE MOVEMENT LATER

The mechanism stamped indistinctly with the legion 'Japy aux freres MED.D'HONNEUR 187 / 37173'

13½ in. (34.2 cm.) high, 9 in. (23 cm.) wide, 5¼ in. (14.5 cm.) deep (3)

\$1,000-1,500



504



505

•505
A PAIR OF NAPOLEON III PATINATED AND GILT-BRONZE SIX-LIGHT CANDELABRA
IN THE LOUIS XV STYLE, THIRD QUARTER 19TH CENTURY

27 in. (68.6 cm.) high

\$3,000-5,000

(2)



506



507



PROPERTY FROM A PRIVATE COLLECTION, OHIO

■ 506

A FRENCH ORMOLU AND PATINATED BRONZE FIGURAL FOUR-LIGHT CHANDELIER
EARLY 20TH CENTURY

Electrified

31 in. (79 cm.) high

\$1,000-1,500

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

507

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

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

24½ in. (62.3 cm.) high, the clock

202¼ in. (52.7 cm.) high, the candelabra

\$3,000-5,000

(3)

■ 508

A PAIR OF LOUIS XVI-STYLE ORMOLU AND GREY MARBLE FIVE-LIGHT FIGURAL CANDELABRA
AFTER A MODEL BY ETIENNE-MAURICE FALCONET,
SECOND HALF 19TH CENTURY

35 in. (89 cm.) high

\$4,000-6,000

(2)

PROVENANCE:

Acquired from Georges de Batz, New York, in 1959.
Eugenia Woodward Hitt Collection.



508



509

PROPERTY FROM A WEST COAST COLLECTION (LOTS 509-510)

• ■ 509

A WHITE MARBLE FIGURE OF A MAIDEN
LATE 19TH CENTURY, THE BASE INDISTINCTIVELY
SIGNED

35½ in. (90.2 cm.) high

\$3,000-5,000

• ■ 510

**AN ITALIAN ALABASTER FIGURE OF A WOMAN AND
CHILD**

19TH CENTURY

Inscribed *M Fiorcini e figlio* to the back of the base

27½ in. (69.8 cm.) high

\$1,000-1,500

■ 511

**A PAIR OF LOUIS XVI STYLE CREAM-PAINTED
ALABASTRO FIORITO, WHITE MARBLE AND MARBLE
VENEERED LOW TABLES**

20TH CENTURY

15 in. (38 cm.) high, 26 in. (66 cm.) wide, 13 in. (33 cm.) deep (2)

\$2,000-3,000



510



511

PROPERTY FROM A WEST COAST COLLECTION (LOTS 512-514)

• **512**

**A FRENCH WHITE MARBLE FIGURE OF A PUTTI
POURING WATER**

LATE 19TH/EARLY 20TH CENTURY

Inscribed on reverse *Sé Faise/de Sculpture d'Art*

25 in. (63.5 cm.) high

\$3,000-5,000



512



513

• **513**

**AN ITALIAN WHITE MARBLE FIGURAL GROUP AND
AN ITALIAN ALABASTER SCULPTURE OF A DANCING
MAIDEN WITH A HARP**

LATE 19TH/EARLY 20TH CENTURY

The marble group inscribed *Raffo* on the back of base, the alabaster maiden apparently unsigned

28½ in. (72.5 cm.) high, the tallest

(2)

\$2,000-3,000

PROVENANCE:

Anonymous sale; Christie's, New York, 27 March 2001, lot 409 (the figural group).

• **514**

**A PAIR OF MARBLE COLUMNS
20TH CENTURY**

49¼ in. (125.1 cm.)

(2)

\$2,000-3,000



514



515

PROPERTY OF A PRIVATE COLLECTOR

■ 515

A GEORGE III GILTWOOD MIRROR

CIRCA 1780

Inscribed in chalk on the reverse 'MAC'

52 in. (132 cm.) high, 26¾ in. (68 cm.) wide

\$10,000-15,000

PROVENANCE:

Captain Norman Colville, M.C. (d. 1974), Penheale Manor, Cornwall.
Anonymous Sale; Christie's, London, 14 June 2001, lot 88.



516

PROPERTY FROM A WEST COAST COLLECTION

■ 516

A GROUP OF ENGLISH LIMWOOD ARCHITECTURAL ELEMENTS

19TH CENTURY

Comprising four grey painted ceiling bosses, a carved flower arrangement and basket in a shadow box *together with* a pair of French carved oak flambeaux

18¾ in. (47.5 cm.) high, 23 in. (58.5 cm.) wide, the framed element overall (7)

\$2,000-3,000



517

PROPERTY FROM A MARYLAND COLLECTION

■ 517

A GEORGE II STYLE MAHOGANY TRIPLE CHAIR BACK SETTEE

LATE 19TH/ 20TH CENTURY

50¾ in. (128.9 cm.) long

\$5,000-7,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

■ 518

**A REGENCY GILTWOOD AND PARCEL-EBONIZED
CONVEX MIRROR**
EARLY 19TH CENTURY

The peripheral carving apparently original

46 in. (116.8 cm.) high, 25 in. (63.5 cm.) wide, 6 in. (15.2 cm.) deep
\$3,000-5,000



518



519

PROPERTY FROM A WEST COAST
COLLECTION

■ 519

**A PAIR OF GEORGE III STYLE
MAHOGANY LIBRARY
ARMCHAIRS**
20TH CENTURY

\$1,500-2,000

(2)

■ 520

**A GEORGE IV MAHOGANY
WRITING TABLE**
CIRCA 1820

30 in. (76.2 cm.) high; 47½ in. (120.7 cm.)
wide; 35½ in. (90.2 cm.) deep

\$3,000-5,000

PROVENANCE:

Acquired from The Dower House Antiques,
New York.



520



521 (part)

PROPERTY FROM A WEST COAST COLLECTION (LOTS 521-522)

■ 521

A PAIR OF ENGLISH WALNUT AND PARCEL-GILT MIRRORS

ONE GEORGE II, CIRCA 1740, THE OTHER LATER

The George II mirror with later plate

58 in. (147.5 cm.) high; 34 in. (86.5 cm.) wide

(2)

\$15,000-20,000

PROVENANCE:

Anonymous sale; Sotheby's London, 20 November 1987, lot 224.

Anonymous sale; Sotheby's London, 10 November 1995, lot 45.

• 522

A SET OF FOUR GILTWOOD WALL CARVINGS OF HO HO BIRDS
20TH CENTURY

18¾ in. (47.6 cm.) high

(4)

\$1,500-2,000



522



523

PROPERTY OF A PRIVATE COLLECTOR (LOTS 523-525)

• ■ 523

A PAIR OF GEORGE II STYLE BURR OAK AND HAREWOOD CONSOLE TABLES

BY DAVID LINLEY, MODERN

The center back edge stamped 'LINLEY'

35½ in. (90.2 cm.) high, 71 in. (180.3 cm.)

wide, 27½ in. (69.9 cm.) deep

(2)

\$3,000-5,000

PROVENANCE:

Acquired from David Linley, London.



524

PROPERTY OF A PRIVATE COLLECTOR

■ 524

A GEORGE III STYLE GILTWOOD MIRROR
20TH CENTURY, MANUFACTURED BY C. MARIANI ANTIQUES
With C. Mariani Antiques manufacture label

79 in. (200.5 cm.) high, 41¼ in. (106 cm.) wide

\$3,000-5,000

PROVENANCE:

Acquired from C. Mariani Antiques, San Francisco.

■ 525

A GEORGE III PINE CHIMNEYPIECE
LATE 18TH CENTURY

Originally painted

62 ½ in. (159 cm.) high, 100 in. (254 cm.) wide, 18 in. (45.8 cm) deep, overall

45 in. (114.3 cm.) high, 51 in. (129.6 cm.) wide, the aperture

\$5,000-8,000

PROVENANCE:

Acquired from Wakelin & Linfield, Billingshurst.

PROPERTY FROM A MARYLAND COLLECTION

■ 526

A GEORGE III MAHOGANY CHEST-ON-CHEST
THIRD QUARTER 18TH CENTURY

72¼ in. (181 cm.) high, 41¼ in. (104.8 cm.) wide, 23¼ in. (59 cm.) deep

\$4,000-6,000



525



526



527

•527

A NEAR PAIR OF AMERICAN ORMOLU LAMPS
BY EDWARD F. CALDWELL & CO, NEW YORK, FIRST
QUARTER 20TH CENTURY

One marked with a C within a lozenge under base, electrified

32½ in. (82.5 cm.) high, the tallest

(2)

\$1,500-2,000



528

PROPERTY OF A PRIVATE COLLECTION

•■528

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

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

*Together with a double-hinged scarlet velvetine and gilt-bronze
mounted folio cover*

31¼ in. ((79.4 cm.) high, 25¼ in. (64.1 cm.) wide, 14½ in. (36.8 cm.)
deep

(2)

\$1,500-2,500



529

•■529

AN AMERICAN ORMOLU FLOOR LAMP

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

The base inscribed E. F. Caldwell & Co. Inc. New York, electrified

70 in. (178 cm.) high

\$3,000-5,000



530

PROPERTY OF A PRIVATE UPPER EAST SIDE COLLECTION

•■530

AN AMERICAN TÔLE PIENTE THREE-LIGHT HALL LANTERN

20TH CENTURY

Electrified

31 in. (78.8 cm.) high, 15 in. (38 cm.) diameter

\$1,500-2,000



531

•■531

A PAIR OF AMERICAN RENAISSANCE REVIVAL STYLE PATINATED-BRONZE LAMPS

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

On figured green marble bases, electrified

31 in. (78.5 cm.) high

\$2,000-3,000

(2)



532

PROPERTY OF A PARK AVENUE COLLECTOR

•532

A PAIR OF ROCK CRYSTAL OBELISKS

MODERN

31½ in. (80 cm.) high

\$2,000-3,000

(2)

■533

**A LARGE SCARLET, GILT AND POLYCHROME
JAPANESE CABINET**

CIRCA 1920

The doors enclosing various shelves and drawers, one door
inscribed *Jond Uyst 1926*

67 in. (170 cm.) high, 85 in. (216 cm.) wide, 20½ in. (52 cm.) deep

\$4,000-6,000



533

■534

**A LARGE PATINATED BRONZE
FIGURE OF A PANTHER ON A TREE
TRUNK-FORM BASE**
20TH CENTURY

54 in. (137 cm.) high, 75 in. (190.5 cm.) wide,
\$10,000-15,000



534

■535

**A PATINATED BRONZE FIGURE OF
AN ANTELOPE**
20TH CENTURY

The base inscribed *M. L. Bar*

32½ in. (82.5 cm.) high
\$1,500-2,000



535

PROPERTY FROM A WEST COAST
COLLECTION

■536

**A FRENCH PATINATED BRONZE
FIGURE, TITLED 'L'AMOUR BLESSE'**
CAST FROM A MODEL BY LOUIS
PROST, LATE 19TH CENTURY

Signed Louis Prost with brass title
plaquette

27½ in. (70.5 cm.) high
\$2,000-3,000



536



537

■ 537
A METAL AND GREY LACQUER
CENTER TABLE
20TH CENTURY

27½ in. (70 cm.) high, 54½ in. (139 cm.)
diameter
\$1,500-2,000

PROPERTY OF A PRIVATE UPPER EAST SIDE COLLECTION

■ 538
A GROUP OF FOUR FRENCH ORMOLU-MOUNTED
CUT-GLASS TABLE BOXES
EARLY 20TH CENTURY

The largest 5½ in. (13 cm.) high, 6½ in. (16.5 cm.) wide, 4 in. (10
cm.) deep (4)
\$2,000-3,000



538



539

■ 539
A PAIR OF EBONIZED AND TAUPE-
UPHOLSTERED EASY CHAIRS
20TH CENTURY (2)

\$2,000-3,000

PROPERTY OF A PARK AVENUE COLLECTOR

•■540

A PAIR OF NORTH EUROPEAN EBONIZED MIRRORS
20TH CENTURY

42½ in. (108 cm.) high, 32¼ in. (82 cm.) wide

(2)

\$1,500-2,000



540



541

PROPERTY OF A PRIVATE COLLECTION

•■541

A PAIR OF MURANO GLASS WALL LIGHTS
20TH CENTURY

18 in. (45.7 cm.) high, overall

(4)

\$1,000-1,500

•■542

**A PAIR OF GREEN FAUX SHAGREEN
AND BLACK LACQUERED LOW
TABLES**
20TH CENTURY

16 in. (40.5 cm.) high, 36 in. (91.5 cm.) wide,
24 in. (61 cm.) deep (2)

\$2,000-3,000



542



543 (pair)

■543
A PAIR OF PARCEL-GILT BLACK PAINTED METAL MIRRORS
AFTER A MODEL BY GILBERT POILLERAT, 20TH CENTURY

71 in. (180.5 cm.) high, 39 in. (99 cm.) wide
\$6,000-8,000

(2)

■544
A PAIR OF GILTWOOD AND PALE BLUE SATIN-UPHOLSTERED CLUB CHAIRS
LATE 20TH CENTURY

(2)

\$1,500-2,000



544



545

■545
A PAIR OF GILT-BRASS MOUNTED SYCAMORE SIDE TABLES
CIRCA 1930

26½ in. high (67.3 cm.), 26 in. (66 cm.) wide,
22 in. (55.8 cm.) deep
\$1,000-1,500

(2)

•546

**A PAIR OF FRENCH PARCEL GILT
BRONZE AND GREEN-PAINTED
WALL LIGHTS**
CIRCA 1930

11¼ in. (28.5 cm) high
\$3,000-5,000

(2)



546

■547

**A PAIR OF ORMOLU AND CREAM
FABRIC-UPHOLSTERED CLUB
CHAIRS**

LATE 20TH CENTURY
\$1,000-1,500

(2)



547

■548

A FRENCH MAHOGANY CABINET
IN THE STYLE OF SUE AND MARE, CIRCA 1925

60¼ in. (154.3 cm.) high, 33 in. (83.8 cm.) wide, 15 in. (38.1 cm.) deep
\$3,000-5,000



548



549

■ 549
A GILT-METAL AND GLASS
CIRCULAR LOW TABLE
MODERN

21 in. (53.5 cm.) high, 32 in. (81 cm.)
diameter

\$1,000-1,500

■ 550
A PAIR OF FRENCH WALNUT
ARMCHAIRS
CIRCA 1930

\$3,000-5,000

(2)



550



551

■ 551
A FRENCH KINGWOOD GILT
BRONZE-MOUNTED LOW TABLE
BY JULES LELEU (1883-1961), CIRCA
1933

19½ in. (49.8 cm.) high, 28 in. (71.1 cm.)
diameter

\$2,000-3,000

552

**A PAIR OF FRENCH ORMOLU-MOUNTED ROCK
CRYSTAL LAMPS**
20TH CENTURY

Electrified

25 in. (63.5 cm.) high

\$2,000-3,000

PROPERTY OF A PARK AVENUE COLLECTOR

•553

**TWO ORMOLU-MOUNTED ROCK CRYSTAL
STACKED BALL FORM LAMPS**
MODERN

20½ in. (52.5 cm.) high

\$1,500-2,000

■554

**A GILT-BRONZE MOUNTED CHERRY SIDE
BOARD**

BY ANDRE ARBUS AND VADIM ANDROUSOV,
CIRCA 1930

The central doors enclosing an adjustable shelf and four
drawers, the side doors each enclosing a set of adjustable
shelves

39½ in. (100.3 cm.) high, 78 in. (198.2 cm.) wide, 21 in. (53.3
cm.) deep

\$5,000-8,000

(2)



552



553



554



555

■ 555
A PAIR OF WROUGHT IRON,
PARCEL-GILT, MARBLE-TOP
X-FORM SIDE TABLES
MODERN

21½ in. (54.5 cm.) high, 40½ in. (103 cm.)
wide, 22 in. (56 cm.) deep (2)
\$2,000-3,000

■ 555A
A PAIR OF METAL MOUNTED
BROWN AND GREEN LEATHER
CLUB CHAIRS
MID-20TH CENTURY

The arms of each fitted with a headlight (2)
\$3,000-5,000



555A

■ 556
A WOOD AND CELADON PLUSH
VELVET-UPHOLSTERED THREE
SEAT SOFA
MODERN

\$2,000-3,000



556

■ 557

A FRENCH SYCAMORE AND GILT BRONZE CENTER TABLE

IN THE STYLE OF ANDRE ARBUS, CIRCA 1930

29½ in. (74.9 cm.) high, 55 in. (139.7 cm.) diameter

\$3,000-5,000



557

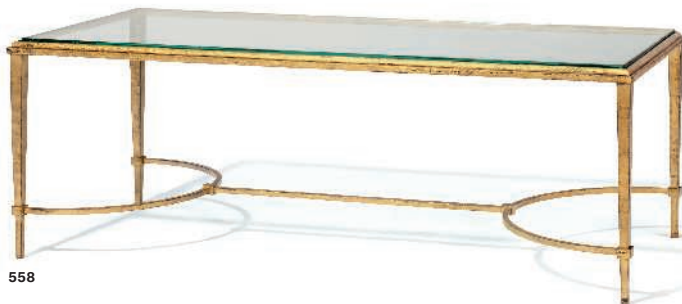
■ 558

A GILT-WROUGHT IRON AND COLORLESS GLASS LOW TABLE

MODERN

16 in. (40.5 cm.) high, 44½ in. (113 cm.) wide, 21 in. (53.5 cm.) deep

\$800-1,200



558

■ 559

A GILTWOOD AND SILVERED, BLUE PLUSH VELVET-UPHOLSTERED THREE SEAT SOFA

MODERN

Together with four scatter cushions

\$1,500-2,000



559



560

PROPERTY OF A PARK AVENUE COLLECTOR

■ 560

**AN MAHOGANY AND EBONIZED
JUPE STYLE EXTENSION DINING
TABLE**
MODERN

30¾ in. (78.2 cm.) high, 49½ in. (125.7 cm.)
diameter (closed)

\$3,000-5,000

PROPERTY OF A PRIVATE NEW YORK
COLLECTOR

■ 561

**A PAIR OF AMERICAN POLISHED
BLACK MARBLE AND BRONZE
SIDE TABLES**
CIRCA 1940

31¾ in. (80.8 cm.), 33½ in. (83.8 cm.), 23½
in. () (2)

\$4,000-6,000



561



■ 562

**A CREAM AND BLACK LEATHER
VENEERED SIDE CABINET**
20TH CENTURY

The drawers with dove grey satin lining, the
doors with mirrored backs, each opening to
reveal a shelf

36 in. (91.5 cm.) high, 63 in. (160 cm.) wide,
21 in. (53.5 cm.)

\$1,500-2,000

562

■563

**A GILT-METAL MOUNTED, BLUE
PLUSH VELVET-UPHOLSTERED,
FRUITWOOD ARMCHAIR AND
OTTOMAN ENSUITE**
LATE 20TH CENTURY

Together with a small scatter cushion (2)
\$1,000-1,500



563



564

■564

**A GILT-IRON AND MARBLE LOW
TABLE**
MODERN

14½ in. (37 cm.) high, 49½ in. (125.5 cm.)
wide, 25½ in. (65 cm.) deep
\$1,000-1,500

■565

**A PAIR OF GILTWOOD, SILVERED
AND BLUE PLUSH VELVET-
UPHOLSTERED CLUB CHAIRS AND
AN OTTOMAN EN SUITE**
MODERN (3)

\$2,000-3,000



565



566

■ 566

AN AMERICAN CAST ALUMINIUM SAGUARO TABLE

BY ARTHUR COURT, LATE 20TH CENTURY

28½ in. (72.5 cm.) high, 59 in. (150 cm.) wide, 27½ in. (70 cm.) deep

\$1,000-1,500

■ 567

A PAIR OF LUCITE ZIG ZAG SIDE CHAIRS AND A LOW BENCH

MODERN

\$2,000-3,000

(3)



567



568

■ 568

A PAIR OF STEEL FILING CABINETS

20TH CENTURY

94.5 in. (240 cm.) high, 32¾ in. (83 cm.) wide, 19 in. (48 cm.) deep (2)

\$4,000-6,000

■ 569

A SET OF THREE ALUMINIUM AND NEOPRENE-UPHOLSTERED EMBRYO CHAIRS

DESIGNED BY MARC NEWSON CIRCA 1988, OF LATER MANUFACTURE

(3)

\$4,000-6,000



569

■ 570

A SET OF TWELVE AMERICAN SHELL-FORM BACK LUCITE DINING CHAIRS

20TH CENTURY

Upholstered in red faux snakeskin

(12)

\$5,000-7,000



570

• ■ 571

A PAIR OF METAL AND GLASS THREE-TIER ETAGERE
MODERN

With six glass shelves

87 in. (221 cm.) high

\$2,000-3,000

(2)



571



572

572
A FRENCH EARTHENWARE VASE
BY EDOUARD CAZAUX, CIRCA 1925

Signed 'CAZAUX' to base

9¼ in. (23.5 cm.) high

\$1,000-1,500



573

573
A FRENCH GILT AND GLAZED CERAMIC FOOTED VASE
BY JEAN MAYODON, MID 20TH CENTURY

Monogrammed 'M' to the base

6¼ in. (15.9 cm.) high, 9½ in. (24.1 cm.) diameter

\$1,000-1,500

574
A FRENCH GILT AND GLAZED CERAMIC FOOTED VASE
BY JEAN MAYODON, EXECUTED BY SEVRES, MID-LATE
20TH CENTURY

Marked in gilt 'M/ Sèvres' to base

16¼ in. (42.5 cm.) high, 7 in. (17.8 cm.) diameter

\$4,000-6,000

575
A FRENCH EARTHENWARE VASE
BY EDOUARD CAZAUX, CIRCA 1925

Signed 'CAZAUX' to base

10¼ in. (26 cm.) high

\$1,000-1,500



574



575



576

PROPERTY FROM A MARYLAND COLLECTION

•576

AN ENGLISH CUT-GLASS CENTER BOWL, A SET OF FOUR AMERICAN CLEAR GLASS CANDLESTICKS AND A CAKE STAND

THE ENGLISH 19TH CENTURY; THE AMERICAN SET AND STAND EACH SIGNED IN ETCH 'STUEBEN', 20TH CENTURY

9½ in. (24.1 cm.) high, 10½ in. (26.7 cm.) diameter, the center bowl (6)

\$1,500-2,000

578

AN ASSEMBLED LIMOGES (A. RAYNAUD & CO.) DINNER SERVICE

MODERN, DESIGNED BY THOMAS KELLER AND LEVEL, GRAY PRINTED FACTORY MARKS

Comprising: four soup tureens and covers, four vegetable dishes and covers, six oval platters, three long rectangular platters, ten large quenelles, twenty-four soup plates, twenty-four dinner plates, forty-nine salad/desert plates, eight coffee saucers, eight tea saucers, and two sugar boxes and covers in the 'Checks' pattern; two cream jugs, six coffee-cups and eight tea-cups in the 'Point' pattern; *together with* twenty-four J.L. Coquet Limoges chrome-painted presentation plates in the 'Antares' pattern

16½ in. (42 cm.) wide, the oval platter (193)

\$2,000-3,000



578



577

PROPERTY FROM A DISTINGUISHED MIAMI COLLECTOR

577

FIVE FRENCH CLEAR AND FROSTED GLASS TABLE WARES

EACH SIGNED IN ETCH 'LALIQUE FRANCE', 20TH CENTURY

Comprising: a 'Bemara' model of a seated lion; an apple-form 'Grande Pomme' perfume bottle; a 'Dampierre' vase; a 'Nogent' bowl; and an 'Elizabeth' vase; *Together with* a Baccarat clear glass model of an elephant with acid stamp for 'BACCARAT', 20th century

8 in. (20.3 cm.) high, the tallest (6)

\$800-1,200

579

AN EXTENSIVE ASSEMBLED LIMOGES (A. RAYNAUD & CO.) PORCELAIN DINNER SERVICE

MODERN, GREEN AND GOLD PRINTED FACTORY MARKS

Each in the 'Polka' pattern, comprising: three salad bowls, two circular platters, four oval platters, two vegetable bowls, thirty-four soup plates, eighteen dinner plates, eighteen fruit saucers, two cream jugs, and two sugar bowls and covers in white; twenty-four dinner plates, salad plates, bread and butter plates, and tea-cups and saucers in periwinkle; eighteen dessert plates, sixteen bread and butter plates, fifteen soup-cups and sixteen stands in ivory; and nineteen dessert plates, seventeen tea-cups, and eighteen saucers in canary yellow

15½ in. (39.5 cm.) long, the oval platter (326)

\$5,000-7,000



579

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Auction
Calendar
FALL/WINTER 2016
LIVING WITH ART
New York

OCTOBER
13 Thursday - 14 Friday

DECEMBER
2 Friday - 3 Saturday

Glossary

Read this simple guide to buying at auction. If you still have questions, our terms and Conditions of Sale and Limited Warranty, as well as much more information can be found in the All You Need To Know section at the back of this catalogue. We strongly encourage you to read these sections as they set out the terms on which property is bid for and bought at our sales.

BROWSING

Browsing our catalogues is a great way to discover more about what's coming up in future sales; alternatively check the website at www.christies.com where it's possible to see all lots free of charge. Of course, once the sale is on view, visit our salerooms, open seven days a week except Bank Holidays.

DESCRIPTIONS

cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance.

THE RESERVE

is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue. The reserve will never exceed the low estimate.

TALK TO OUR SPECIALISTS

who will always be happy to discuss the lot in greater detail; their contact details are listed opposite. Our Specialists are available at viewings or by appointment.

CONDITION REPORTS

are available on our website accompanying the lot descriptions. These supplement the catalogue description and provide guidance on a lot's condition.

VIEW THE LOT PERSONALLY

We always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items. Our viewing rooms are open to the public and are free of charge.

SYMBOLS

next to the lot number can indicate a variety of things, such as whether the lot is being sold without a reserve or if the lot has special export requirements. There is a key to symbols in the All You Need To Know section at the back of this catalogue.

BIDDING

There are four ways to buy, offering you convenience and flexibility whether you are able to attend the auction in person or not. All of the following services are free:

IN THE SALEROOM

you will experience the buzz, drama and fun of bidding in a live auction. To bid in person just arrive in time to register. For your convenience, we recommend that you arrive in good time in advance of the auction. If you haven't bid with us before you'll need to bring some form of identification such as a driver's licence or passport and a bank reference.

CHRISTIE'S LIVE

is our online bidding service that allows you to see and hear the auction in progress and gives you a real time link into the saleroom direct from your PC. All you have to do is click to bid wherever you are. Visit christies.com to find out more.

TELEPHONE BIDDING

allows you to talk directly to a Christie's member of staff in the auction itself who will relay progress back to you and, upon your instruction, bid on your behalf. To arrange a telephone bid please contact the Bids Office at least 24 hours in advance of the sale either on your visit to the saleroom or by telephoning us on +1 212 636 2437. Please make arrangements for bids in languages other than English well in advance of the sale date. Telephone bids may be recorded and by bidding on the telephone, prospective purchasers consent to the recording of their conversation.

WRITTEN BIDS

are great if you cannot attend the auction or are not available to participate either online or on the telephone. A written bid (also referred to as an Absentee Bid) is simply your direction to the auctioneer to attempt to bid at the lowest possible price, taking into account the reserve price. The auctioneer will bid progressively up to your maximum bid. To find out more about written bids and how to place them refer to the written bid form at the back of this catalogue or just call our Bids Office on +1 212 636 2437.

BIDDER REGISTRATION

If you have not previously bid or consigned with Christie's, you should bring:

- Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2492 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement, a reference from your bank, and/or your banker's contact information. Christie's can supply a form of wording for the bank reference if necessary.
- If you have registered to bid on behalf of someone who has not previously bid or consigned with Christie's, you should bring identification documents not only for yourself but also for the party on whose behalf you are bidding, together with a signed letter of authorization from that party.

To allow sufficient time to process the information, you are encouraged to register at least 48 hours in advance of a sale. You should register for a numbered bidding paddle at least 30 minutes before the sale. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference to register. For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

PAYING & TAKING IT HOME

Once you have paid for your lot you can take it home or arrange for it to be delivered. Please note that many lots will be held at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). If you don't pick up your property within 35 days of the sale, bear in mind that handling and administration charges will apply. For collection information, please refer to the "Lot Collection Notice", available from our Bids Registration Staff, at Purchaser Payments or at the Packing Desk. We do advise that you contact Purchaser Payments to confirm your property's location on +1 212 636 2495 or +1 212 974 4500.

HOW MUCH YOU WILL PAY

If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first \$100,000 of the hammer price, plus 20% of the excess of the hammer price above \$100,000 up to and including \$2,000,000, plus 12% of any amount in excess of \$2,000,000), together with any additional applicable charges, sales or compensating tax or equivalent tax in the place of sale which shall be applied on the hammer price and premium at the applicable rate. There is a PAYMENT AND SUCCESSFUL BIDS section at the back of this catalogue. If you still have any questions please call Purchaser Payments on +1 212 636 2495.

POST-SALE CARE

All lots (including all furniture) will be held at Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to determine your property's location at any given time. Please also consult the Lot Collection Notice for collection information for purchased lots. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk. Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable taxes. For a simple map to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) and contact telephone numbers, please see All you need to know - Property Pick Up & Storage located in the back of this catalogue.

DELIVERY

We can help you with all your transport requirements whether local deliveries or international freight. For more details please refer to the All You Need to Know section in this catalogue or call our Art Transport Department on +1 212 636 2480.

All you need to know

EXPLANATION OF CATALOGUING PRACTICE

Some of the terms we use in catalogue descriptions might be unfamiliar to you. We've outlined below these expressions and their explanations.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In our opinion a work by the artist.

**Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

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

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

**Follower of ..."

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

**Manner of ..."

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

**After ..."

In our opinion a copy (of any date) of a work of the artist.

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

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "bears signature..."/"With date ..."/ "bears date..."/"With inscription ..."/"bears inscription..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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

EUROPEAN CERAMICS

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A German cup and saucer Meissen, Blue crossed swords, mark, date"

In our opinion both were made at the factory named and match.

"A German cup and a saucer The cup Meissen, Blue crossed swords"

In our opinion both pieces were made at the factory named but do not necessarily match.

"A Worcester style plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"Modelled by..."

In our opinion made from the original master mould by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

FOR FURNITURE AND OBJECTS OF ART A LOUIS XV KINGWOOD COMMODE MID-18TH CENTURY

This heading printed in capital letters, with the inclusion of the date in capital letters, means that in Christie's opinion the piece is essentially of the period.

A LOUIS XV KINGWOOD COMMODE

This heading printed in capital letters, without the date included, means that in Christie's qualified opinion the piece is essentially of the period.

A LOUIS XV STYLE KINGWOOD COMMODE

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

FOR SILVER A GEORGE II SILVER CUP AND COVER

Mark of Paul de Lamerie, London, 1735
In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

Bearing marks for London, 1735, with the mark of Paul De Lamerie In Christie's opinion made during the specified monarch's reign and, in all probability,

in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hall marked object. In some instances the catalogue may note that these transposed hall marks have been cancelled to bring them into conformity with modern English hallmaking laws. Please note that the ounce weights given in this catalogue are troy ounces.

OTHER

None of the electrical goods offered in this catalogue have been tested. We strongly advise that all electrical items be inspected by a certified electrician and any intended re-commissioning is undertaken by an appropriately qualified electrician.

In respect of mechanical pieces such as clocks, no representation is made or warranty given that any such item is in working order and nothing in the catalogue description should be taken as such.

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

Measurements of Prints are taken where possible from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L'). All measurements are in centimeters to the nearest centimeter and are approximate.

ALL DIMENSIONS ARE APPROXIMATE

IMPORTANT NOTICES CONDITION

All property is sold "as is". It is yours or your agent's specific responsibility to inspect the property and to read the Conditions of Sale section contained in this catalogue before bidding upon it. The existence or absence of a condition report relating to the property does not imply that the lot is limited to any defects referred to nor free from any defects not referred to in that condition report. A condition report is given for guidance only and the extent of any damage or restoration must be confirmed by your examination of that lot prior to the sale.

A GUIDE TO SYMBOLS USED IN THIS CATALOGUE

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

△ Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

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

~ Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

All you need to know

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected

LOTS OF IRANIAN/PERSIAN ORIGIN

Bidders are kindly reminded that some countries (such as the USA and Canada) prohibit or restrict the purchase and import of Iranian origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: bowls, tiles, ornamental boxes and carpets). "Informational materials" (such as paintings, drawings and pastels, executed entirely by hand, collages and similar decorative plaques, framed or not framed; original engravings, prints and lithographs, printed books, newspapers and manuscripts) are not subject to the restrictions.

All bidders are responsible for familiarizing themselves with the laws that apply to them and ensuring that they do not bid on or import property in contravention of relevant sanctions or trade embargoes. If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to us and the proceeds from a resale of the property.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with ~. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale. Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

HOW DOES THE AUCTION WORK?

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Written bids that do not conform to the increments set below may be lowered to the next increment.

\$0 to \$2,000 by \$100's
\$2,000-\$3,000 by \$200's
\$3,000-\$5,000 by \$200, 500, 800 (i.e. \$4,200, 4,500, 4,800)
\$5,000-\$10,000 by \$500's
\$10,000-\$20,000 by \$1,000's
\$20,000-\$30,000 by \$2,000's
\$30,000-\$50,000 by \$2,000, 5,000, 8,000 (i.e. \$32,000, 35,000, 38,000)
\$50,000-\$100,000 by \$5,000's
\$100,000-\$200,000 by \$10,000's
above \$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion. Note that published estimates do not include buyer's premium or applicable sales taxes. Buyers should not rely upon estimates as a representation or a prediction of actual selling prices.

CONDITION REPORTS

Condition reports for most lots in the Interior Sales are available online at www.christies.com. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that **each lot is sold "as is"**.

SALEROOM NOTICES

Details in this catalogue can be subject to change after it has been printed. For example, some extra provenance or information might have come to light over a particular lot, or the lot itself might have been withdrawn from the sale, or the estimate might have changed.

These details will appear in the saleroom notice for that particular sale and is available at the Bids Office, +1 212 636 2437.

Please check with the Bids Office for last minute changes prior to the sale.

PAYMENT & SUCCESSFUL BIDS

All you need to know on how, when and where to pay

New clients or existing clients planning to spend sums inconsistent with their buying history may be asked to supply written bank or other suitable references.

PAYMENT

Under normal circumstances, buyers are expected to pay for purchases within seven calendar days after the auction and to remove the property that they have bought by that date. Payment can be made by personal check, bank wire transfers, cash (in US currency up to \$7,500), Travellers checks (in US currency up to \$7,500), and money orders (in US currency up to \$7,500). A clearing period of 5 business days will be required for all personal checks. If you are planning on paying in person, our Cashiers will accept payment for collection Monday through Friday from 9:30 am until 5:00 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Purchased property can only be picked up on those days up to 4:30 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn).

Checks and money orders should be made payable to Christie's Inc. Bank transfers should be made to: JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017, ABA# 021000021, FBO: Christie's Inc., Account # 957-107978. For international transfers, SWIFT: CHASUS33. Please be sure to specify your name, invoice number, sale and lot numbers to ensure proper credit to your account.

Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed in writing between the buyer and Christie's prior to the sale.

SUCCESSFUL ABSENTEE BIDS

Christie's is not able to notify successful absentee bidders. While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary handling charges.

AUCTION RESULTS: WWW.CHRISTIES.COM

SALES TAX AT CHRISTIE'S NEW YORK

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyer's claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2495.

All you need to know • Property Pick Up & Storage

Every year we sell tens of thousands of lots of all shapes and sizes. Lots from Living with Art Sales marked with a square ■ will go to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) following the sale. All other lots will be kept at Christie's Rockefeller until they are transferred to Christie's Fine Art Storage Services 30 days after the sale

STORAGE AND WHERE TO COLLECT

You can pay for and collect all sold lots from Christie's Rockefeller only until 5:00 pm on the last day of the sale. Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. Lots are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All lots will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9:30 am to 5:00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice. Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to confirm your property's location at any given time.

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Please see information below which contains a location map, contact details for Christie's Rockefeller and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn), days and times when property is available for pick-up, and rate information related to handling, loss and liability coverage, administration and transfer of your property.

HOW TO COLLECT

All lots must be paid for at Christie's prior to collection. Please ensure that you bring your invoice and photo identification with you to collect, such as a driver's license or passport. If an agent will be collecting on your behalf, the agent must provide a signed letter of authorization from you along with photo identification. If you are collecting from Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) you will need your invoice and proof of identification. In order to ensure this please schedule a collection time in advance, and bring a copy of your Collection Order with you. Please note that payment for lots will be accepted at the Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). A clearing period of 5 business days will be required for all personal checks.

SHIPPING AND DELIVERY

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your lot can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

Shipping companies must e-mail a Bill of Lading (BOL) to Christie's no later than noon two business days prior to collection along with written authority to collect. All collections must be confirmed by e-mail or phone prior to pick-up. Please do not attempt collection without contacting BOL@christies.com. Shipping companies will be allocated up to 45 minutes on any loading dock to condition and pack unless otherwise requested. If more time is required, please indicate the requested time on the BOL. Failure to abide by the above conditions will affect collection of property and may result in additional fees or delayed collection appointments in the future.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export and/or import licence is required before exporting to a foreign country. It is the buyer's sole responsibility to obtain any relevant export or import licences. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making the full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. If a licence is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

PAYMENT OF ANY CHARGES DUE AND STORAGE CHARGES

ALL lots whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. Lots may only be released on production of the 'Collection Form' from Christie's. Lots will not be released until all outstanding charges are settled.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.G. FURNITURE, LARGE PAINTINGS, AND SCULPTURE	SMALL OBJECTS E.G. BOOKS, LUXURY, CERAMICS, SMALL PAINTINGS
1-30 DAYS AFTER THE AUCTION	FREE OF CHARGE	FREE OF CHARGE
31ST DAY ONWARDS: ADMINISTRATION	\$100	\$50
STORAGE PER DAY	\$10	\$6
LOSS AND DAMAGE LIABILITY	THE LOWER AMOUNT OF 0.5% OF LIABILITY HAMMER PRICE OR 100% OF THE ABOVE CHARGES FOR PURCHASED LOTS	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Conditions of Sale • Buying at Christie's

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of a watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collector's watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement)
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

- Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.
- Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

- The auctioneer can act at his or her sole option:
- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If bids are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option whether the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C2 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale item.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay as a **buyer's premium** the **hammer price** of each lot sold. On all **lots** we charge 2 3/4% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the sale. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in

- UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
 - The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional warranty does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed estimate;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
 - South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(ii) above and the property must be returned to us in accordance with E2(b)(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**, and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978;
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash

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

(iv) Bank Checks

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

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such obligations as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property which or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant custom laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing ivory or materials resembling ivory

If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, covers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties

involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title V (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic: a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as that of that artist, author or manufacturer;
- a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture;
- a work for a particular original source if the lot is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a). **estimate:** the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2. **lots:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot. **qualified:** has the meaning given to it in paragraph E2. **Authentic and Qualified Headings** means the paragraph headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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 Angela Baillon

BELGIUM
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 Nathalie Lenci

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DENMARK
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 (Consultant)

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 Rikke Juel Brandt
 (Consultant)

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 Sanjay Sharma

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 Gabriela Lobo

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 Nancy Dotta

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 Junqing Cai

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 Glenn Delamaire

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 Mafalda Pereira Coutinho
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 +44 20 7389 2318
 Katya Vinokurova

SINGAPORE
SINGAPORE
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 Juliet Lomberg
 (Independent Consultant)

DURBAN &
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