







NEW YORK

OPULENCE

Monday 10 October 2016

19TH CENTURY FURNITURE AND WORKS OF ART, CERAMICS AND GLASS, RUGS AND CARPETS

AUCTION

at 10.00 am (Lots 1-211)

20 Rockefeller Plaza New York, NY 10020

VIEWING

 Thursday
 6 October
 10.00 am - 5.00 pm

 Friday
 7 October
 10.00 am - 5.00 pm

 Saturday
 8 October
 10.00 am - 5.00 pm

 Sunday
 9 October
 1.00 pm - 5.00 pm

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

front cover Lot 100

inside front cover Lot 147

opposite Lot 72

opposite specialist and contact page Lot 50

back cover Lots 181, 182, 187, 185

inside back cover Lots 7

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A MINTONS PATE-SUR-PATE DARK OLIVE-GREEN PLAQUE

LATE 19TH CENTURY, IMPRESSED UPPERCASE MARK, SIGNED L.(OUIS) SOLON

Finely painted and hand-tooled in white slip with a nymph tormenting a putto

7½ in. (17.8 cm.) x 6½ in. (15.2 cm.)

\$6,000-8,000

£4,600-6,100 €5,400-7,200





THE PROPERTY OF A LADY, COLORADO

2

A MINTONS PATE-SUR-PATE CHOCOLATE-BROWN VASE

CIRCA 1895-1900, GILT CROWNED GLOBE AND IMPRESSED UPPERCASE MARKS, INDISTINCT IMPRESSED SWAN DATE CYPHER AND X, SIGNED L.(OUIS) SOLON

Finely painted and hand-tooled in white slip with a maiden kneeling before love birds and pulling a string to which five putti are bound, the shoulder with berried laurel tied by a ribbon to at one side 10½ in. (26.7 cm.) high

\$12,000-18,000

£9,200-14,000 €11,000-16,000

A SMALL PAIR OF MINTONS PATE-SUR-PATE CHOCOLATE-BROWN AND IVORY GROUND RETICULATED VASES

DATE CYPHER FOR 1886, FADED PUCE CROWNED GLOBE AND IMPRESSED UPPERCASE MARKS. IMPRESSED CYPHERS, ONE SIGNED AM FOR ARTHUR MORGAN

Each with two panels painted and handtooled in slip with playful putti, the sides with trophies, with pierced rims 4 in. (10.1 cm.) high

\$8,000-12,000

£6,100-9,100 €7.200-11.000

Arthur Morgan is recorded as an apprentice to Louis Solon circa 1877 and later at Doulton decorating pâte-surpâte vases. A very similar pair was sold in these rooms on 18 April 2012, lot 407.

PROPERTY FROM AN OKLAHOMA COLLECTION

4

A SET OF TEN MINTONS PORCELAIN PATE-SUR-PATE PLATES

IMPRESSED DATE CYPHERS FOR 1920, GILT CROWNED GLOBE MARK, RETAILER'S MARK FOR DAVIS COLLAMORE & CO, NEW YORK, PATTERN H.2239, SIGNED A.(LBOIN) BIRKS

Each centered by a finely painted and hand-tooled cameo of a maiden and putti at various pursuits, including making putti jump through hoops 9 % in. (22.8 cm.) diameter (10)

\$7.000-9.000

£5,400-6,900 €6,300-8,100 THE PROPERTY OF AN EAST COAST COLLECTOR

5

A SEVRES PORCELAIN PATE-SUR-PATE GREEN-GROUND VASE ('VASE A DOUBLE CULO'T)

CIRCA 1875, LOZENGE AND IRON-RED DECORE MARKS FOR 1875, POTTERS INCISED B-75-11, SIGNED SEVRES AND J.A FOR JULES **ARCHELAIS**

Painted and hand-tooled in white slip with a scantily clad nymph standing on a lily pad, the reverse with dragonflies, with lion-mask handles 15¾ in. (34 cm.) high

\$7.000-9.000

£5,400-6,900 €6.300-8.100

Jules Archelais is recorded at the Sèvres manufactory from 1856-1902. He began as a pâte-sur-pâte decorator in 1862 and his works often include elves and fairies.



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

CIRCA 1890, TRACES OF BLUE CROSSED SWORDS MARK, INCISED MODEL NO. H.113, IMPRESSED 20

Finely painted and hand-tooled in white slip with a scantily draped maiden holding a basket of roses, the reverse with two putti holding emblems of love 13% in. (34.3 cm.) high

\$7,000-9,000

£5,400-6,900 €6,300-8,100

AN ORMOLU-MOUNTED LOUIS SOLON PORCELAIN PATE-SUR-PATE BLUE GROUND VASE, 'MARTEL EN TETE'

CIRCA 1870, SIGNED AND DATED MILES 70

Finely painted and hand-tooled in white slip with Love in the guise of Cupid using martel to enter the mind of a young woman

17¾ in. (45.1 cm.) high

\$10,000-15,000

£7,700-11,000 €9,000-13,000

The archival records of 1869 document that Louis Solon was both actively employed at Sèvres and independently producing small pâte-sur-pâte vases and plaques. These early works are often signed Miles, an acronym created using his initials.





8 A LARGE MEISSEN PORCELAIN VASE PAINTED BY PROFESSOR HEINZ WERNER

DATED 1992, BLUE CROSSED SWORDS MARK, INCISED MDZ, INDISTINCTLY PAINTED 19/85/1, THE FORM DESIGNED BY LUDWIG ZEPNER, SIGNED WERNER 92

Painted with forms evoking plants and corals, inspired by the artist's travels to Tenerife $27\frac{1}{2}$ in. (69.8 cm.) high

\$10,000-15,000

£7,700-11,000 €9,000-13,000

9 A PAIR OF CONTINENTAL GREEN AND CLEAR ENCASED CUT-GLASS VASES

LATE 19TH CENTURY, PROBABLY FRENCH OR BOHEMIAN

Flanked by serrated flange handles, gilt with delicate foliage and flowers 14 in. (35.5 cm.) high (2)

\$6,000-8,000

£4,600-6,100 €5,400-7,200



PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

CESARE LAPINI (ITALIAN, FL. 1880-1910)

Segreto al cuore

signed and dated Prop. ta Fratelli/Lapini/Firenze 1887, on an associated green marble pedestal

The figure: 42 in. (106.7 cm.) high The pedestal: 39 in. (99.1 cm.) high

\$8,000-12,000

£6,100-9,100 €7,200-11,000 PROPERTY FROM A PRIVATE EAST COAST COLLECTION

AUGUSTE-LOUIS-MATHURIN MOREAU (FRENCH, 1834-1917)

Venus and Cupid

signed Aug. Moreau marble 32½ in. (82.5 cm.) high Circa 1890.

\$10,000-15,000

£7,700-11,000 €9,000-13,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 October 2002, lot 35.











PROPERTY FROM A PRIVATE EAST COAST COLLECTION

13

A FRENCH ORMOLU, SILVERED-BRONZE AND SEVRES STYLE PORCELAIN CLOCK GARNITURE

BY HOUDEBINE, PARIS, THIRD QUARTER 19TH CENTURY

The clock dial signed H. HOUDEBINE/ Ft. de Bronzes/Paris, the reverse of the clock-case and candelabra variously numbered, the clockworks stamped with a Japy Frères cachet

The clock: 17¾ in (45.1 cm.) high, 13¾ in.

(35 cm.) wide

The candelabra: 18 in. (45.5 cm.) high (3)

\$7,000-10,000

£5,400-7,600 €6,300-9,000

14 A FRENCH ORMOLU AND SEVRES STYLE PORCELAIN-MOUNTED EBONIZED SIDE CABINET

THIRD QUARTER 19TH CENTURY

The shaped *campan* marble top above a frieze drawer and a pair of cupboard doors opening to adjustable shelves 42½ in. (108 cm.) high, 55 in. (139.7 cm.) wide, 17½ in. (44.5 cm.) deep

\$8,000-12,000

£6,100-9,100 €7,200-11,000







17 A PAIR OF ORMOLU-MOUNTED SEVRES STYLE PORCELAIN TURQUOISE-GROUND SEVEN-LIGHT CANDLEABRA

MID-TO-LATE 19TH CENTURY

Each finely painted in the manner of Boucher with a peasant couple embracing, the reverse with birds perched among branches 29½ in. (74.9 cm.) high (4)

\$8,000-12,000

£6,100-9,100 €7,200-11,000

18 A PAIR OF FRENCH (OPTAT MILET) FAIENCE TURQUOISE-GLAZED SCULPTURES

LATE 19TH CENTURY, IMPRESSED O.MILET AND SEVRES LOZENGE MARKS, SIGNED F. DURAND

Each molded as two putti standing on a dolphin and holding a shell aloft 24% in. (60.9 cm.) high

\$4,000-6,000

£3,100-4,600 €3,600-5,400

(2)





AN ORMOLU-MOUNTED SEVRES STYLE PORCELAIN COBALT-BLUE GROUND JEWEL BOX AND COVER

LATE 19TH/20TH CENTURY, SPURIOUS INTERLACED L'S MARK TO THE BASE, SIGNED POITEVIN

The top with a mythological scene, the sides with landscapes, the interior painted with a portrait of the Princess de Lamballe 6 in. (15.2 cm.) high, 14% in. (35.5 cm.) wide, 9% in. (22.8 cm.) deep

\$5,000-7,000

£3,900-5,300 €4,500-6,300

THE PROPERTY OF A GENTLEMAN

20

A FRENCH ORMOLU-MOUNTED TULIPWOOD REGULATEUR

BY KAHN & CIE., PARIS, EARLY 20TH CENTURY

Surmounted by an eagle, globe and scythe and flanked by garland-bearing putti, the reverse of the mounts variously stamped *KAHN*, regilt 100 in. (254 cm.) high, 24 in. (61 cm.) wide, 12¾ in. (32.3 cm.) deep

\$20,000-30,000

£16,000-23,000 €18,000-27,000

The present lot by the firm of Kahn & Cie. is characteristic of the company's productions celebrating royal models of the *ancien régime*. Though little is known of the firm, factories were established in the early 20th century in London at 19-51 Gough St. and in Paris at 84, avenue Ledru-Rollin. Another example of the present clock was sold at Sotheby's, New York, 15 April 2011, lot 35 (\$98,500).



A PAIR OF ORMOLU-MOUNTED SEVRES STYLE TURQUOISE-GROUND VASES AND COVERS

LATE 19TH CENTURY, SPURIOUS BLUE INTERLACED L'S MARKS, SIGNED A. COLLOT

Each finely painted with a scantily clad maiden emblematic of Spring or Summer and attended by two putti, the reverse with a putto holding an emblem of his season 32½ in. (83.2 cm.) high

\$20,000-30,000 £16,000-23,000 €18,000-27,000

PROVENANCE:

Anonymous sale; Christie's, New York, 11 April 2007, lot 209.



A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS SATINE PARQUETRY TEA-TABLE

BY FRANÇOIS LINKE, THE MOUNTS DESIGNED BY LÉON MESSAGÉ, INDEX NO. 610, PARIS, CIRCA 1900

The lower tier rim signed F. Linke, the reverse of the putto's quiver on the stretcher incised FL and one sabot indistinctly stamped LINKE 35½ in. (90.8 cm.) high, 35½ in. (90 cm.) wide, 23 in. (58.4 cm.) deep

\$30,000-50,000 £23,000-38,000

€27,000-45,000

The present table, known as Linke's Table à thé Louis XV - plateau glace mobile, belongs to a group of approximately eleven doubletiered examples produced by the firm beginning in 1900 for the Paris Exposition Universelle (C. Payne, François Linke: The Belle Epoque of French Furniture, Woodbridge, 2003, p. 143). The exhibition model, with espagnolettes at the angles and an acanthus device to the frieze, was also shown in 1905 at the Salon du Mobilier in Paris (op. cit., p. 187).



Linke's watercolor *monture* for the present lot. Courtesy of Christopher Payne/Linke Archive.





THE PROPERTY OF A SOUTHERN GENTLEMAN

22

AN ORMOLU-MOUNTED SEVRES STYLE COBALT-BLUE GROUND VASE AND COVER

LATE 19TH CENTURY, SIGNED L. SIMONNET

Painted with a continuous view of scantily clad maidens and putti in a bucolic setting, the neck, foot and cover enriched with gilt and platinum scrollwork

25¾ in. (63.5 cm.) high, overall

(2)

\$10,000-15,000

£7,700-11,000 €9,000-13,000

24 A PAIR OF ORMOLU-MOUNTED SEVRES STYLE PORCELAIN DRUM-SHAPED VASES AND COVERS

EARLY 20TH CENTURY

In the Watteau manner, each painted with landscapes and scenes galantes within raised-gilt and scroll shaped rectangular cartouches, flanked by upright scroll-bracket handles terminating in satyr masks 24½ in. (60.9 cm.) high, overall

\$8,000-12,000

£6,100-9,100 €7,200-11,000

(4)





PROPERTY OF A PRIVATE COLLECTOR

25

AN AMERICAN GILT AND POLYCHROME-DECORATED WROUGHT IRON EIGHT-LIGHT CHANDELIER

ATTRIBUTED TO EDWARD F. CALDWELL CO., NEW YORK, EARLY 20TH CENTURY

Decorated overall with berried swags, electrified 35 in. (88.9 cm.) high, 18 in. (45.7 cm.) diameter

\$7,000-10,000

£5,400-7,600 €6,300-9,000

PROPERTY FROM A PRIVATE COLLECTION

26

AN AMERICAN GILT-BRONZE, PATINATED-METAL, PORTOR MARBLE AND PORCELAIN FLOOR LAMP

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

Modeled with a putto holding aloft a fruit basket, electrified 76 in. (193 cm.) high, including fitment

\$5,000-8,000

£3,900-6,100 €4,500-7,200

Another floor lamp of this design, complete with tasseled chains suspending from rings in the birds' beaks, is recorded in the Caldwell Company photographic archive as A229, dating from 1904-1905.





27 A PAIR OF AMERICAN GILT AND PATINATED BRONZE FIGURAL TABLE LAMPS

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

Each modeled with a pair of putti, electrified 30 in. (76.2 cm.) high, including fitment (2)

\$5,000-8,000

£3,900-6,100 €4,500-7,200

28

AN AMERICAN GILT AND PATINATED BRONZE TABLE CLOCK

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

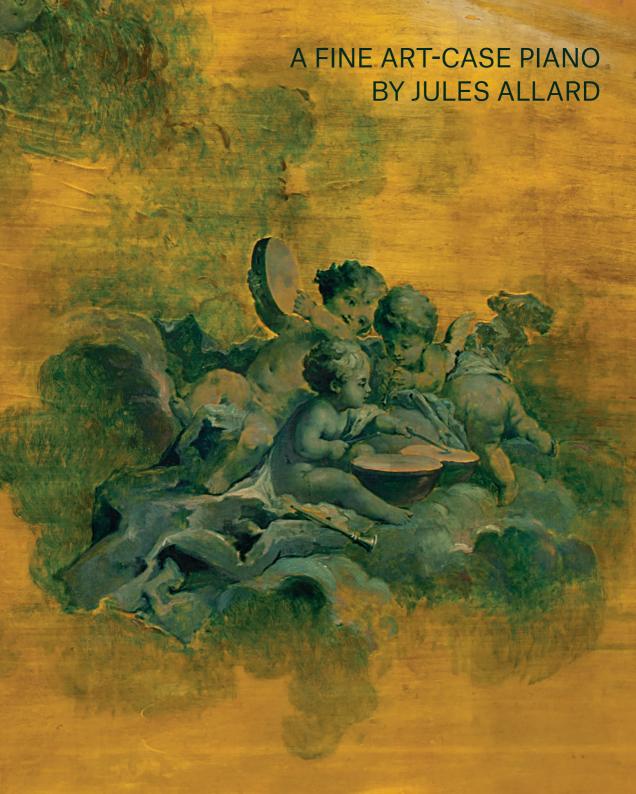
The reverse inscribed Edw Caldwell & Co New York 13 $\frac{1}{2}$ in. (34.3 cm.) high, 7 in. (17.8 cm.) wide

27

\$3,000-5,000

£2,300-3,800 €2,700-4,500







THE PROPERTY OF A PRIVATE EAST COAST COLLECTOR

(detail)

A FINE FRENCH ORMOLU-MOUNTED GILTWOOD AND **VERNIS MARTIN PIANO**

THE CASE BY JULES ALLARD & FILS, THE MOVEMENT BY ERARD, SERIAL NUMBER 62616, PARIS, CIRCA 1888

The hinged lid painted after Watteau, the underside painted with cloud-borne putti, on two fluted tapering legs and lyreform support carved with acanthus, the reverse of the mounts stamped JA, the keyboard inscribed Erard Paris, the movement inscribed Par Brevet d'Invention Seb & Pre Erard 13&21 rue du Mail Paris, the legs, lyre and movement stamped with serial number 62616

Closed: 391/4 in. (100 cm.) high, 58 in. (147.5 cm.) wide, 102.3/8 in. (260 cm.) long

Open: 74¾ in. (190 cm.) high

\$60,000-90,000

£46.000-69.000 €54.000-81.000

PROVENANCE:

By repute, Louis-Gustave Lannes, comte and subsequently marquis de Montebello (1878-1907), French Ambassador to Russia from 1891-1902.

transformed his father's company into an international design 18th century works of art. Allard created grand interiors for a global clientele including celebrated European families and great American industrialists, such as the Vanderbilts, for whom he decorated New York residences and two Newport homes, the Breakers and Marble House, Allard also created sumptuous interiors for the King of Egypt at Ras al-Tin Palace in Alexandria.

The present piano, with a movement by Erard - noted in their ledgers as no. 62,616 'Décoré sur les indications de M. Allard par son décorateur' - is enriched with vibrant panels of Vernis Martin. In keeping with Allard's designs, which were heavily influenced by works of art from the ancien régime, the figures are inspired by several paintings by Jean-Antoine Watteau (1684-1721) including Les Plaisirs du Bal (c. 1715-1717, Dulwich Picture Gallery, DPG156) featuring a dancing couple closely related to the two central figures on the present piano lid and L'Accord Parfait (1719, Los Angeles County Museum of Art. AC1999.18.1) with two seated figures very similar to those on the left side.

By tradition, the present piano was formerly in the possession of the French de Montebello family. Given his close association with Jules Allard, the de Montebello in question was almost certainly Louis-Gustave Lannes, comte and subsequently marguis de Montebello (1838-1907), a career French diplomat and member of Allard's elevated social circle in the City of Light. In addition to French ambassadorships in Brussels and Turkey, the marguis de Montebello was also the French Ambassador to Russia from 1891 to 1902, and was instrumental in forming important ties between the two countries. The marguis de Montebello's attendance at Allard's funeral in Paris in 1907 - noted in an edition of the publication, Gil Blas, of the same year - attests to their friendship. In addition, the de Montebello provenance is further referenced in a letter from Gaveau-Erard concerning this piano, dated 22 January 1969.





(2)

30



A SET OF TWELVE COPELAND PORCELAIN MONOGRAMMED AND CRESTED GREEN-GROUND

CIRCA 1865-70, WITH GREEN PRINTED AND IMPRESSED UPPERCASE MARKS, PAINTED BY C.F. HURTEN

The borders with floral and fruit cartouches on on a green ground and surrounded by molded gilt garlands, the center with a 'JESC' monogram surmounted by a lion's head crest 9 in. (22.6 cm.) diameter (12)

\$15,000-20,000

£12,000-15,000 €14,000-18,000

Charles Ferdinand Hürten, (1818-1901) was an Exposition artist for Sèvres, and subsequently employed at W.T. Copeland from 1859 until he retired in 1897. A frequent exhibitor, the 1874 Art Journal reporter observed that Hürten 'has no superior in flower painting.' He painted other services with similar fruit and basket-work borders for the Prince of Wales and for Queen Alexandra as a gift from the King of Norway.



A similar basketwork panel painted by Hürten in the factory's *Arms Pattern Book 2*.





33 A SET OF FOUR FRENCH ORMOLU, BRASS AND CUT-GLASS FIVELIGHT WALL APPLIQUES

BY MAISON MOTTHEAU, PARIS, CIRCA 1900

Three stamped *PARIS E. MOTTHEAU*, electrified 32 in. (81.2 cm.) high, 22 in. (55.8 cm.)

wide (

\$8,000-12,000 £6,100-9,100 €7,200-11,000

34

A PAIR OF BERLIN (K.P.M.) PORCELAIN FAUX MARBLE VASES

THIRD QUARTER 19TH CENTURY, BLUE PFENNIGMARKEN AND IRON-RED ORB MARK

Each with griffin handles 16½ in. (40.6 cm.) high

\$10,000-15,000 £7,700-11,000 €9,000-13,000

(2)

PROPERTY FROM THE NEWARK MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND

3

AFTER PIERRE CARTELLIER (FRENCH, 1757-1831)

Napoleon

apparently unsigned marble 38¼ in. (97.2 cm.) high *Circa* 1850.

\$15.000-25.000

£12,000-19,000 €14,000-22,000

PROVENANCE:

Gift of Mrs. Zachariah Belcher, 1947. Collection of Dr. Charles Huffnagle, First U.S. Consul General in Calcutta (1855-7).

The present figure closely relates to two iconic portraits in marble by Pierre Cartellier (1757-1831) and later by Claude Ramey (1754-1838), illustrated in G. Hubert and G. Ledoux-Lebard, Napoleon: Portraits contemporains, Paris, 1999, p.161, pl. 119 and p.169, pl. 126. Like Cartellier's Napoleon, the emperor is represented as a symbol of Justice with his right hand grasping a rolled scroll or septre and laurel. The coronation attributes, such as the legion d'honneur cross centering the fur collar, the free-flowing drapery and bee-adorned tunic revealing a fringed border present undeniable similarities, particularly with Cartellier's rendition.



Pierre Cartellier, *Napoleon*, circa 1815, now at Versailles





37 A LARGE PAIR OF ORMOLUMOUNTED SEVRES PORCELAIN COBALT-BLUE GROUND VASES

CIRCA 1873-76. GREEN LOZENGE MARKS FOR 1873 AND IRON-RED DECORE MARKS FOR 1876, INCISED POTTERS MARK 73-9

Each flanked by bronze dolphin handles 17 in. (43.1 cm.) high (2)

\$2,500-3,500 £2,000-2,700 €2,300-3,100

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A PAIR OF FRENCH ORMOLU CIRCULAR SURTOUTS-DE-TABLE

IN THE MANNER OF PIERRE-PHILIPPE THOMIRE, LATE 19TH CENTURY

The pierced scrolling foliate gallery cast with trophies issuing garlands held by maidens

26½ in. (67.3 cm.) diameter (2)

\$15,000-25,000 £12,000-19,000 €14,000-22,000



39 A MASSIVE FRENCH ORMOLU SURTOUT-DE-TABLE

IN THE MANNER OF PIERRE-PHILIPPE THOMIRE, LATE 19TH CENTURY

In five sections with rounded ends and mirrored plates, the pierced scrolling foliate gallery cast with trophies issuing garlands held by maidens

 $6\frac{1}{2}$ in. (16.5 cm.) high, $23\frac{1}{2}$ in. (59.7 cm.) wide, 128 in. (325.1 cm.) long

\$40,000-60,000

£31,000-46,000 €36,000-54,000

The decoration for this palatial surtout- detable, and its companion components in the preceding lot, is derived from a design by Pierre-Philippe Thomire (1751-1843) of circa 1820 with similar feasting figures celebrating the glory of Bacchus, an appropriate subject for such a sumptuous dining room centerpiece (illustrated H. Ottomeyer and P. Pröschel, Vergoldete Bronzen, 1986, vol. I, p. 388, no. 5.16.15). Another related surtout also by Thomire made for Napoleon's brother Prince Lucien is at the Musée Marmottan. Paris (illustrated in M. Deschamps, Empire, 1994, p. 169). Pierre-Philippe Thomire, the most celebrated bronzier-ciseleur of the Empire period, was born into a family of ciseleurs. He worked initially for the renowned bronziers Pierre Gouthière (1732-1813) and Jean-Louis Prieur (d. circa 1785). ciseleur-doreur du roi, and quickly established a reputation for finely chased gilt-bronzes.



THE PROPERTY OF A GENTLEMAN

40

LORD RONALD GOWER (BRITISH, 1845-1916)

Marie-Antoinette, guillotine bound

signed Ronald GOWER. bronze, golden brown patina 46 in. (116.8 cm.) high Circa 1880.

\$8,000-12,000

£6,100-9,100 €7,200-11,000



41 MATHURIN MOREAU (FRENCH, 1822-1912)

Elizabeth I

signed MOREAU MATHURIN bronze, dark brown patina 29 in. (73.6 cm.) high Circa 1870.

\$6,000-8,000

£4,600-6,100 €5,400-7,200



42 AN AMERICAN GILT-BRONZE EIGHT-LIGHT CHANDELIER

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

The central stem modeled with bacchic putto terms and issuing scrolling branches, electrified 26½ in. (67 cm.) high, 31 in. (79 cm.) diameter

\$5,000-8,000

£3,900-6,100 €4,500-7,200

PROPERTY FROM A PRIVATE COLLECTION

43

A FINE FRENCH ORMOLU-MOUNTED KINGWOOD, SATINE AND COROMANDEL ARMOIRE

IN THE MANNER OF ANDRE-CHARLES BOULLE, BY FRANÇOIS LINKE, INDEX NO. 609, PARIS, CIRCA 1920

The rectangular paneled top and spreading pediment over a pair of doors decorated with figures, pagodas and dragons, signed *Linke*, the lockplate stamped *CTLINKE/SERRURERIE/PARIS/609*

 $72\,\%$ in. (184 cm.) high; $49\,\%$ in. (126 cm.) wide; $17\,\%$ in. (44.5 cm.) deep

\$15,000-25,000 £12,000-19,000 €14,000-22,000

PROVENANCE:

Anonymous sale; Christie's, New York, 10 October 2001, lot 229.



A PAIR OF ORMOLU-MOUNTED SAMSON PORCELAIN POTPOURRI VASES AND COVERS

LATE 19TH/EARLY 20TH CENTURY

The underside of each with marks for Samson and underglaze blue sacred fungus within double circle 17½ in. (44.6 cm.) high (2)

\$6,000-9,000

£4,600-6,900 €5,400-8,100

45

A PAIR OF ORMOLU-MOUNTED SAMSON PORCELAIN VASES

EARLY 20TH CENTURY, NOW MOUNTED AS LAMPS

Each decorated with birds and foliage, electrified

17½ in. (44.5 cm.) high, excluding fitment

\$6,000-8,000

£4,600-6,100 €5,400-7,200

(2)

46

A PAIR OF ORMOLU-MOUNTED SAMSON PORCELAIN VASES AND COVERS

LATE 19TH CENTURY

The underside of each with gilt 'S' mark for Samson and underglaze blue sacred fungus within double circle 17½ in. (43.7 cm.) high (2)

\$8,000-12,000

£6,100-9,100 €7,200-11,000



A FRENCH ORMOLU AND PATINATED BRONZE JARDINIERE

BY CHRISTOFLE & CIE., PARIS, LAST QUARTER 19TH CENTURY

Signed CHRISTOFLE ET CIE ORFEVRES 20 3/4 in. (52.7 cm.) high, 21 in. (53.3 cm.) wide

\$5,000-8,000

£3,900-6,100 €4,500-7,200

An identical *jardinière* was sold at Christie's, New York, 21 October 2015, lot 178 (\$10,625).

48

A NEAR PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY GUERIDONS

LAST QUARTER 19TH CENTURY

Veneered in acajou mouchété and acajou flammé, respectively, and set with a frieze drawer, one with a Paris trade label to the underside 30½ in. (77 cm.) high, 21 in. (53.5 cm.) wide, 13 in. (33 cm.) deep

\$6,000-8,000

£4,600-6,100 €5,400-7,200







EMILE-CORIOLAN-HIPPOLYTE GUILLEMIN (FRENCH, 1841-1907)

Porte-lumière: Femme japonaise (grandeur originale)

signed *Ele Guillemin* and inscribed *F. BARBEDIENNE FONDEUR* bronze, parcel-gilt patina

63 in. (160 cm.) high, including fitment *Circa* 1880.

\$20,000-30,000

£16,000-23,000 €18,000-27,000

50

A FRENCH ORMOLU AND JAPANESE LACQUER-MOUNTED MAHOGANY BONHEUR DU JOUR

BY EMMANUEL ALFRED BEURDELEY, PARIS, CIRCA 1880

The upper cabinet fitted with three doors, over a retractable writing slide and two drawers, on quiver-form legs, the reverse of the mounts variously incised BY

45½ (115.5 cm.) high, 29¼ in. (74.5 cm.) wide, 21 in. (53.5 cm.) deep

\$25,000-35,000

£20,000-27,000 €23,000-31,000

Displaying sumptuous panels of Japanese lacquer, this charming bonheur du jour by Beurdeley beckons the ancien régime and the tradition of its famous marchand-merciers. Just as Daguerre did for Marie-Antoinette in the 1780s, constantly seeking out unusual combinations of materials and unprecedented models, the Beurdeley dynasty of cabinetmakers was furiously innovative in their designs and use of exotic materials. The present model, based on an original Beurdeley design and described in the Gazette des Beaux-Arts as a 'chef-d'oevre de grâce et élégance', was exhibited on multiple occasions, including Beurdeley's extravagant stand at the World's Columbian Exhibition in Chicago in 1893 (C. Mestdagh, L'ameublement d'art français: 1850-1900, Paris, 2010, pp. 157 & 183).



A similar bonheur du jour illustrated in Gazette des Beaux-Arts, 1880.





51 A PAIR OF ENGLISH SILVER-PLATED AND CUT-GLASS CENTERPIECES PROBABLY SHEFFIELD, SECOND HALF 19TH CENTURY

Each with elephant headed tripod supports, one indistinctly stamped 21½ in. (54.6 cm.) high, 12 in. (30.7 cm.) diameter

\$7,000-10,000

£5,400-7,600 €6,300-9,000

(2)

A surtout de table of similar design with elements by Pryor Tyzack & Co. and Joseph Rodgers & Sons, both of Sheffield, was sold at Christie's, New York, 9 June 2014, lot 299 (\$27,500).

52 A FRENCH PATINATED BRONZE-MOUNTED ENGRAVED CRYSTAL VASE

BY BACCARAT, PARIS, CIRCA 1878

The spiral gadrooned vase engraved with a swan and foliage 8% in. (22.5 cm.) high (2)

\$5,000-8,000

£3,900-6,100 €4,500-7,200

53 No Lot



A FINE FRENCH 'JAPONISME' PARCEL-GILT, SILVERED AND PATINATED-BRONZE JARDINIERE

DESIGNED BY EMILE-AUGUSTE REIBER, BY CHRISTOFLE & CIE., PARIS, CIRCA 1878

The pinecone-handled basin decorated overall with blossoming branches, the underside stamped *CHRISTOFLE* and numbered *1081583/C*, with original silvered liner

51/4 in. (13.5 cm.) high, 13 in. (33 cm.) wide, 10 1/8 in. (27 cm.) deep

\$30,000-50,000

£23,000-38,000 €27.000-45.000

Of distinctive form and rich decoration, the present jardinière is exemplary of the influence of far Eastern designs on French works of art of the late 19th century. Christofle & Cie, one of the era's preeminent makers, first designed this model in 1873, based closely on patterns by Émile Auguste Reiber (1826-1893), a celebrated draughtsman and architect who partnered with the firm from the mid-19th century and who was the director of their atelier de création from 1866-1878.

This model of jardinière known as 'fleurs de cognassier' was issued in two sizes as part of a lavish surtout de table. Enriched with delicate cherry blossoms and pinecone feet, the present jardinière further incorporates the use of *galvanoplastie* – a technique of applying thin coats of gold and silver to bronze through electroplating – to which the firm held exclusive use for some years in the 19thcentury, enabling the creation of spectacular works of art. A similar jardinière is in the collection of the Musée d'Orsay, Paris (OAO 1017). Another sold Christie's, Paris, 17 December 2009, lot 5 (€121,000).



Courtesy of Archives Christofle, Paris.



ADDITIONAL LOT DETAILS AND COMPLETE CONDITION INFORMATION AVAILABLE IN THE ONLINE CATALOGUE AT CHRISTIES.COM



55 A PAIR OF ORMOLU-MOUNTED FRENCH FAIENCE VASES MOUNTED AS OIL LAMPS

LATE 19TH CENTURY, ATTRIBUTED TO THEODORE DECK

Each of bottle form, molded with bats above scrolling lotus and stiff-leaf tips, electrified 16½ in. (40.6 cm.) high

10 /2 III. (40.0 CIII.) IIIgII

\$6,000-8,000

£4,600-6,100 €5,400-7,200

(2)



56

A PAIR OF THEODORE DECK FAIENCE 'PERSIAN BLUE' GROUND VASES

DATED 1870, IMPRESSED TH.DECK MARKS

Each molded in the Chinese archaistic taste, the body with scrolls, the neck with plantain leaves and cloud collar bands 10 in. (25.5 cm.) high (2)

\$8,000-12,000

£6,100-9,100 €7,200-11,000

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

57 A PAIR OF ORMOLU-MOUNTED THEODORE DECK FAIENCE PALE-YELLOW GROUND VASES MOUNTED AS LAMPS

LATE 19TH CENTURY, IRON-RED TH DECK MARK

In the Aesthetic taste, finely painted with birds perched on blossoming branches 19 in. (48.2 cm.) high

\$12,000-18,000

£9,200-14,000 €11,000-16,000







58 A THEODORE DECK FAIENCE ELEPHANT-HANDLED JARDINIERE LATE 19TH CENTURY, MPRESSED

IRON-RED TH.DECK MARK
Molded and painted in the Chinoiserie

taste with blossoming branches, the center and rim with bands of stylized foliage

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

\$6,000-8,000

£4,600-6,100 €5,400-7,200



A FRENCH ORMOLU-MOUNTED AND CUT-CRYSTAL CENTERPIECE

ATTRIBUTED TO BACCARAT, PARIS, 20TH CENTURY 15% in. (40 cm.) high, 29% in. (74 cm.) wide

\$7,000-10,000

£5,400-7,600 €6,300-9,000

A Baccarat centerpiece of similar form was sold at Christie's, New York, 20 April 2006, lot 193 (\$14,400).

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

60

A PAIR OF FRENCH ORMOLU AND CUT-GLASS COMPOTES

20TH CENTURY

Each modeled as a heron atop a turtle, one stamped CR 9% in. (23 cm.) high, 11% in. (29.5 cm.) wide

(2)

\$5,000-8,000

£3,900-6,100 €4,500-7,200





61 A FRENCH PARCEL-GILT AND PATINATED BRONZE THREE-PIECE IMARI PORCELAIN CLOCK GARNITURE

LATE 19TH CENTURY

The clockworks stamped *H.SEQUIN PARIS* The clock: 25½ in. (65.5 cm.) high, 17½ in. (45 cm.) wide The candelabra: 26½ in. (67.3 cm.) high

\$10,000-15,000

£7,700-11,000 €9,000-13,000

62

A PAIR OF FRENCH ORMOLU-MOUNTED CRACKLE-GLAZED CELADON PORCELAIN VASES

LATE 19TH/EARLY 20TH CENTURY, NOW MOUNTED AS LAMPS

Of baluster form with snake shaped handles, electrified 20 in. (50.8 cm.) high, excluding fitment

\$8,000-12,000

£6,100-9,100 €7,200-11,000

(2)





63 A PAIR OF FRENCH ORMOLU-MOUNTED BLUE CRYSTAL VASES

BY BACCARAT, PARIS, CIRCA 1875 Each stamped with a Baccarat *cachet* 10½ in. (26 cm.) high

> £4,600-6,100 €5,400-7,200

(2)

64
A PAIR OF FRENCH ORMOLU-MOUNTED CRYSTAL
GRADUATED VASES

BY BACCARAT, PARIS, CIRCA 1880 Each stamped with a Baccarat *cachet* 8½ in. (21.5 cm.) high

\$3,000-5,000 £2,300-3,800 €2,700-4,500

(2)

\$6,000-8,000



A FRENCH 'JAPONISME' ORMOLU AND CLOISONNE ENAMEL TRAY

THE DESIGN ATTRIBUTED TO EDOUARD LIÈVRE, LAST QUARTER 19TH CENTURY

The enamel medallion depicting a pheasant in a garden, signed *HMP* 3 in. (7.6 cm.) high, 15% in. (40 cm.) wide

\$8,000-12,000

£6,100-9,100 €7,200-11,000

66

AN ORMOLU-MOUNTED FRENCH PORCELAIN TEAL-GROUND THREE-PIECE CLOCK GARNITURE

CIRCA 1880, THE MOVEMENT STAMPED L.P.

In the 'Japonisme' taste, finely painted with exotic birds, flanked by elephant handles

20½ in. (52.1 cm.) high, the clock (3)

\$7,000-9,000

£5,400-6,900 €6,300-8,100







Each stamped *LFD* to the reverse 48 in. (122 cm.) high, 22 in. (55.8 cm.) wide

\$10,000-15,000

£7,700-11,000 €9,000-13,000

(2)







69

A PAIR OF ORMOLU AND CUT-CRYSTAL FOUR-LIGHT CANDELABRA

BY BACCARAT, PARIS, EARLY 20TH CENTURY

Each supported by three putti on a tripod base, the drip-pans stamped *BACCARAT* 21½ in. (53.9 cm.) high (2)

\$8,000-12,000

£6,100-9,100 €7,200-11,000



70 HENRI WEIGELE (FRENCH, 1858-1927)

Diana

signed *H.Weigele* marble 33 in. (83.8 cm.) high *Circa* 1900.

\$8,000-12,000

£6,100-9,100 €7,200-11,000

71 PASQUALE ROMANELLI (ITALIAN, 1812-1887)

Venus and Cupid signed Atelier/Romanelli/Florence marble 44½ in. (113 cm.) high Circa 1870.

\$10,000-15,000

£7,700-11,000 €9,000-13,000

Another example of this subject was sold at Christie's, New York, 28 October 2003, lot 183 (\$27,485).



A PAIR OF BACCARAT OPALINE AND BLUE-OVERLAY GLASS VASES

CIRCA 1867

Each acid-etched with Bacchus and Ariadne in chariots pulled by either tigers or goats, the sides with scrolling foliage and anthemion, the neck and lower-body with key-pattern, Vitruvian-scroll at the footrim 17% in. (43.1 cm.) high

\$20.000-30.000

£16,000-23,000 €18,000-27,000 The source for this subject is thought to be the *Triumph of Bacchus and Ariadne* by Annibale Carracci, originally painted for the Palazzo Farnese circa 1600. Other examples of this form are in the musée d'Orsay and the Chrysler Museum in Norfolk. See Les Musées de la Ville de Paris, *Baccarat*, *La Légende du Cristal*, Paris, 2014, p. 49 for another of this form exhibited at the Petit Palais in 2014.





ADDITIONAL LOT DETAILS AND COMPLETE CONDITION INFORMATION AVAILABLE IN THE ONLINE CATALOGUE AT CHRISTIES.COM



PROPERTY FROM AN ESTATE, NEW YORK

73

A RUSSIAN CUT-GLASS VASE

CIRCA 1850-60, ATTRIBUTED TO DYAT'KOVO CRYSTAL WORKS

Centered by a gold foil inclusion of a flower and foliage medallion

12½ in. (30.5 cm.) high

\$6,000-8,000

£4,600-6,100 €5,400-7,200

For a very similar example, see The Property of Julius and Dena K. Tarshis, Christie's, New York, 21 April 2010, lot 7.



74 A PAIR OF BACCARAT OPALINE GLASS VASES

MID-19TH CENTURY

Each with knopped neck and socle, finely painted with a garland of flowers 22 in. (55.9 cm.) high (2)

\$10,000-15,000

£7,700-11,000 €9,000-13,000

75
A BERLIN (K.P.M.) PORCELAIN RECTANGULAR PLAQUE

LATE 19TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK, 275 233 AND VARIOUS CYPHERS, SIGNED R.DITTRICH

Finely painted after Conrad Kiesel with a bust-length portrait of two young women reading a musical score 11 x 9 in. (27.9 x 22.8 cm.), excluding the giltwood frame

\$8,000-12,000 £6,100-9,100 €7,200-11,000





76A PAIR OF BACCARAT OPALINE GLASS VASES
MID-19TH CENTURY

Each of trumpet shape, a garland of pansies at the rim $19\,\%$ in. (48.2 cm.) high

\$6,000-8,000 £4,600-6,100 £5,400-7,200

(2)

76

AUGUSTE LOUIS MATHURIN MOREAU (FRENCH, 1855-1919)

Venus and Cupid

signed *Auguste Moreau*, the reverse stamped *TIFFANY & CO*. bronze, golden brown patina 29 in. (73.7 cm.) high *Circa* 1880.

\$7,000-10,000

£5,400-7,600 €6,300-9,000





PROPERTY FROM A PRIVATE COLLECTION

78

JOSEPH MICHEL-ANGE POLLET (FRENCH, 1814-1870)

Une heure de la nuit

signed *Pollet* and stamped *E. COLIN & CIE* bronze, dark brown patina 38½ in. (97.7 cm.) high *Circa* 1900.

\$7,000-10,000

£5,400-7,600 €6,300-9,000





PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

A PAIR OF BERLIN (K.P.M.) PORCELAIN RECTANGULAR PLAQUES

LATE 19TH/20TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARKS, VARIOUS CYPHERS, INCISED 407 - 263., INDISTINCTLY SIGNED SOR. JÄCHL.

Depicting reclining maidens surrounded by playful putti 16% in. x 10% in. (40.6 cm. x 25.4 cm.), excluding the giltwood frames

(2)

\$20.000-30.000

£16,000-23,000 €18,000-27,000

PROVENANCE:

Anonymous sale; Christie's New York, 24 April 2003, 139.







0 PAIR ΩE RERI

A PAIR OF BERLIN (K.P.M.) PORCELAIN RECTANGULAR PORCELAIN PLAQUES

LATE 19TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK, 275 223 AND VARIOUS CYPHERS

Each finely painted after Angelo Asti with a bust-length portrait of a scantily clad beauty $11\% \times 9\%$ in. (29.2 x 24.1 cm.), excluding the gilt wood frame (2)

\$15,000-20,000

£12,000-15,000 €14,000-18,000

PROPERTY FROM AN OKLAHOMA COLLECTION

8

A ROYAL WORCESTER PORCELAIN COBALT-BLUE GROUND PART DESSERT SERVICE

DATE CYPHERS FOR 1921-25, PUCE CROWNED MONOGRAM MARKS, IRON-RED PATTERN NO. C 2032, RETAILER'S MARK FOR DAVIS COLLAMORE & CO., LTD., NEW YORK, SIGNED R. SEABRIGHT

Each finely painted with a still-life of fruit, comprising: a pair of sauce tureens, covers and stands; four shell-shaped dishes; four two-handled oval dishes; and twenty plates

111/4 in. (28.6 cm.) long, the oval dishes

(34)

\$5,000-7,000

£3,900-5,300 €4,500-6,300

Richard Sebright, British (1868-1951) is recorded at Royal Worcester as one of the 'finest fruit painters of any period'. He also exhibited his masterful watercolors at the Royal Academy.

A PAIR OF FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE AND MARQUETRY PEDESTALS

ATTRIBUTED TO JOSEPH-EMMANUEL ZWIENER, PARIS. CIRCA 1890

Each with *brèche d'Alep* marble top and decorated overall with floral marquetry, the reverse of the bronzes variously incised *FB*

48¾ in. (123.2 cm.) high, 15 in. (38.1 cm.) square

\$50,000-80,000

£39,000-61,000 €45,000-72,000 Expressive figural mounts, asymmetrical *cartouches* and delicate marquetry inlays are most often associated with the *haute luxe* workshop of Joseph-Emmanuel Zwiener. In *Berliner Belle Epoque: Der Ebenist Julius Zwiener und die Kunstmöbel für den Hof Kaiser Wilhelms II (1888-1918)*, Jörg Meiner illustrates the present male and female *espangnolette* mounts and related *rocaille* devices often employed by both Julius and Joseph-Emmanuel Zwiener in furnishings for Kaiser Wilhelm. Furthermore, the incised marks 'EB' revealed on the reverse of the bronzes, have also been identified on a table with the Zwiener's uniquely distinctive bulrush and flower frieze design (see Christie's, London, 13 May 2008, lot 339). A pair of unattributed pedestals were sold at Sotheby's, New York, 15 October 2015, lot 160.







83 A BERLIN (K.P.M.) PORCELAIN VASE

LATE 19TH/EARLY 20TH CENTURY, IRON-RED ORB AND BLUE SCEPTRE MARKS, IMPRESSED CYPHERS

With grotesque handles terminating in leafy scrolls and flowers, finely painted with a continuous still-life of flowers and fruits, including a pineapple, on an octagonal stand

241/4 in. (60.9 cm.) high

\$12,000-18,000

£9,200-14,000 €11,000-16,000

84 A BERLIN (K.P.M.) PORCELAIN FLOWER-ENCRUSTED BLUE-GROUND POT-POURRI VASE AND COVER LATE 19TH/EARLY 20TH CENTURY, IRON-RED ORB AND BLUE SCEPTRE MARKS

In the Neo-Rococo taste 25½ in. (63.5 cm.) high

(2)

\$4,000-6,000 £3,100-4,600 €3,600-5,400



A FRENCH ORMOLU-MOUNTED KINGWOOD VITRINE-TABLE

IN THE MANNER OF FRANÇOIS LINKE, PARIS, CIRCA 1900

The hinged top with a beveled glazed panel

30 in. (76.2 cm.) high, 30 ½ in. (76.5 cm.) wide, 22½ in. (57.1 cm.) deep

\$8,000-12,000

£6,100-9,100 €7,200-11,000





26

A FRENCH ORMOLU-MOUNTED KINGWOOD, SATINE AND BOIS DE BOUT MARQUETRY TABLE

ATTRIBUTED TO JOSEPH-EMMANUEL ZWIENER, PARIS, CIRCA 1890

The serpentine top inlayed with loose floral marquetry, above two frieze drawers

29¼ in. (75 cm.) high, 36 in. (91.2 cm.) wide, 24 in. (61 cm.) deep

\$8,000-12,000

£6,100-9,100 €7,200-11,000

87 No Lot



A MONUMENTAL BERLIN (K.P.M.) PORCELAIN RECTANGULAR PLAQUE OF THE BANISHMENT OF HAGAR AND ISHMAEL

LATE 19TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK AND W, INCISED 22 ½ - 18", SIGNED GREINER

Finely painted after Adriaen Van der Werff with Abraham, Isaac and Sarah, banishing Hagar and Ishmael 23 x 18% in. (58.4 x 47.3 cm.), excluding the white matte and giltwood frame

\$15.000-20.000

£12,000-15,000 €14,000-18,000

The present plaque was inspired by the painting in the Gemäldegalerie, Dresden (gal no. 1823).

89

A FRENCH ORMOLU-MOUNTED MAHOGANY CENTER-TABLE

BY MAISON KRIEGER, PARIS, LATE 19TH CENTURY

With a *brèche violette* marble top, the underside stamped *KRIEGER* 31 in. (79 cm.) high, 45½ in. (115.5 cm.) wide, 26¼ in. (67 cm.) deep

\$12,000-18,000

£9,200-14,000 €11,000-16,000



88

PROPERTY FROM THE NEWARK MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND

90

GIOVANNI BATTISTA LOMBARDI (ITALIAN 1823-1880)

Susannah

signed and dated *Lombardi/Roma 1874* marble 52 in. (132 cm.) high

\$40.000-60.000

£31,000-46,000 €36,000-54,000

PROVENANCE:

Gift of Franklin J. Murphy.

Representing Susannah surprised by the infamous on looking elders whilst at her bath, the present dramatic marble is part of a small series of heroines by the celebrated sculptor, Giovanni Battista Lombardi, also including Pharaoh's daughter rescuing Moses. Here, Susannah, seated atop a rock, recoils from unwelcome attention in a composition that simultaneously recalls antique precedent whilst also making reference to the works of other contemporary European sculptors. This model was first commissioned in 1866 by the Baron d'Erlanger of Frankfurt and was later shown, in 1869, at the International Arts Exhibition in Munich, where it received critical acclaim (A. Conconi Fedrigolli, *Giovanni Battista Lombardi (1822-1880)*, Brescia, 2006, p. 164).

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

91

A FRENCH ORMOLU-MOUNTED WHITE MARBLE PEDESTAL

BY HENRI PICARD, PARIS, THIRD QUARTER 19TH CENTURY

Stamped H.PICARD to the top of a canthus foot beneath the marble column

34 in. (86.4 cm.) high, 24 in. (61.2 cm.) diameter

\$8.000-12.000

£6,100-9,100 €7,200-11,000

PROVENANCE

The Kai Wunsche Collection; Christie's, New York, 1 May 2003, lot 130.





A VIENNA STYLE PORCELAIN BURGUNDY-GROUND CHARGER, 'HEIMATKLANGE'

LATE 19TH CENTURY, BLUE BEEHIVE MARK, IMPRESSED T AND 4, SIGNED KNOULLER

In the Orientalist taste, finely painted after Conrad Kiesel with three maidens in a garden, within a pale green border elaborately gilt and tooled with scrolls and landscape cartouches 15¾ in. (38.1 cm.) diameter

\$4,000-6,000

£3,100-4,600 €3,600-5,400

92

PROPERTY OF A SOUTHERN GENTLEMAN

A VIENNA STYLE PORCELAIN BURGUNDY-GROUND CHARGER, 'HULDIGUNG'

LATE 19TH/EARLY 20TH CENTURY, BLUE SHIELD MARK FOR FRANZ DORFL, IMPRESSED PLM AND MONOGRAMMED MR CIRCLE MARK, IRON-RED 1463, SIGNED F.DORFL

Finely painted with two maidens and a putti in a garden, reserved on a gold ground with raised scrollwork

161/4 in. (40.6 cm.) diameter

\$4,000-6,000

£3.100-4.600 €3,600-5,400



A FRENCH ORMOLU AND SILVERED BRONZE **AUTOMATON CLOCK AND BAROMETER**

THE CLOCKWORKS BY SAMUEL MARTI, CIRCA 1889

Modeled as a fortress with rotating gun turret, barometer and thermometers, raised on canon ball-shaped feet, with three plaques engraved GOLD MEDAL/AWARDED/UNIVERSAL **EXHIBITION PARIS 1889** 281/4 in. (71.6 cm.) high

\$10,000-15,000

£7.700-11.000 €9,000-13,000

Similar examples of this model were sold at Christie's London, 22 September 2011, lot 87 (\$11,250) and 5 July 2006, lot 90 (£16,200).

THE PROPERTY OF A EUROPEAN COLLECTOR

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

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

Each with a broad elaborately tooled raised gilt-paste border and three guatrefoil cartouches finely painted with pink rose





A FRENCH ORMOLU, BISCUIT AND VERT DE MER MARBLE FIGURAL CLOCK

AFTER THE MODEL BY CLODION (1738-1814), LATE 19TH CENTURY

Modeled as a Naïade reclining on a lion skin, the dial signed Gilles Lainé/A Paris

 $14\frac{1}{2}$ in. (36.8 cm.) high, 21 in. (53.3 cm.) wide, $10\frac{1}{2}$ in. (27.3 cm.) deep

\$4,000-6,000

£3,100-4,600 €3,600-5,400

97

MATHURIN MOREAU (FRENCH, 1822-1912)

Venus after the bath

signed *Math Moreau*, on a green marble pedestal marble

The figure: 33¼ in. (84.4 cm.) high The pedestal: 43¼ in. (110 cm.) high *Circa* 1880.

(2)

\$20,000-30,000

£16,000-23,000 €18,000-27,000





98 A LARGE ORMOLU-MOUNTED VIENNA STYLE PORCELAIN 'JEWELED' IRIDESCENT-BLUE GROUND VASE AND COVER

LATE 19TH/EARLY 20TH CENTURY, SIGNED E.VOLK

In the Art Nouveau taste, finely painted after Bouguereau with a maiden and putti holding flower garlands, the reverse with gilt floral arcades

46 in. (116.8 cm.) high

\$30,000-50,000

£23,000-38,000 €27,000-45,000

(2)

The central maiden and putto on the present vase are after two figures in William-Adolphe Bouguereau's 1897 painting, *Admiration*, now a the San Antonio Museum of Art.

A LARGE PAIR OF VIENNA STYLE PORCELAIN IRIDESCENT-GREEN GROUND VASES, COVERS AND STANDS

LATE 19TH CENTURY, BLUE BEEHIVE MARKS, IMPRESSED 2322, BLUE RETAILER'S MARKS FOR PALAIS ROYAL, HABANA, EACH TWICE SIGNED WAGNER

Each flanked by gaping mask handles with foliate and maiden mask terminals, finely painted to one wide with either 'La coronacion de Josephina' after Jacques-Louis David or 'the 'Colunante la corte de Salamanca' after Ricardo Balaca y Canseco, the reverse with 'Un feliz matrimonio' and 'Las priemeros amores', identified on the underside 34½ in. (86.3 cm.) high (6)

\$20.000-30.000

£16.000-23.000



(detail obverse)

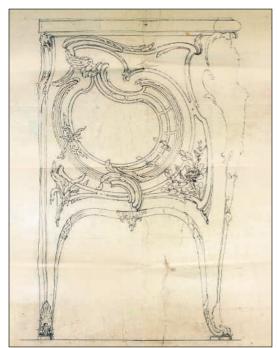




COQUETTERIE ET MODESTIE:

AN IMPORTANT COMMODE BY

FRANÇOISE LINKE



The cabinetmaker's plan for model number 559 bis. Courtesy of Christopher Payne/Linke Archive.



AN IMPORTANT FRENCH ORMOLU-MOUNTED KINGWOOD, SATINÉ, EBONY AND MARQUETRY-INLAID COMMODE À VANTAUX

BY FRANÇOIS LINKE, INDEX NUMBER 559 *BIS*, THE MOUNTS DESIGNED BY LÉON MESSAGÉ, PARIS, CIRCA 1903

The serpentine fleur de pêcher marble top above a pair of doors concealed to the top by a laurel, seaweed and reed-backed water-cascading shell and to the bottom by a dolphin amidst seaweed, applied with delicate scrolling frames and inlaid to the upper corners with stained floral trellis marquetry and to each lower corner with a spray of flowers, the interior with a single shelf, the angles applied with scrolled clasps mounted with female busts of Coquetterie and Modestie, draped with oak and acorn pendants, above tapering legs terminating in scrolled shell and acanthus-cast sabots, signed F. Linke to the left side of the right-hand bust, the lock stamped CT. LINKE/SERRURERIE/PARIS/559, the reverse of the mounted variously stamped LINKE

36% in. (93 cm.) high, 55% in. (141.5 cm.) wide, 23% in. (60.5 cm.) deep

\$400.000-600.000

£310,000-460,000 €360,000-540,000

PROVENANCE:

Acquired by the present owner's aunt in Paris, mid-20th century. Thence by descent to present owner.

This grandiose and opulent commode is the second version (bis) by Linke of his celebrated 'Commode coquille: Coquetterie et Modestie', index number 559. The original model was conceived in conjunction with index number 553, 'Commode Louis XV Figaro (Scène du Barbier de Séville)', and together the two commodes formed an integral and important part of Linke's gold medal-winning stand at the Paris Exposition Universelle in 1900, where they flanked his most monumental work, the Grande Bibliothèque. Commode 559 was delivered to Elias Meyer in London in September 1909 and after the latter's death in 1925 it was resold to King Fuad I of Egypt, who had already acquired model 553. The two commodes are currently housed at Abdeen Palace. Cairo.

The original concept for 559 incorporated corner chutes that were sculpted in high relief and more overtly reflective the title of the commode with Coquetterie with breasts exposed and Modestie lightly covered. However, the present variant accomplishes a design keeping with the early Louis XV period upon which style Linke has based this highly successful variant. Here the angles become semi-androgynous amorini and are truncated slightly to evoke traditional espagnolettes. In grand Linke fashion, these splendid variant mounts, as well as the sculptural central coquille, were later repurposed for Linke's center-table number 965, an example of which was sold at Christie's, New York, 18 November 2014, lot 249 (\$377,000). Index number 965 was in fact designed en suite with 559 for the 1900 exhibition, though was finally exhibited among a wider array of furnishings at the Salon des Industries du Mobilier in 1902 (C. Pavne, François Linke: The Belle Epoque of French Furniture, Woodbridge, 2003, p. 170). Lastly, Linke substituted the 'amour triomphont' (sic) for Léon Messagé's iconic dolphin which notably appears throughout the sculptor's Cahier des Dessins et Croquis Style Louis XV of 1890.

PROPERTY FROM A PRIVATE COLLECTION, BUENOS AIRES, ARGENTINA LOTS 100-103





Two examples of variant commode 559 bis have been recorded to date; sold at Sotheby's, New York, 10 May 2000, lot 223 (\$220,250) and Christie's, London, 24 February 2005, lot 200 (£220,800). The exciting discovery of the present lot, a third example, revitalizes previous scholarship that two commodes were completed in 1903 and 1906. In research prepared for the commode sold at Christie's in 2005, Christopher Payne points to the common practice of creating two carcasses in tandem, which was employed by the more successful Paris workshops at the time. In this case, the production of as many as four commodes is entirely possible and an in-depth examination of Linke's cabinetmaking practices provides greater clarity into the production date of the present lot.

The Archive shows that Linke ordered the wood for two carcasses at the same time and clearly the timber was in stock before the starting date of the first commode September 1903. The timber costs costs were 238 francs 40 (for both carcasses) and comprised, amongst others, 11 kilos of kingwood, 4 leaves of satiné, 4 of faux satiné and numerous planks of mahogany of different specifications. The bulk of the 1,092 hours of cabinetwork was by Knudsen, with one hundred hours assistance from Viélèle, paid at 85 and 80 centimes per hour respectively. The most expensive outlay was for the extensive chasing, the 1903 set of bronzes worked by Sartori for 700 francs, those for the 1906 version invoiced at 599 francs by Goujon. In each case the gilding was the traditional mercure Pierre method. Commode 559 bis was furnished with fleur de pêcher marble top, with the first carved by Huvé in 1903. The registre lists each marble top as 4 cm. thick and 60 cm. deep, as with the present lot. Linke's clerk lists the 1903 marble as being the wider at 141 cm., as on the present lot, and with the 1906 at 140.5 cm. While Payne infers that the the differences may well be down to simple human error, the larger width of the marble top points to production in 1903 alongside the commode shown in Linke's original cliché. At the time of construction the retail price of 559 bis was 9,000 francs, with the average total construction cost being 3,000 francs each. Amongst the archive material for the present lot illustrated here are the cabinet and monture (bronze mounting) plans, two of several hundred in the Linke Archive. An unusual and rare *gouache* design survives for the a trellis marguetry panel showing the vibrantly colored stains for the foliage, traces of which miraculously survive on the present lot.

The aforementioned scholarship and the Linke Archive itself have no documentation as to who bought the recorded versions of 559 bis, although a pencil note in the registre shows that those recorded were sent to Russia in 1913. Most interestingly, the commode sold at Christie's London in 2005 was confirmed to be in Paris in the 1940s, when it was reputedly purchased from a dealer by a cousin of the then owner. According to family tradition, this example of 559 bis was also acquired by the present owner's aunt in Paris from a dealer (possibly Jansen) in the mid-20th century, further supporting that it was created in tandem with the 1903 example and almost certainly completes the pair.

Christies would like to thank Christopher Payne for the research and archival information compiled for the present lot.



Linke's *cliché* for model number 559 *bis*, sold Christie's, London, 24 February 2004, lot 200. Courtesy of Christopher Payne/Linke Archive.



The bronze-maker's plan for model number 559 bis. Courtesy of Christopher Payne/Linke Archive.



Original *gouache* design for the floral marquetry panels. Courtesy of Christopher Payne/Linke Archive.



A PAIR OF FRENCH PATINATED BRONZE **VASES AND COVERS**

CAST FROM THE MODELS BY CLODION, LATE 19TH CENTURY

Each cast with frolicking putti, on a shaped marble

181/2 in. (48 cm.) high

\$5,000-8,000

£3,900-6,100 €4,500-7,200

(2)

PROVENANCE:

Acquired by the present owner's aunt in Paris, mid-20th century.

Thence by descent to present owner.

102

A FRENCH ORMOLU-MOUNTED MAHOGANY, AMARANTH, SATINÉ AND AMBOYNA SIDE-CABINET

LATE 19TH/EARLY 20TH CENTURY

The brèche violette marble top above a cupboard door enclosing adjustable shelves, the lock-plate stamped KELLER 37¼ in. (95 cm.) high, 29½ in. (75 cm.) wide, 153/4 in. (40 cm.) deep

\$10,000-15,000

£7,700-11,000 €9,000-13,000

PROVENANCE:

Acquired by the present owner's aunt in Paris, mid-20th century.

Thence by descent to present owner.



PROPERTY FROM A PRIVATE COLLECTION, BUENOS AIRES, ARGENTINA LOTS 100-103

103

A FRENCH ORMOLU-MOUNTED MAHOGANY, SATINÉ AND TULIPWOOD COMMODE

AFTER THE MODEL BY JEAN-FRANÇOIS LELEU, BY FRANÇOIS LINKE, INDEX NUMBER 1127, PARIS, CIRCA 1910

The *brèche de Benou* marble top above a vine-cast frieze above a further pair of drawers and adjustable shelf interior, the right angle clasp signed *Linke*, the lock-plate stamped *CT LINKE/SERRURERIE/PARIS/1127*, the top of the carcass inscribed 72332 in blue and red crayon

 $34\frac{1}{4}$ in. (87 cm.) high, $60\frac{1}{2}$ in. (153.5 cm.) wide, 26 in. (66 cm.) deep

\$25,000-35,000

£20,000-27,000 €23,000-31,000

PROVENANCE:

Acquired by the present owner's aunt in Paris, mid-20th century. Thence by descent to present owner.



(signature detail)







PROPERTY FROM AN ESTATE, NEW YORK

104

A FRENCH ORMOLU-MOUNTED CORSITE NAPOLÉONITE CENTERPIECE

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

The dual-handled ovoid basin raised on a rectangular foot with a laurel-cast border 9 in. (23 cm.) high, 17½ in. (44.5 cm.) wide

\$6,000-8,000

£4,600-6,100 €5,400-7,200

The present lot is closely related to a design originally registered with the prolific Parisian *bronzier* Denière and was produced by François Linke in two sizes and various types of marble. A *verde antico* centerpiece of the present width was sold at Sotheby's, London, 27 February 1998, lot 285, and is now attributable to Linke. A larger variant of the model, executed in *fleur de pêcher* marble and having belonged to Linke's daughter, was sold at Sotheby's, New York, 19 April 2007, lot 81 (\$39,000).

105

A FRENCH ORMOLU-MOUNTED MAHOGANY, TULIPWOOD, SYCAMORE MARQUETRY AND PARQUETRY TABLE DE NUIT

BY MAISON KREIGER, PARIS, LATE 19TH/EARLY 20TH CENTURY

The top inlaid with a floral bouquet, over a frieze drawer and tambour enclosing three drawers, the lock-plate stamped MON KRIEGER/AMEUBLEMENT/PARIS 28½ in. (72.5 cm.) high, 21¾ in. (55 cm.) wide, 16½ in. (42 cm.) deep

\$10,000-15,000

£7,700-11,000 €9,000-13,000





The present lot at the *Exposition Universelle*, 1867. Courtesy of Archives Christofle, Paris.

107 A PAIR OF FRENCH ELECTROPLATED FIGURAL GROUPS, MOUNTED AS LAMPS

BY CHRISTOFLE & CIE, PARIS, CIRCA 1867

Formerly candelabra, the underside of each stamped *CHRISTOFLE* and numbered *382948(EX)* and *382949(EX)* respectively 24½ in. (62 cm.) high, excluding fitment

(2)

\$12,000-18,000

£9,200-14,000 €11,000-16,000

EXHIBITED:

Exposition Universelle, Paris, 1867.



PROPERTY FROM A PRIVATE CANADIAN COLLECTION

108

A FRENCH ORMOLU, SILVERED-BRONZE AND ROUGE GRIOTTE MARBLE JARDINIERE

THIRD QUARTER 19TH CENTURY

Centered to the front and reverse with a mask, flanked by female terms suspending fruiting swags 17% in. (45 cm.) high, 20% in. (52 cm.) wide

\$10,000-15,000

£7,700-11,000 €9,000-13,000

PROVENANCE:

Anonymous sale; Christie's, New York, 28 October 2003, lot 53.

109

A PAIR OF ORMOLU AND SIENNA MARBLE GUERIDONS

20TH CENTURY

30 ¼ in. (76.7 cm.) high, 31 in. (78.8 cm.) wide, 23 ¼ in. (59 cm.) deep (2)

\$15,000-25,000

£12,000-19,000 €14,000-22,000





A CONTINENTAL CLEAR AND RUBY-FLASH GLASS STEMWARE SERVICE

LATE 19TH/20TH CENTURY

Comprising: two decanters and a stopper, twelve champagne coupes, twelve red wine glasses, nine white wine glasses, twelve water glasses, eleven liquor glasses, twelve bowls and stands

 $8\ensuremath{^{3}\!\!/_{\!\!4}}$ in. (20.3 cm.) high, the red wine glasses

(83)

\$12,000-18,000

£9,200-14,000 €11,000-16,000



THE PROPERTY OF A WEST COAST COLLECTOR

111

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

LATE 19TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK, 195 255 AND CYPHER, SIGNED WAGNER

Finely painted after Charles Louis Lucien Muller, depicting Louis XVI standing beside Marie-Antoinette giving alms to a peasant child, in front of the Petit Trianon

 $10\,\%$ x 7% in. (26 x 19.7 cm.), excluding the giltwood frame

\$5,000-7,000

£3,900-5,300 €4,500-6,300

111

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

112

A FRENCH ORMOLU FIGURAL CARTEL D'APPLIQUE

CAST BY BARBEDIENNE FROM A MODEL BY LOUIS-VALENTIN-ELIAS ROBERT, PARIS, THIRD QUARTER 19TH CENTURY

Modeled as two maidens representing Night and Day, the base inscribed *L. V. E. ROBERT*, the dial signed *F. BARBEDIENNE/BOULD. POISSONNIERE 30/PARIS*

19 in. (48.3 cm.) high, 17½ in. (44.5 cm.) wide

\$7,000-10,000

£5,400-7,600 €6,300-9,000

PROVENANCE:

Anonymous sale; Christie's, London, 29 October 2002, lot 140.



A FRENCH ORMOLU-MOUNTED MAHOGANY AND EBONIZED COMMODE A L'ANGLAISE

AFTER THE MODEL BY BENNEMAN AND STÖCKEL, LATE 19TH CENTURY

The demi-lune grey and white marble top above three frieze drawers, over a cupboard door enclosing three drawers, on a bell-flower and patera-mounted base with toupie feet $37 \pm in. (95.5 \text{ cm.})$ high, 76 % in. (195 cm.) wide, 28 in. (71 cm.) deep

\$50,000-80,000

£39,000-61,000 €45,000-72,000 The design for the present commode à l'anglaise is a 19th century variation of a model originally conceived by Joseph Stöckel for Marie-Antoinette in 1786 and later modified by Guillaume Benneman for the chambre de la Reine at St. Cloud. Guillaume Benneman was one of Marie-Antoinette's preferred ébénistes who created splendid and profusely-mounted furniture during the ancien régime for Versailles, the Tuileries and Saint-Cloud. Though apparently unsigned, the popular model was reproduced by a number of preeminent 19th century cabinetmakers, including François Linke and Alfred Beurdeley. Two unsigned commodes of comparable quality and equally palatial scale were sold at Sotheby's, New York, 19 April 2007, lot 148 (\$102,000) and Christie's, New York, 21 October 2008, lot 383 (\$86,500).





PROPERTY FROM A PRIVATE EAST COAST COLLECTION

114

AN ASSEMBLED FRENCH ORMOLU CLOCK GARNITURE

THE CLOCK BY VICTOR PAILLARD, THE CANDEL ABRA BY HENRI PICARD, THIRD OUARTER 19TH CENTURY

The dial inscribed *Victor PAILLARD Ft DE BRONZES/A PARIS*, the clockworks with a Paillard *cachet*, the candelabra stamped *H. PICARD* to the underside

The clock: $18\frac{1}{2}$ in. (47 cm.) high, $22\frac{1}{2}$ in. (57 cm.) wide

The candelabra: 23 in. (58.4 cm.) high

\$8,000-12,000

£6,100-9,100 €7,200-11,000



115 (top detail)

THE PROPERTY OF A GENTLEMAN

115

A FRENCH ORMOLU-MOUNTED KINGWOOD AND FRUITWOOD MARQUETRY TABLE A ECRIRE

IN THE MANNER OF CHARLES TOPINO, BY FRANÇOIS LINKE, INDEX NUMBER 1678, PARIS, FIRST QUARTER 20TH CENTURY

The frieze set with a leather pull-out writing slide and a drawer to one side, signed $\it F. Linke$ to the rim of the top, the lock-plate stamped $\it CTLINKE/SERRURERIE/PARIS$

29 in. (74 cm.) high, 23 in. (58.5 cm.) wide, $15\,\%$ in. (39 cm.) deep

\$10,000-15,000

£7,700-11,000 €9,000-13,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 March 2009, lot 113.







 ${\tt PROPERTYFROM\,AN\,EAST\,COAST\,PRIVATE\,COLLECTION}$

117

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

LATE 19TH/20TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK, 255 195 AND VARIOUS CYPHERS, SIGNED SCHUNZEL

Painted after Coomans with Cupid acting as Venus's gondolier 9¼ in. x7½ in. (22.8 cm. x 17.7 cm.)

\$7,000-9,000

£5,400-6,900 €6,300-8,100

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 November 2002, lot 51.

Karl Schunzel is recorded as a painter in Munich in the late 19th century.



118 VITTORIO CARADOSSI (ITALIAN, 1861-1918)

Shooting Stars

signed *Prof. V. Caradossi*, on an associated dark green marble pedestal marble

The group: 50½ in. (127.6 cm.) high The pedestal: 39½ in. (99.7 cm.) high Circa 1900.

\$100,000-150,000

£77,000-110,000 €90,000-130,000

Born in 1861, Vittorio Caradossi studied under Augusto Rivalta (d. 1925) at the *Accademia di Belle Arti* and was later commissioned to execute a number of public monuments. Though he is most remembered for his celebrated statue of the Renaissance artist *Desiderio da Settignano*, the model for which was exhibited at the 1900 Paris *Exposition Universelle*, the artist specialized in depictions of celestial and ethereal nudes, such as the present group of intertwined nymphs. Here Caradossi, a virtuoso marble-carver, effortlessly achieves uninhibited movement in this exceptionally balanced work, which is hewn from a single block of Carrara marble. A slightly larger example of this popular work was sold at Sotheby's, New York, 8 November 2013, Jot 114 (\$689,000).





119 A LARGE PAIR OF MEISSEN PORCELAIN FIGURES EMBLEMATIC OF NIGHT AND DAY

CIRCA 1880, BLUE CROSSED SWORDS MARKS, INCISED MODEL NOS. L 134 AND L 135, DAY IMPRESSED 100, NIGHT IMPRESSED 121 AND 25

Each modeled as a putto with typical attributes 20¼ in. (51.4 cm.) high, day; 21¼ in. (54 cm.) high, night

\$10,000-15,000

£7,700-11,000 €9,000-13,000

(2)

119

120

A MEISSEN PORCELAIN MYTHOLOGICAL FIGURE GROUP OF APOLLO AND MINERVA

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. 52, IMPRESSED 50, AFTER THE MODEL BY J.J. KÄNDLER

Modeled as Minerva and the triumphant Apollo over the slain serpent Python, his left foot on a male nude about to eat a heart 15.½ in. (38.1 cm.) high

\$6,000-8,000

£4,600-6,100 €5,400-7,200





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

LATE 19TH/EARLY 20TH CENTURY, BLUE CROSSED SWORD MARKS, THE CANDELABRA INCISED MODEL NO. 3000 AND THE STAND L 169, VARIOUS PRESSNUMERN, THE MOVEMENT STAMPED LENZKIRCH A.G.U.

Comprising a clock with four putti emblematic of the Seasons and two twelve-light candelabra, each applied with three putto musicians at the base 32 % in. (81.2 cm.) high, the candelabra

(18)

\$20,000-30,000

£16,000-23,000 €18,000-27,000





122 (detail)



A MEISSEN PORCELAIN FIGURAL TAZZA

LATE 19TH CENTURY, BLUE CROSSED SWORD MARK, INCISED MODEL NO. G.111, IMPRESSED 70 AND 77, PAINTED 8.

The top finely painted with sole, eels and a fishing net, the base applied with putti emblematic of the seasons

12% in. (30.4 cm.) high, 13% in. (33 cm.) wide

\$7,000-10,000

£5,400-7,600 €6,300-9,000



A SET OF TWELVE MEISSEN PORCELAIN GAME PLATES

LATE 19TH/EARLY 20TH CENTURY, BLUE CROSSED SWORDS MARKS, IMPRESSED 1 AND 41

Each finely painted with a variant central bird vignette, the rim with four further vignettes within molded and gilt *rocaille* cartocuhes 10½ in. (26 cm.) diameter (12)

\$4,000-6,000

£3,100-4,600 €3,600-5,400



124 A VERY LARGE PAIR OF MEISSEN PORCELAIN MODELS OF SPHINXES

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MODEL NOS. B.147 AND B.148, IMPRESSED 23 TO ONE, MODELED BY E.A. LEUTERITZ AFTER AN EARLIER MODEL BY KIRCHNER

Each modeled recumbent, in mirror image, wearing an Egyptian headdress, a gilt tassel between their breasts, their saddle cloth molded with scrollwork $22\frac{1}{2}$ in. (57.2 cm.) long (2)

\$25,000-35,000

£20,000-27,000 €23,000-31,000





A MEISSEN PORCELAIN EWER EMBLEMATIC OF EARTH

CIRCA 1880, BLUE CROSSED SWORDS MARKS, MODEL NO. 309, IMPRESSED 76, AFTER A MODEL BY J.J. KÄNDLER

Molded with a hunt scene, flanked by applied figures of Diana and Pan, a mountainous lakeside landscape to the reverse, the foot applied with a putto digging with a spade 26 in. (66 cm.) high

\$12,000-18,000

£9,200-14,000 €11,000-16,000

THE PROPERTY OF A LADY, TEXAS

126

A LARGE MEISSEN PORCELAIN FIGURAL CENTERPIECE LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK

Flanked by two satyr-herm handles, finely painted front and back with reveling bacchic putti, raised on four paw feet $21\frac{1}{2}$ in. (54.6 cm.) wide

\$7,000-10,000

£5,400-7,600 €6,300-9,000



AN ORMOLU-MOUNTED MEISSEN PORCELAIN CAPODIMONTE STYLE BOX

LATE 19TH/EARLY 20TH CENTURY, BLUE CROSSED SWORD MARK, INCISED 20X

Of rectangular form, molded with various scenes including mythological battles and hunts, the border gilt with scrolling foliage

5¾ in (12.7 cm.) high, 9¼ in. (22.8 cm.) wide, 5½ in. (12.7 cm.) deep

\$3,000-5,000

£2,300-3,800 €2,700-4,500

THE PROPERTY OF A KENTUCKY COLLECTOR

128

AN ORMOLU-MOUNTED MEISSEN PORCELAIN CAPODIMONTE STYLE BOX

LATE 19TH/EARLY 20TH CENTURY, BLUE CROSSED SWORDS MARK, IMPRESSED 163

Of rectangular form, molded with various scenes including mythological battles and hunts, the borders gilt with scrolling foliage

5¾ in. (12.7 cm.) high, 9¼ in. (22.8 cm.) wide, 5½ in. (12.7 cm.) deep

\$3,000-5,000

£2,300-3,800 €2,700-4,500

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

129

AN ASSEMBLED CAPODIMONTE STYLE PORCELAIN DINNER AND TEA SERVICE

LATE 19TH CENTURY, BLUE CROWNED N MARKS

Each molded in relief with mythological views, the plates with various coats of arms, comprising; a quatrefoil tray; a salt shaker and a pepper shaker; twelve bowls and thirteen saucers; twelve dinner plates; twelve lunch plates; six dessert plates; six side plates; a coffee-pot and cover; a cream-jug; two sugar-bowls and covers; six tea cups and five saucers; six coffee cups and saucers; together with a similar bell

15½ in. (38.1 cm.) wide, the tray (94)

\$3,000-5,000

£2,300-3,800 €2,700-4,500









A ROYAL MASSIVE MEISSEN PORCELAIN FLOWER-ENCRUSTED ARMORIAL RETICULATED BASKET

CIRCA 1890, BLUE CROSSED SWORDS MARKS, INCISED 111

With the arms of Mary of Teck and Prince George, Duke of York (later King George V), likely to commemorate their wedding 29 in. (73.6 cm.) wide

\$15,000-25,000

£12,000-19,000 €14,000-22,000

PROVENANCE:

Likely that gifted by the Dowager Duchess of Marboro and Family to Mary of Teck and Prince George, Duke of York (later King George V) upon the occasion of their marriage, 1893.

The present basket is likely that recorded in the 1893 wedding gift exhibition list, p. 26, as "Item 233. Large Trellis-pattern and Floral Wreath Flower Basket, and two smaller ditto to match. Presented by the Dowager Duchess of Marboro' and Family."

131

A MEISSEN PORCELAIN FIGURAL CLOCK ON FIXED STAND

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. N. 200, IMPRESSED 137, PAINTED 28.

The clock case of *rocaille* form, surmounted by a putto holding two quills atop a globe, flanked by muses and putti emblematic of the Arts, on a conforming stand 18½ in. (45.7 cm.) high

\$8,000-12,000

£6,100-9,100 €7,200-11,000



132 PASQUALE ROMANELLI (ITALIAN, 1812-1887)

Sulamitide

signed *P. Romanelli/Firenze* marble 20 in. (51 cm.) high *Circa* 1870.

\$6,000-8,000

£4,600-6,100 €5,400-7,200

133 PIETRO LAZZARINI (ITALIAN, 1837-1917)

Figure of a young bather

signed *Prof. Pietro Lazzarini*, on an associated green marble pedestal marble

The figure: 34½ in (87.5 cm.) high The pedestal: 34 in. (86.3 cm.) high *Circa* 1880.

\$12,000-18,000

£9,200-14,000 €11,000-16,000

Another example of this subject was sold at Sotheby's, New York, 28 November 2006, lot 185 (\$27,600).

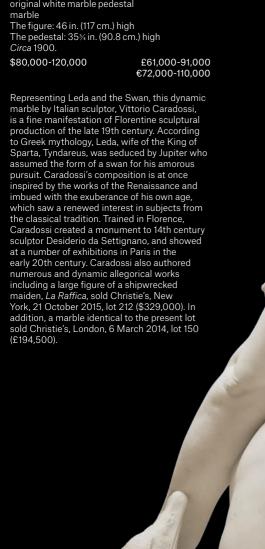
134 No Lot



VITTORIO CARADOSSI (ITALIAN, 1861-1918)

Leda and the Swan

signed Prof. V. Caradossi/Florence, on the original white marble pedestal









137

136 A ROMAN MICROMOSAIC PLAQUE

CIRCA 1880

Depicting courtiers on an outdoor veranda, apparently unsigned, set within an ebonized frame

The plaque: 11½ x 9¼ in. (29.2 x 23.5 cm.)

\$10,000-15,000

£7,700-11,000 €9,000-13,000

137

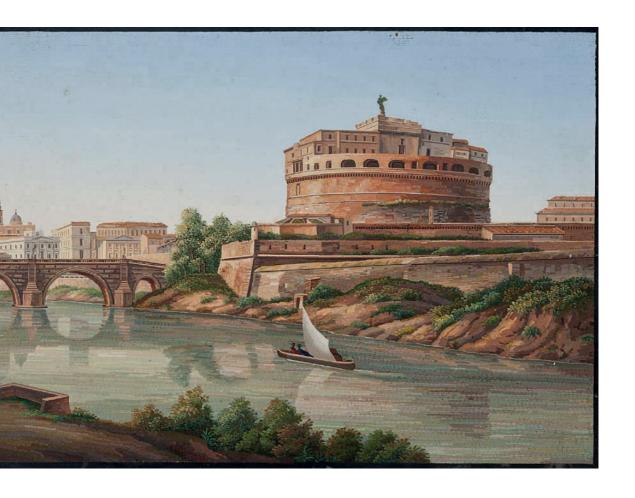
A LARGE MICROMOSAIC PANEL DEPICTING A VIEW OF CASTELLO SANTANGELO FROM THE TIBER

BY CESARE ROCCHEGGIANI, ROME, CIRCA 1880

The reverse applied with two printed labels for *C. ROCCHEGGIANI/ ARTIST/ SOLE MANUFACTORY/ ROMAN MOSAICS/ 12-13, Via Condotti, 14-15/ROME*, unframed 32½ x 17 in. (83.2 x 43.2 cm.)

\$40,000-60,000

£31,000-46,000 €36,000-54,000



The master mosaicist Cesare Roccheggiani was active at the Vatican workshops from 1856 to 1864, but like many of his contemporaries sought to supplement his income by establishing his own workshop making mosaics for dealers and tourists. His private atelier is recorded firstly at 125 Via Babuino and then, by 1874, at 14 & 15 Via Condotti. By this time there were as many as ninety-six mosaicisti operating in Rome largely producing small plaques, miniatures and cameos for the tourist trade. However, the best mosaicists, like Roccheggiani, were acclaimed for their ability to produce micromosaics on a large scale and with the greatest attention to detail in creating painterly panels. The most magnificent and costly examples, such as a massive panel of the Roman Forum by the same artist, sold Christie's, London, 2 December 2014, lot 109 (£290,500), remained the preserve of the wealthy and powerful. Monumental mosaics were bought as souvenirs by visiting aristocrats, given as diplomatic gifts, commissioned by monarchs and displayed at the Great Exhibitions.





PROPERTY FROM A MIDWEST ESTATE

138

A FINE AND LARGE ROMAN MICROMOSAIC PANEL **DEPICTING ST. PETER'S SQUARE**

BY BIAGIO BARZOTTI, ROME, DATED 1860

The lower left corner signed and dated BIAGIO BARZOTTI 1860, the reverse applied with the artist's trade label, set within a giltwood frame

The mosaic: 18½ in. x 32¼ in. (47 x 82 cm.)

\$60,000-80,000

£46,000-61,000 €54,000-72,000

LITERATURE:

J. Gabriel. The Gilbert Collection Micromosaics. London. 2000. p. 282.

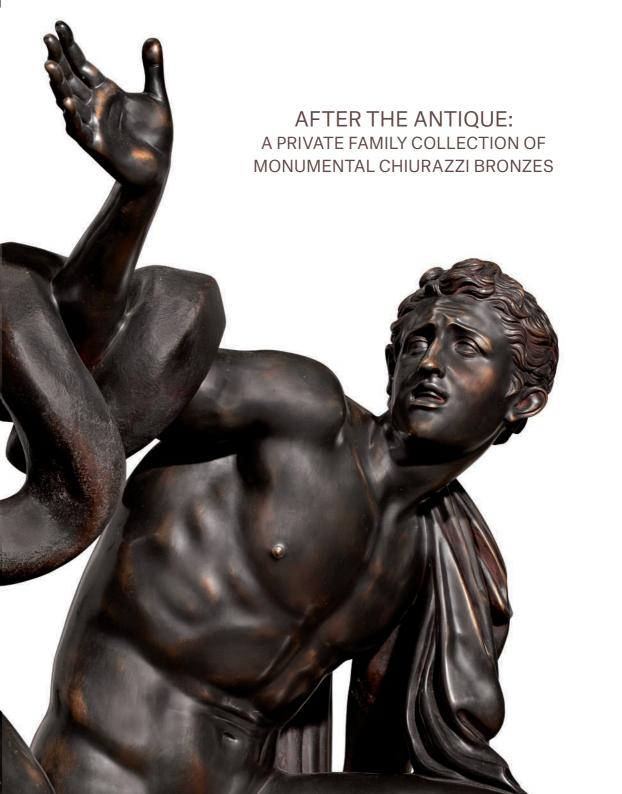
Large and detailed micromosaics depicting St. Peter's Square with the domed Basilica and Vatican beyond were ever popular with tourists, and the vista was favored by mosaicists during the 19th century. However, it is unusual to find an example of such proportion and detail as the present lot. Pope Pius IX is visible on the balcony of the Basilica giving the Papal Blessing to the throng of people in the piazza below. Among the numerous people and carriages, standout details include mounted cavalry officers, women in elaborately-knitted shawls and viewers in an open carriage, owning to the immense skill of the mosaicist Biagio Barzotti.



(signature)

For large scale mosaics, the workshop originally used cubic tesserae, known as smalti, made from ground glass and baked in an oven like enamel. By the 1760s this art had been so perfected that it was possible to produce rods or threads of colored glass, called smalti filati, thin enough to be cut into the minute tesserae used on the present lot. These tiny individual tesserae in an almost limitless palette of as many as 28,000 colors allowed truly painterly compositions, such as the subtle rendering of the fountains spraying in the wind. By the 19th century, the Vatican workshop, for whom Barzotti eventually worked, was producing such superior mosaic-work that it operated at the near exclusion of any other mosaic studio.





FONDERIA CHIURAZZI (NAPLES, 20TH CENTURY)

Fanciullo orante and Discobolo

After the Antique, each stamped with the Chiurazzi *cachet*, the wrestlers numbered in pairs 4/199 and 7/199, the standing figure numbered 1/199

bronze, variously patinated

The wrestlers: 45¾ in. (116.3 cm.) high

The standing figure: 53 in. (145.2 cm.) high *Circa* 1970.

\$30,000-50,000

£23,000-38,000 €27,000-45,000

142

FONDERIA CHIURAZZI (NAPLES, 20TH CENTURY)

An over-lifesize group of Laocoön and his Sons

After the Antique, stamped FONDERIA CHIURAZZI NAPOLI bronze, dark brown patina

86% in. (219.6 cm.) high, 61% in. (156.2 cm.) wide, 37% in. (95 cm.) deep

Circa 1970.

\$70,000-100,000

£54,000-76,000 €63,000-90,000







143 A PAIR OF MONUMENTAL SARREGUEMINES MAJOLICA COBALT-BLUE GROUND VASES AND PEDESTALS

LATE 19TH/EARLY 20TH CENTURY, IMPRESSED UPPERCASE AND PRINTED BLACK SHIELD MARKS, MODEL NOS. 1908 AND 2217

Each fluted vase molded with bellflowers, one cover with slightly different coloration 75 in. (190.5 cm.), overall

\$10,000-15,000

£7,700-11,000 €9,000-13,000

(6)

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

144

A PAIR OF CHOISY LE ROI MAJOLICA COBALT-BLUE GROUND FIGURAL VASES

CIRCA 1890, BLACK PRINTED AND IMPRESSED MONOGRAM MARKS, IMPRESSED 1, AFTER A MODEL BY LOUIS ROBERT CARRIER-BELLEUSE

Each flanked by scantily clad nymphs holding onto the handles $\,$

25½ in. (63.5 cm.) high

(2)

\$6.000-8.000

£4,600-6,100 €5,400-7,200

PROVENANCE:

Anonymous sale; Christie's, London, 1 October 2002, lot 292.





THE PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

145

AN EGYPTIAN REVIVAL PATINATED BRONZE AND MARBLE CLOCK GARNITURE

RETAILED BY J. E. CALDWELL & CO., PHILADELPHIA, LATE 19TH/EARLY 20TH CENTURY

The dial signed *J.E. CALDWELL & CO/PHILADELPHIA* The clock: 20 in. (50.8 cm.) high, 17½ in. (44.5 cm.) wide The urns: 16½ in. (41 cm.) high

(3)

\$6,000-8,000

£4,600-6,100 €5,400-7,200

THE PROPERTY OF A GENTLEMAN

146

A PAIR OF FRENCH PARCEL-GILT CAST-IRON FIGURAL TORCHERES

CAST BY VAL D'OSNE FROM MODELS BY MATHURIN MOREAU, LATE 19TH/EARLY 20TH CENTURY

Stamped BARBEZAT & CIE/VAL D'OSNE 46 in. (116.8 cm.) high

\$7,000-9,000

£5,400-6,900 €6,300-8,100

PROVENANCE:

The Private Collection of Ringo Starr.

Another pair of torchères sold at Christie's, New York, 18 April 2013, lot 214 (\$17,500).



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

147

A FINE FRENCH ORMOLU, PAINTED GLASS AND VERRE EGLOMISE GUERIDON

THE TOP BY MÉLANIE DE COMOLÉRA, DATED 1824, THE BASE SECOND HALF 19TH CENTURY

The circular top finely painted with a still life depicting flowers, peaches, grapes and butterflies on a faux bleu turquin marble ground, signed Mélanie de Comoléra,/1824., on three chimères monopodia and scrolling tripod support 38 in. (96.5 cm.) high, 37 in. (94 cm.) diameter

\$100.000-150.000

£77,000-110,000 €90,000-130,000

PROVENANCE:

Anonymous sale, Christie's London, 1 November 2001, lot 275.

Artist Mélanie de Comoléra (fl. 1808-1854) trained in Paris under the celebrated Dutch painter Gerard van Spaendonck (1746-1822), before independently establishing herself as a skillful still life painter who brought great technical ability to her subject matter. As one French periodical described her work, "[her] flowers distinguish themselves by their great transparency and her fruits are a perfect imitation" (Farcy, Charles-François, 'Exposition de 1839,' Journal des artistes, vol. 1, no. 13, p. 202). While trained in oil painting, de Comoléra also set her talents to porcelain painting for the Sèvres Porcelain Factory between 1816 and 1818, before returning to canvas and settling in London.

In 1827 she was appointed flower painter to the Duchess of Clarence, later Queen Adelaide, queen consort of William IV of the United Kingdom, and it is believed that she continued to hold this post under Queen Victoria. De Comoléra also continued to exhibit in Paris, such as at the Exposition de 1838 L'Orangerie des Tuileries, held by the Société Royale d'Horticulture de Paris - a further testament the hyper-realistic quality of her work. Today her paintings in such prestigious collections as The Fitzwilliam Museum, Cambridge.







148 A VIENNESE SILVER AND ENAMEL CAMEL-FORM CLOCK **CIRCA 1880**

Modeled as a camel and handler supporting a circular clock-

9 in. (22.9 cm.) high, 63/4 in. (17 cm.) wide

\$4,000-6,000

€3,600-5,400

PROPERTY FROM A NEW YORK ESTATE (LOTS 149 & 150)

149

A FINE VIENNESE SEMI-PRECIOUS STONE-MOUNTED, SILVER, AND ENAMEL CORNUCOPIA AND COVER ATTRIBUTED TO HERMANN BÖHM, VIENNA, CIRCA 1880

Finely painted overall with mythological vignettes, with original leather case, the base indistinctly stamped

271/4 in. (69.2 cm.) high

\$25,000-35,000

(3)£20,000-27,000

€23,000-31,000

A nearly identical cornucopia by Böhm is illustrated, without a cover, in E. Spell, Painted Enamels: An Illustrated Survey, 1500-1920, p. 134, pl. 27.



A PAIR VIENNESE SEMI-PRECIOUS STONE-MOUNTED, SILVER, AND ENAMEL CENTERPIECES

ATTRIBUTED TO HERMANN BÖHM, VIENNA, CIRCA 1880

Decorated overall with scrolling foliage, the vignettes depicting Antique figures in various landscapes, the underside of the dishes painted as shells, applied overall with figures in artistic pursuits, winged putti, and floral garlands, the top encircling a flowering potted plant; each with original case

251/4 in. (64.4 cm.) high, 191/2 in. (49.5 cm.) diameter

(4)

A PAIR OF SEVRES PORCELAIN LAVENDER-GROUND VASES ('VASE BOUTEILLE PERSANNE')

DATED 1874, GREEN PRINTED LOZENGE AND IRON-RED DECORE MARKS, VARIOUS INCISED POTTERS MARKS. DESIGNED BY CARRIER-BELLEUSE

Based on Persian metalwork examples, gilt with arabesques 21½ in. (53.3 cm.) high (2)

\$8,000-12,000

£6,100-9,100 €7,200-11,000





·152

A BERLIN (K.P.M.) PORCELAIN ISNIK STYLE VASE

THIRD QUARTER OF 19TH CENTURY, BLUE SCEPTRE AND IRON-RED ORB MARKS, IMPRESSED U AND S

In the Turkish taste, decorated with stylized polychrome flowers

101/4 in. (25.4 cm.) high

\$1,500-2,000

£1,200-1,500 €1,400-1,800

153

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

LATE 19TH CENTURY, IMPRESSED MONOGRAM, SCEPTRE AND CYPHER, INCISED 13-11

In the Orientalist taste, finely painted with a young girl holding a lute

13% x 11% in. (34 x 28.8 cm.), excluding the giltwood frame

\$8,000-12,000

£6,100-9,100 €7,200-11,000







154

A PAIR OF FRENCH 'ORIENTALIST' POLYCHROME-PATINATED METAL PLAQUES

CAST FROM MODELS BY LOUIS HOTTOT, LATE 19TH/ **EARLY 20TH CENTURY**

Signed L. Hottot, on an olive-green velvet ground 29 x 22 in. (73.5 x 56 cm.)

\$5.000-7.000

£3.900-5.300 €4.500-6.300

(2)

PROPERTY FROM A KANSAS CITY COLLECTION

155

AN AUSTRIAN COLD-PAINTED BRONZE FIGURAL LAMP CAST FROM A MODEL BY FRANZ BERGMAN, VIENNA, **EARLY 20TH CENTURY**

The reverse and base stamped 'B' within an urn and GESCH, the underside stamped MADE IN AUSTRIA 17¾ in. (45.2 cm.) high

\$4,000-6,000

£3,100-4,600 €3,600-5,400







■156

AN AGRA CARPET

NORTH INDIA, CIRCA 1900

Reduced in size Approximately 13 ft. 8 in. \times 10 ft. 7 in. (417 cm. x 323 cm.)

\$8,000-12,000

£6,100-9,100 €7,200-11,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

157

AN INDIAN CARPET

EARLY 20TH CENTURY Approximately 18 ft. 8 in. x 11 ft. 7 in. (569 cm. x 353 cm.)

\$8,000-12,000

£6,100-9,100 €7,200-11,000

PROPERTY OF A NEW YORK COLLECTOR

158

A MAHAL CARPET

WEST PERSIA, EARLY 20TH CENTURY Approximately 25 ft. 2 in. x 13 ft. 2 in.

(767 cm. x 401 cm.)

\$12,000-18,000 £9,200-14,000 €11,000-16,000





160





161 162

∆159

A SULTANABAD CARPET

WEST PERSIA, CIRCA 1890

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

\$10,000-15,000 £7,700-11,000

€9,000-13,000

THE PROPERTY OF A DELEWARE COLLECTOR

160

A BIDJAR CARPET

WEST PERSIA, CIRCA 1900

Approximately 14 ft. 7 in. x 8 ft. 11 in. (444 cm. x 272 cm.)

\$8,000-12,000 £6,100-9,100 €7,200-11,000

161

A HERIZ GALLERY CARPET

NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 14 ft. 3 in. x 6 ft. (434 cm. x 183 cm.)

\$7,000-10,000 £5,400-7,600 €6,300-9,000

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

162

A BAKHTIARI CARPET

WEST PERSIA, POSSIBLY DATED AH 1332/1915 AD

With an inscription cartouche Approximately 19 ft. 9 in. x 15 ft. 9 in. (602 cm. x 480 cm.)

\$6,000-8,000 £4,600-6,100 €5,400-7,200

The inscription cartouche reads: Farmayesh Agha-ye Morteza Gholi Khani Bakhtiari.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

■163

A BIDJAR CARPET

WEST PERSIA, CIRCA 1880

Approximately 20 ft. 9 in. x 12 ft. 10 in. (632 cm. x 391 cm.)

\$10,000-15,000 £7,700-11,000

€9,000-13,000



16



■164

A JAVAN AMIRKHIZI TABRIZ CARPET NORTHWEST PERSIA, CIRCA 1930

With a signature cartouche Approximately 12 ft. 3 in. x 10 ft. (373 cm. x 305 cm.)

\$6,000-8,000

£4,600-6,100 €5,400-7,200

164

■165

A TABRIZ CARPET

NORTHWEST PERSIA, CIRCA 1930 Approximately 10 ft. x 7 ft. 11 in. (305 cm. x 241 cm.)

\$4,000-6,000

£3,100-4,600 €3,600-5,400





PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

■166

A KASHAN CARPET

CENTRAL PERSIA, EARLY 20TH CENTURY

Approximately 16 ft. 1 in. x 9 ft. 11 in. (490 cm. x 302 cm.)

\$8,000-12,000 £6,100-9,100 €7,200-11,000

167 No Lot



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

■168

AN ISFAHAN CARPET

CENTRAL PERSIA, 17TH CENTURY Approximately 28 ft. 8 in. x 10 ft. 11 in. (874 cm. x 333 cm.)

\$40,000-60,000

£31,000-46,000 €36,000-54,000 THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■169

A TABRIZ CARPET

NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 29 ft. x 11 ft. 10 in. (884 cm. x 361 cm.)

\$20,000-30,000

£16,000-23,000 €18,000-27,000







170 PIERRE-JULES MÊNE (FRENCH, 1810-1879)

Jument normande et son poulain signed and dated P.J. MÊNE 1868 bronze, golden-brown patina 18 in. (45.8 cm.) high, 24 in. (61 cm.) wide

\$6,000-8,000

£4,600-6,100 €5,400-7,200

PROPERTY FROM AN UPSTATE NEW YORK COLLECTION

PIERRE-JULES MÊNE (FRENCH, 1810-1879)

Jockey à cheval No.1

signed P.J. MÊNE bronze, dark brown patina

16½ in. (42 cm.) high, 18 in. (46 cm.) wide Circa 1870.

\$3,000-5,000

£2,300-3,800 €2,700-4,500 PROPERTY FROM THE NEWARK MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND (LOTS 172 & 173)

ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)

Groupe de lapins (terrasse carrée)

signed BARYE

bronze, dark greenish-brown patina 2½ in. (6 cm.) high, 3½ in. (9 cm.) wide Circa 1870.

\$1,000-1,500

£770-1.100 €900-1,300

PROVENANCE:

Gift of Mary Vanderpool Pennington, 1949. The Newark Historical Society, Bequest of Howard W. Hayes, 1908-1949.





173

ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)

Lion au serpent (Lion des Tuileries) signed BARYE, the underside with accession number F14.763 in red ink bronze, dark green patina 7% in. (20 cm.) high, 10¾ in. (27.5 cm.) wide Circa 1880.

\$5,000-8,000

£3,900-6,100 €4,500-7,200

PROVENANCE:

Gift of Sarah W. Downer.

PROPERTY FROM AN UPSTATE NEW YORK COLLECTION

174

ISIDORE-JULES BONHEUR (FRENCH, 1827-1901)

A hunter and his hounds

signed I. BONHEUR and stamped **PEYROL**

bronze, dark brown patina 15¾ in. (40 cm.) high, 13¾ in. (35 cm.) wide Circa 1880.

\$6,000-8,000

£4.600-6.100 €5,400-7,200



PROPERTY FROM AN ESTATE, NEW YORK

175

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)

Jeune pêcheur à la coquille

signed *J.B Carpeaux* and with foundry inscription *Susse Fres, Edts Paris* bronze, golden-brown patina 23½ in. (59.7 cm.) high *Circa* 1915.

\$8,000-12,000

£6,100-9,100 €7,200-11,000

PROPERTY FROM A WEST COAST COLLECTION

176

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)

Jeune mère et son enfant (esquisse)

stamped JB CARPEAUX bronze, dark brown patina 12¾ in. (32.4 cm.) high Circa 1910.

\$5,000-8,000

£3,900-6,100 €4,500-7,200



177 No Lot



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

178

AN EXHIBITION MASSIVE FRENCH PALISSY STYLE TROMPE L'OEIL PLAQUE

CIRCA 1876, BY ACHILLE BARBIZET

Molded and applied with an underwater scene of fish, jellyfish, crabs and shells (some large cracks) $35\,\%$ in. (90.2 cm.) high, 46 in. (116.9 cm.) wide, excluding the wooden frame

\$6,000-8,000

£4,600-6,100 €5,400-7,200

The present plaque was described at the time of the Centennial Exhibition as follows: 'a very large and elaborate wall-piece, representing various marine fish and animals, as cod, urchins, star-fish, etc., is most remarkable as an example of close observation of nature, great dexterity in modeling, and in overcoming the difficulties inherent to potting- in effect perhaps too realistic.' Barbizet was also commended for his 'admirable modeling and artistic power in design well carried out in potting.' See F. Walker, ed. International Exhibition, 1876: Awards and Reports, Group II, Philadelphia, 1878, p. 36 and 251. An entry in Memorial of the International Exhibition (S. Burr, Hartford, Connecticut, 1877) also declared Mr. Barbizet's work to be 'in very high repute,' specifically citing the plaque as 'a rich aquarium... valued at \$800.'



Barbizet's stand at the Centennial Exhibition, Philadelphia, 1876. Courtesy of The Free Library of Philadelphia.



■179

A NORTHWEST PERSIAN CARPET

MID-19TH CENTURY

Approximately 20 ft. 10 in. x 8 ft. 10 in. $(635 \, \text{cm.} \, \text{x} \, 269 \, \text{cm.})$

\$20,000-30,000

£16,000-23,000 €18,000-27,000 THE PROPERTY OF AN ILLINOIS COLLECTOR

■180

A BIDJAR CARPET

WEST PERSIA, LATE 19TH CENTURY Approximately 19 ft. x 11 ft. 9 in. (579 cm. x 358 cm.)

\$12,000-18,000 £9,200-14,000 €11,000-16,000



180





181

AN ISFAHAN RUG

CENTRAL PERSIA, 17TH CENTURY

Reduced in size

Approximately 9 ft. 7 in. x 5 ft. 11 in. (292 cm. x 180 cm.)

\$10,000-15,000

£7,700-11,000 €9.000-13.000 THE PROPERTY OF A NORTH AMERICAN COLLECTOR (LOTS 183-191)

■183

A KHORASSAN "SHRUB" CARPET

EAST PERSIA, SECOND HALF 17TH CENTURY

Composite from fragments of the same carpet Approximately 6 ft. 8 in. x 6 ft. (203 cm. x 183 cm.)

\$15,000-30,000

£12,000-23,000 €14.000-27.000

PROVENANCE:

The Bernheimer Family Collection of Carpets; Christie's London, 14 February 1996, lot 72.

EXHIBITED:

Ausstellung Orient-Teppiche, Musuem fur Kunst und Gewerbe, Hamburg, 1950, no. 75, pp. 66-67 and pl. 24. Persiche Teppiche, Museum fur Kunst and Gewerbe, Hamburg/

Persiche Teppiche, Museum für Kunst and Gewerbe, Hamburg/ Museum für Kunsthandwerk, Frankfurt-am-Main, 1971, no. 22, pp. 58-9 (ill.).

LITERATURE:

Klose, Christine, "Khorasan Shrub Carpets", *Hali*, Issue 125. p.79, no. 5.

182

AN ISFAHAN RUG

CENTRAL PERSIA, 17TH CENTURY

Approximately 6 ft. 10 in. x 4 ft. 9 in. (208 cm. x 145 cm.)

\$15,000-20,000

£12,000-15,000 €14,000-18,000



Khorassan 'Shrub' carpets are typified by a soft fleecy pile, a palette that often relies heavily, as here, on a dark green and slightly corrosive orange-brown, and fields covered with relatively self-contained floral sprays or "shrubs". These floral designs have close similarities with those of some Vase carpets, but the wool and structure of this group are dramatically different. A similar complete, but very worn carpet, formerly in the de Trafford Collection, sold in these rooms in the sale, A Palladian Villa by Michael S. Smith; New York, 23-24 April, lot 156.





THE PROPERTY OF A NORTH AMERICAN COLLECTOR (LOTS 183-191)

■185

A CAUCASIAN SILK EMBROIDERY

18TH CENTURY

Mounted on a linen covered stretcher Approximately 3 ft. 4 in. x 1 ft. 9 in. (102 cm. x 53 cm.)

\$10,000-15,000 £7,700-11,000 €9,000-13,000

■186

A LADIK PRAYER RUG

CENTRAL ANATOLIA, 19TH CENTURY Approximately 6 ft. 8 in. x 3 ft. 4 in. (203 cm. x 102 cm.)

\$3,000-5,000 £2,300-3,800 €2,700-4,500

A SMALL PATTERN HOLBEIN RUG WEST ANATOLIA, EARLY 16TH CENTURY

Approximately 5 ft. 10 in. x 3 ft. 6 in. (178 cm. x 107 cm.)

\$15,000-30,000

£12,000-23,000 €14,000-27,000

The small pattern Holbein design is named after the artist Hans Holbein the Younger, with a similar rug appearing in his Portrait of George Gisze of 1532. The appearance of these carpets in contemporary paintings supports the dating of the Small Pattern Holbein group from between 1451 and 1655, although the majority appear between 1450 and 1550.

A Small Pattern Holbein rug with a similar border was sold in the Christopher Alexander Collection sale, Christie's, London, 15 October 1998, lot 208.

An exhaustive list of 70 known rugs and fragments of the Small Pattern Holbein group was collated by Charles Grant Ellis in 1985. Of this list, excluding the numerous pieces, mostly fragmentary, in the Kier collection, all but 13 are held either in museums or in other institutions or churches.





THE PROPERTY OF A NORTH AMERICAN COLLECTOR (LOTS 183-191)

A TABRIZ MEDALLION CARPET FRAGMENT

NORTHWEST PERSIA, MID-16TH CENTURY

Mounted on a linen-covered stretcher The fragment, approximately 2 ft. 9 in. x 2 ft. 8 in. (84 cm. x 81 cm.)

\$5,000-8,000

£3,900-6,100 €4,500-7,200

PROVENANCE:

The Wher Collection; Christie's London, 3 May 2001, lot 75.





■189

AN UNUSUAL SMALL TABRIZ MEDALLION RUG FRAGMENT

NORTHWEST PERSIA, FIRST HALF 16TH CENTURY

Mounted on a linen-covered stretcher Approximately 4 ft. 1 in. x 2 ft. 5 in. (124 cm. x 74 cm.)

\$3,000-5,000

£2,300-3,800 €2,700-4,500

PROVENANCE:

Private Collector, Italy. The Wher Collection; Christie's London, 3 May 2001, lot 81.

189

■190

A KURDISH RUG

NORTHWEST PERSIA, 19TH CENTURY

Approximately 9 ft. 2 in. x 5 ft. 1 in. (279 cm. x 155 cm.)

\$8,000-12,000

£6,100-9,100 €7,200-11,000





19

THE PROPERTY OF A NORTH AMERICAN COLLECTOR

■191

A KARACHOPT KAZAK RUG

SOUTH CAUCASUS, CIRCA 1870 Approximately 8 ft. 2 in. x 5 ft. 8 in. (249 cm. x 173 cm.)

\$8,000-12,000

£6,100-9,100 €7,200-11,000

PROVENANCE:

Anonymous; Christie's London, 14 October 1999, lot 70.

192 No Lot



A LARGE PAIR OF FRENCH CLEAR AND TRANSLUCENT GREEN GLASS MOSQUE LAMPS

LATE 19TH/20TH CENTURY

In the Islamic taste, each with six handles, the sides enameled with scrollwork bands and calligraphy roundels, spuriously signed Brocard 15 in. (38.1 cm.) high

(2)

\$10,000-15,000

£7,700-11,000 €9,000-13,000

194

A FRENCH ENAMELED CLEAR GLASS VASE

DATED 1876, SIGNED A.(LBERT) PFULB, JULLIET 1876

In the Persian taste, enameled with phoenixes 141/4 in. (36 cm.) high

\$8,000-12,000

£6,100-9,100 €7,200-11,000

PROVENANCE:

Anonymous sale; Christie's, New York, 13 January 2009, lot 635 (as Brocard).

Albert Pfulb is recorded exhibiting glass vases and bowls designed after pieces at the Alhambra at the 1878 Paris Exposition Universelle.





195 A FRENCH ORMOLU AND ENAMELED CRYSTAL CENTERPIECE

BY BACCARAT, PARIS, CIRCA 1880

The underside stamped with a Baccarat *cachet* 4 in. (10.2 cm.) high, 15 in. (38.1 cm.) wide

\$4,000-6,000

£3,100-4,600 €3,600-5,400

196

A PAIR OF LOBMYER ENAMELED TRANSLUCENT AMBER GLASS VASES

LAST QUARTER 19TH CENTURY, ENAMELED MONOGRAM MARK

In the Islamic taste, the necks with a band pseudo-thuluth calligraphic script 18% in. (45.7 cm.) high

\$20,000-30,000

£16,000-23,000 €18,000-27,000

(2)







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■197

AN INDIAN CARPET

EARLY 20TH CENTURY

Approximately 16 ft. x 11 ft. 7 in. (488 cm. x 353 cm.)

\$10,000-15,000

£7,700-11,000 €9,000-13,000

198 No Lot

■199

AN USHAK CARPET

WEST ANATOLIA, EARLY 20TH CENTURY

Approximately 16 ft. 4 in. \times 12 ft. 7 in. (500 cm. \times 384 cm.)

\$12,000-18,000

£9,200-14,000 €11,000-16,000

200

AN USHAK CARPET

WEST ANATOLIA, EARLY 20TH CENTURY

Approximately 14 ft. 8 in. x 11 ft. 1 in. (447 cm. x 338 cm.)

\$10,000-15,000

£7,700-11,000 €9,000-13,000







PROPERTY OF THE JACK WARNER FOUNDATION

201

A HAJ JALILI TABRIZ CARPET

NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY Approximately 13 ft. x 8 ft. 11 in. (396 cm. x 272 cm.)

\$10,000-15,000 £7,700-11,000 €9,000-13,000

202

A MOHTASHAM KASHAN CARPET

CENTRAL PERSIA, CIRCA 1880

Approximately 22 ft. 10 in. x 13 ft. 8 in. (696 cm. x 417 cm.)

\$80,000-120,000

£61,000-91,000 €72,000-110,000





203 A HERIZ CARPET NORTHWEST PERSIA, CIRCA 1890 Approximately 11 ft. 8 in. x 9 ft. 8 in. (356 cm. x 295 cm.) \$8,000-12,000

£6,100-9,100 €7,200-11,000

203

204

A HERIZ CARPET

NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 8 ft. 10 in. x 6 ft. 1 in. (269 cm. x 185 cm.)

\$8,000-12,000

£6,100-9,100 €7,200-11,000





ANOTHER PROPERTY

205

A HERIZ CARPET

NORTHWEST PERSIA, CIRCA 1900

Approximately 12 ft. 2 in. x 9 ft. 9 in. (371 cm. x 297 cm.)

\$12,000-18,000

£9,200-14,000 €11,000-16,000





207

A SERAB RUNNER

NORTHWEST PERSIA, CIRCA 1900 Approximately 18 ft. 11 in. x 2 ft. 9 in. (577 cm. x 84 cm.)

\$5,000-8,000

£3,900-6,100 €4,500-7,200

AN ISFAHAN GHAFFARIAN CARPET

CENTRAL PERSIA, 20TH CENTURY

On a silk foundation and with a woven signature panel in the kilim strip at one end Approximately 13 ft. 8 in. x 10 ft. 1 in.

(417 cm. x 307 cm.)

\$10,000-15,000 £7,700-11,000 €9.000-13.000

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

■•207

A SILK HERIZ PRAYER RUG

NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 5 ft. 4 in. x 4 ft. 1 in. (162 cm. x 124 cm.)

\$3,000-5,000

£2.300-3.800 €2,700-4,500

THE PROPERTY OF A GEORGIA COLLECTOR

A SAROUK FEREGHAN CARPET

WEST PERSIA, EARLY 20TH CENTURY

Approximately 11 ft. 10 in. x 9 ft. 1 in. (361 cm, x 277 cm.)

\$4,000-6,000

£3,100-4,600 €3,600-5,400

208

A LAVAR KIRMAN CARPET

SOUTHEAST PERSIA, LATE 19TH CENTURY

With an inscription cartouche Approximately 18 ft. 11 in. x 10 ft. 6 in. (577 cm. x 320 cm.)

\$15.000-20.000

£12.000-15.000 €14,000-18,000

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

211

A SAROUK FEREGHAN CARPET

NORTH PERSIA, LAST QUARTER 19TH **CENTURY**

Approximately 11 ft. 8 in. x 9 ft. (356 cm. x 274 cm.)

\$8,000-12,000 £6.100-9.100 €7,200-11,000

END OF SALE









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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.

BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) 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
- (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition. artist period materials approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR **DESCRIPTION OF LOTS**

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

3 CONDITION

- (a) 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
- (b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refe to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason condition reports are not an alternative to examining a lot in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, ceived and considered any condition report

4 VIEWING LOTS PRE-AUCTION

- (a) 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.
- (b) 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

7 IFWFI I FRY

- (a) 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.
- (b) 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
- (c) 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.
- (d) 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

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) 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

- (a) 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:
 - (i) 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);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and eneficial owners; and

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 RIDDING 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 hid 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 ±1 212-626-2400

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVETM 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 LIVETM terms of use which are available on www.christies.com

(c) Written Bids

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

the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first

C AT THE SALE

WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve We identify lots that are offered without reserve with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid-

- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots; (c) withdraw any lot;
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

(a) bidders in the saleroom:

(b) telephone bidders:

- (c) internet bidders through 'Christie's LIVETM (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold

6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise). omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we change 25% of the hammer price up to and including USs 150,000, 20% on that part of the hammer price over USs 150,000 and up to and including USs,000,000, and 12% of that part of the hammer price over USs 150,000 and up to and including USs,000,000, and 12% of that

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 accertain and pay all taxes due. Christic's may require the successful bidder to applicate 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 Christic's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

- For each lot, the seller gives a warranty that the seller:
 (a) 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, that the permission of the owner to sell the
 lot, or the right to do so in law; and
- (b) 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 Fi(a) below) paid by you to to.

The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of poportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set our 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 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 he lots in our sales are authentic (our "authenticity warranty"). If, within 8 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 \$81. Fit terms of the authenticity warranty are as follows:

(a) It will be homoured for a period of 5 years from the

- (a) It will be nonoured 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.
- (c) 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 tilded 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 Christic'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.
- (d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.
- (e) 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.
- (f) 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 unessonably expensive or impractical, or which was likely to have damaged the lot.
- (g) 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.
- (h) In order to claim under the authenticity warranty you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction:
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised expers 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
 - (iii) 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.
- (i) 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 expense.
- (j) 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:
 - (a) This additional warranty does not apply to:
 - (i) 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;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) lots sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any condition report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 21 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's Authenticity Warranty provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the hammer price; and
 - (ii) the buyer's premium; and
 - (iii) 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").

- (b) 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.
- (c) 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:
 (i) 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.
 - (ii) 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 bayer's premium and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christic's will not accept credit card payments for purchases in any other sales 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 44930 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 these payable to Christie's Inc. and there may be conditions.
- (v) Checks
- You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) 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.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2630 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: (a) When you collect the **lot**; or
- (b) At the end of the 30th 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

- (a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the due date at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the Iot. If we do this, we may sell the lot again, publically 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.
 - (iii) 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:

- (iv) 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;
- (v) 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);
- (vi) we can, at our option, reveal your identity and contact details to the seller:
- (vii) 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;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortful, you must pay us my difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

COLLECTION (a) We ask that you collect purchased lots promptly following the auction (but note that you may not

- following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christic's location or an affiliate or third party warehouse. 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.
- (d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 (ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - (iii) we may sell the lot in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) 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.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

- (i) charge you storage fees while the lot is still at our
- (ii) remove the lot at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

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 +1 212 626 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, place contact Christie's Art Transport Department at +1 212 63 4240. See the information set out at www.christies.com/shipping or contact us at Art Transport N/@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 crocodileskin rhinoc horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independen 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 exporfrom the USA or between US States at your ow cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a governmen authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoe that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of change 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 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, Christic's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.
- (e) If, in spite of the terms in paragraphs [a) to (d) or Ea(0) 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 saviness 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 tail or 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 LIVET^M 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 on therwise noted in the catalogue). You cannot use then 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 IAMS, 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 IAMS, 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 IAMS 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 enfor a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

 (iii) a work created during that period or culture;
- (iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or the crae of gents 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 paragraph Ft(a).

estimate: the price range included in the catalogue or
any salreroom notice within which we believe a lot may
sell. Low estimate means the lower figure in the range
and high estimate means the higher figure. The mid
estimate is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or

'consequential' under local law.

purchase price: has the meaning given to it in
paragraph F1(a).

provenance: the ownership history of a lot. qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the paragraph headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is autrioned.

UPPER CASE type: means having all capital letters warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

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

See Storage and Collection pages in the catalogue.

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

$\Delta\text{:}$ Property Owned in part or in full by Christie's

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

^o Minimum Price Guarantees

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

° ♦ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and authenticity warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist

*"Attributed to

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

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

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

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

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

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

*"After ..

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

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

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

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

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

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

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

POST 1950 FURNITURE

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

11/10/15

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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.

SHIPPING AND DELIVERY

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.

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.

STORAGE AND COLLECTION

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. 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. Please consult the Lot Collection Notice for collection information. This sheet is available from the Blicker Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

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 tayes

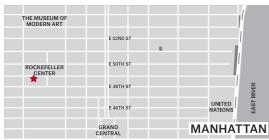
Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

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	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.			

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 Christie's Fine Art Storage Services (CFASS) 20 Rockefeller Plaza, New York 10020 62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 636 2000 Tel: +1 212 974 4500 nycollections@christies.com nycollections@christies.com

Main Entrance on 49th Street

Main Entrance on Corner of Imlay and Bowne St

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Hours: 9.30 AM - 5.00 PM Monday-Friday except Public Holidays 19/08/16

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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