

# Living with Art

New York • Friday 2 - Saturday 3 December 2016



CHRISTIE'S

# Living With Art FAQs

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1

## HOW DO I GET STARTED?

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

Visit [christies.com](http://christies.com) and consult the international auction calendar, online catalogues and descriptions of works.

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

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

2

## HOW DO I PARTICIPATE IN THE AUCTION?

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

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

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

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

3

## DO I NEED TO PROVIDE DOCUMENTS?

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

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

4

## HOW MUCH WILL I PAY?

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

- A buyer's premium, which is 25% of the final bid price of each lot up to and including \$150,000; 20% of the excess of the hammer price above \$150,000 and up to and including \$3,000,000; and 12% of the excess of the hammer price above \$3,000,000.
- Any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale

5

## HOW DO I PAY AND TAKE MY PURCHASE HOME?

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

Once payment is made, you must collect purchased lots within 30 calendar days from the date of the sale, unless otherwise agreed upon in advance. For assistance arranging shipping, you may contact Christie's art transport department.



# LIVING WITH ART

NEW YORK • FRIDAY 2 - SATURDAY 3 DECEMBER 2016

## AUCTION

### Friday

**2 December 2016**

SESSION I 10.00 am (Lots 1-166)

SESSION II 2.00 pm (Lots 167-322)

20 Rockefeller Plaza  
New York, NY 10020

### Saturday

**3 December 2016**

SESSION III 10.00 am (Lots 323-467)

## VIEWING

Tuesday	29 November	10.00 am - 5.00 pm
Wednesday	30 November	10.00 am - 5.00 pm
Thursday	1 December	10.00 am - 5.00 pm
Friday	2 December	10.00 am - 5.00 pm
Saturday	3 December	9.30 am - 1.00 pm

## AUCTION CODE AND NUMBER

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

**SOPHIE-12199**

## SALE INQUIRIES

Tel: +1 212 636 2200

Fax: +1 212 492 5718

Email: [LivingWithArtInquiries@christies.com](mailto:LivingWithArtInquiries@christies.com)

## CONDITIONS OF SALE

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

## AUCTION RESULTS

[www.christies.com](http://www.christies.com)

View catalogues and leave bids  
online at [christies.com](http://christies.com)

## 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 such bids at or above the reserve.

These auctions feature

**CHRISTIE'S  LIVE**  
*Bid live in Christie's salerooms worldwide*  
register at [www.christies.com](http://www.christies.com)



Browse this auction and view  
real-time results on the Christie's  
App for iPhone and iPad

# CHRISTIE'S

## LIVING WITH ART

Bliss Summers  
*Head of Sale*

Sabina Milbank  
*Head of Sale Management*

Clare Simon  
Elisabeth Day  
*Sale Coordinators*

Virginia Wilbanks  
*Department Coordinator*

## SALE INQUIRIES

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

## ABSENTEE AND TELEPHONE BIDS

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

## POST SALE SERVICES

Janna Proehl  
*Post-Sale Coordinator*  
Payment, Shipping and Collection  
Tel: +1 212 636 2650  
Fax: +1 212 636 4939  
Email: PostSaleUS@christies.com

## AUCTION RESULTS

www.christies.com

View catalogues and  
leave bids online at  
christies.com

## SPECIALISTS CONTACTS

### FINE ART

Andrew Huber  
Emily Gladstone

### FURNITURE AND OBJECTS

Anne Igelbrink  
Casey Rogers  
Alison Charny  
Sophie Sevenoaks

### CARPETS

Elisabeth Parker

### CERAMICS AND GLASS

Carleigh Queenth  
Astrid Malingreau  
Brian Evans

### JEWELRY AND ASIAN WORKS OF ART

Victoria Tudor  
Brian Evans

### SILVER AND OBJECTS OF VERTU

Jill Waddell  
Natalie Voorheis

## SENIOR SPECIALISTS

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

Kelly Ayers  
*Regional Managing Director*

## AUCTIONEER(S)

Gemma Sudlow (# 2016494)  
Richard Nelson (# 1184056)  
Robbie Gordy (# 2033717)  
Tash Perrin (# 1039052)

## AUCTION LICENSE

Christie's (#1213717)

## Important Information

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

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

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

PLEASE NOTE THAT ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED WITHOUT A RESERVE. ALL LOTS WITH AN ASTERISK MAY BE EXEMPT FROM SALES TAX, AS SET FORTH IN THE SALES TAX NOTICE AT THE BACK OF THE CATALOGUE.

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

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM 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 Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

21/06/16

[35]



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

LOT 152





**SESSION I**  
**(LOTS 1-166)**



1

PROPERTY FROM THE ESTATE OF NANCY O. BUTLER

**1**  
**AFTER SIR JOSHUA REYNOLDS, P.R.A.**  
*Portrait of Jane, Countess of Harrington (1755-1824), full length*

oil on canvas  
36 x 23 in. (91.4 x 58.4 cm.)

\$4,000-6,000

**PROVENANCE:**  
with Newhouse Galleries, Inc., New York.

The present work is a copy after the original located at Harewood House, Yorkshire.



2

PROPERTY FROM THE DE GUIGNE COLLECTION

**•2**  
**ATTRIBUTED TO PAOLO ANESI (ROME 1697-1773)**

*A ruined bridge in the Roman Campagna with figures along a river with boaters and fishermen*

oil on canvas  
41 x 45 3/4 in. (104.1 x 116.2 cm.)

\$3,000-5,000

**PROVENANCE:**  
Sir Harold Clayton, Bart.; Christie's, London, 31 May 1935, lot 68 (as 'G.B. Panini', with a pendant), where acquired by Lawson Johnson.



3

**3**  
**EUGÈNE GALIEN-LALOUE**  
**(FRENCH, 1854-1941)**

*Quai du Louvre en Automne, Paris*  
signed 'E. Galien.Laloue' (lower left)  
gouache on paper laid to board  
8 x 12 3/4 in. (20.3 x 32.4 cm.)

\$5,000-7,000

**PROVENANCE:**  
with Wally Findlay Galleries, Palm Beach.

We are grateful to Mr. Noé Willer for confirming the authenticity of this work.



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

4

**ALBERT ANDRÉ (FRENCH, 1869-1954)**

*Les Autobus, Place Pigalle*

signed 'Albert André' (lower left)  
oil on canvas  
25¾ x 32 in. (65.4 x 81.3 cm.)  
Painted in 1920.

\$10,000-15,000

**PROVENANCE:**

Durand-Ruel, Paris, purchased from the artist on 9 February 1921 (no. 9403).  
Durand-Ruel, New York, purchased from the above in 1921.  
Gifted from the above to the present owner, 24 November 1928.

**EXHIBITED:**

New York, Durand-Ruel, *Exhibition of Paintings by Albert André*, 1 February -18 February, 1921, no. 12.

This work will be included in the forthcoming *catalogue critique* being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.



PROPERTY FROM THE ESTATE OF DENISE BERNSTEIN (LOTS 5-6)

5

**JEAN-LOUIS FORAIN (FRENCH, 1852-1931)**

*Artist and model*

signed and dated 'Forain/ 1904' (lower right)  
oil on canvas  
29 x 23¾ in. (73.7 x 60 cm.)  
\$4,000-6,000

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



5

6

**JEAN-LOUIS FORAIN (FRENCH, 1852-1931)**

*Scene de Tribunal*

signed 'Forain' (lower left)  
oil on canvas  
18½ x 22 in. (47 x 55.9 cm.)  
\$6,000-8,000

**PROVENANCE:**

with Peter Matthews Ltd., London.  
Anonymous sale; Sotheby's, New York, 18 October 1984, lot 111.

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



6



7

7

**MAXIMILIEN LUCE (FRENCH, 1858-1941)**

*Bords de Seine en Automne*

signed 'Luce' (lower left)  
oil on paper laid down on canvas  
13 x 16¼ in. (33 x 41.3 cm.)

\$4,000-6,000

**PROVENANCE:**

Anonymous sale; Le Honeller, Deauville, 20 August 1999, lot 140.  
Anonymous sale; Dupuy, Honfleur, 1 January 2000, lot 18.  
Private Collection.  
Anonymous sale; Sotheby's, New York, 7 October 2008, lot 215.  
Private Collection, New York, acquired at the above.

**LITERATURE:**

D. Bazetoux, Maximilien Luce, *Catalogue raisonné de l'Oeuvre peint*, vol. 3, Paris, 2005, p. 325, no. 1701 (illustrated).

PROPERTY FROM THE ESTATE OF DENISE BERNSTEIN

•8

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

*Danseuses*

signed 'Cosson' (lower left)  
oil on canvas  
21¼ x 25¼ in. (54 x 65.4 cm.)

\$2,000-3,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 15 May 1990, lot 166.



8

9

**ELISEÉ MACLET (FRENCH, 1881-1962)**

*Le port de Dieppe*

signed 'E Maclet' (lower right)  
oil on canvas  
29 x 33½ in. (73.7 x 85.1 cm.)  
Painted circa 1918-1920.

\$4,000-6,000

**PROVENANCE:**

with Wally Findlay Galleries, Inc., New York.  
Anonymous sale; Christie's, New York (East), 15 May 1990, lot 69.  
Private Collection, acquired from the above.  
Anonymous sale; Sotheby's, New York, 7 October 2008, lot 250.

**LITERATURE:**

J. Cattel and M. Guicheteau, *Elieé Maclet la vie et l'oeuvre*, Paris, 1982, no. 255 (illustrated).



9



10

**HENRI EDMOND CROSS (FRENCH,  
1856-1910)**

*Les Rochers rouges*

signed with initials 'H.E.C.' (lower left)  
watercolor and pencil on paper  
6 5/8 x 9 1/8 in. (16.8 x 23.2 cm.)  
Executed circa 1902-04.  
\$7,000-10,000

**PROVENANCE:**

Anonymous sale; Salle Kergorlay, Deauville, 15  
April 2001, lot 31.  
Private Collection, acquired at the above sale.

This work will be included in the forthcoming  
*catalogue raisonné* of Henri Edmond Cross being  
prepared by Patrick Offenstadt.



10



11

PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON  
COLLECTION

•12

**ÉDOUARD VUILLARD (FRENCH, 1868-  
1940)**

*Le Chemin*

stamped with initials 'E.V.' (Lugt 909c; lower right)  
pastel on paper  
9 3/4 x 10 5/8 in. (24.7 x 32 cm.)  
Drawn circa 1890.  
\$4,000-6,000

**PROVENANCE:**

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

**LITERATURE:**

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



12

13 No Lot



14

PROPERTY FROM THE ESTATE OF DENISE BERNSTEIN

**14**

**GEORGES D'ESPAGNAT (FRENCH, 1870-1950)**

*Nude in a dressing room*

signed with initials 'GdE' (upper left)

oil on canvas

23¾ x 18 in. (60.3 x 45.7 cm.)

\$5,000-7,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 26 February 1990, lot 42.

This work is recorded in the archives of Jean-Dominique Jacquemond.



15

**15**

**JEAN HUGO (FRENCH, 1894-1984)**

*Village de la Montagne*

signed 'Jean Hugo' (lower right)

oil on board

13 x 16¼ in. (33 x 41.3 cm.)

\$3,000-5,000



16

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

**•16**

**BERNARD LORJOU (FRENCH, 1908-1986)**

*Paysage au Saint Denis-sur-Loire*

signed 'Lorjou' (lower right)

oil on canvas

23½ x 28¾ in. (59.7 x 73 cm.)

Painted in 1956.

\$1,000-1,500

Madame Junko Shibamura has confirmed the authenticity of this work.



17

**GEORGES D'ESPAGNAT  
(FRENCH, 1870-1950)**

*Rivage avec des roches*

signed with artist's initials 'gdE.' (lower left)

oil on canvas

23 3/4 x 28 3/4 in. (60 x 73 cm.)

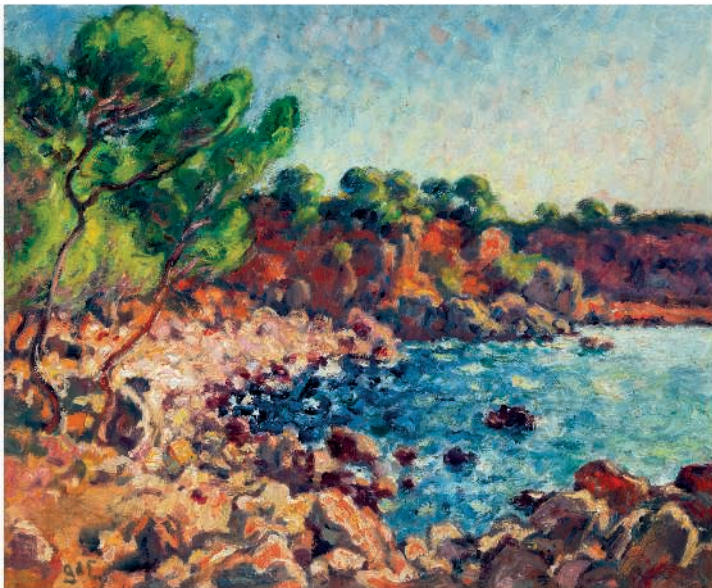
\$7,000-9,000

**PROVENANCE:**

Private Collection, circa 1965.

By descent from the above to the present owner.

This work is recorded in the archives of Jean-Dominique Jacquemond.



17

18

**CLAUDE VENARD (FRENCH,  
1913-1999)**

*Contrastes*

signed 'C. Venard' (lower left)

oil on canvas

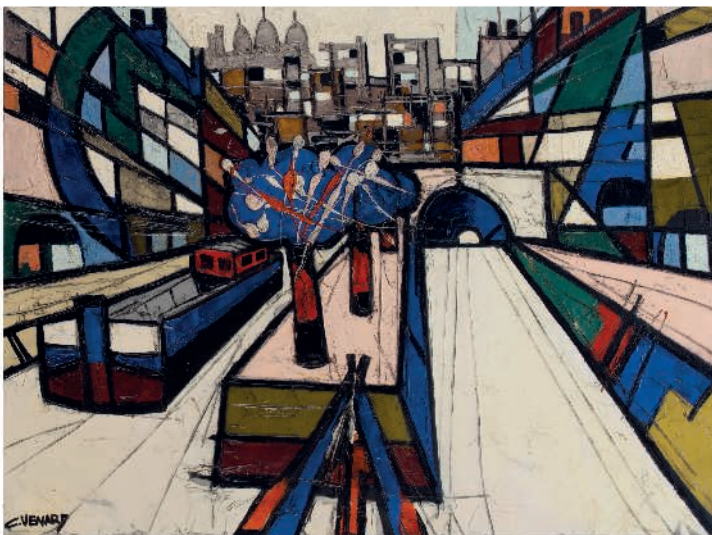
38 1/2 x 51 in. (97.8 x 129.5 cm.)

\$6,000-8,000

**PROVENANCE:**

with Galerie Felix Vercel, New York.

Alain Vercel has confirmed the authenticity of this painting.



18



19

**19**  
**CLAUDE VENARD (FRENCH, 1913-1999)**

*Nature morte*

signed 'C. Venard' (lower right)  
 oil on canvas  
 21¼ x 25½ in. (54 x 65.1 cm.)

\$5,000-7,000

**PROVENANCE:**

with Galerie Felix Vercel, New York.  
 Private Collection, acquired from the  
 above 1970.

Alain Vercel has confirmed the  
 authenticity of this work.



20

**20**  
**CLAUDE VENARD (FRENCH, 1913-1999)**

*Fenetre sur Montmartre*

signed 'C. Venard' (lower right)  
 oil on canvas  
 39¾ x 39¾ in. (100 x 100 cm.)  
 Painted circa 1968.

\$5,000-7,000

**PROVENANCE:**

with Galerie Felix Vercel, New York.  
 Private Collection, acquired from the  
 above 1969.

Alain Vercel has confirmed the  
 authenticity of this work.



21

**21**  
**CLAUDE VENARD (FRENCH, 1913-1999)**

*Pears and Glass*

signed 'C. Venard' (lower right)  
 oil on canvas  
 13 x 16½ in. (33 x 41 cm.)

\$3,000-5,000

**PROVENANCE:**

with Le Monde Galleries, New York.

Sold with a photo-certificate from Alain  
 Vercel.





22

**CLAUDE VENARD (FRENCH, 1913-1999)**

*Nature morte*

signed 'C. Venard' (lower right)

oil on canvas

29 x 29 in. (73.7 x 73.7 cm.)

\$5,000-7,000

**PROVENANCE:**

Robert Leavitt, Los Angeles.

Acquired from the above by the present owner, circa 1960.

Sold with a photo-certificate from Alain Vercel.

PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

24

**HUGUES CLAUDE PISSARRO (FRENCH, B. 1935)**

*Barques Au Soleil le Soir*

signed 'H.C. Pissarro' (lower left); titled 'Barques au/soleil, le soir' (on the reverse)

oil on canvas

18 x 22 in. (45.7 x 55.9 cm.)

\$5,000-7,000



24



23

23

**DIETZ EDZARD (GERMAN, 1893-1963)**

*Femme avec ruban noir*

signed 'D Edzard' (lower right)

oil on canvas

32 x 23½ in. (81.3 x 59.7 cm.)

\$3,000-5,000

25

**FRANÇOIS GALL (FRENCH, 1912-1987)**

*Eugenie à la robe jaune, tricote sur le port de Honfleur.*

signed and inscribed 'F. Gall/ Honfleur' (lower right)

oil on canvas

21½ x 25½ in. (54.6 x 65.1 cm.)

Painted in 1947.

\$4,000-6,000

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



25



**•26**  
**CONSTANTIN KLUGE (FRENCH, 1912-2003)**  
*Le Quai Conti*

signed 'C Kluge-' (lower right)  
 oil on canvas  
 29 x 36½ in. (73.7 x 92.7 cm.)  
 \$2,000-3,000

**PROVENANCE:**  
 with Wally Findlay Galleries, Chicago.

26

**•27**  
**CONSTANTIN KLUGE (FRENCH, 1912-2003)**  
*La Madeleine a Paris*

signed 'C. Kluge-' (lower right); signed again, dated and titled  
 'Aout 1951 Kluge- La Madeleine a Paris' (on the stretcher)  
 oil on canvas  
 21½ x 25½ in. (54.6 x 64.8 cm.)  
 \$3,000-5,000

**PROVENANCE:**  
 Anonymous sale; Sotheby's, New York, 10 October 1990, lot 79.



27



**•28**  
**ANTOINE BLANCHARD (FRENCH, 1910-1988)**  
*Concorde Rue Royale, Paris*

signed 'Antoine. Blanchard.' (lower right); signed again and  
 titled 'A. Blanchard/ "Concorde Rue Royal"/ Paris 1900' (on the  
 reverse)  
 oil on canvas  
 13 x 18½ in. (33 x 46 cm.)  
 \$3,000-5,000

**PROVENANCE:**  
 with Wally Findlay Galleries, New York.

This work is listed on Rehs Galleries, Inc. Antoine Blanchard  
 virtual checklist, #CCRR1318.0003 and is accompanied by a  
 Letter of Authentication.

28





29

**29**  
**BERNARD CATHELIN (FRENCH,  
 1919-2004)**

*Nu à la toilette*

signed and dated 'Cathelin 57' (lower left)  
 oil on canvas  
 28½ x 45½ in. (72.4 x 115.6 cm.)

\$8,000-12,000

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

**30**  
**ALBERT BITRAN (FRENCH, B.  
 1929)**

*Lumière des temps anciens*

signed and dated 'Bitran 58' (lower right);  
 signed and dated again, titled 'Lumière  
 des temps anciens/ 1958/ Bitran' (on the  
 reverse)

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

\$6,000-8,000

**PROVENANCE:**  
 with Galerie Ariel, Paris.

**31 No Lot**



30



32

•32

**GEORGES SEURAT (1859-1891)**

*Quatre personnages, un assis*

pencil on paper laid down on card  
5 7/8 x 9 1/4 in. (14.8 x 23.6 cm.)  
Drawn circa 1880.

\$3,000-5,000

**PROVENANCE:**

Emile Seurat, Paris (brother of the artist).  
Félix Fénéon, Paris.  
Paul Valéry, Paris.  
Acquired from the family of the above by the  
present owner, June 1986.

**LITERATURE:**

C.M. de Hauke, *Seurat et son oeuvre*, Paris, 1961,  
vol. II, p. 38, no. 344 (illustrated, p. 39).

**33**  
**HENRI DE TOULOUSE-LAUTREC**  
**(FRENCH, 1864-1901)**

*Homme en Casquette*

signed with artist monogram 'T-L' (center)  
pencil on paper  
4 1/8 x 6 1/2 in. (10.4 x 16.5 cm.)

\$4,000-6,000

**PROVENANCE:**

Dr. Lucien Graux.  
His sale; Paris 4 June 1957, lot 64.

**LITERATURE:**

M. G. Dortu, *Toulouse-Lautrec et son oeuvre*, vol. V,  
*Catalogue des dessins*, New York, 1971, p. 514, no. D.  
3.145 (illustrated p. 515).



33



34

34

**KEES VAN DONGEN (DUTCH, 1877-1968)**

*Portrait of Lucien Guitry*

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

\$5,000-7,000

**PROVENANCE:**

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

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



PROPERTY FROM A PRIVATE COLLECTOR (LOTS 35-37)

**35**

**FRANÇOISE GILOT (FRENCH, B. 1921)**

*Étude nu*

signed 'F. Gilot-' (lower right); inscribed, titled and dated '1er dessin fait dans l'atelier Souverbie/ à l'Académie Julian étude nu-Oct-1943-' (on the reverse)

ink on paper

19 $\frac{5}{8}$  x 16 $\frac{5}{8}$  in. (49.8 x 42.2 cm.)

\$5,000-7,000

**PROVENANCE:**

Estate of Dr. John and Muriel Halick.



35

**•36**

**FRANÇOISE GILOT (FRENCH, B. 1921)**

*Basket of Oranges and a Bird II*

signed 'F. Gilot-' (lower left); titled and dated 'Basquet of oranges and a bird II 31 Decembre 46' (on the reverse)

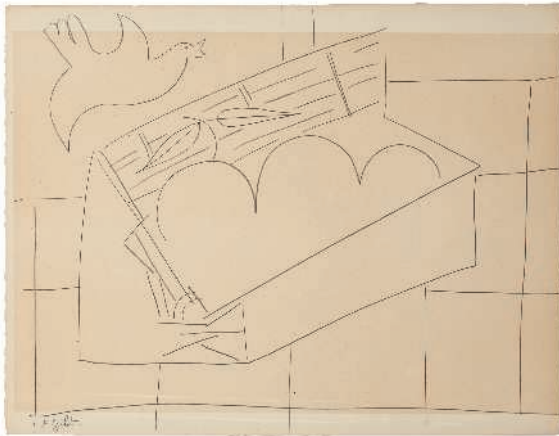
pencil on paper

20 x 25 $\frac{7}{8}$  in. (50.8 x 65.7 cm.)

\$2,000-3,000

**PROVENANCE:**

Estate of Dr. John and Muriel Halick.



36

**•37**

**FRANÇOISE GILOT (FRENCH, B. 1921)**

*A live study of Laetitia*

signed 'F. Gilot.' (lower right); titled, dated and inscribed 'a live study of Laetitia 1972-La-Jolla-' (on the reverse)

ink on paper

26 x 19 $\frac{5}{8}$  in. (66 x 50.5 cm.)

\$3,000-5,000

**PROVENANCE:**

Estate of Dr. John and Muriel Halick.



37



38

**38**  
**ANDRÉ BRASILIER (FRENCH, 1929)**

*Petits Chevaux au Septembre*

signed 'André Brasilier.' (lower right center); signed again with initials, titled and dated 'Petits Chevaux au Septembre. A.B. 2000' (on the stretcher bar)  
oil on canvas  
24 x 15 in. (61 x 38.1 cm.)

\$15,000-20,000

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



THE ESTATE OF IRVING PENN

**39**  
**LEON KOSSOFF (BRITISH, B. 1926)**

*Family Group*

charcoal on paper  
6 $\frac{7}{8}$  x 10 in. (17.5 x 25.4 cm.)  
Executed *circa* 1940.

\$8,000-12,000

**PROVENANCE:**

Annely Juda Fine Art, London.  
Sheikh Saud bin Muhammed Al-Thani.  
A gift from the above to the present owner, 2000.

39

40

**JEAN JANSEM (FRENCH, 1920-2013)**

*Moïse Sauvé des eaux*

signed 'Jansem' (lower left); titled and dated 'Moïse sauvé des eaux 1999' (on the stretcher bar)

oil on canvas

40½ x 48 in. (102.9 x 121.9 cm.)

\$18,000-25,000

**PROVENANCE:**

with Galerie Matignon, Paris.  
Private Collection, France.

This work will be included in the forthcoming Jean Jansem *catalogue raisonné* prepared by Flora Jansem.



40

41

**JEAN JANSEM (FRENCH, 1920-2013)**

*Joelle en tutu bleu*

signed 'Jansem' (lower left); titled and dated 'Joelle en tutu bleu 2008' (on the stretcher bar)

oil on canvas

25¾ x 36¼ in. (64.4 x 92.1 cm.)

\$15,000-20,000

**PROVENANCE:**

with Galerie Matignon, Paris.  
Private Collection, France.

This work will be included in the forthcoming Jean Jansem *catalogue raisonné* prepared by Flora Jansem.



41





42

PROPERTY FROM THE NEWARK MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND (LOTS 42-43)

**42**  
**GUSTAW GWOZDECKI (POLISH, 1880-1935)**  
*Still life*

signed 'Gwoz' (lower left); signed again 'Gustaw Gwozdecki and indistinctly inscribed (on the reverse)  
 oil on canvas  
 37½ x 37½ in. (95.3 x 95.3 cm.)  
 \$6,000-8,000

**PROVENANCE:**  
 Alberta Doremus.  
 Gift from the above to the present owner, 1932.

**44**  
**JAN CYBIS (POLISH, 1897-1972)**  
*Church*

signed 'J. Cybis' (lower right)  
 oil on canvas  
 31½ x 23½ in. (80 x 59.7 cm.)  
 \$5,000-7,000



44



43

**•43**  
**MARIA EWA LUNKIEWICZ-ROGOYSKA**  
**(POLISH, 1895-1967)**  
*The Harvest*

signed and dated 'M-Ewa Lunkiewiczowa 1937' (lower right)  
 oil on canvas  
 23¾ x 28¾ in. (60.3 x 73 cm.)  
 \$2,000-3,000

**EXHIBITED:**  
 New York, World's Fair Exhibit, 1939.

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

**•45**  
**ANDRÉ LANSKOY (FRENCH/RUSSIAN, 1902-1976)**  
*A Park*

signed 'LANSKOY' (lower right)  
 oil on canvas  
 21¼ x 25½ in. (54 x 64.8 cm.)  
 \$3,000-5,000

The Comité Lanskoj has confirmed the authenticity of this work, which will be included in their forthcoming André Lanskoj catalogue raisonné.



45





46

■ 46

**VALERY KOSHLIYAKOV (RUSSIAN, B. 1962)**

*St. Peter's*

signed with artist initials in Cyrillic (lower right);  
signed again and inscribed in Cyrillic and dated  
'1955' (on the reverse)  
collage—printed paper, paper, acrylic and charcoal  
on canvas

58½ x 77¾ in. (148.6 x 197.5 cm.), unframed

\$15,000-20,000

PROPERTY FROM THE COLLECTION OF EDWIN AND LOLA JAFFE

47

**LEON GOLUB (AMERICAN, 1922-2004)**

*Head IV (1959)*

signed 'Golub' (lower right); signed again,  
inscribed and dated 'Leon Golub/ Head IV/  
France/ 7/11/59' (on the reverse)  
oil and lacquer on canvas  
25 x 20 in. (63.5 x 50.8 cm.)

\$12,000-18,000

**PROVENANCE:**

with Allan Frumkin Gallery, Chicago.  
Acquired from the above by the present owner,  
1960.



47

19



48



50

**48**  
**SIGMUND JOSEPH MENKES (UKRAINIAN, 1896-1986)**

*The Blue Alcove*

signed 'Menkes' (lower right)  
 oil on canvas  
 30 x 22 in. (76.2 x 55.9 cm.)  
 \$7,000-9,000

**PROVENANCE:**  
 with Associated American Artists, New York.

**49 No Lot**

**50**  
**JEAN COCTEAU (FRENCH, 1889-1963)**

*La dame à la Licorne*

signed and dated 'Jean Cocteau/ 1955' (lower left) and titled 'La dame à/ la/ Licorne (upper center)  
 pastel on cardboard  
 25½ x 19½ in. (64.8 x 49.8 cm.)  
 \$6,000-8,000

The Cocteau Committee confirmed the authenticity of this work.

PROPERTY OF A PRIVATE COLLECTOR (LOTS 51-52)

**51**

**MARC CHAGALL (1887-1985)**  
*Trapeze Acrobat with bird*

lithograph in colors, on Arches wove paper, 1967, signed in pencil, numbered 38/75, with margins  
 Image: 10¾ x 8¾ in. (273 x 222 mm.)  
 \$4,000-6,000

**LITERATURE:**  
 Mourlot 477.



51





52

•52

**HENRI MATISSE (1869-1954)**

*Buste de jeune Fille, les Bras croisés*

lithograph, on Japon paper, 1925, signed in pencil, numbered 22/50 (there were 10 artist's proofs), with full margins  
Image: 7 3/8 x 5 in. (187 x 127 mm.); Sheet: 14 x 10 7/8 in. (356 x 276 mm.)

\$2,000-3,000

**LITERATURE:**

Duthuit, 450.

54

**MARC CHAGALL (FRENCH, 1887-1985)**

*Le Bouquet* (on the cover of "Chagall Lithographs" by J. Cain)

signed, dated, and dedicated 'Pour Bernard/ et Becky/ Bonne Année/ Marc Chagall/ 1961./ Vence' (throughout the top)  
crayon on paper  
12 5/8 x 9 1/2 in. (32 x 24.1 cm.)

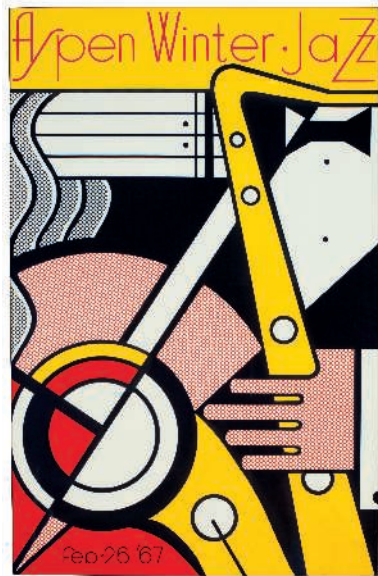
\$6,000-8,000

**PROVENANCE:**

The artist.

Bernard and Becky Reiss, New York, gift from the above, 1961.  
Anonymous sale; Christie's, Paris, 21 May 2008, lot 110.  
Acquired at the above sale by the present owner.

The Comité Marc Chagall has confirmed the authenticity of this work.



53

•53

**ROY LICHTENSTEIN (1923-1997)**

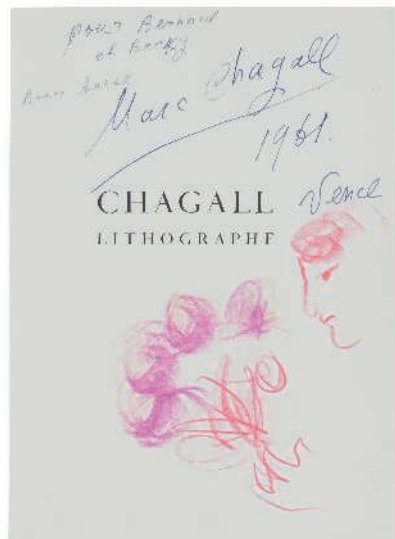
*Aspen Winter Jazz Poster*

screenprint in colors, on wove paper, 1967, signed in ink and numbered 93/300 (there were also approximately 12-15 artist's proofs), co-published/printed by the artist and Leo Castelli Gallery/Chiron Press, New York, the full sheet  
Sheet: 39 7/8 x 26 in. (1013 x 660 mm.) (2)

\$2,000-3,000

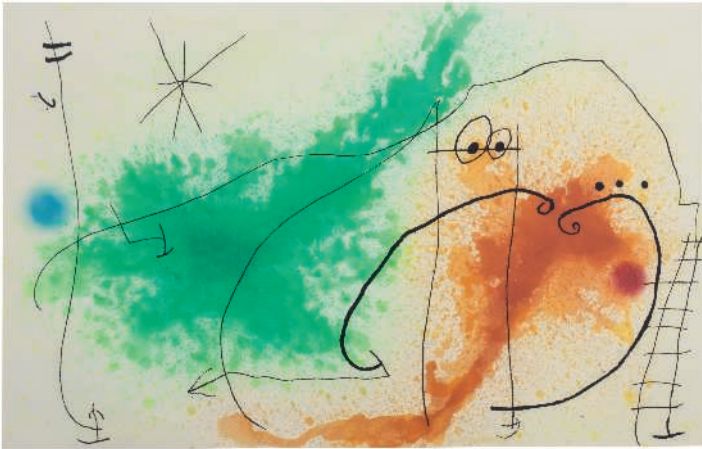
**LITERATURE:**

C. 44.



54

21



55

PROPERTY OF A PRIVATE COLLECTOR

**55**  
**JOAN MIRÓ (1893-1983)**

*Partie de Campagne IV*

etching and aquatint in colors, on Mandeure wove paper, 1967, signed in pencil, numbered 35/75, published by Maeght, Paris  
 Plate: 23 x 36 $\frac{3}{4}$  in. (584 x 924 mm.)

\$4,000-6,000

**PROVENANCE:**  
 with Peter Bartlow Gallery, Chicago.

**LITERATURE:**  
 Dupin, 433.

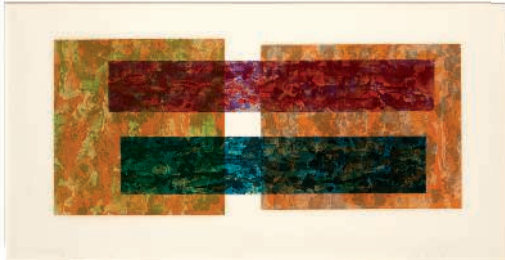
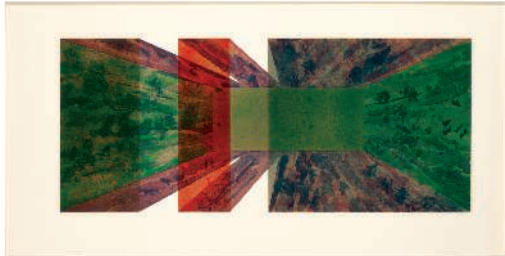
PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

**•56**  
**RONALD DAVIS (B. 1937)**

*Triangle Slice; Diagonal Slice and Two Circle Rectangle (from Rectangle Series)*

three lithographs and screenprints in colors, on Arches, 1971, signed and dated in pencil, numbered 27/75, published by Gemini G.E.L., Los Angeles; together with *Two Bar*, lithograph and screenprint in colors, on Arches, 1971, signed and dated in pencil, numbered 27/70, published by Gemini G.E.L., Los Angeles; and *Double Rectangle*, lithograph and screenprint in colors, on Arches, 1971, signed and dated in pencil, numbered 27/65, published by Gemini G.E.L., Los Angeles  
 Sheet: 18 $\frac{1}{2}$  x 44 $\frac{1}{2}$  in. (470 x 1130 mm.) (2); 20 x 38 $\frac{3}{4}$  in. (508 x 984 mm.) (3)

\$2,000-3,000



56



PROPERTY FROM CREDIT SUISSE'S AMERICANA  
COLLECTION (LOTS 57-59)

**•57**

**AFTER FRANCOIS-ANDRE  
MICHAUX**

*[The North American Sylva]:*  
10 Plates

ten lithographs in colors, on wove paper,  
with margins  
each 18 x 14 $\frac{3}{4}$  in. (45.7 x 37.5 cm.), overall  
(10)

\$1,500-2,000



57 (3 of 10)

**•58**

**AFTER JOHN TORREY**

*[A Flora of the State of New York]:*  
10 Plates

ten lithographs in colors, on wove paper,  
with margins  
each 21 $\frac{1}{4}$  x 18 in. (54 x 45.7 cm.), overall  
(10)

\$1,500-2,000



58 (3 of 10)

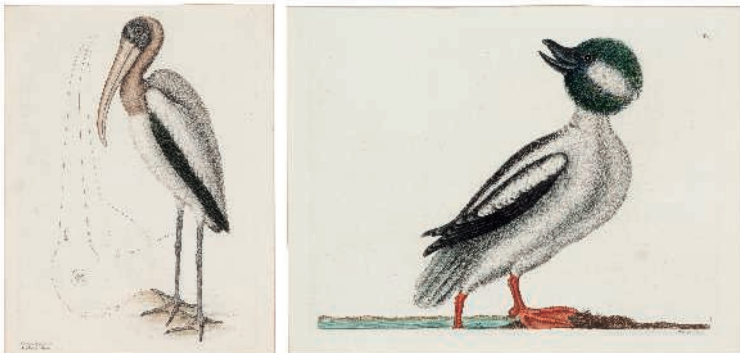
**•59**

**AFTER MARK CATESBY**

*[Birds]* 6 Plates

six engravings with hand coloring, on laid  
paper, with margins  
each 22 $\frac{1}{2}$  x 26 $\frac{3}{4}$  in. (57.2 x 68 cm.), overall  
(6)

\$1,200-1,800



59 (2 of 6)



60

• 60

**ATTRIBUTED TO JEAN-GUILLAUME MOITTE (FRENCH, 1746-1810)**

*Design for a Garden with a Temple and Fountain*

black and brown ink, wash and heightened with white on paper  
22¾ x 80½ in. (57.8 x 204.5 cm.)

\$3,000-5,000

**PROVENANCE:**

with Sven Gahlin, London.

• 61

**ANTONIO VISENTINI (ITALIAN, 1688-1782)**

*Tempio di Nimes in Francia; together with Faciata della Prospetivo nel Palazzo Sapda in Roma; and Tempio della Sibbilla Ativoli; and Tempio dantonioe Faustina in Roma; and Tempio della dea Vestale in Roma; and Tempio di Nimes in Francia*

each variously inscribed (along the lower edge)

each ink and wash on paper  
15¾ x 21 in. (40 x 53.3 cm.) (5); 20¾ x 15⅞ in. (52.7 x 40.3 cm.) (6)

\$2,000-3,000

**PROVENANCE:**

with Ben Weinreb, London.

• 62

**J.M. GOUBERT (FRENCH, 19TH CENTURY)**

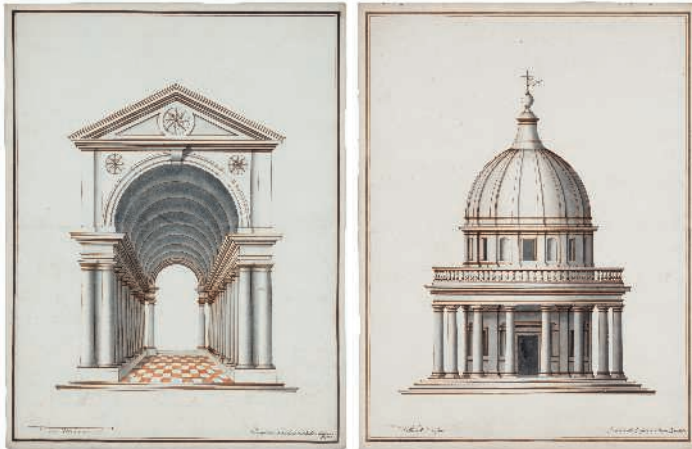
*Museum du Vatican a Rome* (two works)

watercolor, ink and pencil on paper  
the first 23 x 17 in. (58.4 x 43.2 cm.); the companion 18 x 26 in. (45.7 x 66 cm.) (2)

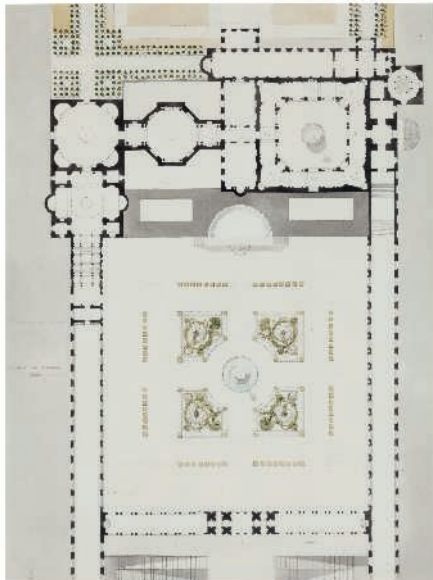
\$2,000-3,000

**PROVENANCE:**

with Ben Weinreb, London.

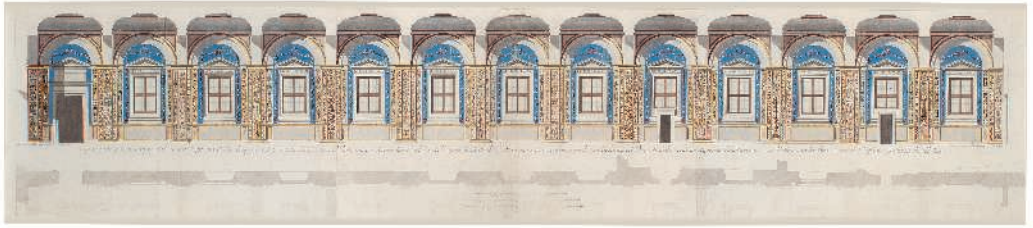


61 (2 of 6)



62 (1 of 2)





63 (1 of 10)

**•63**  
**AFTER RAFAELLO SANZIO,  
 BY GIOVANNI VOLPATO AND  
 GIOVANNI OTTAVIANI**

*[Raphael's Loggias in the Vatican]:  
 10 Plates*

ten engravings with hand-coloring, on wove paper, with margins one sheet 63 x 14 in. (160 x 35.6 cm.); each remaining sheet 41 x 17½ in. (104.1 x 43.5 cm.) (10)

\$3,000-5,000

**PROVENANCE:**  
 with Ben Weinreb, London.

**•65**  
**THOMAS DANIELL (1749-1840)**

*[Views in Calcutta]: 12 Plates*

twelve etchings with hand-coloring and aquatint, on laid paper, the full sheet each sheet 15½ x 20¾ in. (39.7 x 52.7 cm.) (12)

\$3,000-5,000

**PROVENANCE:**  
 with Ben Weinreb, London.

**•64**  
**AFTER GAETANO SAVORELLI  
 BY GIOVANNI VOLPATO AND  
 GIOVANNI OTTAVIANI**

*Raphael's Loggias in the Vatican [9 Plates]*

nine engravings with hand coloring, on two joined sheets of wove paper, with margins each 45¾ x 18¾ in. (116.2 x 47.6 cm.), overall (9)

\$3,000-5,000

**PROVENANCE:**  
 with Ben Weinreb, London.



64 (1 of 9)



65 (2 of 12)





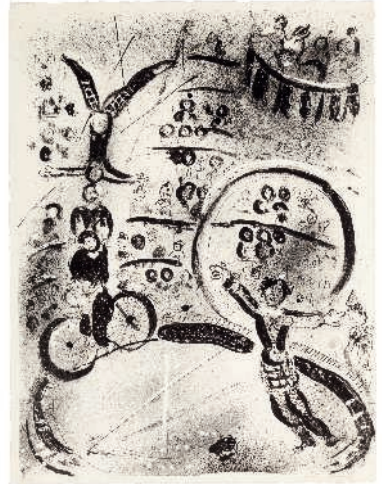
66

**•66**  
**JOHN WILLIAM HILL (1812-1879)**  
*Brooklyn, L.I. as Seen From Trinity Church, New York*

lithograph in colors, on wove paper, 1853, published by Smith Brothers & Co., New York  
 Sheet: 27¾ x 39 in. (705 x 990 mm.)

\$3,000-5,000

**PROVENANCE:**  
 with John Howell, San Francisco.



67

**•67**  
**MARC CHAGALL (1887-1985)**  
*Les Cyclistes*

lithograph, on Arches, 1956, signed in pencil, numbered 25/30, the full sheet  
 Sheet: 25½ x 19½ in. (648 x 495 mm.)  
 \$3,000-5,000

**PROVENANCE:**  
 with Galerie Berggruen, Paris.

**LITERATURE:**  
 Mourlot, 171.

**•68**  
**GEORGES ROUULT (1871-1958)**  
*Clown et enfant; together with L'amazone; and Le vieux clown; and Le jongleur from Cirque*

four aquatint in colors, on wove paper, 1930, from the edition of 270, published by A. Vollard, Paris  
 the largest Plate: 12½ x 8½ in. (308 x 216 mm.) (4)

\$3,000-5,000

**PROVENANCE:**  
 with Galerie Berggruen, Paris.

**LITERATURE:**  
 Chapon & Rouault, 201, 198, 202, 199



68



**-69**

**PABLO PICASSO (1881-1973)**

*Troupe d'acteurs*

lithograph in black, on Arches, 1954,  
signed in blue ink and dated, numbered  
9/50 (there were five artist's proofs), the  
full sheet

Sheet: 19½ x 25¾ in. (496 x 654 mm.)

\$2,000-3,000

**PROVENANCE:**

with Galerie Berggruen, Paris.

**LITERATURE:**

Bloch, 754.



70

**-71**

**JOAN MIRÓ (1893-1983)**

*Les guetteurs*

lithograph in colors, on Arches, 1964,  
signed in pencil, numbered 20/75,  
published by Maeght Editeur, Paris, the  
full sheet

35¼ x 24 in. (895 x 610 mm.)

\$2,500-3,500

**PROVENANCE:**

with Galerie Berggruen, Paris.

Acquired from the above by the present  
owner.

**LITERATURE:**

Mourlot, 399.



69

**-70**

**PABLO PICASSO (1881-1973)**

*L'abeille (from Histoire Naturelle)*

Aquatint, grattoir and drypoint, on cream laid *vergé de Montval*, 1936,  
published by Martin Fabiani, Paris

Sheet: 16¾ x 12¾ in. (417 x 315 mm.)

\$1,500-2,000

**PROVENANCE:**

with Galerie Berggruen, Paris.

**LITERATURE:**

Bloch 349; Baer 596 A.



71

27



72

**•72**  
**EUGÈNE FROMENTIN (FRENCH, 1820-1876)**  
*A Seated Arab*

stamped 'Vente Fromentin' (lower left) and inscribed and dated '19 juin' (lower right)  
black chalk heightened with white on paper  
12½ x 9¾ in. (31.4 x 23.8 cm.)

\$1,200-1,800

**PROVENANCE:**  
with Charles E. Slatkin Galleries, New York.



73

**•73**  
**ALEXANDRE IACOVLEFF (RUSSIAN, 1887-1938)**  
*Portrait of Sergei Prokofiev*

signed and dated 'A Iacovleff / 1928' (lower right center)  
sanguine on paper  
22 x 16 in. (55.9 x 40.6 cm.)

\$2,000-3,000

**PROVENANCE:**  
with R.E. Lewis, Inc., San Francisco.



74

**•74**  
**PAVEL TCHELITCHEW (RUSSIAN, 1898-1957)**  
*Project for the costume of the Queen of the Night in Mozart's "Magic Flute"*

signed 'P Tchelitchev' (lower right)  
sepia and India ink on paper  
11½ x 17 in. (29.2 x 43.2 cm.)  
Executed in 1942.

\$2,000-3,000

**PROVENANCE:**  
with Durlacher Brothers, New York.

We are grateful to Mr. Erik La Prade for his assistance in cataloguing this work.

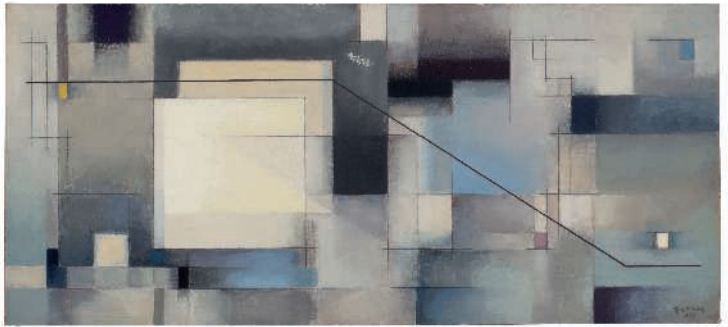


•75

**SAMSON FLEXOR (FRENCH,  
1907-1971)**

*Untitled*

signed and dated 'Flexor/ 1957' (lower  
right); inscribed '5.' (on the reverse)  
oil on canvas  
12¾ x 28¾ in. (32.4 x 72.7 cm.)  
\$2,000-3,000



75

76

**JOSÉ ANTONIO FERNÁNDEZ-  
MURO (ARGENTINE, B. 1920)**

*Progresión de una forma*

signed, titled and numbered '17  
Fernández-Muro/ Progresión de una  
forma' (on the reverse)  
oil on canvas  
32 x 21¾ in. (81.3 x 54.3 cm.)  
\$4,000-6,000

**PROVENANCE:**

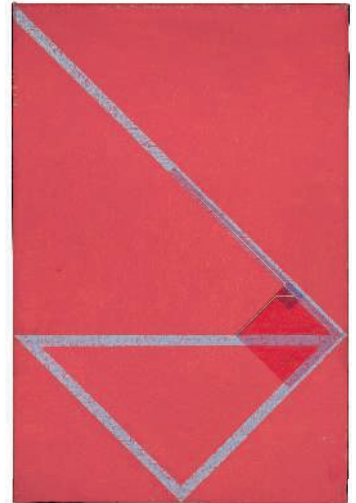
with Roland de Aenlle Gallery, New York.

■77

**PACITA ABAD (FILIPINO, 1946-  
2004)**

*I Think Mexico*

signed 'pacita' (lower right)  
acrylic on stitched and padded canvas  
57 x 82 in. (144.8 x 208.3 cm.)  
\$10,000-15,000



76



77



78

**78**  
**SAUL STEINBERG (AMERICAN, 1914-1999)**  
*The Orator*

signed 'Steinberg' (upper right)  
 pen and ink on paper  
 23½ x 14¾ in. (59.7 x 36.5 cm.)  
 Executed in 1961.

\$5,000-7,000

**PROVENANCE:**  
 with Galerie Berggruen, Paris.



79

**•79**  
**JIMMY ERNST (AMERICAN/GERMAN, 1920-1984)**  
*Planetarium I*

signed and dated 'Jimmy Ernst 53' (lower right)  
 gouache, ink and wash on paper  
 29½ x 21¼ in. (75 x 55.2 cm.)

\$3,000-5,000

**PROVENANCE:**  
 with Grace Borgenicht, New York.



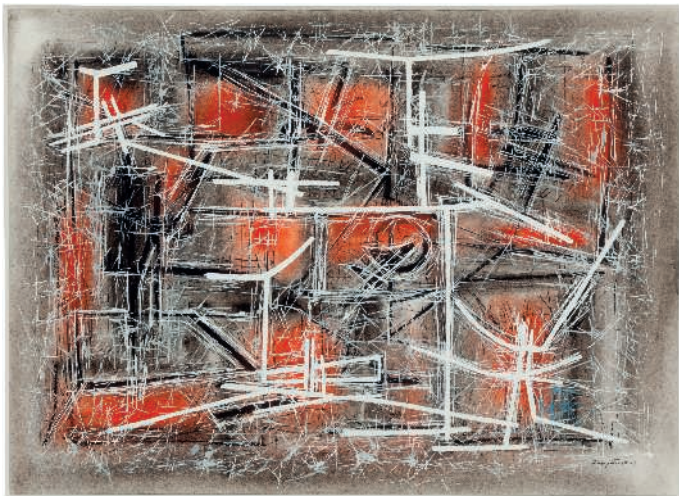
80

**•80**  
**JIMMY ERNST (AMERICAN/GERMAN, 1920-1984)**  
*Inter Stellar*

signed and dated 'Jimmy Ernst/ 59' (lower right)  
 gouache on paper  
 20¾ x 14 in. (52.7 x 35.6 cm.)

\$3,000-5,000

**PROVENANCE:**  
 with Grace Borgenicht Gallery, New York.



81

**•81**  
**JIMMY ERNST (AMERICAN/GERMAN, 1920-1984)**  
*Untitled*

signed and dated 'Jimmy Ernst 51' (lower right)  
 gouache, ink and wash on paper  
 21 x 29 in. (53.3 x 73.7 cm.)

\$3,000-5,000



THE PROPERTY OF A LADY

**81A**  
**FRANCISCO STOCKINGER (AUSTRIAN/  
BRAZILIAN 1919-2009)**

*Untitled (Woman)*

inscribed 'ST' (on the base)  
iron, wood, resinated fabric, and scrap metal  
38¾ x 9½ x 6½ in. (98.4 x 24.1 x 16.5 cm.)  
\$5,000-7,000

Unique.

**PROVENANCE:**

Rodman C. Rockefeller collection, New York.  
Thence by descent to the present owner.



81A



82

**82**

**A FRENCH MARBLE BUST OF DIANA**

CIRCA 1700, THE PEDESTAL PROBABLY CIRCA 1700

The bust: 30½ in. (77.5 cm.) high, 30½ in. (77.5 cm.) wide; The  
pedestal: 46¼ in. (117.5 cm.) high, 14½ in. (37 cm.) wide, 13½ in.  
(34 cm.) deep

\$4,000-6,000

**83**

**A WHITE, VIOLET AND GREY MARBLE BUST OF AN  
EMPEROR**

LATE 19TH/20TH CENTURY

On a gray socle and further modern grey granite plinth  
40 in. (101.5 cm) high overall

\$4,000-6,000



83

PROPERTY FROM  
THE ESTATE OF DENISE BERNSTEIN

(LOTS 84-117)

French by birth, Denise Bernstein traveled to France to visit family during her summer hiatus from teaching at the Lycée Français de New York, returning each year with porcelain treasures sourced both at auction and from the top dealers in the field. Fruits of her collecting endeavors are offered here in thirty-five lots, collected over more than forty years.

COMPARATIVE LITERATURE:

G. de Bellaigue and S. Eriksen, *Sèvres Porcelain*, London, 1987.  
E. Bourgeois and G. Lechevallier-Chevignard, *Le Biscuit de Sèvres (n.d.)*.

T. Préaud and G. Sherf, *La Manufacture des Lumières, La sculpture à Sèvres de Louis XV à La révolution*, Dijon, 2015.  
M.N. Pinot de Villechenon, ed., *Falconet à Sèvres 1757-1766 ou l'art de plaire*, exhibition catalogue, Sèvres, Musée national de Céramique, 2001.

**84**

**A SEVRES BISCUIT PORCELAIN FIGURE GROUP, 'DON QUICHOTTE ET LA TETE ENCHANTEE'**

CIRCA 1771, THE MODEL OF 1771 UNDER THE DIRECTION OF BACHELIER AND AFTER COYPEL

Modeled after Cervantes' story with Don Quixote, Sancho Panza, Don Antonio and a dancer before the enchanted bust 12½ in. (31.7 cm.) high, 9⅝ in. (24.5 cm.) wide (2)

\$15,000-20,000







**•85**  
**A SEVRES BISCUIT PORCELAIN**  
**FIGURE OF A GIRL HOLDING A**  
**RABBIT**  
 CIRCA 1757-66, INCISED F FOR  
 FALCONET, THE MODEL POSSIBLY  
 BY DEFERNEX  
 6 in. (15.2 cm.) high  
 \$1,200-1,800

**PROVENANCE:**  
 Norweb Collection.  
 Acquired from Dragesco-Cramoisan,  
 Paris, July 1993.

**•86**  
**A SEVRES BISCUIT PORCELAIN**  
**FIGURE GROUP, 'LE SABOT CASSE'**  
 CIRCA 1760-66, INCISED F FOR  
 FALCONET, THE MODEL OF 1760 BY  
 FALCONET  
 6¾ in. (17.1 cm.) high  
 \$1,500-2,000

**PROVENANCE:**  
 Acquired from Dragesco-Cramoisan,  
 Paris, September 1987.

**87**  
**A SEVRES BISCUIT PORCELAIN**  
**FIGURE GROUP, 'LA BERGERE DES**  
**ALPES'**  
 THIRD QUARTER 18TH CENTURY,  
 THE MODEL OF 1766 BY FALCONET  
 AFTER BOUCHER  
 6 in. (15.2 cm.) high  
 \$6,000-8,000

**PROVENANCE:**  
 Acquired from Vandermeersch, Paris,  
 1998.

**•88**  
**A SEVRES BISCUIT FIGURE GROUP,**  
**'LA FEUILLE A L'ENVERS'**  
 CIRCA 1760-66, INCISED F FOR  
 FALCONET, THE MODEL OF 1760 BY  
 FALCONET  
 8½ in. (21.5 cm.) high  
 \$2,000-3,000

**88**  
**A SEVRES BISCUIT PORCELAIN**  
**FIGURE GROUP, 'L'ENFANT AU**  
**CHAT'**  
 CIRCA 1767-73, INCISED B FOR  
 BACHELIER, THE MODEL OF 1767 BY  
 FALCONET  
 5½ in. (14 cm.) high; 7¼ in. (18.5 cm.) wide  
 \$6,000-8,000

**PROVENANCE:**  
 Acquired from Michele Beiny, New York,  
 May 2007.



90

**90**  
**A PAIR OF SEVRES BISCUIT PORCELAIN FIGURE GROUPS, 'LA BOHEMIENNE' OR 'LE GROUPE DE L'OURS' AND 'ON NE S'AVISE JAMAIS DE TOUT'**

CIRCA 1765-73, THE FIRST INCISED B FOR BACHELIER, THE SECOND INCISED F FOR FALCONET AND \*, BOTH MODELS OF 1765-66 BY FALCONET

The second with a man in chains wooing his wife visiting him in prison, the prison matron counting her payment behind them

5 $\frac{7}{8}$  in. (15 cm.) high, 'On s'avise jamais de tout' (2)

\$6,000-8,000

**PROVENANCE:**

Acquired from Michele Beiny, New York, 1996.

**91**  
**A SEVRES BISCUIT PORCELAIN FIGURE GROUP, 'LE MAITRE D'ECOLE'**

CIRCA 1762-66, INCISED F FOR FALCONET, THE MODEL OF 1762 BY FALCONET AFTER BOUCHER

8 $\frac{1}{2}$  in. (21.7 cm.) high

\$4,000-6,000

**PROVENANCE:**

Acquired from Galerie Verneuil - JG Peyre & JC Sieberth, Paris, 1997.



91



92

**92**  
**SEVEN SEVRES BISCUIT PORCELAIN FIGURES FROM**  
**THE 'ENFANTS FALCONET' SERIES**

THIRD QUARTER 18TH CENTURY, TWO INCISED B FOR BACHELIER AND BOIZOT, TWO INCISED F FOR FALCONET, THE MODELS ALL BY FALCONET

Comprising: A tambourine player, '*Le tambour de basque*,' A running boy, '*Le coureur*,' A boy playing the hurdy gurdy, '*Le vieilleur*,' A girl playing the guitar, '*La petite fille à la guitare*' or '*A la mandolin*,' A girl looking at a nest, '*La fille au nid*,' A girl with a groundhog, '*La marmotte*' or '*La savoyarde à la marmotte*,' Two boys wrestling, '*Le coupe-tete*' or '*Le pet en l'air*'  
 4¾ in. (12 cm.) high, '*La fille au nid*' (7)

\$10,000-15,000

**PROVENANCE:**

Acquired from Galerie Verneuil - JG Peyre & JC Sieberth, Paris, 1995 (*Le coureur*); 1997 (*Le tambour de basque* and *la fille à la guitare*); 1998 (*La marmotte*).

Acquired from Renne Luce Denis, 1984 (*Le vieilleur*).

Anonymous sale; Christie's, New York, 1991 (*La fille au nid*).

Anonymous sale; Christie's, New York, 1998 (*Le coupe-tête*).

**•93**

**A PAIR OF SEVRES BISCUIT FIGURES, 'LA PETITE FILLE**  
**AU TABLIER' AND 'LE JEUNE SUPPLIANT'**

CIRCA 1752-57, BOTH INCISED B FOR BACHELIER, THE MODELS OF 1752 BY BLONDEAU AFTER BOUCHER

8⅞ in. (22.5 cm.) high, *La petite fille* (2)

\$3,000-5,000



93





94

•94

**A PAIR OF SEVRES BISCUIT PORCELAIN FIGURES, 'LA PETITE VENDANGEUSE' OR 'LE PANIER DEVANT ELLE' AND 'LE PORTEUR DE COURONNES'**

CIRCA 1757-66, HE INCISED F FOR FALCONET AND SHE INCISED L, HIS MODEL OF 1757 BY FALCONET AFTER BOUCHER

6¼ in. (15.8 cm.) high, *La vendangeuse* (2)  
\$3,000-5,000

**PROVENANCE:**

The Elizabeth Parke Firestone Collection, Christie's, 21-22, March 1991, Sale 7254, lot 129.



95

•95

**TWO SEVRES BISCUIT PORCELAIN FIGURES OF A BOY AND GIRL**

THIRD QUARTER 18TH CENTURY, BOTH INCISED WITH A CAPITAL B

5½ in. (14 cm.) high, the girl (2)  
\$1,000-1,500



96

•96

**TWO SEVRES BISCUIT PORCELAIN FIGURES, 'LE PETIT FAUCHEUR' AND ONE POSSIBLY TITLED 'LA PETITE CHASSERESSE'**

CIRCA 1757-1773, HE INCISED F FOR FALCONET, SHE WITH FAINT INCISED B FOR BACHELIER, BOTH MODELS BY FALCONET

6⅞ in. (15.5 cm.) high, *Le faucheur* (2)  
\$1,500-2,500

**PROVENANCE:**

Acquired from Galerie Verneuil - JG Peyre & JC Sieberth, Paris, 20 June 1994 (the huntress).

Acquired from Dalva Brothers, New York, 14 October 1983 (the reaper).



•97

**A PAIR OF SEVRES BISCUIT PORCELAIN FIGURES, 'LA BATTEUSE DE BEURRE' AND 'LE BATTEUR EN GRANGES'**  
 CIRCA 1757-66, BOTH INCISED F FOR FALCONET, HER MODEL OF 1754 BY DEFERNEX AFTER ALLEGRAIN, HIS MODEL OF 1755 PROBABLY BY SUZANNE AFTER BOUCHER

8½ in. (21.9 cm.) high, *Le batteur*  
 \$3,000-5,000

**PROVENANCE:**

Drouot, Paris, 18 March 1992, lot 49 (the girl).  
 Acquired from Galerie Verneuil - JG Peyre & JC Sieberth, Paris, 20 September 2001 (the boy).

98

**THREE SEVRES BISCUIT PORCELAIN FIGURES, 'LA LAITIERE,' 'LE MARCHAND DE COCHONS' AND 'LA MARCHANDE DE CREME'**

CIRCA 1755-73, THE MILK-MAID INCISED B FOR BACHELIER AND MODELED BY DEFERNEX AFTER VASSE, THE PIG AND CREAM SELLERS INCISED F FOR FALCONET AND MODELED BY SUZANNE AFTER BOUCHER CIRCA 1755

8¾ in. (22.2 cm.) high, *La laitiere*  
 \$7,000-10,000

**PROVENANCE:**

Acquired from Théorème, Louvre des Antiquaries, Paris, 1984 (*Le marchand de cochons*) and 2005 (*La laitiere*).  
 Acquired from Galerie Verneuil - JG Peyre & JC Sieberth, Paris, 1996 (*La marchande de crème*).

(2)

(3)

•99

**A SEVRES BISCUIT PORCELAIN FIGURE, 'LA BLANCHISSEUSE'**

CIRCA 1755, INCISED 6 OR G, THE MODEL BY SUZANNE AFTER BOUCHER

6½ in. (15.5 cm.) high  
 \$1,200-1,800

**PROVENANCE:**

Anonymous sale; Christie's, New York, 20 June 1985, Sale 5723, lot 134.

•100

**A SEVRES BISCUIT PORCELAIN FIGURE OF A WOMAN KNEELING BEFORE A JAR**

CIRCA 1757-66, INCISED F FOR FALCONET AND \*

5½ in. (14.3 cm.) high, 6¼ in. (16 cm.) wide  
 \$1,500-2,000

**PROVENANCE:**

Acquired from Galerie Verneuil - JG Peyre & JC Sieberth, Paris, 3 March 1998.

100



101



101

**A PAIR OF SEVRES BISCUIT FIGURE GROUPS, 'LA FETE AU CHATEAU' OR 'LA FIDELITE MODELE' AND 'LA FEE URGELE' OR 'CE QUI PLAIT AUX DAMES'**

CIRCA 1767-73, INCISED B FOR BACHELIER, THE SECOND MODEL OF 1767 ATTRIBUTED TO FALCONET UNDER THE DIRECTION OF BACHELIER

8½ in. (22 cm.) high, *La fidelite modèle* (2)  
\$4,000-6,000

**PROVENANCE:**

Acquired from Michele Beiny, New York, 1988 (the first).  
Dolne, 1983 (the second).

**-102**

**TWO SEVRES BISCUIT PORCELAIN FIGURES, 'LA FILLE AUX FRUITS' AND 'LE MANGEUR DE SORBET (CREME)'**

THIRD QUARTER 18TH CENTURY, THE FIRST INCISED F FOR FALCONET, THE MODEL OF 1757 BY FALCONET AFTER BOUCHER

5½ in. (14 cm.) high, *La petite fille* (2)  
\$2,000-3,000

**PROVENANCE:**

Acquired from Michelle Beiny, New York, 2002 (*La petite fille*).  
Acquired from Théorème - Vincent L'Herrou, Paris (*Le mangeur de sorbet*).

**-102A**

**A SEVRES BISCUIT PORCELAIN FIGURE, 'LA GUIRLANDE ASSISE'**

THIRD QUARTER 18TH CENTURY, THE MODEL OF 1757 BY FALCONET AFTER BOUCHER

5 in. (12.7 cm.) high  
\$1,000-1,500

**PROVENANCE:**

Acquired from JG Peyre, Paris, April 2000.

103

**A PAIR OF SEVRES BISCUIT FIGURE GROUPS, 'LA LOTTERIE' OR 'LE TOURNIQUET' AND 'LA CURIOSITE' OR 'LA LANTERNE MAGIQUE'**

THIRD QUARTER OF 18TH CENTURY, THE FIRST WITH INCISED TRIANGULAR CYPHER, THE SECOND INCISED WITH A LINE, THE MODELS OF 1757 BY FALCONET AFTER BOUCHER

6¼ in. (16 cm.) high, each (2)  
\$6,000-8,000

**PROVENANCE:**

Acquired from Théorème - Vincent L'Herrou, Paris, 2003.



102



102A



102



103





•104

**A PAIR OF SEVRES BISCUIT PORCELAIN FIGURES, 'LA JARDINIÈRE AU VASE' AND 'LE JARDINIER AU PLANTOIR'**

CIRCA 1760-66, SHE INCISED F FOR FALCONET, THE MODELS MADE UNDER THE DIRECTION OF FALCONET, POSSIBLY BY SUZANNE

9½ in. (23.2 cm.) high, each (2)

\$3,000-5,000

**PROVENANCE:**

Acquired from Dalva Brothers, New York, 31 January 1983 (the girl) and 4 January 1986 (the boy).

•105

**A PAIR OF SEVRES BISCUIT PORCELAIN FIGURES, 'LA BERGÈRE ASSISE' AND 'LE PORTEUR DE MOUTON'**

THIRD QUARTER 18TH CENTURY, THE MODELS OF 1754 BY DEFERNEX AFTER BOUCHER

8½ in. (21.5 cm.) high, *Le Porteur* (2)

\$3,000-5,000

**PROVENANCE:**

Ancienne Collection Borghini (the girl).  
Acquired from JM Béalu et Fils, Paris, 22 December 1993 (the girl).  
Acquired from Dalva Brothers, December 1988 (the boy).

•106

**A SEVRES BISCUIT PORCELAIN FIGURE, 'LE BATELIER DE SAINT-CLOUD'**

CIRCA 1766-73, INCISED B FOR BACHELIER, THE MODEL MADE UNDER THE DIRECTION OF FALCONET AFTER BOUCHER

9½ in. (23.2 cm.) high

\$1,500-2,000

**PROVENANCE:**

Acquired from Galerie Verneuil - JG Peyre & JC Sieberth, Paris, 2002.





•107

A PAIR OF SEVRES BISCUIT PORCELAIN FIGURES, 'LE MOISSONNEUR' AND 'LA MOISSONNEUSE'

CIRCA 1757-1766, BOTH INCISED F FOR FALCONET, MODELED BY BLONDEAU AFTER BOUCHER

8¼ in. (22.3 cm.) high, *La moissonneuse* (2)

\$2,000-3,000

**PROVENANCE:**

Acquired from Dragesco-Cramoisan, Paris, 1988 (the boy).  
Acquired from JM Béau et Fils, Paris, 2000 (the girl).

108

A PAIR OF SEVRES BISCUIT FIGURES, 'LE JOUEUR DE MUNETTE' OR 'LE JOUEUR DE CORNEMUSE' AND 'LE PORTEUR D'OISEAUX' OR 'CORYDON'

CIRCA 1752-80, SHE INCISED B FOR BACHELIER AND AFTER A MODEL OF 1752, HE INCISED B7 FOR BOIZOT, THE MODEL OF 1753 BY BLONDEAU AFTER BOUCHER

8½ in. (21.4 cm.) high, *Le joueur* (2)

\$4,000-6,000

**PROVENANCE:**

Anonymous sale; Drouot, Paris, 1984.

109

•109

A PAIR OF SEVRES BISCUIT PORCELAIN FIGURES, 'LA GRANDE JARDINIÈRE' AND 'LE GRAND JARDINIER'

THIRD QUARTER 18TH CENTURY, THE MODELS OF 1755 BY DEFERNEX AFTER BOUCHER

9 in. (22.9 cm) high, *Le jardinier* (2)

\$2,000-3,000

**PROVENANCE:**

Purchased at the Marche Puces de St Ouen, 1984.



111

110

**A PAIR OF SEVRES BISCUIT PORCELAIN FIGURES, 'LA DANSEUSE' AND 'LE JOUEUR DE MUSETTE'**

CIRCA 1757-66, HE INCISED F FOR FALCONET, SHE INCISED WITH A J OR UNFINISHED F, THE MODELS OF 1752 BY BLONDEAU AFTER BOUCHER

8¾ in. (22.4 cm.) high, the pair

\$4,000-6,000

**PROVENANCE:**

Acquired from Dragesco-Cramoisan, Paris, 1987 (the dancer).  
Acquired from Michelle Beiny, New York, 1996 (the bagpiper).

(2)



111

**TWO SEVRES BISCUIT PORCELAIN FIGURE GROUPS, 'LES MANGEURS DES RAISINS' AND 'LA LEÇON DE FLÛTE' OR 'LE FLUTEUR BOUCHER'**

CIRCA 1752-57, THE FIRST INDISTINCTLY INCISED M, THE SECOND INCISED B FOR BACHELIER, THE MODELS OF 1752 BY FALCONET AFTER BOUCHER

8¾ in. (22.3 cm.) high, *La leçon de flûte*

\$10,000-15,000

(2)

**PROVENANCE:**

Acquired from Dragesco-Cramoisan, Paris, March 1986.





112

•112

**TWO SEVRES BISCUIT PORCELAIN FIGURES, 'LE PETIT PATISSIER' AND 'LE PETIT VENDEUR DE GIMBLETTES' OR 'LE MARCHAND DE COLIFICHETS'**

CIRCA 1757-73, THE FIRST INCISED B FOR BACHELIER, THE SECOND INCISED F FOR FALCONET, THE MODELS OF 1757 BY FALCONET AFTER BOUCHER

6 in. (15.2 cm.) high, *Le petit vendeur* (2)  
\$3,000-5,000

**PROVENANCE:**

Acquired from Dragesco-Cramoisan, Paris, April 1987 (*Le petit patissier*).  
Acquired from JM Beaulieu et Fils, Paris, 1993 (*Le petit vendeur*).



113

•113

**A SEVRES BISCUIT PORCELAIN FIGURE GROUP, 'LA MARCHANDE DE MACARONS'**

THIRD QUARTER 18TH CENTURY, THE MODEL OF 1759 BY FALCONET AFTER BOUCHER

6 3/8 in. (16.4 cm.) high  
\$3,000-5,000



114

114

**TWO SEVRES BISCUIT PORCELAIN FIGURES, 'LE PETIT VENDANGEUR' AND THE OTHER POSSIBLY TITLED 'SAVOYARDE AU CHIEN'**

CIRCA 1757, HE INCISED B FOR BACHELIER, HIS MODEL BY FALCONET AFTER BOUCHER, SHE POSSIBLY MODELED BY SUZANNE AFTER BOUCHER

6 in. (15.2 cm.) high, *Le savoyarde* (2)  
\$4,000-6,000

**PROVENANCE:**

Acquired from Dalva Brothers, New York, 1983 (*Le savoyarde*).  
Acquired from Michele Beiny, New York, 1995 (*Le vendangeur*).

•115

**A SEVRES BISCUIT FIGURE GROUP,  
'LES GOURMANDS' OR 'LES  
BUVEURS DE LAIT'**

CIRCA 1766-73, INCISED B FOR  
BACHELIER, THE MODEL OF 1759 BY  
FALCONET

7¼ in. (18.4 cm.) high

\$3,000-5,000

**PROVENANCE:**

Sotheby's New York, 9 December 1986,  
lot 397.



115

•116

**TWO SEVRES BISCUIT PORCELAIN  
FIGURES, 'LE FLUTEUR' AND A GIRL  
HOLDING A BASKET AND A JUG**

THIRD QUARTER 18TH CENTURY,  
HE INCISED F FOR FALCONET, HIS  
MODEL OF 1757 BY FALCONET  
AFTER BOUCHER

6¾ in. (17 cm.) high

(2)

\$1,200-1,800

**PROVENANCE:**

Acquired from Galerie Théorème -  
Vincent L'Herrou, Paris, 24 June 1987  
(the girl).

Acquired from Galerie Verneuil - JG  
Peyre & JC Sieberth, Paris, 4 May 1998  
(the boy).



116

117

**A PAIR OF SEVRES BISCUIT  
PORCELAIN FIGURES, 'LA  
MANGEUSE DE BOUILLIE' AND 'LE  
TREMPEUR DES MOUILLETTES'**

CIRCA 1780-1801, BOTH INCISED  
'LR 16' ON BASE FOR LE RICHE, THE  
MODELS OF 1755 BY SUZANNE  
AFTER BOUCHER

8 in. (20.3 cm.) high, *Le trempeur*

(2)

\$5,000-7,000

**PROVENANCE:**

Acquired from Théorème, Louvre des  
Antiquaries, Paris, November 1984.



117



118

■118

**A PAIR OF RESTAURATION ORMOLU-MOUNTED MEISSEN EWERS**

THE PORCELAIN CIRCA 1745-50, BLUE  
CROSSED SWORDS MARKS ONE WITH  
TWO DOTS BELOW THE HILTS, THE  
MOUNTS CIRCA 1820-30

One vase with cracks to base  
25½ in. (64.1 cm.) high

(2)

\$8,000-12,000

**PROVENANCE:**

Acquired on 15 October 1905.

119

**A PAIR OF MEISSEN PORCELAIN COMMEDIA DELL'ARTE FIGURES OF HARLEQUIN AND COLUMBINE AS MUSICIANS**

CIRCA 1740, BLUE CROSSED SWORDS MARKS TO REVERSE, MODELED BY J.J. KÄNDLER

5¼ in. (13.3 cm.) high, each

(2)

\$3,000-5,000



119



120

**A NYMPHENBURG PORCELAIN  
BLUE AND GILT PART DINNER  
SERVICE ('PERLSERVICE')**

MID-20TH CENTURY, GREEN  
CROWNED AND IMPRESSED  
RAUTENSCHILD MARKS, VARIOUS  
PRESSNUMMERN

Each twelve-sided piece painted with  
a grisaille topographical medallion,  
comprising:

A circular soup tureen and cover; two  
vegetable dishes and covers; a two-  
handled double-lipped sauceboat on  
fixed stand; a large oval platter; two  
smaller oval platters; a large circular  
charger; two circular dishes; thirteen  
soup plates; twenty-four dinner plates;  
twelve lunch plates; twelve bread plates;  
a sugar-bowl and cover; twelve teacups  
and saucers; and two salt cellars;

together with two Schonwald circular  
serving dishes and covers

17¼ in. (43.7 cm.) long, the large oval  
platter (106)

\$12,000-18,000

The 'Royal Bavarian' or 'Pearl' pattern  
was first designed by the sculptor,  
Dominikus Auliczek (1734-1804) circa  
1795. It was the first known example of  
a dodecagonal shape in porcelain, and  
was created for the Royal Wittelsbach  
family.



120

121

**AN ENGLISH PORCELAIN PART  
DESSERT SERVICE**

EARLY 19TH CENTURY, POSSIBLY  
WORCESTER

Painted with exotic birds and landscapes,  
comprising: two footed sauce tureens  
and covers with bird finials and swan feet;  
a shaped-square dish; two shaped-oval  
dishes; two shell-shape dishes and  
eighteen plates

10½ in. (26.7 cm.) long, the shaped-oval  
dishes (27)

\$3,000-5,000



121



122

■122

**A LATE LOUIS XV ORMOLU CARTEL CLOCK**

THE DIAL AND WORKS SIGNED LARUELLE A PARIS,  
CIRCA 1770

35 in. (89 cm.) high

\$5,000-8,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 22 May 1997, lot 120.

**123 No Lot**

■124

**A SWEDISH ORMOLU-MOUNTED, BRASS-INLAID,  
TULIPWOOD, FRUITWOOD, AND AMARANTH  
MARQUETRY COMMODE**

MID-18TH CENTURY

32½ in. (82.5 cm.) high, 46½ in. (118 cm.) wide, 24½ in. (62.3 cm.)  
deep

\$7,000-10,000

**PROVENANCE:**

Anonymous sale; Butterfield & Butterfield, Los Angeles, 25  
March 1997, lot 2831.



124



125

•■125

**A PAIR OF MAHOGANY AND  
PARCEL-GILT COLUMNS**

20TH CENTURY

The tops unfinished  
30 in. (26 cm.) high; 12¼ in. (31 cm.) wide;  
12¼ in. (31 cm.) deep (2)

\$1,500-2,500

■126

**A GEORGE II SOLID MAHOGANY  
ARMCHAIR**

CIRCA 1745

\$7,000-10,000

**PROVENANCE:**

With Maple & Co., 1954  
Acquired from Apter-Fredericks, London,  
2003.

**EXHIBITED:**

Grosvenor House Antiques Fair, 1954.



126

127 No Lot





**128**  
**A PAIR OF BALTIC ORMOLU-MOUNTED, WHITE MARBLE,  
AND SODALITE URNS**  
POSSIBLY SWEDISH, LATE 18TH CENTURY  
13¼ in. (33.5 cm.) high (2)  
\$4,000-6,000

**PROVENANCE:**  
Acquired from H.M. Luther, New York, 1996.



**129**

**A PAIR OF NORTH EUROPEAN ORMOLU AND PATINATED-BRONZE BRÛLE PARFUMS**

POSSIBLY RUSSIAN, SECOND-QUARTER 19TH CENTURY

19½ in. (49.5 cm.) high, overall

(4)

\$5,000-8,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 13 June 2001, lot 357.

**130 No Lot**

■131

**A NORTH ITALIAN GILT-COPPER MOUNTED KINGWOOD AND TULIPWOOD MARQUETRY COMMODE**

MILAN, CIRCLE OF GIUSEPPE MAGGIOLINI, CIRCA 1790

34 in. (86.5 cm.) high; 47 in. (119.5 cm.) wide; 19¼ (50 cm.) in. deep

\$30,000-50,000

**PROVENANCE:**

With Pietro Accorsi, Turin.

Private Collection, Turin.

Anonymous sale; Sotheby's, London, 12 June 2002, lot 376.

This richly mounted and finely inlaid commode relates to the work of Giuseppe Maggiolini (1738-1814), one of the most renowned Italian cabinet-makers of the late 18th century. His extensive commissions for the Milanese court and the North Italian aristocracy included the Palazzo Ducale in Milan, the Villa Reale in Monza and the Palazzo Ducale in Mantua. He also worked extensively for the Austrian Governor General of Milan, Archduke Ferdinand, to whom he also supplied furniture destined for Stanislas Poniatowski and for Elizabeth of Russia.

Maggiolini developed an instantly recognizable style which combined strong architectural forms with finely detailed floral and Classical inlay. Although the use of mounts is rare in Maggiolini's *oeuvre*, those on the present commode relate to his documented work. A pair of commodes share closely related swagged ovals (G. Beretti, *Giuseppe Maggiolini*, Milan, 1994, pp.172-177) and a drawing of a musical trophy inscribed Albertoli in the Maggiolini workshop archives (*op cit*, p. 27) was clearly used as the inspiration for those seen on each side of the central oval. The use of gilt copper instead of ormolu for the mounts themselves is distinctive and provides a further link with Maggiolini as it appears on a table sold anonymously at Sotheby's, London, 14 June 1996, lot 67.

As with the present commode, Maggiolini utilized distinct constructional elements, including the shallow frieze drawer, the paneled and sliding fronts that conceal long walnut-lined drawers, as well as the turned tapering and fluted legs. However, these features, as well as his style of floral and Classical inlay were immensely popular and widely imitated by his contemporaries. The script monogram 'RS' suggests the commode was a specific commission but any further documentation has yet to confirm if the commode was by Maggiolini or an equally talented acolyte.



(another view)







• 133

A GEORGE II STYLE GILTWOOD MIRROR

20TH CENTURY

64 in. (162.5 cm.) high, 32 in. (81.1 cm.) wide

\$1,000-1,500



134

■134  
**A GEORGE III MAHOGANY AND MARQUETRY COMMODOE**  
 CIRCA 1790  
 35 in. (89 cm.) high, 63 in. (160 cm.) wide, 25 in. (64 cm.) deep  
 \$4,000-6,000

THE PROPERTY OF A LADY

■135  
**A FRENCH ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND BOIS DE BOUT MARQUETRY COFFRE A BIJOUX**  
 AFTER A MODEL BY BVRB, BY ALFRED-EMMANUEL-LOUIS BEURDELEY, LATE 19TH CENTURY  
 Stamped *A. BEURDELEY/A PARIS*

39½ in. (100 cm.) high, 16¼ in. (41.5 cm.) wide, 12 in. (30.5 cm.) deep  
 \$4,000-6,000



135



■136

### A GEORGE II LACQUERED-BRASS AND CHINESE COROMANDEL LACQUER-MOUNTED CABINET ON STAND

THE CABINET AND STAND MID-18TH CENTURY, THE PANELS EARLY 18TH CENTURY

With label detail inscribed *No. 5/Cabinet and Box from/ Duke of Buccleuch/ March 1845*, some refreshment to decoration, the hinges probably 18th century and replacing thinner mounts 64 in. (162.5 cm.) high; 33¾ in. (85.5 cm.) wide; 18¼ in. (36.3 cm.) deep (2)

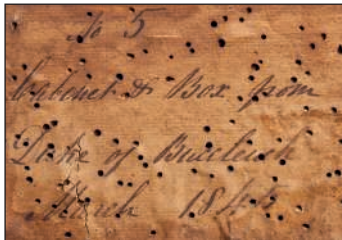
\$5,000-8,000

#### PROVENANCE:

Walter, 5th Duke of Buccleuch and 7th Duke of Queensberry (d.1884) by 1845.

Thence by descent to the 8th Duke of Buccleuch and Queensbury, K.T.; sold Christie's London, 26 June 1986, lot 129. Anonymous sale; Sotheby's, London, 1 June 2001, lot 221.

The handwritten inventory labels dating to 1845 are those of Walter, 5th Duke of Buccleuch and 7th Duke of Queensberry (d.1884). The Duke was heir to the spectacular properties of the Montagu, Douglas and Scott families including Drumlanrig, Dalkeith, Boughton, Bowhill, Adderbury and Montagu House in London – however the original commission for this rare 'Bantam' work cabinet has not yet been identified. A late 17th century coromandel lacquer cabinet-on-stand bears the same Buccleuch inventory label (numbered 4). The latter was sold as part of collector Simon Sainsbury's celebrated sale, 'Simon Sainsbury: The Creation of an English Arcadia', Christie's, London, 18 June 2008, lot 39 (£30,000). That cabinet and the present example both bear lacquer panels that date to the 1680s. The earlier Sainsbury cabinet also retains its late 17th century scroll-legged stand. The present cabinet appears to date to the mid-18th century, by virtue of its more refined construction, but using earlier lacquer panels and imitating imported Chinese prototypes; the cabinet appears to be contemporary with the stand. It is interesting to note that while trade records show a decline in the importation of lacquer goods from the late 17th century, Asian lacquer was still considered a luxury good in the second quarter of the 18th century when this piece would have been made (A. Bowett, *Early Georgian Furniture 1715-1740*, 2009, pp. 42-43).



(paper label)

Various Buccleuch ancestors were partial to lacquer furnishings. In the 1670s, Ralph, 1st Duke of Montagu (d. 1709) endeavored to emulate the arts of France while serving as the King's Ambassador Extraordinary to the Court of Louis XIV. As Keeper of the King's Great Wardrobe from 1671 and 'Comptroller' of the Royal Tapestry Works at Mortlake from 1674, Montagu's role was to supervise the purveyors of furnishings to the Royal households and to set the 'national' or 'court' style - and this catapulted his ambition to enlarge both Montagu House and Boughton in the most fashionable taste expounded by the French court. The early inventories of Boughton reveal a plethora of lacquer furniture- including a Coromandel lacquer dressing table and mirror attributed to Gerrit Jensen. The 1718 inventory also records *'an India cabinet on a black japanned frame'* which is now untraced. Both the Jensen dressing set and this cabinet are of 'Bantam' or Coromandel incised lacquer - as opposed to flat lacquer or 'japanned' decoration more frequently seen in contemporary Inventories (T. Murdoch et al., *Boughton House The English Versailles*, London, 1992, pp. 132-133, pl. 78).

In the early 18th century, Anne, Duchess of Buccleuch (d.1732), the daughter-in-law of King Charles II as wife of the Duke of Monmouth, remodelled Dalkeith Palace commissioning japanned furniture from James Moore in 1700-1. *An Inventory & Appraisal of Household Furniture at Dalkeith House*, taken on 10 March 1812, includes various references to cabinets, including: in the *'Principal Bed Chamber - An India Cabinet'*, *'Lady Queensberry's Room - An India Cabinet'* and *'Lady Queensberry's Sitting Room - An old India Cabinet'*. A coromandel and parcel-gilt kneehole dressing table on acanthus-wrapped scrolled legs giltwood stand was very probably supplied by the same cabinet-maker as the Sainsbury cabinet-on-stand. Still in the collection of the Dukes of Buccleuch and Queensberry at Bowhill, Scotland, it is certainly conceivable that this is the *'buro made of Japan'* referred to on James Moore's bill.

Coromandel lacquer or 'Bantamwork', with its characteristic incised decoration, was made in Honan province in Northern China from the latter part of the Ming dynasty and exported to Europe from the end of the 17th century through the East India Company's trading posts on the Coromandel Coast of India. The technique consisted in overlaying a base of wood with a series of increasingly fine white clays and fibrous grasses. Over this surface, lacquer was applied and polished before the design was incised and the hollowed out portions filled with colour and gilt and finished with a clear lacquer to protect it. Although John Stalker and George Parker used the term 'Bantamwork', the contemporary layman usually called it 'cutt-work', 'cutt Japan' or 'hollow burnt Japan'. Stalker and Parker discuss two types of 'Bantam-work' - flat and incised - in their *Treatise on Japanning and Varnishing* of 1688, noting that it *'was done in colorus mix't with a gum water'*. They also considered that it was *'almost obsolete, and out of fashion, out of use and neglected...'* although admitted that *'it was very pretty, and some are more fond of it, and prefer it to the other...'*





138



PROPERTY OF A PRIVATE COLLECTOR

**138**  
A PAIR OF LOUIS XV GILTWOOD FAUTEUILS  
IN THE MANNER OF CRESSENT, CIRCA 1750

\$15,000-25,000

139 No Lot

PROPERTY FROM THE DE GUIGNE COLLECTION

**140**  
A LATE LOUIS XVI GREEN-PAINTED AND PARCEL-GILT  
SALON SUITE  
CIRCA 1790

Comprising a settee and eight fauteuils  
70 in. (178 cm.) wide, the settee

\$5,000-8,000

(9)



140



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

**141**

**A PAIR OF LATE LOUIS XV ORMOLU THREE-BRANCH WALL-LIGHTS**

CIRCA 1770

20½ in. (52 cm.) high, 16 in. (40 cm.) wide (2)

\$15,000-25,000

This pair of wall-lights are probably based on a design for a fluted and laurel-swagged wall-light with similar finial executed around 1770 by Jean-Louis Prieur (d. 1792) and illustrated in P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 172, fig. 3.5.1. In 1766, Prieur collaborated with Victor Louis, producing designs for furniture, clocks, vases and wall-lights for the Royal Palace in Warsaw, which are among the finest examples of early Neo-classicism.



141

PROPERTY OF A PRIVATE COLLECTOR

**142**

**A LATE LOUIS XV ORMOLU-MOUNTED BOIS SATINEE, AMARANTH AND PARQUETRY COMMODE**

CIRCA 1765

Stamped twice *JME* and *Topino*, probably spurious, the mounts regilt, later marble top  
35¾ in. (91 cm.) high, 49 in. (124.5 cm.) wide, 21½ in. (54.5 cm.) deep

\$15,000-25,000



142



143

PROPERTY FROM THE ESTATE OF FLORENCE ROTHENBERG

■143

**A PAIR OF RESTAURATION ORMOLU AND PATINATED BRONZE FOUR-LIGHT CANDELABRA  
SECOND QUARTER 19TH CENTURY**

43¼ in. (110 cm.) height overall

(2)

\$8,000-12,000

**144 No Lot**

THE PROPERTY OF A LADY

■145

**A RESTAURATION POLYCHROME-PAINTED WRITING DESK  
CIRCA 1830**

CIRCA 1830

With a variety of adjustable and ratcheted shelves and compartments, the reverse fitted with a chronological map 49½ in. (226 cm.) high, 34 in. (86.5 cm.) wide, 27½ in. (70 cm.) deep

\$10,000-15,000

**PROVENANCE:**

Anonymous sale; Christie's, Paris, 22 April 2013, lot 511.



145



145 (alternate view)

PROPERTY OF A PRIVATE COLLECTOR

**146**

**A SET OF SIX LATE LOUIS XV STYLE ORMOLU TWIN-BRANCH FIGURAL WALL LIGHTS**  
19TH CENTURY

The reverse with a threaded screw hole possibly indicating a further element to the reverse now lacking, extremely minor variations to the chasing, drilled for electricity, regilt 12¾ in. (32.2 cm.) high

\$20,000-30,000

**PROVENANCE:**

Possibly the collection of Ernst, Graf zu Rantzau, Graupe Berlin, 15 May 1931, lot 231 (four examples).

Recorded in the collection of Consuelo Vanderbilt Balsan, Hôtel de Marlborough, 9 Avenue Charles-Floquet, Paris, circa 1930.

Thence by descent to Lady Sarah Consuelo Spencer-Churchill.

Anonymous Sale; Christie's, New York, 26 October 2001, lots 237 and 238.

L.-H. Prost, *Collection de Madame et du Colonel Balsan*, privately printed, Paris, circa 1930, vol. II, pp. CVIII, CXXI, CVII, CXXV, CXXVI (illustrated in situ in the *Petit Salon* of the hôtel Marlborough).

(6)



146



147

PROPERTY FROM A CONNECTICUT COLLECTION

**147**

**A PAIR OF RESTAURATION ORMOLU SIX-LIGHT CANDELABRA**

BY PIERRE-PHILIPPE THOMIRE, SECOND QUARTER 19TH CENTURY, ELECTRIFIED

44½ in. (103 cm.) high, overall

(2)

\$4,000-6,000





148

■148

**A NINGXIA CARPET**

WEST CHINA, MID-19TH CENTURY

Approximately 10 ft. 10 in. x 11 ft. 11 in. (330 cm. x 363 cm.)

\$12,000-18,000

PROPERTY FROM THE DE GUIGNE COLLECTION (LOTS 149-150)

■149

**A CHINESE LARGE OCHRE-GROUND CUT VELVET PANEL**

18TH/19TH CENTURY

The main field cut with a central flower head within four *ruyi* heads and set against a ground of floral scrolls enclosed by archaic *chilong* within decorative bands of archaic and *chilong* scroll

142 in. (360.7 cm.) long, 74½ in. (189.2 cm.) wide

\$3,000-5,000

■150

**A CHINESE LARGE BLACK CUT VELVET PANEL**

18TH/EARLY 19TH CENTURY

The main field cut with a central flower head and set against a ground of floral scrolls enclosed by archaic *chilong* within decorative bands of archaic and *chilong* scroll

141 in. (358.1 cm.) long, 75 in. (190.5 cm.) wide

\$3,000-5,000

■151

**A PAIR OF DOUBLE NINGXIA MEDITATION MATS AND A MATCHING SINGLE MAT**

WEST CHINA, 19TH CENTURY

The pair, approximately 5 ft. 7 in. x 2 ft. 8 in. (170 cm. x 81 cm.) and the single, 2 ft. 9 in. x 2 ft. 9 in. (84 cm. x 84 cm.)

(3)

\$2,000-3,000

**PROVENANCE:**

The Collection of Robert Hatfield Ellsworth; Christie's, New York, 21 March 2015, lot 1144.



149



150



151



■ 152

**A NINGXIA CARPET**

WEST CHINA, SECOND HALF 18TH CENTURY

Approximately 12 ft. 1 in. x 8 ft. 3 in. (368 cm. x 251 cm.)

\$80,000-120,000

**PROVENANCE:**

The Winterthur Museum, Winterthur, Delaware; Northeast Auctions, 2-3 November 1996, lot 1027.

Anonymous sale; Sotheby's New York, 27 September 2000, lot 78.

This carpet exhibits salient characteristics of 18th century Chinese weavings with its precise drawing, composition, coloring and structure. The design of a Buddhist Lion on a 'grains of rice' field is quite rare with only four others from this period known (see Franses, Michael and Watherhouse, Rupert, eds., *Classical Chinese Carpets I*, London, 2000, p. 89).





153

■153

**AN ISFAHAN RUG**

CENTRAL PERSIA, CIRCA 1940

Approximately 7 ft. 10 in. x 5 ft. 2 in. (239 cm. x 157 cm.)

\$4,000-6,000

•■155

**A SILK HEREKE RUG**

NORTHWEST TURKEY, SECOND HALF 20TH CENTURY

Approximately 5 ft. 5 in. x 3 ft. 3 in. (165 cm. x 99 cm.)

\$3,000-5,000



155



154

•■154

**A SAROUK FEREGHAN RUG**

WEST PERSIA, CIRCA 1900

Approximately 6 ft. 6 in. x 4 ft. 2 in. (198 cm. x 127 cm.)

\$3,000-5,000

•■156

**AN AKSTAF A PRAYER RUG**

EAST CAUCASUS, LAST QUARTER 19TH CENTURY

Approximately 5 ft. 8 in. x 3 ft. 3 in. (173 cm. x 99 cm.)

\$3,000-5,000



156





157

■157

**AN EAGLE KAZAK RUG**

SOUTH CAUCASUS, CIRCA 1900

Approximately 7 ft. 9 in. x 5 ft. 1 in. (236 cm. x 155 cm.)

\$4,000-6,000

•■159

**A KAZAK PRAYER RUG**

SOUTH CAUCASUS, CIRCA 1900

Approximately 5 ft. 2 in. x 3 ft. 8 in. (157 cm. x 112 cm.)

\$3,000-5,000



159



158

•■158

**A SOUTH CAUCASIAN RUNNER**

LATE 19TH CENTURY

Approximately 8 ft. 11 in. x 3 ft. 3 in. (272 cm. x 99 cm.)

\$3,000-5,000

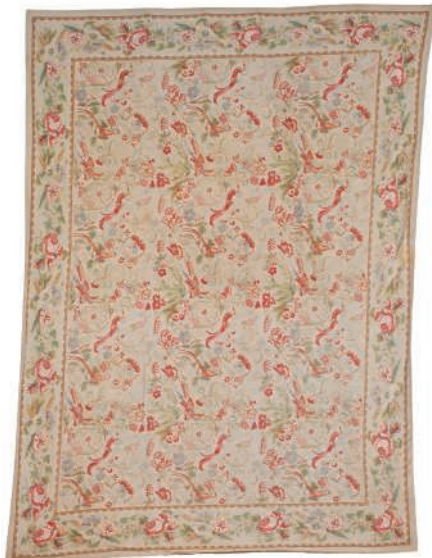
•■160

**A NEEDLEWORK CARPET**

PORTUGAL, SECOND HALF 20TH CENTURY

Approximately 14 ft. 9 in. x 10 ft. 6 in. (450 cm. x 320 cm.)

\$2,000-3,000



160



161

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

•161  
A SMALL SILK AND METAL THREAD KUM KAPI RUG  
ISTANBUL, EARLY 20TH CENTURY

Approximately 1 ft. 11 in. x 1 ft. 4 in. (58 cm. x 41 cm.)

\$3,000-5,000



162

PROPERTY FROM A PRIVATE COLLECTION (LOTS 162-163)

•162  
A LORI PAMBAK KAZAK RUG  
SOUTHWEST CAUCASUS, CIRCA 1900

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

\$2,000-3,000



163



164



• **163**

**A KAZAK RUG**

SOUTHWEST CAUCASUS, CIRCA  
1900

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

\$2,000-3,000

• **164**

**AN AUBUSSON CARPET**

FRANCE, EARLY 20TH CENTURY

Approximately 14 ft. 9 in. x 11 ft. (450 cm.  
x 335 cm.)

\$3,000-5,000



PROPERTY FROM A NORTH AMERICAN COLLECTOR

■ **165**

**A FRENCH OR FLEMISH HUNTING  
TAPESTRY**

MID 16TH CENTURY

92 in. (233.5 cm.) high; 105½ in. (268  
cm.) wide

\$15,000-25,000

165

PROPERTY FROM THE DE GUIGNE COLLECTION

■ **166**

**A FLEMISH MYTHOLOGICAL  
TAPESTRY**

ANTWERP, CIRCA 1700

Woven in silks and wools, depicting  
Perseus

13 ft. (396 cm.) high, 15 ft. 11 in. (488 cm.)  
wide

\$10,000-15,000



166



INSIGHTS WITH NEW YORK DESIGNER MARCY MASTERSON



New York City designer **Marcy Masterson** and her client Lisa Zenkel-Sheldon collaborated on the Sheldon's residence in Greenwich, Connecticut. Zenkel-Sheldon was the founder of Lisa Sheldon Fine Jewelry and Amantani New York as well as a seasoned fashion and design professional. Masterson, respected in the design world for her refined eye and expertise in the decorative arts, shared with us her design principles, inspirations and methodology.

**When did you decide to found your own firm? What is your educational background, both institutional and practical?**

The firm was founded in 1996, after the passing of my mentor Jed Johnson. After ten years with Jed Johnson and Associates, I felt it was time to start a new chapter. While there, I had worked in a large variety of styles alongside a fantastic architectural team, and appreciated the education this provided me. My previous work experience with decorating legend Valerian Rybar had taught me a European approach to design in which anything is possible. My education in art history, design history and interior design studies in Italy, at Cooper Hewitt and at the Fashion Institute of Technology underpinned all else.

**What are your design inspirations?**

I am always looking and always absorbing. Classical architects like Andrea Palladio, Christopher Wren, and Louis XVI, contemporary designers like Mattia Bonetti, Mark Brazier Jones, Ingrid Donat, Claude Lalanne and international textile and print designs provide me with fresh perspectives.

**That is an interesting list of sources. How do you weave them together?**

A thoughtful eye and an understanding of the classics, whether in architecture or artistic expression, enable me to form an individualistic aesthetic that references the past and conceptualizes the future. One must know the rules in order to break them. I select every furniture piece specifically to integrate seamlessly with my client's interior and to create studied, curated environments with great focus on detail.

**How do you prefer to mix furniture from different periods and cultures and contemporary pieces?**

The Greenwich project had a Neo-Classical theme due to the space's bones. We chose objects and architecture with classical lines from Italy, Russia, England and Sweden. I love mixing great objects across styles, cultures and eras. Old or new, high or low cost, I choose pieces that are unique, either in shape or even color, that are tailored to my client's desire. These choices are exclusive to each client, not a repeated or expected concept.

**Please tell us about your collaboration with Lisa Zenkel-Sheldon on her Greenwich home?**

It was great working with Lisa and the architect Ann Chara-Baily. Lisa herself has a strong professional and personal history steeped in the Fine and Decorative arts. She was heavily influenced by several aesthetic masters of our time including Bill Blass. Lisa sought out an interior designer who shared a mutual academic emphasis on European fine furniture and decorative arts and was well acquainted with the expert dealers and auctions. We were great collaborators. In one remarkable moment early in the project, she presented a richly colored linen napkin that she had found in Paris. That napkin was the prototype for the color of the dining room's lacquered walls. I found a stunning 19th Century Breche Violette bolection mantle in London to continue the design process in the dining room, and it all took shape from there. The Sheldon collection was profiled by Jason Tudor in *Connecticut Cottages & Gardens*, February 2005, pp. 64-71.

In this and every project, I strive to find the best pieces that are available on the market, searching worldwide, in many cases from Christie's!



Photography: Tory Williams



167

PROPERTY FROM THE COLLECTION OF LISA ZENKEL SHELDON, GREENWICH, CONNECTICUT (LOTS 167-191)

•167

**A SET OF FOUR FRENCH ORMOLU TWIN-BRANCH WALL-LIGHTS**

IN THE MANNER OF FELIX AGOSTINI, 20TH CENTURY

12 in. (30.5 cm.) high, excluding fitments

\$2,000-3,000

(4)

**168**

**A LARGE ENGLISH BLUE JOHN BOWL**

19TH CENTURY

12 in. (30.5 cm.) diameter, 4¾ in. (12 cm.) high

\$5,000-8,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 21 October 2000, lot 44.



168



•169

**A GROUP OF EIGHT ENGLISH BLUE  
JOHN VESSELS**  
19TH CENTURY

5 in. (12.7 cm.) diameter, the largest (8)  
\$3,000-5,000



169

•170

**AN ENGLISH SHAGREEN LOW  
TABLE**

BY CIANCIMINO, AFTER THE MODEL  
BY JEAN-MICHEL FRANK, 20TH  
CENTURY

15¾ in. (40 cm.) high, 48 in. (122 cm.)  
wide, 19¾ in. (49.3 cm.) deep  
\$1,500-2,500

**PROVENANCE:**

Acquired from Ciancimino, London.



170



171

■ 171  
A FRENCH CUT-GLASS AND  
SILVERED-METAL TWELVE-LIGHT  
CHANDELIER  
20TH CENTURY  
44 in. (112 cm.) high, 41 in. (104 cm.) wide  
\$5,000-8,000

■ 172  
A LEOPARD PATTERNED UPHOLSTERED OTTOMAN  
MODERN  
15½ in. (40 cm.) high, 30½ in. (77.5 cm.) diameter  
\$800-1,200



172



173

■ 173  
A RUSSIAN BRASS-MOUNTED  
MAHOGANY CENTER TABLE  
CIRCA 1800  
27¾ in. (70.5 cm.) high, 44½ in. (113 cm.)  
diameter  
\$5,000-8,000

PROVENANCE:  
Acquired from Thierry Winsall, Paris.

■ 174

**A NORTH ITALIAN GILTWOOD MIRROR**

VENICE, MID-18TH CENTURY

64½ in. (163.8 cm.) high, 39 in. (99 cm.) wide

\$10,000-15,000

**PROVENANCE:**

Acquired from L'Antiquaire and The Connoisseur, New York.



174

■ 175

**A LOUIS XVI GREY-PAINTED AND PARCEL-GILT CONSOLE**

POSSIBLY SOUTHERN FRANCE, CIRCA 1780

The top probably 18th century and re-polished, the feet probably later

31½ in. (80 cm.) high, 53 in. (134.7 cm.) wide, 25¼ in. (66 cm.) deep (2)

\$6,000-9,000



175





176

■ 176

**A PAIR OF ITALIAN PATINATED BRONZE-MOUNTED NERO ANTICO MARBLE COLUMNS**

THE COLUMNS PROBABLY 18TH CENTURY, THE MOUNTS LATE 19TH/20TH CENTURY

65¾ in. (167 cm.) high

(2)

\$3,000-5,000

**PROVENANCE:**

The John Hobbs Collection, Part II; Phillips, New York, 22 October 2002, lot 79.



177

■ 177

**A PAIR OF SOUTH ITALIAN MAHOGANY SIDE CHAIRS**

POSSIBLY SICILY, EARLY 19TH CENTURY

(2)

\$5,000-8,000

**PROVENANCE:**

Acquired from Antoine Chenevière, London.



178

■ 178

**A SLATE CENTER TABLE**

29¾ in. (75 cm.) high, 37½ in. (95.2 cm.) diameter

\$3,000-5,000

**PROVENANCE:**

Acquired from Amy Perlin Antiques, New York

■179

**A NICKEL-FINISHED BRONZE AND ROCK  
CRYSTAL CHANDELIER AND A PAIR OF  
WALL-LIGHTS**

BY HERVÉ VAN DER STRAETEN (B. 1965),  
MODERN

37 in. (94 cm.) high, the chandelier; 16 in. (40.6  
cm.) high, the sconces (3)

\$6,000-9,000



179



180

■180

**A PAIR OF FRENCH CHERRYWOOD SLIPPER CHAIRS**  
CIRCA 1930

(2)

\$2,000-3,000

**PROVENANCE:**  
Acquired from Ciancimino, London.

■181

**A VICTORIAN SPECIMEN MARBLE, BLUE JOHN,  
ALABASTER AND ENGRAVED SLATE TABLE TOP**  
MID-19TH CENTURY, THE BASE LATER

16¾ in. (42.5 cm.) high, 25¼ in. (64.1 cm.) wide, 16½ in. (42 cm.)  
deep, overall

\$7,000-10,000

**PROVENANCE:**  
Anonymous sale; Christie's, London, 15 June 2000, lot 4.



181



182

•■182

**A PAIR OF FRENCH BRECHE VIOLETTE MARBLE LAMPS**

LATE 19TH/20TH CENTURY

15½ in. (40 cm.) high, excluding finments

(2)

\$2,000-3,000

**PROVENANCE:**

Acquired from Axel Vervoordt, Belgium.

•■183

**A SET OF FOUR ITALIAN GILTWOOD SIDE CHAIRS**

19TH CENTURY

\$2,000-3,000

**PROVENANCE:**

With George Bac, Paris.

(4)



183

•■184

**A GROUP OF EIGHT PEWTER-PATINATED METAL WINDSOR ARMCHAIRS**

BY JOHN DANZIGER, MID-20TH CENTURY

\$2,000-3,000

(8)



184





185

**185**  
**A PAIR OF ITALIAN SILVER-GILT MOUNTED PORPHYRY AND WHITE MARBLE OBELISKS**  
 20TH CENTURY  
 24 in. (61 cm.) high  
 \$5,000-8,000

**PROVENANCE:**  
 Acquired from Paul de Grande, Belgium.



186

**186**  
**A DUTCH EBONY AND EBONIZED MIRROR**  
 19TH CENTURY  
 42½ in. (108 cm.), 33 in. (83.8 cm.) wide  
 \$2,000-3,000

**PROVENANCE:**  
 Acquired from Amy Perlin Antiques, New York.

**187**  
**A SET OF TEN NORTH ITALIAN CHERRYWOOD POLYCHROME-PAINTED, PARCEL-GILT AND BRONZE-PATINATED METAL-MOUNTED DINING CHAIRS**  
 VENICE, CIRCA 1800

(10)

\$7,000-10,000

**PROVENANCE:**  
 By repute, a noble house in Venice.  
 Acquired from Antoine Chenevière, London, 2002.



187



188



■ 188  
A PAIR OF RUSSIAN BRASS-MOUNTED MAHOGANY BERGERES  
CIRCA 1800 (2)

\$5,000-8,000

PROVENANCE:  
Acquired from Berndt Goeckler, New York.

■ 189  
A PAIR OF FRENCH GLASS AND SILVERED-METAL BOUILLONTE LAMPS

LATE 19TH/ FIRST-HALF 20TH CENTURY

26¾ in. (68 cm.) high, overall

\$3,000-5,000

PROVENANCE:  
By repute the Collection of Christian Dior, Paris.  
Acquired from Louis Bofferding, New York.

(2)



189



190

■ 190  
AN ITALIAN MAHOGANY, EBONIZED, AND PARCEL-GILT  
CENTER TABLE  
LOMBARDY, CIRCA 1815

31 in. (78.5 cm.) high, 17¼ in. (44 cm.) diameter (2)

\$7,000-10,000

PROVENANCE:  
Acquired from Antoine Chenevière, London.



191



192

■ 192  
A PAIR OF CENTRAL ITALIAN GREY-PAINTED AND  
PARCEL-GILT ARMCHAIRS  
POSSIBLY TUSCANY, CIRCA 1800

\$2,000-3,000

PROPERTY OF A PRIVATE COLLECTOR

■ 193

A LOUIS PHILIPPE MAHOGANY CENTER TABLE  
CIRCA 1830

With grey fossil marble top  
28¾ in. (73 cm.) high; 38½ in. (98 cm) diameter

\$2,000-3,000



193

■ 191  
A PAIR OF RUSSIAN MAHOGANY ARMCHAIRS  
MOSCOW, CIRCA 1805

(2)

\$8,000-12,000

PROVENANCE:  
Acquired (individually) from Antoine Chenevière, London.

LITERATURE:  
A. Chenevière Fine Arts, *35 Years of Discovery*, London, 2011, no. 64 (one chair).

(2)





194

■ 194

A SET OF FOUR EMPIRE MAHOGANY FAUTEUILS  
EARLY 19TH CENTURY

\$3,000-5,000

(4)

■ 195

A PAIR OF NORTH ITALIAN ORMOLU THREE-LIGHT  
CANDELABRA

EARLY 19TH CENTURY, MOUNTED AS LAMPS

Mounted on marble bases  
33½ in. (85 cm.) high overall

\$5,000-8,000

(2)



195

PROPERTY FROM THE ESTATE OF LYNN WOLFSON

■ 196

A LATE LOUIS XV GILTWOOD  
CONSOLE

CIRCA 1765  
34 in. (86.4 cm.) high, 57 in. (144.8 cm.)  
wide, 26¾ in. (68 cm.) deep

\$5,000-8,000



196

197

**A LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL  
CLOCK**

THE MOVEMENT BY HAZE, CIRCA 1775-80

24 in. (61 cm.) high; 12¾ in. (34 cm.) wide

\$7,000-10,000

**PROVENANCE:**

Collection of Mme. Camille Lelong, sold Galerie Georges Petit,  
Paris, April 27 - May 1, 1903.

Acquired from Jacques Helft, 27 October 1923.



197

**198 No Lot**

PROPERTY FROM THE ESTATE OF LYNN WOLFSON

•■199

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY  
EXTENDING DINING TABLE**

LATE 18TH CENTURY

The five extending leaves later

28¾ (73 cm.) high, 107 in. (271.8 cm.) long fully extended, 52 in.  
(132 cm.) deep (6)

\$3,000-5,000

**PROVENANCE:**

Consuelo Vanderbilt Balsan (1877-1964).

Acquired from Matthew Schutz, New York.



199



200

PROPERTY FROM THE ALLAN STONE COLLECTION

•■200

**A SPANISH GILTWOOD MIRROR**

MANUFACTURED BY CASA ESTEVA, SPAIN, EARLY 20TH CENTURY

63½ (161.3cm.) high, 52¼ (132.7 cm.) wide

\$1,500-2,500



201

PROPERTY FROM THE DE GUIGNE COLLECTION

•■201

**A PAIR OF TERRACOTTA AND MARBLE CONSOLE TABLES**

LATE 19TH/20TH CENTURY

36½ in. (93 cm.) high, 39 in. (99 cm.) wide, 19 in. (48 cm.) deep (2)

\$3,000-5,000



202

•■202

**A PAIR OF NORTH EUROPEAN MAHOGANY FAUTEUILS**

POSSIBLY FRENCH, CIRCA 1810 (2)

\$3,000-5,000





203

PROPERTY FROM THE MORGAN LIBRARY & MUSEUM

■ **203**  
**A DUTCH WALNUT LONG CASE  
CLOCK**

THE DIAL SIGNED PAULUS BRAMER  
EN SOON, AMSTERDAM, MID-18TH  
CENTURY

100¼ in. (254.6 cm) high, 27½ in. (70 cm.)  
wide, 14½ in. (37 cm.) deep

\$4,000-6,000

■ **204**

**A SET OF SIX EMPIRE MAHOGANY  
FAUTEUILS**

EARLY 19TH CENTURY

(6)

\$4,000-6,000



204

PROPERTY OF A PRIVATE COLLECTOR

■ **205**

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

ATTRIBUTED TO FRANZ XAVER  
FORTNER, MUNICH, CIRCA 1840

29¼ in. (79 cm.) high, 52¾ in. (154 cm.)  
wide

\$6,000-9,000

**PROVENANCE:**

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



205

PROPERTY OF A NEW YORK COLLECTOR

■ 206

**A CHINESE EXPORT BLACK AND GILT-LACQUER  
BUREAU-CABINET-ON-STAND**

CIRCA 1800

75½ in. (92 cm.) high, 29½ in. (75 cm.) wide, 21½ (54.5 cm.) deep

\$3,000-5,000

**PROVENANCE:**

The Collections of Peter Glenville and Hardy William Smith;  
Christie's, New York, 13 October 2003, lot 113.



206



207



208

■ 207

**A PAIR OF NORTH ITALIAN WALNUT  
ARMCHAIRS**

POSSIBLY PIEDMONT, MID-18TH  
CENTURY

(2)

\$4,000-6,000

PROPERTY FROM THE ESTATE OF JOE AND LEE JAMAIL

■ 208

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

96 in. (243.8 cm.) high, 18 in. (45.6 cm.)  
wide, each panel

(12)

\$3,000-5,000



210

PROPERTY FROM THE ESTATE OF OGDEN MILLS  
PHIPPS

■ **211**  
**A NORTH ITALIAN POLYCHROME-  
 PAINTED AND PARCEL-GILT  
 COMMODE**  
 VENICE, SECOND-QUARTER 18TH  
 CENTURY

Decoration refreshed with traces of an  
 earlier scheme  
 33¼ in. (84 cm.) high, 55 in. (139.7 cm.)  
 wide, 24½ in. (62.2 cm.) deep  
 \$5,000-10,000



209

PROPERTY OF A GENTLEMAN

■ **209**  
**A NEAR PAIR OF NORTH EUROPEAN WALNUT AND OAK  
 BANQUETTES**

LATE 17TH/EARLY 18TH CENTURY AND LATER

18½ in. (47 cm.) high; 65¼ in. (166 cm.) wide; 15½ in. (39.5 cm.)  
 deep

\$3,000-5,000

**PROVENANCE:**

Private Collection, Villa d'Agliè, Turin.  
 Anonymous sale; Christie's, London, 27 April 2016, lot 376.

PROPERTY FROM THE COLLECTION OF STEPHEN LEE SMITH

■ **210**  
**A SWISS 'BLACK FOREST' STAINED FRUITWOOD  
 FIGURAL HALL TREE**  
 20TH CENTURY

87¼ in. (221.2 cm.) high

\$3,000-5,000



211

83





212



213

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 212-217)

■ 212  
A GEORGE II MAHOGANY SETTEE  
MID-18TH CENTURY

\$4,000-6,000

■ 213  
A QUEEN ANNE WALNUT AND ELM  
WING-ARMCHAIR  
FIRST QUARTER 18TH CENTURY

\$3,000-5,000

PROVENANCE:  
Possibly with French & Company, New  
York.

■ 214  
A PAIR OF ENGLISH MAHOGANY  
BOOKCASES  
20TH CENTURY

121 in. (307.3 cm.) high, 71½ in. (181.5 cm.)  
wide, 27¼ in. (69.2 cm.) deep (2)

\$10,000-20,000



214

■ 215

**A QUEEN ANNE WALNUT BACHELOR'S CHEST**  
FIRST QUARTER 18TH CENTURY

30½ in. (77.5 cm.) high, 32¾ in. (83 cm.) wide, 14¾ in. (37.5 cm.) deep

\$7,000-10,000

**PROVENANCE:**

Acquired from Mallett, London.



215



216

■ 216

**A QUEEN ANNE WALNUT SHEPHERD'S CROOK**  
**ARMCHAIR**

CIRCA 1710

\$5,000-8,000

**PROVENANCE:**

Acquired from Mallett, London.

• ■ 217

**A FEDERAL MAPLE TALL CHEST-OF-DRAWERS**  
NEW ENGLAND, CIRCA 1780

51½ in. (131 cm.) high, 34¾ in. (93.5 cm.) wide, 19¾ in. (50 cm.) deep

\$2,500-3,500



217



218

**218**  
**A CHINESE CARVED MOTTLED SPINACH-GREEN JADE**  
**BUDDHIST LION-FORM VASE AND COVER**

21 in. (53.2 cm.) high

\$2,000-3,000

(2)



219

**219**  
**A CHINESE LARGE MOTTLED SPINACH GREEN JADE**  
**PAGODA-FORM TRIPOD CENSER AND COVER**

With wood stand  
 25½ in. (65 cm.) high

\$2,000-3,000



220

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

**•220**

**A CHINESE CELADON AND RUSSET JADE FIGURE OF A**  
**LEAPING CARP**

MING/QING DYNASTY (1368 -1911)

5 in. (13 cm.) high

\$3,000-5,000





221

**221**  
**A CHINESE CARVED LONQUAN CELADON TRIPOD**  
**CENSER**

MING DYNASTY (1368 - 1644 AD)

The unglazed center carved with a *lingzhi*  
 8 in. (20.5 cm.) diameter

\$2,000-3,000

**223**  
**A CHINESE BLUE AND WHITE 'LOTUS' BOX WITH RING**  
**SHAPED OPEN COVER**

GUANGXU SIX CHARACTER MARKS IN UNDERGLAZE  
 BLUE AND OF THE PERIOD (1875 - 1908 AD)

8 5/8 in. (22 cm.) diameter

\$1,500-2,000



223



222

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

**•222**  
**A PAIR OF CHINESE BLUE AND WHITE DISHES**  
 KANGXI PERIOD (1662-1722 AD)

Each with underglaze blue incense burner symbol within a  
 double circle

9 3/4 in. (45 cm.) diameter

(2)

\$2,000-3,000

**PROVENANCE:**

With Hancock, London (according to paper label on the reverse  
 of one).

PROPERTY FROM A PRIVATE EAST COAST COLLECTION (LOTS 224-237)

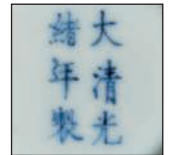
**•224**

**A PAIR OF CHINESE YELLOW-GLAZED AND**  
**UNDERGLAZE BLUE GROUND 'DRAGON' BOWLS**  
 GUANGXU SIX CHARACTER MARKS IN UNDERGLAZE  
 BLUE AND OF THE PERIOD (1875-1908 AD)

4 in. (10 cm.) diameter

(2)

\$3,000-5,000



224 (mark)



224



225

**•225**  
**TWO CHINESE PALE BLUE-GROUND DISHES**  
 18TH/19TH CENTURY

Each with an underglaze blue Qianlong mark on base, each with silk box

The largest 11¼ in. (28.5 cm.) diameter

(2)

\$3,000-5,000



226

**•226**  
**A CHINESE BLUE AND WHITE CRACKLE-GLAZED**  
**'SQUIRREL AND GRAPE' VASE AND COVER**  
 19TH CENTURY

With apocryphal Kangxi mark on base, with wood stand

12½ in. (31.5 cm.) high

(2)

\$1,000-1,500

**•227**  
**A PAIR OF CHINESE BLUE AND WHITE 'DRAGON'**  
**BOTTLE VASES**  
 LATE QING DYNASTY

Each with apocryphal Kangxi mark on the base, with wood stands

7¼ in. (19.5 cm.) high

(2)

\$2,000-3,000

**•228**  
**A CHINESE PEACHBLOOM-GLAZED WATER POT, AND A**  
**SEAL PASTE BOX AND COVER**  
 19TH CENTURY

Each with an underglaze blue apocryphal six-character Kangxi mark on the base

The water pot 3¾ in. (9.5 cm.) high

(3)

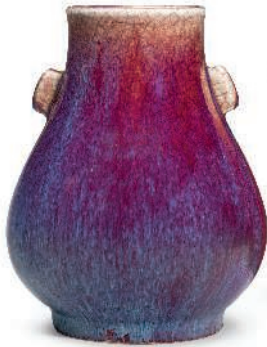
\$2,000-3,000



227



228



229



230

**•229**  
**TWO CHINESE SMALL FLAMBE-GLAZED VESSELS**  
 18TH/19TH CENTURY

One of *hu* form, the other a tripod censer  
 The tallest 5¼ in. (14.5 cm.) high  
 \$2,000-3,000

**•230**  
**A PAIR OF CHINESE FLAMBE-GLAZED OVOID JARS AND**  
**COVERS**  
 LATE QING DYNASTY

(2) 12 in. (30.5 cm.) high (4)  
 \$3,000-5,000

**•231**  
**A CHINESE FLAMBE-GLAZED VASE**  
 19TH CENTURY

With wood stand  
 14¾ in. (37.5 cm.) high  
 \$2,000-3,000

**•232**  
**THREE CHINESE FLAMBE-GLAZED VESSELS**  
 QING DYNASTY (1644-1911)

Comprising two jars and a lobed ovoid vase, one with wood stand  
 The tallest 6¾ in. (17 cm.) high (3)  
 \$1,500-2,000



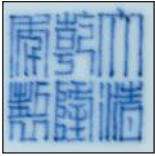
231



232







233 (mark)



233

•233

**A CHINESE COPPER-RED-GLAZED DISH**

QIANLONG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

6½ in. (16.5 cm.) diameter

\$3,000-5,000

•234

**THREE CHINESE MONOCHROME-GLAZED VASES**

19TH CENTURY

Comprising a blue crackle-glazed vase, a flambé-glaze double gourd-form vase with famille rose decoration and a flambé-glaze flattened pear-form vase, two vases with wood stands

The tallest 10½ in. (26.5 cm.) high (3)

\$1,500-2,000



234



235 (mark)



235

•235

**A CHINESE COPPER-RED-GLAZED BOWL**

QIANLONG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

4½ in. (11.5 cm.) diameter

\$2,000-3,000

•236

**A PAIR OF CHINESE FAMILLE ROSE AND MOLDED  
WHITE-GLAZED FLATTENED HU-FORM VASES**  
REPUBLIC PERIOD

Each with apocryphal iron red Qianlong seal on the base,  
with wood stands  
9¾ in. (25 cm.) high (2)  
\$2,000-3,000



236



237

•237

**A CHINESE FAMILLE ROSE FIGURE AND A CRACKLE-  
GLAZED BISCUIT FIGURE**  
LATE QING DYNASTY

The tallest 11 in. (28 cm.) high (2)  
\$1,000-1,500



238

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

•238

**A PAIR OF CHINESE FAMILLE VERTE VASES, NOW  
MOUNTED AS LAMPS**  
20TH CENTURY

Electrified  
The porcelain 17½ in. (44.5 cm.) high (2)  
\$2,000-3,000



PROPERTY OF A GENTLEMAN

**239**

**A WILLIAM III TWO HANDED CUP AND COVER**

MARK OF ANTHONY NELME, CIRCA 1700, WITH  
TRANSPOSSED MARKS FOR LONDON, 1661

The front engraved with coat-of-arms, *marked under base, flange  
of cover with maker's mark, the marks transposed*  
8¼ in. (21 cm.) high; 48 oz. 10 dwt. (1,517 gr.)

**\$20,000-30,000**

**PROVENANCE:**

Property of a Lady of Title; Christie's, New York, 17 April 1996,  
lot 197.

The marks were transposed on this piece by Nelme probably  
to avoid paying duty on the piece at the time of manufacture.  
Similar swirling cut-card work appears on a pair of two-  
handled cups, mark of Anthony Nelme and with transposed  
marks for 1668 and ?1691, sold Sotheby's, New York, 31  
October, 1991, lot 393.

The arms are those of Cole impaling Byron, for Sir Arthur Cole  
2nd Bt. (b.c.1669-1754) and his wife Catherine, daughter of  
William, 3rd Baron Byron, whom he married in 1692. He was  
attainted by James II on his accession but then restored by  
William III in 1688. He succeeded his father about 1691 and sat  
as M.P. for Enniskillen 1692-1693 and for Roscommon 1695-  
1699. In 1715 he was created Baron Ranelagh. He married in  
1692 Catherine, daughter of William, Lord Byron. She died in  
1746 and two years later he married Selina, daughter of Peter  
Bathurst, a lady some 52 years his junior. After Lord Ranelagh's  
death in 1754 his widow married Sir John Elwell, prompting  
Lady Mary Wortley Montagu to write: "I confess it must be  
a very bitter draft to submit to take his [Lord Ranelagh's]  
name, but his lady has had a short purgatory, and now enjoys  
affluence with a man she likes, and who I am told is a man of  
merit ..." (*Letters and Works*, 1887 ed., vol. II, p. 345).

**240-241 No Lots**





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

**242**

**AN ENGLISH ASSEMBLED SILVER SERVICE**

VARIOUS MAKERS, LONDON, 1817-1961

Coburg pattern, variously monogrammed, comprising:

Twenty-two table forks, eleven Paul Storr, 1817-1818

Twenty-seven dessert forks, nine Storr, 1819

Fourteen pastry forks, CJ Vander, 1962

Five serving forks, three Storr, 1817-1818

Eighteen table spoons, Storr, 1818

Thirty dessert spoons, six Storr, 1819

Six silver-gilt dessert spoons, F. Higgins, 1902

Fourteen bouillon spoons, CJ Vander, 1962

Twenty teaspoons, six Storr, 1820

Six gilt coffee spoons, F. Higgins, 1902

Fourteen table knives, CJ Vander, 1961

Fourteen dessert knives, CJ Vander, 1961

A carving set, MC, 1836

A sharpening steel, George Adams, 1856

Two sauce ladles, one Storr

Two gilt serving spoons, F. Higgins, 1902

Seven salt spoons, various makers

One mustard spoon marks overstruck

*Together with* ten similar dessert forks

402 oz. (11,396 gr.) weighable silver

(215)

\$25,000-35,000

**243 No Lot**



244

PROPERTY FROM A NEW JERSEY COLLECTION (LOTS 244-249)

**244**  
**TWO MATCHING PAIRS OF DANISH SILVER**  
**CANDLESTICKS**

MARK OF GEORG JENSEN, COPENHAGEN, THE FIRST  
 1924, THE SECOND 1945-1977, DESIGNED BY JOHAN  
 ROHDE

No. 286, each marked under base, the first pair also with London  
 import marks

9½ in. (24 cm.) high; 79 oz. 10 dwt. (2,474 gr.) (4)

\$8,000-12,000

**245**

**A DANISH SILVER TUREEN AND COVER**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932,  
 DESIGNED BY GEORG JENSEN

No. 417, with ebonized wood handles, marked under base and  
 cover

10¾ in. (27.3 cm.) wide over handles; 28 oz. (882 gr.) gross  
 weight

\$5,000-8,000

**246 No Lot**



245

247

**AN DANISH SILVER FLATWARE SERVICE**  
MARK OF GEORG JENSEN, COPENHAGEN,  
20TH CENTURY

Pyramid pattern, comprising:

Twelve tablespoons

Twelve dessert spoons

Twelve bouillon spoons

Twelve teaspoons

Twelve coffee spoons

Twelve dinner forks

Twelve lunch forks

Twelve dinner knives

A salad serving spoon and fork

A serving spoon

A bottle opener

One cocktail fork

Eight salt spoons

Two condiment spoons

129 oz. 10 dwt. (4,029 gr.) weighable silver (111)

\$7,000-10,000



247



248

248

**A DANISH SILVER SHALLOW CIRCULAR CENTERPIECE  
DISH**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977,  
DESIGNED BY HARALD NIELSEN

No. 600 D, with circular foot, *marked under base*  
14½ in. (36 cm.) wide over handles; 37 oz. (1,158 gr.)

\$2,000-3,000

249

**A DANISH SILVER CIRCULAR TWO-HANDLED TRAY**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-77,  
DESIGNED BY HARALD NIELSEN

No. 600 P, *marked under base*

17 in. (43 cm.) wide over handles; 54 oz. (1,678 gr.)

\$5,000-8,000



249





250

**250**  
**A DANISH SILVER OVAL CENTERPIECE BOWL, DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

No. 296 B, 'Grape pattern', *marked under base*

10 $\frac{3}{8}$  in. (27.5 cm.) long; 34 oz. (1,059 gr.)

\$7,000-10,000

**•251**

**A SET OF AMERICAN SILVER GOBLETS AND A PUNCH BOWL**

MARK OF GEORG JENSEN INC., 20TH CENTURY

The bowl no. 220A, the goblets no. 238, *each marked under base*

The bowl 11 $\frac{1}{4}$  in. (30 cm.) diameter; 55 oz. (1,725 gr.) (5)

\$2,000-3,000



251



252

**•252**

**A DANISH SILVER TAZZA, DESIGNED BY GEORGE JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

No. 263 B, 'Grape pattern', *marked under base*

7 $\frac{1}{8}$  in. (9.4 cm.) high; 19 oz. 10 dwt. (606 gr.)

\$2,500-3,500



253

**253**  
**A DANISH SILVER SOUP TUREEN**  
**AND COVER, DESIGNED BY GEORG**  
**JENSEN**

MARK OF GEORG JENSEN,  
 COPENHAGEN, 1945-1977

No. 299 A, 'Pomegranate pattern',  
 marked under base  
 17 in. (43 cm.) long over handles; 131 oz.  
 (4,085 gr.)

\$20,000-30,000

**254**  
**A PAIR OF DANISH SILVER**  
**CANDLESTICKS, DESIGNED BY**  
**GEORGE JENSEN**

MARK OF GEORG JENSEN,  
 COPENHAGEN, 1945-1977

No. 263, 'Grape pattern', each marked  
 under base  
 5¾ in. (14.5 cm.) high; 22 oz. 10 dwt. (704  
 gr.) (2)

\$5,000-7,000



254



255

**255**  
**A PAIR OF DANISH SILVER**  
**CANDLESTICKS, DESIGNED BY**  
**GEORG JENSEN**

MARK OF GEORG JENSEN,  
 COPENHAGEN, 1945-1977

No. 263 B, 'Grape pattern', each marked  
*under base*

8¼ in. (21 cm.) high; 53 oz. (1,663 gr.) (2)

\$7,000-10,000

**256 No Lot**

**•257**  
**AN ITALIAN SILVER OVAL**  
**CENTERPIECE BOWL**

MARK OF BUCCELLATI, ITALY, 20TH  
 CENTURY

The interior with a hammered surface,  
*marked under base and stamped Sterling*  
 18¼ in. (46.5 cm.) long; 42 oz. 10 dwt.  
 (1,329 gr.)

\$3,000-5,000



257

**258**  
**AN ITALIAN SILVER FLATWARE SERVICE**

MARK OF M. BUCCELLATI, MILAN, 20TH CENTURY

*Grande Imperiale* pattern, comprising:

Eight dessert spoons

Eight soup spoons

Eight dinner forks

Eight salad forks

Eight dinner knives

Eight butter knives

A cold meat serving fork

A large serving spoon

93 oz. 10 dwt. (2,912 gr.) weighable silver

\$5,000-8,000

(50)



258



259

**A DANISH SILVER FOUR-PIECE  
TEA AND COFFEE SERVICE  
WITH TRAY**

MARK OF GEORG JENSEN,  
COPENHAGEN, 1944-1977,  
DESIGNED BY HARALD  
NIELSEN

Comprising a coffee pot, teapot,  
covered sugar bowl, creamer  
and oval two handled tray, wood  
handles, each marked under base,  
and numbered 600A, 600B and  
600V

17 in. (43 cm.) wide over handles;  
125 oz. 10 dwt. (3,908 gr.) gross  
weight (5)

\$10,000-15,000



259



260

PROPERTY FROM A NEW JERSEY COLLECTION (LOTS  
260-261)

**•260**

**AN ASSEMBLED GROUP OF DANISH  
SILVER SALT CELLARS**

MARK OF GEORG JENSEN,  
COPENHAGEN, 20TH CENTURY

Various patterns and dates comprising  
five pairs and two single salts, a master  
salt and four salt spoons *together with* a  
Danish silver tea strainer, 20th Century  
The largest 3 $\frac{3}{8}$  in. (9.3 cm.) diameter; 15  
oz. (472 gr.) (18)

\$1,500-2,500

**•261**

**AN ASSEMBLED GROUP OF DANISH  
SILVER SALT CELLARS**

MARK OF GEORG JENSEN,  
COPENHAGEN, 20TH CENTURY

Various patterns and dates comprising  
ten individual salts, four with spoons, a  
pair of larger salts each with spoon, a salt  
with leaf handles, a salt spoon *together*  
*with* two tea strainers

The largest tea strainer 6 in. (15.2 cm.)  
long; 11 oz. 10 dwt. (370 gr.) (22)

\$1,500-2,500



261 (part)



262 (part)

**•262**

**A GROUP OF TWELVE ITALIAN SILVER AND SILVER-GILT CHRISTMAS ORNAMENTS**

MARK OF BUCCELLATI, MILAN, 1997-2010

Each a limited edition yearly model, with numbered presentation card, *each marked on reverse*

The largest 4¼ in. (11 cm.) high overall; 20 oz. 10 dwt. (643 gr.) (12)

\$1,500-2,000

**•263**

**A GROUP OF EIGHT ITALIAN SILVER AND SILVER-GILT CHRISTMAS ORNAMENTS**

MARK OF BUCCELLATI, MILAN, 1986-1996

Each a limited edition yearly model, with numbered presentation card, *each marked on reverse*

The largest 4½ in. (10.5 cm.) high; 14 oz. (440 gr.) (8)

\$1,000-1,500



263 (part)



264

**264**

**AN AMERICAN SILVER AND PARCEL GILT COMMEMORATIVE MODEL OF A COACH**

DESIGNED BY FISHER BODY DIVISION OF GENERAL MOTORS CORPORATION, MANUFACTURED BY SILVER CREATIONS LTD., 1973

No 200 of 1000, the underside of the horses stamped STERLING and with artists signature, the base of the coach with applied label on a red velvet presentation cushion, with display case

The coach and horses 20 in. (50.8 cm.) long; 147 oz. (4,577 gr.) (3)

\$6,000-9,000

PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL

**265**

**A FRENCH OPALESCENT GLASS VASE, ORAN**

SIGNED IN ETCH R. LALIQUE FRANCE, MARCILHAC NO. 999, MODEL INTRODUCED 1927

The sides molded in high relief with a dense chrysanthemum blossoms amidst foliage, signed under base

10½ in. (26.6 cm.) high, 10¾ in. (27.3 cm.) diameter

\$6,000-9,000



265



266

**266**

**AN ASSEMBLED CARLO MORETTI (MURANO) COLORED AND COLORLESS GLASS STEMWARE SERVICE**

20TH CENTURY, ETCHED CARLO MORETTI MARKS

Of various colors and forms, comprising: a service including, twenty-two tall champagne flutes, twenty-two water glasses, twenty-two smaller glasses possibly for wine; sixteen trumpet-shaped flutes with variant shaped bases; twenty-one shot glasses; together with six wine glasses, their hollow stems with glass animals inside

9 in. (23 cm.) high, the trumpet-form champagnes

(109)

\$1,000-1,500

**267**

**A ROMAN MARBLE MOSAIC PANEL**

CIRCA 4TH CENTURY A.D.

60½ in. (153 cm.) x 24¼ in. (62 cm.)

\$4,000-6,000

**PROVENANCE:**

Stanislav Kovar (1889-1962), Czech Diplomat, acquired in the Levant, and brought with him to Czechoslovakia, prior to 1947; thence by descent to his daughter, Eva Christovar, who imported it to Australia, 1970.

*The Kovar Collection*; Guy Earl Smith, Sydney, 15 August 2015, lot 122.



267



PROPERTY FROM A NEW ENGLAND COLLECTION  
(LOTS 268-306)

The following 38 lots comprise the final tranche of property from a collection that Christie's has been selling under this header since 4 May 1999 when Vincennes and Sèvres porcelain from the same collection comprised the first auction held in our then brand new New York galleries in Rockefeller Plaza. The present selection - from the estate of this renowned chef, entertainer, cookbook author, coaching expert and combined driving pioneer - includes English silver, Regency porcelain, late 18th and 19th century coaching glasses and Baroque crèche figures. Inherited from her mother, Loretta Hines Howard, the crèche figures are from the same core collection as those which for more than forty years have adorned the Christmas tree at the Metropolitan Museum of Art.



268

■ 268  
A GEORGE II WALNUT ARMCHAIR  
CIRCA 1730

\$2,000-3,000



269

■ 269  
A GEORGE III STYLE MAHOGANY SERVING TABLE  
LATE 19TH CENTURY

35½ in. (91½ cm.) high; 66¼ in. (168 cm.) long; 26¼ in. (66½ cm.) deep

\$2,000-3,000



■ 270  
A GEORGE III POLYCHROME-  
PAINTED, TULIPWOOD-BANDED,  
SATINWOOD SERVING TABLE  
CIRCA 1780

32½ in. (82.5 cm.) high, 65 in. (165 cm.) wide, 19¾ in. (50 cm.) deep

\$8,000-12,000

PROVENANCE:  
With Stair & Co., New York.

271

**A PAIR OF SEVRES PORCELAIN  
BLEU CELESTE ORANGE TUBS  
(CAISSE CARRÉS, 3<sup>ÈME</sup> GRANDEUR)**

BLUE INTERLACED L'S ENCLOSING  
DATE LETTER *D* FOR 1756-57 AND  
PAINTER'S MARK FOR TANDART  
*L'AINÉ*, GILDER'S MARK FOR  
BOULANGER, THE GILT-BRONZE  
FINIALS LATER

Painted with angled panels of flowers  
within gilt cartouches, with gilt bronze  
berry finials

3 $\frac{3}{8}$  in. (9.8 cm.) high, overall (2)  
\$3,000-4,000

271



**PROVENANCE:**

Anonymous sale; Christie's, London, 27  
June 1966, lot 112.

With Winifred Williams.

Sir J.H. Plumb, Cambridge, no. 97.

Jean-Baptiste Tandart, recorded at  
Vincennes and Sèvres as a flower painter,  
1754-1800.

Jean-Pierre Boulanger *l'ainé*, recorded  
at Vincennes and Sèvres as a gilder,  
1754-85.

272

**AN ENGLISH PORCELAIN SKY-BLUE  
GROUND PART DESSERT SERVICE  
CIRCA 1825, PROBABLY SPODE,  
PATTERN NO. 507**

Painted with flower specimens, the rims  
molded with paired leaves, comprising:  
a two-handled footed compote; two  
circular sauce-tureens, covers and  
stands; four leaf-shape dishes; four two-  
handled square dishes; eighteen dessert  
plates

14 $\frac{1}{4}$  in. (36.2 cm.) long, the footed  
compote (33)

\$1,500-2,500

272



273

**A BERLIN PORCELAIN PART  
TEA AND COFFEE SERVICE  
(JAGDSERVICE)**

CIRCA 1780, BLUE SCEPTRE MARKS,  
VARIOUS IMPRESSED NUMERALS  
AND CYPHERS, IRON-RED  
INVENTORY MARKS

Painted with hounds and game,  
comprising: a teapot and cover; a coffee-  
pot and cover; a hot-milk jug and cover; a  
sugar-bowl and cover; a small quatrefoil  
dish; a waste bowl; a tea caddy (cover  
lacking); six teacups; four coffee-cups;  
fourteen saucers

9 $\frac{1}{4}$  in. (23.5 cm.) tall, the coffee-pot and  
cover (35)

\$4,000-6,000

273





274

**274  
A CHAMBERLAIN'S WORCESTER  
PORCELAIN PALE-BLUE GROUND  
'ACT OF UNION' PART DESSERT  
SERVICE**

CIRCA 1815-30, WITH VARIOUS  
BLACK AND IRON-RED CROWNED  
NEW BOND STREET MARKS

Gilt with roses and thistle, comprising:  
a rectangular footed two-handled  
compote; two kidney-shaped dishes; two  
cushion-shaped dishes; four shell-shape  
dishes; two scalloped lozenge-shape  
dishes; twenty-four dessert plates; and  
twelve pudding dishes

11¾ in. (29.8 cm.) long, the lozenge-shape  
dishes (47)

\$3,000-5,000

**275  
A COALPORT PORCELAIN PART DINNER SERVICE**

CIRCA 1820, THE PLATTERS WITH IMPRESSED  
NUMERALS, IRON-RED AND GILT PATTERN NO. 952

With iron-red and gilt vine borders, comprising: a circular  
vegetable dish and a cover; a well-and-tree platter; eleven  
shaped rectangular platters in five sizes; twenty-two large soup  
plates; six smaller soup plates; and fifty dinner plates; *together*  
*with an open vegetable dish of the same pattern in need of repair*  
22½ in. (57.2 cm.) long, the largest platter (93)

\$4,000-6,000



275

**276 No Lot**



277

**277  
AN ENGLISH PORCELAIN PALE AND COBALT BLUE  
GROUND PART TEA AND COFFEE SERVICE**

CIRCA 1815, PROBABLY CHAMBERLAIN'S WORCESTER  
OR SPODE, PATTERN NO. 296

Gilt with flowering vine, comprising: a cream-jug; a sugar-bowl  
and cover; a waste-bowl; two cake plates; sixteen teacups;  
fourteen coffee-cups; and twenty-one saucers  
9¾ in. (23.1 cm.) diameter, the cake plates (57)

\$1,200-1,800



278

**A MINTONS PORCELAIN BLACK AND IVORY GROUND PART SERVICE**  
CIRCA 1929-30, PUCE CROWNED  
GLOBE MARKS, VARIOUS  
IMPRESSED CYPHERS, PATTERN  
NUMBER H4226, RETAILER'S MARKS  
FOR TATMAN, CHICAGO

Each with a classical maiden, comprising:  
twelve dinner plates and twelve dessert  
plates  
10 $\frac{1}{8}$  in. (27 cm.) diameter, the dinner  
plates (24)

\$4,000-6,000



278



279

279

**TWELVE GINORI PORCELAIN OZIER-MOLDED 'PERUGIA'  
PATTERN PLATES**

LATE 20TH CENTURY, GREEN PRINTED CROWN MARKS  
10 $\frac{1}{8}$  in. (26 cm.) diameter (12)

\$800-1,200

280

**TWELVE BOHEMIAN GLASS PINK-  
FLASH ENGRAVED ARMORIAL  
GLASS DISHES**

MID TO LATE 19TH CENTURY

Each engraved with the arms of the  
Rothschild family above the motto  
'*Concordia Integritas Industria*'

6 $\frac{3}{8}$  in. (17.5 cm.) diameter (12)

\$1,000-1,600



280



281

**281**  
**A PAIR OF GEORGE III SILVER VEGETABLE DISHES**  
 MARK OF FREDERICK KANDLER, LONDON, 1766

Each engraved with coat-of-arms, *each marked under base*  
 9½ in. (24 cm.) diameter; 41 oz. (1,281 gr.)

\$4,000-6,000

The arms are those of Blount impaling Sodington with Aston in pretence for Sir Walter Blount 6th Bt. (d.1785) and his wife Mary (d.1805), daughter and heiress of James, 5th and last Baron Aston of Forfar (1723-1751), whom he married in 1766.

**283**  
**THREE ENGLISH SILVER TWO-HANDLED CUPS AND COVERS**  
 VARIOUS MAKERS & DATES

The first mark of Dorothy Langlands, Newcastle, 1807, the repoussé later, the second mark of Charles Piling, London, 1901, the third mark of Elkington & Co., Birmingham, 1923, *variously marked*

13¼ in. (33.6 cm.) high, the tallest; 85 oz. (2,651 gr.)

\$2,500-3,500



283



282

**282**  
**A PAIR OF GEORGE III SILVER VEGETABLE DISHES**  
 MARK OF RICHARD COOKE, LONDON, 1800

Each engraved with coat-of-arms, *each marked on side*  
 9¾ in. (24.7 cm.) wide; 44 oz. 10 dwt. (1,387 gr.)

\$1,000-1,500

**284**  
**A GEORGE I SILVER SUGAR CASTER AND A GEORGE II SUGAR BOWL AND COVER**

THE SUGAR CASTER LONDON, 1720, MAKER'S MARK CROWN OVER FLEUR DE LYS, THE SUGAR BOWL AND COVER LONDON, 1730, MAKER'S MARK OF WILLIAM FORDHAM OR WILLIAM FLEMING

Both later decorated, the sugar bowl engraved with crest and coat-of-arms, the caster engraved with crest and Marquess' coronet, *each fully marked*

The sugar caster 7½ in. (18 cm.) high, 17 oz. 10 dwt. (549 g.)

\$1,000-1,500



284



285

**285  
A GEORGE V SILVER TROPHY CUP  
AND COVER**

BIRMINGHAM, 1923

Engraved *CH: CH: STEEPLE CHASES  
1905 THE GRIND CHALLENGE CUP  
PRESENTED BY W. H. PEARSON, WON  
BY R. J. HINES 1923.*, marked on body and  
inside cover also stamped *Rowell Oxford*  
12¼ in. (31 cm.) high; 30 oz. 10 dwt. (952  
gr.)

\$1,000-1,500



286

**286  
AN EDWARDIAN SILVER MONTEITH**

MARK OF JOHN ROUND & SON LTD.,  
SHEFFIELD, 1901

Marked near rim and on handles  
12¼ in. (31 cm.) diameter; 58 oz. (1,812 gr.)

\$1,500-2,500



287

**287  
A GEORGE V SILVER TROPHY CUP  
AND COVER**

MARK OF SEBASTIAN HENRY  
GARRARD, LONDON, 1934

Engraved *THE ARGENTI CUP OXFORD  
UNIVERSITY, 1921 WON BY HOWELL  
H. HOWARD ON SIMPLE SIMON,*  
marked on body and inside cover  
also stamped *GARRARD & CO. LTD.  
ALBERMARLE ST. LONDON*  
12½ in. (31 cm.) high; 50 oz. (1,557 gr.)

\$1,000-1,500

**288  
A SET OF VICTORIAN SILVER-GILT AGATE-MOUNTED  
FRUIT KNIVES AND FORKS**

THE MAJORITY MARK OF FRANCIS HIGGINS, LONDON,  
1844-1872

Comprising twelve knives and twelve forks, three knives mark of  
Walter Tweedie, London, 1833-34, each marked near handle (24)

\$3,000-5,000



288

**289  
A SET OF GEORGE IV MALACHITE-MOUNTED SILVER-  
GILT FRUIT KNIVES AND FORKS**

THE MAJORITY MARK OF WILLIAM ELEY AND WILLIAM  
FEARN, LONDON, 1821

Comprising six knives and six forks, the knives engraved with  
monogram 'ED' and Earl's coronet, one fork and knife mark of  
R.P., probably for Robert Platt, London, 1821, another fork mark of  
Walter Tweedie, London, 1824 (12)

\$1,500-2,500



289

107





A selection from lots 290-294  
Please see [www.christies.com](http://www.christies.com) for individual lot images

**290**  
**A GROUP OF ELEVEN NEAPOLITAN CRÈCHE FIGURES OF ANGELS**  
 LATE 18TH/ EARLY 19TH CENTURY  
 Together with a wall ornament  
 14¾ in. (35.5 cm.) high, the tallest (14)  
 \$3,000-5,000

**291**  
**A GROUP OF NEAPOLITAN CRÈCHE FIGURES OF A HOLY FAMILY AND A LARGE ANGEL**  
 LATE 18TH/EARLY 19TH CENTURY  
 The angels wings detached but included  
 22½ in. (54.5 cm.) high, the holy family (4)  
 \$2,000-3,000

**292**  
**A GROUP OF NEAPOLITAN CRÈCHE FIGURES OF THE HOLY FAMILY AND A PAIR OF ANGELS**  
 LATE 18TH/EARLY 19TH CENTURY  
 16½ in. (42 cm.) high, the holy family (5)  
 \$2,000-3,000

**293**  
**A GROUP OF THIRTY NEAPOLITAN CRÈCHE FIGURES AND ANIMALS**  
 LATE 18TH/EARLY 19TH CENTURY  
 8 in. (20.3 cm.) high, the tallest (30)  
 \$1,000-1,500

**294**  
**A GROUP OF TEN NEAPOLITAN CRÈCHE FIGURES**  
 LATE 18TH/EARLY 19TH CENTURY  
 24½ in. (62.3 cm.), the Virgin and child (11)  
 \$1,000-1,500



**295**  
**A LARGE NEAPOLITAN VIRGIN AND CHILD**  
LATE 18TH/EARLY 19TH CENTURY  
43½ in. (110.5 cm.) high, the Virgin figure overall (2)  
\$1,500-2,000



295

**296**  
**THREE ENGLISH ENGRAVED GLASS**  
**LARGE COACHING GOBLETS**  
 CIRCA 1830-40

One engraved 'BE MERRY. AND WISE.' and 'RL', another with 'BDC' 10¾ in. (17.2 cm.) high, the tallest (3)  
 \$2,500-3,500

**297**  
**TWO ENGLISH ENGRAVED GLASS**  
**LARGE COACHING GOBLETS**  
 CIRCA 1830

One incised 'APRIL. 4.1831' and with 'TTA,' the larger's coach inscribed 'LONDON TO BATH' 8 in. (20.3 cm.) high, the larger (2)  
 \$1,200-1,800

**298**  
**THREE ENGLISH ENGRAVED GLASS**  
**COACHING RUMMERS**  
 FIRST HALF 19TH CENTURY

The first a George III glass engraved 'PR', the second a George IV glass engraved 'ROYAL TELEGRAPH' and 'JL', the third a William IV glass engraved 'SUCCESS TO THE COACHMAN' and with a sentimental poem 6½ in. (16.5 cm.) high, the tallest (3)  
 \$2,000-3,000







299

**299**  
**THREE ENGLISH ENGRAVED GLASS RUMMERS**  
 FIRST QUARTER OF THE 19TH CENTURY

The first a large George IV goblet engraved 'TT 1825', the second a George III engraved 'DP' with a coat of arms, the third a George III engraved 'A TRIFLE FROM YARMOUTH' 'JL' and 'MAY THE SINGLE BE MARRIED AND THE MARRIED HAPPY' 8½ in. (20.7 cm.) high, the tallest (3)  
 \$2,000-3,000

**300**  
**A PAIR OF ENGLISH ENGRAVED GLASS LARGE COACHING GOBLETs**  
 MID-19TH CENTURY

The coaches engraved either 'LONDON TO BATH' or 'LONDON TO YORK' 10¼ in. (26 cm.) high, each (2)  
 \$800-1,200

**301**  
**TWO ENGLISH ENGRAVED GLASS LARGE COACHING GOBLETs**  
 MID-19TH CENTURY

The taller inscribed 'A Halt!' and 'LONDON TO YORK' 11¾ in. (30 cm.) high, the taller (2)  
 \$1,200-1,800



301



302

303

**302**  
**EIGHT ENGLISH GLASS DRINKING WARES ENGRAVED**  
**WITH FOX HUNTING SCENES**

LATE 19TH/EARLY 20TH CENTURY

Comprising five rummers, two wine glasses and a tumbler; together with a goblet inscribed 'LIBERTY' engraved with horses 5½ in. (14.4 cm.) high, the wine glasses (9)

\$1,200-1,800



304

**303**  
**TWO ENGLISH ENGRAVED GLASS ALE JUGS**  
 CIRCA 1800-35

The smaller jug engraved with 'WC,' the larger inscribed 'SUCCESS TO W. COOPER'

8½ in. (21.8 cm.) high, the tallest

(2)

\$1,500-2,000

**304**  
**AN ENGLISH OPAQUE-TWIST ENGRAVED GLASS**  
**COACHING GOBLET**

CIRCA 1775

9¼ in. (23.5 cm.) high

\$1,200-1,800



305

**305**  
**FIVE ENGLISH ENGRAVED**  
**COACHING GLASSES**  
 CIRCA 1800-1830

Comprising four tumblers and a rummer, the first inscribed 'WP' and 'FFF', the second inscribed 'SUCCESS TO MR COOPERS WAGGONS', the third inscribed 'BE QUICK' and the rummer inscribed 'JB'  
 6½ in. (16.5 cm.) high, the largest (5)  
 \$3,000-5,000

**306**  
**FIVE ENGLISH ENGRAVED GLASS**  
**COACHING RUMMERS**  
 CIRCA 1820-37

The first engraved 'JMB', the second engraved 'NN & CO OLD POST', the third engraved 'WAW', the fourth engraved 'CALNE TF' and 'JOHN NORTH APRIL 14th 1823', the fifth engraved 'JB To JS,' a coin in its stem  
 7 in. (17.8 cm.) high, the tallest (5)  
 \$3,500-4,500

**307**  
**A GROUP OF THIRTY-SIX ASSORTED**  
**ENGLISH & NORTH EUROPEAN**  
**GLASSES**  
 18TH/19TH CENTURY

Comprising: four engraved wine goblets, five glasses with latticino twist stems, six cordials engraved with flowers or vines, eight wine glasses with thistle-shaped or trumpet-shaped bowls, a Masonic dram glass, a glass inscribed in German and eleven various other small glasses; together with a small later cordial glass  
 9¾ in. (23.8 cm.) high, the tallest (37)  
 \$4,000-6,000



307





308



309



310



311

THE COLLECTION OF ROBERT AND SYLVIA OLNICK (LOTS 308-322)

**308**

**THREE DIAMOND AND GEM-SET BROOCHES**

Comprising a rounded rectangular brooch inset with diamonds and rubies, *stamped '750'*; a heart and arrow brooch inset with diamonds and a heart-shaped sapphire cabochon, *apparently unmarked*; and a platinum and diamond brooch, *with French assay mark*

3 in. long, the second brooch

(3)

\$1,000-1,500

**309**

**A GROUP OF THREE BRACELETS**

Comprising a white niello metal, diamond and emerald bangle, *apparently unmarked*; a Chimento gold cuff bracelet with elephant profiles, *signed, also stamped '750'*; and a gold and diamond bangle, *stamped '750'*

3½ in. wide, the first

(3)

\$1,000-1,500

**310**

**A SET OF TEXTURED YELLOW GOLD AND SAPPHIRE STARFISH JEWELRY**

Comprising a brooch and a pair of ear clips *en suite*

2¾ in. (6 cm.) wide

(3)

\$1,200-1,800

**311**

**A SET OF YELLOW GOLD SCULPTED JEWELRY**

Comprising a pair of ear clips and a ring, *each stamped '18K'*

1 in. (2.5 cm.) long, the ear clips; the ring US size 6

(3)

\$1,000-1,500



312

-312

**A SET OF YELLOW GOLD LINE BRACELETS**

One inset with coral, the other with turquoise, each stamped '750'

7½ in. (19 cm.) long

(2)

\$1,000-1,500



313

-313

**A GOLD, DIAMOND, PEARL AND CORAL CUFF BRACELET**

Stamped '750'

2¾ in. (7 cm.) diameter

\$3,000-5,000

-314

**A PAIR OF GOLD, DIAMOND, CORAL AND PEARL EAR CLIPS**

Stamped '750'

1¾ in. (4.5 cm.) long

(2)

\$1,500-2,500



314



315



316



317

-315

**A YELLOW GOLD, CORAL AND ONYX NECKLACE, AND A PAIR OF GOLD, CORAL AND DIAMOND EAR CLIPS**

The necklace signed *Trio*, stamped '14K'; the ear clips stamped '585'

15 in. (38 cm.) long, the necklace (3)

\$1,000-1,500

-316

**A PAIR OF GOLD, DIAMOND AND CORAL EAR CLIPS**

Stamped '750' on clip

1 in. (2.5 cm.) long (2)

\$1,000-1,500

-317

**A PAIR OF GOLD, DIAMOND, CORAL AND AMETHYST EAR PENDANTS**

Stamped '18K'

3½ in. (8 cm.) long (2)

\$1,500-2,500



318

-318

**A PAIR OF GOLD, ONYX, CORAL AND DIAMOND SET EAR PENDANTS**

Stamped '750' and '18K'

3 in. (7.6 cm.) long (2)

\$1,500-2,500





319

**-319**  
**AN GOLD, DIAMOND AND CORAL BROOCH**  
 With loop suspension, stamped '750', and '1647A'  
 2 in. (5 cm.) diameter  
 \$1,000-1,500



320

**-320**  
**THREE TEXTURED GOLD, DIAMOND, CORAL, AND ONYX OVAL BANGLES**  
 Stamped '750'  
 2½ in. (6.5 cm.) wide, overall (3)  
 \$3,000-5,000



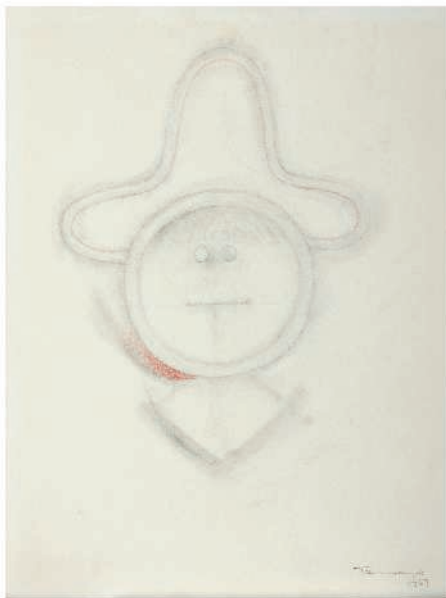
321

**-321**  
**A PAIR OF GOLD, DIAMOND AND CORAL EAR CLIPS**  
 Signed Laura Munder, stamped '750' and '18K'  
 1½ in. (2.9 cm.) diameter (2)  
 \$500-700

**322**  
**A PAIR OF GOLD, DIAMOND, ONYX AND JADEITE EAR PENDANTS**  
 Stamped 'HK Made' and '750'  
 1½ in. (4 cm.) long (2)  
 \$1,000-1,500



322



323

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

•324

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

*Mujer sentada*

signed and dated 'Zúñiga/ 1969' (lower left)  
crayon, watercolor and charcoal on paper  
25½ x 19½ in. (64.8 x 49.6 cm.)

\$3,000-5,000

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



325

**SESSION III**  
**(LOTS 323-467)**

**323**

**RUFINO TAMAYO (MEXICAN, 1899-1991)**

*Hombre con sombrero*

signed and dated 'Tamayo/ O-67' (lower right)  
pencil and colored pencil on paper  
13¼ x 9¾ in. (33.7 x 24.8 cm.)

\$8,000-12,000

We are grateful to art historian Juan Carlos Pereda for his assistance cataloguing this work.



324

•325

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

*Dos Mujeres*

signed and dated 'Zúñiga/ 1970' (lower right)  
watercolor, charcoal and pencil on paper  
25½ x 19½ in. (64.8 x 49.6 cm.)

\$3,000-5,000

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

THE ARTHUR AND ANITA KAHN COLLECTION: A NEW YORK STORY

**326**

**MARCELO BONEVARDI (ARGENTINIAN, 1929-1994)**

*Scale*

signed, dated and titled 'BONEVARDI/-66/"SCALE"' (on the reverse)

oil on canvas and painted wood construction  
30 x 20 in. (76.2 x 50.8 cm.)

\$4,000-6,000



327

THE ARTHUR AND ANITA KAHN COLLECTION: A NEW YORK STORY

**328**

**MARCELO BONEVARDI (ARGENTINEAN, 1929-1994)**

*Column*

signed, titled and dated 'Bonevardi/68/Column' (on the reverse)

oil and graphite on wood construction  
48 x 40 in. (121.9 x 101.6 cm.)

\$4,000-6,000



326

PROPERTY FROM A GREENWICH, CONNECTICUT COLLECTOR

**•327**

**ARMANDO AMAYA (MEXICAN, B. 1935)**

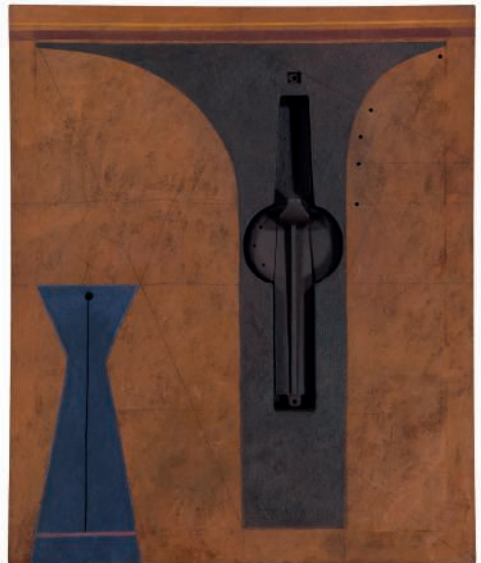
*Mujer sentada*

signed, numbered and dated 'Amaya/ III/VII/ 1980' (along the edge)

bronze with brown patina

9½ x 8½ x 8¼ in. (24.1 x 21.6 x 21 cm.), not including base

\$1,500-2,000



328





329

**329**  
**ANTONIO HENRIQUE AMARAL (BRAZILIAN, B. 1935)**

*Vapen II*

signed and dated 'A Amaral 90' (lower right)  
 oil on canvas  
 51¼ x 56 in. (130 x 142 cm.)

\$6,000-8,000

**PROVENANCE:**  
 with Gary Nader Gallery, Miami.  
 Acquired from the above.

**•330**  
**MIGUEL ANGEL RÍOS (ARGENTINIAN, B. 1953)**

*Tenuxtlitan*

signed and dated 'Miguel Angel Rios 1998' (lower center)  
 signed and dated again and titled 'MIGUEL RIOS, 1990,  
 TENUXTLITAN, MEXICO' (lower center) signed and dated  
 again twice and titled again 'MIGUEL ANGEL RIOS, 1990,  
 TENUXTLITAN' (on the verso)

clay, mica and aluminum  
 47 x 69 ½ x 3¾ in. (119.4 x 175.6 x 9.5 cm.)  
 Executed in 1990-98.  
 \$2,000-3,000

**PROVENANCE:**  
 Private collection, Mexico City.



330



331

PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

**■331**  
**RAFAEL FERRER (PUERTO RICAN, B. 1933)**

*Nocturno Criollo en Fan Fan's*

signed, dated and inscribed 'Ferrer 88 l' (lower right); signed,  
 dated, inscribed again and titled 'Nocturno Criollo/ (En Fan-  
 Fan's)/ 1988 #1/ R. Ferrer' (on the reverse)  
 oil on canvas  
 60 x 72 in. (152.4 x 182.9 cm.), unframed

\$4,000-6,000

**PROVENANCE:**  
 with Nancy Hoffman Gallery, New York.

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

**332**

**FRITZ WINTER (GERMAN, 1905-1976)**

*Black and Tan*

oil on paper laid down to board  
18¾ x 24¾ in. (47.6 x 62.9 cm.)

\$5,000-7,000

**PROVENANCE:**

Samuel A. Berger.  
Gift from the above to the present owner, 1959.

**LITERATURE:**

G. Lohberg, *Fritz Winter: Leben und Werk*, Munich 1986, no. 652.



333

**333**

**BYRON BROWNE (AMERICAN, 1907-1961)**

*Boat on Beach*

signed 'Byron Browne' (lower right); signed again, dated,  
titled and inscribed 'Byron Browne/ 1956/ -Boat on Beach-/  
Provincetown/ Cape Code/ Mass.' (on the reverse)

oil on canvas

18 x 14 in. (45.7 x 35.6 cm.)

\$2,000-3,000

**334**

**ZOLTAN KEMENY (SWISS, 1907-1965)**

*Amuse Oeil*

signed and inscribed 'Kemeny/ 142' (on the reverse)

brass on panel

30 x 20¼ x 6½ in. (76.2 x 51.4 x 16.5 cm.)

Executed circa 1964.

\$8,000-12,000

**PROVENANCE:**

Hanover Gallery, London.  
Mr. and Mrs. Robert B. Mayer.  
Galerie Semiha Huber, Zurich.



332



334





335

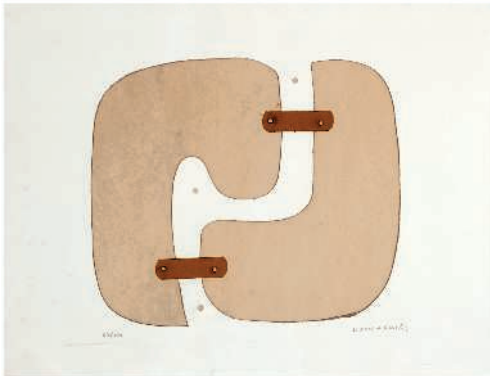
**335**  
**JEAN RENÉ BAZAINE**  
**(FRENCH, 1904-2001)**

*Untitled*  
 signed 'Bazaine' (lower right)  
 oil on canvas  
 16 x 20 in. (40.6 x 50.8 cm.)  
 \$7,000-9,000

PROPERTY FROM A DISTINGUISHED CORPORATE  
 COLLECTION

**•336**  
**CONRAD MARCA-RELLI**  
**(AMERICAN, 1913-2000)**

*Untitled*  
 signed and dated 'MARCA-RELLI/69'  
 (lower right) and numbered '22/100'  
 (lower left)  
 collage—paper and fabric on paper in a  
 Plexiglas frame  
 20 x 26 in. (50.8 x 66 cm.)  
 Executed in 1969. This work is number  
 twenty-two from an edition of one  
 hundred.  
 \$500-700



336

**•337**  
**ROBERT COURTRIGHT**  
**(AMERICAN, 1926-2012)**

*Untitled, from the Joyce Series*  
 each panel signed, dated and numbered  
 'Courtright/ '97/ I, II, III' (on the reverse)  
 collage—acrylic on printed paper, laid  
 down on plywood  
 each panel 11½ x 10¾ in. (29.2 x 27.3 cm.),  
 a triptych  
 \$3,000-5,000

**PROVENANCE:**  
 with Kouros Gallery, New York.



337



PROPERTY FROM AN AMERICAN COLL

**338**

**PAUL JOHN WONNER  
(AMERICAN, 1920-2008)**

*Window with Postcards and Book*

signed 'Paul Wonner' (lower right)

oil on canvas

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

Painted in 1968.

\$15,000-20,000

**PROVENANCE:**

with John Berggruen Gallery, San Francisco.

MOCA Los Angeles Benefit Auction.

Acquired from the above by the present owner, 1986.

**EXHIBITED:**

San Francisco, San Francisco Museum of Modern Art, *Paul Wonner: Abstract Realist*, 1 October-22 November, 1981; traveling to San Antonio, Marion Koogler McNay Art Institute, 23 March- 16 May, 1981; Los Angeles, Los Angeles Municipal Art Gallery, August-September, 1982.

Los Angeles, Museum of Contemporary Art, *Gala Gala II*, 1986.



338

**339**

**IDA KOHLMMEYER  
(AMERICAN, 1912-1997)**

*Blow-up No. 9*

signed and dated 'Kohlmeyer 1978' (lower right)

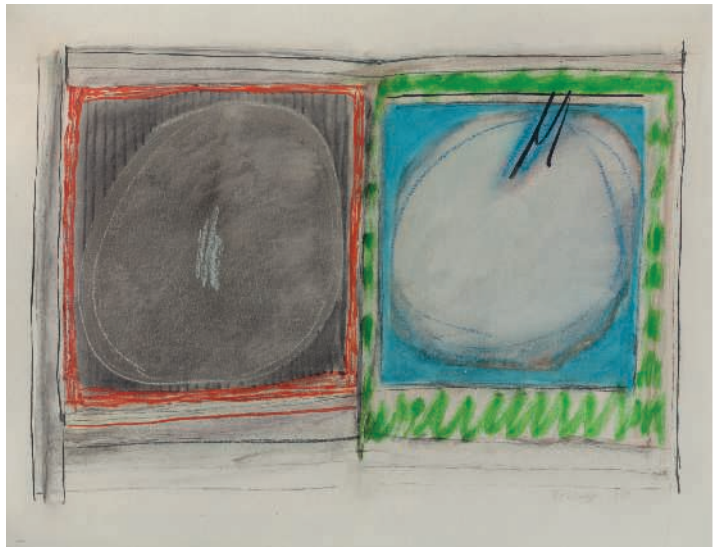
oil and charcoal on canvas

40½ x 52 in. (102.9 x 132 cm.)

\$7,000-9,000

**PROVENANCE:**

with David Findlay Galleries, New York.



339



340

**•340**  
**ANTOINE PONCET (SWISS, B. 1928)**  
*Eclatstendus*

signed and numbered 'A Poncet 2/6' (lower edge)  
 bronze  
 12½ in. x 14¼ in. x 3 in. (31.7 cm x 36.2 cm. x 7.6 cm.), not  
 including base  
 Executed in 1969.  
 \$3,000-5,000

**LITERATURE:**  
 I. Jianou, *Antoine Poncet*, Paris, 1975, p. 71, pl. 57 (another cast  
 illustrated).

**•342**  
**ANTOINE PONCET (SWISS, B. 1928)**  
*Untitled*

signed, numbered and stamped with foundry mark 'A Poncet  
 2/6' (lower edge)  
 bronze  
 23½ x 13¼ x 9 in. (59.7 x 33.7 x 22.9 cm.), not including base  
 \$3,000-5,000



342



341

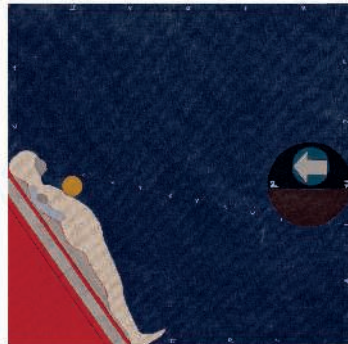
**•341**  
**ANTOINE PONCET (SWISS, B. 1928)**  
*Untitled*

signed, numbered and stamped with Fonderia Tesconi foundry  
 mark '138/1000/ A Poncet' (lower edge)  
 bronze  
 6½ x 4 x 3¼ in. (16.5 x 10.2 x 8.3 cm.), not including base  
 \$3,000-5,000

PROPERTY FROM A PRIVATE COLLECTION

**•343**  
**ERNEST TINO TROVA (AMERICAN, 1927-2009)**  
*Untitled (Falling Man)*

each signed and dated 'E Trova/ 1974' (on the reverse)  
 each oil on canvas  
 each 12 x 12 in. (30.5 x 30.5 cm.) (2)  
 \$1,000-1,500



343





PROPERTY FROM THE COLLECTION OF EDWIN AND LOLA JAFFE

**344**

**ELMER NELSON BISCHOFF**  
**(AMERICAN, 1916-1991)**

*Girls, Ocean, Mirror*

signed, titled and dated 'Elmer Bischoff/ Girls, Ocean, Mirror/  
10/61' (on the reverse)

oil on canvas

53¾ x 72 in. (136.5 x 182.9 cm.)

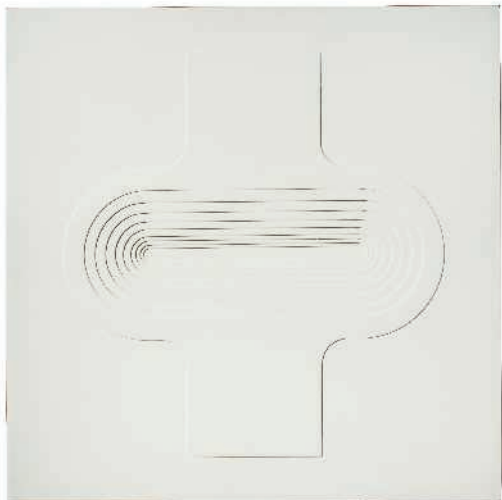
\$30,000-50,000

**PROVENANCE:**

with Staempfli Gallery, New York.

Acquired from the above by the present owner, 1962.





345

PROPERTY FROM AN AMERICAN COLLECTION

**345**  
**TONY DELAP (AMERICAN, B. 1927)**

*Portrait of Queen Zozar No. 3*

signed 'Tony Delap' (on the reverse)  
 lacquer and fiberglass  
 24½ x 24½ in. (62.2 x 62.2 cm.)  
 Executed in 1967.

\$2,000-3,000

**PROVENANCE:**

Felix Landau Gallery, Los Angeles.  
 Acquired from the above the present  
 owner, 1968.



346

PROPERTY FROM THE COLLECTION OF  
 MARY JANE GARTH (LOTS 346-347)

•**346**  
**CLAES OLDENBURG (B. 1929)**

*Typewriter Eraser*

offset lithograph in colors, on Rives BFK  
 paper, 1970, signed and dated in pencil,  
 numbered 59/250 (there were also  
 20 artist's proofs), published by Paul  
 Bianchini, New York  
 Image: 19 x 8 ¼ in. (483 x 210 mm.);  
 Sheet: 29 x 20 in. (737 x 508 mm.)

\$1,500-2,000

**LITERATURE:**

Axsom & Platzker, 64

•**347**

**ALLAN D'ARCANGELO**  
**(AMERICAN, 1930-1998)**

*Side View Mirror from Seven Objects*  
*in a Box*

screenprint in colors, 1966 on Plexiglas,  
 set in a chrome side view mirror  
 7¼ x 4¾ x 6½ in. (18.4 x 12.1 x 16.5 cm.)

\$2,000-3,000



347



348

PROPERTY FROM A DISTINGUISHED CORPORATE  
 COLLECTION

•**348**

**NICHOLAS HOWEY (AMERICAN,  
 B. 1948)**

*Sahara*

signed, dated and titled 'SAHARA/  
 Nicholas Howey/ 1993' (on the reverse)  
 acrylic on canvas  
 67 x 51 in. (170.2 x 129.5 cm.)  
 Painted in 1993.

\$1,000-1,500

**PROVENANCE:**

with John Post Lee, Inc., New York.

PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL

**349**

**MICHEL MACRÉAU (FRENCH, 1935-1995)**

*Divinités et Objets Familiars de la Mer*

signed and dated 'Macréau/ 1961' (lower center); signed and dated again, titled 'Mars 1961/ Macréau-Michel/ Divinités/ et/ Objets Familiars/ de la Mer' (on the reverse)

collage— acrylic, wood, metal and paper on canvas  
65¾ x 43 in. (167 x 109.2 cm.)

\$10,000-15,000

**PROVENANCE:**

with Galerie Georg Nothelfer, Berlin.

**350**

**AFTER ALEXANDER CALDER**

*Swirl*

handwoven jute maguey tapestry, 1975, with woven signature

and date, numbered 52/100

56¾ x 83½ in. (144.1 x 212.1 cm.)

\$4,000-6,000

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

**•351**

**JIRI BALCAR (CZECHOSLOVAKIAN, 1929-1968)**

*Black Picture*

oil and mixed media on canvas

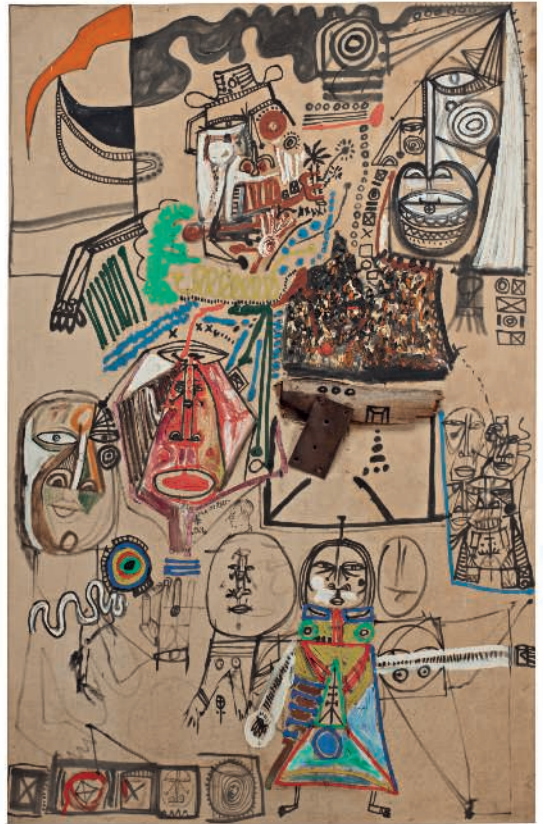
44 x 40 in. (111.8 x 101.6 cm.), unframed

\$3,000-5,000

**PROVENANCE:**

The artist.

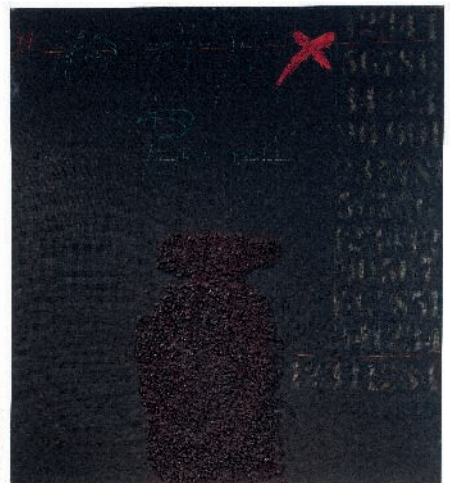
William E. Harkins, acquired from the above, 1964.



349



350



351



352

PROPERTY FROM THE COLLECTION OF  
RUTH AND JEROME SIEGEL

•353

**PIERO RUGGERI (ITALIAN, 1930-2009)**

*Essere in Rosso*

signed 'Ruggeri' (lower center right); signed again and titled 'Piero Ruggeri/ Essere in Rosso' (on the reverse)

oil on canvas

27½ x 19½ in. (69.9 x 49.6 cm.)

Painted in 1961.

\$2,000-3,000

**PROVENANCE:**

with Galleria Odyssea, Rome.



354

PROPERTY FROM THE COLLECTION OF  
RUTH AND JEROME SIEGEL

352

**LUIGI ONTANI (ITALIAN, B. 1943)**

*Mirto Mortadella Morte*

signed and titled 'Luigi Ontani/  
mirto+mortadella+morte' (on the reverse)

acrylic on board

33¾ x 38 in. (85.7 x 96.5 cm.)

\$12,000-18,000



353

354

**CRISTÓBAL TORAL  
(SPANISH, B. 1940)**

*Luggage*

signed 'C. Toral' (lower right)

oil on canvas

54¾ x 58 in. (139.1 x 147.3 cm.)

Painted in 1971.

\$8,000-12,000

**PROVENANCE:**

with Staempfli Gallery, Inc., New York.





355

**355**  
**JEAN-PIERRE CASSIGNEUL (FRENCH, B. 1935)**

*Mère et enfant dans un parc*

signed 'Cassigneul' (lower left)

oil on canvas

23¾ x 32 in. (60.3 x 81.3 cm.)

\$18,000-25,000

**PROVENANCE:**

Private Collection, Japan.

Acquired from the above by the present owner, 2010.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.

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

•■356

**BARBRO OSTLIHN (SWEDISH, 1930-1995)**

*Pier 20, New York City*

signed and dated 'Ostlihn-1963' (lower right of each panel);

signed, dated and titled twice 'Ostlihn, 1963./ "Pier 20, NYC."'

Panel I./ Ostlihn, 1963./ "Pier 20, NYC." Panel II.' (on the reverse)

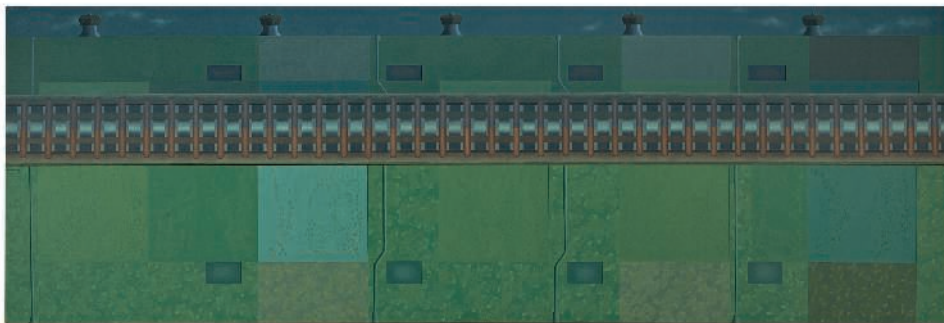
oil on canvas

36 x 108 in. (91.4 x 274.3 cm.)

\$3,000-5,000

**PROVENANCE:**

with Cordier & Ekstrom, Inc., New York.



356



357

PROPERTY FROM AN AMERICAN COLLECTION

**357**

**ARNULF RAINER (AUSTRIAN, B. 1929)**

*Body Language*

signed 'A Rainer' (lower right)

oil, crayon and gelatin silver print on paper  
18¾ x 23¼ in. (47.6 x 59.1 cm.)

\$2,000-3,000

**PROVENANCE:**

with Galerie Thaddeus Ropac, Paris.

Acquired from the above by the present owner, 1993

PROPERTY OF A PRIVATE COLLECTOR (LOTS 359-360)

**•359**

**YAACOV AGAM (B. 1928)**

*Andromedar*

silkscreen on folded PVC on wood, in a Plexiglas case, 1974,

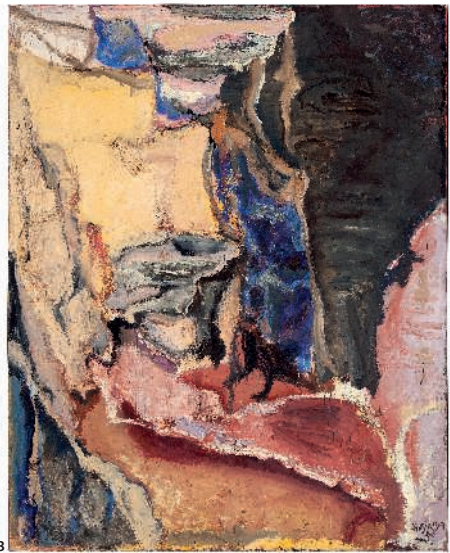
signed in ink, numbered 86/99

21 x 21 x 3¼ in. (53.3 x 53.3 x 8.3 cm.), overall

\$1,200-1,800



359



358

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

**•358**

**PHILIPPE HOSIASSON (UKRAINIAN, 1898-1978)**

*The Water Traps*

signed and dated 'Hosiasson/ 59' (lower right); signed and dated again, titled 'Hosiasson/ The water-traps/ 1959' (on the reverse)

oil on canvas  
64 x 51¼ in. (162.6 x 130.1 cm.)

\$3,000-5,000

**PROVENANCE:**

with Kootz Gallery, New York.

**•360**

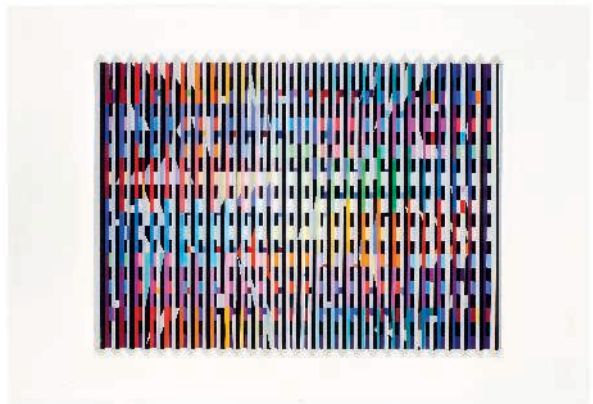
**YAACOV AGAM (B. 1928)**

*Magic Rain*

polymorph silkscreen on PVC laid on plastic, signed in ink,  
numbered 36/150

18¾ x 27¼ x 1⅞ in. (47.6 x 69.2 x 4.8 cm.)

\$2,000-3,000



360

361

**PATRICK HUGHES (BRITISH, B. 1939)**

*Warholesome*

signed, titled and dated 'Warholesome/ Patrick Hughes/ 2008  
(on the reverse)

oil on board construction

40¾ x 26¾ x 9½ in. (103.5 x 67.9 x 24.1 cm.), overall

\$12,000-18,000

PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL

■ 362

**BRUCE COHEN (AMERICAN, B. 1953)**

*Untitled (Still life with white pitcher, lemons and a white rose)*

signed and dated 'Bruce/ Cohen/ 1994' (on the reverse)

oil on canvas

48 x 72 in. (121.9 x 182.9 cm.)

\$4,000-6,000

PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

■ 363

**JOE ANDOE (AMERICAN, B. 1955)**

*Untitled*

signed 'Joe Andoe' (lower right); signed again 'Joe Andoe' (on  
stretcher bar)

oil on canvas

70 x 84 in. (177.8 x 213.4 cm.)

Painted in 1994.

\$5,000-7,000

**PROVENANCE:**

with Blum Helman Gallery, New York.



361



362



363





364

**364**  
**JOHN BELLANY, R.A., H.R.S.A.**  
**(SCOTTISH, 1942-2013)**

PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL

**364**

**JOHN BELLANY, R.A., H.R.S.A.**  
**(SCOTTISH, 1942-2013)**

*The Old Man and the Sea, The Departure*

signed 'Bellany' (lower right); signed again, dated and titled 'John Bellany/ '87/ 'The Old Man and the Sea/ 'The Departure' (on reverse)

oil on canvas

67¾ x 59½ in. (172.1 x 151.1 cm.)

\$8,000-12,000

**365**  
**JOHN S. INGLE (AMERICAN, B. 1933)**  
*Still life with silver teapot*  
signed and dated 'John S. Ingle 10/82/7' (lower right)  
watercolor on paper  
29 x 40 in. (73.6 x 101.6 cm.)  
\$5,000-7,000

**PROVENANCE:**  
Dr. John T. Weber.

**EXHIBITED:**  
Wadsworth Atheneum, Hartford.



365



PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL

**366**

**TSHUTA KIMURA (JAPANESE, 1917-1987)**  
*Clouds*

signed 'Kimura' (lower left); signed again and dated 'Kimura 1983' (on stretcher bar)

oil on canvas

51 x 64 in. (129.5 x 162.6 cm.), unframed

\$8,000-12,000

366



367

PROPERTY FROM AN AMERICAN COLLECTION

■ 367

**TOM LIEBER (AMERICAN, B. 1949)**

*Sprout*

signed, dated and titled 'tom lieber/ Sprout/ 1992' (on the reverse)

oil on canvas

78 x 94 in. (198.1 x 238.7 cm.)

\$4,000-6,000

**PROVENANCE:**

with John Bergguen Gallery, San Francisco.  
Acquired from the above by the present owner, 1993.

■ 369

**WILLIAM NICHOLS (AMERICAN, B. 1942)**

*My Backyard Early Evening*

signed 'W. Nichols' (lower right)

oil on canvas

58½ x 79 in. (148.6 x 200.7 cm.)

Painted in 1987.

\$5,000-7,000

**PROVENANCE:**

with OK Harris Gallery, New York.



369



368

PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

■ 368

**JOHN ALEXANDER (AMERICAN, B. 1945)**

*Another Thorny Day in Paradise*

signed 'John Alexander' (lower right); signed again, titled and dated 'John Alexander/ "Another Thorny Day in Paradise"/ 0746.6.90' (on the reverse)

oil on canvas

77 x 82 in. (195.6 x 208.3 cm.)

\$10,000-15,000

**PROVENANCE:**

with Marlborough Gallery, New York.

PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

370

**JOHN ALEXANDER (AMERICAN, B. 1945)**

*Blue Monday*

signed 'John Alexander' (lower right); signed again, dated and titled 'John Alexander/ 0748.6.90/ "Blue Monday"' (on the reverse)

oil on canvas

19¾ x 24 in. (50.2 x 61 cm.)

\$5,000-7,000



370





371

**371**  
**MARY BAUERMEISTER (GERMAN, B. 1934)**

*Squares*

inscribed throughout  
 pen, ink, oil, glass, lenses and mixed media in a painted wood box  
 10¾ x 10¾ x 4½ in. (27.3 x 27.3 x 11.4 cm.)

\$5,000-7,000

**PROVENANCE:**

The Estate of Burt Wayne.  
 Anonymous sale; Christie's, New York, 1 July 2008, lot 494.  
 Acquired at the above sale by the present owner.



372

**372**  
**JEAN PAGLIUSO (B. 1941)**

*Poultry Suite: Variegated No. 27, 2009*

gelatin silver print on handmade Kaji paper  
 signed, titled, dated and numbered '1/20' in pencil (in the print)  
 23½ x 19¾ in. (59.7 x 49.2 cm.)

\$1,200-1,800

**PROVENANCE:**

with Marlborough Gallery, Inc., New York.

PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

•373

**AFTER MILTON AVERY**  
*Dunes and Sand II*

wool tapestry, 1960, with woven signature (lower center), Pinton  
 and Aubusson tapestry labels and woven number 2/7 (on the  
 reverse)

62¾ x 84 in. (159.4 x 213.4 cm.)

\$3,000-5,000

PROPERTY FROM AN AMERICAN COLLECTION

**372A**  
**RITA MCBRIDE**  
**(AMERICAN, B. 1960)**

*Potted Plant*

Murano glass  
 40¼ in. (102.2 cm.), height

\$4,000-6,000

**PROVENANCE:**

with Margo Leavin Gallery.  
 Acquired from the above by the  
 present owner, 1992.



372A



373



PROPERTY FROM THE COLLECTION OF RUTH AND  
JEROME SIEGEL

**374**

**EVA HILD  
(SWEDISH, B. 1966)**

*Lamella*

signed and dated 'Eva Hild 2008' (along  
the base)

stoneware

24 x 24½ x 23½ in. (61 x 62.2 x 59.7 cm.)

\$12,000-18,000



374

**375**

**PHILIP TAAFFE  
(AMERICAN, B. 1955)**

*Abstract Painting*

signed, titled and dated 'Abstract/  
Painting/ P. Taaffe/ 1988' (on the reverse)

collage— acrylic and silkscreened paper  
on canvas

33½ x 25½ in. (85 x 65 cm.), unframed

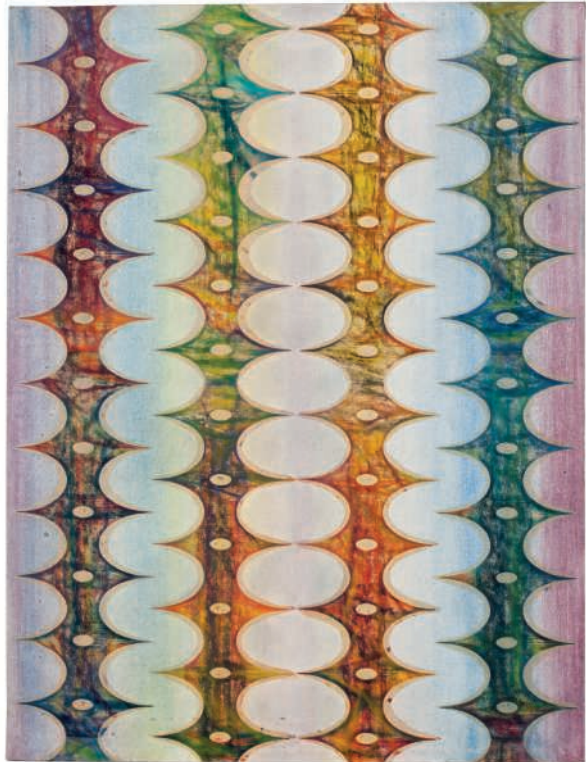
\$10,000-15,000

**PROVENANCE:**

with Lucio Amelio, Naples.

Private Collection, acquired from the  
above, 1989.

Anonymous sale; Sotheby's, New York, 2  
November 1994, lot 379.



375

*"If it hadn't been for Columbia, my path would have been entirely different in life. Columbia gave me an opportunity, and the only way you can really repay that opportunity is for you to help someone else."*

JOHN W. KLUGE AT HIS 90TH BIRTHDAY  
SPONSORED BY COLUMBIA UNIVERSITY



Photography: CAPEHART

## PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE SOLD TO BENEFIT COLUMBIA UNIVERSITY

From a young age, John W. Kluge recognized the value of an education. He devoted his formative years to building a strong foundation of learning that would come to inform so many of the successes that he continually achieved in his lifetime. It should come as little surprise that Kluge, as a 14 year old German immigrant, moved from his parent's home in Detroit, Michigan to his teacher's home in an effort to dedicate himself more fully to his education. This focus and drive eventually led him to Columbia University where he earned a scholarship and began a lifelong relationship with the university.

As a corporate mogul Kluge sought after opportunities and challenged himself to keep trying new things—much in the same way he approached his education. Although often associated with his enormous success with Metromedia, Kluge's undeniable dedication to his liberal arts background manifested itself most profoundly through his philanthropy. Once named America's richest man, John Kluge never focused on the dollars. Rather, the key to his success was rooted in an investment in knowledge: "Young entrepreneurs should spend an awful lot of time thinking about what they want to go into. The last thing you want to do...is to invest money. You should have a fund of knowledge of something and out of that you make up your mind. Money is not a fund of knowledge."

Kluge's lifestyle represented this "fund of knowledge" wholeheartedly—his business endeavors, his family and friends and his art collecting all point to a man who understood and emulated a diverse and informed lifestyle. Those who knew him well knew that everything had a place in his life and came to him through an innate curiosity matched with an indefatigable work ethic. It is therefore so fitting that the university that helped shape Kluge's future would be the place that he decided to give back. The collection being offered at Christie's is part of a \$400 million gift by Kluge to Columbia University, earmarked exclusively for student scholarships. Mr. Kluge's gift to Columbia is the largest ever devoted exclusively to student aid at a single institution of higher education in the U.S. and represents his achievements, gratitude and hope for others to benefit from the university as he did.



PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE / SOLD TO BENEFIT COLUMBIA UNIVERSITY (LOTS 376-467)

■ 376

**GIÒ POMODORO**  
**(ITALIAN, 1930-2002)**

*Crescita*

signed with artist monogram, dated,  
numbered and stamped with Fonderia  
Tesconi mark 'GP/ '57/ 3/3' (lower left)  
bronze with brown-green patina  
93 x 47½ x 2½ in. (236.2 x 120.6 x 6.3 cm.)  
\$30,000-40,000

**LITERATURE:**

G. Ballo & G. Pomodoro, *Gio Pomodoro: Per una storia della scultura contemporanea*, Milan, 1987, p. 26, no. 36 (another cast illustrated).







■377

**ROBERT GRAHAM**  
**(AMERICAN, 1938-2008)**

*Torso II*

signed, numbered and inscribed 'R  
Graham 6/12 MCG' (along the base)  
bronze with brown patina  
20½ x 6¾ x 6¾ in. (52.1 x 16.8 x 16.8 cm.)  
Executed in 1976-77.

\$10,000-15,000



378

■ **378**  
**ROBERT GRAHAM (AMERICAN, 1938-2008)**  
*Lise I*

signed, dated, numbered and inscribed 'R Graham 1977 5/8 MCG' (along the edge)  
bronze with brown patina  
69 x 13<sup>3</sup>/<sub>4</sub> x 13<sup>3</sup>/<sub>4</sub> in. (175.3 x 35 x 35 cm.), not including base  
\$15,000-20,000



379

■ **379**  
**ROBERT GRAHAM (AMERICAN, 1938-2008)**  
*Lise III*

signed, dated, numbered and inscribed 'R Graham 1977 2/8 MCG' (along the edge)  
bronze with brown patina  
68 x 13<sup>3</sup>/<sub>4</sub> x 13<sup>3</sup>/<sub>4</sub> in. (173 x 35 x 35 cm.), not including base  
\$15,000-20,000



■380  
**ALLAN HOUSER**  
**(AMERICAN, 1914-1994)**

*Forever*

signed and numbered 'Houser 5/6' (along  
the lower edge)

bronze with black patina

73 x 23 x 16 in. (185.4 x 58.4 x 40.6 cm.)

Executed in 1989.

\$15,000-20,000





■ 381

**ALLAN HOUSER (AMERICAN, 1914-1994)**

*Full Moon*

signed, dated and inscribed 'Allan Houser/ 84 ©' (on the reverse)

white marble

36½ x 35 x 21 in. (92.7 x 88.9 x 53.3 cm.)

\$20,000-30,000



382

**382**  
**HENRI DE TOULOUSE-LAUTREC (1864-1901)**

*Aristide Bruant dans son Cabaret*

lithograph in colors, 1893, printed by Charles Verneau, Paris,  
backed on linen

53 x 38 in. (134.6 x 96.5 cm.)

\$4,000-6,000

•383

**MARCEL DYF (FRENCH, 1899-1985)**

*Avant la fantasia (Maroc, près de Taroudant)*

signed 'Dyf' (lower right)

oil on canvas

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

Painted in 1975.

\$1,500-2,000

This work is registered in the Marcel Dyf archive under no.  
3396.



383



**384**

**GEORGE PETTY**  
**(AMERICAN, 1894-1975)**

*Theme Girl Ice Capades*

each signed and inscribed 'Petty/©'  
(upper right)

watercolor, ink and gouache on paper  
17 x 13¾ in. (43.2 x 35 cm.)

(8)

\$5,000-7,000

384 (2 of 8)



385

**385**  
**EDGAR ALWIN PAYNE**  
**(AMERICAN, 1883-1947)**

*French Tuna Boats*

signed 'EDGAR PAYNE' (lower left); titled  
 'French Tuna Boats' (on the reverse)

oil on canvas

28½ x 34 in. (72.4 x 86.4 cm.)

\$30,000-50,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 23  
 May 1996, lot 114.

Acquired at the above auction by the  
 present owner.

**•386**  
**STACY TOLMAN (AMERICAN,**  
**1860-1935)**

*Esek Hopkins*

signed 'Stacy Tolman' (upper right)

oil on canvas

20 x 16¼ in. (50.8 x 41.3 cm.)

\$1,000-1,500

**•387**  
**AMERICAN SCHOOL, 19TH**  
**CENTURY**

*The Clipper Ship W.H. Macy*

inscribed 'A wet sheet and a flowering  
 sea' (lower left)

oil on board

12 x 19⅞ in. (30.5 x 50.5 cm.)

Painted circa 1916.

\$1,000-1,500



386



387





388

**388**  
**JOHN FREDERICK LOOS**  
**(BELGIAN, 19TH CENTURY)**

*The Ship Comet*

signed, inscribed and dated 'John: Loos.  
Antwerp 1874' (lower right)  
oil on canvas  
23¾ x 36½ in. (60.3 x 92.7 cm.)

\$7,000-10,000

**•389**  
**SAMUEL HENRY ALKEN (BRITISH, 1810-1894)**

*The 17th Lancers*

signed 'H. Alken' (lower center right)  
oil on board  
16 x 12 in. (40.6 x 30.5 cm.)

\$2,000-3,000



389



390

**•390**  
**FLORENTINE SCHOOL, 17TH CENTURY**

*Shepherd, nude and child*

oil on canvas  
38¼ x 30½ in. (97.2 x 77.5 cm.)

\$1,500-2,000



391 (pair)

**391**  
**CASPAR HIRSCHELI (GERMAN, 1698-1743)**

*Flowers in crystal vases (a pair)*

one signed with monogram on ledge  
 oil on panel  
 each 13½ x 9¼ in. (34.3 x 23.5 cm.)

(2)

\$12,000-18,000

**PROVENANCE:**

with Richard Green, London.  
 Acquired from the above by the present owner.

**■ 392**  
**A FRENCH GREEN-PATINATED METAL FIGURE**  
**SYMBOLIZING AMERICA**  
 EARLY 20TH CENTURY

Bearing the signature *BARTHOLDI*  
 52½ in. (133.4 cm.) high, 76¼ in. (193.7 cm.) high overall  
 \$10,000-15,000



392



393

**393**  
**TWELVE ROYAL COPENHAGEN PORCELAIN**  
**ICHTHYOLOGICAL PLATES**  
 20TH CENTURY, BLUE WAVE AND GREEN PRINTED  
 MARKS, SHAPE NO. 3549  
 10½ in. (25.7 cm.) diameter  
 \$4,000-6,000



394

**394**  
**TWELVE ROYAL COPENHAGEN PORCELAIN**  
**ORNITHOLOGICAL PLATES**  
 20TH CENTURY, BLUE WAVE AND GREEN PRINTED  
 MARKS, SHAPE NO. 3549  
 (12) 10 in. (25.4 cm.), diameter (12)  
 \$4,000-6,000

**395**  
**TWELVE ROYAL COPENHAGEN PORCELAIN**  
**ZOOLOGICAL GAME PLATES**  
 20TH CENTURY, BLUE WAVE AND GREEN PRINTED  
 MARKS, SHAPE NO. 3549  
 10 in. (25.4 cm.) diameter  
 \$4,000-6,000

**396**  
**TWELVE ROYAL COPENHAGEN RETICULATED**  
**PORCELAIN FRUIT PLATES**  
 LATE 20TH CENTURY, BLUE WAVE AND GREEN PRINTED  
 MARKS, RECORDED AS SHAPE NO. 3554  
 (12) 9 in. (22.8 cm.) diameter (12)  
 \$4,000-6,000



395



396





**397**

**A ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA'  
PART DINNER AND DESSERT SERVICE**

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

Each finely painted with a botanical specimen, identified in Latin  
on the underside, within a gilt beaded border and further gilt  
serrated rim, comprising:

An oval platter, shape no. 3520

Twelve pierced soup plates, shape no. 3547

Twelve pierced plates, shape no. 3553

Twelve salad/dessert plates, shape no. 3573

Eight bread and butter plates, shape no. 3552

Ten two-handed soup cups and stands, shape no. 3612

A cream jug, shape no. 3626

Eleven cups and twelve saucers, shape no. 3597

*Together with a Royal Copenhagen oval fish drain, shape no.  
3522*

18 in. (45.7 cm.) long, the platter

(90)

\$30,000-50,000



398



**398**  
**A PAIR OF REGENCY SILVER WINE COOLERS**  
 BIRMINGHAM, 1817, RETAILER'S MARK T.H.

*Coolers marked near upper rims, town marks obscured, T.H. overstriking maker's marks, collars and liners mark of William Eaton, London, 1825*

11 in. (28 cm.) high, 315 oz. (9,803 gr.)

\$8,000-12,000

**•399**  
**AN ASSEMBLED SCOTTISH VICTORIAN HARDSTONE-MOUNTED SILVER THREE-PIECE DESK SET**  
 EDINBURGH, VARIOUS MAKERS AND DATES

Comprising an egg-form inkwell with cut glass liner, mark of Mackay & Chisholm, 1926, a bowl, mark of George & Michael Crichton, 1883 and a seal, mark of Hamilton & Inches, 1926, *fully marked*

The egg-form inkwell 4¾ in. (12 cm.) high

(2)

(3)

\$1,500-2,500



399



**400**  
**A PAIR OF VICTORIAN SILVER MEAT PLATTERS AND**  
**COVERS AND A SHEFFIELD PLATED WARMING STAND**  
**AND BURNER**

MARK OF ROBERT GARRARD, LONDON, 1837 AND 1840

The platters and covers engraved with a baronet's coat-of-arms and motto, *fully marked, also stamped GARRADS Panton Street LONDON*

16¾ in. (42.5 cm.) long; 187 oz. 10 dwt (5,837 gr.) (3)

\$10,000-15,000

The arms are those of Shuckburgh impaling Denys, for Sir Francis Shuckburgh 8th Bt. F.R.S. (1829-1876) and his wife Anne Maris (d. 1846), daughter of Peter Denys, whom he married in 1825.





**401**

**A PAIR OF EARLY VICTORIAN SILVER WINE COASTERS**

MARK OF ROBERT GARRARD, LONDON, 1837

The side with cast cartouche and baron's coronet engraved with a coat of arms, the center engraved with cypher *FBJA*, crest and motto, *each marked on side and caster fittings, also stamped GARRARD Panton Street LONDON*

6¾ in. (17 cm.) diameter; 115 oz. 10 dwt. (3,597 gr.) gross weight

(2)

\$15,000-25,000

The arms are those of Fergusson, for Sir Charles Dalymple Fergusson, 5th Baronet (1800 - 1849), who succeeded to the baronetcy on 10 April 1838. He was also Lord Kilkerran, which explains the presence of the Baron's coronet on the side of these wine coasters. A silver-gilt pair of the same form and provenance was sold anonymous sale; Christie's, New York, 22 April 1993, lot 295 (\$46,000).



**402**

**A MASSIVE VICTORIAN SILVER 'TURTLE' SOUP TUREEN, COVER AND LINER  
MARK OF ROBERT GARRARD, LONDON, 1846**

*In the Renaissance style, each side with coat-of-arms, fully marked and with French control marks, also stamped R GARRARD PANTON ST LONDON*  
18½ in. (47 cm.) long over handles; 254 oz. (7,909 gr.)

**\$30,000-50,000**

The arms are those of Hope.



403

**403**  
**A LOUIS XVI SILVER CONDIMENT SUITE**

MARK OF ANTOINE BOULLIER, PARIS, 1776

Comprising a pair of twin oval salt cellars, six salt cellars and a pair of mustard pots, each engraved with coat-of-arms and coronet, *fully marked together with eight German silver salt shovels, mark of Robbe & Berking, Flensburg, post 1964 and a silver-gilt jam pot and stand, bearing spurious marks for Paris, 1783, maker's mark ACO*  
 The twin salts 5½ in. (14 cm.) long; 55 oz. 10 dwt. (1,729 gr.)

\$15,000-25,000

**PROVENANCE:**

The Meyer de Schauensee Collection of French Silver; Christie's, New York, 18 April 1991, lot 52 and 3 (part).

The arms are probably those of Crozat, Paris.



404

**•404**  
**A FRENCH SILVER EWER**  
 MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1798-1809

*Dated and inscribed Marie Thérèse Gillebert de Beaulieu née de Monttessuy 1798 Château du Plessy, marked under base*

10¾ in. (27.5 cm.) high; 30 oz. (943 gr.)

\$1,500-2,500



405

**•405**  
**AN ASSEMBLED FRENCH SILVER-PLATED PART FLATWARE SERVICE**  
 MARK OF CHRISTOFLE, PARIS, 20TH CENTURY

*Aria pattern, comprising:*  
 Twenty-six dessert spoons  
 Three tablespoons spoons  
 Forty-two fish forks  
 Seventeen oyster forks  
 Thirteen seafood forks  
 Eighteen lobster picks, Cluny pattern  
 Thirty-six fish knives  
 A pair of soup ladles  
 A pair of salad servers, Malmaison pattern  
 An Italian silver bottle opener  
 An ice cream serving ladle, Cluny pattern  
 258 oz. 10 dwt. (8,050 gr.) (161)

\$2,500-3,500



406

**AN EXTENSIVE FRENCH SILVER-GILT TABLE SERVICE**

MARK OF PUIFORCAT, PARIS, 20TH CENTURY

*Elysée* pattern, each with monogram, comprising:

- Twenty-three soup spoons
- Twenty-three bouillon spoons
- Seventeen dessert spoons
- Twenty-four ice-cream spoons
- Seventeen teaspoons
- Twenty-two coffee spoons
- Twenty table forks
- Twenty-four fish forks
- Twenty-four salad forks
- Forty-eight dessert forks
- Twenty-three terrapin forks
- Twenty-four pastry forks
- One seafood fork
- Twenty table knives
- Twenty-four dessert knives
- Twenty-four fish knives
- Twenty-three butter knives
- Forty-two servers

See [www.christies.com](http://www.christies.com) for further details  
684 oz. (21,280 gr.), weighable silver

(423)

\$40,000-60,000

407

**AN AMERICAN SILVER SIX-PIECE TEA AND COFFEE SERVICE AND AN AMERICAN SILVER TRAY**

MARK OF SAMUEL KIRK AND SONS, BALTIMORE, 1903-1907

Comprising a kettle on lampstand, coffee pot, teapot, covered sugar bowl, cream jug and waste bowl and a tray, each marked under base, the hot water kettle stand apparently unmarked

The tray 32½ in. (82.5 cm.) long;

338 oz. 10 dwt. (10,536 gr.)

(7)

\$7,000-10,000



406



407

6

408-409 No Lots



410

**410**  
**A BACCARAT 'EMPIRE' PATTERN**  
**PARCEL-GILT GLASS PART**  
**STEMWARE SERVICE**  
 MODERN, ACID-ETCHED MARKS

Comprising: two water jugs; thirty-seven red wine goblets of slightly variant size; twenty-four white wine goblets; nineteen champagne flutes; twenty-two open champagnes; twenty-two green flashed Rhine wine glasses; twenty-two port glasses; eleven water glasses; eighteen highball tumblers; one finger bowl and seventeen stands; sixteen plates

(211)

\$10,000-15,000



411

**411**  
**A BACCARAT 'HARCOURT' PATTERN**  
**GLASS PART STEMWARE SERVICE**  
 20TH CENTURY, ACID-ETCHED  
 MARKS

Comprising: two water jugs; a smaller jug; two silver-handled ice pails; fifty-six red wine glasses; sixty-four white wine glasses; seventy-three champagne flutes; eighty-seven sauternes or port glasses; fifty-two large tumblers; five smaller tumblers; seventeen water glasses; ten small liqueur glasses of varying size; eight finger bowls with twenty-one stands; *together with a similar large fluted goblet, a Baccarat ashtray, three Baccarat condiment pots and covers, one open condiment pot and a condiment spoon and four Baccarat small plates*

7 in. (17.8 cm.) high, the champagne flutes (412)

\$5,000-7,000

•412

**A GROUP OF THREE VICTORIAN  
EBONIZED AND BRASS TREE  
CANDLESTICKS**

LATE 19TH/EARLY 20TH CENTURY

21¼ in. (54 cm.) high (3)

\$800-1,200



412

•413

**A QUEEN ANNE ENGRAVED GLASS  
GIRANDOLE**

EARLY 18TH CENTURY, TOGETHER  
WITH A LATE 19TH/EARLY 20TH  
CENTURY COPY

36¼ in. (92.1 cm.) high (2)

\$2,000-4,000

**PROVENANCE:**

Possibly HRH Queen Mary.  
Thence by descent to her daughter, the  
Princess Royal, wife of the 6th Earl of  
Harewood, Harewood House, Yorkshire,  
Chesterfield House, London (according  
to metal bracket on 18th century mirror).



413

414 No Lot

•415

**A PAIR OF GILT-METAL MOUNTED  
BACCARAT OCTAGONAL GLASS ICE  
BUCKETS**

LATE 20TH CENTURY, ACID-ETCHED  
SCRIPT AND SEAL MARKS

9 ¾ in. (23.8 cm.), high (2)

\$1,200-1,800



415





416



417



418 (pair)

■416

**A PAIR OF FRENCH TOLE OIL LAMPS**  
MANUFACTURED BY GAGNEAU  
RUE D'ENGHEN PARIS, LATE 19TH  
CENTURY, LATER ELECTRIFIED

33 in. (84 cm.) high, overall (2)

\$2,000-3,000

■417

**A REGENCY MAHOGANY AND  
CANED LIBRARY ARMCHAIR**  
CIRCA 1810

\$3,000-5,000

■418

**A PAIR OF ENGLISH MAHOGANY  
BOOKCASES**  
19TH CENTURY AND LATER

88½ in. (224.8 cm.) high, 51½ in. (131 cm.)  
wide, 20¾ in. (52.3 cm.) deep (2)

\$8,000-12,000

■ 419

**A LATE GEORGE III MAHOGANY WING ARMCHAIR**

BY BENJAMIN HARMER, CIRCA 1800

\$3,000-5,000



419

■ 420

**A GEORGE IV ELM AND OAK SIDE TABLE**

CIRCA 1825

29¼ in. (74.3 cm.) high, 19⅞ in. (50.5 cm.) diameter

\$2,500-3,500



420

■ 421

**A GEORGE I SCARLET AND GILT-JAPANNED BUREAU-CABINET**

CIRCA 1720, LATER JAPANNED OVER AN EARLIER BLUE AND GILT-JAPANNED SCHEME

93½ in. (237.5 cm.) high, 42 in. (106.7 cm.) wide, 24 in. (61 cm.) deep (2)

\$8,000-12,000



421



422

•■422  
A VICTORIAN MOTHER-OF-PEARL INLAID PAPIER-MACHE MIRROR

LATE 19TH CENTURY

46¾ in. (110.7 cm.) high, 33 in. (84 cm.) wide

\$1,000-1,500



423

•■423  
A FRENCH ORMOLU AND FAUX-MARBLE MANTLE CLOCK

HOUR LAVIGNE, PARIS, MODERN

With a calendar, barometer and thermometer by Vevey and with a display case

13¾ in. (35 cm.) high, overall

(2)

\$1,500-2,500

•■424  
A NORTH EUROPEAN INLAID-OAK CABINET

FIRST HALF 18TH CENTURY

42 in. (106.7 cm.) high, 56 in. (142.3 cm.) wide, 23 in. (58.4 cm.) deep

\$1,500-2,500

•■425  
A REGENCY SOLID MAHOGANY AND CANED LIBRARY ARMCHAIR

CIRCA 1810, RESTORATIONS TO LEGS

\$3,000-5,000



424



425





426

•426  
A PAIR OF FRENCH ORMOLU FOUR-BRANCH WALL-LIGHTS  
LATE 19TH CENTURY

21 in. (53.3 cm.) high

(2)

\$1,500-2,500



427

■427  
A QUEEN ANNE POLYCHROME-PAINTED AND PARCEL-GILT PIER GLASS  
GLASS

CIRCA 1710

Redecorated  
56½ in. (143.5 cm.) high

\$3,000-5,000



■428  
A SET OF TWELVE REGENCY BLACK-PAINTED AND PARCEL-GILT ARMCHAIRS  
CIRCA 1800

(12)

\$10,000-15,000



428



429 (pair)

■429

**A PAIR OF GEORGE IV GILTWOOD AND EBONIZED  
CONVEX MIRRORS**

CIRCA 1820

47 in. (119.4 cm.) high, 28 in. (71 cm.) wide

(2)

\$10,000-15,000

■430

**A PAIR OF VICTORIAN GREEN PATINATED-BRONZE  
WALL BRACKETS**

CIRCA 1880

11¼ in. (30 cm.) high, 10¼ in. (26.2 cm.) wide

(2)

\$3,000-5,000



430



431

■431

**AN ENGLISH MAHOGANY  
CIRCULAR DINING TABLE  
EARLY 19TH CENTURY, THE TOP  
LATER**

29½ (75 cm.) high, 70½ in. (179 cm.)  
diameter

\$4,000-6,000



432

•■432  
**A PAIR OF GREY-PATINATED TIN  
 HALL LANTERNS**  
 MODERN

41¾ in. (106 cm.) high, overall  
 \$2,000-3,000



433

•■433  
**A SET OF ELEVEN ITALIAN  
 SILVER-MOUNTED BLOWN GLASS  
 DECANTERS AND STOPPERS**

(2) THE SILVER MARK OF FRATELLI  
 CACCHIONE, MILAN, LATE 20TH  
 CENTURY, RETAILED BY THE  
 MISSIAGLIA GALLERY, VENICE

*In various colors and heights, marked on  
 edge of stopper, also stamped Missiaglia  
 Venezia*

The tallest 15¾ in. (40 cm.) high (22)  
 \$2,000-3,000

■434  
**A SET OF FOURTEEN LATE GEORGE  
 III MAHOGANY DINING CHAIRS**  
 CIRCA 1800

\$12,000-18,000

(14)



434





435

■435

A PAIR OF QUEEN ANNE STYLE  
BLUE, GILT AND POLYCHROME  
JAPANNED MIRRORS

LATE 19TH/ EARLY 20TH CENTURY

43¾ in. (111.2 cm.) high (2)

\$3,000-5,000

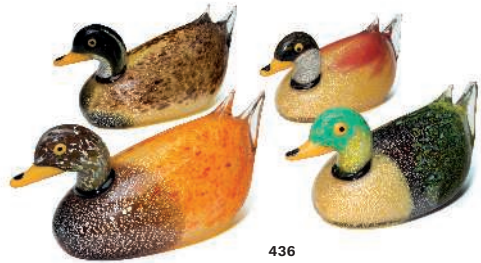
■436

FOUR ITALIAN MURANO GLASS  
MODELS OF DUCKS

MODERN

14¾ in. (36.6 cm.), long (4)

\$1,500-2,000



436

■437

A GEORGE III BRASS-MOUNTED  
MAHOGANY AND LINE-INLAID  
SERVING TABLE

LATE 18TH CENTURY

50¼ in. (127.7 cm.) high, 66¼ in. (168.5  
cm.) wide, 25¼ in. (65.5 cm.) deep

\$3,000-5,000



437



438

•■438  
**AN APPLIED TOLE MIRROR**  
 EARLY 20TH CENTURY, THE LEAVES  
 LATER

44 in. (11.7 cm.) x 29 in. (73.6 cm.)

\$500-800



439

•■439  
**A POLYCHROME-PAINTED TIN AND  
 GREEN-GLASS LANTERN**  
 20TH CENTURY

33½ in. (85.2 cm.) high

\$500-800

■440  
**A REGENCY MAHOGANY FOUR-  
 PEDESTAL DINING TABLE**

EARLY 19TH CENTURY, ONE TOP  
 ASSOCIATED AND ON A LATER  
 PEDESTAL

28¾ in. (72 cm.) high, 53½ in. (136 cm.)  
 wide, 71½ in. (81.6 cm.) long; 143 in.  
 (439.4 cm.) long, fully extended (4)

\$8,000-12,000

**PROVENANCE:**  
 With Kentshire, New York.



440



441

•■441  
A NORTH EUROPEAN GILTWOOD  
AND COBALT-GLASS MIRROR  
LATE 19TH/20TH CENTURY  
40¾ in. (103.5 cm.) high,  
\$1,000-1,500

•■442  
A REGENCY STYLE OAK BENCH  
20TH CENTURY

17½ in. (44.5 cm.) high, 48¾ in. (124 cm.)  
wide, 29 in. (73.6 cm.) deep  
\$1,000-1,500



442



443

•■443  
A VICTORIAN OCHRE AND FAUX-  
BAMBOO PAINTED CHEST-OF-  
DRAWERS  
SECOND HALF 19TH CENTURY  
29¾ in. (75.7 cm.) high, 42¾ in. (107.5 cm.)  
wide, 19½ in. (49.5 cm.) deep  
\$1,000-1,500



444

**A GROUP OF SEVEN FORTUNY LANTERNS**

20TH CENTURY

Comprising: a large lantern and six smaller lanterns  
14½ in. (36.9 cm.) diameter, the larger

\$7,000-10,000

(7)



444

■ 445

**A SPANISH COLONIAL-STYLE GILTWOOD AND POLYCHROME-PAINTED MIRROR**

LATE 19TH/20TH CENTURY

35½ in. (90.2 cm.) high, 25 in. (63.5 cm.) wide

\$800-1,200



445

■ 446

**A PAIR OF COQUINA AND PAINTED METAL CONSOLES**

20TH CENTURY

33¼ in. (84.4 cm.) high, 36½ in. (92.6 cm.) wide, 16 in. (40.5 cm.)  
deep

(2)

\$4,000-6,000



446



447

**447**  
**A PAIR OF CHINESE LARGE GREEN AND AMBER-GLAZED TILEWORKS FIGURES OF ATTENDANTS**  
 MING DYNASTY (1368 - 1644)

The tallest 36 in. (91.5 cm.) high

\$5,000-7,000



448

**•448**  
**TWO CHINESE GILT-METAL AND AGATE-MOUNTED CARVED FLOURITE VASES AND COVERS, NOW MOUNTED AS LAMPS**  
 19TH CENTURY

(2)

Carved in high relief, drilled for electricity  
 32 in. (81 cm.) high overall, the taller

(2)

\$1,000-1,500



449

**■449**  
**A PAIR OF NORTH EUROPEAN MAHOGANY, AMARANTH AND EBONIZED DEMILUNE SIDE TABLES**  
 LATE 18TH/ EARLY 19TH CENTURY

35¾ in. (91 cm.) high, 48½ in. (123.2 cm.) wide,  
 24¼ in. (61.7 cm.) deep

(2)

\$5,000-8,000

**PROVENANCE:**

With Arthur Smith Antiques, New York.



**•450**

**A PAIR OF VENETIAN ETCHED AND COBALT-GLASS  
TWO-BRANCH GIRANDOLES**

LATE 19TH/ EARLY 20TH CENTURY

23¼ in. (59 cm.) high, 12¼ in. (31 cm.) wide

\$1,500-2,500

(2)



**•451**

**A PAIR OF CHINESE GREEN-GLAZED TILEWORKS  
IMMORTALS RIDING ON PHOENIXES**

MING DYNASTY (1368 - 1644)

8¼ in. (21 cm.) high

\$1,000-1,500

(2)

**■452**

**A GEORGE I STYLE GREEN-AND-GILT JAPANNED  
BUREAU CABINET**

LATE 19TH/20TH CENTURY

94¼ in. (239.4 cm.) high, 47¼ in. (120 cm.) wide, 24½ in. (62.2 cm.) deep

\$6,000-9,000







453

•■453

**A TRAMP ART CARVED AND CRANBERRY-GLASS MIRROR**

EARLY 20TH CENTURY

56¾ in. (144.2 cm.) high, 38 in. (96.5 cm.) wide

\$2,000-4,000

•454

**A PAIR OF EICHWALD MAJOLICA DOLPHIN-FORM COMPOTES**

LATE 19TH CENTURY, IMPRESSED EICHWALD MARKS AND MODEL NUMBER 6653

13 in. (33 cm.) high

(2)

\$800-1,200



454



455

•■455

**A LATE VICTORIAN GREEN-PAINTED AND PARCEL-GILT COMPOSITION SIDE TABLE**

LATE 19TH/EARLY 20TH CENTURY

With a scagliola-inlaid marble top

32½ in. (83 cm.) high, 44 in. (112 cm.) wide, 22 in. (56 cm.) deep

\$1,000-1,500

•456

**BUCKMINSTER FULLER (AMERICAN, 1895-1983)**

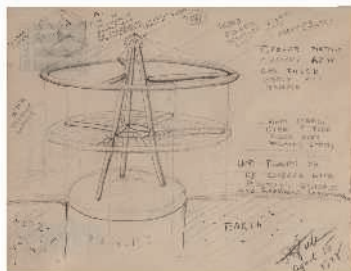
*Dymaxion Nuclear Growth*; together with *Preliminary Sketch for Dymaxion House, Fuller Building Unit* (two works)

the first signed and dated 'B Fuller/ June 10 48' (lower right); the second work signed and dated 'B Fuller/ April 1st/ 1928' (lower right); the third work signed 'B Fuller' (left center)  
pencil on paper  
the first 17½ x 23½ in. (44.5 x 59.7 cm.); the second 8½ x 11 in. (21.6 x 27.9 cm.); the third 11 x 8½ in. (27.9 x 21.6 cm.) (3)

\$1,000-1,500

**PROVENANCE:**

with Old World Galleries, New York.



456 (2 of 3)



457

•457

**A LIMOGES COBALT-BLUE AND GOLD GROUND PORCELAIN PART DINNER SERVICE**

MODERN, WITH BLACK PRINTED CARTOUCHE MARKS

Comprising: twenty dinner plates; twenty-two salad plates; twenty-four side plates; twenty-three bouillon cups and stands; two teapots and covers; a sugar-bowl and cover; a cream-jug; twenty-three teacups and saucers; twenty-five coffee-cups and saucers (215)

\$1,500-2,000

■458

**A REGENCY MAHOGANY AND 'BRONZED' SERVING TABLE**

CIRCA 1810

38¼ in. (97.2 cm.) high, 78 in. (198.2 cm.) wide, 29 in. (73.7 cm.) deep

\$10,000-15,000

**PROVENANCE:**

With Kentshire, New York.



458



459

•459  
AN INDIAN FIGURE OF PARVATI  
PROBABLY 20TH CENTURY

27 in. (68.5 cm.) high

\$3,000-5,000

■461  
A SHIRVAN PRAYER RUG  
EAST CAUCASUS, LATE 19TH CENTURY  
Approximately 4 ft. 9 in. x 3 ft. 10 in. (145 cm. x 117 cm.)  
\$2,000-3,000

462 No Lot



461



460

■460  
AN ENGLISH WALNUT BLACK AND GILT-JAPANED  
WRITING TABLE  
LATE 19TH/EARLY 20TH CENTURY

30½ in. (77.5 cm.) high, 51¼ in. (131.5 cm.) wide, 32¾ in. (83.2 cm.) deep

\$1,000-1,500

PROVENANCE:  
Retailled by Gill & Reigate, London.  
With Randall Tysinger, North Carolina.

■463  
AN USHAK RUG  
WEST ANATOLIA, EARLY 20TH CENTURY  
Approximately 4 ft. x 4 ft. (122 cm. x 122 cm.)  
\$4,000-6,000



463





464

■ 464

**AN USHAK CARPET**

WEST ANATOLIA, EARLY 20TH CENTURY

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

\$8,000-12,000

■ 466

**A MAHAL CARPET**

WEST PERSIA, EARLY 20TH CENTURY

Approximately 13 ft. 3 in. x 10 ft. 3 in. (404 cm. x 312 cm.)

\$8,000-12,000



466



465

■ 465

**A SHIRVAN KILIM**

EAST CAUCASUS, 20TH CENTURY

Approximately 10 ft. 3 in. x 5 ft. 7 in. (312 cm. x 170 cm.)

\$800-1,200

■ 467

**A SEYCHOUR RUG**

EAST CAUCASUS, LATE 19TH CENTURY

Approximately 4 ft. 3 in. x 3 ft. 9 in. (129 cm. x 114 cm.)

\$3,000-5,000



467



**FROM ANCIENT TO MODERN**

A DISTINGUISHED PRIVATE COLLECTION

*London, King Street, 7 December 2016*

**VIEWING**

2-6 December 2016

8 King Street

London SW1Y 6QT

**CONTACT**

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**CHRISTIE'S**

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# Glossary

Read this simple guide to buying at auction. If you still have questions, our terms and Conditions of Sale and Limited Warranty, as well as much more information can be found in the All You Need To Know section at the back of this catalogue. We strongly encourage you to read these sections as they set out the terms on which property is bid for and bought at our sales.

## BROWSING

Browsing our catalogues is a great way to discover more about what's coming up in future sales; alternatively check the website at [www.christies.com](http://www.christies.com) where it's possible to see all lots free of charge. Of course, once the sale is on view, visit our salerooms, open seven days a week except Bank Holidays.

## DESCRIPTIONS

cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

## ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance.

## THE RESERVE

is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue. The reserve will never exceed the low estimate.

## TALK TO OUR SPECIALISTS

who will always be happy to discuss the lot in greater detail; their contact details are listed opposite. Our Specialists are available at viewings or by appointment.

## CONDITION REPORTS

are available on our website accompanying the lot descriptions. These supplement the catalogue description and provide guidance on a lot's condition.

## VIEW THE LOT PERSONALLY

We always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items. Our viewing rooms are open to the public and are free of charge.

## SYMBOLS

next to the lot number can indicate a variety of things, such as whether the lot is being sold without a reserve or if the lot has special export requirements. There is a key to symbols in the All You Need To Know section at the back of this catalogue.

## BIDDING

There are four ways to buy, offering you convenience and flexibility whether you are able to attend the auction in person or not. All of the following services are free:

### IN THE SALEROOM

you will experience the buzz, drama and fun of bidding in a live auction. To bid in person just arrive in time to register. For your convenience, we recommend that you arrive in good time in advance of the auction. If you haven't bid with us before you'll need to bring some form of identification such as a driver's licence or passport and a bank reference.

### CHRISTIE'S LIVE

is our online bidding service that allows you to see and hear the auction in progress and gives you a real time link into the saleroom direct from your PC. All you have to do is click to bid wherever you are. Visit [christies.com](http://christies.com) to find out more.

## TELEPHONE BIDDING

allows you to talk directly to a Christie's member of staff in the auction itself who will relay progress back to you and, upon your instruction, bid on your behalf. To arrange a telephone bid please contact the Bids Office at least 24 hours in advance of the sale either on your visit to the saleroom or by telephoning us on +1 212 636 2437. Please make arrangements for bids in languages other than English well in advance of the sale date. Telephone bids may be recorded and by bidding on the telephone, prospective purchasers consent to the recording of their conversation.

## WRITTEN BIDS

are great if you cannot attend the auction or are not available to participate either online or on the telephone. A written bid (also referred to as an Absentee Bid) is simply your direction to the auctioneer to attempt to bid at the lowest possible price, taking into account the reserve price. The auctioneer will bid progressively up to your maximum bid. To find out more about written bids and how to place them refer to the written bid form at the back of this catalogue or just call our Bids Office on +1 212 636 2437.

## BIDDER REGISTRATION

If you have not previously bid or consigned with Christie's, you should bring:

- Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2492 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement, a reference from your bank, and/or your banker's contact information. Christie's can supply a form of wording for the bank reference if necessary.
- If you have registered to bid on behalf of someone who has not previously bid or consigned with Christie's, you should bring identification documents not only for yourself but also for the party on whose behalf you are bidding, together with a signed letter of authorization from that party.

To allow sufficient time to process the information, you are encouraged to register at least 48 hours in advance of a sale.

You should register for a numbered bidding paddle at least 30 minutes before the sale. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference to register. For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

## PAYING & TAKING IT HOME

Once you have paid for your lot you can take it home or arrange for it to be delivered. Please note that many lots will be held at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). If you don't pick up your property within 35 days of the sale, bear in mind that handling and administration charges will apply. For collection information, please refer to the "Lot Collection Notice", available from our Bids Registration Staff, at Purchaser Payments or at the Packing Desk. We do advise that you contact Purchaser Payments to confirm your property's location on +1 212 636 2495 or +1 212 974 4500.

## HOW MUCH YOU WILL PAY

If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first \$150,000 of the hammer price, plus 20% of the excess of the hammer price above \$150,000 up to and including \$3,000,000, plus 12% of any amount in excess of \$3,000,000), together with any additional applicable charges, sales or compensating tax or equivalent tax in the place of sale which shall be applied on the hammer price and premium at the applicable rate. There is a PAYMENT AND SUCCESSFUL BIDS section at the back of this catalogue. If you still have any questions please call Purchaser Payments on +1 212 636 2495.

## POST-SALE CARE

All lots (including all furniture) will be held at Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to determine your property's location at any given time. Please also consult the Lot Collection Notice for collection information for purchased lots. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk. Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable taxes. For a simple map to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) and contact telephone numbers, please see All you need to know - Property Pick Up & Storage located in the back of this catalogue.

## DELIVERY

We can help you with all your transport requirements whether local deliveries or international freight. For more details please refer to the All You Need to Know section in this catalogue or call our Art Transport Department on +1 212 636 2480.



# All you need to know

## EXPLANATION OF CATALOGUING PRACTICE

Some of the terms we use in catalogue descriptions might be unfamiliar to you. We've outlined below these expressions and their explanations.

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

## Name(s) or Recognised Designation of an Artist without any Qualification

In our opinion a work by the artist.

## \*\*Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

## \*\*Studio of ..."/ "Workshop of ..."

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

## \*\*Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

## \*\*Follower of ..."

In our opinion a work executed in the artist's style but not necessarily by a pupil.

## \*\*Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

## \*\*After ..."

In our opinion a copy (of any date) of a work of the artist.

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

In our opinion the work has been signed/dated/inscribed by the artist.

## "With signature ..."/ "bears signature..."/"With date ..."/ "bears date..."/"With inscription ..."/"bears inscription..."

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

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

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

## EUROPEAN CERAMICS

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

## "A German cup and saucer Meissen, Blue crossed swords, mark, date"

In our opinion both were made at the factory named and match.

## "A German cup and a saucer The cup Meissen, Blue crossed swords"

In our opinion both pieces were made at the factory named but do not necessarily match.

## "A Worcester style plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

## "A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

## "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

## "Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

## "After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

## "Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

## FOR FURNITURE AND OBJECTS OF ART A LOUIS XV KINGWOOD COMMODE MID-18TH CENTURY

This heading printed in capital letters, with the inclusion of the date in capital letters, means that in Christie's opinion the piece is essentially of the period.

## A LOUIS XV KINGWOOD COMMODE

This heading printed in capital letters, without the date included, means that in Christie's qualified opinion the piece is essentially of the period.

## A LOUIS XV STYLE KINGWOOD COMMODE

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

## FOR SILVER A GEORGE II SILVER CUP AND COVER

Mark of Paul de Lamerie, London, 1735  
In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

## A GEORGE II SILVER CUP AND COVER circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

## A GEORGE II SILVER CUP AND COVER

Bearing marks for London, 1735, with the mark of Paul De Lamerie In Christie's opinion made during the specified monarch's reign and, in all probability,

in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hall marked object. In some instances the catalogue may note that these transposed hall marks have been cancelled to bring them into conformity with modern English hallmaking laws. Please note that the ounce weights given in this catalogue are troy ounces.

## OTHER

None of the electrical goods offered in this catalogue have been tested. We strongly advise that all electrical items be inspected by a certified electrician and any intended re-commissioning is undertaken by an appropriately qualified electrician.

In respect of mechanical pieces such as clocks, no representation is made or warranty given that any such item is in working order and nothing in the catalogue description should be taken as such.

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

Measurements of Prints are taken where possible from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L'). All measurements are in centimeters to the nearest centimeter and are approximate.

## ALL DIMENSIONS ARE APPROXIMATE

## IMPORTANT NOTICES CONDITION

All property is sold "as is". It is yours or your agent's specific responsibility to inspect the property and to read the Conditions of Sale section contained in this catalogue before bidding upon it. The existence or absence of a condition report relating to the property does not imply that the lot is limited to any defects referred to nor free from any defects not referred to in that condition report. A condition report is given for guidance only and the extent of any damage or restoration must be confirmed by your examination of that lot prior to the sale.

## A GUIDE TO SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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



# All you need to know

## PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected

## LOTS OF IRANIAN/PERSIAN ORIGIN

Bidders are kindly reminded that some countries (such as the USA and Canada) prohibit or restrict the purchase and import of Iranian origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: bowls, tiles, ornamental boxes and carpets). "Informational materials" (such as paintings, drawings and pastels, executed entirely by hand, collages and similar decorative plaques, framed or not framed; original engravings, prints and lithographs, printed books, newspapers and manuscripts) are not subject to the restrictions.

All bidders are responsible for familiarizing themselves with the laws that apply to them and ensuring that they do not bid on or import property in contravention of relevant sanctions or trade embargoes. If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to us and the proceeds from a resale of the property.

## HOW DOES THE AUCTION WORK?

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Written bids that do not conform to the increments set below may be lowered to the next increment.

\$0 to \$2,000 by \$100's  
\$2,000-\$3,000 by \$200's  
\$3,000-\$5,000 by \$200, 500, 800 (i.e \$4,200, 4,500, 4,800)  
\$5,000-\$10,000 by \$500's  
\$10,000-\$20,000 by \$1,000's  
\$20,000-\$30,000 by \$2,000's  
\$30,000-\$50,000 by \$2,000, 5,000, 8,000 (i.e. \$32,000, 35,000, 38,000)  
\$50,000-\$100,000 by \$5,000's  
\$100,000-\$200,000 by \$10,000's  
above \$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion. Note that published estimates do not include buyer's premium or applicable sales taxes. Buyers should not rely upon estimates as a representation or a prediction of actual selling prices.

## CONDITION REPORTS

Condition reports for most lots in the Interior Sales are available online at [www.christies.com](http://www.christies.com). Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that **each lot is sold "as is"**.

## SALEROOM NOTICES

Details in this catalogue can be subject to change after it has been printed. For example, some extra provenance or information might have come to light over a particular lot, or the lot itself might have been withdrawn from the sale, or the estimate might have changed.

These details will appear in the saleroom notice for that particular sale and is available at the Bids Office, +1 212 636 2437.

Please check with the Bids Office for last minute changes prior to the sale.

## PAYMENT & SUCCESSFUL BIDS

### All you need to know on how, when and where to pay

New clients or existing clients planning to spend sums inconsistent with their buying history may be asked to supply written bank or other suitable references.

## PAYMENT

Under normal circumstances, buyers are expected to pay for purchases within seven calendar days after the auction and to remove the property that they have bought by that date. Payment can be made by personal check, bank wire transfers, cash (in US currency up to \$7,500), Travellers checks (in US currency up to \$7,500), and money orders (in US currency up to \$7,500). A clearing period of 5 business days will be required for all personal checks. If you are planning on paying in person, our Cashiers will accept payment for collection Monday through Friday from 9:30 am until 5:00 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Purchased property can only be picked up on those days up to 4:30 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn).

Checks and money orders should be made payable to Christie's Inc. Bank transfers should be made to: JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017, ABA# 021000021, FBO: Christie's Inc., Account # 957-107978. For international transfers, SWIFT: CHASUS33. Please be sure to specify your name, invoice number, sale and lot numbers to ensure proper credit to your account.

Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed in writing between the buyer and Christie's prior to the sale.

## SUCCESSFUL ABSENTEE BIDS

Christie's is not able to notify successful absentee bidders. While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary handling charges.

## AUCTION RESULTS: WWW.CHRISTIES.COM

## SALES TAX AT CHRISTIE'S NEW YORK

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyer's claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2495.

# All you need to know • Property Pick Up & Storage

Every year we sell tens of thousands of lots of all shapes and sizes. Lots from Living with Art Sales marked with a square ■ will go to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) following the sale. All other lots will be kept at Christie's Rockefeller until they are transferred to Christie's Fine Art Storage Services 30 days after the sale

## STORAGE AND WHERE TO COLLECT

You can pay for and collect all sold lots from Christie's Rockefeller until 5:00 pm on the last day of the sale. Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. Lots are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All lots will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9:30 am to 5:00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice. Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to confirm your property's location at any given time.

**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

Please see information below which contains a location map, contact details for Christie's Rockefeller and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn), days and times when property is available for pick-up, and rate information related to handling, loss and liability coverage, administration and transfer of your property.

## HOW TO COLLECT

All lots must be paid for at Christie's prior to collection. Please ensure that you bring your invoice and photo identification with you to collect, such as a driver's license or passport. If an agent will be collecting on your behalf, the agent must provide a signed letter of authorization from you along with photo identification. If you are collecting from Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) you will need your invoice and proof of identification. In order to ensure this, please schedule a collection time in advance, and bring a copy of your Collection Order with you. Please note that payment for lots will be accepted at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). A clearing period of 5 business days will be required for all personal checks.

## SHIPPING AND DELIVERY

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your lot can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

Shipping companies must e-mail a Bill of Lading (BOL) to Christie's no later than noon two business days prior to collection along with written authority to collect. All collections must be confirmed by e-mail or phone prior to pick-up. Please do not attempt collection without contacting BOL@christies.com. Shipping companies will be allocated up to 45 minutes on any loading dock to condition and pack unless otherwise requested. If more time is required, please indicate the requested time on the BOL. Failure to abide by the above conditions will affect collection of property and may result in additional fees or delayed collection appointments in the future.

## EXPORT/IMPORT PERMITS

Buyers should always check whether an export and/or import licence is required before exporting to a foreign country. It is the buyer's sole responsibility to obtain any relevant export or import licences. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making the full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. If a licence is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

## PAYMENT OF ANY CHARGES DUE AND STORAGE CHARGES

All lots whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. Lots may only be released on production of the 'Collection Form' from Christie's. Lots will not be released until all outstanding charges are settled.

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

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.G. FURNITURE, LARGE PAINTINGS, AND SCULPTURE	SMALL OBJECTS E.G. BOOKS, LUXURY CERAMICS, SMALL PAINTINGS
1-30 DAYS AFTER THE AUCTION	FREE OF CHARGE	FREE OF CHARGE
31ST DAY ONWARDS: ADMINISTRATION	\$100	\$50
STORAGE PER DAY	\$10	\$6
LOSS AND DAMAGE LIABILITY	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**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
nycollections@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**

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

# Conditions of Sale • Buying at Christie's

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- (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 do not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

- (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 than how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason condition reports are not an alternative to examining a lot in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

## 4 VIEWING LOTS PRE-AUCTION

- (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 to withdraw.

## 7 JEWELLERY

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

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

## 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can, at his or her sole option:

(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 lot;

(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 LIVE™' (as shown above in paragraph B0); 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 a limit not exceeding the amount of the reserve either by making consecutive bids, or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

## 6 BID INCREMENTS

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

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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



## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 2.5% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 1% of that part of the **hammer price** above US\$3,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the 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, has 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 F(4) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE** type in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE** type.
- (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 titled "**Qualified Headings**" on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.
- (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 unreasonably 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 experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - (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 expenses.
- (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:
  - (i) This additional warranty does not apply to:
    - (a) 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;
    - (b) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - (c) books not identified by title;
    - (d) lots sold without a printed title.
  - (ii) books which are described in the catalogue as sold not subject to return;
  - (iii) defects stated in any condition report or announced at the time of sale.
- (k) 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.
- (l) **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 sell a lot in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(i) above and the property must be returned to us in accordance with E2(h) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) 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

- (ii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the **rule** 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/RW 021000021 FBO: Christie's Inc.,  
Account # 987-107978  
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 **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, which 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 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- (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

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 paragraphs 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 lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by you in 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 our 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 request any future auction any bid 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 shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

### G COLLECTION AND STORAGE 1 COLLECTION

- (a) We ask that you collect purchased lots promptly 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 Christie'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, then:

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

## H TRANSPORT AND SHIPPING 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto:PostSaleUS@christie.com). We will take reasonable care when we are handling, packing, transporting, and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

## 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).

### (b) Endangered and protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (c) Lots containing ivory or materials resembling ivory

If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a licence 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 consequence, buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

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

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, in its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

## I OUR LIABILITY TO YOU

We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the **authenticity warranty**, and as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and verbal bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is,

or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

## 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

## 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered

by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://www.christies.com). Sale 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](http://www.christies.com).

## K GLOSSARY

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

(i) the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a lot is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**estimate:** the physical condition of a lot.

**lot due date:** has the meaning given to it in paragraph F1 (a).

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

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

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

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

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

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

**provenance:** the ownership history of a lot.

**qualified:** has the meaning given to it in paragraph E2 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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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