

Living with Art

New York • Tuesday 7 - Wednesday 8 February 2017

CHRISTIE'S

Living With Art FAQs

1

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2

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

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3

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4

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

5

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LIVING WITH ART

NEW YORK • TUESDAY 7 - WEDNESDAY 8 FEBRUARY 2017

AUCTION

Tuesday

7 February 2017

SESSION I 10.00 am (Lots 1-198)

SESSION II 2.00 pm (Lots 199-317)

20 Rockefeller Plaza
New York, NY 10020

Wednesday

8 February 2017

SESSION III 10.00 am (Lots 318-447)

VIEWING

Friday	3 February	10.00 am - 5.00 pm
Saturday	4 February	10.00 am - 5.00 pm
Sunday	5 February	1.00 pm - 5.00 pm
Monday	6 February	10.00 am - 5.00 pm
Tuesday	7 February	9.30 am - 5.00 pm
Wednesday	8 February	9.30 am - 1.00 pm

AUCTION CODE AND NUMBER

In sending written bids or making inquiries, this sale should be referred to as
ELISABETH-13955

SALE INQUIRIES

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CONDITIONS OF SALE

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Important Information

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

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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.

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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 57



The Collection of Betty Gertz

(Lots 1-121)

Christie's is proud to offer the Collection of Betty Gertz, Dallas, Texas. Assembled and designed in collaboration with international tastemaker Axel Vervoordt, the collection comprises English and European furniture and decorations, Chinese ceramics and works of art, silver and Old Master paintings.

Betty and her late husband Bud were known as fabulous hosts in Dallas and adventurous travelers abroad. Together in the late 1970s they founded their antique shop East & Orient as an expression of their deep love for Asia and its art and named it for one of their favorite hotels, the East & Orient in Penang, Malaysia. Bud enlisted Stanley Marcus, the recently retired President of Neiman Marcus, as an adviser to the new venture. East & Orient became and remained the premier destination for Chinese ceramics as well European and Asian furniture and decorations in Dallas until its 2016 closing. Tastemakers and connoisseurs including Bill Blass, Mark Hampton and Marjorie Tall Chief visited East & Orient to shop as well as to visit with Betty.

Betty and Axel met at the Paris Biennial to which she had traveled to acquire inventory for East & Orient. Their friendship marked a new chapter for Betty. Axel designed the Gertz's 1919 Georgian style home on Beverly Drive, Dallas (featured in Southern Accents, March/April 2002). It was his first project in the United States. They again collaborated on her most recent home (Architectural Digest, 2015), a serene, minimalist home that mingled her 18th century furniture, Asian works art and Old Master paintings with contemporary art. Both homes highlighted Betty's collection of 17th century Chinese blue and white and white-glazed ceramics that she acquired with the guidance of David Howard and Axel from the 1984 Christie's Amsterdam Hatcher cargo auction. For the Beverly Drive home, Axel designed white carved wood brackets to display these marvelous ceramics. Betty the prolific hostess known for her innate warmth and grace set her dining table with her Hatcher wares and set off a blue and white sensation in Dallas.

This collection represents both Betty and Bud Gertz's enduring love and peripatetic lifestyle, and Betty and Axel's beautiful friendship and passion for placing wonderful and unique objects in beautiful and unexpected interiors.

-CAPERA RYAN,
DEPUTY CHAIRMAN, AMERICAS







1

THE COLLECTION OF BETTY GERTZ (LOTS 1-121)

■

A LATE GEORGE III MAHOGANY WING ARMCHAIR
LATE 18TH CENTURY

\$1,000-1,500



2

■

AN EARLY GEORGE II WALNUT ARMCHAIR
CIRCA 1730

\$1,000-1,500



3

■

A GEORGE II MAHOGANY TEA TABLE
CIRCA 1725, THE HINGES STAMPED 'TIBATS'

Hinged top opening to a well
29 in. (73.5 cm.) high; 32½ in. (82.5 cm.) wide; 15¾ in. (40 cm.)
deep, closed

\$2,000-3,000

PROVENANCE:

Acquired from Axel Vervoordt, Belgium.

■4

A FRENCH GILTWOOD MIRROR

POSSIBLY 18TH CENTURY AND REBACKED

78 in. (198 cm.) high, 42 in. (107 cm.) wide

\$8,000-12,000



4

■5

**A NORTH ITALIAN GILTWOOD AND FAUX MARBLED
MINIATURE ARMCHAIR**

CIRCA 1700

\$500-800



5

■6

A GEORGE II GILTWOOD CONSOLE TABLE

PROBABLY MID-18TH CENTURY, REGESSED AND
REGILT

With later marble top

34½ in. (87.5 cm.) high, 38½ in. (97.5 cm.) wide, 24¾ in. (62 cm.)
deep

\$3,000-5,000

PROVENANCE:

Acquired from Axel Vervoordt, Belgium.



6

7



•■7
A GEORGE III MAHOGANY TRIPOD TABLE
ISLE OF MAN, SECOND HALF 18TH CENTURY
Raised on shoe monopodia
27 in. (68.5 cm.) high, 31¼ in. (80.5 cm.) diameter
\$2,000-3,000

PROVENANCE:
Acquired from Axel Vervoordt, Belgium.



•■8
AN EARLY GEORGE III MAHOGANY LIBRARY ARMCHAIR
CIRCA 1760, WITH LATER CARVING

\$1,000-1,500

PROVENANCE:
Acquired from Axel Vervoordt, Belgium.

•■9
A PAIR OF ENGLISH MAHOGANY WING ARMCHAIRS
ONE GEORGE III CIRCA 1765, THE OTHER LATER (2)

\$3,000-5,000

PROVENANCE:
Acquired from Axel Vervoordt, Belgium.



•10

**A SET OF SIX EARLY GEORGE III
MAHOGANY DINING CHAIRS**

CIRCA 1760

Four chairs with paper labels printed
MEADE WALDO

\$3,000-5,000

PROVENANCE:

The collection of a member of the Meade
Waldo family (owners of Hever Castle,
Kent), according to a label on four.
Acquired from Axel Vervoordt, Belgium.



10



11

•11

A PAIR OF GEORGE III MAHOGANY DOOR STOPS
LATE 18TH/EARLY 19TH CENTURY

26 in. (66 cm.) high

\$800-1,000

•12

AN ENGLISH MAHOGANY SETTEE
18TH CENTURY AND LATER

With three scatter cushions
88½ in. (225 cm.) long

\$1,000-1,500

PROVENANCE:

Acquired from Axel Vervoordt, Belgium.



12



•■13
**AN ENGLISH MAHOGANY AND WALNUT BARREL-BACK
ARMCHAIR**
LATE 18TH CENTURY, FRONT LEGS ASSOCIATED
\$1,000-1,500



•■14
A GEORGE II WALNUT CORNER CHAIR
MID 18TH CENTURY, POSSIBLY IRISH OR PHILADELPHIA
\$1,000-1,500



•■15
A LATE GEORGE III MAHOGANY WING ARMCHAIR
LATE 18TH CENTURY, RERAILED AND LACKING MEDIAL
STRETCHER
\$1,000-1,500



16

16
A GEORGE III BLUE JOHN, WHITE FIGURED MARBLE AND GRANITE URN

LATE 18TH/19TH CENTURY, NOW MOUNTED AS A LAMP

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

\$1,000-1,500

17
A GEORGE III BLUE JOHN URN
 LATE 18TH/EARLY 19TH CENTURY

Together with two blue john eggs and a blue john cup
 The urn 9 in. (23 cm.) high

\$1,500-2,000



17

18
A GEORGE III MAHOGANY RENT TABLE
 CIRCA 1780

The replaced drawer locks stamped J.E.A.S 2222/12 PATENT
 33½ in. (85 cm.) high, 47½ in. (120 cm.) diameter

\$10,000-20,000

PROVENANCE:
 By repute, The Duke of Northumberland, circa 1800.
 Acquired from Axel Vervoordt, Belgium.

(4)



18

11



19

•19
A GEORGE III KINGWOOD TABLE CABINET
LATE 18TH CENTURY, TOGETHER WITH A VICTORIAN
EBONY MINIATURE CHEST OF DRAWERS
12 in. (30.5 cm.) high, 12½ in. (32 cm.) wide, 8¾ in. (22.5 cm.)
deep, the table cabinet (2)
\$1,000-1,500



20

•20
A PAIR OF LATE GEORGE III CALAMANDER TEA CADDIES
CIRCA 1800
3¾ in. (9.2 cm.) high, 6¾ in. (17.5 cm.) wide, 4 in. (10 cm.) deep (2)
\$1,000-1,500



21

•21
**A GROUP OF FOUR NORTH EUROPEAN MARBLE AND
HARDSTONE ARTICLES**
SECOND HALF 19TH CENTURY
The first in the form of a font, the second a partial column and
the third a jar and cover, *together with a breche violette* model of
a Roman Bath, late 19th century
The tallest 6½ in. (16.5 cm.) high (4)
\$1,000-1,500

PROVENANCE:
Acquired from Axel Vervoordt, Belgium (part).



22

•22
A CONTINENTAL WALNUT MODEL STAIRCASE
LATE 19TH/FIRST HALF 20TH CENTURY
18¾ in. (46 cm.) high, 8¾ in. (21 cm.) wide, 5¾ in. (14.5 cm.) deep
\$400-600



23

•■23

AN IRISH BOG OAK OWL INKWELL

CIRCA 1880, ATTRIBUTED TO CORNELIUS GOGGIN

The head hinging to reveal an engraved gilt-metal mount and inkwell

10 in. (25.5 cm.) high

\$800-1,200

Irish bog oak refers to ancient oak and other woods, which have been preserved in peat bogs and gain a dark surface upon exposure to air. The carving of bog oak was popular in 19th century Ireland, prized for its dark color, hardness and ability to achieve a high polish. The carver of the present lot, famed Kerryman, Cornelius Goggin, was bog oak carver to Queen Victoria. Two similar examples, each with a Goggin label include one at the National Museum of Ireland and another sold Anonymous sale; Hegarty's, Cork, 19 February 2012, lot 83.

•■25

A GROUP OF VICTORIAN TREEN ARTICLES

LATE 19TH/EARLY 20TH CENTURY

5¼ in. (14.5 cm.) high, 11½ in. (29 cm.) wide, 8½ in. (21.5 cm.) deep, the castle-form tobacco box;

8½ in. (21.5 cm.) high, 3 in. (7.5 cm.) wide, the largest article (7)

\$1,000-1,500



25



24

•■24

A GROUP OF THREE VICTORIAN MAHOGANY, LIGNUM VITAE AND GRANITE TOBACCO JARS

LATE 19TH CENTURY

The tallest 10 in. (25.5 cm.) high

(3)

\$800-1,200

PROVENANCE:

Acquired from Axel Vervoordt, Belgium (part).

•■26

A GROUP OF TEN TREEN MODELS OF SHOES

LATE 19TH CENTURY AND LATER, TOGETHER WITH ONE PIG

2 in. (5 cm.) high, 1¼ in. (4.5 cm.) wide, 6½ in. (16.5 cm.) deep, the largest shoe

5 in. (12.5 cm.) high overall, the pig

(11)

\$800-1,200



26



27

■ 27
A GEORGE II STYLE YEW STOOL
20TH CENTURY
\$500-700



28

■ 28
A VICTORIAN UPHOLSTERED CHILD'S CHAIR
LATE 19TH CENTURY
\$300-500



29

■ 29
A SET OF FOUR REGENCY STYLE EBONIZED AND
UPHOLSTERED ARMCHAIRS
MODERN
\$5,000-8,000



30

■ 30
A LATE REGENCY FIGURED YEW THREE-TIER ETAGERE
CIRCA 1825
(4) 34½ in. (88 cm.) high, 25 in. (63.5 cm.) wide, 18¼ in. (46.5 cm.)
deep
\$1,000-1,500

PROVENANCE:
Acquired from Axel Vervoordt, Belgium.



31

■ 31

**A PAIR OF WILLIAM AND MARY BURR WALNUT AND ELM
CANDLESTANDS**

CIRCA 1690

Minor differences in carving and construction
36¼ in. (92 cm.) high, 15½ in. (39.5 cm.) wide

\$1,500-2,000

PROVENANCE:

Acquired from Axel Vervoordt, Belgium.

■ 32

A GEORGE II MAHOGANY BUREAU CABINET

AFTER A DESIGN BY THOMAS CHIPPENDALE, CIRCA
1755

97¼ in. (248 cm.) high, 51¼ in. (131.5 cm.) wide, 26½ in. (67.5 cm.)
deep

\$6,000-9,000

PROVENANCE:

Acquired from Axel Vervoordt, Belgium.

The form of the present lot is based on a design in the Cabinet-
maker's Director (see Thomas Chippendale, *The Gentleman
and Cabinet-maker's Director*, third edition, 1762, pl. 108).



32



33

■ 33
A FRANCO-FLEMISH WALNUT
ADJUSTABLE FAUTEUIL
SECOND QUARTER 18TH CENTURY

\$1,000-1,500

PROVENANCE:
Acquired from Axel Vervoordt, Belgium.



34

■ 34
A PAIR OF CHARLES X ORMOLU
THREE-BRANCH WALL-LIGHTS
CIRCA 1825

Electrified, later mahogany backplates
16 in. (40.5 cm.) high, overall (2)

\$2,000-3,000



■ 35
AN ANGLO-INDIAN HARDWOOD
CIRCULAR DINING TABLE
SECOND HALF 19TH CENTURY

30 in. (76 cm.) high, 74½ in. (189 cm.)
diameter

\$7,000-10,000



35

■36

**A GROUP OF TEN FRAMED
POLYCHROME PAINTED AND
SILVERED WALLPAPER PANELS**

19TH/EARLY 20TH CENTURY,
PROBABLY JAPANESE

Comprising four large and six smaller
panels

The large panels 96½ in. (245 cm.) high,
41 in. (104 cm.) wide, framed

The smaller panels 96½ in. (245 cm.)
high, 29 in. (74 cm.) wide, framed (10)

\$4,000-6,000

PROVENANCE:

From a Dallas home, decorated by
Dorothy Draper c. 1919.

LITERATURE:

D. Feld, 'In a Stately Manor', *Southern
Living*, March-April 2002, pp 143-144,
illus. pp. 140-141.

The present wallpaper comprised the
original scheme of a room in a Dallas
home, built 1919 and decorated by the
renowned Dorothy Draper (1889-1969).



36



37

■37

**A PAIR OF FAUX PORPHYRY-PAINTED COMPOSITE
TABLE LAMPS**

20TH CENTURY

Electrified

26½ in. (67.5 cm.) high overall

\$2,000-3,000

PROVENANCE:

Acquired from Axel Vervoordt, Belgium.

■38

**A GEORGE II STYLE WALNUT AND
PARCEL-GILT CHAISE LONGUE**

LATE 19TH/EARLY 20TH CENTURY

\$1,500-2,500

PROVENANCE:

Acquired from Axel Vervoordt, Belgium



38



39

•■39
A QUEEN ANNE INLAID-WALNUT
AND FIGURED-WALNUT TEA TABLE
CIRCA 1710

With hinged oval top
28 in. (71 cm.) high, 29 3/4 in. (79.5 cm.)
wide

\$800-1,200

•■40
A NORTH EUROPEAN FRUITWOOD
WING ARMCHAIR
POSSIBLY GERMAN OR DANISH,
MID-18TH CENTURY

\$1,000-1,500

•■41
AN ANGLO-DUTCH MAHOGANY
AND SATINWOOD TRAY ON LATER
STAND

THE TRAY LATE 18TH CENTURY

23 in. (58.5 cm.) high, 28 in. (71 cm.) wide,
21 in. (52 cm.) deep overall (2)

\$800-1,200



40



41



42

42
**A FLEMISH WHITE MARBLE RELIEF OF A
FEMALE SATYR AND CHILD**
EARLY 17TH CENTURY

12¾ in. (32.5 cm.) high, 11¼ in. (28.5 cm.) wide, overall
\$5,000-8,000

PROVENANCE:
Acquired from Axel Vervoordt, Belgium.

43
A SWEDISH PORPHYRY URN
BLYBERG, FIRST HALF 19TH CENTURY

13 in. (33 cm.) high
\$1,500-2,000

PROVENANCE:
Acquired from Axel Vervoordt, Belgium.



43

44
A FLEMISH OAK CONSOLE TABLE
SECOND QUARTER 18TH CENTURY, COMMISSIONED FOR THE DE
BAILLET-LATOUR FAMILY

The apron carved with a coat-of-arms, with later *rouge languedoc* marble top
30¾ in. (78 cm.) high, 57 in. (145 cm.) wide, 29 in. (73.5 cm.) deep
\$20,000-30,000

PROVENANCE:
Commissioned by the de Baillet-Latour family.
Acquired from Axel Vervoordt, Belgium.

The apron of this unusual table is carved with the arms of the de Baillet-Latour family. The de Baillet-Latour's were a prominent aristocratic family whose main seat from 1662 was the Château Latour at Virton, Belgium. The present lot was probably commissioned by either Ernest Christophe Baillet-Latour (1668-1732), president of the Great Council of Mechelen in 1716 or Francois-Xavier-Joseph Baillet-Latour (d. 1748), who was resident in the Duchy of Gelre. The family line became extinct in 1980.



44



45

•45
AN NORTH ITALIAN BRASS OIL LAMP

VENICE, 18TH CENTURY

Electrified and with later tôle shade
30 in. (76 cm.) high overall

\$1,000-1,500



46

•46
A GROUP OF MARBLE AND HARDSTONE ARTICLES

15¼ in. (40 cm.) long, 11 in. (28 cm.) wide,
the tray overall

3½ in. (9 cm.) diameter, the largest orb (7)

\$1,000-1,500

PROVENANCE:

Acquired from Axel Vervoordt, Belgium
(part).



47

•47
A GROUP OF SIX GILT-METAL ANIMALS

LATE 19TH CENTURY AND LATER

6 in. (15 cm.) high, 3½ in. (9 cm.) wide, 6 in.
(15 cm.) deep overall, the largest (6)

\$1,000-1,500



48

■48
A PATINATED METAL AND POLISHED CONCRETE LOW TABLE
20TH CENTURY

17¼ in. (45 cm.) high, 39½ in. (100.5 cm.)
wide, 26 in. (66 cm.) deep

\$1,000-1,500



49

■49
**A SOUTH GERMAN INLAID AND
 FIGURED WALNUT STRONGBOX**
 DATED 1785

The interior inlaid *GK 1785*, the top panel inlaid *GK DGH LFPJ JNA*
 18 in. (46 cm.) high, 24½ in. (62 cm.) wide,
 15½ in. (39.5 cm.) deep
 \$2,000-3,000

PROVENANCE:
 Acquired from Axel Vervoordt, Belgium.



50

■50
**A WHITE AND GREY FIGURED
 MARBLE TABLE FOUNTAIN**
 ITALIAN, 19TH CENTURY

19¼ in. (49 cm.) high
 \$800-1,200

PROVENANCE:
 Acquired from Axel Vervoordt, Belgium.

■51
**AN ITALIAN MARBLE CONSOLE
 TABLE**
 19TH CENTURY, AFTER THE
 ANTIQUE

With later Verona marble top
 36¾ in. (93.5 cm.) high, 54¾ in. (139 cm.)
 wide, 23 in. (58.5 cm.) deep
 \$10,000-15,000

PROVENANCE:
 By repute, Prince de Mérode
 Acquired from Axel Vervoordt, Belgium.



51

■52
A FLEMISH PASTORAL
TAPESTRY
LATE 17TH/EARLY 18TH
CENTURY

11 ft. 2 in. (340 cm.) high, 16
ft. 9 in. (510.5 cm.) wide
\$10,000-15,000



52

■53
A FLEMISH PASTORAL TAPESTRY
DELFT, 17TH CENTURY

9 ft. 8 in. (295 cm.) high, 11 ft. (335 cm.) wide
\$8,000-12,000

Very similar examples, with a pastoral scene flanked on each side by columns and sharp edged *verdure*, are attributed to Maximilian van der Gucht of Delft. His finest work include the tapestries supplied by to the Swedish court in 1647 (B. von Malmoborg, *Slott och Herresoten I Sverige*, Malmo, 1971, vol.I, p.63) and to Queen Christina of Sweden for her house in Rome (D. Heinz, *Europaische tapisseriekunst*, Wien, 1995, p.108).



53

■54
AN ISFAHAN CARPET
CENTRAL PERSIA, 17TH CENTURY

Approximately 24 ft. 11 in. x 10 ft. 3 in. (759 cm. x 312 cm.)
\$15,000-20,000



54 (detail)

•■55

**A SOUTH GERMAN WALNUT, ASH
AND FRUITWOOD COMMODE**
MID-18TH CENTURY

With later bun feet
32 in. (81 cm.) high, 51½ in. (151 cm.) wide,
28 in. (71 cm.) deep

\$2,000-3,000

PROVENANCE:

Acquired from Axel Vervoordt, Belgium.



55

•■56

AN ITALIAN WALNUT SETTEE
MID-18TH CENTURY

The back legs probably replaced

\$2,000-3,000

PROVENANCE:

Acquired from Axel Vervoordt, Belgium.

•■57

**A DUTCH MAHOGANY CORNER
LAVABO ('HOEK KAST')**
MID 18TH CENTURY

Fitted with a basin, a bird form spigot
above

98½ in. (250 cm.) high, 44½ in. (113 cm.)
wide, 24½ in. (62.5 cm.) deep

\$1,500-2,500

PROVENANCE:

Acquired from Axel Vervoordt, Belgium.



57



56



58

■58

A THAI BRONZE TORSO FRAGMENT OF A DEITY
SUKHOTHAI PERIOD, 13TH/14TH CENTURY

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

\$6,000-8,000

(2)

PROVENANCE:

Acquired from Axel Verdoort, Belgium.
Purchased Antwerp, 1983.

■59

TWO INDIAN LINGAM STONES

Of typical ovoid form

13¾ in. (34.9 cm.) long, the larger

\$800-1,200

(2)

■60

A JAPANESE ARITA WARE LARGE BLUE AND WHITE
OCTAGONAL JAR AND COVER

EDO/MEIJI PERIOD (18TH/19TH CENTURY)

28½ in. (72.4 cm.) high, overall

\$1,500-2,000

(2)

PROVENANCE:

Acquired from Axel Verdoort, Belgium.



59



60

■61

TWO ROOT PLANTERS

LATE 19TH/EARLY 20TH CENTURY,
POSSIBLY CHINESE

20 in. (51 cm.) wide overall, the larger; 15½
in. (39.5 cm.) wide overall, the smaller (2)
\$1,500-2,500



61

■62

**A CHINESE CARVED WOOD TREE-
TRUNK FORM BRUSH POT, BITONG**
QING DYNASTY (1644-1911)

8 in. (20.3 cm.) high
\$2,000-3,000



62

■63

AN ASIAN ROOTWOOD TABLE
19TH CENTURY

32½ in. (82.5 cm.) high, 58 in. (147.5 cm.)
wide, 26 in. (66 cm.) deep
\$5,000-8,000



63

The Collection of Betty Gertz

(Lots 1-121)

Lots 64-69 are from the famed sales at Christie's Amsterdam of Chinese porcelain recovered from a 1640s shipwreck in the South China Sea by Captain Michael Hatcher. Discovered in the early 1980s, the ship carried aboard blue and white, longquan celadon and white-glazed vessels of all shapes and sizes. Hatcher Cargo, Christie's Amsterdam, 14 March 1984 and June 1984



•64 SEVEN CHINESE 'HATCHER CARGO' WHITE-GLAZED VESSELS

17TH CENTURY

Comprising: five teapots with three covers, a cylindrical vessel with two applied *chilong* and a small molded jarlette
4 in. (10.2 cm.) high, the largest teapot (7)
\$1,500-2,000

•66 SIX CHINESE 'HATCHER CARGO' WHITE-GLAZED ALMS BOWLS

17TH CENTURY

5½ in. (13.3 cm.) diameter, the largest (6)
\$1,500-2,000

•65 TWO CHINESE 'HATCHER CARGO' WHITE-GLAZED SMALL TRIPOD CENSERS

17TH CENTURY

4½ in. (11.4 cm.) diameter, the larger (2)
\$800-1,200

•67 THREE CHINESE 'HATCHER CARGO' WHITE-GLAZED WARES

17TH CENTURY

Comprising: a Buddhist lion, a *gu*-form vase and a cylindrical vessel with applied *chilong*
8½ in. (21.6 cm.) high, the vase (3)
\$1,000-1,500

LITERATURE:

Colin Sheaf and Richard Kilburn, *The Hatcher Porcelain Cargos*, p. 73, pl 113.

LITERATURE:

Colin Sheaf and Richard Kilburn, *The Hatcher Porcelain Cargoes*, p. 29, pl. 17 and p. 73, pl. 113.



65

67

66

65

68 (part)

•68
FOUR CHINESE 'HATCHER CARGO' WHITE-GLAZED
SMALL DISHES

17TH CENTURY

Each molded with a central lotus blossom and band of *ruyi* heads

4½ in. (11.4 cm.) diameter

\$800-1,200

(4)

•69
A PAIR OF WHITE-GLAZED FLATTENED MOON FLASK
VASES

LATE 19TH/20TH CENTURY

11¼ in. (28.6 cm.) high

\$1,000-1,500

(2)



69



70

•70
**A CHINESE GREEN-GLAZED
POTTERY HU-FORM VASE,
MOUNTED AS A LAMP**
HAN DYNASTY (206 BC-AD 220)
13¾ in. (34.9 cm.) high, the pottery
\$1,000-1,500



71

•71
**A CHINESE METAL MOUNTED
POTTERY JAR**
QING DYNASTY (1644-1911)
Together with two stoneware ewers
7 in. (17.8 cm.) high, the jar
\$1,000-1,500

•72
**THREE ASIAN GLAZED POTTERY
JARS, MOUNTED AS LAMPS**
20TH CENTURY
Comprising: a pair of celadon-glazed jars
(one drilled) and a white-glazed jar (not
drilled)
16¼ in. (41.3 cm.) high, the pottery, the
white glazed jar (3)
\$1,000-1,500



72



73

•73
A CHINESE CELADON-GLAZED CARVED BOTTLE VASE
YUAN DYNASTY OR LATER
11¼ in. (28.6 cm.) high
\$1,000-1,500



74

•74
A CHINESE LARGE LONGQUAN CELADON MOLDED SHALLOW DISH
MING DYNASTY (1368-1644 AD)
12¾ in. (32.4 cm.) diameter
\$1,500-2,000

•75
SIX CHINESE LONGQUAN CELADON-GLAZED SHALLOW DISHES
YUAN/MING DYNASTY (1279-1644)
Comprising: a small dish with molded twin fish and five dishes with lobed wells
12¼ in. (31.1 cm.) diameter, the largest (6)
\$1,500-2,000

PROVENANCE:
The dishes with lobed wells from the Property of Captain Michael Hatcher, recovered from a ship wreck in the South China Sea; Christie's Amsterdam, 14 March 1984.

•76
A CHINESE LONGQUAN CELADON-GLAZED TRIPOD CENSER
MING DYNASTY (1368-1644)
9¾ in. (24.8 cm.) diameter
\$1,500-2,000



75



76



77



78

•77
THREE CHINESE BLUE AND WHITE VASES
KANGXI PERIOD AND LATER

The petal molded slender vase with underglaze blue apocryphal Chenghua marks to base
11 in. (28 cm.) high, the tallest (3)
\$1,500-2,000

PROVENANCE:
Acquired from Axel Vervoordt, Belgium.

•78
A CHINESE BLUE AND WHITE SHAPED STEM CUP AND ECUELLE AND COVER
18TH/19TH CENTURY

The stem cup with underglaze blue character marks to reverse
9¼ in. (23.5 cm.) high, the stem cup (3)
\$1,000-1,500

PROVENANCE:
Acquired from Axel Vervoordt, Belgium.

•79
THREE CHINESE BLUE AND WHITE DISHES
KANGXI PERIOD (1662-1722)

Two with underglaze blue apocryphal six-character Chenhua marks, other with underglaze blue six character Kangxi mark
10½ in. (26.7 cm.) diameter, the largest (3)
\$1,000-1,500

PROVENANCE:
Acquired from Axel Vervoordt, Belgium.

•80
A MATCHED PAIR OF CHINESE BLUE AND WHITE PEAR-FORM VASES
KANGXI PERIOD (1662-1722)

9¼ in. (24.8 cm.) high, each (2)
\$800-1,200

PROVENANCE:
Acquired from Axel Vervoordt, Belgium.



79



80



81

•81
A CHINESE BLUE AND WHITE GU-FORM VASE

18TH CENTURY

With underglaze blue double circle to base

21¼ in. (54 cm.) high

\$3,000-5,000

PROVENANCE:

Acquired from Axel Vervoordt, Belgium.



82

•82
A CHINESE BLUE AND WHITE EWER

18TH/19TH CENTURY

10¾ in. (27.3 cm.) high

\$1,500-2,000

PROVENANCE:

Acquired from Axel Vervoordt, Belgium.

83
A CHINESE BLUE AND WHITE FIVE-PIECE 'LOTUS' GARNITURE

18TH/19TH CENTURY

Comprising: a pair of beaker vases and three baluster jars and covers

19¼ in. (50.2 cm.) high, the largest (8)

\$7,000-9,000

PROVENANCE:

Acquired from Axel Vervoordt, Belgium, in the early 1980's.



83



84

•84
FOUR CONTINENTAL SILVER MOUNTED CHINESE BLUE AND WHITE VESSELS

THE PORCELAIN, KANGXI PERIOD (1662-1722), THE SILVER MOUNTS LATER

Comprising: an ewer and hinged cover, a two handled cup, a small jug with hinged cover, a hexagonal tea caddy and cover 7 in. (17.8 cm) high, the ewer (4)
\$2,000-3,000

•85
FIVE CONTINENTAL SILVER-MOUNTED CHINESE BLUE AND WHITE VASES

THE PORCELAIN, KANGXI PERIOD (1662-1722), THE SILVER MOUNTS LATER

Comprising: a pair of pear-form vases, three smaller molded-body vases, each with underglaze blue symbol to base 5 3/4 in. (14.6 cm.) high, the pair (9)
\$2,000-3,000



85



86

•86
FOUR DUTCH SILVER-MOUNTED CHINESE BLUE AND WHITE VASES

THE PORCELAIN, KANGXI PERIOD (1662-1722), THE SILVER MOUNTS LATER

Of various forms and heights, with Dutch hallmarks

7 in. (17.8 cm.) high, the tallest

\$1,500-2,000



87

•87
A CHINESE EXPORT DUTCH MARKET BLUE AND WHITE ARMORIAL DISH
 KANGXI PERIOD (1662-1722), UNDERGLAZE BLUE ARTEMESIA LEAF WITHIN DOUBLE CIRCLE TO REVERSE

With the arms of Jacob Pelgrom of Holland, the reverse with three prunus branch sprigs
 15¼ in. (38.7 cm.) diameter

\$2,000-3,000



88

•88
A CHINESE EXPORT BLUE AND WHITE FROG-FORM TUREEN AND COVER
 LATE 19TH/20TH CENTURY

6¼ in. (15.9 cm.) high, 10 in. (25.4 cm.) long

\$1,000-1,500



89

•89
A CHINESE EXPORT BLUE AND WHITE TULIP VASE
 19TH/20TH CENTURY

With underglaze blue apocryphal four-character Qianlong mark to base

13½ in. (34.3 cm.) high

\$1,000-1,500

•90
SIX CHINESE EXPORT BLUE AND WHITE VESSELS
 18TH/19TH CENTURY

Comprising: a globular jar and associated cover with apocryphal underglaze blue six-character mark for Jiaping, a petal-molded jar and cover with underglaze blue Artemisia leaf to base, an ovoid vase and associated cover with apocryphal four character Chenghua mark, an ovoid vase and carved wood cover and a pair of oil lamps

6¼ in. (15.9 cm.), the petal-lobed jar and cover overall (6)

\$1,500-2,000



90



91

•91
A CHINESE COPPER-RED GLAZED VASE, WITH A LAMP
INSERT

19TH CENTURY

(Neck reduced)

14 in. high, the porcelain

\$1,000-1,500

PROVENANCE:

From the Hancock Collection, No. 3492.



92

•92
A CHINESE COPPER RED-GLAZED GLOBULAR CENSER
19TH CENTURY

10¾ in. (27.3 cm.) diameter

\$1,500-2,000

•93
A PAIR OF CHINESE EXPORT YELLOW-GLAZED BISCUIT
PORCELAIN RECUMBENT DOGS

19TH CENTURY

4½ in. (11.4 cm.) long

\$1,000-1,500

•94
TWO CARVED SPINACH GREEN JADE FIGURES
20TH CENTURY

Comprising a recumbent mythical beast and an elephant
9 in. (22.9 cm.) long, the beast

(2)

(2)

\$1,000-1,500



93



94



95



96

•95
FOUR ASIAN CLOISSONNE ENAMEL AND BRONZE
MODELS OF ANIMALS
 19TH/20TH CENTURY

Comprising: a boar, a rabbit, a cow and a deer
 10 in. long, the boar

\$2,000-3,000

(4)

•96
A CHINESE CARVED SPINACH GREEN JADE BOX AND
COVER
 20TH CENTURY

4½ in. (11.4 cm.) wide

\$1,000-1,500

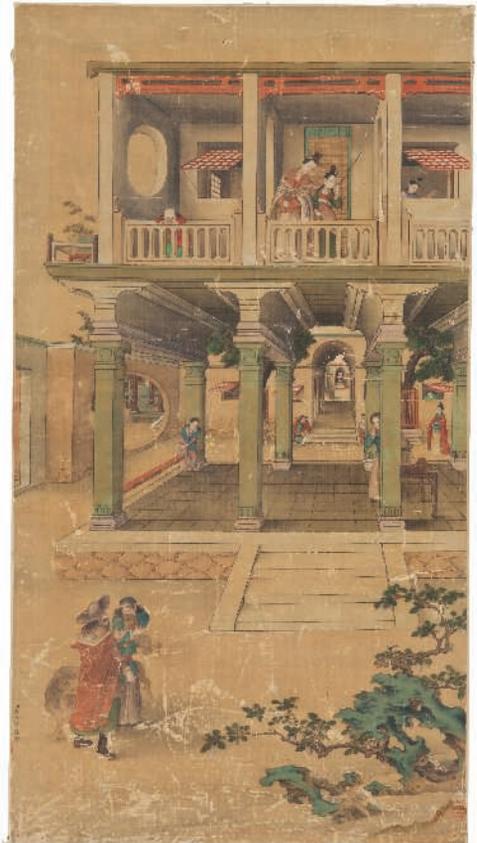
(2)

•97
SCHOOL OF GIUSEPPE CASTIGLIONE (LANG SHINING)
(1688-1766)
 A CHINESE WALL PAPER FRAGMENT, 18TH CENTURY

Laid down on canvas, inscribed *Lang Shining*, with additional
 seals lower left and right

51½ in. (128 cm.) high, 28½ in. (72.5 cm.) wide

\$3,000-5,000



97



98

98
A PAIR OF DUTCH SILVER FIVE-LIGHT CANDELABRA, AND A PAIR OF SIMILAR CANDLESTICKS
LATE 19TH CENTURY

The candelabra with twist-off branches, marked on shaped bases and on nozzles, one candlestick weighted 20 in. (50.8 cm.) high, the candelabra; 149 oz. (4,224 gr.) weighable silver (4)
\$4,000-6,000

99
A PAIR OF IRISH SILVER TWO HANDED CUPS
DUBLIN, 1725, MARK OF WH

Later chased, marked under base and on side, one additionally marked under base WKH
6 in. (15.2 cm.) high, the cup; 30 oz. (850 gr.) overall (2)
\$1,500-2,000



99

100
SIX SHEFFIELD-PLATE CANDLESTICKS AND A SHEFFIELD-PLATE SALVER
19TH CENTURY

The candlesticks with mark of Elkington & Co., the salver apparently unmarked 23 1/4 in. (59.1 cm.) diameter, the tray (9)
\$2,000-3,000



100



101

-101
AN INDIAN SILVER FIGURE OF A DEER AND TWO CONTINENTAL SILVER PLATE BIRD FORM BOXES AND COVERS

20TH CENTURY

The deer stamped 925

8½ in. high, the deer

\$1,000-1,500



102

-102
TWO MEXICAN SILVER AND METAL STIRRUPS

LATE 19TH/EARLY 20TH CENTURY

9¼ in. (23.5 cm.) long, each

\$800-1,200

(2)

-103
FOUR ENGLISH SILVER CIGARETTE CASES

19TH/20TH CENTURY, VARIOUSLY MARKED

All engraved with crests or monograms, *fully marked*

5⅞ in. (14.9 cm.) long, the largest; 19 oz. (538 gr.) overall

\$700-900

(4)

-104
A RUSSIAN SILVER MOUNTED ENAMEL AND BIRCH WOOD PAGE TURNER

THE SILVER MARKED ST. PETERSBURG, 1908-1917

Enameled *en plein* with the flag of St. Andrew, *marked 88 on reverse*

11½ in. (29.2 cm.) long

\$600-800

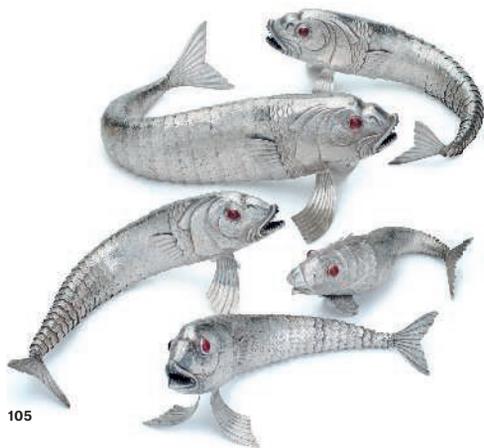


103



104

37



105

•105
A GROUP OF FIVE SPANISH SILVER ARTICULATED FISH
20TH CENTURY

All with glass eyes, *four marked on tail and one marked on pelvic fin*

25 in. (63.5 cm.) long, the largest

\$2,000-3,000

(5)



106

•106
A SILVER LARGE ARTICULATED FISH-FORM SPICE BOX
20TH CENTURY, POSSIBLY SPANISH

Apparently unmarked
27¼ in. (69.2 cm.) long

\$3,000-5,000

•107
A GROUP OF SEVEN SILVER ARTICULATED FISH
20TH CENTURY

Comprising: 5 spice boxes and 2 articulated figures
16½ in. (41.9 cm.) long, the largest

\$2,000-3,000

(7)

•108
A SET OF ELEVEN ENGRAVED GLASS WINE GOBLETS
20TH CENTURY

Each inscribed 'DRINK DEEPLY' below a crown issuing Prince of Wales feathers, air-twist stems; *together with* a glass goblet engraved with a hunting scene

7¼ in. (18.4 cm.) tall, the wine glasses

\$1,000-1,500

(12)



107



108



109 (2 of 9)

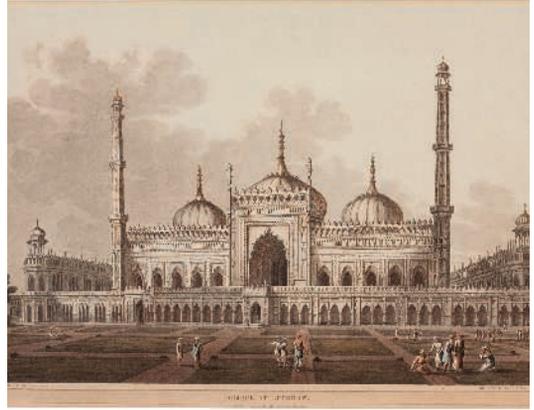
•109

JOHN HILL (1770-1850) AFTER HENRY SALT

Mosque at Lucknow (Pl. VII); together with Mausoleum of Sultan Purvez, Near Allahabad (Pl. XXII); and Part of the Palace in the Fort of Allahabad (Pl. VIII); and Gate of a Mosque Built by Hafiz Ramut, Pillibeat (Pl. X); and The Mausoleum of Amir Khusero, at the Ancient City of Dehli (Pl. VI); and The Waterfall at Courtallum, in the Tinnevelly District (Pl. III); and The Mausoleum of Mucdoom Shah Dowlut, at Moneah, on the River Soane (No. XII); and Gate Leading to a Musjed, at Chunar Ghur (Pl. XXIV); and Near Currah, on the River Ganges (Pl. XXI)

nine aquatints with hand-coloring, from *Twenty-Four Views in St. Helena, The Cape, India, Ceylon, The Red Sea, Abyssinia and Egypt*, published by William Miller, London each 18¼ x 25½ in. (46.3 x 64.7 cm.)

\$3,000-5,000



•110

THOMAS WALKER BRETLAND (BRITISH, 1802-1874)

The horse Gaylad with a dog in a landscape

signed, dated and indistinctly inscribed 'T. Bretland/ nor*** 1863' (lower left) and titled and dated again 'Gaylad/ 1863' (lower center)

oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)

\$2,000-3,000

•111

JAMES CLARK (BRITISH, 19TH CENTURY)

Horse in a landscape

signed and dated 'James Clark/ 1879' (lower right)

oil on canvas
20 x 24 in. (50.8 x 61 cm.)

\$1,500-2,000



110



111

The Collection of Betty Gertz
(Lots 1-121)



112

•112
BRITISH SCHOOL, 19TH CENTURY

A bay hunter, a terrier and a setter in a landscape

oil on canvas
28¼ x 36 in. (71.8 x 91.4 cm.)

\$2,000-3,000



113

•113
ENGLISH SCHOOL, 19TH CENTURY

Time for Supper

signed with initials 'W.E' (lower left)
oil on canvas
14 x 18 in. (35.6 x 45.7 cm.)

\$1,500-2,000



114

•114
BRITISH SCHOOL, 19TH CENTURY

A dog in a landscape

oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)

\$2,000-3,000

•115

**JOHN FERNELEY, JNR. (BRITISH,
1815-1862)**

Horse in a landscape

signed, dated and inscribed 'John
Ferneley Jnr./York 1844.' (lower left)
oil on canvas
20 x 24 in. (50.8 x 61 cm.)

\$3,000-5,000



115

•116

FLEMISH SCHOOL, 18TH CENTURY

*Two spaniels, a parrot and a squirrel with
fruit*

oil on canvas
21 x 26¼ in. (53.3 x 68 cm.)

\$2,000-3,000



116

•117

**MANNER OF JOHANN MELCHIOR
ROOS**

Two dogs in a landscape

oil on canvas
39 x 55½ in. (99 x 141 cm.)

\$3,000-5,000



117



118

•118
ENGLISH SCHOOL, 18TH CENTURY
Portrait of lady, three-quarter-length, in a blue dress
oil on canvas
50 x 39¾ in. (127 x 101 cm.)
\$3,000-5,000



119

•119
FLEMISH SCHOOL, 18TH CENTURY
Landscape with bandits
oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
\$3,000-5,000

•120
ENGLISH SCHOOL, 18TH CENTURY
Two dogs resting with fowl in a landscape
with monogram (lower right)
oil on canvas
39¼ x 49¾ in. (99.7 x 126.3 cm.)
\$3,000-5,000



120

•121
MANNER OF FRANS SNYDERS
A dog and a cat fighting near artichokes, cabbage and other vegetables
oil on canvas
33¼ x 47½ in. (84.5 x 120.7 cm.)
\$2,000-3,000



121

PROPERTY FROM A NEW ENGLAND COLLECTION

122

**JOHN FREDERICK HERRING, JNR.
(BRITISH, 1815-1907)**

Farmyard Scene with horses

signed 'J F Herring' (lower left)

oil on canvas

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

\$12,000-18,000

PROVENANCE:

with Frost & Reed, Ltd., London.

Acquired from the above by the present owner, 1967.



122

123

ENGLISH SCHOOL

Halford coat-of-arms, with a greyhound passant under three fleurs-de-lis

oil on canvas

30½ x 24⅞ in. (76.5 x 63.3 cm.)

\$3,000-5,000

PROVENANCE:

Private collection, Tolleson, Arizona, where acquired by the present owner.



123

PROPERTY FROM A NEW ENGLAND COLLECTION

124

**JOHN FREDERICK HERRING, SNR.
(BRITISH, 1795-1865)**

A Gentleman with his pony and a terrier

signed and dated 'J F Herring Sen 1849.'
(right center edge)

oil on canvas

22 x 30 in. (55.9 x 76.2 cm.)

\$10,000-20,000

PROVENANCE:

with Arthur Ackermann & Son Ltd.,
London.



124



125

•125
FLEMISH SCHOOL, 18TH CENTURY

Jacob and Esau

oil on panel
 15½ x 21 in. (39.4 x 53.3 cm.)

\$2,000-3,000



126

•126
LEMUEL D. ELDRD (AMERICAN, 1848-1921)

Venice

signed and dated 'L. D. Eldred '90' (lower left)
 oil on canvas
 22¼ x 36 in. (56.5 x 91.4 cm.)

\$3,000-5,000

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

•128
ITALIAN SCHOOL, 19TH CENTURY

The Gallery in the Pitti Palace, Florence

oil on canvas
 19 x 14½ in. (48.2 x 36.8 cm.)

\$1,500-2,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 18 September 2003, lot 107.

Acquired from the above by the present owner.

127
PIERRE-ATHANASE CHAUVIN (PARIS 1774-1832 ROME)

An Arcadian landscape with classical figures and sheep by a pond, a castle on a hilltop beyond

signed and dated 'Chauvin 1810' (lower center)
 oil on panel
 9¾ x 12¾ in. (24.4 x 32.7 cm.)

\$5,000-7,000



127



128

129

**ALFRED DE BRÉANSKI, SR., R.B.A.
(BRITISH, 1852-1928)**

The Na-garr Valley, Scotland

signed 'Alfred. de Breanski' (lower left);
signed again and titled 'The "na-garr"
Valley" NB/ Aldred. de Bréanski. Sen.' (on
the reverse)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

\$10,000-15,000

PROVENANCE:

with Grindley & Palmer, Liverpool.

with Old Hall Gallery, Ltd., Sussex.

Private Collection, Texas, acquired from
the above, 1967.

By descent from the above to the present
owner.



129

130

**ALFRED FONTVILLE DE BRÉANSKI, JNR.
(BRITISH, 1877-1957)**

Morning Mist, Loch Achray, Scotland

signed 'Alfred.F.de.Bréanski' (lower right)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

\$3,000-5,000

PROVENANCE:

with William Young Antiques, Ltd., Aberdeen.

Private Collection, Texas, acquired from the above 1967.

By descent from the above to the present owner.

PROPERTY FROM AN OHIO COLLECTION

131

HENRI JOSEPH HARPIGNIES (FRENCH, 1819-1916)

Paysage

signed and dated 'h. harpignies 1906' (lower left)

oil on board, mounted on panel

11½ x 26 in. (29.2 x 66 cm.)

\$6,000-8,000



130



131



132

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

132
CHARLES EUPHRASIE KUWASSEG
(FRENCH, 1838-1904)

An Alpine Village

signed and dated 'C. Kuwasseg.fils.1878.' (lower left) with the artist's label of authenticity on the reverse
 oil on canvas
 22¾ x 39¾ in. (57.8 x 100 cm.)

\$12,000-18,000

PROVENANCE:

MacConnal-Mason & Son, Ltd., London.
 Anonymous sale; Christie's, New York, 30 October 2002, lot 210.

Acquired at the above by the present owner.

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

133
HUGUES MERLE
(FRENCH, 1823-1881)

Two Children

signed 'Hugues Merle.' (lower left)
 oil on canvas
 59½ x 32½ in. (152.1 x 82.6 cm.)

\$5,000-7,000

PROVENANCE:

Harry A. Taylor, Sr. (1894-1986), Summit, NJ.

By whom gifted to the Newark Museum of Art, 1969.



133

134
ANDRÉ GIROUX (PARIS 1801-1879)

The Abduction of Proserpina

with signature and date '...B[?] 1821[?]...' (lower left)
 oil on canvas, unlined
 9½ x 12½ in. (24.5 x 32.1 cm.)

\$4,000-6,000

PROVENANCE:

with Richard Feigen, New York, where acquired by the present owner.



134

135 No Lot

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

136

ÉMILE-ANTOINE BOURDELLE (FRENCH, 1861-1929)

Sappho, petite étude sans base, dite première composition

signed with cypher, numbered twice, inscribed and stamped with foundry mark '1 A. VALSUANI CIRE PERDUE V V © by Bourdelle' (on the base)

bronze with brown and green patina

10¾ x 7¾ x 4¾ in. (27.3 x 19.7 x 12 cm.)

Conceived in 1887.

\$10,000-15,000

PROVENANCE:

with Slatkin Gallery, New York.

Acquired from the above by the present owner.

LITERATURE:

I. Jianou and M. Dufet, *Bourdelle*, Paris, 1975, p. 70, no. 59.



136

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION (LOTS 137-138)

137

AUGUSTE RAYNAUD (FRENCH, 1854-1937)

Awaiting his return

signed 'A RAYNAUD' (lower left)

oil on canvas

21¼ x 36¾ in. (54 x 92 cm.)

\$5,000-7,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 18 September 2003, lot 181.

Acquired at the above by the present owner.

138

HANS ZATZKA (AUSTRIAN, 1859-1945)

Bestrafter Übermüth

signed 'H.Zatzka Roma' (lower left), and inscribed with title (on the reverse)

oil on panel

22¾ x 14¼ in. (57.8 x 36.2 cm.)

\$8,000-12,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 24 April 2002, lot 158.

Acquired from the above by the present owner.



137



138



139

139
JEAN DUPAS (FRENCH, 1882-1964)

Etude pour Femme à l'ara
 signed 'JEAN-DUPAS' (lower right)
 oil on panel
 10 5/8 x 10 1/8 in. (27 x 25.6 cm.)
 Painted circa 1920.

\$8,000-12,000

PROVENANCE:
 Henry Baronnet-Frugès, Bordeaux.
 Félix Marcilhac, Paris (by 1971).
 Anonymous sale; Christie's, New York, 30 May 1981, lot 248.
 Steven A. Greenberg, New York.

EXHIBITED:
 Paris, Salon des artistes décorateurs, 1923.
 The Minneapolis Institute of Arts, *The World of Art Deco*, July-September 1971, p. 146 (titled *Woman with a Parrot and Pigeons*).

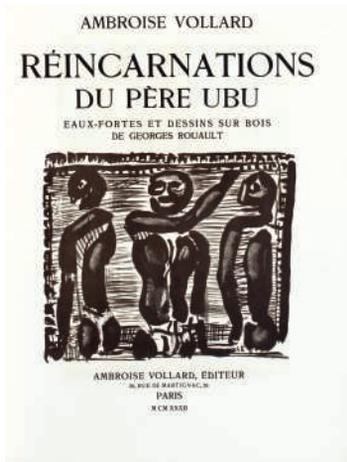
140
BERNARD CATHELIN (FRENCH, 1919-2004)
Port Mort

signed and dated 'Cathelin 58' (lower left); dated again and titled "'Port mort' / Mars 58' (on the reverse)
 oil on canvas
 25 3/4 x 39 3/8 in. (65.4 x 100 cm.)
 \$6,000-8,000

PROVENANCE:
 Nathan Cummings, Chicago.
 A Mid-Western Corporation.
 Anonymous sale; Christie's, New York, 2 March 2010, lot 6.
 Acquired at the above sale by the present owner.



140



141 (detail)

•141
GEORGES ROUAULT (1871-1958)

Réincarnations du Père Ubu, Ambroise Vollard, Paris, 1932

the complete portfolio of 22 etchings with aquatint, on Rives BFK paper, with the title page, justification and text in French, copy 74 of 305, (there were also 50 examples on *Japon* paper and 175 examples on Van Gelder paper), loose (as issued), with glassine-covered paper wrappers and beige linen-covered boards and slipcase
 18 1/2 x 13 3/8 in. (470 x 340 mm.), overall

\$2,000-3,000

LITERATURE:
 Chapon & Rouault 8-30

142

**ANDRÉ BRASILIER
(FRENCH, B. 1929)**

Loupeigne

signed 'André Brasilier' (bottom center); signed again, titled and dated 'Loupeigne/ A. Brasilier/ 1964' (on the reverse)

oil on canvas

29 x 39 in. (73.7 x 99 cm.)

\$10,000-15,000

PROVENANCE:

with David B. Findlay Galleries, New York.
Anonymous sale; Christie's, New York,
20 February 2001, lot 23.
Acquired from the above by the present
owner.

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



142

143

BERNARD LORJOU (FRENCH, 1908-1986)

Nature morte avec botte et fleurs

signed and dated 'Lorjou/ 55' (upper left)

oil on canvas

28¾ x 23½ in. (73 x 59.7 cm.)

\$4,000-6,000



143

144

LOUIS EUGÈNE DEJEAN (FRENCH, 1872-1953)

Nu féminin

inscribed and stamped with foundry mark 'Au maître architecte
A. Pervel/ son ami Louis Dejean/ epreuve d'auteur/ Louis
Dejean/ Alexis Rudier/ Fondateur. Paris' (on the reverse)

bronze with black patina

24 x 10½ x 8 in. (61 x 26.7 x 20.3 cm.)

\$5,000-7,000



144



145

145
CAMILLE HILAIRE (FRENCH, 1916-2004)

Les Coulisses

signed 'Hilaire' (lower right); titled "Les
 Coulisses" (on the reverse)
 oil on canvas
 28¾ x 23¾ in. (73 x 60.3 cm.)

\$3,000-5,000

PROVENANCE:

The artist.
 Mr. Arthur Zwickel.
 The artist, by whom gifted to the present owner.



146

146
CAMILLE HILAIRE (FRENCH, 1916-2004)

Orchestra group

signed 'Hilaire' (lower right); signed again and
 dedicated 'à la/ famille/ Zwickel/ en toute/
 amitié./ Hilaire' (on the reverse)
 oil on canvas
 14¾ x 18 in. (37.5 x 45.7 cm.)

\$3,000-5,000

PROVENANCE:

The artist.
 Mr. Arthur Zwickel.
 The artist, by whom gifted to the present owner.



147

147
GEN PAUL (FRENCH, 1895-1975)

Clown avec un nez rouge

indistinctly inscribed (lower right)
 oil on canvas
 22 x 13 in. (55.9 x 33 cm.)

\$5,000-7,000

PROVENANCE:

Mr. Vincent Rodriguez, Miami.
 Anonymous sale; Leslie Hindman, Chicago, 24
 September 2012, lot 125.
 Acquired at the above sale by the present owner.

Patrick Offenstadt has confirmed the
 authenticity of this work.



148

148
**DJAVAD MIRDJAVADOV (AZERBAIJANIAN,
 1923-2003)**

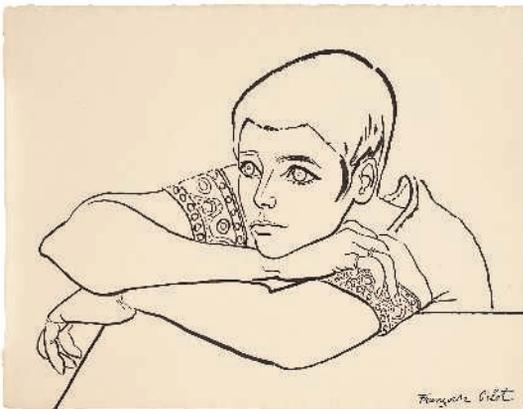
Untitled

signed with artist initials (lower left)
 oil on canvas
 22 x 13 in. (55.8 x 33 cm.)
 Painted in 1989.

\$1,000-1,500

PROVENANCE:

The artist, by whom gifted to the present owner.



149

PROPERTY FROM A PRIVATE COLLECTOR (LOTS 149-151)

149

FRANÇOISE GILOT (FRENCH, B. 1921)

Laetitia

signed 'Françoise Gilot.' (lower right); dated, inscribed and titled '1979 La Jolla -Laetitia-' (on the reverse)

ink on paper

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

\$4,000-6,000

PROVENANCE:

Estate of Dr. John and Muriel Halick.

151

FRANÇOISE GILOT (FRENCH, B. 1921)

The Necklace from Afghanistan

signed 'Françoise Gilot' (lower right); titled, inscribed and dated 'The Necklace from Afghanistan.' / La Jolla 1973' (on the reverse)

ink and gouache on paper

19 7/8 x 25 7/8 in. (50.5 x 65.7 cm.)

\$4,000-6,000

PROVENANCE:

Estate of Dr. John and Muriel Halick.



151



150

150

FRANÇOISE GILOT (FRENCH, B. 1921)

Young girl with a cat

signed 'F. Gilot.' (lower left); titled 'Young girl with a cat' (on the reverse)

ink and gouache on hand made printed paper

19 x 24 3/4 in. (48.3 x 62.9 cm.)

\$5,000-7,000

PROVENANCE:

Estate of Dr. John and Muriel Halick.

152

NASSER OVISSI (IRANIAN, B. 1934)

La femme assise

signed 'Ovissi' (lower right)

oil, gouache and gold leaf on paper

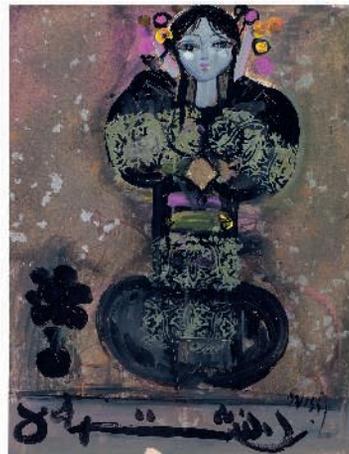
25 1/2 x 19 3/4 in. (64.7 x 50.1 cm.)

\$5,000-7,000

PROVENANCE:

Anonymous sale; Dobiaschofsky Auktionen AG, Bern, 7 May 2010, lot 576.

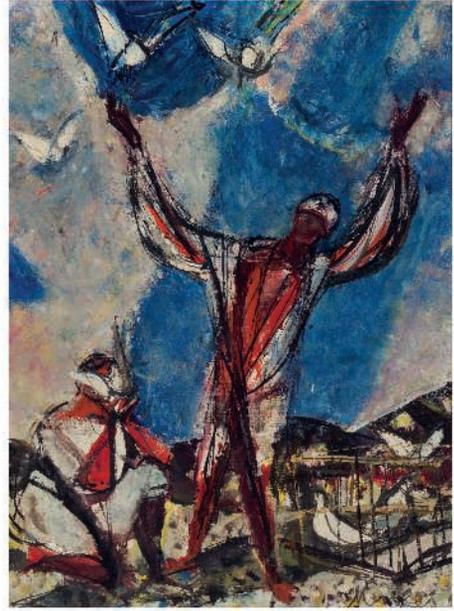
Acquired from the above by the present owner.



152



153



154

PROPERTY FROM A PRIVATE NEW YORK COLLECTION (LOTS 153-154)

153

SIGMUND JOSEPH MENKES (UKRAINIAN, 1896-1986)

Femme au toilette

signed 'Menkes' (lower right)

oil on canvas

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

\$8,000-12,000

154

SIGMUND JOSEPH MENKES (UKRAINIAN, 1896-1986)

Boy with doves

signed 'Menkes' (lower right)

oil on canvas

24 $\frac{1}{8}$ x 18 in. (61.3 x 45.7 cm.)

\$8,000-12,000

EXHIBITED:

University of Nebraska, *62nd Annual Nebraska Art Association Exhibition*, 1952.

Cleveland, The Cleveland Museum of Art, *The Contemporary Fine Arts Exhibit*, 17 March - 6 April, 1955.

155

GRISHA BRUSKIN (RUSSIAN, B. 1945)

Self Portrait

signed in Cyrillic (upper left)

oil on canvas laid down to board

23 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in. (60.3 x 49.3 cm.)

Painted *circa* 1969-70.

\$12,000-18,000



155

PROVENANCE:

Anonymous sale; Germann Auktionshaus AG, Zürich, 8 June 2004, lot 140.

Acquired from the above by the present owner.



PROPERTY OF AN ENGLISH LADY, CHICAGO, ILLINOIS (LOTS 156-158)

■ 156

JEAN JANSEM (FRENCH, 1920-2013)

The Ballet Bar

signed 'Jansem' (lower left)

oil on canvas

51¼ x 77 in. (130.1 x 195.6 cm.)

\$18,000-25,000

PROVENANCE:

with Wally Findlay Gallery, Chicago.

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



■157

JEAN JANSEM (FRENCH, 1920-2013)

Le grand plateau de l'Opéra

signed and dated 'Jansem 69' (lower right)

oil on canvas

80 x 195½ in. (203 x 496.6 cm.)

\$12,000-18,000

PROVENANCE:

with Wally Findlay Gallery, Chicago.

EXHIBITED:

New York, Wally Findlay Galleries, 1969.

Chicago, Wally Findlay Galleries, 1970.

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



158

LE PHO (FRENCH/VIETNAMESE, 1907-2001)

Au Bord de l'Eau

signed and inscribed with characters 'Lepho' (lower right)

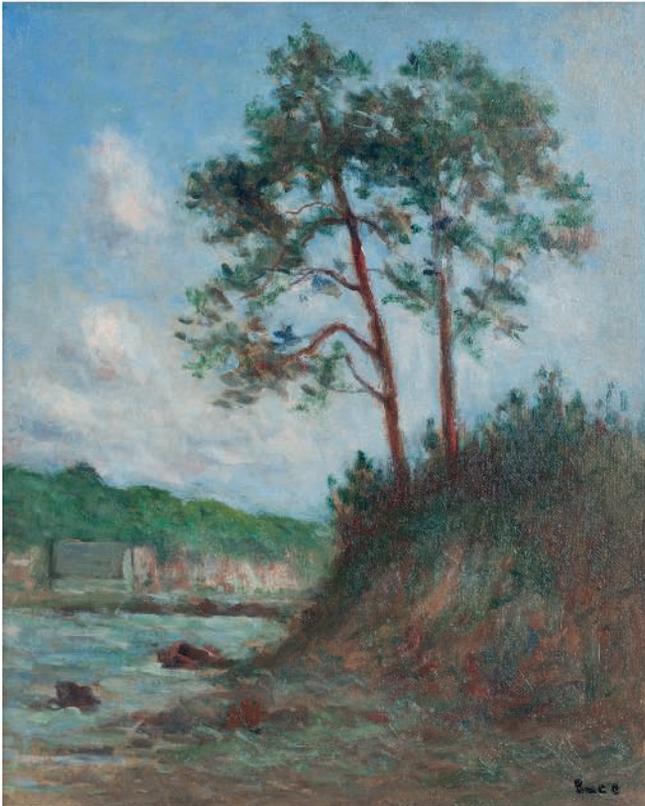
oil on canvas

51¼ x 64 in. (130.1 x 162.6 cm.)

\$25,000-35,000

PROVENANCE:

with Wally Findlay Gallery, Chicago.



159

159
MAXIMILIEN LUCE
(FRENCH, 1858-1941)

L'estuaire de Trieux

signed 'Luce' (lower right)

oil on board

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

\$10,000-15,000

PROVENANCE:

Studio of the artist.

Frédéric Luce.

LITERATURE:

D. Bazetoux, Maximilien Luce, *Catalogue raisonné de l'Oeuvre peint*, vol. 3, Paris, 2005, p. 212, no. 960 (illustrated).



160

•160
ARBIT BLATAS
(LITHUANIAN, 1908-1999)

The young artist

signed 'A. Blatas' (lower left)

oil on board

21 x 9½ in. (53.3 x 24.1 cm.)

\$2,000-3,000

161

ANDRÉ HAMBOURG (FRENCH, 1909-1999)

Le bouquet indigène

signed and dated 'A. Hambourg 1935' (lower left)

oil on canvas

32 x 25¾ (81.3 x 65.4 cm.)

\$10,000-15,000

PROVENANCE:

Private Collection.

Anonymous sale; Hôtel Martinez, Cannes, 15 August

2000.

Private Collection, New York.

Anonymous sale; Christie's, New York, 8 May 2001, lot 34.

Acquired at the above by the present owner.

EXHIBITED:

Paris, Salon des Tuileries, June 1935.

LITERATURE:

L. Harambourg, *André Hambourg, Catalogue raisonné de l'oeuvre peint*, Paris, 2009, vol. I, p. 139, no. MG 38 (illustrated in black and white).



161

•162

ANDRÉ HAMBOURG (FRENCH, 1909-1999)

Jeune femme blonde

signed and dated 'A. Hambourg 1935' (lower right); dated again and titled "'Figure de Blonde'/'1935' (on the reverse)

oil on masonite

7¼ x 6½ in. (18.4 x 16.5 cm.)

\$1,000-1,500

LITERATURE:

L. Harambourg, *André Hambourg, Catalogue raisonné de l'oeuvre peint*, Paris, 2009, vol. I, p. 81, no. PO16 (illustrated in black and white).



162

•163

LOUIS MARIE RENÉ CHOPRIX (BELGIAN, 1888-1972)

Contraste

signed 'Louis Marie René Choprix' (lower left)

oil on canvas

35¼ x 31½ in. (89.5 x 80 cm.)

\$2,000-3,000

EXHIBITED:

Liège, Salon Quatriennal de Belgique, 1931.



163



164



165

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

164

TADEUSZ KANTOR (POLISH, 1915-1990)

Cracovie

signed and titled 'T. Kantor/ Cracovie' (on the reverse)

oil and enamel on canvas

32 x 39 in. (81.3 x 99 cm.)

\$20,000-30,000

•165

CAMILLO INNOCENTI (ITALIAN, 1871-1961)

Two elegantly dressed ladies in a cafe

signed 'Camillo Innocenti' (lower right)

watercolor and pastel on paper laid down on board

29½ x 20¼ in (75 x 53 cm.)

\$2,500-3,500



166

167
JAN LEBENSTEIN (POLISH, 1930-1999)

Axial Figure No. 109

signed and dated 'Lebenstein 60' (lower right); signed, dated again and titled 'Lebenstein/ Figure axiale 109/ 1960' (on the reverse)

oil on canvas

51 x 38¼ in. (129.5 x 97.2 cm.)

\$25,000-35,000

PROVENANCE:

with Galerie Chalette, New York.

EXHIBITED:

New York, Museum of Modern Art, *15 Polish Painters*, 1 August - 3 October 1961.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION (LOTS 166-167)

■ **166**

JAN LEBENSTEIN (POLISH, 1930-1999)

Plongée III

signed and dated 'Lebenstein 65' (lower right); signed, dated again and titled 'Lebenstein/ Plongée III/ 1965' (on the reverse)

oil on canvas

76¾ x 38 in. (194.9 x 96.5 cm.)

\$30,000-50,000



167



168

LOTS 168-171
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.

168

FRANÇOIS GALL (FRENCH, 1912-1987)

Jeune femme coiffant ses cheveux roux, Plage de Trouville

signed 'F. Gall' (lower right)
oil on canvas
10¾ x 18¾ in. (27.3 x 46.4 cm.)
Painted in 1970.

\$5,000-7,000

PROVENANCE:

Private Collection, by descent to the present owner.

170

FRANÇOIS GALL (FRENCH, 1912-1987)

Marie-Lise au transat, lecture du journal sur la plage

signed 'F. Gall' (lower right)
oil on canvas
16 x 16 in. (40.6 x 40.6 cm.)
Painted in 1970.

\$4,000-6,000

PROVENANCE:

Private Collection, by descent to the present owner.



170



169

169

FRANÇOIS GALL (FRENCH, 1912-1987)

Marie-Lise, ballerine rose, étude au piano

signed 'F. Gall' (lower left); signed again and titled 'L'Étude au Piano/ F. Gall' (on the stretcher bar)
oil on canvas
16¼ x 13 in. (41.3 x 33 cm.)
Painted in 1964-66.

\$4,000-6,000

PROVENANCE:

Private Collection, by descent to the present owner.

THE DOUGLAS AND CAROLYN MIDDLETON COLLECTION OF FINE ART (LOTS 171-176)

•171

FRANÇOIS GALL (FRENCH, 1912-1987)

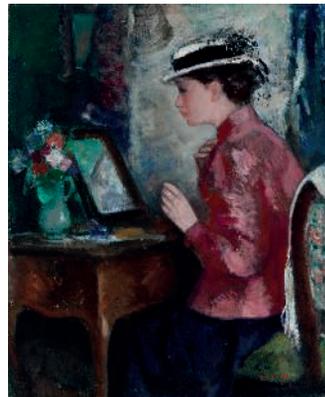
Eugénie au chapeau à voilette, devant la coiffeuse fleurie

signed and inscribed 'F. Gall/Paris' (lower right)
oil on canvas
24 x 19¾ in. (61 x 50.2 cm.)
Painted circa 1952-53.

\$2,000-3,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 6 October 1987, lot 190.



171



172

•172

DIETZ EDZARD (GERMAN, 1893-1963)

Toreador

signed 'D Edzard' (lower right)
oil on canvas
36½ x 25½ in. (92.7 x 65.1 cm.)
\$2,500-3,500

PROVENANCE:

with Dominion Gallery, Montreal.

•174

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Goûter à la grande jatte

signed 'SUZANNE EISENDIECK' (lower left); titled 'GOÛTER À LA "GRAND JATTE"' (on the reverse)
oil on canvas
23¾ x 28¾ in. (59.4 x 72.7 cm.)
\$2,000-3,000

PROVENANCE:

The artist.



174



173

•173

DIETZ EDZARD (GERMAN, 1893-1963)

Flours Veniciennes

signed 'D. Edzard' (lower left); signed, dated and inscribed 'To Simon Stern 1961/D. Edzard' (on the reverse)
oil on canvas
32 x 25½ in. (81.3 x 64.8 cm.)
Painted in 1961.
\$2,000-3,000

PROVENANCE:

Anonymous sale; Christie's, New York, 16 December 1987, lot 81.

•175

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Bal Champêtre de l'après midi

signed 'SUZANNE EISENDIECK' (lower left); titled 'BAL/CHAMPÊTRE/ DE/ L'APRÈS-MIDI' (on the reverse)
oil on canvas
28½ x 36 in. (72.4 x 91.4 cm.)
\$1,500-2,500

PROVENANCE:

The artist.



175



176

•176
SUZANNE EISENDIECK (FRENCH, 1908-1998)

La Révérence

signed 'SUZANNE EISENDIECK' (lower left); titled "LA RÉVÉRENCE" (on the reverse)

oil on canvas
 25¾ x 31¾ in. (64.4 x 80.6 cm.)

\$1,500-2,500

PROVENANCE:

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



177

177
FREDERICK JUDD WAUGH (AMERICAN, 1861-1940)

Sylvan Seas

signed with conjoined initials 'FWaugh' (lower right)

oil on canvas
 30 x 40 in. (76.2 x 101.6 cm.)

\$6,000-8,000

PROVENANCE:

with Grand Central Art Galleries, Inc., New York.

PROPERTY OF AN ENGLISH LADY, CHICAGO, ILLINOIS

■178
CONSTANTIN KLUGE (FRENCH, 1912-2003)

La Place des Vosges

signed 'C. Kluge-' (lower right)
 oil on canvas

63¼ x 102½ in. (160.7 x 260.3 cm.)

\$6,000-8,000

PROVENANCE:

with Wally Findlay Gallery, Palm Beach.



178



179

179
WILLY EISENSCHITZ (AUSTIRAN, 1889-1974)

The Crane, Puerta del Selva

signed 'W. Eisenschitz' (lower left)

oil on canvas

28¾ x 36¼ in. (73 x 92.1 cm.)

\$8,000-12,000

PROVENANCE:

Private Collection.

By descent from the above to the present owner.

•180
HAYLEY LEVER (AMERICAN, 1876-1958)

The first 'Model 75' Electric Car, Detroit, 1918

signed 'Hayley Lever' (lower right)

oil on board

11½ x 16 in. (30.2 x 40.6 cm.)

\$2,000-3,000

•181
MARTHA WALTER (AMERICAN, 1875-1976)

Au Jardins des Luxembourg, Paris

signed 'Martha Walter' (lower center left); inscribed with title and artist name

'Au Jardins des Luxembourg - Paris - / Martha Walter'

oil on board

8½ x 10½ in. (21.6 x 26.7 cm.)

\$3,000-5,000

PROVENANCE:

with Hammer Galleries, New York.



180



181



182

182
RANDALL DAVEY (AMERICAN, 1887-1964)

Jockey's Leaving Track

signed 'Randall Davey' (lower left)

oil on masonite
 32 x 26 in. (81.3 x 66 cm.)

Painted in 1959.

\$6,000-8,000

The present work depicts a racetrack in Raton, New Mexico.

•183
DAVID BURLIUK (AMERICAN/UKRAINIAN, 1882-1967)

Farmer and horse in a barnyard

signed 'Burliuk.' (lower left)

oil on canvas
 10 x 12¼ in. (25.4 x 31.1 cm.)

\$3,000-5,000



183

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

184
PAUL CALLE (AMERICAN, B. 1928)

One Star

signed and inscribed 'Paul Calle ©' (lower left); signed again
 'Paul Calle' and stamped with artist copyright (on the reverse)

oil on masonite
 13½ x 13½ in. (34.3 x 34.3 cm.)

\$5,000-7,000



184

185

LOUIS ASTON KNIGHT (AMERICAN, 1873-1948)

Cottages along a stream

signed and inscribed 'Aston Knight/ Paris' (lower left)

oil on canvas

45½ x 32½ in. (115.2 x 82.6 cm.)

\$15,000-20,000

PROPERTY OF A MIDWESTERN COLLECTOR

186

WILLIAM GAY YORKE

(BRITISH/CANADIAN, 1817-1892)

View of a bay

signed and dated 'William Gay./ 1872.' (lower left)

oil on board

18 x 24 in. (45.7 x 61 cm.)

\$2,000-3,000

PROVENANCE:

with Doll and Richards, Boston.

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

187

JAMES SANT, R.A. (BRITISH, 1820-1916)

The moonlit beauty

signed 'Sant RA' (lower left)

oil on canvas

30 x 25 in. (76.3 x 63.4 cm.)

\$4,000-6,000

PROVENANCE:

Major A. W. Foster, Apley Park, Bridgnorth.

Anonymous sale; Christie's, South Kensington, 6 March 2003, Lot 556.

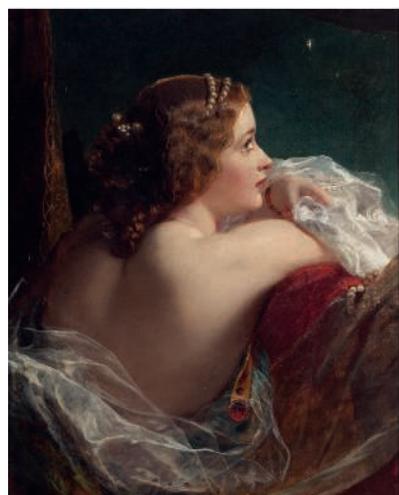
Acquired at the above sale by the present owner.



185



186



187



188

188
JOSEPH FLOCH (AMERICAN/AUSTRIAN, 1894-1977)

Seated woman

signed 'Floch' (lower right)
 oil on canvas
 24 x 18¼ in. (61 x 46.4 cm.)
 \$8,000-12,000

•189
ISAAC SOYER (AMERICAN, 1902-1981)

Dancer at rest

signed 'Isaac Soyer' (lower left)
 oil on canvas
 16 x 20 in. (40.6 x 50.8 cm.)
 \$1,000-1,500



189



190

190
JULIUS LEBLANC STEWART (AMERICAN, 1855-1919)

The Guitar Player

signed and dated 'JL Stewart 79' (lower left)
 oil on panel
 23¾ x 15 in. (59.4 x 38.1 cm.)
 \$8,000-12,000

PROVENANCE:

George R. Blanchard (1841-1900), New York.
 Delia A. Blanchard (d. 1903), his wife, by descent.
 Her estate sale; Fifth Avenue Art Galleries, New York, 1-2
 December 1904, lot 43.
 K. O. Sherwood, acquired at the above sale.
 Private collection, Beverly Hills, CA.
 Acquired directly from the above by the present owner.

191

DONALD DE LUE (AMERICAN, 1897-1988)

Spirit of American Youth

signed, dated and inscribed 'De Lue SC © 1955/ DLNMB
DELANO' (on the base)

bronze with brown patina

36¼ x 13 x 7 in. (92.1 x 33 x 17.8 cm.)

\$10,000-15,000



191

•192

AFTER JOHN JAMES AUDUBON

BY ROBERT HAVELL

Swallow-tailed Hawk (Plate LXXII)

Falco furcatus

Variant 2

engraving with etching, aquatint and hand-coloring, on J
Whatman paper, watermark 1833, with margins

Plate 20½ x 27¾ in. (521 x 695 mm.); Sheet 25 x 31¼ in. (635 x
806 mm.)

\$3,000-5,000

PROPERTY OF AN ENGLISH LADY, CHICAGO, ILLINOIS

•193

FEDERICO CASTELLÓN (AMERICAN, 1914-1971)

The Tryst

signed, inscribed and dated 'Federico Castellón/ N.Y. '36' (lower
right)

pencil on paper

11¼ x 11 in. (28.6 x 27.9 cm.)

\$1,500-2,000

PROVENANCE:

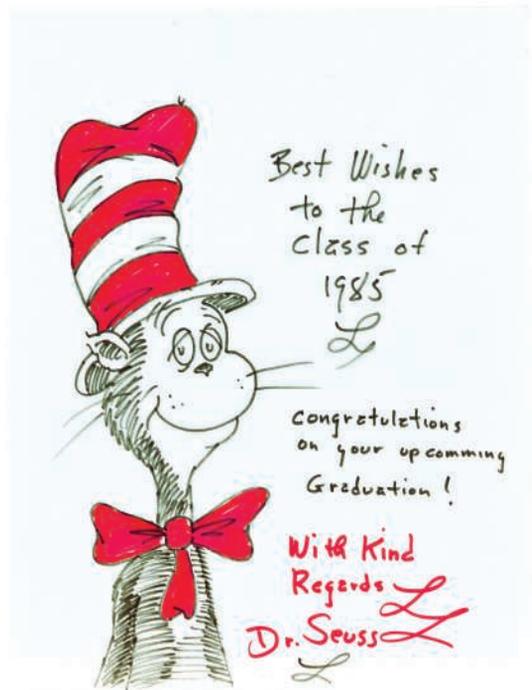
with B. C. Holland Gallery, Chicago.



192



193



•194

DR. SEUSS [THEODOR S. GEISEL] (AMERICAN, 1904-1991)

The Cat in the Hat

signed, dated '1985' and dedicated (throughout the sheet) felt-tip pen and colored marker

11 x 8½ in. (27.9 x 21.6 cm.), unframed

\$3,000-5,000

195

AFTER ALEXANDER CALDER

Pyramids

handwoven jute maguey tapestry, 1975, with woven signature and date, numbered 52/100

56¼ x 82½ in. (142.9 x 209.6 cm.)

\$4,000-6,000

194



195

196
REGINALD MARSH
(AMERICAN, 1898-1954)

Skyline and Tugboat

signed and dated 'Marsh/ 1927' (lower right)

charcoal on paper
13¼ x 18¼ in. (33.7 x 46.4 cm.)

\$6,000-8,000

PROVENANCE:

with ACA Galleries, New York.



196



197

197
REGINALD MARSH (AMERICAN, 1898-1954)

Workers and Rowers

signed and inscribed 'R. Marsh/ "The dirty bums - the big loafers!' (center)

charcoal on paper
8¼ x 14 in. (21 x 35.6 cm.)

\$3,000-5,000

PROVENANCE:

with ACA Galleries, New York.

198
REGINALD MARSH
(AMERICAN, 1898-1954)

Sloppy Joes Bar

signed and inscribed 'Reginald Marsh Havana' (lower right center); variously inscribed (lower left and left center)

charcoal on paper
15 x 21½ in. (38.1 x 54.6 cm.)

\$5,000-7,000

PROVENANCE:

with ACA Galleries, New York.



198

SESSION II
(LOTS 199-317)



199

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION (LOTS 199-206)

•199
A PAIR OF ENGLISH PORCELAIN ROBIN'S EGG BLUE GROUND POT-POURRI VASES AND COVERS
 MID-19TH CENTURY, PROBABLY MINTON

Painted with courting couples representing the four seasons
 17¾ in. (45.1 cm.) high, overall

\$3,000-5,000

•201
A ROYAL WORCESTER PORCELAIN IVORY-GROUND ORNITHOLOGICAL VASE AND COVER
 CIRCA 1901, PRINTED GREEN CROWN AND MONOGRAM MARK, PATENT REGISTRY NO. FOR 1898, MODEL NO. 2017, SIGNED BY C.(HARLES) H.(ENRY) C.(LIFFORD) BALDWIN

15½ in. (39.4 cm.) high, overall

\$2,000-3,000



201



200

•200
A PAIR OF ORMOLU-MOUNTED FRENCH PORCELAIN CELADON-GROUND PATE-SUR-PATE VASES AND COVERS

LATE 19TH/20TH CENTURY, INDISTINCTLY INCISED 409A

(4) Each finely painted and hand-tooled in slip with a putto catching a butterfly or lovebird, the reverse with a musical trophy
 16¼ in. (41.3 cm.) overall

\$2,000-3,000

•202
A PAIR OF MINTONS PORCELAIN IVORY-GROUND GILT-DECORATED VASES

(2) DATE CYPHERS FOR 1875, PUCE CROWNED GLOBE AND FAINT IMPRESSED UPPERCASE MARKS

7½ in. (19 cm.) high

\$1,500-2,000



202



203

•203
A SEVRES STYLE PORCELAIN PINK-GROUND VASE AND COVER

LATE 19TH/20TH CENTURY, SPURIOUS LP AND CHATEAU MARKS, RETAILER'S MARK FOR THEODORE S. STARR, NEW YORK

19¼ in. (48.9 cm.) high, overall

\$1,500-2,000

•205
AN ORMOLU-MOUNTED SEVRES STYLE BISCUIT PORCELAIN MYTHOLOGICAL FIGURE GROUP OF THE TOILETTE OF VENUS

19TH CENTURY, SPURIOUS INCISED INTERLACED L'S MARK

16½ in. (41.9 cm.) high, overall

\$2,000-3,000



205



204

•204
A FRENCH PORCELAIN RECTANGULAR PLAQUE, 'THE BURIAL OF ATALA'

MID-TO-LATE 19TH CENTURY, IMPRESSED B, SIGNED G. KRANAS

Finely painted after Anne-Louis Girodet de Roucy-Trioson, the grotto wall inscribed *'J'ai passé comme la fleur, j'ai séché comme l'herbe des champs.'*

10 in. x 8 in. (25.4 cm. x 20.3 cm.), excluding the giltwood frame

\$2,000-3,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 April 2004, lot 148.

•206
A FRENCH ENAMEL PANEL OF 'HIVER'
 BY LEVY COBLENTZ, DATED 1889

The lower left corner signed *Levy Coblentz/1889*

26¾ in. (68 cm.) high, 20¾ in. (52.6 cm.) wide, including frame

\$2,000-3,000



206



207

207
A PAIR OF MEISSEN PORCELAIN
FIGURES OF RIVER GODS
EMBLEMATIC OF SUMMER AND
FALL

CIRCA 1750, BLUE CROSSED
 SWORDS MARKS TO THE BACKS,
 MODELED BY J. J. KÄNDLER
 6 in. (15.3 cm.) high; 7 1/8 in. (18 cm.) long
 (2)

\$4,000-6,000

•**208**
A BERLIN (K.P.M.) PORCELAIN BLUE-GROUND BISCUIT-
HANDLED TOPOGRAPHICAL VASE

MID-19TH CENTURY, BLUE SCEPTRE AND IRON-RED
 ORB MARKS, VARIOUS IMPRESSED CYPHERS

Flanked by gilt enriched eagle term handles, finely painted after
 Freydank with a view of the *Kronprinzenpalais* in Berlin, Christian
 Daniel Rauch's statue of Frederick the Great to the right
 21 1/2 in. (54.5 cm.) high

\$3,000-5,000



208

•**209**
AN ENGLISH MAJOLICA PINEAPPLE
TEAPOT AND COVER AND
TWO SPODE 'SPINACH & EGG'
EARTHENWARE PLATES

THE TEAPOT SECOND HALF 19TH
 CENTURY; THE PLATES CIRCA 1815,
 IMPRESSED UPPERCASE MARKS

The teapot and cover naturalistically
 molded, with flower-head finial
 5 1/4 in. (13 1/2 cm.) high, the teapot; 8 in.
 (20.2 cm.) diameter, the plates
 (4)

\$800-1,200



209

THE POPOWICH COLLECTION OF CHINESE EXPORT PORCELAIN (LOTS 210-220)

210

**THREE CHINESE EXPORT PORCELAIN ARMORIAL PLATES
CIRCA 1730-60**

Comprising a plate for the Dutch market with the arms of De Witte or Van Den Bergh; and a pair of famille rose plates with a large English or Dutch coat-of-arms on the rim

9 in. (22.8 cm.) diameter, each (3)

\$3,000-5,000



210



211 (part)

211

TWO PAIRS OF CHINESE EXPORT ARMORIAL TEABOWLS AND SAUCERS

SECOND QUARTER 18TH CENTURY

Comprising a pair with arms of Scholten of Amsterdam impaling Hogenberg of Holland (circa 1725), and a pair with English arms

4¾ in. (12.1 cm.) diameter, the saucers (8)

\$1,000-1,500

212

ELEVEN CHINESE EXPORT FAMILLE ROSE OR ARMORIAL HELMET-FORM CREAM JUGS

18TH CENTURY

Various enamels and sizes

6½ in. (16.5 cm.) wide, the largest (11)

\$1,000-1,500



212 (part)



213

213
THREE CHINESE EXPORT
PORCELAIN FAMILLE ROSE
TEABOWLS AND SAUCERS
 YONGZHENG PERIOD (1723-1735)

Variably decorated with fans and flowers
 4¼ in. (10.8 cm.) diameter, the saucers (6)
 \$1,000-1,500

PROVENANCE:
 Two with Matthew & Elisabeth Sharpe
 Antiques, Pennsylvania.

214
A CHINESE EXPORT PORCELAIN CANTED
RECTANGULAR TEA CADDY AND COVER, AND
AN UNUSUAL FAMILLE ROSE OCTAGONAL
PLATE

CIRCA 1735-45

The tea caddy intricately enameled, each side with potted vase within roundel; the plate enameled with a hermit crab emerging from a conch shell amidst waterweeds

8¼ in. (21 cm.) wide, the plate

\$1,500-2,000

(3)



214



215

215
TWO CHINESE EXPORT PORCELAIN
FAMILLE ROSE DISHES
 MID-18TH CENTURY

Richly enameled with variant flowering stems in rose and sepia
 12½ in. (31.7 cm.) diameter, the larger (2)
 \$1,500-2,500

216
THREE CHINESE EXPORT
PORCELAIN TEA CADDIES AND
COVERS

18TH CENTURY

Two decorated in famille rose with floral sprigs; the third molded ground with underglaze blue and iron-red enamels 5¼ in. (13.3 cm.) high, the largest (6)

\$1,500-2,000



216

217
A CHINESE EXPORT FAMILLE ROSE
WATCH CASE AND COVER, AND A
FAMILLE ROSE CRICKET CAGE

18TH/19TH CENTURY

8¼ in. (21 cm.) long, the cricket cage (3)

\$1,000-1,500



217

218
A CHINESE EXPORT PORCELAIN
SQUARE TEAPOT AND COVER,
AND A PAIR OF TEABOWLS AND
SAUCERS

CIRCA 1765-85

Each with figures at leisure, the pot with molded bamboo handle and spout, the teabowls and saucers *bianco-sopra-bianco*

8½ in. (cm.) wide, the teapot (6)

\$1,000-1,500

PROVENANCE:

The teapot and cover with Marchant, London.

The teabowls and saucers with Matthew & Elisabeth Antiques, Pennsylvania.



218



219

219
THREE CHINESE EXPORT
PORCELAIN 'EUROPEAN SUBJECT'
PLATES

CIRCA 1755-1775

Comprising a pair depicting the 'Cherry Pickers', and the third the 'Judgment of Paris'
 9¼ in. (23.5 cm.) diameter, the pair (3)
 \$2,000-3,000

PROVENANCE:

The 'Judgment of Paris' plate with Matthew & Elisabeth Sharpe Antiques, Pennsylvania.

220
TWO PAIRS OF CHINESE EXPORT
PORCELAIN WALL POCKETS
 19TH CENTURY

Comprising a pair of famille rose peony blossoms and a pair of turquoise glazed eggplants
 5¼ in. (14.6 cm.) high, the eggplants (4)
 \$1,200-1,800

PROVENANCE:

The gourds with Art Trading Ltd., New York.



220



221

PROPERTY OF A MIDWESTERN COLLECTOR

221
A PAIR OF LARGE CHINESE EXPORT
TURQUOISE GROUND VASES
 19TH CENTURY

Each with shaped cartouches enclosing famille verte vignettes
 19 in. (48.2 cm.) high (2)
 \$3,000-5,000

222
A PAIR OF ORMOLU-MOUNTED PORCELAIN VASES
 19TH CENTURY, NOW MOUNTED AS LAMPS
 20 in. (50.8 cm.) high
 \$3,000-5,000

(2)



222

PROPERTY OF A GENTLEMAN

223
A CHINESE BRONZE FIGURE OF GUIXING
 QING DYNASTY

15½ in. (39.3 cm.) high
 \$2,000-3,000



223

PROPERTY OF A MIDWESTERN COLLECTOR

224
A PAIR OF CHINESE FAMILLE VERTE SQUARE VASES
 19TH CENTURY

Together with a pair of carved wood stands
 22¾ in. (57.9 cm.) high
 \$4,000-6,000

(4)



224



225 (46 handles visible)

PROPERTY FROM A NEW ENGLAND COLLECTION

225
A GROUP OF FORTY-SEVEN ASSORTED
HARDSTONE FLATWARE HANDLES

Of various stones and sizes
 5 in. (12.7 cm.) long, the largest

(47)

\$1,500-2,500

PROPERTY OF A MIDWESTERN COLLECTOR

226
A GEORGE IV SILVER SALVER
 MARK OF JOSEPH HARDY, LONDON, 1826

Of shaped circular form, cast with shell and scroll borders, the center engraved with a vacant cartouche within foliate scroll, diaper and scale pattern, leaf-capped scroll feet, *marked underneath*

26¼ in. (66.7 cm.) diameter; 201 oz. 10 dwt. (6,562 gr.)

\$3,000-5,000



226



227

227
AN AGATE, SILVER-GILT AND ENAMEL TABLE
CLOCK

CIRCA 1930, MARK OF TIFFANY & CO.

Signed on dial, stamped 'Sterling' to underside
 5½ in. (14 cm.) high

\$2,000-3,000

228 No Lot

229

**A LATE QAJAR TURQUOISE INSET PARCEL-GILT
SILVER WRITING SET**

IRAN, SECOND HALF 19TH CENTURY

The shaped base with two inset box inkwells and two pens
14¾ in. (37.5 cm.) high (5)

\$8,000-12,000

PROVENANCE:

From the Dwight D. Eisenhower Library (by repute).



229



230

•230

A SILVER SAMOVAR

20TH CENTURY

Marked throughout with pseudo Russian hallmarks

18¾ in. (47.6 cm.) high overall; 176 oz. (5,475 gr.) gross weight (4)

\$2,000-3,000



231

•231

A SOVIET SILVER-GILT AND CLOISONNÉ ENAMEL PART TEA SERVICE

MARKED FOR LENINGRAD, CIRCA 1950-1960

Comprising two teacups and saucers, two teaspoons, a tea strainer, two tea bag holders, a sugar basket with swing bale handle, each marked '916', marked on bases, in a fitted case 4¼ in. (10.8 cm.) diameter, the basket; 24 oz. 10 dwt. (775.7 gr.) gross weight (11) \$800-1,200

•232

A RUSSIAN SILVER-GILT AND CLOISONNÉ ENAMEL BEAKER

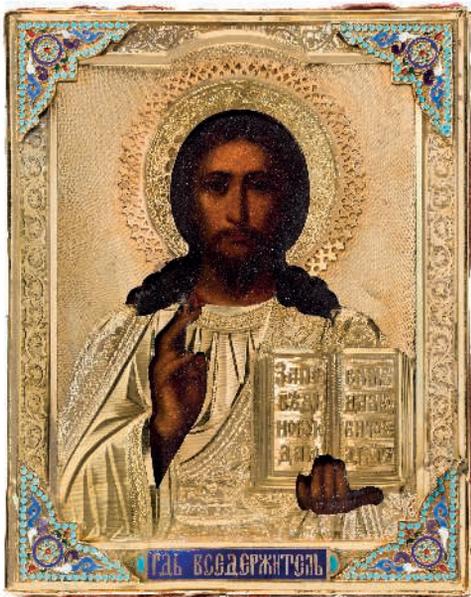
MARK OF P.OVCHINNIKOV, MOSCOW, 1908-1917

Monogrammed and dated 1911 on base, also hallmarked to base 2¾ in. (7 cm.) high (2)

\$800-1,200



232



233

•233

A SILVER-GILT AND CLOISONNÉ ENAMEL ICON OF CHRIST PANTOCRATOR

RUSSIA, 1899-1908, MAKER'S MARK 'A.K'

Christ realistically painted, raising his right hand in blessing, his left holding the Gospels, marked to halo and near base, marked '84'

8¾ in. (22.2 cm.) high

\$2,000-3,000



234

234
A RUSSIAN PARCEL-GILT SILVER ICON OF THE
DORMITION OF THE MOTHER OF GOD
 ST. PETERSBURG, 1866, WITH LATER SOVIET MARKS,
 MAKER'S MARK INDISTINCT

The scene depicting Mother of God resting surrounded by the
 Apostles, marked near lower edge, also marked '84'
 12¼ in. (31.1 cm.) high

\$7,000-9,000

•235
A RUSSIAN GILT-BRONZE GROUP OF A SOLDIER ON
HORSEBACK KISSING HIS SWEETHEART
 CAST BY C.F. WOERFFEL AFTER THE MODEL BY VASILII
 GRACHEV, LATE 19TH CENTURY

Signed on base in Cyrillic 'LP.GRACHEV' with foundry mark
 FABR. C.F. WOERFFEL., ST. PETERSBURG., with an oval
 marble stepped plinth

9½ in. (24.2 cm.) high, the bronze

(2)

\$2,500-3,500



235



236



237

PROPERTY FROM A NEW YORK COLLECTION (LOTS 236-316)

236
A PAIR OF SAINT-CLOUD PORCELAIN WHITE FLOWER-ENCRUSTED POT-POURRI VASES AND COVERS

SECOND QUARTER 18TH CENTURY

11 in. (27.9 cm.) high, overall

\$4,000-6,000

237
A SAINT-CLOUD PORCELAIN FLOWER-ENCRUSTED WHITE POT-POURRI VASE AND COVER

SECOND QUARTER 18TH CENTURY

9 1/4 in. (23.5 cm.) high, overall

(4) \$1,500-2,000

(2)



238



238
A PAIR OF ORMOLU-MOUNTED SAINT-CLOUD PORCELAIN FLOWER-ENCRUSTED WHITE POT-POURRI JARS AND COVERS

SECOND QUARTER 18TH CENTURY, THE UNDERSIDE WITH INCISED STCT MARKS, THE MOUNTS OF LATER DATE

10 1/4 in. (26 cm.) high, overall

\$7,000-9,000

(4)

PROVENANCE:

With The Antique Porcelain Company, New York.



239

239
A PAIR OF SAINT-CLOUD
PORCELAIN WHITE BOTTLE
COOLERS FITTED WITH TOLE AND
WHITE PORCELAIN FLOWERS AS
GARDENIA PLANTS

THE COOLERS SECOND QUARTER
 18TH CENTURY, ONE INCISED SCT,
 THE TOLE INSERTS LATER

The coolers molded with a lush garden
 scene flanked by gaping mask handles
 16½ in. (41.9 cm.) high, overall (4)

\$7,000-10,000

PROVENANCE:
 With James A. Lewis & Son, Inc, New
 York.

240
AN ORMOLU-MOUNTED MENNECY STYLE PORCELAIN
WHITE CHINOISERIE GROUP WITH BOUQUET

LATE 19TH/20TH CENTURY, POSSIBLY SAMSON,
 INCISED SPURIOUS D.V. MARK AND IMPRESSED '83'

13½ in. (34.3 cm.) wide

\$2,000-3,000



240

241
A PAIR OF MARBLE AND GILT-METAL MOUNTED SAINT-
CLOUD STYLE PORCELAIN FLOWER-ENCRUSTED
WHITE POT-POURRI VASES AND COVERS

20TH CENTURY, PROBABLY SAMSON

(3) 11½ in. (29.2 cm.) high, overall

(4)

\$2,000-3,000



241



242

242

A MEISSEN PORCELAIN WHITE MODEL OF A JAY
LATE 18TH CENTURY, BLUE CROSSED SWORDS MARK,
THE MODEL BY J.J. KÄNDLER

15¼ in. (38.7 cm.) high

\$4,000-6,000



243

243

**A VIENNA STYLE PORCELAIN WHITE MODEL OF A
PARROT WITH CHERRIES**

LATE 19TH/20TH CENTURY, BLUE BEEHIVE MARK TO
THE UNDERSIDE

28 in. (71.1 cm.) high

\$1,200-1,800



244

244

**A SAMSON PORCELAIN MEISSEN STYLE WHITE MODEL
OF A PADUAN COCKEREL**

LATE 19TH CENTURY, BLUE CROSSED LINES MARK TO
THE BACK

28½ in. (72.4 cm.) high

\$3,000-5,000



245

245
A CONTINENTAL WHITE PORCELAIN MODEL OF A COCKATOO

MODERN

18¼ in. (46.4 cm.) high

\$800-1,200



246

246
AN ORMOLU-MOUNTED SAINT-CLOUD STYLE WHITE PORCELAIN PRUNUS-MOLDED VASE AND COVER

19TH CENTURY, THE PORCELAIN WITH SPURIOUS STC MARK, THE MOUNTS POSSIBLY EARLIER AND REUSED

11¼ in. (29.8 cm.) high, overall

(2)

\$2,000-3,000

247
A PAIR OF ORMOLU-MOUNTED SAMSON WHITE PORCELAIN MODELS OF PARROTS

19TH/20TH CENTURY, BLUE CROSSED LINES MARKS, THE MOUNTS LATER ASSOCIATED

10½ in. (26.7 cm.) high, overall

(2)

\$2,000-3,000



247



248

248
A SILVER-GILT AND STAINLESS STEEL MOUNTED
MEISSEN PORCELAIN IMARI PART FLATWARE SERVICE
 THE PORCELAIN MID-18TH CENTURY, THE MOUNTS
 LATER AND WITH DUTCH DECHARGE MARKS

In modern leather four-tier fitted box, comprising: eighteen
 dinner knives, eighteen four-tine dinner forks, eight luncheon
 knives, eight four-tine luncheon forks, ten dessert knives, ten
 four-tine dessert forks

9¾ in. (24.8 cm.) long, the dinner knives

\$8,000-12,000

250
FOUR CHANTILLY PORCELAIN KAKIEMON QUATREFOIL
TUREENS AND FOUR STANDS
 CIRCA 1750, IRON-RED HUNTING HORN MARKS

9¾ in. (23.8 cm.) long, the stands

\$2,500-3,500



250



249

249
A PAIR OF ENGLISH PORCELAIN KAKIEMON 'QUAIL'
PATTERN FLUTED DISHES

CIRCA 1760, PROBABLY BOW

10¾ in. (27.3 cm.) diameter

\$2,000-3,000

(2)

251
A CHANTILLY PORCELAIN MELON-FORM KAKIEMON
TEAPOT AND A SILVER COVER

THE PORCELAIN CIRCA 1750, THE COVER LATER

5 in. (12.7 cm.) high, overall

\$2,000-3,000

(2)

252-255 No Lots



251

256

A PARIS PORCELAIN GOLD-GROUND PART TEA SERVICE

CIRCA 1820

Painted with chateaux and other buildings in landscapes, comprising: two graduated coffee-pots and covers, a milk-jug, a sugar-bowl and cover, a footed bowl and twelve cups and saucers

10¼ in. (26 cm.) high overall, the larger coffee-pot (32)

\$2,000-3,000



256

257

A BOOTH'S PORCELAIN BLACK-GROUND FAUX LACQUER PART DESSERT SERVICE

SECOND QUARTER 20TH CENTURY, BLACK PRINTED CROWN MARKS

Comprising: a tall footed compote, four low-footed compotes, two luncheon/cookie plates, nineteen dessert plates, a teapot and cover, a water-jug, six milk-jugs, three cream jugs, an open sugar bowl, three waste bowls, fifteen cups and twenty saucers, a jardinière; *together with* eight very similar Crown Staffordshire dinner plates and five cups and saucers 9 in. (22.9 cm.) high, the jardinière (96)

\$1,000-1,500



257

258

A CONTINENTAL POTTERY GOLD AND SURFACE-AGATE GROUND PART COFFEE SERVICE

19TH CENTURY, IMPRESSED SARGUEMINES (SIC) AND VARIOUS POTTER'S MARKS

Comprising: a coffee-pot, a milk-jug, a waste bowl, an open sugar-bowl, four coffee-cans and four saucers 9¼ in. high (23.5 cm.), the coffee-pot (12)

\$1,500-2,000



258



259



260

259
TWO CONTINENTAL GOLD ETUIS
 18TH CENTURY

Comprising: a French etui with coat-of-arms seal on underside, marked Paris, 1762-68; and an octagonal Swiss etui, circa 1780 4¼ in. (12.1 cm.) long, the French etui; 59 gr. overall (2)
 \$3,000-5,000

260
A CONTINENTAL 14K GOLD SNUFF-BOX
 19TH CENTURY, GERMAN OR SWISS

Marked 14 MM conjoined on inside cover and inside box 3¼ in. (8.3 cm.) long; 73 gr.
 \$1,500-2,500

261
AN ITALIAN 18K GOLD CIGARETTE CASE
 20TH CENTURY

The box with cabochon sapphire thumbpiece, together with: a silver-gilt Russian-style cigarette case, made in England for Tiffany 3¼ in. (8.3 cm.) long, the Italian box; 138 gr. gross weight, the Italian box (2)
 \$3,000-5,000

262
AN 18K GOLD SHELL CLOCK
 DESIGNED BY SCHLUMBERGER FOR TIFFANY & CO.

Together with: a 14K gold articulated fish 1½ in. (3.8 cm.) long, the clock (2)
 \$1,000-1,500



261



262



263



263
A CONTINENTAL 14K GOLD OCTAGONAL LAPIS LAZULI
AND FOSSILIZED HARDSTONE SNUFF-BOX

CIRCA 1810

Apparently unmarked, together with: a French silver circular patchbox, marked on flange
 1¾ in. (4.4 cm.) long

\$2,500-3,500



264

264
TWO CONTINENTAL LAPIS LAZULI SNUFF-BOXES
 19TH CENTURY

The octagonal example opening to reveal shallow compartment, the base with additional compartment, *both apparently unmarked*

(2) 3 in. long, the snuff-box

(2)

\$3,000-5,000

265
A GROUP OF CONTINENTAL GILT-METAL BOXES
 18TH/19TH CENTURY

Comprising: two snuff-boxes, a necessaire fitted as a lighter and an etui, *apparently unmarked*
 3¾ in. (9.5 cm.) long, the etui

\$1,500-2,500



265

266
AN AUSTRIAN SILVER AND ENAMEL-MOUNTED ROCK
CRYSTAL NEEDLE CASE

CIRCA 1870, MARK OF HERMAN RATZERSDORFER, VIENNA

(4) Silver mounts with enamel and niello trailing flower vines, *marked on flange*
 4½ in. (11.4 cm.) long

\$3,000-5,000



266



267

~267
A LARGE GERMAN SILVER GILT CUP AND COVER

19TH CENTURY, PROBABLY HANAU

Finely repoussé and chased with animals, flowers and figural motifs, the cover with female-form finial with red coral arm and engraved with coat of arms to underside, *marked on rim of cup and edge of cover*

33 in. (83.8 cm.) high overall; 138 oz. (3912 gr.) gross weight
 \$5,000-8,000



268

268
AN AUSTRO-HUNGARIAN SILVER OVAL SIDEBOARD DISH

19TH CENTURY

The well repoussé and chased with a comical tavern scene, *with town mark for Karpfen*

25½ in. (64.8 cm.) long; 63 oz. (1,786 gr.)

\$1,200-1,800



269

269
TWO PAIRS OF CONTINENTAL SILVER MOUNTED ROCK CRYSTAL CANDLESTICKS, AND ANOTHER PAIR OF METAL MOUNTED CANDLESTICKS

18TH/19TH CENTURY

The continental comprising an Austro-Hungarian silver mounted pair, *marked on bases*; and a French silver mounted pair, *marked on bases and with later English import marks for BCT Co Ltd.*

12 in. (30.5 cm.) high, the largest

\$7,000-10,000



270

270
**A FRENCH CAMPANA-FORM
 SILVER-GILT CUP**
 L. RUCHMANN, PARIS, 1819-38
 4¾ in. (12.4 cm.) high; 9 oz. (255 gr.)
 \$700-900



271

271
**A GILT-METAL MOUNTED AGATE
 TAZZA**
 POSSIBLY GERMAN, 19TH CENTURY
 6½ in. (16.5 cm.) high
 \$1,500-2,500

272
**A SET OF FIVE SILVER-GILT
 DESSERT BASKETS WITH GREEN
 GLASS LINERS**
 MARK OF 'FB,' LONDON, 1876
 Each engraved with a crest and ram's
 head handles, *marked on bases*
 12 in. (30.5 cm.) long over handles, the
 largest; 100 oz. (2,835 gr.), the silver (5)
 \$6,000-9,000



272



273

273

A SILVER-MOUNTED JADEITE FRAME

MARK OF YAMANAKA, JAPAN, EARLY 20TH CENTURY

The silver stamped 'Yamanaka & Co. Made in Japan' and 'Sterling'
4 in. (10.2 cm.) high overall

\$1,000-1,500

274

**A GOLD-COLORED METAL-MOUNTED NEPHRITE AND
SERPENTINE LETTER OPENER**

BEARING MARKS FOR FABERGE, 20TH CENTURY

*Each side with a double headed eagle and cabochon garnet,
marked on collar, stamped '56'*

9 $\frac{3}{8}$ in. (23.8 cm.) long

\$2,000-4,000



275

275

**A HARDSTONE MODEL OF A LILY OF THE VALLEY SPRIG
IN A ROCK CRYSTAL VASE**

20TH CENTURY

6 $\frac{1}{2}$ in. (16.5 cm.) high, overall

\$1,000-1,500



274



276

276
A HARDSTONE MODEL OF A CHERRY BLOSSOM SPRIG IN A GLASS VASE
20TH CENTURY

The stem with spurious Faberge marks
7¼ in. (18.4 cm.) high, overall

\$1,000-1,500



277

277
A HARDSTONE MODEL OF A POSEY SPRIG IN A ROCK CRYSTAL VASE
20TH CENTURY

6½ in. (16.5 cm.) high, overall

\$1,000-1,500

278
A HARDSTONE MODEL OF A POSEY SPRIG IN A ROCK CRYSTAL VASE
20TH CENTURY

7 in. (17.8 cm.) high, overall

\$1,000-1,500



278

279
A HARDSTONE MODEL OF A POPPY SPRIG IN A GLASS VASE
20TH CENTURY

9½ in. (24.1 cm.) high

\$1,000-1,500



279



280

280
A SILVER AND NEPHRITE TWO-LIGHT CANDELABRUM
20TH CENTURY

*The silver marked on base mount with pseudo hallmarks for Fabergé
9½ in. (24.1 cm.) high*

\$4,000-6,000



281

281
A RUSSIAN SILVER AND A MIXED METAL TROMPE L'OEIL BASKET
THE SILVER MARKED FOR ST. PETERSBURG, CIRCA 1890, MAKER'S MARK INDISTINCT

*The silver marked to side, the mixed metal apparently unmarked
12½ in. (31.8 cm.) long, the mixed metal over handles (2)*

\$2,000-3,000



282 No Lot



The following lots reflect the taste for the jewel-like cut-steel creations of the Imperial workshops of Tula, originally founded as an armory by Peter the Great in 1712. The armorers at Tula branched out from making weapons to precious luxury objects and even furniture, using complex ornamental techniques mimicking the geometry of diamond cutting. This quickly became prized by the most elite clientele such as Catherine the Great and the Imperial Court, and was also imitated by other production centers in Europe, such as the little known Plombières workshops of Eastern France.

283
A RUSSIAN CUT STEEL TOILET MIRROR
 ATTRIBUTED TO THE TULA IMPERIAL WORKSHOPS,
 CIRCA 1800
 11½ in. (29.5 cm.) high
 \$10,000-15,000

The distinctive rosettes of the frame of this toilet mirror are a particular leitmotif of the Tula workshops, and feature on a number of pieces supplied to Empress Catherine the Great and other members of the Imperial family (see A. Cheneviere, *Russian Furniture: The Golden Age 1780-1840*, London, 1988, pp. 248-254).

285
A NORTH EUROPEAN CUT STEEL FRAME
 FIRST HALF 19TH CENTURY
 In the form of a flower
 5½ in. (14 cm.) high
 \$2,000-3,000

284
A RESTAURATION ENGRAVED STEEL TOILET MIRROR
 PLOMBIERES, EASTERN FRANCE, CIRCA 1820
 The reverse with engraved floral motif and 'Souvenir de Plombieres'
 13 in. (33 cm.) high overall
 \$6,000-9,000

286
A RESTAURATION ENGRAVED STEEL TOILET MIRROR
 PLOMBIERES, EASTERN FRANCE, CIRCA 1820
 Incised with a foliate ground and a potted jardiniere on the crown, the reverse incised with a blossoming branch
 18½ in. (47 cm.) high overall
 \$7,000-10,000

287 No Lot



288

288
FOUR VIENNA PORCELAIN PLATES
 DATE CYPHERS FOR 1795-1798, BLUE
 BEEHIVE MARKS AND IRON-RED
 NUMERALS TO ALL

Two in imitation of Chinoiserie lacquer
 and two with Classical motifs
 9½ in. (24.1 cm.) diameter (4)
 \$700-900



289

289
A GROUP OF FOUR RUSSIAN
ENAMELED METAL
COMMEMORATIVE CORONATION
'CUP OF SORROWS' BEAKERS
 CIRCA 1896

4¼ in. (10.8 cm.) high (4)
 \$1,500-2,500



290

290
A PAIR OF CHINESE ORMOLU-
MOUNTED FAMILLE VERTE BOTTLE
COOLERS

20TH CENTURY
 9¾ in. (24.8 cm.) high, overall (2)
 \$1,500-2,000

291
A CHINESE EXPORT PORCELAIN
FAMILLE ROSE 'COMMODE' POT
CIRCA 1770

9¼ in. (23.5 cm.) long (2)

\$3,000-5,000

PROVENANCE:

Mildred R. and Rafi Y. Mottahedeh
Collection, no. 222.

LITERATURE:

D. Howard & J Ayers, *China for the West*,
p. 572, pl. 594.



291

292
A CHINESE EXPORT EUROPEAN
SUBJECT PLATTER
CIRCA 1740-1750

Painted in *grisaille* and gilt with Biblical
scene of Christ's agony in the garden
of Gethsemane; the rim with an eagle's
crest for Kinross House in Scotland
15 in. (38.1 cm.) long

\$2,000-3,000



292



293

293
A PAIR OF CHINESE DEHUA
LIBATION CUPS

LATE 17TH/EARLY 18TH CENTURY
 2½ in. (6.4 cm.) high, the larger (2)
 \$1,500-2,000

294
A PAIR OF ORMOLU-MOUNTED
CHINESE BLANC-DE-CHINE
BUDDHIST LION JOSS STICK
HOLDERS

THE PORCELAIN 17TH/18TH
 CENTURY, THE MOUNTS OF A
 LATER DATE
 5½ in. (14 cm.) high overall (2)
 \$1,500-2,000



294



295

295
A CHINESE BLANC-DE-CHINE LIBATION CUP
AND EWER
 QING DYNASTY OR LATER

The cup molded with various animals and blossoms, 17th/18th century; the ewer and cover molded with shaped roundels to each side, impressed seal to base, 20th century
 9¼ in. (23.5 cm.) high, the ewer and cover overall (2)
 \$2,000-3,000



296

296
A CHINESE BLANC-DE-CHINE FIGURE OF GUANYIN
SEATED ATOP A BUDDHIST LION
LATE 19TH CENTURY/20TH CENTURY

11¼ in. (28.6 cm.) high

\$1,500-2,000

297
A PAIR OF CHINESE BLANC-DE-CHINE ELEPHANTS
SUPPORTING VASES
19TH/20TH CENTURY

13¼ in. (33.7 cm.) high

\$1,500-2,000

(2)



297



298

298
A PAIR OF CHINESE BLANC-DE-CHINE FIGURES OF
GUANYIN
20TH CENTURY

16 in. (40.6 cm.) high

\$2,000-3,000

(2)



299

299
A PAIR OF ORMOLU-MOUNTED CHINESE BLANC-DE-CHINE MODELS OF COCKERELS
 THE PORCELAIN 17TH/18TH CENTURY, THE ORMOLU BASES OF A LATER DATE

6½ in. (16.5 cm.) high

(2)

\$800-1,200

300
A CHINESE BLANC-DE-CHINE FIGURE GROUP OF BEAUTIES

19TH/20TH CENTURY

11¼ in. (28.6 cm.) high

\$1,000-1,500



300

301
A GROUP OF FIVE CHINESE BLANC-DE-CHINE BIRDS
 19TH/EARLY 20TH CENTURY

Comprising a model of a pigeon, a pair of parrots on a rockwork base and a pair of "crane and tree-trunk" candlesticks

7¼ in. (19.7 cm.) high, the cranes

(5)

\$2,000-3,000



301

302
FOUR CHINESE BLANC-DE-CHINE
FIGURES ATOP LOTUS LEAVES
20TH CENTURY

6½ in. (16.5 cm.) high, the largest (4)
\$2,000-3,000



302



303

303
A PAIR OF CHINESE ENAMEL-ON-COPPER
LOTUS-FORM WATER DROPPERS
LATE QING DYNASTY

8½ in. (21.6 cm.) long (2)
\$1,500-2,000

304
TWO CHINESE BLANC-DE-CHINE
SEATED GUANYIN
20TH CENTURY

6¾ in. (17.1 cm.) high, the largest (2)
\$2,000-3,000



304



305

305
**A LARGE PAIR OF ORMOLU-MOUNTED CHINESE
CELADON-GLAZED BLUE AND WHITE VASES**
20TH CENTURY

25½ in. (64.8 cm.) high overall

\$4,000-6,000

(2)

306
**AN ORMOLU-MOUNTED CHINESE CAFE-AU-LAIT, BLUE
AND WHITE VASE AND COVER**
19TH/20TH CENTURY

15½ in. (39.4 cm.) high, overall

\$2,000-3,000

(2)



306

307
**A LARGE PAIR OF CHINESE FAMILLE JAUNE JARS AND
COVERS**
19TH/20TH CENTURY

Together with two bases

36 in. (91.4 cm.) high overall

\$4,000-6,000

(6)



307

308
**A LOUIS XV ORMOLU-MOUNTED
 CHINESE PORCELAIN
 CANDLESTICK**
 CIRCA 1750

The porcelain a boy atop a beast; together with an ormolu-mounted Chinese Export figure (18th/19th century) and an ormolu-mounted standing figure (18th/19th century)
 7½ in. (19.1 cm.) high, the tallest (3)
 \$2,500-3,500



308

309
**A PAIR OF GILT-METAL MOUNTED CHINESE BLUE AND
 WHITE JARS**

THE PORCELAIN, KANGXI PERIOD (1662-1722 AD), THE MOUNTS OF A LATER DATE

The jars with underglaze blue Artemisia leaf to bases, now mounted as ewers
 8 in. (20.3 cm.) high, overall (2)
 \$3,000-5,000



309

310
A PAIR OF CHINESE EXPORT CRANES
 19TH/20TH CENTURY
 16½ in. (41.9 cm.) high, each
 \$1,500-2,000

(2)



310



311

311
A PAIR OF CHINESE CLOISSONNE ENAMEL MING-STYLE
BOTTLE VASES
 19TH CENTURY
 14¾ in. (37.5 cm.) high (2)
 \$3,000-5,000

312
A METAL-MOUNTED PERSIAN BLUE AND WHITE VASE
 THE PORCELAIN FIRST HALF 17TH CENTURY
 10½ in. (26.7 cm.) high, overall
 \$1,000-1,500



312



313

313
TWO CHINESE BLUE AND WHITE VESSELS
 17TH CENTURY
 Comprising an ewer with silvered-metal mounts and a bottle
 vase with silvered-metal mounts
 11¼ in. (28.6 cm.) high overall, the bottle vase (2)
 \$3,000-5,000

314

**AN ORMOLU-MOUNTED CHINESE
PORCELAIN GILT-DECORATED AND
BLACK-GLAZED DOUBLE GOURD
VASE**

THE PORCELAIN 18TH/19TH
CENTURY, THE ORMOLU BASE
LOUIS XV, MID-18TH CENTURY

With later metal collar, the ormolu base
regilt and possibly with some later
chasing

23½ in. (59.9 cm.) high overall

\$6,000-10,000



315 No Lot

316

**TWO ORMOLU-MOUNTED CHINESE
GILT-DECORATED BLACK GLAZED
VASES**

THE PORCELAIN, LATE QING

One with underglaze blue double circle
to base

20 in. (50.8 cm.) high overall, the taller (2)

\$4,000-6,000



317 No Lot

SESSION III
(LOTS 318-447)



THE PROPERTY OF A DELAWARE COLLECTOR

■ 318

A BIDJAR CARPET

WEST PERSIA, CIRCA 1900

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

\$4,000-6,000

■ 319

A LOUIS XVI GILTWOOD CANAPE

ATTRIBUTED TO JEAN-BAPTISTE SENE, CIRCA 1770-1775

\$3,000-5,000

This canapé was originally *en suite* with a grey-painted fauteuil stamped by Jean-Baptiste Sené, sold at Christie's Monaco, 12 December 1999, lot 870. The sprung upholstery of this example prevents full examination for the presence of a stamp.

318



319

■ 320

AN AGRA CARPET

NORTH INDIA, FIRST QUARTER 20TH CENTURY

Approximately 13 ft. 8 in. x 11 ft. 8 in. (417 cm. x 356 cm.)

\$4,000-6,000



320



321

■ 321

AN IVAN DA SILVA BRUHNS (1881-1980) OCTAGONAL CARPET

FRANCE, CIRCA 1940

With a signature and monogram

Approximately 15 ft. 7 in. x 15 ft. 7 in. (475 cm. x 475 cm.)

\$8,000-12,000

THE PROPERTY OF A GENTLEMAN

■ 322

A CHINESE *HONGMU* ROUND-CORNER TAPERED CABINET, *YUANJIAOGUI*

The interior fitted with two shelves

49 in. (124.5 cm.) high, 32 in. (81.3 cm.) wide, 15¼ in. (40 cm.)

deep

\$2,500-3,500

PROVENANCE:

Nina C. Bushnell (1921-2000) Collection, Los Angeles.



322



323
**A FRENCH ORMOLU, COLORLESS AND COLORED CUT AND
PRESSED GLASS TWELVE-LIGHT CHANDELIER**
FIRST HALF 20TH CENTURY, IN THE MANNER OF MAISON BAGUES
Electrified
40 in. (102 cm.) high, 31 in. (79 cm.) diameter
\$10,000-15,000

324 No Lot



325

■ **325**
A GILT METAL AND MERCURY GLASS TWELVE LIGHT CHANDELIER

FIRST HALF 20TH CENTURY

Drilled for electricity, currently unwired
36 in. (91.5 cm.) high, 29½ in. (75 cm.) diameter

\$4,000-6,000

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ **326**

A LARGE FRENCH ORMOLU AND PATINATED BRONZE-MOUNTED MAHOGANY AND VERDE ANTICO MARBLE SIDE CABINET

IN THE EMPIRE STYLE,
LATE 19TH CENTURY

104 in. (264 cm.) high, 76 in. (193 cm.)
wide, 24 in. (61 cm.) deep

\$7,000-10,000

PROVENANCE:

Anonymous sale; Sotheby's, New York,
16 November 2011, lot 173.



326



327

PROPERTY OF AN EAST COAST PRIVATE COLLECTION (LOTS 327-337)

■327

**A LOUIS XV ORMOLU-MOUNTED POLYCHROME-
DECORATED STAINED-HORN AND CUT BRASS
BRACKET CLOCK**

THE MOVEMENT BY HENRI LACAN, CIRCA 1740

52 in. (132 cm.) high, 17½ in. (144.5 cm.) wide, 8 in. (23 cm.) deep
(3)

\$10,000-15,000

■328

**A PAIR OF FRENCH ORMOLU AND RED MARBLE VASES
BY FERDINAND BARBEDIEU, PARIS, LAST QUARTER
19TH CENTURY**

10¾ in. (27.3 cm.) high

(2)

\$2,000-3,000



328

329

**A SET OF FOUR ITALIAN SCAGLIOLA PANELS
EARLY 18TH CENTURY**

Within later ebonized frames

16 in. (46 cm.) high, 19¾ in. (51 cm.) wide overall

(4)

\$7,000-10,000



329 (2 of 4)



330

330
A FRENCH ORMOLU AND WHITE MARBLE THREE-PIECE CLOCK GARNITURE

20TH CENTURY

Comprising: a table clock and a pair of twin-light candelabra
 14¼ in. (36.2 cm.) high, 8 in. (23 cm.) wide, the clock (3)

\$2,000-3,000



331

331
A PAIR OF FRENCH GILT-BRONZE FIGURAL JARDINIÈRES

AFTER RAOUL LARCHE, 20TH CENTURY

Each bearing the signature *Raoul Larche* to the base, drilled for electricity
 11 in. (28 cm.) high, 13¼ in. (33.6 cm.) wide, 12 in. (30½ cm.) deep (2)
 \$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 April 2003, lot 329.

332
A LOUIS XIV-STYLE GILTWOOD CENTER TABLE

20TH CENTURY

With green onyx top
 31½ in. (80 cm.) high, 68½ in. (174 cm.) wide, 32½ in. (82.5 cm.) deep

\$10,000-15,000



332



333

•333
A PAIR OF GEORGE II STYLE GILTWOOD FIGURAL
APPLIQUES

19TH/20TH CENTURY

23¾ in. (60 cm.) high, 9½ in. (24.2 cm.) wide

(2)

\$2,500-3,500

•334
A FRENCH ORMOLU AND CUT-GLASS COMPOTE
 SECOND HALF 19TH CENTURY

The underside inscribed *Le marechal*
 14 in. (35.5 cm.) high

\$1,000-1,500



334



335

•335
A PAIR OF FRENCH ORMOLU AND PAINTED BRONZE
EWERS

20TH CENTURY

22½ in. (57.2 cm.) high

(2)

\$2,000-3,000



336 (pair)

■336

A MATCHED PAIR OF NORTH ITALIAN GILTWOOD MIRRORS

ONE 19TH CENTURY, THE OTHER MODERN

67½ in. (171.5 cm.) high, 49 in. (124.5 cm.) wide (2)

\$6,000-8,000

337

A LOUIS XV STYLE ORMOLU AND PATINATED BRONZE MANTEL CLOCK

19TH CENTURY

18¼ in. (46.4 cm.) high, 14¼ in. (36.2 cm.) wide

\$5,000-8,000

PROVENANCE:

Anonymous sale; Glerum, The Hague, 14 December 1992.

The Dr Anton C.R. Dreesmann Collection European Furniture and Chinese Export Porcelain; Christie's, London, 10 April 2002, lot 294.



337



338

PROPERTY FROM THE NEWARK MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND (LOTS 338-346)

•338

A CARVED ALABASTER FIGURE OF ST. CATHERINE OF ALEXANDRIA

SPANISH OR SOUTH ITALIAN, LATE 17TH OR 18TH CENTURY

15½ in. (39.5 cm.) high, 6 in. (15 cm.) wide, 3½ in. (9 cm.) deep

\$1,500-2,500



339

•339

A CARVED LIME OR WALNUT HEAD OF A CHERUB
FRANCE, 18TH CENTURY

15 in. (38 cm.) high on stand, 8 in. (20 cm.) wide, 8½ in. (21.5 cm.) deep

\$1,000-1,500



340

•340

AN ITALIAN ALABASTER FIGURAL GROUP TITLED 'FRA I DUE LETIGANTI IL TERZO GODE'

BY FERDINANDO VICHI, LATE 19TH CENTURY

The reverse signed F. Vichi/Firenze and the front inscribed FRA I DUE/LETIGANTI IL TERZO GODE

20 in. (51 cm.) high, 14½ in. (37 cm.) wide, 11½ in. (29 cm.) deep

\$1,500-2,000

■341

**A PAIR OF ITALIAN BRONZE FIGURES
TITLED 'CAPRONE' AND 'TORO'**
PROBABLY CAST BY FONDERIA
CHIURAZZI, NAPLES, LATE 19TH/EARLY
20TH CENTURY

24 in. (61 cm.) high, 22 in. (56 cm.) wide, 8½ in.
(22 cm.) deep, the larger (2)

\$2,000-3,000



341

■342

AN ITALIAN BRONZE FIGURE TITLED 'PESCATORE'
CAST BY FONDERIA CHIURAZZI, NAPLES, EARLY 20TH
CENTURY

With a Chiurazzi Fonderia seal and stamped MADE IN ITALY
21½ in. (54 cm.) high, 17 in. (43 cm.) wide, 13½ in. (34 cm.) deep

\$1,000-1,500



342

■343

**A PAIR OF ITALIAN BRONZE FIGURES TITLED
'AMORINO CON OCA' AND 'AMORE CON DELFINO'**
PROBABLY CAST BY FONDERIA CHIURAZZI,
NAPLES, LATE 19TH/EARLY 20TH CENTURY

25 in. (63.5 cm.) high, 10½ in. (27 cm.) wide, 13½ in. (34.5
cm.) deep, the larger (2)

\$2,000-3,000



343



344

■ 345

A FRENCH BRONZE FIGURAL FOUNTAIN TITLED 'PAN A LA SOURCE'

CAST BY SUSSE FRERES FROM A MODEL BY ARY JEAN LEON BITTER, SECOND QUARTER 20TH CENTURY

Signed *Ary Bitter, Susse Fres Edtr Paris/cire perdue*, with further Susse Frères foundry seal

15½ in. (39.5 cm.) high, 30½ in. (77.5 cm.) wide, 12¼ in. (32 cm.) deep

\$2,000-3,000



345



346

■ 346

A FRENCH BRONZE FIGURE TITLED 'FEMME AU LEVRIER'

CAST BY SUSSE FRERES FROM A MODEL BY RAYMOND LEON RIVOIRE, CIRCA 1925

Signed *R. Rivoire. and Susse Fres Edtr Paris*, with further Susse Frères foundry seal

29 in. (73.5 cm.) high, 32¼ in. (82 cm.) wide, 7¾ in. (19.5 cm.) deep

\$4,000-6,000

347 No Lot

■348

**A FRENCH SILVERED METAL, ROCK CRYSTAL AND
PRESSED GLASS SIX-LIGHT CHANDELIER**
FIRST HALF 20TH CENTURY, POSSIBLY INCORPORATING
EARLIER ELEMENTS

Electrified
38 in. (96.5 cm.) high, 26 in. (66 cm.) diameter
\$8,000-12,000



348

■349

**A PAIR OF QUEEN ANNE STYLE GILTWOOD AND
MIRRORED TWIN-BRANCH WALL-LIGHTS**
20TH CENTURY

Electrified
28 in. (71 cm.) high, 11 in. (28 cm.) wide
\$1,000-1,500

(2)



349

THE PROPERTY OF A WEST COAST COLLECTOR

■350

**AN EMPIRE GILT-LACQUERED METAL-MOUNTED AND
RED AND GILT TOLE TEA-KETTLE AND STAND**
EARLY 19TH CENTURY

37 in. (94 cm.) high
\$3,000-5,000

(2)

PROVENANCE:

With Jeremy, London.
Anonymous sale; Christie's, New York, 17 May 2005, lot 319.



350



351

PROPERTY FROM A NEW YORK COLLECTION (LOTS 351-447)

351
A LOUIS XIV STYLE ORMOLU SIXTEEN LIGHT CHANDELIER

LATE 19TH/20TH CENTURY, AFTER A MODEL BY
 ANDRE-CHARLES BOULLE

Electrified

35 in. (89 cm.) high, 32 in. (81 cm.) diameter

\$10,000-15,000

352
A LOUIS XVI ORMOLU-MOUNTED WHITE AND GRAY MARBLE MANTEL CLOCK

CIRCA 1790

25 in. (63.5 cm.) high, 10 in. (25.5 cm.) wide, 6¾ in. (17 cm.) deep

\$5,000-8,000

PROVENANCE:

Anonymous sale; Christie's, New York, 27 May 1999, lot 222.



352



353

353
A PAIR OF NORTH EUROPEAN ORMOLU ATHENIENNES
 EARLY 19TH CENTURY, POSSIBLY RUSSIAN

Each base with spurious stamp *Thomire A Paris*, various mounts stamped S and SS

13½ in. (34 cm.) high, 7⅞ in. (18 cm.) diameter

(2)

\$10,000-15,000

■354

**A SET OF FOUR EMPIRE STYLE GRAY-PAINTED
AND PARCEL-GILT TABOURETS**

THE FRAMES CIRCA 1900, THE AUBUSSON
TAPESTRY COVERS BEAUVAIS, CIRCA 1800

17 in. (43 cm.) high, 24 in. (61 cm.) wide, 16 in. (40.5 cm.)
deep

(4)

\$8,000-12,000

PROVENANCE:

Sir Edward Sassoon, Bt.
Sir Philip Sassoon, Bt., 25 Park Lane, W.1., recorded on
the landing balcony, 1939.
George, Earl of Rocksavage, 5th Marquess of
Cholmondeley, GCVO; Christie's, London, 8 December
1994, lot 75 and lot 76.

EXHIBITED:

London, 25 Park Lane, W.1., *Three French Reigns*,
February 21-April 5th 1933, no. 23 (*Catalogue*, p. 11-a
pair).

LITERATURE:

G. Worsley, 'Houghton', *Country Life*, 4 March 1993, p.
53, fig. 9 (a pair illustrated *in situ* in the White Drawing
Room).



■355

A FRENCH GILTWOOD CONSOLE

PROBABLY 19TH CENTURY

With variegated red and white marble top, possibly
earlier and reused

35 in. (89 cm.) high, 62 in. (157.5 cm.) wide, 23 in. (58.5
cm.) deep

\$8,000-12,000



355



■ 356

**A REGENCE ORMOLU-MOUNTED EBONIZED
REGULATEUR**

CIRCA 1725, THE DIAL SIGNED JULIEN LE ROY DE LA
SOCIETE DES ARTS A PARIS

80 in. (203 cm.) high, 16½ in. (42 cm.) wide, 11 in. (28 cm.) deep
\$12,000-18,000

PROVENANCE:

Possibly from the collection of a member of the Hamilton family, originally of Abercorn, Scotland, Earls of Abercorn from 1606, Marquesses of Abercorn from 1790 and Dukes of Abercorn from 1868. The family seat is Baronscourt, Co. Tyrone, Northern Ireland (According to paper label).

357

A LOUIS XV STYLE ORMOLU BRACKET
19TH CENTURY

13¾ in. (35 cm.) high, 14½ in. (37 cm.) wide, 10½ in. (27 cm.) deep
\$2,000-3,000



■358

**A LOUIS XV ORMOLU-MOUNTED
TULIPWOOD, KINGWOOD AND BOIS-DE-
BOUBT MARQUETRY CARTONNIER
IN THE MANNER OF BERNARD II VAN
RISENBURGH, CIRCA 1745**

Each side with a serpentine door, top section inscribed in red paint 'CC-32', the stand inscribed in black paint '5', with two printed labels *Museum für Kunsthandwerk/Frankfurt am Main/GR 1270*, formerly bearing a paper label inscribed *M185009/3 FRN*, and another inscribed *233033*, the mounts regilt 53¾ in. (136.5 cm.) high, 36½ in. (92.5 cm.) wide, 15 in. (38 cm.) deep

\$15,000-25,000

PROVENANCE:

The Collection of Baron Eric von Goldschmidt-Rothschild, Frankfurt.

Seized and placed in the Museum für Kunsthandwerk, Frankfurt.

Restituted to Baron Eric von Goldschmidt-Rothschild, Frankfurt, after World War II, and subsequently sold.

René Fribourg; Sotheby's London, 28 June 1963, lot 215.

Henry Ford II; Sotheby's New York, 25 February 1978, lot 93.

Anonymous sale; Sotheby's New York, 22 May 1997, lot 214.

Anonymous sale; Christie's New York, 2 November 2000, lot 152.

Anonymous sale; Christie's New York, 9 June 2009, lot 219.

A similar Japanese lacquer cartonnier stamped B.V.R.B. and raised on a stand is in the J. Paul Getty Museum (illustrated in A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 196, pl. 188). Another cartonnier with floral marquetry to the sides on a simpler concave-fronted stand, attributed to B.V.R.B. by Francis Watson in the 1956 Wallace Collection catalogue and then to Latz by Henry Hawley in 1970 (H. Hawley, *Jean-Pierre Latz, Cabinetmaker*, The Bulletin of the Cleveland Museum of Art, September/October 1970, pp. 203-59) was found to be stamped LATZ in a 1972 restoration (P. Hughes, *The Wallace Collection Catalogue*, London, 1996, Vol. II, no. 189 (F82), pp. 915-19). A third example, incorporating a clock is illustrated in Janneau & P. Devinoy, *Le Meuble Léger en France*, Paris, 1952, pl. 50. Another related example was sold from the collection of Karl Lagerfeld, Christie's Monaco, 29 April 2000, lot 330. The Lagerfeld cartonnier, formerly owned by the Rothschilds at the Château de Ferrières, was stamped by Denis Genty (*maître* in 1754).



359-361 No Lots



362
A MISCELLANEOUS GROUP OF FRENCH LEATHER GILT-TOOLED ARTICLES

18TH CENTURY AND LATER, THE KNIFE BOX BY MARTIAL, PARIS
 Comprising a knife box, a set of twelve glass liqueurs within two leather bound books, a folio cover and a lap desk 12¼ in. (32 cm.) tall, 6½ in. (16.5 cm.) wide, 5¼ in. (13.5 cm.) deep, the knife box (16)
\$2,000-4,000

363
A ROYAL LOUIS XV GILT-EMBOSSSED LEATHER BOX
 CIRCA 1770-1774

The cover gilt-embossed with the coat-of-arms of Marie-Antoinette and Louis-Auguste 4¾ in. (12 in.) high, 15¾ in. (19 cm.) wide, 7¾ in. (20 cm.) deep
\$3,000-5,000

PROVENANCE:
 Supplied to Marie-Antoinette (1755-1793) and Louis-Auguste (1754-1793) when Dauphine and Dauphin of France.

364
A FRENCH STAMPED AND GILT-TOOLED LEATHER CASKET AND A FRENCH STAMPED LEATHER CASKET

THE FIRST BY MARTIAL, PARIS, 20TH CENTURY, THE SECOND 18TH CENTURY AND WITH ASSOCIATED COAT OF ARMS
 11 in. (28 cm.) high, 19¼ in. (49 cm.) wide, 16 in. (40.5 cm.) deep, the larger (2)
\$3,000-5,000

365
A CHARLES X GILT-EMBOSSSED LEATHER DESK SET IN THE FORM OF A DOCUMENT HOLDER AND A RUSSIAN GILT-EMBOSSSED FOLIO CASE

THE FIRST SUPPLIED BY ALPHONSE GIROUX, CIRCA 1825, THE SECOND CIRCA 1860
 The first embossed with a crest, opening to reveal a gilt-embossed green leather writing surface and various compartments, embossed A PARIS / CHEZ ALPH. GIROUX / RUE DU COQ ST HONORE, the second embossed with the Russian Imperial eagle from the reign of Alexander II
 The desk set, 10½ in. (27 cm.) high, 13¾ in. (35 cm.) wide, 3¼ in. (8.2 cm.) deep (2)
\$2,000-3,000

Maison Alphonse Giroux was established in 1799 by Francois-Simon-Alphonse Giroux (d.1843). Giroux, who had studied painting under Jacques-Louis David and was an art restorer, ébéniste and official restorer of Notre Dame Cathedral. Based at 7, Rue du Coq-Saint-Honoré in Paris, the business initially started selling artist's supplies, as well the products of his cabinetmaking work and quickly expanded into the manufacturing and retailing of luxury goods and artwork.

366
A GROUP OF FOUR FRENCH LEATHER GILT-TOOLED ARTICLES
 19TH CENTURY AND LATER, THE CASKET BY MARTIAL, PARIS, 20TH CENTURY

Comprising: a miniature chest-of-drawers, a letter box, a stationery holder and a casket
 The largest 14¼ in. (36 in.) high, 16 in. (40.5 cm.) wide, 11¼ in. (30 cm.) deep (4)
\$1,000-1,500



367

■ **367**
A LOUIS XV ORMOLU-MOUNTED GREEN AND POLYCHROME PAINTED CLOCK AND BRACKET
MID-18TH CENTURY, RE-DECORATED

The clock with pierced cresting, formerly with porcelain figure, the clock's crest mount inscribed *AI* on reverse, the mounts regilt
50 in. (127 cm.) high, 18 in. (46 cm.) wide
\$4,000-6,000

■ **368**
A LOUIS XIV BRASS-INLAID AND EBONIZED BIBLIOTHEQUE
EARLY 18TH CENTURY

The back panels replaced
103 in. (261.5 cm.) high, 54¼ in. (138 cm.) wide, 16¼ in. (41 cm.) deep
\$15,000-25,000



368



369

369
A LOUIS XV STYLE TERRACOTTA
FIGURAL GROUP
 LATE 19TH / EARLY 20TH CENTURY
 15 in. (38 cm.) high, 19½ in. (49.5 cm.)
 wide, 8¾ in. (22 cm.) deep, the terracotta
 \$2,000-4,000



370

370
A FRENCH TERRACOTTA GROUP OF
CUPID AND PSYCHE
 19TH CENTURY
 Signed Pra...las to reverse
 17 in. (43 cm.) high, 11¾ in. (30 cm.) wide,
 11½ in. (29 cm.) deep
 \$2,000-3,000

371
A PAIR OF LOUIS XV STYLE
GREEN AND GILT-JAPANNED
ENCOIGNURES
 LATE 19TH / FIRST HALF 20TH
 CENTURY
 Each with *breche d'alep* marble top
 35½ in. (90 cm.) high, 35 in. (89 cm.) wide,
 24½ in. (62 cm.) deep (2)
 \$2,000-3,000



371

■ 372

**A PAIR OF FRENCH GREEN-PAINTED
AND PARCEL-GILT BERGERES AUX
OUREILLES**

20TH CENTURY

(2)

\$5,000-8,000



372

373 No Lot

■ 374

**A LATE LOUIS XV GRAY-PAINTED
CANAPE**

CIRCA 1765-1770, POSSIBLY NORTH
ITALIAN

With two scatter cushions

\$8,000-12,000

PROVENANCE:

Acquired from Axel Vervoordt, Belgium.



374



375

■ **375**
A DUTCH BRASS TWELVE-LIGHT CHANDELIER
 LATE 20TH CENTURY

With sheer blue plastic panels and twelve later up-lights, electrified
 31 in. (78.5 cm.) high, 30 in. (76 cm.) diameter
 \$3,000-5,000

376
A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE FIGURAL CHENETS

AFTER THE MODEL BY PIETRO TACCA (1577-1640), LATE 19TH CENTURY

21½ in. (54.5 cm.) high

(2)

\$6,000-9,000



376



377

■ **377**
A LOUIS XVI STYLE ORMOLU-MOUNTED AMARANTH, TULIPWOOD AND MAHOGANY COMMODE
 AFTER THE MODEL BY JEAN FRANCOIS LELEU, FIRST HALF 20TH CENTURY

The reverse with brand *MAISON ROLI / IRENEE... CIE / AMEUBLEMENTS / PARIS / ...2 Faubourg St-Antoine*, mounts variously inscribed MK

39½ in. (100 cm.) high, 42 in. (106.5 cm.) wide, 19½ in. (49.5 cm.) deep

\$6,000-8,000

The form of this *demi-commode* is based on that of a pair delivered by Jean-François Leleu (*maître* in 1764) in 1773 for the duchesse de Bourbon's bedchamber at the Palais-Bourbon, now preserved at the Petit Trianon, Versailles. Dasson, Krieger and Linke are recorded as having copied the model in the 19th century. One such commode, by François Linke, was offered Anonymous sale; Christie's, London, 19 March 2008, lot 171.



378

■ **378**
A SET OF FOUR LOUIS XV STYLE ORMOLU TWIN-BRANCH WALL-LIGHTS
 20TH CENTURY

Electrified
 26 in. (66 cm.) high, overall
 \$3,000-5,000

379 No Lot

■ **380**
A REGENCE GILTWOOD CONSOLE
 CIRCA 1720

With later *campan rubané* marble top
 33 in. (84 cm.) high, 51 in. (129.5 cm.) wide, 19½ in. (49.5 cm.) deep
 (4)
 \$12,000-18,000



380



381



382

381
A PAIR OF RESTAURATION ORMOLU FIVE-BRANCH WALL-LIGHTS
SECOND QUARTER 19TH CENTURY

Later electrified
24½ in. (62 cm.) high, overall
\$6,000-8,000

382
A PAIR OF LOUIS XVI STYLE ORMOLU CHENETS
LATE 19TH CENTURY

Together with a French ormolu and steel shovel and pair of fire tongs, 19th Century
(2) The chenets 13 in. (33 cm.) high (4)
\$1,000-1,500

383
A BRASS TELESCOPING TABLE
SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

With an inset black marble top
20½ in. (52 cm.), 13½ in. (34 cm.) wide, 11½ in. (29 cm.) deep, unextended
\$1,500-2,000

384
A PAIR OF REGENCE ORMOLU CHENETS
CIRCA 1725

Regilt
10½ in. (26.5 cm.) high, 7½ in. (19 cm.) wide (2)
\$2,500-4,000



383



384

■ 385

**A FRENCH ORMOLU-MOUNTED MAHOGANY
REGULATOR AND BAROMETER**

THIRD QUARTER 19TH CENTURY, AFTER THE
MODEL BY MARTIN CARLIN

59 in. (150 cm.) high, 16 in. (40.5 cm.) wide, 5¼ in.
(14.5 cm.) deep

\$20,000-30,000

PROVENANCE:

Baron de Redé, Hôtel Lambert, Paris; Sotheby's,
Monaco, 26 May 1975, lot 253.
The British Rail Pension Fund; Sotheby's, London,
24 November 1988, Lot 30.
The Collection of Hubert de Givenchy.

The design of the present lot is based on a model
by Martin Carlin, *maître* 1766, at the Louvre (see
*C. Dreyfus, Documents d'Art, Musée du Louvre, Le
Mobilier Français, Epoque de Louis XVI, Paris, 1921,*
no. 136). A further 19th century example from the
collection of Frances, Lady Ashburton, was sold
Christie's, London, 7 December 1989, lot 38.

The Hôtel Lambert is a 17th century landmark on
the Ile St. Louis and one of the most famous *hôtels
particulier* in Paris. Built between 1640 and 1644, it
was commissioned by the financier Jean-Baptise
Lambert, designed by architect Louis Le Vau
with interiors decorated by the foremost painters
Charles Le Brun and Eustache Le Seur. In the
1740s, Voltaire and the Marquise du Châtelet used
the hôtel as their Paris residence and home of their
famed salon. The tradition of the salon continued
into the next century, and many notable artists
and politicians were guests and patrons of the
hôtel, such as Frédéric Chopin, Honoré de Balzac,
Hector Berlioz, Franz Liszt and Eugène Delacroix.
In the 20th century, the hôtel was the site of a
meticulous restoration by Alexis, Baron de Redé,
one of the most celebrated and glamorous hosts
in Europe. The baron resided at the Hôtel Lambert
from 1949 until his death in 2004.





386
A PAIR OF CENTRAL EUROPEAN MOTTLED GREEN AND RED HARDSTONE CANDLESTICKS
 19TH CENTURY
 9 in. (23 cm.) high
 \$1,000-1,500

388
A NORTH EUROPEAN ORMOLU-MOUNTED NEPHRITE CASKET
 LATE 19TH CENTURY
 (2) 4¾ in. (12 cm.) high, 6½ in. (16.5 cm.) wide, 4½ in. (11.5 cm.) deep
 \$1,500-2,000

387
A PAIR OF CONTINENTAL ORMOLU-MOUNTED BLOODSTONE CANDLESTICKS
 PROBABLY FRENCH, 19TH CENTURY
 5 in. (12.5 cm.) high, each
 \$3,000-5,000

389
A PAIR OF SWEDISH ORMOLU-MOUNTED PORPHYRY CANDLESTICKS
 EARLY 19TH CENTURY
 (2) 12½ in. (32 cm.) high
 \$3,000-5,000



390

**390
AN ORMOLU-MOUNTED JAPANESE
LACQUER POT POURRI**

THE MOUNTS DIRECTOIRE, LATE
18TH CENTURY, THE ASSOCIATED
LACQUER BOWL MEIJI PERIOD OR
LATER

The bowl with gilt signature 'gen ho sai'
7 in. (18 cm.) high, 6 in. (15 cm.) diameter
\$3,000-5,000



390A

**390A
A SET OF FOUR LOUIS XV STYLE
ORMOLU THREE-BRANCH WALL-
LIGHTS**

19TH CENTURY

Electrified
14½ in. (37 cm.) high, overall (4)
\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's, New York, 30
March 1995, lot 46.

**■ 391
A LOUIS XVI ORMOLU-MOUNTED
SCARLET AND POLYCHROME
LACQUER AND MAHOGANY
SECRETAIRE A ABATTANT**

LATE 18TH CENTURY, PARTIALLY
LATER MOUNTED AND PROBABLY
ORIGINALLY CONCEIVED WITHOUT
LACQUER

56½ in. (143.5 cm.) high, 38 in. (96.5 cm.)
wide, 16 in. (41 cm.) deep
\$7,000-10,000



391

392



392
A METAL-MOUNTED LAPIS-LAZULI VENEERED CANE
EARLY 20TH CENTURY, POSSIBLY RUSSIAN

34½ in. (87.5 cm.) long

\$3,000-5,000

393



393
A GROUP OF ELEVEN STEEL AND BRASS-MOUNTED
FAUX IVORY BOXES

CIRCA 1900

Of various shapes and forms
10 in. (25.4 cm.) long, the longest

\$2,000-3,000

(11)

394
A FRENCH ORMOLU-MOUNTED TULIPWOOD AND
AMARANTH MARQUETRY OCCASIONAL TABLE
LATE 19TH CENTURY, THE MARQUETRY TOP POSSIBLY
EARLIER

27¾ in. (70.5 cm.) high, 28 in. (71 cm.) wide, 16 in. (41 cm.) deep

\$3,000-5,000

394A
A PAIR OF LOUIS XVI STYLE ORMOLU THREE-BRANCH
CANDELABRA

19TH CENTURY
Each with *rouge griotte* marble base

\$1,500-2,000

(2)



394



394A

395

**A PAIR OF ORMOLU CUT AND PRESSED GLASS AND
ROCK CRYSTAL TWO-LIGHT CANDELABRA**

20TH CENTURY, THE DOLPHINS POSSIBLY EARLIER

29 in. (73.5 cm.) high

\$5,000-8,000

(2)



395



396

396

**A GROUP OF TEN STEEL-MOUNTED FAUX IVORY BOXES
CIRCA 1900**

Of various shapes and forms

10 in. (25.4 cm.) long, the longest

\$2,000-3,000

(10)

397

**A LOUIS XV STYLE ORMOLU-MOUNTED TULIPWOOD
SIDE TABLE**

20TH CENTURY

29¼ in. (74 cm.) high, 23 in. (58.5 cm.) wide, 14¼ in. (36 cm.)
deep

\$1,500-2,500



397

■398

AN EMPIRE STYLE ORMOLU AND BLUE ENAMEL THREE-LIGHT CHANDELIER
20TH CENTURY

Electrified

34 in. (86.5 cm.) high, 20 in. (51 cm.) diameter

\$5,000-8,000



398



399

399

A PAIR OF REGENCY ORMOLU AND PATINATED-BRONZE CANDLESTICKS

CIRCA 1810

12 in. (31 cm.) high

\$2,000-3,000

(2)



400

■400

A PAIR OF FRENCH ORMOLU GUERIDONS

20TH CENTURY

With Spanish brocatelle marble tops

30 in. (76 cm.) high, 31 in. (79 cm.) wide,

23 in. (58.5 cm.) deep

\$8,000-12,000

(2)

401

AN EMPIRE ORMOLU MANTEL CLOCK

CIRCA 1810

16¾ in. (42.5 cm.) high, 11¼ in. (28.5 cm.) wide, 4¾ in. (12 cm.) deep

\$5,000-8,000

402

A PAIR OF DIRECTOIRE ORMOLU AND PATINATED-BRONZE CANDLESTICKS

LATE 18TH CENTURY

With removable flame-form finials

9¼ in. (24 cm.) high

\$800-1,200



402

403

A LOUIS XVI GILTWOOD FIRESCREEN

CIRCA 1775, ATTRIBUTED TO JEAN JACQUES BAPTISTE TILLIARD

Inset with a later smoked glass panel

49½ in. (126 cm.) high, 34 in. (86.5 cm.) wide, 21 in. (53.5 cm.) deep

\$8,000-12,000

PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 21 May 1978, lot 55.

Anonymous sale; Sotheby's, Monaco, 8 February 1981, lot 217.

Anonymous sale; Christie's, King Street, 8 December 1994, lot 512.

This screen is part of a distinguished suite of *moblier* by Jean Jacques Baptiste Tiliard, *maitre menuisier* in 1752. For further information see www.christies.com.



401



403



404

404
A PAIR OF FRENCH ORMOLU TWIN-BRANCH WALL-LIGHTS
19TH CENTURY

Probably an aftercast of an earlier model, electrified
18 in. (46 cm.) high
\$2,000-3,000

405
AN EMPIRE STYLE ORMOLU, PATINATED-BRONZE AND MAHOGANY DINING TABLE
20TH CENTURY

30½ in. (77.5 cm.) high, 75 in. (190.5 cm.) diameter
(2) \$8,000-12,000

406 No Lot



405

407

A PAIR OF EMPIRE ORMOLU AND GREEN PATINATED-BRONZE SEVEN-LIGHT CANDELABRA
EARLY 19TH CENTURY

39½ in. (100 cm.) high

\$20,000-30,000

(2)



■ 408

A FRENCH GRAY-PAINTED BENCH
WITH AN EMPIRE SAVONNERIE BENCH COVER, CIRCA 1810

The cover design attributed to Jacques-Louis de la Hamayde de Saint-Ange-Desmaison

19 in. (48 cm.) high, 77½ in. (195.5 cm.) wide, 34 in. (86 cm.) deep

\$8,000-12,000

The design of this bench cover is attributed to Jacques-Louis de la Hamayde de Saint-Ange-Desmaison, known as Saint-Ange (1780-1860). Saint-Ange was one of the most popular and influential carpet designers during the late Empire and Restauration period. After studying with the French designers Percier and Fontaine, he eventually became the primary designer for the Mobilier Imperial, designing not only carpets but even porcelain for Sèvres.



408 (detail)



408



409

■409
**A RUSSIAN ORMOLU AND GILT-TIN SIX-LIGHT
CHANDELIER**
SECOND HALF 19TH CENTURY

Probably originally conceived with glass fittings, electrified
28 in. (71 cm.) high, 25½ in. (65 cm.) diameter
\$3,000-5,000

410
**A PAIR OF ORMOLU-MOUNTED BRONZE FIGURES OF
VENUS BATHING AND ZEUS**
LATE 18TH / EARLY 19TH CENTURY, THE VENUS AFTER A
MODEL BY GIAMBOLOGNA

The taller 17 in. (43 cm.) high, overall (2)
\$5,000-8,000



410

■411
A LOUIS PHILIPPE MAHOGANY CENTER TABLE
CIRCA 1840

With a red and gray figured marble top
28 in. (71 cm.) high, 39 in. (99 cm.) diameter
\$1,500-2,000



411

412

**A NAPOLEON III ORMOLU AND PATINATED-BRONZE
WATER WHEEL CLOCK**

THIRD QUARTER 19TH CENTURY

The mechanism stamped *FP* and *46* on reverse, on a *rouge griotte* marble base
26½ in. (70 cm.) high, 19½ in. (49.5 cm.) wide, 11 in. (28 cm.) deep
\$5,000-8,000



412

413

**A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE
FOUR LIGHT CANDELABRA**

19TH CENTURY

19 in. (48 cm.) high

\$2,000-3,000

(2)



413

414

**A LOUIS PHILIPPE ORMOLU-MOUNTED MAHOGANY
BUREAU PLAT**

CIRCA 1840

30 in. (76 cm.) high, 64¾ in. (164.5 cm.) wide, 32 in. (81 cm.) deep

\$3,000-5,000



414



415



415
**A PAIR OF RUSSIAN ORMOLU
AND PATINATED BRONZE FOUR-
BRANCH WALL-LIGHTS**
EARLY 19TH CENTURY

Drilled for electricity
12½ in. (32 cm.) high, 14½ in. (37 cm.)
wide, 8½ in. (21.5 cm.) deep (2)
\$7,000-10,000

416
**THREE BRASS-MOUNTED MAHOGANY WASTEPAPER
BASKETS**
20TH CENTURY

14 in. (35.5 cm.) high, 12 in. (30.5 cm.) wide
\$800-1,200

(3)



416



417

417
**A FRENCH VARIEGATED YELLOW AND GRAY MARBLE
GUERIDON**
19TH CENTURY

29¾ in. (75.5 cm.) high, 42¼ in. (107.5 cm.) diameter
\$7,000-10,000

■ 418

A RUSSIAN BRASS-INLAID MAHOGANY ARMCHAIR
FIRST QUARTER 19TH CENTURY

Covered in leopard printed pony hair upholstery, one seat rail with partially legible Cyrillic inscription *GOSTANIA*
\$6,000-9,000



419

A RUSSIAN ORMOLU MOUNTED CUT GLASS COVERED DISH

SECOND QUARTER 19TH CENTURY
The cut glass dish probably associated
6½ in. (16.5 cm.) high
\$1,500-2,500



■ 420

A RUSSIAN ORMOLU-MOUNTED MAHOGANY, EBONY, EBONIZED AND BRASS-INLAID CENTER TABLE
CIRCA 1800, IN THE MANNER OF HEINRICH GAMBS

Now converted to a jardinière with removable top, the top inlaid *MCF*
33 in. (84 cm.) high, 34½ in. (87.5 cm.) wide, 20¼ in. (53 cm.) deep
\$8,000-12,000

The repeated rosettes of the edge of the top, the caryatid mounts and distinctive fan-shaped motif to the frieze are all characteristics of the German-born cabinet-maker Heinrich Gambs, who was based in St. Petersburg from the 1780's and supplied extensively to the Imperial court, often in collaboration with the designer Andrei Voronikhin.





421

■421

TWO NORTH EUROPEAN FRUITWOOD AND STAG ANTLER TROPHIES

ONE 19TH CENTURY AND POLYCHROME PAINTED, THE OTHER LATER

The largest 42 in. (106.5 cm.) high, 46 in. (117 cm.) wide overall (2)

\$1,000-1,500

■422

AN ENGLISH CAST IRON SIDE TABLE

DATED 1907

With later purple figured marble top

27½ in. (70 cm.) high, 23 in. (58.5 cm.) wide, 16¼ in. (41.5 cm.) deep

\$1,500-2,500

The presence of a British registration mark, Rd. No. 497201 on the present lot allows dating of the present lot to 1907.



422



423

■423

A RUSSIAN BRASS-MOUNTED MAHOGANY AND EBONIZED CYLINDER BUREAU

CIRCA 1800

67 in. (170 cm.) high, 48 in. (122 cm.) wide, 27 in. (68.5 cm.) deep

\$6,000-9,000

■424

A NORTH EUROPEAN GRANITE AND MOTTLED GRAY MARBLE CENTER TABLE

19TH CENTURY, THE TOP AND BASE ASSOCIATED

32½ in. (82.5 cm.) high, 34 in. (86.5 cm.) diameter

\$7,000-10,000



424

425 No Lot



426

■426

A RUSSIAN BRASS-MOUNTED AND INLAID-MAHOGANY CHEVAL MIRROR

LATE 19TH/ EARLY 20TH CENTURY

89 in. (226 cm.) high, 50 in. (127 cm.) wide, 15¼ in. (40 cm.) deep

\$4,000-6,000

427
A FRENCH STRAW MARQUETRY WORK BOX
LATE 18TH/FIRST HALF 19TH CENTURY

4¼ in. (11 cm.) high, 13¾ in. (35 cm.) wide, 10¼ in. (26 cm.) deep
\$1,000-1,500



427

428
A PAIR OF CONTINENTAL RESIN 'NARWHAL' TUSKS
20TH CENTURY

59 in. (150 cm.) high (2)
\$3,000-5,000



428

429
A PAIR OF BRUSHED METAL TELESOPING TABLES
SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

With white marble tops
23 in. (58.5 cm.) high, 12 in. (30.5 cm.) diameter (2)
\$3,000-5,000



429



430 (part)



431

430
A SET OF EIGHT CONTINENTAL BRASS AND GLASS
PHOTOPHORES

SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

9 7/8 in. (25 cm.) high (8)

\$2,000-3,000

431
THREE FRENCH ORMOLU AND SILVER-GILT MOUNTED
BOXES

LATE 19TH / EARLY 20TH CENTURY

Comprising a silver-gilt mounted polychrome painted wood box, late 19th century, retailed by E. Dreyfous, Paris, London, New York, *marked on left corner of box, maker's mark indistinct* and two ormolu mounted enamel boxes with Chinoiserie decoration 2 1/2 in. (6.5 cm.) high, 4 3/4 in. (12 cm.) wide, 3 1/4 in. (8.2 cm.) deep(3)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, Rome, 3 June 1999, lot 315 (the silver mounted box).

432
A GROUP OF NINE CONTINENTAL STRAW-WORK
ARTICLES

19TH CENTURY

Various sizes and shapes

The dish 8 7/8 in. (22.5 cm.) diameter (9)

\$2,000-3,000



432



433

■433
**A NORTH EUROPEAN ALABASTER AND ORMOLU
HANGING LIGHT**
19TH CENTURY
26 in. (66 cm.) high, 17 in. (43 cm.) diameter
\$3,000-5,000



434

434
A PAIR OF ORMOLU-MOUNTED FAUX PORPHYRY VASES
20TH CENTURY
21 in. (53 cm.) high (2)
\$2,000-3,000



435

435
A PAIR OF FAUX PORPHYRY OBELISKS
20TH CENTURY
32 in. (81 cm.) high (2)
\$2,000-3,000

■436
A FRENCH ORMOLU-MOUNTED MAHOGANY GUERIDON
PROBABLY 20TH CENTURY
The frieze previously with additional mounts
33½ in. (85 cm.) high, 16 in. (40.5 cm.) diameter
\$2,000-3,000



436

437

A SET OF TEN CONTINENTAL BRASS PHOTOPHORES
SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY
9¼ in. (23.5 cm.) high (10)
\$4,000-6,000



437 (part)

438

A SET OF FIVE TÔLE PEINTE AND COLORED GLASS LANTERNS
20TH CENTURY
Electrified
20½ in. (52. cm) high, 10¼ in. (26. cm.) wide, 5¼ in. (13.5 cm.) deep (5)
\$4,000-6,000



438

439

A PAIR OF FRENCH ORMOLU-MOUNTED TULIPWOOD AND AMARANTH OCCASIONAL TABLES
IN THE LATE LOUIS XV STYLE, 20TH CENTURY
With marble tops
29¼ in. (74 cm.) high, 17¼ in. (44 cm.) wide, 12¾ in. (32.5 cm.) deep (2)
\$3,000-5,000

PROVENANCE:

With Pietro Accorsi, Turin.
Anonymous sale; Christie's, London, 21 June 2000, lot 40.

440

A BRUSHED METAL TELESCOPING TABLE
SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY
With an inset marble top
22¾ in. (57.5 cm.) at the lowest height; 12 in. (30.5 cm.) wide, square
\$1,500-2,500



439



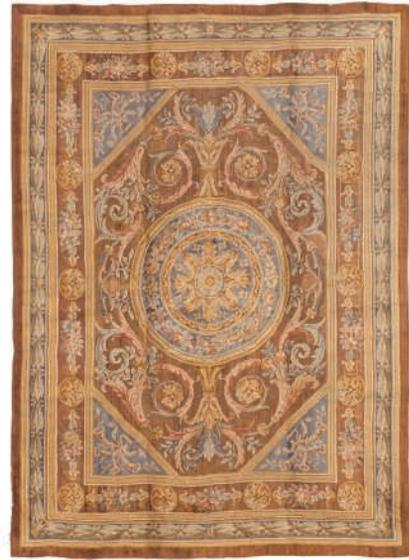
440



441

441
A PAIR OF BRUSHED METAL TELESCOPING TABLES
 SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

With marble tops
 23 in. (58.5 cm.) high, 12 in. (30.5 cm.) diameter (2)
 \$3,000-5,000



442

442
A FRENCH SAVONNERIE STYLE CARPET
 CIRCA 1920

Approximately 13 ft. 2 in. x 9 ft. 10 in. (401 cm. x 300 cm.)
 \$5,000-8,000

443
A LOUIS XV GREEN-PAINTED LOW TABLE
 MID-18TH CENTURY, PROBABLY CONVERTED FROM A BANQUETTE

14¾ in. (37.5 cm.) high, 56 in. (142 cm.) wide, 24¾ in. (63 cm.) deep
 \$3,000-5,000



443

444
TWO METAL TELESCOPING TABLES
 SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

Each with an inset marble top
 22¾ in. (57.5 cm.) at the lowest height, 12 in. (30.5 cm.) diameter;
 22½ in. (57 cm.) at the lowest height, 12 in. (30.5 cm.) wide, square (2)
 \$3,000-5,000



444



445

■ **445**
A TURKISH KILIM
MODERN

Approximately 8 ft. 11 in. x 6 ft. 4 in. (272 cm. x 193 cm.)

\$800-1,200



446

■ **446**
A PATINATED BRASS TABLE LAMP
20TH CENTURY

Electrified, with metal-mounted parchment shade
27½ in. (70 cm.) high

\$1,000-1,500



(2)

447

■ **447**
A PAIR OF PATINATED-BRONZE AND GLASS SIDE TABLES
20TH CENTURY

27¼ in. (69 cm.) high, 9 in. (23 cm.) diameter

\$3,000-5,000

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Auction
Calendar
SPRING 2017
LIVING WITH ART
New York

MARCH
28 Tuesday - 29 Wednesday

Glossary

Read this simple guide to buying at auction. If you still have questions, our terms and Conditions of Sale and Limited Warranty, as well as much more information can be found in the All You Need To Know section at the back of this catalogue. We strongly encourage you to read these sections as they set out the terms on which property is bid for and bought at our sales.

BROWSING

Browsing our catalogues is a great way to discover more about what's coming up in future sales; alternatively check the website at www.christies.com where it's possible to see all lots free of charge. Of course, once the sale is on view, visit our salerooms, open seven days a week except Bank Holidays.

DESCRIPTIONS

cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance.

THE RESERVE

is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue. The reserve will never exceed the low estimate.

TALK TO OUR SPECIALISTS

who will always be happy to discuss the lot in greater detail; their contact details are listed opposite. Our Specialists are available at viewings or by appointment.

CONDITION REPORTS

are available on our website accompanying the lot descriptions. These supplement the catalogue description and provide guidance on a lot's condition.

VIEW THE LOT PERSONALLY

We always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items. Our viewing rooms are open to the public and are free of charge.

SYMBOLS

next to the lot number can indicate a variety of things, such as whether the lot is being sold without a reserve or if the lot has special export requirements. There is a key to symbols in the All You Need To Know section at the back of this catalogue.

BIDDING

There are four ways to buy, offering you convenience and flexibility whether you are able to attend the auction in person or not. All of the following services are free:

IN THE SALEROOM

you will experience the buzz, drama and fun of bidding in a live auction. To bid in person just arrive in time to register. For your convenience, we recommend that you arrive in good time in advance of the auction. If you haven't bid with us before you'll need to bring some form of identification such as a driver's licence or passport and a bank reference.

CHRISTIE'S LIVE

is our online bidding service that allows you to see and hear the auction in progress and gives you a real time link into the saleroom direct from your PC. All you have to do is click to bid wherever you are. Visit christies.com to find out more.

TELEPHONE BIDDING

allows you to talk directly to a Christie's member of staff in the auction itself who will relay progress back to you and, upon your instruction, bid on your behalf. To arrange a telephone bid please contact the Bids Office at least 24 hours in advance of the sale either on your visit to the saleroom or by telephoning us on +1 212 636 2437. Please make arrangements for bids in languages other than English well in advance of the sale date. Telephone bids may be recorded and by bidding on the telephone, prospective purchasers consent to the recording of their conversation.

WRITTEN BIDS

are great if you cannot attend the auction or are not available to participate either online or on the telephone. A written bid (also referred to as an Absentee Bid) is simply your direction to the auctioneer to attempt to bid at the lowest possible price, taking into account the reserve price. The auctioneer will bid progressively up to your maximum bid. To find out more about written bids and how to place them refer to the written bid form at the back of this catalogue or just call our Bids Office on +1 212 636 2437.

BIDDER REGISTRATION

If you have not previously bid or consigned with Christie's, you should bring:

- Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2492 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement, a reference from your bank, and/or your banker's contact information. Christie's can supply a form of wording for the bank reference if necessary.
- If you have registered to bid on behalf of someone who has not previously bid or consigned with Christie's, you should bring identification documents not only for yourself but also for the party on whose behalf you are bidding, together with a signed letter of authorization from that party.

To allow sufficient time to process the information, you are encouraged to register at least 48 hours in advance of a sale.

You should register for a numbered bidding paddle at least 30 minutes before the sale. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference to register. For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

PAYING & TAKING IT HOME

Once you have paid for your lot you can take it home or arrange for it to be delivered. Please note that many lots will be held at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). If you don't pick up your property within 35 days of the sale, bear in mind that handling and administration charges will apply. For collection information, please refer to the "Lot Collection Notice", available from our Bids Registration Staff, at Purchaser Payments or at the Packing Desk. We do advise that you contact Purchaser Payments to confirm your property's location on +1 212 636 2495 or +1 212 974 4500.

HOW MUCH YOU WILL PAY

If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first \$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. 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 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and 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 in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol 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:
- refuse any bid;
 - move the bidding backwards or forwards in any way or he may decide, or change the order of the lot;
 - withdraw any lot;
 - divide any lot or combine any two or more lots;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

- The auctioneer accepts bids from:
- bidders in the saleroom;
 - telephone bidders;
 - internet bidders through 'Christie's LIVE™' (as shown above in paragraph B0); and
 - written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to 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 as 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;
 - (iii) books not identified by title;
 - (iv) lots sold without a printed estimate.
 - (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 cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(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

- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the **public** 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 authorization form which you can get from our Post-Sale Services. You must send a completed CNP authorization 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.

- (f) 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.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- (a) When you collect the lot; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under 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, the lot will be:

- (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 or contact us at 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 or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing ivory or materials resembling ivory

If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or 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

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the **authenticity warranty**, and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and 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.

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. 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.

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).

low 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, 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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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office **EMAIL—** info@christies.com

For a complete salerooms & offices listing go to christies.com

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