



OPULENCE

19TH CENTURY FURNITURE & WORKS OF ART
SILVER · GOLD BOXES · CERAMICS · RUGS & CARPETS

New York 13 April 2017

CHRISTIE'S



NEW YORK

OPULENCE

Thursday 13 April 2017

19TH CENTURY FURNITURE & WORKS OF ART
SILVER • GOLD BOXES • CERAMICS • RUGS & CARPETS

AUCTION

at 10.00 am (Lots 1-255)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	8 April	10.00 am - 5.00 pm
Sunday	9 April	1.00 pm - 5.00 pm
Monday	10 April	10.00 am - 5.00 pm
Tuesday	11 April	10.00 am - 5.00 pm
Wednesday	12 April	10.00 am - 5.00 pm
Thursday	13 April	10.00 am - 12.00 pm

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[50]

front cover

Lot 100

inside front cover

Lot 123

opposite specialist and contact page

Lot 106

back cover

Lots 150

inside back cover

Lots 246

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19TH CENTURY DECORATIVE ARTS

GILES FORSTER
Specialist Head
London

ADAM KULEWICZ
Associate Specialist
London

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1

1
A PAIR OF ORMOLU-MOUNTED THEODORE DECK FAIENCE
'PERSIAN BLUE' BOTTLE VASES, MOUNTED AS LAMPS
 CIRCA 1875, IMPRESSED THD MONOGRAM MARKS

In the Chinese taste, molded with scrolling lotus, flanked by fantastic beast mask handles suspending faux rings

16 in. (40.6 cm.) high, excluding the lamp fittings

(2)

\$8,000-12,000

£6,600-9,800
 €7,600-11,000

2
A PAIR OF FRENCH PORCELAIN ROBIN'S
EGG BLUE GROUND MOON FLASKS
 LATE 19TH CENTURY

Each finely painted with paired perched parrots among passion flowers to one side, the obverse with a single parrot or cocktao among further flowering branches

14¾ in. (37.4 cm.) high, the slightly taller

(2)

\$4,000-6,000

£3,300-4,900
 €3,800-5,700



2



3

3
A THEODORE DECK FAIENCE 'PERSIAN BLUE' JARDINIÈRE
 CIRCA 1875, IMPRESSED TH.DECK. MARK

In the Chinese taste, the sides molded with prunus and bamboo, flanked by double dragon handles

16¾ in. (42.5 cm.) long

\$6,000-8,000

£5,000-6,600
 €5,700-7,600

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE, DALLAS, TEXAS

4
A PAIR OF ORMOLU-MOUNTED THEODORE DECK FAIENCE 'PERSIAN BLUE' VASES, MOUNTED AS LAMPS
 DATED 1875, IMPRESSED THD MONOGRAM MARKS

Each molded with scrolling lotus, the neck with stiff-leaf tips, very minor differences to the mounts, white glass shade fitments, electrified

11¾ in. (30 cm.) high, excluding fitments

(2)

\$6,000-8,000

£5,000-6,600
 €5,700-7,600



4

5

A VERY LARGE PAIR OF THEODORE DECK FAIENCE EIGHT-TILE WALL PANELS

CIRCA 1880, EACH SIGNED TH DECK

Each finely painted with a strutting rooster or crested pheasant perched on a rocky outcropping below a flowering tree, a butterfly flying among the branches

39 in. (99 cm.) high, 19½ in. (49.5 cm.) wide, excluding the giltwood frames (2)

\$25,000-35,000

£21,000-29,000
€24,000-33,000

A very similar pair of Theodore Deck eight-tile pictures with ducks instead of cockerels and pheasants are in the collection of the Philadelphia Museum of Art (Gift of Lillian Nassau, 1973-203-1a,b), and were published in the Magazine Antiques in article by Bernard Bumpus, "Theodore Deck, French Potter," July 2000, p. 84-93, fig. 1. Also compare the horizontal tile picture sold Christie's, New York, 21 October 2015, lot 186 (\$30,000).





6

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE, DALLAS, TEXAS (LOTS 6-8)

6
A PAIR OF ORMOLU-MOUNTED FRENCH FAIENCE MAMLUK STYLE SMALL BASINS AND COVERS

LATE 19TH CENTURY, POSSIBLY BY THEODORE DECK

Each finely decorated with bands of stylized palmettes, floral and geometric medallions and cartouches of pseudo-calligraphy

7¼ in. (18.4 cm.) high, 8½ in. (21.6 cm.) diameter (4)

\$1,500-2,000

£1,300-1,600
 €1,500-1,900



7

7
TWO THEODORE DECK FAIENCE 'PERSIAN BLUE' VASES

CIRCA 1875, IMPRESSED TH. DECK MARKS

The first with dragon handles, the second of flattened *Hu* form with a band of scroll decoration at the neck *together with* a Longwy turquoise ground jardinière of the same period

10 in. (25.4 cm.) high, the tallest (3)

\$3,000-5,000

£2,500-4,100
 €2,900-4,700

8
A LARGE PAIR OF THEODORE DECK FAIENCE 'PERSIAN BLUE' GROUND JARDINIÈRES

CIRCA 1875, IMPRESSED TH. DECK MARKS

The body of each molded with dragons and centered by pierced cloud-form handles, the necks with key motifs

22 in. (55.9 cm.) wide, overall (2)

\$12,000-18,000

£9,900-15,000
 €12,000-17,000



8

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION (LOTS 9-10)

■ 9

**A PAIR OF FRENCH ORMOLU-MOUNTED
MARBLE PEDESTALS**
LATE 19TH CENTURY

Each column with a perched bird, the capital
draped with swags and tassels

49 in. (124.5 cm.) high, 14½ in. (36.8 cm.) square (2)

\$15,000-25,000

£13,000-21,000
€15,000-24,000



9



10



10

**ALBERT-ERNEST CARRIER-BELLEUSE
(FRENCH, 1824-1887)**

A pair of busts (Le Réveil)

each signed A CARRIER BELLEUSE, on an
ebonized socle

terracotta

23½ in. (59.7 cm.) high

Circa 1870.

(2)

\$5,000-8,000

£4,200-6,600
€4,800-7,600

11

**A CHAMPLEVE AND ORMOLU MOUNTED SEVRES STYLE
PORCELAIN JARDINIERE**

LATE 19TH CENTURY

The body finely painted with pairs of putti separated by three ormolu flame-
form handles supported on a tripartite base draped with ormolu swags

16 in. (40.6 cm.) high, 15 in. (38.1 cm.) wide

(2)

\$4,000-6,000

£3,300-4,900
€3,800-5,700



11

12

**A PAIR OF FRENCH ORMOLU-MOUNTED RED FLAMBE-GLAZED
CHINESE PORCELAIN VASES, MOUNTED AS FOUR-LIGHT
CANDELABRA**

THE MOUNTS LATE 19TH/EARLY 20TH CENTURY, THE PORCELAIN
19TH CENTURY

Each hu-form vase mounted with knotted swags, the branches formed as rose
sprays, the mounts variously stamped with numbers, one swag stamped 5995
and 8832, electrified

20 in. (55.8 cm.) high

(2)

\$15,000-20,000

£13,000-16,000
€15,000-19,000



12



PROPERTY FROM A PRIVATE ASIAN COLLECTION
PART II
(LOTS 13-21)



PROPERTY FROM A PRIVATE ASIAN COLLECTION

■ 13

AN ORMOLU AND FLORENTINE PIETRE DURE GUERIDON

THE PIETRE DURE BY ENRICO BOSI, FLORENCE, THE BASE, FRENCH, SECOND HALF 19TH CENTURY

The circular top decorated with floral wreaths, supported by three female-mask-headed legs joined by central plaque, the underside of the pietre dure top with paper label inscribed *H. BOSI Place St. Trinita No. 1...NCE*

32 $\frac{3}{4}$ in. (82 cm.) high, 31 $\frac{1}{2}$ in. (79.5 cm.) diameter

\$15,000-25,000

£13,000-21,000

€15,000-24,000



(label)



■-14

A FRENCH ORMOLU AND SEVRES STYLE PORCELAIN-MOUNTED EBONIZED AND KINGWOOD GUERIDON
LATE 19TH CENTURY

The circular top centered with a circular charger painted with Venus, signed *J. Pascault*, surrounded by circular plaques depicting cloud-borne putti, on a baluster support flanked by trumpeting putti, raised on a shaped plinth

35½ in. (90 cm.) high, 38 in. (96.5 cm.) diameter

\$15,000-20,000

£13,000-16,000
€15,000-19,000

15

A FRENCH ORMOLU AND CHAMPLEVE ENAMEL-MOUNTED SEVRES STYLE PORCELAIN JARDINIÈRE-ON-STAND
LATE 19TH/EARLY 20TH CENTURY

The jardinière painted with putti emblematic of Spring, Summer and Fall, on an enamel-mounted ormolu stand cast with arabesques

48 in. (122 cm.) high

(2)

\$20,000-30,000

£17,000-25,000
€19,000-28,000



16

**A PAIR OF ORMOLU-MOUNTED SEVRES
STYLE PALE-PINK GROUND PORCELAIN
VASES**

LATE 19TH/20TH CENTURY, SIGNED
LAWREINCE

Each painted with a continuous view of court
figures in a wooded landscape, the obverse with
a lakeside view, the shoulder and socle with putti
among richly gilt foliate bands

21½ in. (54.6 cm.) high overall (2)

\$6,000-8,000 £5,000-6,600
€5,700-7,600



17 (detail)

17

**A PAIR OF ORMOLU AND MARBLE
MOUNTED SEVRES STYLE PORCELAIN
PEDESTALS**

LATE 19TH/20TH CENTURY, SIGNED
CH.(ARLES) FUCHES

Each finely painted with Venus surrounded by
putti and attendants, either seated by a pond
preparing to bathe or being crowned with a wreath
or roses, the waisted neck and socle painted and
gilt with elaborate polychrome scrollwork, the base
and top fleur de pêcher marble

40¼ in. (102.3 cm.) high (4)

\$15,000-20,000 £13,000-16,000
€15,000-19,000



16

17



19 (one of a pair)



18 (one of a pair)



20 (one of a pair)

18

**A PAIR OF MONUMENTAL FRENCH
PARCEL-GILT AND PATINATED BRONZE
AND ROUGE MARBLE THIRTEEN-LIGHT
TORCHERES**

AFTER THE MODELS BY ALBERT-ERNEST
CARRIER-BELLEUSE, 20TH CENTURY

Each modeled as a classically-draped maiden,
raised on festooned marble plinth with paw feet,
electrified

108¾ in. (276.3 cm.) high

(2)

\$50,000-80,000

£42,000-66,000

€48,000-76,000

19

**A PAIR OF MASSIVE GILTWOOD
MIRRORS**

LATE 19TH/EARLY 20TH CENTURY

Each of rectangular outline, the cresting centered
with a putto amidst foliage

111 in. (282 cm.) high, 66 in. (167.5 cm.) wide

\$15,000-20,000

£13,000-16,000

€15,000-19,000



20

**A PAIR OF GILTWOOD CONSOLE TABLES
20TH CENTURY**

Each with a canted rectangular *brèche* marble
top, above a trellis centered with a mask, on slight
cabriole legs with paw feet

37½ in. (95 cm.) high, 56½ in. (143.5 cm.) wide, 24
in. (61 cm.) deep

(2)

\$10,000-15,000

£8,300-12,000

€9,500-14,000





PROPERTY FROM A PRIVATE ASIAN COLLECTION: PART II
(LOTS 13-21)

■ 21

**A LARGE FRENCH ORMOLU CARTEL D'APPLIQUE AND
COMPANION BAROMETER**

BY JOLLET & CIE, PARIS, LATE 19TH/EARLY 20TH CENTURY

Modeled with figures of Aurora and Chronos respectively, each centered with a circular dial flanked by garland-bearing putti, each dial inscribed *Jollet et Cie./Ainé Mon Colin et Cie Paris*

47½ in. (120.5 cm.) high, 18 in. (45.5 cm.) wide

(2)

\$60,000-80,000

£50,000-66,000
€57,000-76,000





22

22

**AN ENGLISH ORMOLU-MOUNTED
PLUM-PUDDING MAHOGANY DRESSING
TABLE**

AFTER THE MODEL BY ADAM WEISWEILER,
CIRCA 1910

The hinged top opening to an inlaid compartment,
above three drawers and an under-tier, the
lockplate to the top labeled *CHUBB'S* over a seal
and numbered 1689036

35¼ in. (91 cm.) high, 25 in. (63.5 cm.) wide, 19¼ in.
(49 cm.) deep

\$12,000-18,000

£9,900-15,000
€12,000-17,000

PROPERTY OF THE LOS ANGELES COUNTY MUSEUM
OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

■ **23**

AN AUBUSSON CARPET
FRANCE, FIRST HALF 20TH CENTURY

Approximately 31 ft. 10 in. x 20 ft. 8 in. (970 cm. x
639 cm.)

\$15,000-20,000

£13,000-16,000
€15,000-19,000



23

24

A PAIR OF FRENCH ORMOLU-MOUNTED PORPHYRY VASES
AFTER THE MODEL BY PIERRE GOUTHIÈRE, CIRCA 1870

Each with pineapple finial above a rounded body supported on three supports with paw feet

18¼ in. (46.5 cm.) high

\$20,000-30,000

£17,000-25,000
€19,000-28,000





25



26

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE,
DALLAS, TEXAS

25

AN AMERICAN PATINATED BRONZE FLOOR LAMP
BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1915

The tripartite base raised on claw feet supported on frogs below a coiled snake, with gold fabric shade

68¼ in. (173.2 cm.) high, including fitment

\$2,000-3,000

£1,700-2,500
€1,900-2,800

PROVENANCE:

The Collection of the Johnson O'Connor Research Foundation

26

AN AMERICAN ORMOLU AND WEDGWOOD PORCELAIN TABLE CLOCK

BY EDWARD F. CALDWELL & CO., NEW YORK, EARLY 20TH CENTURY,
THE PORCELAIN WITH IMPRESSED WEDGWOOD MARK

Mounted with a jasperware plaque of a putto holding a garland, the dial signed *E. F. Caldwell & Co./ New-York*, the clockworks stamped *FA/SR/ SWITZERLAND*

14¾ in. (36.5 cm.) high, 8½ in. (20.6 cm.) wide

\$4,000-6,000

£3,300-4,900
€3,800-5,700



27

A FRENCH ORMOLU, SEVRES STYLE PORCELAIN AND JASPERWARE-MOUNTED MAHOGANY COMMODE A VANTAUX AFTER THE MODEL BY JOSEPH STÖCKEL AND GUILLAUME BENNEMAN, BY JEAN RABIAN, LATE 19TH CENTURY

Of rectangular form, the white marble top above a jasperware medallion depicting a Classical comedy, flanked by foliate and laurel scrolls, the sides with further porcelain medallions finely painted with bouquets, the interior with six drawers, the right front corner of the carcass stamped *J. RABIAN*, the ormolu frame to the central medallion signed *Jean Rabiant*, the lockplate stamped *BEUGHOT R. DES TAILLANDIER*

36¾ in. (93.4 cm.) high, 72½ in. (184 cm.) wide, 30 in. (76.2 cm.) deep

\$50,000-80,000

£42,000-66,000

€48,000-76,000





28

28

ELEVEN ROYAL WORCESTER PORCELAIN GREEN-GROUND CABINET PLATES

DATE CYPHERS FOR 1921, GILT PRINTED CROWNED MONOGRAM MARKS, IMPRESSED NUMERALS, PATTERN NO. 3090, RETAILER'S MARK FOR OVINGTON BROS CO., NEW YORK, SIGNED W. J. BAGNALL

The center of each painted by Bill Bagnall with a still-life scene incorporating antiques, jewels & Royal Worcester ceramics

10% in. (26.3 cm.) diameter

(11)

\$4,000-6,000

£3,300-4,900

€3,800-5,700

THE PROPERTY OF A GENTLEMAN

•29

A SMALL ROYAL WORCESTER (GEORGE OWEN) PORCELAIN RETICULATED VASE

LATE 19TH CENTURY, PUCE PAINTED CROWN AND MONOGRAM MARKS, PATENT REGISTRY NO. 60366 FOR 1886, MODEL NO. 1176, IMPRESSED 1

The pale-turquoise body flanked by dolphin handles, pierced with alternate honeycomb and geometric chain pattern, the pink borders with gilt and turquoise 'jewels' below gilt foliate scrollwork, on four lappet feet

3% in. (8.5 cm.) high

\$2,000-3,000

£1,700-2,500

€1,900-2,800



29



30

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

30

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

BY HOUEBINE, PARIS, THIRD QUARTER 19TH CENTURY

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

Clock: 17% in. (45.1 cm.) high, 13% in. (35 cm.) wide

Candelabra: 18 in. (45.5 cm.) high

(3)

\$3,000-5,000

£2,500-4,100

€2,900-4,700

31

**A FRENCH ORMOLU-MOUNTED
MAHOGANY VITRINE-ON-STAND**
BY BAUR & CIE, PARIS, CIRCA 1890

The glazed cabinet with two shelves, over a frieze
drawer and an under-tier, the lockplate to the frieze
drawer signed *BAUR & CIE/Fg St Antoine 75: Paris*

62½ in. (78.5 cm.) high, 36¼ in. (92 cm.) wide,
15 in. (38 cm.) deep

\$20,000-30,000

£17,000-25,000
€19,000-28,000





32

ARISTIDE PETRILLI (ITALIAN, 1868-1930)

Allegory of Love, Health and Happiness

signed *Gall/Prof. A Petrilli/Firenze*, with four cartouche engraved *AMOR*,
FAELICITAS, *SALVS IN FLORIBVS*, raised on a revolving oak plinth carved
with trailing foliage
marble

The figure: 54½ in. (138.5 cm.) high

The plinth: 30½ in. (77.5 cm.) high

Circa 1900-1910.

(2)

\$70,000-100,000

£58,000-82,000

€67,000-95,000

With her flowing drapery and delicate garland of spring blooms, this towering figure and original revolving plinth exemplifies the finest work of Aristide Petrilli's *oeuvre* during the turn of the 20th century. Petrilli, like his contemporaries, Caradossi and Andreini, was a virtuoso of the female form and often composed complex and technically accomplished poses, such as the present work and his celebrated group of *Wrestling Bacchantes* completed for the 1904 St. Louis World's Fair (now at the Sunken Gardens of Hearst Castle, San Simeon, California).





33

A PAIR OF LARGE FRENCH ORMOLU FIVE-LIGHT WALL APPLIQUES

IN THE MANNER OF PIERRE GOUTHIERE, BY HENRY DASSON, PARIS, DATED 1880

Each centered by a flowering urn hung from drapery and set with masks, issuing acanthus-wrapped scrolled branches, above an oak-leaf chain terminal, signed *Henry Dasson. 1880*

40½ in. (103 cm.) high, 19¾ in. (50 cm.) wide

(2)

\$15,000-25,000

£13,000-21,000
€15,000-24,000

(signature)

34 No Lot



35

AN ORMOLU-MOUNTED SEVRES STYLE PORCELAIN COBALT-BLUE GROUND NAPOLEONIC THREE-PIECE GARNITURE
 LATE 19TH CENTURY, SPURIOUS IRON-RED M. IMP. DE SEVRES MARKS, SIGNED D'HUMBERT, SEVRES

Comprising a pair of vases and a centerpiece, each finely painted with a scene from Napoleon's life, identified in chased gilding below, including 'Entrevue après Austerlitz', 'Mariage de roi Jerome' and 'Entrevue de Tilsett', the reverse with a chateau or a pavilion, all with scrolling eagle head handles with cornucopia terminals, the interior of the centerpiece with gilt eagle emblems

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

(5)

The first subject, 'Entrevue après Austerlitz', is after Antoine-Jean Gros (French, 1771-1835) and depicts an interview between Napoleon and Francois II after the battle of Austerlitz at Sarutshitz, in Moravia, 4 December 1805. The next, 'Mariage de roi Jerome', is after Jean-Baptiste Regnault (French, 1754-1829) and illustrates the espousal of Prince Jerome Bonaparte and Princess Catharina Frederica of Wuerttemberg. The last subject, 'Entrevue de Tilsett', portrays Napoleon receiving Queen Louisa of Prussia at Tilsit. It is after the painting by Nicolas Louis François Gosse (French, 1787-1878).

\$25,000-35,000

£21,000-29,000
 €24,000-33,000



36

36

A FRENCH ORMOLU AND PATINATED BRONZE TWELVE-LIGHT CHANDELIER IN THE MANNER OF PIERRE GOUTHIÈRE, BY HENRI VIAN, PARIS, LATE 19TH CENTURY

The scrolling foliate capped arms issuing from feathered plumage of female masks below cast ribbon tied ceiling rose and tasseled swags, variously inscribed *VIAN 2821*, electrified

39½ in. (100.5 cm.) high, 36 in. (91.5 cm.) diameter

\$15,000-25,000

£13,000-21,000
€15,000-24,000

37

A PAIR OF FRENCH BLUE OPALINE GLASS VASES, NOW MOUNTED AS LAMPS
MID-19TH CENTURY

The neck and base of each with gilt banding, on giltwood bases, electrified

20⅞ in. (51.1 cm.) high, the glass

(2)

\$3,000-5,000

£2,500-4,100
€2,900-4,700



37

38

**A VERY LARGE PAIR OF ORMOLU-MOUNTED SEVRES STYLE
PORCELAIN GREEN-GROUND NAPOLEONIC VASES AND
COVERS**

LATE 19TH CENTURY, SPURIOUS GILT IMP. DE SEVRES MARKS,

Each finely painted with a continuous battle scene centered by Napoleon
astride his horse, one after Horace Vernet with the Battle of Wagram, the other
after Jean-Louis-Ernest Meissonier with Napoleon and his staff returning from
Soissons after the battle of Laon, the cover, neck and foot gilt with a large 'N'
among foliate scrollwork

50 in. (127 cm.) high

(4)

\$40,000-60,000

£33,000-49,000
€38,000-57,000





39

PROPERTY FROM A NEW YORK COLLECTION

■ 39

A PAIR OF LARGE FRENCH ORMOLU FIVE-BRANCH WALL APPLIQUES

BASED ON A MODEL BY GALLIEN AND BUREAUX, LATE 19TH/EARLY 20TH CENTURY

Each with ribbon-tied tassel back-plate applied with oak branches and centered by a bow above a ram's hoof issuing three hunting-horn branches, electrified

42¼ in. (107.5 cm.) high

(2)

\$8,000-12,000

£6,600-9,800
€7,600-11,000

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

■ 40

A FRENCH ORMOLU-MOUNTED MAHOGANY, SYCAMORE, AND FRUITWOOD MARQUETRY TABLE

AFTER THE MODEL BY JEAN-HENRI RIESENER, BY HAENTGES FRÈRES, PARIS, LATE 19TH CENTURY

The rectangular depicting an allegory of Science, above a central frieze drawer to the front, the sides and back each centered by a rectangular panel inlaid with putti emblematic of the Arts and Sciences, the underside twice stamped *HAENTGES FRES* and *MADE IN FRANCE*

30 in. (76.2 cm.) high, 43½ in. (110.5 cm.) wide, 23¾ in. (60.3 cm.) deep

\$3,000-5,000

£2,500-4,100
€2,900-4,700



40

PROPERTY FROM A NEW YORK COLLECTION

41

AN IMPRESSIVE EDWARD VII SILVER-GILT RACE CUP AND COVER

MARK OF CHARLES STUART HARRIS,
LONDON, 1902

One side engraved with initial *W* below a coronet for Wilhelm II, the other with inscription *Crown Prince's Cup / Presented by / H.I.H, The Crown Prince of Germany / Calcutta Races / February 11th 1911.*, the cover engraved *Won by / A. A. Apar's Mayfowl*, marked on body, cover and foot rim

13¾ in. (35 cm.) high, 12½ in. (31.5 cm.) wide over handles, 100 oz. (3,110 gr.)

\$5,000-7,000

£4,200-5,700
€4,800-6,600

PROVENANCE:

Christie's, Monaco, 10-11 December 1999, lot 240.

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

42

A VICTORIAN SILVER-GILT LARGE JARDINIÈRE

MARK OF JOHN HUNT & ROBERT ROSKELL,
LONDON, 1881

One side with crest, with later removable copper liner, marked on body, also stamped *HUNT & ROSKELL LATE STORR & MORTIMER 8135*

19¼ in. (49 cm.) wide over handles; 114 oz. 10 dwt. (3,561 gr.) weighable silver

\$10,000-15,000

£8,300-12,000
€9,500-14,000

43 No Lot



41



42



PROPERTY OF A WEST COAST PRIVATE COLLECTION

44

AN IMPRESSIVE VICTORIAN SILVER FIGURAL CENTERPIECE

MARK OF ROBERT GARRARD II, LONDON, 1841

Conceived in the round and mounted on a mahogany swivel base, a triumphant knight atop his rearing horse holding a flag aloft, a fallen stag at his feet, flanked by panting wolfhounds, an archer with his bow drawn behind, *fully marked, also stamped R&S GARRARD PANTON ST LONDON*

31¾ in. (80.5 cm.) high; 367 oz. 18 dwt. (11,445 gr.) weighable silver

\$40,000-60,000

£33,000-49,000

€38,000-57,000





45

PROPERTY FROM A PRIVATE COLLECTION

45

A LARGE VICTORIAN SILVER SALVER
MARK OF MORTIMER & HUNT, LONDON,
1839

Raised on four scroll feet, the center engraved
with coat-of-arms and earl's coronet, *marked*
underneath and stamped MORTIMER & HUNT III

28¼ in. (70.6 cm.) diam.; 225 oz. 10 dwt. (7,027 gr.)

\$10,000-15,000

£8,300-12,000

€9,500-14,000

PROVENANCE:

Anonymous Sale; Christie's, New York, 23 May
2007, lot 114

A Taste for Luxury: Two Great Houses from the
Gilded Age; Christie's, New York, 21 June 2012,
lot 1103

The arms of those of George Charles, 3rd Earl
of Lucan (1800-1888), who married, in 1829,
Anne, daughter of the 6th Earl of Cardigan. He
is noted for supporting the admission of Jews to
Parliament, thus Lionel Nathan Rothschild was
sworn into the House of Commons in 1855.



46

PROPERTY FROM THE ESTATE OF OGDEN MILLS
PHIPPS

46

**A GEORGE IV SILVER-GILT WINE
COOLER**

MARK OF PHILIP RUNDELL, LONDON, 1822,
AFTER A DESIGN BY JOHN FLAXMAN

In the form of the Theocritus cup, the body chased
with a scene in relief depicting a fisherman hauling
in a net on one side, and a young woman and
two youths on the other, *marked under base, the*
base stamped RUNDELL BRIDGE ET RUNDELL
AURIFICES REGIS LONDINI

9¾ in. (24.7 cm.) high; 85 oz. 14 dwt. (2,668 gr.)

\$12,000-18,000

£9,900-15,000

€12,000-17,000

The present cup was designed by John Flaxman,
the virtuoso neoclassical sculptor, engraver and
designer for Wedgwood and Rundell's. Flaxman's
design is based on the description of a pottery
cup in the first Idyll of Theocritus (c.300-260
BC), the Alexandrian pastoral poet. The pen and
ink design drawing by Flaxman is preserved at
the Victoria and Albert Museum (V&A 2410).
A Theocritus Cup by Storr for Rundell, Bridge
& Rundell, 1812, was presented to King George
IV, when Prince Regent by his mother Queen
Charlotte and remains in the Collection of Her
Majesty the Queen (RCIN 51538).



PROPERTY FROM A PRIVATE COLLECTION

47

**A GEORGE IV AND MATCHING WILLIAM IV SILVER FOUR-LIGHT
CANDELABRA**

ONE MARK OF PAUL STORR, 1835, ONE MARK OF ROBERT GARRARD
II, LONDON, 1824

On shaped triangular bases, decorated overall with flowers, foliage and
quilting, detachable branches and drip pans, *marked on bases, branches,
scones, and drip pans, one base stamped 'STORR & MORTIMER'*

19½ in. (49.5 cm.) high; 256 oz. 10 dwt. (7,982 gr.)

(2)

\$30,000-50,000

£25,000-41,000
€29,000-47,000

PROVENANCE:

Property of a Distinguished Lady; Christie's, New York, 21 May 2014, lot 93.

48 No Lot

A FRENCH EMPIRE SILVER-GILT WINE COASTER FROM THE DEMIDOFF SERVICE

MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, CIRCA 1818, AFTER A DESIGN BY ADRIEN-LOUISE-MARIE CAVELIER, THE ARMS ENGRAVED CIRCA 1863

Cast and chased with openwork fruiting vine, the center later engraved with a coat-of-arms, *marked under base and on side*

5¼ in. (13.2 cm.) diam.; 8 oz. 2 dwt. (252 gr.)

\$10,000-15,000

£8,300-12,000
€9,500-14,000

PROVENANCE:

One of the sixteen supplied to Count Nikolai Demidoff (1773-1828) by Odiot for 1,200 francs, listed in their accounts dated 5 December 1817, as *16 porte bouteilles Cislés des deux Côtés id (comme dessin)*

Thence by descent to his son Anatole Demidoff, Prince of San Donato (1812-1870), until probably c. 1863

With Charles Frederick Hancock, London, 1863

Count Alfred de la Chapelle, Seigneur of Morton and Beaulieu, Perigord (1830-1914)

An English Gentleman of Title, The Anderson Galleries, New York, 15 December 1928, lot 15-22 (the 16 sold in pairs)

The Demidoff service, one of the best known of the great French services of the first quarter of the 19th Century, was purchased from Odiot by Count Nikolai Demidoff between 1817 and 1820. The records of Maison Odiot indicate that artists including Cavalier, Prud'hon, Moreau and Garneray were involved in its design. The service was owned briefly by the prominent English dealer C.F. Hancock and sold in turn to Alfred de la Chapelle (1830-1914) whose arms were added to it. The design for the wine-coasters from this service, marked *approuvé* indicating Demidoff's acceptance, remains in the collection of Maison Odiot. Four coasters from this service were sold from the collection of Anna Thomson Dodge, Christie's, London, 23 June 1971, lot 56 and again sold by Sir Nigel Brookes at Christie's, London, 5 July 2000, lot 3. A further pair sold from the Mrs. Audrey Love collection, Christie's, New York, 14 July 1982, lot 140.

For further information and a discussion of Count Demidoff please see www.christies.com.





THE GREY-EGERTON
WINE COOLERS:
AN IMPORTANT SET OF
FOUR REGENCY SILVER WINE COOLERS
BY PAUL STORR

PROPERTY FROM A PRIVATE COLLECTION

50

AN IMPORTANT SET OF FOUR REGENCY SILVER WINE COOLERS
MARK OF PAUL STORR, LONDON, TWO 1811, TWO 1813, THE EARLIER PAIR
WITH PAUL STORR ADDITION MARKS FOR 1813

Each of urn form raised on lion's-paw and acanthus feet, the lower body with quilting, handles terminating in lion-masks, each with detachable collar and liner, each engraved on the body with two coats-of-arms, each collar and two of the liners with two crests, a pair additionally with a horse crest under bases, on liners and on flange of collars, each marked under base or on body and on collars and liners, the earlier pair with addition marks to the acanthus feet

10 in. (25 cm.) high; 501 oz. (1,560 gr.)

(4)

\$200,000-300,000

£170,000-250,000

€190,000-280,000

PROVENANCE:

Sir John Grey-Egerton (1766-1825), 8th baronet of Oulton Park, Cheshire
Anonymous sale; Christie's, New York, 20 May 2015, lot 298

The arms are those of Egerton quarterly with those of Grey, with those of Jackson on an escutcheon of pretence, as borne by Sir John Grey-Egerton, 8th baronet. The arms on the other side are those of Egerton with thirty-four quartervines representing Sir John Grey-Egerton's ancestry.

Egerton married in 1795 Maria, daughter and sole heiress of Thomas Scott Jackson, one of the Directors of the Bank of England. In 1814 he took the surname Grey-Egerton, having succeeded to the Egerton baronetcy upon the death of Thomas Egerton, Viscount Grey de Wilton and Earl of Wilton. Egerton was a member of Parliament for Chester from 1807-1818 and a successful race horse owner. He died without issue in 1825 after a carriage accident at the Epsom Races. The title devolved on his brother the Rev. Sir Philip Grey-Egerton.

Wine coolers of this and similar form by Storr often feature an octagonal pad below the paw foot. The earlier pair of wine coolers from this set of four have addition marks to the feet, suggesting that when Egerton ordered the second set of coolers he requested that acanthus leaves below the paw feet be added, to aggrandize the set. This motif on a set of wine coolers by Storr, England's most celebrated silversmith, appears to be unique.

A set of twelve dinner plates by Paul Storr of 1811, engraved with the same arms, sold Christie's, New York, 18 October 2005, lot 242.



The arms of Egerton quarterly with those of Grey, with those of Jackson on an escutcheon of pretence, as borne by Sir John Gre-Egerton, 8th baronet.



The crests are those of Grey-Egerton.





51



51

A PAIR OF JACOB PETIT PORCELAIN GREEN-GROUND FIVE-LIGHT CANDELABRA
MID-TO-LATE 19TH CENTURY

Each with four bearded mask-form candle nozzles and a central nozzle above a columnar stem painted with spiraling gilt ribbons and garlands, the base with torch-bearing putti, on an ormolu foot

30¼ in. (76.8 cm.) high

(2)

\$10,000-15,000

£8,300-12,000
€9,500-14,000

PROVENANCE:

Anonymous sale; Christie's, New York, 25 October 2005, lot 220 (\$19,200).

THE PROPERTY OF AN ENGLISH LADY, CHICAGO, ILLINOIS

52

LOUIS-MARIE MORISE (FRENCH, 1818-1883)

Napoleon Bonaparte à cheval

signed *Morise* and with Syndicat des fabricants de bronzes foundry *cachet*, stamped *MADE IN/FRANCE/BRONZE*, on a green marble plinth
bronze, gilt patina
23½ in. (60 cm.) high
Circa 1870.

\$7,000-10,000

£5,800-8,200
€6,700-9,500



52



53

53
A PAIR OF EMPIRE STYLE ORMOLU SIX-LIGHT CANDELABRA
 SECOND HALF 19TH CENTURY

Each modeled as a winged cherub holding a garland aloft issuing branches

28¾ in. (73 cm.) high

(2)

\$7,000-10,000

£5,800-8,200
 €6,700-9,500

54
A FRENCH ORMOLU-MOUNTED MAHOGANY REGULATEUR
 CIRCA 1880

In the Empire style, surmounted by an eagle, the dial signed *J Maubert/à Paris*, the base with a circular shield before crossed swords

101 in. (257 cm.) high, 22¼ in. (56.5 cm.) wide, 13¼ in. (33.3 cm.) deep

\$20,000-30,000

£17,000-25,000
 €19,000-28,000



54



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

55

EMILIO ZOCCHI (ITALIAN, 1835-1913)

Young Christopher Columbus

signed and dated ZOCCHI. F. 1868, on an original
portor and white marble plinth
marble

Overall: 71½ in. (181.6 cm.) high

\$80,000-120,000

£66,000-98,000

€76,000-110,000

PROVENANCE:

Academy of Saint Joseph, Boarding School for
Young Ladies, Brentwood, New York until 2009.
Acquired from the above by the present owner.

LITERATURE:

A. Panzetta, *Nuovo dizionario degli scultori italiani
dell'Ottocento e del primo Novecento*, Turin, 2003,
vol. 2.



The present statue in the parlour of the Academy of St. Joseph



Meticulously carved in the round with life-like detail, this youthful depiction of Christopher Columbus, looking to the West in a foreshadowing of his travels, almost certainly debuted at the International Exhibition of Santiago, Chile in 1875. Serving as a symbol of freedom and determination, the marble reveals Zocchi's expert mastery of detail, which further extends to the *bas-relief* panels chronicling his expedition on an imposing portico plinth. The figure itself is a testament to Zocchi's virtuoso talent, as the pensive gaze of the subject, the richness of Columbus's brocade coat and realistic carving of sea-life on the rockwork base infuse life into this exceptional work.

Born in Florence in 1835, Emilio Zocchi studied under Torrini and Costalli. Though sculpting a myriad of commercial works and bas-reliefs, the artist was celebrated for his series of young historical figures through the 1870s, including *Young Michelangelo* depicted at work perched upon the Medici shield and *Young Benjamin Franklin* now in Philadelphia. Like his contemporaries, Zocchi was a frequent participant during the Exhibition era, submitting works most notably to the Philadelphia Centennial Exhibition in 1876 where his work *Bacchus* was among his playful the 'specimens of that flexible, winning, seductive treatment of marble which made the Italian sculpture at the Centennial a revelation' (Watson, *The Masterpieces of the International Exhibition*, Philadelphia, 1876, pp. 114-5).

56

**A PAIR OF ORMOLU-MOUNTED SEVRES PORCELAIN BURGUNDY-GROUND VASES
(VASES 'LANCEL')**

SECOND QUARTER 19TH CENTURY

The body of each finely painted with abundant swags of flowers below a band of forget-me-nots centering a faux purple cabochon, all between bands of gilt and platinum decoration, the necks with roundels depicting the signs of the zodiac

13¼ in. (33.7 cm.) high

(2)

\$12,000-18,000

£9,900-15,000
€12,000-17,000



57-59 No Lot



60

60

A PAIR OF PARIS PORCELAIN PALE-YELLOW AND GOLD GROUND SNAKE-HANDLED VASES

SECOND QUARTER 19TH CENTURY

Each finely painted with a paisley pattern

12¾ in. (32.4 cm.) high

(2)

\$5,000-7,000

£4,200-5,700
€4,800-6,600

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE/SOLD TO BENEFIT COLUMBIA UNIVERSITY

61

A CHARLES X AUBUSSON CARPET

FRANCE, CIRCA 1830

Approximately 15 ft. x 13 ft. 3 in.
(457 cm. x 404 cm.)

\$6,000-8,000

£5,000-6,600
€5,700-7,600



61

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE, DALLAS, TEXAS

62

A PAIR OF CHARLES X ORMOLU-MOUNTED CUT GLASS VASES

CIRCA 1825

Each urn form vase centered by scroll handles terminating in rams heads above and satyr masks below, mounted as lamps, electrified

15½ in. (39 in.) high, excluding fitment

(2)

\$3,000-5,000

£2,500-4,100
€2,900-4,700



62



63

63

A FRENCH ORMOLU-MOUNTED MAHOGANY FAUTEUIL DE BUREAU

THIRD QUARTER 19TH CENTURY

In the Empire style, the curved back with applied scrolling foliate mounts centering laurel sprays and a Classical figure holding a beehive, on paw monopodia

\$7,000-10,000

£5,800-8,200
€6,700-9,500

PROVENANCE:

A Collection of Napoleonic Memorabilia; Christie's, London, 18 June 1987, lot 318.

This *fauteuil de bureau* is based on the famous chair from circa 1805 supplied by Jacob-Desmaller et Cie and with mounts by Thomire to Jérôme Bonaparte, King of Westphalia, and brother of Napoleon. This chair passed into the collection of Princess Mathilde Bonaparte until it was sold from the collection of Comte Philippe de La Rochefoucauld, Parke-Bernet Galleries, New York, 19 May 1951, lot 160.



64

64

A PAIR OF PARIS PORCELAIN GOLD-GROUND DOLPHIN-HANDLED VASES
CIRCA 1820, POSSIBLY BY DARTE FRERES

The bodies richly gilt, one side painted with a Classical scene, the obverse with a harbor view

14½ in. (37.2 cm.) high

(2)

\$6,000-8,000

£5,000-6,600
€5,700-7,600

65

A PAIR OF PARIS PORCELAIN GOLD AND BLUE GROUND FIGURAL BASKETS
FIRST HALF 19TH CENTURY, IRON-RED RP
MONOGRAM MARKS

Each of oval form, with a pair of winged kneeling women supporting a pierced basket

14½ in. (36.8 cm.) high

(2)

\$6,000-8,000

£5,000-6,600
€5,700-7,600



65

66

**A FRENCH ORMOLU AND GLASS
VITRINE-CASE**

LATE 19TH/EARLY 20TH CENTURY

Resting on paw-form feet, with two hinged doors

26½ in. (67.3 cm.) high, 42½ in. (108 cm.) wide, 21½
in. (54.6 cm.) deep

\$3,000-5,000

£2,500-4,100
€2,900-4,700



67

**A GROUP OF THREE FRENCH ORMOLU
AND PATINATED BRONZE FOUR-LIGHT
WALL APPLIQUES**

LATE 19TH CENTURY

In the Empire style, each modeled as a winged
term issuing four looped branches, the reverse
stamped 'CB' within a lozenge and numbered
7067B

22 in. (56 cm.) high, 13 in. (33 cm.) wide

\$5,000-8,000

£4,200-6,600
€4,800-7,600



68 No Lot

A PAIR OF IMPORTANT FRENCH SEMI-PRECIOUS AND HARDSTONE-MOUNTED ORMOLU EIGHT-LIGHT CANDELABRA
 CAST BY DENIÈRE, DESIGNED BY AIMÉ CHENAVARD (1798-1838),
 THE FIGURES BY JEAN-JACQUES FEUCHÈRE (1807-1852), THE
 ORNAMENTS BY M. COMBETTES, PARIS, CIRCA 1834-1839

Each surmounted by a female musician, issuing scrolled arms from a central globe, the central stem with a coiled serpent, on a circular base with music-making putti

43 in. (109.2 cm.) high

(2)

\$50,000-80,000

£42,000-66,000
 €48,000-76,000

PROVENANCE:

Almost certainly commissioned by Ferdinand-Philippe, duc d'Orléans (1810-1842) in 1834 and delivered to Palais des Tuileries, Paris, 20 April 1839. Sold by the duchesse d'Orléans (1814-1858); Hôtel Drouot, Paris, 18-20 January 1853, lot 3, 4 or more probably 6.

The present splendid pair of candelabra are without doubt two of a group of fourteen created as part of an immensely elaborate *surtout de table* for Ferdinand-Philippe, duc d'Orléans, son of King Louis Philippe. The duc d'Orléans was one of the most dynamic figures of the July Monarchy, noted for his diplomatic and military acumen. He also championed a number of the emerging artists of his era, and in 1834, commissioned a *surtout de table* for his apartments in Palais de Tuileries in Paris, designed by Aimé Chenavard and Jean-Baptiste-Jules Klagmann, cast by Guillaume Denière, and incorporating works by artists such as Antoine-Louis Barye and Jean-Jacques Feuchère, who would go on to define sculpture of the romantic period.

In her study of the duc d'Orléans' *surtout*, Isabelle Leroy-Jay Lemaistre references an inventory of this elaborate commission which included a description of a group of candelabra with four small *génies* on the bases and surmounted by figures of female musicians: 'Les candélabres présentent quatre petits génies adossés à la base et sont dominés par une figure de musicienne : les figures sont de M. Feuchère et la plus grande partie des ornements de M. Combettes' (I. Leroy-Jay Lemaistre, 'Des sculpteurs et des bronziers,' *Le Mécénat du duc d'Orléans : 1830-1842*, Paris, 1993, p. 139). Leroy-Jay Lemaistre further suggests that said candelabra may have disappeared, or could have been sold anonymously (I. Leroy-Jay Lemaistre, *op. cit.*, p. 139). Owing to the similarities between the present lot – notably the hardstone mountings and the style of the figures – and other known elements of the *surtout* such as the centrepiece sold Christie's, New York, 21 October 2015, lot 198 (\$269,000), these candelabra are almost certainly those described in the aforementioned inventory.

Following the untimely death of the duc d'Orléans, the *surtout* was sold by his widow in 1853 when it was widely dispersed. Judging from the descriptions, the present candelabra could be from one of several lots in the 'Bronzes d'art et bronzes dorés' section of the sale: lots three including 'quatre candélabres en bronze doré à huit lumières, ornés de pendeloques et pierres de couleur et de figures modelées par Jean Feuchères'; lot four includes 'Un autre Surtout, composé d'un même nombre de pièces, avec attributs et ornements différents, et dus aux mêmes artistes, soit...De quatre candélabres'. The present lot, however, is most probably from lot six: 'Six candélabres en bronze doré, à huit lumières, ornés de nielles et de pierres de couleur, et à la base de figures, de J. Feuchères.'



A PAIR OF IMPORTANT
CANDELABRA FROM THE DUC
D'ORLÉANS SURTOUT DE TABLE



PROPERTY FROM A
NEW YORK COLLECTION

(LOTS 70-72)

70

**A GEORGE II GOLD-MOUNTED
BLOODSTONE ETUI**
LONDON, CIRCA 1760

The cylindrical case applied *en cage* with putti and
rocaille, apparently unmarked

4½ in. (114.3 mm.) long

\$2,000-3,000

£1,700-2,500
€1,900-2,800



71

**A CONTINENTAL GOLD-MOUNTED HARDSTONE
SNUFF-BOX**

CIRCA 1730

Circular box, gold strapwork mounts in the Regence taste
applied *en cage*, the cover with central medallion with the
parable of the fox and the crane, with later control mark

2½ in. (63.5 mm.) diameter

\$6,000-9,000

£5,000-7,400
€5,700-8,500



72

A DUTCH 14K GOLD-MOUNTED ROCK CRYSTAL PERFUME FLASK

20TH CENTURY

Of decagonal form, the mounts engraved with scroll and dot decoration, marked for Dutch 14K and later stamped twice 18K

4 in. (10.2 cm.) long

\$1,500-2,500

£1,300-2,100
€1,500-2,400

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

73

TWO GEORGE V GOLD PICTURE FRAMES

MARK OF WILMOT MANUFACTURING CO., BIRMINGHAM, 1929

The first, a hinged triple frame, the second a hinged double frame, each frame with engine turning, each with silk lining and wood backing, each marked on side, 9 kt.

The largest 9 in. (22.8 cm.) high, 21 $\frac{1}{8}$ in. (53.5 cm.) wide, overall

(2)

\$10,000-15,000

£8,300-12,000
€9,500-14,000

PROVENANCE:

Anonymous sale; Christie's New York, 26 October 2007, lot 45



72



73

PROPERTY FROM A
NEW YORK COLLECTION
(LOTS 74-78)



74 (detail)



74

74

**A CONTINENTAL GOLD-MOUNTED
ROCK CRYSTAL AND EBONY DESK SEAL**
19TH CENTURY

Formed as a fluted column, surmounted by a
heraldic figure with pearl set crown, bloodstone
matrix, *apparently unmarked*

3½ in. (90 cm.) long

\$2,000-3,000

£1,700-2,500
€1,900-2,800



75

75

A FRENCH VARI-COLOR GOLD ÉTUI
MARK OF CAB, PARIS, 1781-1789

Slightly tapering *étui* of oval section, the ground
with panels horizontally striated and stamped
with scattered pellets, applied draped and fringed
rope-twist decoration, *marked on flange and inside
cover*

4¾ in. (120.6 mm.) long

\$3,000-5,000

£2,500-4,100
€2,900-4,700

PROVENANCE:

Sotheby's, London, 14 September 2000, lot 399.

76

**A GERMAN GOLD-MOUNTED AND GEM SET HARDSTONE
SNUFF-BOX**

CIRCA 1750

Slightly *bombé*-form, the thumbpiece set with diamonds and emeralds

1¼ in. (31.7 mm.) high, 2¾ in. (60 mm.) wide, 1⅞ in. (47.6 mm.) deep

\$4,000-6,000

£3,300-4,900

€3,800-5,700



76

77

**A CONTINENTAL COLORED GOLD-MOUNTED AND
MOTHER OF PEARL INLAID WHITE QUARTZ SNUFF-BOX**
PROBABLY GERMAN, CIRCA 1750

Each side with colored gold-flake and burgau scenes of classical ruins, the base with flower spray

2⅞ in. (71 mm.) wide

\$8,000-12,000

£6,600-9,800

€7,600-11,000



77

78

A GEORGE II GOLD-MOUNTED AGATE SNUFF-BOX
LONDON, CIRCA 1750

Cartouche-form, mounted *en cage* with roccaille decoration, marked on flange and cover with later French control mark

1¼ in. (31.7 mm.) high, 2⅞ (60 mm.) wide, 2¼ in. (57.15 mm.) deep

\$5,000-8,000

£4,200-6,600

€4,800-7,600



78

THE PROPERTY OF A CALIFORNIA COLLECTOR

(LOTS 79-84)



79

79

AN 18KT GOLD, SILVER AND ENAMEL, PEARL AND GEM-MOUNTED SNUFF-BOX

RETAILED BY LACLOCHE, PARIS, SECOND QUARTER 20TH CENTURY

The enamel cover mounted with encrusted ribbon-tied floral bouquet including rubies and sapphires within a border of pearls, the sides engraved with scrollwork, with original wood presentation case, *marked on flange and inside base with Swiss export marks for 18K gold, interior and flange engraved LACLOCHE PARIS, underside stamped 935*

3¼ in. (8.2 cm.) wide, 2 in. (5 cm.) deep

\$4,000-6,000

£3,300-4,900
€3,800-5,700

80

A 18K GOLD AND BLACK ENAMEL CIGARETTE CASE

MARK OF VAN CLEEF & ARPELS, PARIS, CIRCA 1930, RETAILED BY BLACK STARR & FROST, FRANCE

The cover decorated with graduating stripes of gold and black enamel, the center engraved J.A.L.L., *marked twice to the interior and on cigarette stop, two maker's marks obscured, with Swiss export mark for 18K, and stamped BLACK STARR & FROST, FRANCE*

5¼ in. (13.3 cm.) long; 5 oz. 14 dwt. (179 gr.)

\$7,000-9,000

£5,800-7,400
€6,700-8,500



80

81

AN ART DECO ENAMEL AND SAPHIRE-MOUNTED VANTIY CASE

MARK OF VAN CLEEF & ARPELS, PARIS, CIRCA 1930, WITH LONDON IMPORT MARKS

Mounted in 18K gold, panels of black and green-ground enamel, detachable gold-mounted pencil, the interior with three compartments and mirror and engraved with inscription dated 1930, *marked throughout with VCA maker's mark, stamped 18K, London import marks, tassel suspension loop with Swiss export mark for 18K*

3½ in. (8.9 cm.) long; 6 oz. 8 dwt. (199 gr.) gross weight

\$8,000-12,000

£6,600-9,800
€7,600-11,000



81

82

AN 18K GOLD COMPACT WITH DETACHABLE POCKET WATCH
MARK OF CARTIER, PARIS, 1ST HALF 20TH CENTURY

With engine-turned decoration, gold chain handle and sapphire thumbpiece, the reverse engraved *RLJ*, fully marked with Swiss export marks for 18K gold, stamped *Cartier* and 18K, numbered 02234

3½ in. (8.5 cm.) wide; 5 oz. 18 dwt. (186 gr.) gross weight

\$6,000-8,000

£5,000-6,600
€5,700-7,600



82



83

83

A FRENCH ENAMEL AND RUBY-SET PARCEL-GILT SILVER COMPACT AND PILL BOX

MARK OF VAN CLEEF & ARPELS, PARIS, CIRCA 1930

Each with scattered inlaid and gilt flowers, the interior of the compact with mirror and compartment, marked *three times to interior*, also stamped *Van Cleef & Arpels 71501*; the pillbox marked on flange and base, also stamped *6573 Van Cleef & Arpels 64087*

The compact: 3½ in. (8.9 cm.) wide, the pillbox: 2 in. (5.1 cm.) wide; 6 oz. 18 dwt. (215 gr.) gross weight

\$4,000-6,000

£3,300-4,900
€3,800-5,700

84

A FRENCH ART DECO 18K GOLD AND ENAMEL DIAMOND SET COMPACT

MARK OF AUGUSTE PEYROULA, PARIS, CIRCA 1930, REPUTEDLY RETAILED BY VAN CLEEF & ARPELS

The interior with lipstick holder, two compartments and mirror, fully marked, also stamped 2043

3½ in. (9.2 cm.) wide

\$2,500-3,500

£2,100-2,900
€2,400-3,300



84



85

85

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

LATE 19TH/20TH CENTURY, IMPRESSED MONOGRAM, SCEPTRE AND CYPHER MARKS, INCISED 330-260, DECORATOR'S MARK FOR HEUBACH, INSCRIBED W-BOUGOUREAU, SIGNED VON O.DIETRICH

Finely painted after 'The Secret' by William-Adolphe Bouguereau with a beauty holding a rose, a finger pressed to her lips

12 $\frac{7}{8}$ in. (32.7 cm.) high, 7 $\frac{3}{4}$ in. (19.7 cm.) wide, excluding giltwood frame

\$10,000-15,000

£8,300-12,000

€9,500-14,000

PROPERTY FROM A PRIVATE SOUTH AMERICAN COLLECTION

86

A FRENCH ORMOLU-MOUNTED MAHOGANY, SATINÉ AND TULIPWOOD COMMODE

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

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

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

\$12,000-18,000

£9,900-15,000

€12,000-17,000

PROVENANCE:

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



86

87

PASQUALE ROMANELLI (ITALIAN, 1812-1887)

Ruth

Signed Prof. P. Romanelli. Firenze

marble

45 in. (114 cm.) high

Circa 1870.

\$40,000-60,000

£33,000-49,000

€38,000-57,000





88

88

A PAIR OF AMERICAN GILT-BRONZE AND PORCELAIN BASKET-FORM PENDANTS

ATTRIBUTED TO EDWARD F. CALDWELL & CO., NEW YORK, FIRST QUARTER 19TH CENTURY

Decorated overall with porcelain flowering sprigs, electrified

36 in. (91.4 cm.) high, 11 in. (28 cm.) wide

(2)

\$5,000-8,000

£4,200-6,600

€4,800-7,600

PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

89

A SAVONNERIE CARPET

FRANCE, CIRCA 1900

Approximately 22 ft. x 22 ft. (670 cm. x 670 cm.)

\$10,000-15,000

£8,300-12,000

€9,500-14,000



89

PROPERTY FROM AN AMERICAN DYNASTY:
THE CLARK FAMILY TREASURES



Huguette Clark (1906-2011)



90

**A FRENCH ORMOLU-MOUNTED TULIPWOOD,
SYCAMORE, AMARANTH AND FRUITWOOD
MARQUETRY AND PARQUETRY BUREAU A
CYLINDRE**

BY MAISON KRIEGER, PARIS, CIRCA 1880

Decorated overall with trophies and flower-filled urns, with pierced gallery above a cylinder case enclosing a leather-lined writing surface and five small drawers, over a frieze drawer enclosing three velvet-lined compartments, the central one with a mirror, on cabriole legs, the lockplate stamped *MON KRIEGER/AMEUBLEMENT/PARIS*, inscribed 95108 twice to underside

40 $\frac{1}{4}$ in. (103.5 cm.) high, 30 in. (76 cm.) wide,
20 in. (51 cm.) deep

\$20,000-30,000

£17,000-25,000
€19,000-28,000

PROVENANCE:

Anna Eugenia Clark (1878-1963).



91

**A FRENCH ORMOLU AND ROUGE MARBLE FIGURAL
JARDINIÈRE, ON MARBLE PEDESTAL**
CIRCA 1900

The jardinière modeled as an inverted helmet held aloft by a pair of struggling putti, stamped with letters and numbers under one swag

Overall: 67½ in. (171.5 cm.) high

(2)

\$15,000-25,000

£13,000-21,000
€15,000-24,000



92

**AN ORMOLU-MOUNTED SEVRES STYLE
COBALT-BLUE GROUND CENTERPIECE**
LATE 19TH CENTURY

The bowl centered by scrolling vine-leaf handles, the
base modeled with abundant fruit and winged putti

17½ in. (44.2 cm) high, 21 in. (53.4 cm.) wide

\$7,000-9,000

£5,800-7,400
€6,700-8,500



92



93

-93

**A FRENCH ORMOLU-MOUNTED
KINGWOOD AND SATINÉ PARQUETRY
TEA TABLE**

BY FRANÇOIS LINKE, THE MOUNTS
DESIGNED BY LÉON MESSAGE, INDEX
NUMBER 610, PARIS, CIRCA 1900

The circular removable handled glass tray
supported by four cherubic tritons, over a lower
tier inlaid with lozenge parquetry, above a shaped
frieze centered with acanthus 'crab' clasps, on
cabriole legs with scrolled sabots, one angle
signed *F. Linke*

36½ in (92.7 cm.) high, 31½ in. (80 cm.) diameter

\$20,000-30,000

£17,000-25,000
€19,000-28,000



94

94

ITALIAN SCHOOL, 19TH CENTURY

Cupid

bearing signature *E. LAPINI FIRENZE*, on associated onyx socle

marble

18¾ in. (47.6 cm.) high

\$4,000-6,000

£3,300-4,900

€3,800-5,700

95

CESARE LAPINI (ITALIAN, FL. 1880-1910)

Impara l'arte e mettila da parte

signed and dated *C. LAPINI/ FIRENZE 1893*

marble

28½ in. (72 cm.) high

\$12,000-18,000

£9,900-15,000

€12,000-17,000



95

96 No Lot

97

A PAIR OF BACCARAT OPALINE GLASS VASES WITH BLUE TORSADE RIMS

MID-TO-LATE 19TH CENTURY

Each finely painted with morning glories between bands of gilt grapevine, the rim with an applied cobalt-blue ribbon torsade within spiraling latticino threads

11 $\frac{1}{8}$ in. (30.2 cm.) high

(2)

\$5,000-7,000

£4,200-5,700
€4,800-6,600



97

98

A BERLIN (K.P.M.) PORCELAIN PART DESSERT SERVICE

EARLY 20TH CENTURY, BLUE SCEPTRE AND IRON-RED ORB MARKS, FIVE PIECES ALSO WITH BLACK MALTESE CROSS MARK, VARIOUS IMPRESSED AND PAINTED CYPHERS AND NUMERALS

Each finely painted with fruits or flowers, comprising: a two-handled lozenge-shaped bowl, a low footed compote, nine large plates and twenty-four smaller plates

14 $\frac{1}{8}$ in. (37.8 cm.) wide, the bowl

(35)

\$7,000-9,000

£5,800-7,400
€6,700-8,500



98



99

A PAIR OF ROMAN MICROMOSAIC PAPERWEIGHTS
LATE 19TH/EARLY 20TH CENTURY

Each depicting three horses

7¼ x 5½ in. (18.4 x 14 cm.)

(2)

\$4,000-6,000

£3,300-4,900

€3,800-5,700

99



PROPERTY FROM A PRIVATE MIDWEST COLLECTION

100

A FINE AND RARE ROMAN MICROMOSAIC PLAQUE, TITLED
'FLOWERS WITH A CARDINAL WOODPECKER'

BY FEDERICO CAMPANILI, VATICAN MOSAIC STUDIO, ROME, DATED
1874

Signed *F. Campanili/1874* to the reverse, set within a giltwood frame

The plaque: 22¼ x 27¼ in. (56.5 x 69.5 cm.)

Framed: 33 x 37¼ in. (83.5 x 96 cm.)

\$50,000-80,000

£42,000-66,000

€48,000-76,000

PROVENANCE:

By repute, acquired by Alfred Beaufort Seymour at auction in Europe, August
1922.

Loaned by his daughter, Colonel A. Victoria Seymour, M.D., to the Detroit
Yacht Club, circa 1937.

Thence by descent to present owner.

Profusely inlaid with roses, chrysanthemum, tulips and hydrangea, this rare and rediscovered panel depicts a cardinal woodpecker in pursuit of a snail and butterfly nestled among the blossoming bouquet. Jeanette Hanisee Gabriel notes three panels of the same title are documented in the *Archivio Storico della Fabbrica de S. Pietro* (ASFSP) produced by the the Campanili family of mosaicists. Specializing in flower and landscape panels, the elder Campanili, Federico, produced two panels in 1864 and 1874 while his son, Licinio, produced a larger panel circa 1900 (subsequently exhibited at the 1904 St. Louis World's Fair). The subject is based on a painting, albeit now lost, by the landscape master Andrea Cherubini (d. 1900) (J. Hanisee Gabriel, *Micromosaics: Private Collections*, 2016, pp. 110-111).

This treasured micromosaic has remained in the same family collection since its acquisition in 1922 by Alfred Seymour. Alfred, a talented boat designer for the Dodge family, amassed a large collection of fine art, sculpture and objects which he passed on to his daughter, bronze-star recipient, Col. A. Victoria Seymour, MD who served with the American Expeditionary Force in WWI. As an active member of the Detroit Yacht Club during the mid-20th century, Dr. Seymour generously loaned this mosaic and other works for the enjoyment of the members.



100



100 (detail)



100 (signature)



PROPERTY FROM A PRIVATE COLLECTION

101

AN ITALIAN SILVER-GILT FLATWARE SERVICE

MARK OF MARIO BUCCELLATI, MILAN, MID-20TH CENTURY

Tiber pattern, comprising:

- Eleven tablespoons
- Eight soup spoons
- Nine dessert spoons
- Thirteen dinner forks
- Twelve lunch forks
- Twelve salad forks
- Eleven pastry forks
- Eleven dinner knives
- Twelve lunch knives
- Ten butter knives
- Three serving spoons
- A pair of small serving spoons
- A sauce ladle
- A pierced server
- A pastry server
- Two pairs of serving forks
- Two small serving pricks

270 oz. (8,408 gr.) weighable silver

(123)



102 (set of six)

\$10,000-15,000

£8,300-12,000

€9,500-14,000

PROVENANCE:

Anonymous sale, Sotheby's, New York, 15 April 2016, lot 127.

102

A SET OF SIX MALACHITE VENEERED PANELS

LATE 19TH/EARLY 20TH CENTURY

Highly figured with varying tones of rich greens in a vertically striated pattern

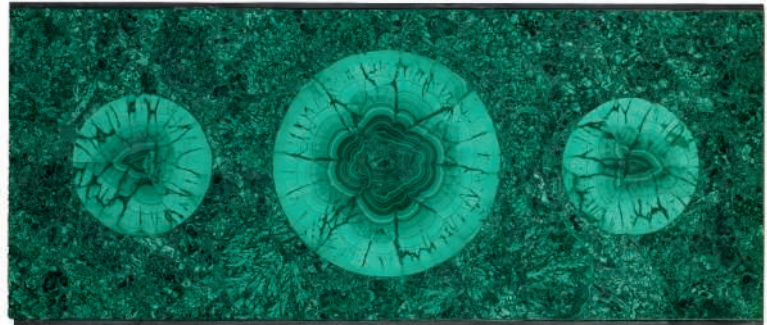
34 x 14½ in. (86.4 x 36.8 cm.), each panel

(6)

\$8,000-12,000

£6,600-9,800

€7,600-11,000



103 (set of six)

103

A SET OF SIX MALACHITE VENEERED PANELS

LATE 19TH/EARLY 20TH CENTURY

Highly figured with varying tones of rich greens in repeating circular motifs

34 x 14½ in. (86.4 x 36.8 cm.), each panel

(6)

\$8,000-12,000

£6,600-9,800

€7,600-11,000

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

104

A SILVER CENTERPIECE BOWL AND COVER
RETAILED BY CARTIER, PARIS, 20TH CENTURY

The bowl surrounded by naturalistically modeled fruits and vines, the cover with bud-spray finial, *one vine leaf stamped 800, stamped CARTIER*
STERLING SILVER under base and cover

8 in. (20.3 cm.) high, 23 in. (58.5 cm.) long; 106 oz. (3,296 gr.)

\$12,000-18,000

£9,900-15,000
€12,000-17,000

105

A PAIR OF ITALIAN LAPIS-MOUNTED SILVER CENTERPIECES
MARK OF BUCCELLATI, MILAN, CIRCA 1965

The stem and foot of each formed as a fruiting vine, *each marked on leaf*

11 $\frac{1}{2}$ in. (29.5 cm.) high, 15 $\frac{1}{2}$ in. (59 cm.) wide; 308 oz. 10 dwt. (9,593 gr.) gross weight

(2)

\$30,000-50,000

£25,000-41,000
€29,000-47,000





106

A PAIR OF ITALIAN SILVER WINE COOLERS IN THE FORM OF FOXES

MARK OF MARIO BUCCELLATTI, MILAN, CIRCA 1950

Each poised with an alert expression, the eyes inset with faceted tiger's-eye hardstones, the head hinging to reveal a bottle compartment, *each marked under left paw*

15¼ in. (38.7 cm.) high; 230 oz. 14 dwt. (7,175 gr.)

(2)

\$60,000-80,000

£50,000-66,000
€57,000-76,000







107

107

**AN ITALIAN SILVER AND PETRIFIED WOOD MODEL OF AN OWL
ATTRIBUTED TO FRATELLI LISI E FIGLI, FLORENCE, MID-20TH
CENTURY**

In the Buccellati style, with wirework feathers, and inset tiger's eye hardstone eyes, *apparently unmarked*

17 in. (43.2 cm.) high; 32 oz. 4 dwt. (1001 gr.) weighable silver

\$8,000-12,000

£6,600-9,800
€7,600-11,000

108

AN ITALIAN SILVER CENTERPIECE BOWL

MARK OF BUCCELLATI, MILAN, 2ND HALF 20TH CENTURY, SIGNED
NINOTTO

Of undulating oval form with hammered surface, the handles formed as a squid and a fish each with inset colored glass eyes, raised on shell form feet, *signed on rim, marked under base*

21 in. (53.3 cm.) long; 95 oz. 14 dwt. (2,979 gr.) gross weight

\$6,000-8,000

£5,000-6,600
€5,700-7,600

PROVENANCE:

Anonymous sale; Christie's New York, 26 October 2007, lot 47



108



109

A PAIR OF ITALIAN SILVER LIFE-SIZED MODELS OF GEESE

MARK OF MARIO BUCCELLATI, MILAN, 1935-1940

Each realistically modeled with textured feathers and inset glass eyes, *each marked under one webbed foot*

23¾ in. (60.3 cm.) high; 389 oz. 10 dwt. (12,116 gr.)

(2)

\$30,000-50,000

£25,000-41,000
€29,000-47,000

PROPERTY FROM A PRIVATE COLLECTION

110

A FRENCH SILVER-GILT FLATWARE SERVICE

MARK OF PUIFORCAT, PARIS, 20TH CENTURY

Coquille pattern, comprising:

- Twelve tablespoons
- Twelve dessert spoons
- Twelve coffee spoons
- Twelve demitasse spoons
- Twelve fish forks
- Twelve dinner forks
- Twelve salad forks
- Twelve pastry forks
- Twelve dinner knives
- Twelve fish knives
- A carving knife and fork
- A salad serving spoon and fork
- A fish slice
- A cold meat fork
- A serving spoon
- A flat pierced server
- A sauce ladle

207 oz. 10 dwt. (6,472.3 gr.) weighable silver (129)

\$10,000-15,000

£8,300-12,000

€9,500-14,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 16 April 2013, lot 312.



110

PROPERTY FROM A NEW YORK COLLECTION

111

A FRENCH SILVER-GILT PART DINNER SERVICE

MOST MARK OF OUZILLE LEMOINE FILS, PARIS, 20TH CENTURY

With guilloche rims and borders flat-chased with foliate strap-work and shells, comprising: four shaped oval platters in sizes, three shaped circular smaller platters in sizes and two shaped circular second course dishes, each engraved with coat-of-arms below a coronet, each marked under base, two platters mark of JR, Paris, 20th Century, retailed by Risler

The largest 21½ in. (55 cm.) wide; 348 oz. (10,824 gr.) (9)

\$6,000-9,000

£5,000-7,400

€5,700-8,500



111



112

112

A SET OF NINE VIENNA STYLE PORCELAIN PORTRAIT PLATES

LATE 19TH/20TH CENTURY, VARIOUS BLUE BEEHIVE MARKS TO EIGHT, ONE WITH CROSSED FORK MARK, ONE SIGNED BUCK, SIX SIGNED WAGNER

The center of each finely painted with a maiden and identified on the reverse as *Aida*, *Leontine Metternich*, *Herbst*, *Contemplation*, *Unschuld*, *Marie Theresia*, *Odette*, *Weibliches Bildniss* and *Amorosa*

11 ¼ in. (28.3 cm.) diameter, the largest

(9)

\$8,000-12,000

£6,600-9,800

€7,600-11,000

THE PROPERTY OF A NEW YORK GENTLEMAN

113

A VIENNA STYLE PORCELAIN COBALT-BLUE GROUND EAGLE-HANDLED VASE AND STAND

LATE 19TH/20TH CENTURY, THE PORCELAIN PROBABLY BERLIN, BLUE BEEHIVE MARK, SIGNED K. WILDNER

Finely painted with a court scene of '*Molière et Louis XIV*' to one side, an outdoor dance entitled '*L'Enlèvement au Bal*' to the other

28½ in. (72.3 cm.) high

(2)

\$5,000-7,000

£4,200-5,700

€4,800-6,600



113



114

114

A PAIR OF VIENNA PORCELAIN (LATER-DECORATED) COBALT-BLUE GROUND VASES, COVERS AND STANDS

THE PORCELAIN CIRCA 1805, THE DECORATION LATER, BLUE BEEHIVE MARKS

Each shield shape vase painted front and back with a mythological scene, identified below as *Enlèvement d'Europe, Mercure voit Herse, Atlante et Meleagre* and *Bachus et Ariadne*

16¾ in. (42.5 cm.) high

(6)

\$6,000-8,000

£5,000-6,600
€5,700-7,600

PROPERTY FROM A PRIVATE SOUTH AMERICAN COLLECTION

115

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

LAST QUARTER 19TH CENTURY

The *brèche violette* marble top above a cupboard door enclosing adjustable shelves, the lockplate stamped *KELLER*

37¼ in. (95 cm.) high, 29½ in. (75 cm.) wide, 15¾ in. (40 cm.) deep

\$5,000-8,000

£4,200-6,600
€4,800-7,600

PROVENANCE:

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



115

116

A PAIR OF AMERICAN ORMOLU THREE-LIGHT WALL APPLIQUES

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

The branches modeled as cornucopias with trailing ribbons, the reverse of each stamped 'C' within a lozenge

18 in. (46 cm.) high, 14½ in. (37 cm.) wide (2)

\$4,000-6,000

£3,300-4,900

€3,800-5,700



116



117

PROPERTY FROM A PRIVATE SOUTH AMERICAN COLLECTION

-117

A FRENCH ORMOLU-MOUNTED MAHOGANY, KINGWOOD AND MARQUETRY TABLE DE NUIT

BY FRANÇOIS LINKE, INDEX NO. 1649, PARIS, CIRCA 1900

Fitted with a frieze drawer, faux book bindings and two short drawers to one side, marble top, the molding signed *F. Linke*, the lockplate stamped *CT LINKE/SERRURERIE/PARIS* and numbered 1649, with original key

29 in. (73.5 cm.) high, 13¼ in. (35 cm.) wide, 10½ in. (26.5 cm.) deep

\$6,000-8,000

£5,000-6,600

€5,700-7,600

An identical table is illustrated at Linke's family residence on the Quai Henry IV, Paris (see C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 298).



-118

A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE AND MARQUETRY LONG-CASE CLOCK

BY ÉMMANUEL ZWIENER, THE DESIGN ATTRIBUTED TO LÉON MESSAGÉ, PARIS, CIRCA 1888-89

Surmounted by a winged putto and cornucopia, above a serpentine case, centered by an enamel dial signed *Passement/a Paris* over a central female mask and shaped plinth with scrolled feet, the reverse twice stamped E. ZWIENER and branded 1869, the clockworks stamped ETIENNE MAXANT/BREVETÉ/4 R DE SAINTONGE PARIS and S.G.D.G. BREVETÉ

96½ in. (245 cm.) high, 24½ in. (63 cm.) wide, 12½ in. (31.5 cm.) deep

\$60,000-80,000

£50,000-66,000
€57,000-76,000

PROVENANCE:

Almost certainly ordered for Kaiser Wilhelm II in 1889 and displayed in the Salon of the guest apartment (Room 240) at the Neues Palais, Potsdam, Germany.

Prince Oskar of Prussia (1888-1958) by 1925.

Collection Hélène de Zuylen de Nyevelt de Haar, née de Rothschild (1863-1947) for De Haar Castle, Netherlands.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg (ERR inventory no. R 2637) by 1941;

Recovered by the Monuments Fine Arts and Archives Section (MCCP no. 2839) and repatriated to France 9 January 1946;

Restituted to Hélène de Zuylen de Nyevelt de Haar, Paris.

Sotheby's, New York, 24 October 2012, lot 127.

LITERATURE:

J. Meiner, *Beliner Belle Époque*, Petersburg, 2014, pp. 32-34, illustrated Abb. 37.

A long-case clock, or *régulateur*, of this model was displayed by Émmanuel Zwiener at the Paris *Exposition universelle* in 1889 where it was presumably seen by Paul Seidel, Lord Chamberlain to Kaiser Wilhelm II, who subsequently purchased it for the Imperial household. The Kaiser had intended to gift it as a Christmas present but it did not arrive in time, and instead it was placed in the state rooms of the guest apartments at the Neues Palais, Potsdam, Germany.

The clock was photographed at the Neues Palais in 1889 atop a base specially designed for it by Carl Heinrich Preetz. It is interesting to note also that the entablature with seated figure of cupid is not original to the composition, but a further embellishment added at the request of the Imperial court at a cost of 3440 Reichsmarks (Meiner, *op. cit.*, p. 34).

At the 1889 Paris Exhibition Émmanuel Zwiener won a gold medal for a jewel cabinet, designed with the sculptor Léon Messagé and like the present clock in the rococo style. The jewel cabinet was bought by the Russian Imperial court and displayed at the Gatchina Palace; it sold at Christie's, London, 17 March 2011, lot 409, £623,650. It is fascinating to observe therefore that the present clock was bought by Kaiser Wilhelm II whilst the jewel cabinet entered the Imperial Russian collection, years before the First World War and collapse of both Empires.

With the abdication and exile of Wilhelm II in 1918, some quantities furniture were taken to Huis Doorn, in the Netherlands while the clock was given to his son Prince Oskar of Prussia (d.1958) where it is recorded in 1925. Thereafter it entered the collection of Hélène de Zuylen de Nyevelt de Haar (née de Rothschild, d. 1947) for De Haar Castle, Netherlands and, following confiscation in WWII, was miraculously recovered for the family in 1946.

Emmanuel Zwiener was born in Herdon, Germany in 1849, and had a workshop at 12 Rue de la Roquette, Paris, from 1875 until 1895 when he sold it to Jean-Henri Jansen for 10,000 francs. Emmanuel continued to work with Jansen on a few projects and with his brother Julius who was an established cabinetmaker in Berlin. In 1894 Julius apparently bought numerous designs and sketches for furniture from Paris to Berlin and Julius' furniture is stylistically so similar that and it is often misattributed as the work of Emmanuel in Paris. Closely akin to Emmanuel's work is an extensive neo-rococo bedroom suite made by Julius for Wilhelm II, which was shown at the 1900 Paris *Exposition universelle* and thereafter installed at the Berliner Schloss (sold Sotheby's, New York, 29 June 1989, lots 270-274).





120



119

-119

A FRENCH ORMOLU-MOUNTED KINGWOOD VITRINE

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

With *brèche d'Alep* marble top, the reverse of the central lower shell mount incised *FL*, the reverse of the lockplate stamped *CT LINKE/SERRURERIE/PARIS*

64¾ in. (164.5 cm.) high, 32½ in. (82.6 cm.) wide, 16 in. (40.6 cm.) deep

\$10,000-15,000

£8,300-12,000

€9,500-14,000

120

A PAIR OF VIENNA STYLE PORCELAIN IRIDESCENT SEAFOAM-GREEN GROUND PORTRAIT VASES

LATE 19TH/20TH CENTURY, BLUE BEEHIVE MARKS, IMPRESSED 53A MARKS, SIGNED H. STADLER

Each finely painted with gilt scrollwork and white 'jewels', the front of each with a portrait of a beauty identified under the base as '*Rosé Thé*' and '*Rose Garlands*'

19¼ in. (48.9 cm.) high

(2)

\$6,000-8,000

£5,000-6,600

€5,700-7,600

121

A BERLIN (K.P.M.) PORCELAIN RECTANGULAR PLAQUE, 'DIE LUFT.'

LATE 19TH/20TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK, W, CYPHER, 315 255, SIGNED F. TENNER.

Finely painted with a bust-length portrait of a nude auburn beauty

12½ in. (31.7 cm.) high, 10⅞ in. (25.7 cm.) wide, excluding the carved giltwood frame

\$7,000-9,000

£5,800-7,400
€6,700-8,500

PROVENANCE:

Anonymous sale; Christie's, New York, 17-18 October 2012, lot 44A.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

122

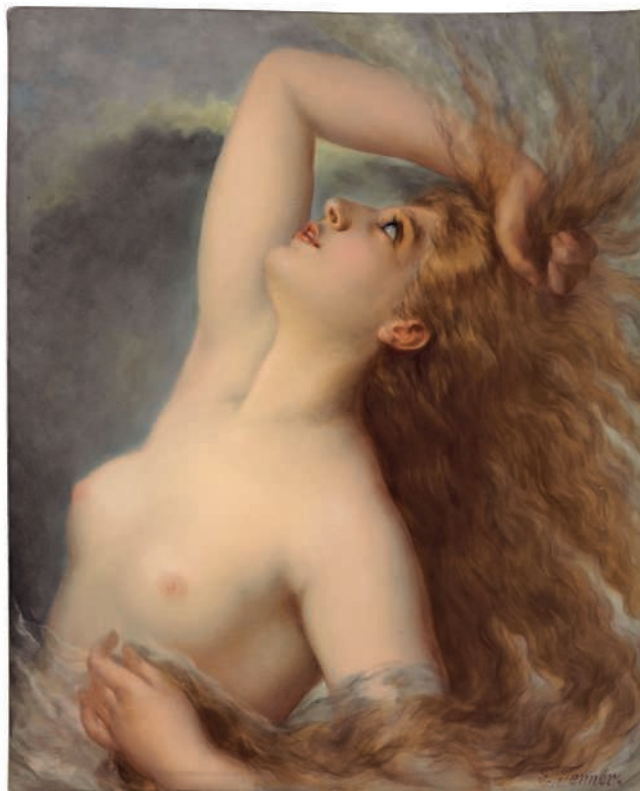
A FRENCH GREEN-PAINTED AND AUBUSSON TAPESTRY FIVE-PIECE SALON SUITE

LATE 19TH CENTURY

Comprising a pair of fauteuils, a pair of bergeres and a recamier, upholstered in blue-ground Aubusson tapestry, finely woven with flowers sprays and trailing blossoms

\$10,000-15,000

£8,300-12,000
€9,500-14,000



121



122

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

123

EDWARD RUSSELL THAXTER (AMERICAN, 1857-1881)

Love's First Dream (or Woman's First Dream of Love)

signed E. Thaxter

marble

78 in. (198 cm.) high

Circa 1880.

\$60,000-80,000

£50,000-66,000

€57,000-76,000

PROVENANCE:

Formerly in the collection of Capt. Joseph Raphael De Lamar (1843-1918), New York.

Sold *The Extremely Costly Contents of the Captain J. R. De Lamar Mansion*, 20-22 November 1919, lot 589.

Acquired from the above sale by John Kerr and Beulah Gould Branch for *Branch House*, Richmond, Virginia.

Thence by descent to present owner.

EXHIBITED:

The Foreign Fair, Boston, 1883 (No. 166).

LITERATURE:

G. Heydt, "Woman Idealized in Marble", *Werner's Magazine*, Vol. 21, March-August 1898, p. 61-72.

In an 1881 letter to his mother, only months before his abrupt and untimely death, Edward Russell Thaxter wrote: 'Did I ever tell you how this subject came into my head? While I was at Rome (the last January, 1880) one night, when it was dark and rainy, we were all sitting there by the fire; and, as I felt in the thinking mood, I moved away into a dark corner and in five minutes was lost to all worldly things. I don't mean that I fell asleep, but I fell into thinking what I should make when I got back to Florence. As I mused I could see, just as plainly as I can see this paper, a 'dream of love.' At first, the beautiful vision was very dim, but it grew brighter and brighter, until it stood before me to-day in my studio.' (G. Heydt, "Woman Idealized in Marble", *Werner's Magazine*, vol. 21, March-August 1898, p. 66).

The American sculptor Edward R. Thaxter had a brief but promising career, demonstrated by this undeniably accomplished marble group. Born in Maine in 1857, he was considered an artistic and musical talent with a poetic soul that 'seemed to flow as readily from his pen as it from his magic fingers when they touched the clay' (op. cit. p. 65). The discovery of this artistic expression led him to Boston at age sixteen to study with the portrait sculptor, John D. Perry. After a brief tenure in his own studio in Portland, Maine, Thaxter moved to Florence in 1878, following the trend of many young sculptors wishing to learn from the masterpieces abroad. In 1881, shortly after completion of *Love's First Dream*, Thaxter suddenly contracted typhoid fever and passed away at the young age of 24. Upon his death, the Honorable J. Schuyler Crosby, then the U.S. Consul in Florence, wrote that 'His young life has passed away, but his name will ever remain famous through his last great work, *Love's First Dream*. (op. cit. p. 71).

Love's First Dream was posthumously exhibited at the 1883 Boston 'Foreign Fair', where the present group was awarded first prize, garnered much-deserved critical acclaim and prompted the artist's work to be produced commercially in reduced sizes for exhibition in Tiffany's New York 'Art Rooms'. Following its exhibition, the marble group entered the collection of Captain Joseph de Lamar (d. 1918), a Dutch emigrant to the United States who amassed considerable fortunes in ship salvaging, mining and trading and constructed lavish residences in New York and on Long Island's Gold Coast. De Lamar's collection was dispersed on site at his Manhattan mansion by his daughter in 1919 (see inset illustration). Virginia financier John Kerr Branch (d. 1930) and his wife Beulah Gould Branch (d. 1952) purchased the marble for their newly constructed residence in Richmond and the artist's masterwork has since remained in the family's possession. Ultimately completed in 1919, historic Branch House was designed by the celebrated architect John Russell Pope, whose illustrious career included designs for the National Archives and Records Administration Building (1935), the Jefferson Memorial (1943) and the West Building of the National Gallery of Art (1941) in Washington, DC.



Captain J. R. De Lamar's Mansion, New York.



The present lot illustrated in the November 1919 auction of the De Lamar collection.





124

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

124

A FRENCH ORMOLU AND SEVRES STYLE TURQUOISE-GROUND 'JEWELLED' PORCELAIN TABLE CLOCK
LATE 19TH CENTURY

The porcelain panels painted with putti and flowers

12½ in. (31.5 cm.) high, 6½ in. (16.5 cm.) wide, 5¼ in. (14.5 cm.) deep

\$3,000-5,000

£2,500-4,100

€2,900-4,700

THE PROPERTY OF A GENTLEMAN

125

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN 'LOTUS' VASES
THE MOUNTS BY HENRY DASSON, PARIS, DATED 1891, THE PORCELAIN CHINESE, 19TH CENTURY

The foliate foot of each signed and dated *Henry Dasson et Cie. 1891.*, the underside of one vase with an apocryphal six-character Chenghua mark in underglaze blue

17½ in. (44.5 cm.) high

(2)

\$12,000-18,000

£9,900-15,000

€12,000-17,000



125

126

**A FRENCH ORMOLU-MOUNTED MAHOGANY AND SATINÉ
PARQUETRY VITRINE**

BY FRANÇOIS LINKE, PARIS, INDEX NO. 2210, PARIS, CIRCA 1929

Surmounted by a pair of garland-bearing putti, on short cabriole legs headed with foliage, the upper right corner molding signed *F. Linke*, the lockplate stamped *CT LINKE/SERRUERIE/PARIS/2210*, with original stamped key

76¾ in. (195 cm.) high, 58 in. (147 cm.) wide, 20 in. (51 cm.) deep

\$20,000-30,000

£17,000-25,000
€19,000-28,000

PROVENANCE:

Acquired by the present owner in Santiago, Chile, *circa* 1970.

Though no glass *cliché* survives in the Linke Archive, the cabinet-maker's register lists the sale price for this seemingly unique model (*Vitrine LXVI en bois d'acajou et marqueterie*) as 25,500 francs in 1929 when the first and only entry appears. Even at the age of 74, Linke was constantly expanding his *oeuvre*, as demonstrated by this playful vitrine-cabinet featuring garland-bearing putti. The transitional form of the cabinet is related to a vitrine of earlier date, sold Christie's, New York, 25 October 2007, lot 304 (\$34,600), and the whimsical putto figures are repeated from Linke's *meuble d'appui* number 1437, *circa* 1905, sold Christie's, New York, 7 June 2011, lot 365 (\$122,500).





127

127

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

LATE 19TH/20TH CENTURY, IMPRESSED MONOGRAM AND SCEPTRE MARK, SZ AND CYPHER, INCISED 255-195, SIGNED O. DIETRICH N.(ACH) C. KIESEL

Finely painted after Conrad Kiesel with a bust-length portrait of a beauty, titled 'Quellenymphe' on the reverse

10 in. (25.3 cm.) high, 7½ in. (19 cm.) wide, excluding the giltwood frame

\$7,000-9,000

£5,800-7,400

€6,700-8,500

128

A PAIR OF BERLIN (K.P.M.) PORCELAIN PARCEL-BISCUIT VASES

THIRD QUARTER 19TH CENTURY, BLUE SCEPTRE ABOVE PFENNIGMARKEN AND FAINT IRON-RED ORB MARKS, IMPRESSED 4

Each finely painted with reveling putti amongst roses and foliage, flanked by faun-form handles, the bases with faux jewels and gilt butterflies

19¼ in. (48.8 cm.) high

(2)

\$7,000-9,000

£5,800-7,400

€6,700-8,500



128





A historical design of the form, circa 1908.

129

A MONUMENTAL ORMOLU-MOUNTED BERLIN (K.P.M.) PORCELAIN MONOGRAMMED IVORY-GROUND THREE PIECE CLOCK GARNITURE

CIRCA 1900, BLUE SCEPTRE AND IRON-RED ORB MARKS, IMPRESSED 3415, 3288, 3351 AND CYPHERS, THE CLOCK INSCRIBED DAHLEMANN, DESIGNED BY PAUL SCHLEY

In the Neo-Rococo taste, the clockcase surmounted by a female-bust above a banner bearing an anthropomorphic sun and flanked by dragons spouting flames, all supported by scantily clad male and female figures, he in the guise of Hercules, the clockface supported from below by an open-mounted grotesque mask, the base with two frolicking putti; the nine-light candelabra *en suite*

38¼ in. (97.1 cm.) high, the clock

(3)

\$50,000-70,000

£42,000-57,000

€48,000-66,000

Designed in 1888 by Paul Schley, only a few examples of this model are known and were displayed at various important exhibitions in the late 19th and early 20th century, including the Exhibition of the German National Applied Arts in Munich in 1888 and the Saint Louis World's Fair in 1904. See F. Dietz, *The Golden Age of the KPM*, Petersburg, 2015, pp. 244-249 for an example of this model in the Sabet Collection and a discussion of its history.



View of the KPM factory's stand at the St. Louis World's Fair, 1904.





130

130

TWELVE COPELAND PORCELAIN MONOGRAMMED AND CRESTED GREEN-GROUND PLATES

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

The borders with lush cartouches of fruit and flowers flanked by molded gilt garlands, the center with a 'JESC' monogram surmounted by a lion's head crest

9 in. (22.6 cm.) diameter

(12)

\$10,000-15,000

£8,300-12,000

€9,500-14,000

See note to the following lot. Charles Ferdinand Hürten is also recorded painting similar services with fruit and basket-work borders for the Prince of Wales and for Queen Alexandra as a gift from the King of Norway.

131

A MONUMENTAL COPELAND EARTHENWARE RECTANGULAR PLAQUE

DATED 1896, IMPRESSED UPPERCASE MARK, SIGNED C.F. HÜRTE

Finely painted with a still-life of chrysanthemums

36 $\frac{3}{8}$ in. (92.4 cm.) high, 24 $\frac{1}{4}$ (61.6 cm.) wide, excluding the massive giltwood frame

\$10,000-15,000

£8,300-12,000

€9,500-14,000

PROVENANCE:

Anonymous sale; Christie's, New York, 13 November 2013, lot 301.

Charles Ferdinand Hürten, (Germany 1818-1901 England) was an Exposition artist for Sèvres, and subsequently employed at W.T. Copeland from 1859 until he retired in 1897. A frequent exhibitor, the 1874 Art Journal reporter observed that Hürten '*has no superior in flower painting, especially on pieces sufficiently large to give full scope to his vigorous yet delicate pencil: and his perfect feeling for all the beauties of texture and colour in his favourite subjects is sufficiently obvious. He makes us see he is as much a florist as an artist, and as true a student of form as of colour.*' The Pottery Gazette, a trade journal also remarked in May 1893 that the artist '*has attained and deservedly so, the distinction of being one of, if not the first, flower painter in Europe.*'



131



132

A FRENCH ORMOLU AND SEVRES-STYLE PORCELAIN CARTEL CLOCK AND MATCHING BAROMETER

CIRCA 1880

Each with ribbon-tied foliate finial above a plaque with a putto emblematic of the sciences, the clock signed *JULIEN - LEROY/A PARIS*, the barometer signed *PASSEMANT/AU LOUVRE*, over a further plaque with a putto in a landscape

Clock: 26¼ in. (67 cm.) high

Barometer: 26 in. (66 cm.) high

(2)

\$20,000-30,000

£17,000-25,000

€19,000-28,000



133

PROPERTY FROM THE WESTERVELT COMPANY

■ 133

**A FRENCH ORMOLU AND PINK MARBLE
GUERIDON**

THIRD QUARTER 19TH CENTURY

Modeled with caryatid supports and onyx urn form
stretcher

32½ in. (82.5 cm.) high, 26½ in. (67.2 cm.) wide, 19
in. (48.3 cm.) deep

\$8,000-12,000

£6,600-9,800
€7,600-11,000

134

**A FRENCH ORMOLU AND CHAMPLEVE ENAMEL-MOUNTED
ONYX CENTERPIECE**

ATTRIBUTED TO FERDINAND BARBEDIENNE, PARIS, CIRCA 1870

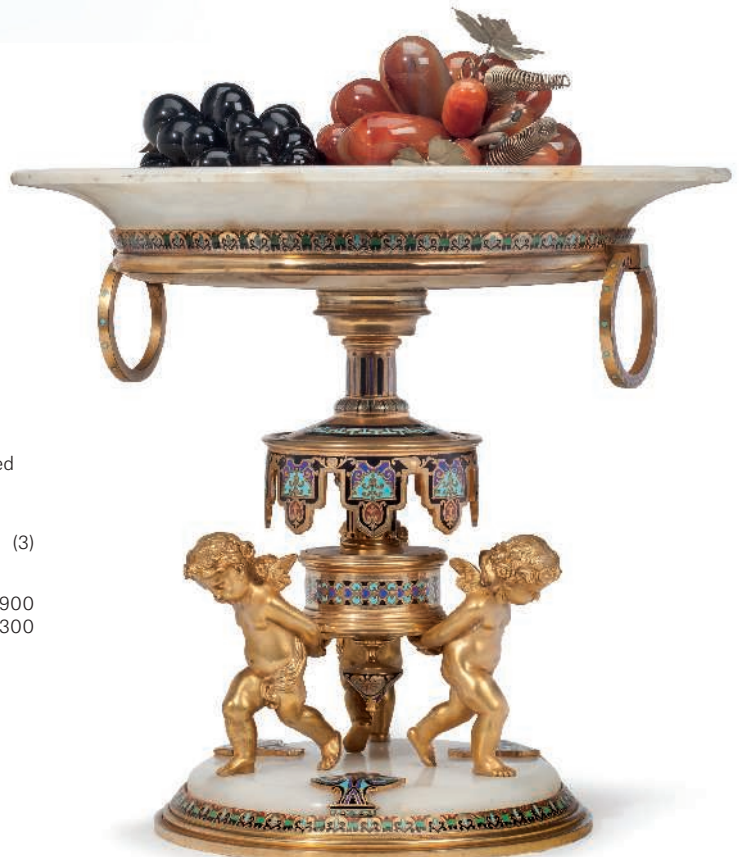
Modeled as three putti supporting a dish, *together with* two ormolu mounted
hardstone grape clusters

12. ¼ in. (32.4 cm.) high, 14 in. (35.5 cm.) diameter

(3)

\$2,500-3,500

£2,100-2,900
€2,400-3,300



134



PROPERTY FROM THE WESTERVELT COMPANY

135

**A PAIR OF LARGE FRENCH ORMOLU,
PATINATED-BRONZE AND GREY
GRANITE NINE-LIGHT CANDELABRA**
AFTER THE MODEL BY CLAUDE MICHEL,
DIT CLODION (1738-1814), LAST QUARTER
19TH CENTURY

Each with a figure, one with a satyr, the other a
bacchante, holding aloft a spiral-fluted cornucopia,
each signed *Clodion*, electrified

44 in. (111.8 cm.) high

(2)

\$25,000-35,000

£21,000-29,000

€24,000-33,000



PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

136

**A FRENCH ORMOLU-MOUNTED MAHOGANY PIANO A QUEUE
THE ART-CASE BY FRANÇOIS LINKE, THE MOVEMENT BY ERARD,
SERIAL NUMBER 81354, PARIS, CIRCA 1900**

In the Louis XVI style, the hinged lid with acanthus ormolu border, each side of the case mounted with ribbon-tied garlands of wild flowers, the keyboard cover centered with a trio of musical putti amongst fruiting and flowering scrolls and signed *Erard/Paris*, on three tapering fluted legs terminating in pinecone finials, stamped with serial number *81354* to the underside and inside of the case, lyre and two of the legs, on casters

Closed: 39½ in. (100 cm.) high, 53¾ in. (136.5 cm.) wide, 75¼ in. (191 cm.) long

Open: 67¾ in. (172 cm.) high

\$60,000-80,000

£50,000-66,000
€57,000-76,000

Produced at the height of François Linke's international fame and in the same year as his gold medal-winning stand at the *Exposition Universelle* in 1900, this sumptuously-decorated *piano à queue* is among eleven models produced by the revered Parisian *ébéniste*. The Erard archive entry for serial number 81354 notes a December 1900 order for a '*Piano à queue No. 0 Style Louis XVI, La décoration par M. Linke Ebéniste*'. The recipient of the order, designated as 'M. Morin', points to two specific notations in the Linke Archive. As Christopher Payne notes, the first instance lists the trade buyer Plassard Morin & Fillon, who, like Maison Jansen, Baguès and Damon/Krieger, were early suppliers of Linke's work and are initially noted in Linke's delivery book, titled *Livraisons de Janvier 1888 à Janvier 1891* (C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 232). A second notation for a Madame Morin appears in 1908, from whom Linke acquired master bronze models for his expanding inventory.







137

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

137
A PAIR OF FRENCH ORMOLU AND CHAMPLEVE ENAMEL VASES AND COVERS

ATTRIBUTED TO LEBLANC-BARBEDIENNE, PARIS, CIRCA 1900

Each with central satyr mask flanked by handles formed as winged maidens, pinecone finials

24 in. (61 cm.) high (2)

\$7,000-10,000 £5,800-8,200
 €6,700-9,500

A nearly identical pair of vases in yellow-ground enamel was sold Sotheby's, New York, 15 October 2015, lot 119 (\$27,500).

PROPERTY FROM A PRIVATE FAMILY COLLECTION, NEW YORK

138
A FRENCH ORMOLU AND CHAMPLEVE-ENAMEL MOUNTED ONYX CENTERPIECE
 BY FERDINAND BARBEDIENNE, DESIGNED BY LOUIS-CONSTANT SÉVIN, PARIS, THIRD QUARTER 19TH CENTURY

In the Renaissance revival style, the onyx body centered by geometric panels

14 in. (35.5 cm.) high, 20½ in. (52 cm.) wide

\$10,000-15,000 £8,300-12,000
 €9,500-14,000

LITERATURE:
Le Monde Illustré, Paris, N° 278. – 9 Août 1862, pp. 92-94

This model of centerpiece is illustrated in an engraving of furniture and works of art shown by the Maison Barbedienne at the 1862 International Exhibition in London. It was among the exhibits which won Barbedienne three medals at the exhibition: for furniture, bronze and *orfèvrerie*. Described as 'dodécagone, style oriental, en marbre onyx d'Algérie, que décore une ceinture en bronze doré avec émaux cloisonnés par un procédé spécial : elle peut servir à volonté de jardinière ou de pièce de milieu', the design itself is credited to M. Sévin, *maître dessinateur*. This *coupe style oriental* is exemplary of the finest *objets de luxe* made during the Second Empire. It combines the precious materials of onyx, enamel and gilt-bronze. Another coupe of this design sold Christie's, London, 11 March 2015, lot 176 (£25,000).



The present model illustrated in *Le Monde Illustré*, Paris, 1862.



138

139

A FRENCH ORMOLU, JASPER AND ROUGE MARBLE CENTER-TABLE

BY FERDINAND BARBEDIENNE, DESIGNED BY LOUIS-CONSTANT SÉVIN, PARIS, LAST QUARTER 19TH CENTURY

The rectangular *rouge* marble top with a patera-mounted jasper border, raised on a central term support and four satyr monopodia, joined by a looped stretcher, the stretcher signed F. BARBEDIENNE

32¼ in. (82 cm.) high, 49½ in. (126 cm.) wide, 28½ in. (72.5 cm.) deep

\$30,000-50,000

£25,000-41,000
€29,000-47,000

The design of this unusually large and fine center-table à la grecque is credited to Louis-Constant Sévin (d. 1888), head designer and *sculpteur-ornemaniste* for the Barbedienne foundry in the 1860s. The distinctive satyr supports are modeled after a *brûle-parfum*, considered one of Sévin's masterpieces, which is illustrated alongside a large bronze table of another design in an effusive tribute in V. Champier, *Revue des Arts Décoratifs, Neuvième année, 1888-89*, p. 171 161-176. Bespoke bronze furnishings and display cabinets by Barbedienne were notably ordered by for William H. Vanderbilt's New York mansion by Herter Brothers to house the American magnate's vast collection of ivories and enamel works (H. Williams, *Enamels of the World 1700-2000, The Khalili Collections*, London, 2009, p. 73). Two such tables, likely those made for Vanderbilt and utilizing the same rouge marble were sold Christie's, New York, 18-19 April 2012, lot 388 (\$50,000) and are illustrated A. Lewis et al., *The Opulent Interiors of the Gilded Age*, New York, 1987, p. 116.



A related *brûle-parfum* by Sévin, illustrated *Revue des Arts Décoratifs*, 1889.





PROPERTY FROM A PRIVATE FAMILY COLLECTION, NEW YORK

140

**A FINE FRENCH ORMOLU, CHAMPLEVE ENAMEL
AND ROUGE GRIOTTE MARBLE THREE-PIECE
CLOCK GARNITURE**

BY FERDINAND BARBEDIENNE, PARIS, CIRCA 1880

Comprising a mantel clock and pair of nine-light candelabra; the orbit clock modeled as the Three Graces after Germain-Pilon, signed *F. BARBEDIENNE, FONDEUR*, and stamped with Reduction Mécanique roundel, the candelabra each as a dual-handled vase profusely decorated with chimera and arabesques, each signed *F. BARBEDIENNE*

Clock: 38¾ in. (98.5 cm.) high, 17¼ in. (43.5 cm.) wide

Candelabra: 32 in. (81.5 cm.) high

\$40,000-60,000

£33,000-49,000

€38,000-57,000

LITERATURE:

H. Williams, *Enamels of the World 1700-2000*, The Khalili Collections, London, 2009, p. 73.

This colorfully and exquisitely enameled *garniture de cheminée* is characteristic of Barbedienne's finest work during the second half of the 19th century. In 1886, *Harper's New Monthly Magazine* chronicled the artistic bronzes of the Barbedienne firm, drawing specific attention to their accomplished and innovative enamel studio where Barbedienne went to great lengths to 'avoid simply copying' designs of Renaissance and Chinese enamels both in champlevé and cloisonné. Another garniture displaying equally accomplished yellow-ground enamel was ordered for William H. Vanderbilt's Manhattan residence by the illustrious Herter Brothers firm, whose ties to the foundry began in 1867 when Gustave Herter and Ferdinand Barbedienne collaborated with head designer, Louis-Constant Sévin, on a lavish mantel clock. Another garniture, similar to the Vanderbilt model in the Khalili Collections, sold Sotheby's, London, 15 May 2014, lot 433 (£85,000).





141

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

141

A FRENCH ORMOLU FIGURAL CARTEL D'APPLIQUE
CAST BY BARBEDIENNE FROM A MODEL BY LOUIS-VALENTIN-ELIAS ROBERT, PARIS, THIRD QUARTER 19TH CENTURY

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

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

\$3,000-5,000

£2,500-4,100
€2,900-4,700

PROVENANCE:

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

142

A PAIR OF GILT-METAL MOUNTED SEVRES STYLE PORCELAIN COBALT-BLUE GROUND VASES AND COVERS
LATE 19TH/20TH CENTURY, SIGNED E. CARELLE

Each painted with a courting shepherd and shepherdess, the reverse with a lakeside landscape

31¼ in. (80.6 cm.) high

(2)

\$4,000-6,000

£3,300-4,900
€3,800-5,700



142

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

143

A PAIR OF FRENCH ORMOLU AND BLUE TOLE JARDINIÈRES
THIRD QUARTER 19TH CENTURY

Each hung with floral garlands, quiver and torch to each side, with removable brass liners

7 in. (17.7 cm.) high, 7 in. (17.7 cm.) wide, 5½ in. (14 cm.) deep

(2)

\$3,000-5,000

£2,500-4,100
€2,900-4,700

A pair of jardinières of the same model sold Christie's, New York, 21-22 October 2010, lot 162 (\$9,375).



143

144

EMILIO FIASCHI (ITALIAN, 1858-1941)

Le Printemps

signed *E. Fiaschi/Firenze*, on a black marble
pedestal
marble

The figure: 48 in. (122 cm.) high

The pedestal: 37¼ in. (69.2 cm.) high

Circa 1900-1910.

(2)

\$20,000-30,000

£17,000-25,000
€19,000-28,000





145

GIUSEPPE GAMBEGI (ITALIAN, FL. 1890-1910)

Shooting Star

signed *G. Gambogi*, on a revolving green marble pedestal
marble

The figure: 45½ in. (116 cm.) high

The pedestal: 31¼ in. (79.5 cm.) high

Circa 1910.

\$50,000-80,000

£41,000-66,000
€47,000-76,000



(reverse)



146

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

146

A FRENCH GILTWOOD AND AUBUSSON TAPESTRY FOUR-PANEL SCREEN

CIRCA 1880

The panels depicting birds in flight and perched on vases of flowers below hanging birdcages or musical trophies, the reverse upholstered in gold silk

61½ in. (156.1 cm.) high, 17 in. (43.2 cm.) wide, each panel

\$4,000-6,000

£3,300-4,900

€3,800-5,700

PROPERTY FROM A PRIVATE SOUTH AMERICAN COLLECTION

147

A PAIR OF FRENCH PATINATED BRONZE VASES AND COVERS

CAST FROM THE MODELS BY CLODION, LATE 19TH CENTURY

Each cast with frolicking putti, on a shaped marble base

18½ in. (48 cm.) high

(2)

\$2,000-3,000

£1,700-2,500

€1,900-2,800



147



148

148

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE CELADON PORCELAIN URNS, NOW MOUNTED AS LAMPS

20TH CENTURY

Each with draped floral garlands, flanked by foliate scroll handles, electrified

37 in. (94 cm.) high, including fitment

(2)

\$8,000-12,000

£6,600-9,800

€7,600-11,000



149

**A FRENCH ORMOLU-MOUNTED MAHOGANY VITRINE-TABLE
IN THE MANNER OF ADAM WEISWEILER, BY FRANÇOIS LINKE,
INDEX NO. 114, PARIS, EARLY 20TH CENTURY**

The hinged top opening to a velvet-lined interior with glazed sides, on four caryatid legs joined by a pierced stretcher, the lockplate stamped CT LINKE/SERRURERIE/PARIS

29 in. (73.5 cm.) high, 30 $\frac{3}{8}$ in. (78.5 cm.) wide, 21 $\frac{1}{2}$ in. (55 cm.) deep

\$30,000-50,000

£25,000-41,000
€29,000-47,000

Introduced in 1890, this popular design by Linke was produced by the firm through 1919 and, in the present *bijouterie* glass version, was part of Linke's award-winning display at the Paris *Exposition Universelle* in 1900, illustrated *in situ* in C. Payne, *François Linke: The Belle Époque of French Furniture*, Woodbridge, 2003, p. 122, pl. 137. Linke created several variants, including a *fleur de pêcher* marble-topped table, which can be seen in Linke's Place Vendôme showrooms in 1903 (C. Payne, pp. 160 & 161, pls. 171 & 172). Another vitrine-table was sold Christie's, New York, 18 November 2014, lot 101 (\$43,750).

A VERY LARGE PAIR OF T.C. BROWN-WESTHEAD, MOORE & CO. MAJOLICA TIGER FLOOR VASES

CIRCA 1878, DESIGNED BY MR. JOSEPH BROWN AFTER A MODEL BY MR. V. MARSHALL OF THE ZOOLOGICAL GARDENS, LONDON

Each naturalistically modeled as a tiger with glass eyes, either on the prowl or recumbent before a tree-stump forming a jardinière, on a rocky mound base applied with foliage

39½ in. (100.3 cm.) long, the recumbent tiger; 45¼ in. (116.2 cm.) long, the snarling tiger

(2)

\$80,000-120,000

£66,000-98,000
 €76,000-110,000

PROVENANCE:

With Nicolaus Boston, 16 November 1996 (the recumbent tiger) and 1 January 2008 (the prowling tiger).

LITERATURE:

Marilyn G. Karmason with Joan B. Stacke, *Majolica A Complete History and Illustrated Survey*, New York, 2002, pp. 211 and 227.

In 1872, the pottery firm of Brown & Westhead took over the Victoria Works from Thomas Cooper. At this new location and under the direction of Frederick T. Moore, it began to produce large scale models. He was then taken into partnership in 1875 as part of its preparation for an aggressive display at the 1876 Centennial Exhibition in Philadelphia and again in the preparing for the Paris Exposition Universelle of 1878 (Victoria Bergesen, *Majolica: British, Continental and American Wares, 1851-1915*, London, 1989, p.6). This expenditure and energy paid off. Exhibited to great acclaim at the Paris Exposition Universelle of 1878, a naturalistically modeled and decorated group of two tigers held pride of place amidst the majolica on display, winning the maker - Brown, Westhead Moore & Co. of Cauldon Place - a gold medal for its efforts. The present pair of tigers, based on this award-winning single group portraying the same animals, is the only example currently known.

Contemporary accounts of the *Exposition* are full of accolades touting the achievement:

An engraving of the award-winning double figure group was included in *The Art Journal* for 1878, describing it as **"a marvelous achievement in pottery"** that *"show the power of... modelling, painting and accuracy in copying from nature, and will demand more detailed description than we can find room for"* (p. 212).

"...The majolica is especially fine, containing many specimens of excellent modeling, a couple of tigers in particular are splendid works." is how the judges described the prize-winning exhibit, as reported by the Royal Society of Arts, Great Britain in the *Artisan reports on the Paris Universal Exhibition of 1878*, p. 54.

In discussing Brown, Westhead, Moore & Co.'s intended exhibit at the Paris Exposition Universelle of that year, *The Pottery & Glass Trades' Journal*, New York, February 1878, no. 2., vol. 1, p. 60 is most complimentary, stating *"The chefs d'oeuvre in the majolica section consist of a pair of candelabra and a double group of tigers...The tigers are life-size and naturally colored, in groups of two each, the foliage of the jungle being introduced with good effect."* It also cites on p. 98 that *"The Daily News ...speaks in the highest terms in praise of the group of tigers."*

In his book *Paris herself Again in 1878-9* (London, 1879, p. 137-138), George Augustus Sala illustrates a drawing of the pair of Bengal Tigers and comments on the gold medalists Messrs. Brown-Westhead, Moore, & Co. of Cauldon Place: *"Prominent among the animal groups is a pair of Bengal tigers, modelled after Nature and reproducing with fidelity the form and markings of the jungle lord."*



An image of the tigers as illustrated in *The Art Journal* for 1878.





151

**A FRENCH ORMOLU AND FLORENTINE
PIETRE DURE-MOUNTED EBONY
GUERDION**

BY MONBRO FILS AINÉ, PARIS, CIRCA 1860

The top inlaid with a bird perched on a fruiting branch within a ribbon entwined floral garland, above four fluted legs joined by a loop stretcher, the reverse of the egg-and-dart border variously stamped *MONBRO*

30¼ in. (77 cm.) high, 33¾ in. (85.5 cm.) diameter

\$25,000-35,000

£21,000-29,000

€24,000-33,000

PROVENANCE:

Treasures of France; Christie's, New York, 24 October 2012, lot 256.

Georges-Alphonse-Bonifacio Monbro (d. 1884), the eldest son of *ébéniste* Georges-Marie-Paul-Vital-Bonifacio (d. 1841), saw his father's business become one of the leading Paris manufacturers of fine furniture. Monbro's prestigious register of clients, including Louis-Philippe and the Palais de Saint-Cloud, secured their station among the *haut luxe* cabinetmakers of the mid-19th century and their popularity was underlined by the opening of London premises at Frith Street, Soho Square, in 1861. The firm had a particular reputation for works incorporating Florentine *pietre dure* and their diverse selection of high quality pieces, such as the present lot, became the cornerstone of the firm's display at both the *Exposition des produits de l'industrie française* and the *Paris Exposition Universelle* in 1855.

PROPERTY FROM A NEW YORK COLLECTION

152

**A PAIR OF ORMOLU-MOUNTED
FLUORSPAR EWERS**

POSSIBLY ENGLISH, SECOND QUARTER
19TH CENTURY

The bodies draped with floral garlands, each with
mask at spout

24 in. (61 cm.) high

(2)

\$15,000-25,000

£13,000-21,000
€15,000-24,000



153

**A PAIR OF ORMOLU-MOUNTED SEVRES STYLE PORCELAIN
COBALT-BLUE GROUND VASES AND COVERS**

LATE 19TH/EARLY 20TH CENTURY, SPURIOUS INTERLACED L'S
MARKS, ONE SIGNED LUCOT

The center of each painted with courting figures, the reverse with a landscape

30 in. (76.2 cm.) high

(4)

\$8,000-12,000

£6,600-9,800
€7,600-11,000

153



154

•154

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)

Flore accroupie

signed and dated *JB Carpeaux. 1875*, numbered 366 and with *Propriété Carpeaux cachet* and *ATELIER DEPOT/77 RUE BOILEAU/AUTEUIL PARIS cachet*, on molded ebonized wood base
terracotta

21 in. (53.5 cm.) high

\$4,000-6,000

£3,300-4,900

€3,800-5,700

THE PROPERTY FROM AN ESTATE, OHIO

155

A FRENCH SAVONNERIE CARPET
EARLY 20TH CENTURY

Approximately 22 ft. 5 in. x 16 ft. (683 cm. x 488 cm.)

\$15,000-20,000

£13,000-16,000

€15,000-19,000



155

156

A LARGE FRENCH ORMOLU CENTERPIECE

BY LEROLLE FRÈRES, PARIS, CIRCA 1862

Finely cast with seated figures of Ceres, each side with fruiting swags and mythological figures in *bas-relief*, on four lion-headed monopodia and square plinth

26½ in. (67.5 cm.) high, 27½ in. (70 cm.) wide

\$15,000-25,000

£13,000-21,000
€15,000-24,000

This large and impressive centerpiece was almost certainly among the superbly-cast bronze works at the center of the *fondeur's* award-winning display at the London 1862 International Exhibition. With premises at 1 rue du Foin et Chaussée-des-Minimies, Lerolle Frères produced all types of bronzes in the Renaissance, Louis XIII and Louis XIV styles. Established in 1836 after inheriting the family business the firm designated themselves Fournisseurs de la Cour de Sardaigne, referring to a silver medal granted to their father for a *cheminée* and console supplied to the King of Sardinia. Lerolle exhibited ornamental clocks, garnitures, chandeliers and candelabras, predominantly gilt-bronze or silvered, at most of the international exhibitions held during the second half of the 19th century, London 1851, New York 1853, Paris 1855 where the firm obtained a *médaille de 1re classe*, London 1862 and Paris 1867 and 1878. The firm was *fêted* by critics for their luxury decorations by 'first-class artists, while modelling, molding, chiseling and finish rank among the bronze-masters of Paris' (*The Illustrated Catalogue of the Paris International Exhibition, 1878, p. 153*). In 1862, Lerolle participated in the *Exposition des Beaux Arts Appliqués à l'Industrie* and the same year were manufacturing bronzes for the Maison S.A.I. le Prince Napoléon, and the l'Hôtel de la Commission Française.



The present lot illustrated in *The Art Journal*, 1862.



PROPERTY FROM A NEW YORK COLLECTION
(LOTS 157-161)



157

A PAIR OF VICTORIAN SILVER-GILT EWERS

MARK OF GEORGE FOX, LONDON, 1868

Each of baluster form, chased with acanthus leaves, laurel garlands and lion's masks, *each marked on neck*

18½ in. (46 cm.) high; 86 oz. 14 dwt. (2,699.5 gr.)

(2)

\$6,000-9,000

£5,000-7,400
€5,700-8,500

PROVENANCE:

Christie's, New York, 23 October 2000, lot 331.



157



158

158

A GEORGE V SILVER-GILT CUP AND COVER

MARK OF GOLDSMITHS & SILVERSMITHS CO. LTD., LONDON 1918

The waisted cup chased with lobes and panels of foliate scrolls and masks, cast flame-form finial, *marked inside cover and on body near rim*

19¾ in. (50 cm.) high; 60 oz. 8 dwt. (1,879 gr.)

\$4,000-6,000

£3,300-4,900
€3,800-5,700

PROVENANCE:

Anonymous sale, Christie's, New York, 9-10 February 2009, lot 394.

PROPERTY FROM A NEW YORK COLLECTION
(LOTS 157-161)



159



160



161

159

A CONTINENTAL SILVER-GILT CUP AND COVER

LATE 19TH CENTURY

The stem formed as a standing figure of Atlas clothed as a classical warrior, the vase-shaped cup chased with figures on a balcony, the cover with finial formed as the figure of Victory, *apparently unmarked*

18 in. (45.7 cm.) high; 33 oz. 10 dwt. (1,042 gr.)

\$4,000-6,000

£3,300-4,900

€3,800-5,700

PROVENANCE:

The Property of the Lord St. Oswald, removed from Nostell Priory; Christie's, London, 22 November 2000, lot 46.

160

A GERMAN PARCEL-GILT NAUTILUS SHELL-FORM CUP AND COVER

PROBABLY HANAU, 19TH CENTURY

The stem formed as a kneeling figure supporting the shell-form body richly chased and engraved with sea-nymphs and waves, the interior of the body engraved with foliate mask, surmounted by a warrior finial, *marked on foot*

16½ in. (42 cm.) high; 30 oz. (933 gr.)

\$3,000-5,000

£2,500-4,100

€2,900-4,700

161

A LARGE GERMAN SILVER-GILT CUP AND COVER

MARK OF NERESHEIMER, HANAU, 1902, WITH IMPORT MARK OF BERTHOLD MUELLER, CHESTER

Of lobed form, the cover with angel finial, each foot formed as a sculptural group of St. George and the Dragon

25 in. (63.5 cm.) high; 90 oz. 8 dwt. (2,813 gr.)

\$6,000-9,000

£5,000-7,400

€5,700-8,500

PROVENANCE:

Anonymous sale; Christie's, New York, 14 October 1999, lot 475.

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

162

AN AUSTRO-HUNGARIAN SILVER, GILT-METAL AND ENAMEL CHESS SET
EARLY 20TH CENTURY

The hinged playing chessboard opening to a red velvet-lined interior fitted with chain fittings for storage, each side with coats-of-arms and knights on horseback, the angles with soldiers, on four pierced foliate feet; the chess pieces depicting two sets of white and green enameled pawns

Closed: 6¼ in. (16 cm.) high, 22¼ in. (56.5 cm.) square

Open: 21 in. (53.3 cm.) high

(33)

\$15,000-25,000

£13,000-21,000
€15,000-24,000

A comparable chess set was sold Christie's, New York, 18-19 April 2012, lot 427 (\$32,500).



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

163

A FRENCH MARBLE AND ELECTROPLATED UMBRELLA STAND
CIRCA 1900

The sienna marble column centered by a Bacchante-form caryatid with foliate supports

25½ in. (64.8 cm.) high

\$8,000-12,000

£6,600-9,800
€7,600-11,000



163

164

MATHURIN MOREAU (FRENCH, 1822-1912)

Libelle

signed *Math. Moreau*, with plaquette engraved *LIBELLULE/ PAR MATHURIN MOREAU/ GRAND PRIX DU SALON*

marble

33½ in. (85 cm.) high

Circa 1900.

\$15,000-20,000

£13,000-16,000
€15,000-19,000



164

165

A FINE FRENCH ORMOLU AND ELECTROPLATED FOUR-PIECE GARNITURE

BY CHRISTOFLE & CIE., DESIGNED BY ALBERT-ERNEST CARRIER-BELLEUSE, PARIS, CIRCA 1878

Comprising a pair of nine-light candelabra, a jardinière and centerpiece; the candelabra modeled as a trio of maidens supported by a fluted partial column base, each signed *CHRISTOFLE & CIE.* and stamped 1004006 and 1004007, the centerpiece and jardinière similarly modeled, now lacking glass inserts, signed *CHRISTOFLE & CIE.* and stamped 1000492 and 1053256 respectively, each element with a plaque monogrammed *MAI*

Candelabra: 26¼ in. (66.5 cm.) high

Centerpiece: 24½ in. (61.2 cm.) long

EXHIBITED:

Exposition Universelle, Paris, 1878.

This impressive exhibition garniture populated with graceful maidens is representative of Carrier-Belleuse's later style and likely modeled after a design entitled *Le Printemps: vase et support* illustrated in *L'Application de la figure humaine à la décoration et à l'ornementation industrielles*. Records in the Archives Christofle for the stamped numbering on the present lot correspond with a 'Surtout Louis XVI, figure patinée or, socle doré, une pièce de milieu à cornet, deux candélabres, trois femmes porte lumière, modèle de M. Carrier-Belleuse' shown at the 1878 *Exposition Universelle*. The importance of the design is highlighted by its repeated adaptation, such as Joseph Chéret's similar *jardinière* exhibited in the 1889 Paris exhibition.

(4)

\$25,000-35,000

£21,000-29,000
€24,000-33,000





166

167

168

PROPERTY FROM A JAPANESE COLLECTION

166

A MINTONS PATE-SUR-PATE PEACOCK-BLUE VASE

CIRCA 1900, GILT CROWNED GLOBE MARK, INCISED SHAPE NO. 2443, SIGNED L.(OUI)S SOLON

Finely painted and hand-tooled in white slip with a young woman doting on a swaddled baby in basket holding an arrow, possibly Cupid, the reverse with Cupid chained in small outdoor pavilion, gilt scale pattern at the shoulder

8½ in. (21.5 cm.) high

\$7,000-9,000

£5,800-7,400
€6,700-8,500

PROVENANCE:

With old retailer's sticker for Gilman Collamore & Co., New York.

167

A MINTONS PATE-SUR-PATE PEACOCK-BLUE VASE

LATE 19TH CENTURY, GILT CROWNED GLOBE MARK, INCISED MODEL NO. 487, GILT 16.5.00, SIGNED L.(OUI)S SOLON

Finely painted and hand-tooled in white slip with a putto juggling hearts, flanked by gilt ring handles, the reverse with paired snakes entwined in a hoop and juggling balls

9½ in. (24.1 cm.) high

\$10,000-15,000

£8,300-12,000
€9,500-14,000

168

A PAIR OF MINTONS PATE-SUR-PATE PEACOCK-BLUE VASES

CIRCA 1900, GILT CROWNED GLOBE MARKS AND PATTERN NO. NP1494, DESIGNED BY LOUIS SOLON, EXECUTED BY AND SIGNED A(LBOIN) BIRKS

Finely painted and hand-tooled in white slip with paired female archers and putti emblematic of Love and War, the reverse with corresponding ribbon-tied trophies, a band of gilt laurel at the shoulder

7¾ in. (19.6 cm.) high

(2)

\$12,000-18,000

£9,900-15,000
€12,000-17,000

169 No Lot



166 (detail)

170

CESARE LAPINI (ITALIAN, FL. 1880-1910)

Psyche

signed *C. Lapini/ Firenze*, on a green marble pedestal
marble

The figure: 45 in. (115 cm.) high

The pedestal: 32 in. (81.5 cm.) high

Circa 1900.

\$25,000-35,000

£21,000-29,000

€24,000-33,000





171

171

A MINTONS PATE-SUR-PATE BRIGHT-BLUE MOON FLASK

CIRCA 1875, GILT CROWNED GLOBE AND IMPRESSED UPPERCASE MARKS, SIGNED H FOR HENRY HOLLINS

Finely painted and hand-tooled in white slip with two chicks among grasses, the shoulder with polychrome slip lappets

5½ in. (13.9 cm.) high

\$2,000-3,000

£1,700-2,500
€1,900-2,800

Henry Hollins was a *pâte-sur-pâte* decorator trained by Louis Solon, recorded at the manufactory circa 1872-81.

THE PROPERTY OF AN ENGLISH GENTLEMAN

172

TWELVE MINTONS PATE-SUR-PATE IVORY-GROUND RETICULATED CABINET PLATES

CIRCA 1900-05, GILT PRINTED CROWNED GLOBE AND IMPRESSED UPPERCASE MARKS, VARIOUS IMPRESSED CYPHERS, TWO WITH REGISTRY DIAMONDS FOR 1874, TWO WITH RETAILER'S MARKS FOR TIFFANY & CO., NEW YORK, TEN WITH MONOGRAM OR SIGNATURE FOR ALBOIN BIRKS, TWO WITH MONOGRAM FOR ARTHUR MORGAN

Each finely painted and hand-tooled in white slip with putti at various pursuits including steering the world with a paddle, conducting songbirds or aiming a pistol, all within valiantly shaped colored slip cartouches and a further field of gilt stars

9½ in. (24.1 cm.) diameter

(12)

\$12,000-18,000

£9,900-15,000
€12,000-17,000

PROVENANCE:

Anonymous Sale; Christie's, London, 17 November 2009, lot 261.



172

173

A BERLIN (K.P.M.) PORCELAIN PATE-SUR-PATE BOX AND COVER

LATE 19TH/20TH CENTURY, BLUE SCEPTRE AND IRON-RED ORB MARKS, SIGNED H

Finely painted and hand-tooled in white slip with a winged nymph holding a bowl of fruit and a scythe, the sides with gilt raised paste flowers in the Art Nouveau taste

4½ in. (11.4 cm.) diameter

(2)

\$4,000-6,000

£3,300-4,900
€3,800-5,700



173



174

174

A BERLIN (K.P.M.) PORCELAIN PATE-SUR-PATE 'WEIMAR' VASE AND COVER

LATE 19TH CENTURY, BLUE SCEPTRE AND IRON-RED ORB MARKS, IMPRESSED CYPHERS, GILT 59 AND BLACK PAINTED .770, INDISTINCTLY SIGNED HC

In the neo-classical taste, finely painted and hand-tooled in white slip to the front with a chariot scene, the reverse gilt with a foliate panel centering a stylized female warrior bust

17½ in. (44.1 cm.) high

(2)

\$4,000-6,000

£3,300-4,900
€3,800-5,700

175

FERNAND CIAN (ITALIAN, 1886-1954)

Sea nymph

signed and dated *F. Cian 1927*, on a *bleu turquin* marble base
marble

17½ in. (44.5 cm.) high

(2)

\$8,000-12,000

£6,600-9,800
€7,600-11,000



175

PROPERTY FROM A PRIVATE ASIAN COLLECTION
(LOTS 176-178)



176

A FRENCH MOLDED CRYSTAL EIGHTEEN-LIGHT 'ZENITH' CHANDELIER

BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, 20TH CENTURY

Decorated overall with pendant bells and prisms, the central stem issuing eighteen barley-twist arms, electrified

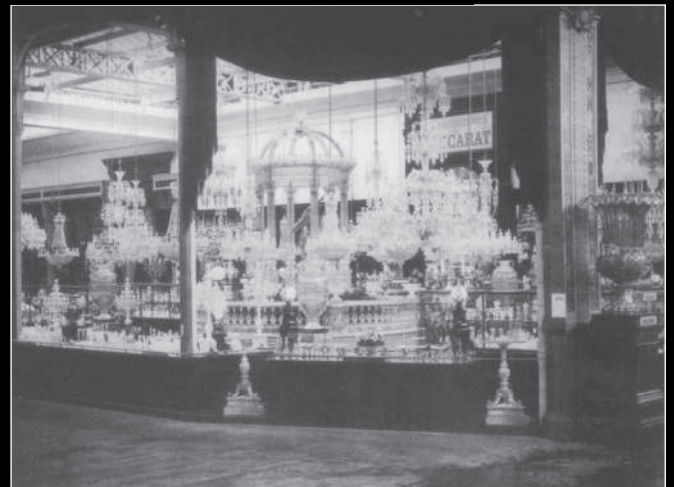
47¾ in. (120.5 cm.) high, 38½ in. (97.8 cm.) diameter

\$15,000-25,000

£13,000-21,000

€15,000-24,000

Conceived *circa* 1850, Baccarat's series of 'Zenith' chandeliers has remained an enduring design which has seen increased popularity in the 20th century. Notably, Philippe Stark designed the 'Zenith Darkside' *lustre* for the firm in 2003 featuring opaque black crystal in celebration of the iconic form (illustrated M. Lerch, *Baccarat: la légende du cristal*, Exhibition catalogue, 15 October 2014 – 4 January 2015, Paris, p. 28).



Baccarat's stand at the 1878 Exposition Universelle. Courtesy of Archives Baccarat.

'BACCARAT ET LA RUSSIE'

Lots 177 and 178, comprising an imposing candelabrum and guéridon, were among the models which Tsar Alexander II commissioned from the celebrated Manufacture de Baccarat for the private apartments of his wife, Tsarina Maria Alexandrovna. The Tsar admired a closely-related candelabrum on Baccarat's stand at the Paris *Exposition Universelle* of 1867, and his subsequent commission – for a candelabrum, fountain and guéridon – was the first in a series of substantial orders by the Romanov family from the celebrated manufactory. Over the course of the following decades, Baccarat would go on to furnish many of the grandest palaces of the Russian Imperial Family, employing nearly 1000 workers on commissions for the Romanovs at the turn of the century. The candelabrum and guéridon are illustrated in *Baccarat, La Légende du Cristal*, 15 October 2014 – 4 January 2015, Paris, 2014, p. 64-9. A pair 'candélabres de la Tsarine' were sold Christie's, New York, 16 April 2015, lot 72 (\$118,750).

177

A FRENCH CUT-CRYSTAL GUERIDON

BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, 20TH CENTURY

The circular top supported by a baluster stem and three splayed feet

36 in. (91.5 cm.) high, 23½ in. (59.5 cm.) diameter

\$15,000-25,000

£13,000-21,000

€15,000-24,000

178

A FRENCH CUT-CRYSTAL 'CANDELABRE DE LA TSARINE'

BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, 20TH CENTURY

The central stem issuing twenty-four out-scrolled candle branches suspending prisms and bell-flowers, on four splayed supports, the legs with acid-etched Baccarat *cachet*, the drip-pans stamped BACCARAT, electrified

85¾ in. (217.8 cm.) high, 31 in. (78.8 cm.) diameter

\$20,000-30,000

£17,000-25,000

€19,000-28,000



178



177



179

179

TWO MEISSEN PORCELAIN EQUESTRIAN FIGURE GROUPS

LATE 19TH CENTURY AND EARLY 20TH CENTURY, BLUE CROSSED SWORDS MARKS, THE LATER EXAMPLE WITH A DOT BETWEEN THE BLADES, INCISED MODEL NOS. 1132 AND 1133, PRESSNUMMERN 124 AND 52, AFTER THE MODELS BY P. REINICKE AND J.J. KÄNDLER

Each modeled poised for battle, one a Hussar, the other possibly the Prince of Dessau

10¼ in. (26 cm.) high

(2)

\$4,000-6,000

£3,300-4,900

€3,800-5,700

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

180

A MEISSEN PORCELAIN SCHNEEBALLEN VASE AND COVER

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. 2766, PRESSNUMMER 74

Applied allover with mayflower blossoms and vine, the shoulder with two colorful parrots, one nibbling on a flower, a songbird perched atop the cover and a canary nesting at the base

20¼ in. (51.4 cm.) high

(2)

\$8,000-12,000

£6,600-9,800

€7,600-11,000



180



180 (detail)

PROPERTY FROM A PRIVATE ASIAN COLLECTION

■181

A GERMAN PORCELAIN AND ORMOLU-MOUNTED EBONIZED SIDE CABINET

CIRCA 1875, SOME OF THE PORCELAIN PLAQUES WITH IMPRESSED MONOGRAM AND SCEPTRE MARKS FOR BERLIN

The interior and the exterior elaborately mounted with variously shaped porcelain plaques depicting courting couples in landscapes in the manner of Boucher and Watteau, each side flanked with baluster form porcelain supports, the mirrored interior further mounted with male and female terms

64½ in. (164 cm.) high, 46 in. (117 cm.) wide, 21 in. (53 cm.) deep

\$15,000-25,000

£13,000-21,000
€15,000-24,000





182

182

A MEISSEN PORCELAIN FIGURAL EWER EMBLEMATIC OF EARTH

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. 309, PRESSNUMMER 40, AFTER A MODEL BY J.J. KÄNDLER

Molded with a hunt scene, flanked by applied figures of Diana and Pan, a mountainous lakeside landscape to the reverse, the foot applied with a putto digging with a spade

26½ in. (67.3 cm.) high

\$12,000-18,000

£9,900-15,000
€12,000-17,000

183

A PAIR OF MEISSEN PORCELAIN FRUIT AND FLOWER ENCRUSTED VASES AND COVERS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MODEL NO. 2707 AND 44 TO EACH

Each painted to one side with courting couples in the manner of Watteau, the reverse with a bouquet, the base applied with putti holding flowers

17½ in. (44.4 cm) high

(4)

\$5,000-7,000

£4,200-5,700
€4,800-6,600



183



184

PROPERTY FROM A SOUTHERN COLLECTION

184

AN ASSEMBLED TEN PIECE MEISSEN PORCELAIN MONKEY BAND

20TH CENTURY, BLUE CROSSED SWORDS MARKS, THE CONDUCTOR & STAND EACH WITH TRIPLE INCISION & POSSIBLY OUTSIDE-DECORATED, VARIOUS INCISED & IMPRESSED NUMERALS, AFTER MODELS BY J.J. KÄNDLER

Comprising: a conductor and stand, a cello player, a monkey carrying drums, a bassoonist, a violinist, a harpist, a harpsichord player riding another monkey, a horn player and a triangle player

6¼ in. (15.9 cm.) high, the conductor (10)

\$6,000-8,000

£5,000-6,600
€5,700-7,600

185

A PAIR OF MEISSEN PORCELAIN PORTRAIT BUSTS

LATE 19TH/20TH CENTURY, BLUE CROSSED SWORDS MARKS, BOTH WITH INCISED MODEL NO. K 185, ONE RECORDED AS K. 186, VARIOUS PRESSNUMMERN

Each as the bust of a fashionable woman, probably Marie de Medici and Marie Antoinette

14¾ in. (37.4 cm.) high (2)

\$8,000-12,000

£6,600-9,800
€7,600-11,000



185



186

186

ITALIAN SCHOOL (19TH CENTURY)

Louis XIV

bearing signature *G Verona*

marble

38 in. (96.5 cm.) high

Circa 1900.

\$8,000-12,000

£6,600-9,800

€7,600-11,000

187

**A PAIR OF LARGE WHITE MARBLE RECUMBENT LIONS
AFTER THE MODELS BY ANTONIO CANOVA, 20TH CENTURY**

Fully modeled atop rectangular bases

19½ in. (49.5 cm.) high, 43 in. (109.2 cm.) long

(2)

\$15,000-20,000

£13,000-16,000

€15,000-19,000



187



188

ORAZIO ANDREONI (ITALIAN, FL. 1880-1900)

Apollo and Daphne

signed *O. Andreoni/Roma*

marble

49 in. (125 cm.) high

Circa 1890.

\$40,000-60,000

£33,000-49,000

€38,000-57,000





189

189
A PAIR OF SAMUEL ALCOCK REDWARE
GREEK REVIVAL SNAKE-HANDLED
VASES

THIRD QUARTER 19TH CENTURY, BLACK
 PRINTED MARKS FOR SAMUEL ALCOCK &
 CO.

Painted and enameled with classical figures,
 each identified under the base as a 'fac-simile of
 an antique vase in the collection of M. le Comte de
 Lamberg 'A sacrifice at Delphos''

17 $\frac{3}{4}$ in. (44.2 cm.) high

(2)

\$6,000-8,000

£5,000-6,600
 €5,700-7,600

The count of Lamberg, ambassador to the King
 of Naples, assembled a remarkable collection
 of about 500 Greek vases including some given
 to him by the Queen of Naples. An elaborately
 engraved book of his collection was produced in
 the early 19th century.

190
A PAIR OF CONTINENTAL PORCELAIN IRON-RED
GROUND GREEK REVIVAL VASES

MID-TO-LATE 19TH CENTURY, PROBABLY PARIS, ONE WITH
 IMPRESSED MODEL NO. 1213

Each painted with gladiators to one side, an amorous couple to the
 obverse

22 $\frac{3}{4}$ in. (57.8 cm.) high

(2)

\$5,000-7,000

£4,200-5,700
 €4,800-6,600



190

191

AFTER THE ANTIQUE (ITALIAN, 19TH CENTURY)

Crouching Venus

apparently unsigned
marble

34½ in. (87.5 cm.) high

\$10,000-15,000

£8,300-12,000

€9,500-14,000



191



192

192

ATTRIBUTED TO CARLO ALBACINI (ITALIAN, 1777-1858)

Saturn and Child

the plinth inscribed *CARLO ALBACINI ROMA*

marble

43½ in. (110.5 cm.) high, overall

Circa 1830.

\$15,000-20,000

£13,000-16,000

€15,000-19,000

Carlo Albacini's father, also Carlo Albacini (d.1813) was one of the most prominent 18th century Roman sculptors of his day, supplying wealthy collectors with either highly restored antiquities, as he did for the King of Naples and Charles Townley, or independent works of art for Catherine the Great and Henry Blundell among others.



193

193

**A ROMAN MICROMOSAIC PLAQUE OF A YOUNG GIRL
AND HER DOG**

FIRST QUARTER 20TH CENTURY

Set into a Belgian black marble ground and carved giltwood frame

The plaque: 13 x 9¾ in. (33 x 24.8 cm.)

\$8,000-12,000

£6,600-9,800

€7,600-11,000

•194

**A FRENCH ORMOLU-MOUNTED ROUGE GRIOTTE MARBLE
PEDESTAL**

LATE 19TH/EARLY 20TH CENTURY

With square top over a stop-fluted columnar stem with berried laurel foot and rectangular plinth

43 in. (109 cm.) high, 16½ in. (42 cm.) square

\$4,000-6,000

£3,300-4,900

€3,800-5,700



194

PROPERTY FROM A PRIVATE WEST COAST COLLECTION (LOTS 195 & 196)

■ 195

A VENETIAN POLYCHROME-DECORATED LOBSTER-FORM CHAIR

ATTRIBUTED TO PAULY ET CIE., LATE 19TH CENTURY

The body opening to reveal a brown upholstered chair

23¼ in. (59 cm.) high, open, 44 in. high (111.8 cm.) high, closed

\$10,000-15,000

£8,300-12,000
€9,500-14,000

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

■ 196

A VENETIAN POLYCHROME DECORATED LOBSTER-FORM CHAIR

IN THE MANNER OF PAULY ET CIE., EARLY 20TH CENTURY

The body opening to reveal a brown upholstered chair

23¼ in. (59 cm.) high, open, 44 in. high (111.8 cm.) high, closed

\$10,000-15,000

£8,300-12,000
€9,500-14,000

These fantastical chairs are quintessential examples of Venetian 'grotto' furniture, so called after the fashion amongst the European nobility for building whimsical shell-encrusted grottos during the 18th and 19th centuries. By the mid-19th century a number of workshops specialized in the production of carved and gilt-gesso shell furniture in Venice, of which Pauly et Cie. was the leading firm by the 1880s.

A comparable seat was sold Christie's, London, 28 September 2008, lot 27 (£11,875). A related chair, in the form of a turtle, is illustrated in D. Linley, *Extraordinary Furniture*, London, 1996, p. 166.



195 (open)



195



196



197

197
CHRISTOPHE FRATIN (FRENCH, 1801-1864)

Fratin par lui-même (self-portrait)

stamped *FRATIN*
 bronze, dark brown patina
 7¾ in. (20 cm.) high
 Circa 1840-50.

\$4,000-6,000

£3,300-4,900
 €3,800-5,700

LITERATURE:

M. Poletti & A. Richarme, *Fratin (1801-1864): Objets décoratifs & Sculptures romantiques*, Exhibition Catalogue, Paris, 2000, p. 14 (no. 3).

198
CHRISTOPHE FRATIN (FRENCH, 1801-1864)

Flambaux, ours et singe au violon

signed *FRATIN*
 bronze, dark reddish-brown patina
 12½ in. (32 cm.) high
 Circa 1860.

(2)

\$4,000-6,000

£3,300-4,900
 €3,800-5,700

LITERATURE:

M. Poletti & A. Richarme, *Fratin (1801-1864): Objets décoratifs & Sculptures romantiques*, Exhibition Catalogue, Paris, 2000, p. 20 (no. 8).



198

PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

199

HONORÉ-VICTORIN DAUMIER (FRENCH, 1808-1879)

Vanitas

signed *h. Daumier* and stamped *PR* to the reverse
bronze, reddish-brown patina
5½ in. (14 cm.) high, 7½ in. (19 cm.) wide
Circa 1850-60.

\$4,000-6,000

£3,300-4,900
€3,800-5,700



199



200

200

AIMÉ-JULES DALOU (FRENCH, 1838-1902)

La vérité méconnue

signed *DALOU*, with foundry inscription *Susse Fres Eds/Paris/Cire perdue*
bronze, greenish-brown patina
8¾ in. (22 cm.) high
Circa 1905.

\$2,500-3,500

£2,100-2,900
€2,400-3,300

PROPERTY FROM A PRIVATE COLLECTION, LONG ISLAND

201

AN AUSTRIAN COLD-PAINTED BRONZE FIGURAL LAMP

CAST FROM A MODEL BY FRANZ BERGMAN, VIENNA, CIRCA 1910

With hinged mechanism revealing nude bather, the reverse of the hanging cloth stamped *B* within an urn and *GESCH*, the base of the tree stamped *MADE IN AUSTRIA*, electrified

29 in. (73.7 cm.) high

\$8,000-12,000

£6,600-9,800
€7,600-11,000



201



202

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 202

A PAIR OF FRENCH PARCEL-GILT WROUGHT GARDEN GATES

LATE 19TH/EARLY 20TH CENTURY

Each gate centered by a Grecian vase issuing floral sprays and scrolls, the cresting centered by a further vase

81½ in. (207 cm.) high, 63½ in. (161.5 cm.) wide

(2)

\$8,000-12,000

£6,600-9,800
€7,600-11,000

PROPERTY FROM A PRIVATE COLLECTION

203

FERDINAND VON MILLER THE YOUNGER (GERMAN, 1842-1929)

A Life-Size Figure of a Young Native American

signed and dated *Model. & gegossen v. Ferd. Miller jun. München 1873*

bronze, oxidized green patina

70½ in. (179 cm.) high

\$20,000-30,000

£17,000-25,000
€19,000-28,000

LITERATURE:

The Statue of John P. Hale Erected in Front of the Capitol[...], Concorde, New Hampshire, 1892, p. 232.

After extensive time abroad working for the Barbedienne foundry, Ferdinand von Miller the Younger returned to Munich in 1863 to continue in his father's stead of bronze-making to become the director of the *Akademie der Bildenden Künste*. Realistically modeled in a dynamic pose with one eye closed and exposed lean, youthful musculature, the impressive scale of this work and its subject matter speak to Miller's deep interest and studies of Native Americans in the Rocky Mountains conducted during a visit to the United States. Notable public works by Miller include figures of the Tyler Davidson Fountain in Cincinnati, Ohio, an equestrian statue of Louis IV in Munich and a statue of J. Marion Sims in Central Park, New York.



203

204

PIÉTRO BAZZANTI (ITALIAN, 1825-1895)

Cleopatra

signed *P. Bazzanti/Florence*, on a green marble

pedestal

marble

The figure: 49 in. (124.5 cm.) high

The pedestal: 38¼ in. (97.1 cm.) high

Circa 1880.

(2)

\$30,000-50,000

£25,000-41,000

€29,000-47,000





205

■ 205

**AN ORMOLU, CUT AND PRESSED GLASS
FOUR-LIGHT CHANDELIER**

20TH CENTURY

In the form of a galleon, abundantly hung with prisms and with glass-bead masts, electrified

52 in. (132 cm.) high, 43 in. (109.2 cm.) wide

\$15,000-25,000

£13,000-21,000

€15,000-24,000

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI
ESTATE, DALLAS, TEXAS

206

**A PAIR OF GILT-METAL-MOUNTED ROCK CRYSTAL
LAMPS**

20TH CENTURY

Each hexagonal column centered by a shell-form boss, electrified

30 in. (76 cm.) high, including fitment

(2)

\$2,000-3,000

£1,700-2,500

€1,900-2,800



206

207

**A PAIR OF ORMOLU-MOUNTED FRENCH
FAIENCE VASES MOUNTED AS LAMPS**
LATE 19TH CENTURY, PROBABLY VIELLARD

Painted with butterflies flying among flowering
peony and briar rose branches, a band of scrolling
lotus at the shoulder, raised on four elephant-head
feet

19 in. (48.2 cm.) high, excluding the fitments (2)

\$7,000-9,000

£5,800-7,400
€6,700-8,500



207



208

208

**A PAIR OF EXHIBITION PARIS PORCELAIN PLATINUM-
GROUND VASES**

DATED 1878, IRON-RED SCRIPT EXPOSITION UNIV(ERS)
ELLE/PARIS 1878/BENDER NO. 773 MARKS, THE PAINTING
LIKELY BY N. VIVIEN

Each finely painted with exotic birds perched among flowering
cacti, the reverse with further cactus

9 in. (20.8 cm.) high

(2)

\$4,000-6,000

£3,300-4,900
€3,800-5,700

EXHIBITED:

Exposition Universelle, Paris, 1878.

PROPERTY FROM A NEW YORK COLLECTION

209

A FRENCH ORMOLU-MOUNTED JAPANESE LACQUER ENCRIER
THE BRONZES ATTRIBUTED TO MAISON MILLET, RETAILED BY
ESCALIER DE CRISTAL, CIRCA 1880, THE LACQUER MEIJI PERIOD
(1868-1912)

The underside applied with a paper retailer's label *Escalier de Crystal/6 Rue
Scribe Rue Auber, 1*

5¾ in. (17 cm.) high, 10 in. (25.5 cm.) wide, 9½ in. (24 cm.) deep

\$2,000-3,000

£1,700-2,500

€1,900-2,800

210

A FRENCH SILVER FOUR-PIECE TEA AND COFFEE SERVICE
MARK OF MARTIAL FRAY, PARIS, CIRCA 1849-1861, WITH BELGIAN
IMPORT MARKS

In the Chinoiserie taste, the covers with figural finials playing music, the bodies
richly chased and engraved with scrollwork, each side with cartouches of
figures in landscapes, comprising a coffee pot, teapot, sugar bowl and cover,
and a creamer, the interior of the sugar bowl and creamer gilt, *each marked
under base, near rim and on flange of cover*

The coffee pot 8 in. (20.3 cm.) high; 53 oz. 12 dwt. (1,669 gr.) gross weight (4)

\$4,000-6,000

£3,300-4,900

€3,800-5,700



209



210

211

A PAIR OF FRENCH 'JAPONISME' PATINATED AND GILT BRONZE-MOUNTED CRYSTAL VASES

BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, CIRCA 1880

Each of rectangular form, painted with birds in flight amongst blossoming branches, raised on pierced bases with elephant head-form feet, with original removable lamp fittings

14¾ in. (37.5 cm.) high

(2)

\$8,000-12,000

£6,600-9,800
€7,600-11,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

212

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

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

The pinecone-handled basin decorated overall with blossoming branches, the lower gilt order signed *CHRISTOFLE & CIE.*, the underside numbered *960640*

5¼ in. (13.5 cm.) high, 13 in. (33 cm.) wide, 10⅝ in. (27 cm.) deep

\$15,000-20,000

£13,000-16,000
€15,000-19,000





213

THE PROPERTY OF A LADY

213

A PAIR OF FRENCH PATINATED BRONZE CANDLESTICKS
 BY FERDINAND BARBEDIENNE, BASED ON A DESIGN BY EDOUARD
 LIÈVRE, CIRCA 1870

Signed *F. BARBEDIENNE*

10¼ in. (27.3 cm.) high

(2)

\$4,000-6,000

£3,300-4,900
 €3,800-5,700

A similar pair of candelabra was sold Christie's, New York, 18 November 2014, lot 47 (\$52,500) and Christie's, Paris, 29 April 2014, lot 299 (8,125 Euros).

214

A SILK AND METAL THREAD CHINESE RUG
 CIRCA 1900

Approximately 8 ft. x 5 ft. 1 in. (244 cm. x 155 cm.)

\$10,000-15,000

£8,300-12,000
 €9,500-14,000



214

215

**A PAIR OF PATINATED AND PARCEL-GILT-BRONZE SIX-LIGHT
CHANDELIERS**

POSSIBLY BY EDWARD F. CALDWELL & CO., NEW YORK, FIRST HALF
20TH CENTURY

The branches modeled as writhing dragons, each supporting a light atop his
head, the central baluster-form support applied with further dragons and
Chinese scroll work terminating in a pinecone finial, electrified

39 in. (99 cm.) high, 30 in. (76.2 cm.) diameter

(2)

\$20,000-30,000

£17,000-25,000
€19,000-28,000





PROPERTY FROM A NEW YORK COLLECTION (LOTS 216-217)

216

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE CLOISSONNE ENAMEL CRANE TWIN-LIGHT CANDELABRA

THE MOUNTS IN THE MANNER OF BARBEDIENNE, THE ENAMEL CRANES 18TH/19TH CENTURY

The underside of the mounts stamped with various numbers and letters

14¼ in. (36.2 cm.) high

(2)

\$7,000-10,000

£5,800-8,200

€6,700-9,500

217

A PAIR FRENCH ORMOLU-MOUNTED CHINESE CLOISSONNE ENAMEL JARDINIERS

THE MOUNTS ATTRIBUTED TO LEBLANC-BARBEDIENNE, PARIS, EARLY 20TH CENTURY

Each with bamboo-cast collar and gilt-metal liner, the reverse of the mounts variously stamped 'LB'

9½ in. (24.1 cm.) high

\$6,000-8,000

£5,000-6,600

€5,700-7,600



218

**A FRENCH ORMOLU, SILVERED-BRONZE AND CLOISONNE
ENAMEL THREE-PIECE CLOCK GARNITURE
IN THE MANNER OF EDOUARD LIÈVRE, CIRCA 1870**

Comprising a mantel clock and pair of five-light candelabra; the clock surmounted by a dragon above an pierced open support suspending an enameled clockcase, the candelabra decorated *en suite*

Clock: 18½ in. (47 cm.) high, 8¼ in. (21 cm.) wide

Candelabra: 20 in. (51 cm.) high

(3)

\$20,000-30,000

£17,000-25,000
€19,000-28,000





219

219

**A LARGE MEISSEN PORCELAIN
NODDING PAGODA FIGURE**

LATE 19TH/EARLY 20TH CENTURY, BLUE
CROSSED SWORDS MARKS, INCISED
MODEL NO. 2884, IMPRESSED 1190

Modeled seated with legs crossed, her mouth
open in a smile revealing a wagging tongue,
the detachable head with a Meissen porcelain
counter-balance, the hands similarly articulated

12¾ in. (32.4 cm.) high, 14½ in. (36.8 cm.) wide (2)

\$10,000-15,000

£8,300-12,000

€9,500-14,000

220

**A PAIR OF AMERICAN ORMOLU-MOUNTED
CHINESE PORCELAIN TABLE LAMPS**
ATTRIBUTED TO EDWARD F. CALDWELL & CO.,
NEW YORK, FIRST QUARTER 20TH CENTURY

The blue ground vases with panels of blossom,
electrified

32 in. (81 cm.) high, including fitment

(2)

\$6,000-8,000

£5,000-6,600

€5,700-7,600



220

221

A PAIR OF MASSIVE FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN FAMILLE ROSE VASES

CIRCA 1870-1880

Each vase flanked by dragon handles and painted to one side with hunting scenes and to the other with figures in interiors, on a tripod ormolu base with a dragon atop the stretcher

Overall: 78.3.4 in. (200 cm.) high

(2)

\$40,000-60,000

£33,000-49,000

€38,000-57,000





222

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE, DALLAS, TEXAS

222

**A LARGE BEADED COLORLESS GLASS
PADOGA-FORM LANTERN**
EARLY 20TH CENTURY

53 in. (134.5 cm.) high, 44 in. (112 cm.) wide

\$5,000-8,000

£4,200-6,600
€4,800-7,600

223

**A PAIR OF FRENCH ORMOLU-MOUNTED PORCELAIN
VASES AND COVERS**
LATE 19TH CENTURY

Each of octagonal form, brightly enameled in the Chinese taste

15½ in. (39.5 cm.) high

(4)

\$6,000-8,000

£5,000-6,600
€5,700-7,600



223

■ 224

THE BOONE LION-DOG DAYBED COVER
NINGXIA, NORTH CHINA, EARLY 18TH
CENTURY

Approximately 10 ft. x 5 ft. 1 in. (305 cm. x 155 cm.)

\$10,000-15,000

£8,300-12,000

€9,500-14,000

PROVENANCE:

The Estate of James R. Herbert Boone; Sotheby's
New York, 16-17 September 1988, lot 958.

Woven for both the Imperial court and nobility, Qing dynasty rugs were often made for a specific place or function. Based on the use of the symbolic motifs and its rectangular format, this carpet was most likely made as a daybed cover that would have been reserved for an important guest.

The Boone carpet belongs to a small group of eighteenth century Lion-dog carpets that display a central medallion with axial points and pinched corners containing two circling lion-dogs around a single central coin. In the Ming period, circling lion-dogs can be found on carpets, but it isn't until the Kangxi period (1662-1722) that one finds circling lion-dogs around a coin contained within a medallion.

There are five examples from the Kangxi period with similar pinched central medallions providing the prototype for the Boone carpet, the most famous of which is in the Metropolitan Museum of Art and originally in Louis Comfort Tiffany's collection (M. S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, p. 315, fig. 282).

Michael Franses notes that there are only eight lion-dog carpets from the early 18th century, with our Boone carpet being among the earliest (M. Franses, *Lion-Dogs Hundred Antiques Classical Chinese Carpets I*, London, 2000, p. 44). In the Boone carpet, the lion-dog medallion rests on a "longevity field", a motif composed of four C-motifs around a center evoking stylized clouds. The filler motifs of this lattice design include bats, a sign of good fortune, and peaches, symbolic of a long life. A similar "longevity" carpet without a medallion is in the Thyssen-Bornemisza Collection (F. Spuhler, *The Thyssen-Bornemisza Collection: Carpets and Textiles*, London, 1998, plate 58).

In the corners of this carpet are highly stylized dragon fret motifs which can also be seen on the Mishel two lion-dog medallion and peony field platform cover that is also from the first half of the 18th century (M. Franses, *ibid.*, plate 9).

The golden coin is one of the eight ordinary symbols of Buddhism and the long ribbons attached to and flowing from it symbolize its rays and aura, warding off evil. The combination of lion-dogs with a coin as well as the symbolic "longevity" field conveys protective qualities, ideal attributes for a daybed cover.





225

A PAIR OF MASSIVE FRENCH PARCEL-GILT AND PATINATED BRONZE-MOUNTED CHINESE CLOISSONNE ENAMEL URNS ON HARDWOOD STANDS

ATTRIBUTED TO FERDINAND BARBEDIENNE, BASED ON A DESIGN BY EDOUARD LIÈVRE, PARIS, CIRCA 1870, THE ENAMEL CHINESE AND 19TH CENTURY

Each turquoise-ground urn with polychrome floral and dragon reliefs to each side, the lip set with six dragons heads and two large pierced scrolled handles, the base mounted with four turtles, on scrolled-trunk elephant head legs, on bronze-mounted hardwood plinths with paw feet, each stand indistinctly stamped under base [...]*NTIDARUM LDR*

Overall: 79 in. (204.5 cm.) high, 44 in. (111.75 cm.) diameter (2)

\$80,000-120,000

£66,000-98,000
€76,000-110,000

PROVENANCE:

By repute, The Counts Burnay, Portugal.
Anonymous sale, Irineu Angulo Auction House, Sao Paolo, 12 April 1948, lot 514.
Anonymous sale, Christie's, New York, 29 September 1999, lot 250.

The design for these monumental *jardinières* may be attributed to Edouard Lièvre (d.1886) based upon the distinctive elephant-head feet, which are found in his iconic *japonisme oeuvre*, particularly on a superb *garniture de cheminée* conceived by Lièvre in 1875 and on an aquarium of the same date (*Connaissance des Arts*, No. 228, 'Edouard Lièvre', Paris, 2004, pp. 28, 31 and 34). Bejeweled and exotic elephant heads regularly appear in Lièvre's designs, often heading support elements, for example on marble-topped stand whose design was executed by the *fondeur* Maison Marnyhac, a contemporary of Barbedienne, for the *haut-luxe* retailer L'Escalier de Cristal (*op.cit.*, pp. 6 and 26), another stand with strikingly similar dual-patination sold Christie's, New York, 21 October 2008, lot 272.

The resurgence of interest in China and specifically cloisonné enamel works was fueled in France by Napoleon III and Empress Eugénie. By February 1861, immense caches of enamels were on display to the public at the Tuileries in Paris and then in 1863 at Fontainebleau where rooms were remodeled to complement the exhibits with furnishings in the Chinese taste supplied by French makers.





226

PROPERTY FROM THE WESTERVELT COMPANY

226
A PAIR OF PATINATED BRONZE VITRINE CASES

LATE 19TH/EARLY 20TH CENTURY,
 POSSIBLY FRENCH

In the Chinese style, on associated carved oak stands

The largest: 71½ in. (81.5 cm.) high, 43½ in. (109.5 cm.) wide, 25 in. (64.5 cm.) deep (2)

\$8,000-12,000

£6,600-9,800
 €7,600-11,000

227
A SILK AND METAL THREAD CHINESE RUG
 CIRCA 1900

Approximately 7 ft. 2 in. x 4 ft. 1 in. (218 cm. x 124 cm.)

\$6,000-8,000

£5,000-6,600
 €5,700-7,600



227

228

A PAIR OF AMERICAN ORMOLU-MOUNTED CELADON CRACKLE-GLAZED PORCELAIN LAMPS

BY EDWARD F. CALDWELL CO., NEW YORK, CIRCA 1910

The porcelain molded with dragons and clouds, on gilt-wood bases, electrified

36 in. (91.5 cm.) high, including fitment (2)

\$12,000-18,000

£9,900-15,000
€12,000-17,000



228



229

■ 229

A SILK AND METAL THREAD CHINESE RUG
CIRCA 1900

With a signature woven into the upper border

Approximately 8 ft. x 4 ft. 11 in. (244 cm. x 150 cm.)

\$18,000-22,000

£15,000-18,000
€18,000-21,000



THE PROPERTY OF A COLLECTOR

■ 230

A SULTANABAD CARPET

WEST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 24 ft. 8 in. x 13 ft. 4 in. (752 cm. x 406 cm.)

\$15,000-25,000

£13,000-21,000
€15,000-24,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

231

A SAROUK FEREGHAN CARPET
WEST PERSIA, LATE 19TH CENTURY

Approximately 21 ft. 4 in. x 13 ft. 7 in. (650 cm. x 414 cm.)

\$20,000-30,000

£17,000-25,000
€19,000-28,000

PROVENANCE:

The Markarian Foundation, Cincinnati, Ohio; Sotheby's New York, 11 June 2008, lot 335.



232

232

A DABIR KASHAN CARPET

CENTRAL PERSIA, FIRST QUARTER 20TH CENTURY

Approximately 20 ft. 10 in. x 12 ft. (635 cm. x 366 cm.)

\$15,000-25,000

£13,000-21,000
€15,000-24,000

THE PROPERTY OF A PRIVATE COLLECTOR

■ **233**

AN AMRITSAR CARPET

NORTH INDIA, EARLY 20TH CENTURY

Approximately 14 ft. 7 in. x 10 ft. 9 in. (444 cm. x 328 cm.)

\$5,000-8,000

£4,200-6,600
€4,800-7,600



233



THE PROPERTY OF A PRIVATE COLLECTOR

■ 234

AN AGRA CARPET
NORTH INDIA, CIRCA 1900

Approximately 11 ft. 9 in. x 11 ft. 10 in. (358 cm. x 361 cm.)

\$40,000-60,000

£33,000-49,000

€38,000-57,000

PROVENANCE:

Anonymous Sale; Christie's New York, 17 December 1996, lot 118.



■ 235

AN USHAK CARPET

WEST ANATOLIA, SECOND QUARTER 20TH CENTURY

Approximately 18 ft. 10 in. x 14 ft. 3 in. (574 cm. x 434 cm.)

\$12,000-18,000

£9,900-15,000

€12,000-17,000



236

AN USHAK CARPET

WEST ANATOLIA, CIRCA 1900

Reduced in size

Approximately 18 ft. 8 in. x 17 ft. 6 in. (569 cm. x 533 cm.)

\$15,000-25,000

£13,000-21,000

€15,000-24,000

PROVENANCE:

Private American Collector; Christie's New York, 29-30 November 2012, lot 328.



237



239



238



240

■ 237

A HERIZ CARPET
NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 12 ft. 4 in. x 9 ft. 5 in.
(376 cm. x 287 cm.)

\$6,000-8,000 £5,000-6,600
 €5,700-7,600

■ 238

A SULTANABAD CARPET
WEST PERSIA, LAST QUARTER 19TH
CENTURY

Approximately 10 ft. 2 in. x 7 ft. 4 in.
(310 cm. x 223 cm.)

\$6,000-8,000 £5,000-6,600
 €5,700-7,600

■ 239

A HERIZ CARPET
NORTHWEST PERSIA, CIRCA 1900

Approximately 12 ft. 4 in. x 9 ft. 4 in.
(376 cm. x 284 cm.)

\$10,000-15,000 £8,300-12,000
 €9,500-14,000

■ 240

A HERIZ CARPET
NORTHWEST PERSIA, CIRCA 1900

Approximately 11 ft. 10 in. x 9 ft. 10 in.
(361 cm. x 300 cm.)

\$8,000-12,000 £6,600-9,800
 €7,600-11,000

■ 241

A QASHQA'I RUG
SOUTH PERSIA, LATE 19TH CENTURY

Approximately 9 ft. 11 in. x 5 ft. 7 in.
(302 cm. x 170 cm.)

\$3,000-5,000 £2,500-4,100
 €2,900-4,700





242

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

■ 242

AN ISFAHAN CARPET

CENTRAL PERSIA, SECOND HALF 20TH CENTURY

Approximately 15 ft. 8 in. x 10 ft. 2 in. (478 cm. x 310 cm.)

\$4,000-6,000

£3,300-4,900

€3,800-5,700

■ 243

A KASHAN CARPET

CENTRAL PERSIA, CIRCA 1920

With a signature cartouche reading "Kashan Isfahanian and Sons".

Approximately 12 ft. 2 in. x 9 ft. (371 cm. x 274 cm.)

\$6,000-8,000

£5,000-6,600

€5,700-7,600



243

■ 244

A PICTORIAL MOHTASHAM KASHAN RUG
CENTRAL PERSIA, CIRCA 1880

Approximately 7 ft. x 4 ft. 7 in. (213 cm. x 140 cm.)

\$8,000-12,000

£6,600-9,800
€7,600-11,000

The knot count is: 20H x 20V per square inch.

The upper cartouche in the field reads: *Ghaliche-ye farmayeshi nomreh avval* which translates to "Specially commissioned small rug number one". The lower cartouche in the border reads: *Amal karkhane Mohammad Mehdi* establishing the workshop of Mohammad Mehdi.

This unusual and unique rug appears to fuse different subjects from two sources, one Quranic and the other mythic. The enthroned figure at top, flanked by an angel, is identified as Suleyman (Biblical Solomon), known for his wisdom, wealth and power, as well as his association with demons and animals. In the lower half of the rug, is Rostam, the hero of the Shahnameh, with curious skirted demonic figures. The large bird at the top of the field could either be the hoopoe bird, Suleyman's emissary to the Queen of Sheba or the Simurgh bird that raised Zal, father of Rostam, after his family rejected him because of his albinism. Demonic characters figure in both narratives and it may be an attempt to meld the two stories.

It is hard to know if the designer of this rug intentionally conflated the two stories because of similar imagery or if it was purely accidental and simply combines two different cartoons not meant to be together in the same rug.



245

■ 245

A PICTORIAL MOHTASHAM KASHAN RUG
CENTRAL PERSIA, CIRCA 1880

Approximately 7 ft. x 4 ft. 6 in. (213 cm. x 137 cm.)

\$6,000-8,000

£5,000-6,600
€5,700-7,600

The knot count is 19H x 18V per square inch.

This unusual pictorial rug depicts the story of the prophet Yusuf. Yusuf's father, Yaqoob, favored him over his eleven brothers who were envious and decided to get rid of him. As a foil, they took him to graze the animals intending to kill him, but one brother opposed to killing him and suggested that they throw him into the bottom of a pit or *jubb*. When Yusuf was in the pit, Allah told him that he, Yusuf, would one day be remind his brothers of this incident and indeed, years later, when Yusuf became treasurer and inspector of Egypt's storage chambers, he met his brothers again, reminded them of what they had done and forgave them. The main border, as well as, the guard borders, carry verses relating to Yusuf's story and the inscriptions in the field also relate to the story of Yusuf with the lower inscription reading: *biroon ovordan-e Yusef* (bringing out Yusuf).



244

■ 246

A PICTORIAL KIRMAN CARPET
SOUTHEAST PERSIA, CIRCA 1910

Approximately 15 ft. 2 in. x 10 ft. 3 in. (462 cm. x 312 cm.)

\$100,000-150,000

£83,000-120,000
€95,000-140,000

PROVENANCE:

Private Collector; Christie's New York, 14 December 2005, lot 50.

The knot count is: 25V x 25H per square inch.

The circular inscription cartouche in the upper border reads:

Farmayesh-e Sardar Mohtasham Bakhtiari ayalat Kirman wa Belouchistan

Ordered by Sardar Mohtasham Bakhtiari, province (Governor) of Kirman and Balouchistan

The inscription cartouche on the plinth reads:

Safaresh-e Muhammad Raza Khan az-e karkhane Ustad 'Ali Kirmani

Commissioned by Muhammad Reza Khan from the Workshop of 'Ali Kirmani

In the late 19th and early 20th centuries, it was fashionable in Iran to have Kirman carpets with designs taken from European sources. The design of this carpet was based on a Louis XIV Gobelins tapestry from the series 'Les Sujets de la Fable' after the drawings by Raphael (1483-1520). Woven on three separate occasions for Louis XIV, between 1686 and 1704, the scene depicts 'La Danse d'une nymphe, de la droite' showing Pomona with Vertumnus in the guise of a faun, playing the pipes of the fertility god, Pan, and seated next to a plinth supporting a vase with festive putti overhead all

in a verdant landscape evoking Arcadia, the idyllic home of Pan. For a Louis XIV Gobelins tapestry of this cartoon, see The Collection Akram Ojeh, Christie's Monaco, 11th -12th December 1999, lot 150.

A copy of this tapestry hung in the Public Rooms of Nasir al'Din Shah Qajar (1848-1898) at the Golestan Palace in Tehran. This tapestry was surely the inspiration for the series of Kirman carpets using this design in a variety of sizes. The closest comparable to our example is in a private collection in Lebanon. Of the same large size and direction of design, it was woven for Khosrow Khan Bakhtiari, Sardar Zafar, who was governor of the province of Kerman and Baluchistan and a distant cousin to Sardar Mohtasham Bakhtiari who commissioned our carpet.

Other similar examples with the same design, yet mirrored and smaller, were sold at Christie's London, 19 April 2016, lot 58 and 29 April 2004, lot 50. There is also another example of this design in the Tehran Carpet Museum, No. 111.

According to the inscription in the border, this carpet was ordered by Ghulam Husayn Khan (1866?-1950), whose titles were first Sehab-al-Saltana and then Sardar Mohtasham, and was one of the few Bakhtiari chiefs who played a national role after the Constitutional revolution in 1909. He was the sixth son of Emāmqli Khan, known as Haji Ilkhani, founder of the younger branch of the Haft Lang, whose chiefs were titled great khans. After seven years in the service of Mohammad Shah while still a prince, he was twice *ilbegi* and twice *ilkani* of the Bakhtiari tribe between 1905 and 1921, and occupied a government position in 1911-13, when the government was dominated by the Bakhtiari chiefs. He was one of the few members of his family who was not arrested and executed in 1933. He died in Tehran in 1950 and is remembered as a pensive, courageous and extremely honest man (*Encyclopedia Iranica*, Vol. III, New York, Fasc. 5, pp. 543-551).

The lot offered here is outstanding for its state of preservation and the quality of the weave, the wool and its rich and vibrant color.







THE PROPERTY OF A COLLECTOR

■ 247

A SULTANABAD CARPET
WEST PERSIA, LATE 19TH CENTURY

Approximately 16 ft. 7 in. x 13 ft. 11 in. (505 cm. x 427 cm.)

\$10,000-15,000

£8,300-12,000
€9,500-14,000

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE/SOLD TO BENEFIT COLUMBIA UNIVERSITY

■ 248

A SULTANABAD CARPET
WEST PERSIA, LATE 19TH CENTURY

Approximately 28 ft. 3 in. x 15 ft. 6 in. (861 cm. x 472 cm.)

\$15,000-25,000

£13,000-21,000
€15,000-24,000





249



250

■ **249**

AN USHAK RUNNER
WEST ANATOLIA, CIRCA 1900

Approximately 21 ft. 4 in. x 2 ft. 4 in. (650 cm. x 71 cm.)

\$4,000-6,000

£3,300-4,900
€3,800-5,700

■ **250**

AN USHAK CARPET
WEST ANATOLIA, CIRCA 1900

Approximately 14 ft. 3 in. x 12 ft. 10 in. (434 cm. x 391 cm.)

\$6,000-8,000

£5,000-6,600
€5,700-7,600



■251

AN USHAK CARPET
WEST ANATOLIA, CIRCA 1900

Approximately 22 ft. 4 in. x 16 ft. 8 in. (681 cm. x 508 cm.)

\$25,000-35,000

£21,000-29,000
€24,000-33,000



252



253



254



255

■ 252

A TABRIZ RUNNER
NORTHWEST PERSIA, CIRCA 1900

Approximately 20 ft. x 3 ft. 1 in. (609 cm. x 94 cm.)

\$6,000-8,000

£5,000-6,600
€5,700-7,600

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■ 253

A TABRIZ CARPET
NORTHWEST PERSIA, CIRCA 1900

Approximately 14 ft. 11 in. x 10 ft. (455 cm. x 305 cm.)

\$7,000-10,000

£5,800-8,200
€6,700-9,500

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE/SOLD TO BENEFIT
COLUMBIA UNIVERSITY

■ 254

A FEREGHAN ZILI-SULTAN RUG
WEST PERSIA, LATE 19TH CENTURY

Approximately 6 ft. 6 in. x 4 ft. 6 in. (198 cm. x 137 cm.)

\$3,000-5,000

£2,500-4,100
€2,900-4,700

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE/SOLD TO BENEFIT
COLUMBIA UNIVERSITY

■ 255

A TABRIZ CARPET
NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 14 ft. 3 in. x 9 ft. 9 in. (434 cm. x 297 cm.)

\$25,000-35,000

£21,000-29,000
€24,000-33,000

END OF SALE

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they 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

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- 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.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

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

(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 he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christies 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 12% 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:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading

to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
 - The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
 - In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
 - Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
 - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the 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.
 - South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- F PAYMENT**
- ### 1 HOW TO PAY
- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
 - We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
 - 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
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
 - You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
 - For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our remedies under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - 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

- 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).
- 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.
- 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.
- 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:
 - we will charge you storage costs from that date.
 - 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.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a **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 for 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 US 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 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 license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs 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-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

- 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;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

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

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

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

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

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

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

provenance: the ownership history of a **lot**.

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

◆

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

•

Lot 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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

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

◦ ♦ Minimum Price Guarantees:

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

◦ ♦ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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

POST 1950 FURNITURE

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

11/10/16

STORAGE AND COLLECTION

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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.

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STORAGE AND COLLECTION

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either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

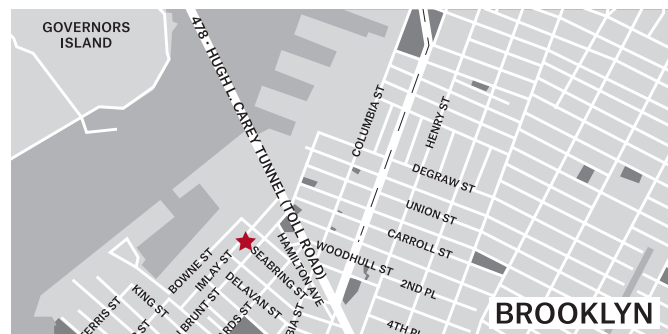
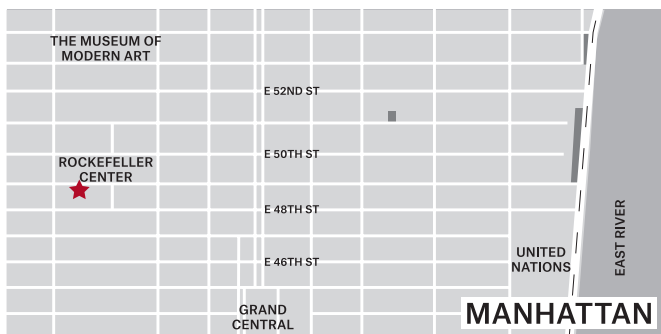
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1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, 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.		

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14/06/16



Property From A Prestigious Private Collection
A ROMAN MICROMOSAIC TABLE-TOP
ATTRIBUTED TO ANTONIO AGUATTI, CIRCA 1810
37 in. (95 cm.) diameter
\$200,000-400,000

THE EXCEPTIONAL SALE

New York, 28 April 2017

VIEWING

22-27 April 2017
20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S



A FRENCH ORMOLU-MOUNTED JAPANESE LACQUER AND EBONY COMMODOE
BY FRANÇOIS LINKE, PARIS, INDEX NUMBER 1810, LATE 19TH CENTURY
£70,000-100,000

OPULENCE

SILVER | GOLD BOXES | 19TH CENTURY FURNITURE & WORKS OF ART
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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

OPULENCE

THURSDAY 13 APRIL 2017
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: ELISABETH
SALE NUMBER: 13921

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

US\$50 to US\$1,000 by US\$50s
US\$1,000 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$150,000, 20% on any amount over US\$150,000 up to and including US\$3,000,000 and 12% of the amount above US\$3,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

13921

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE – BUYER'S AGREEMENT

Signature

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PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

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