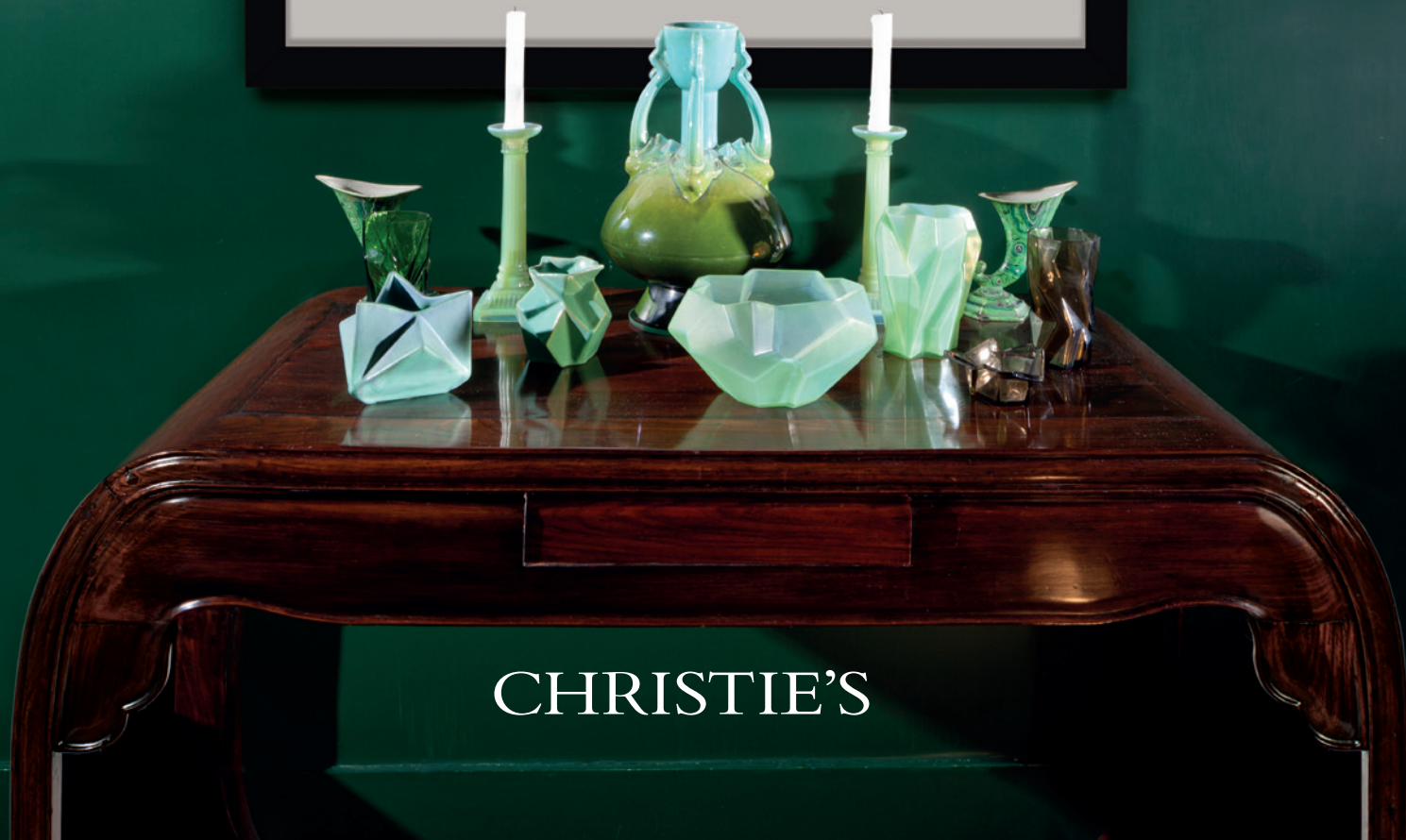
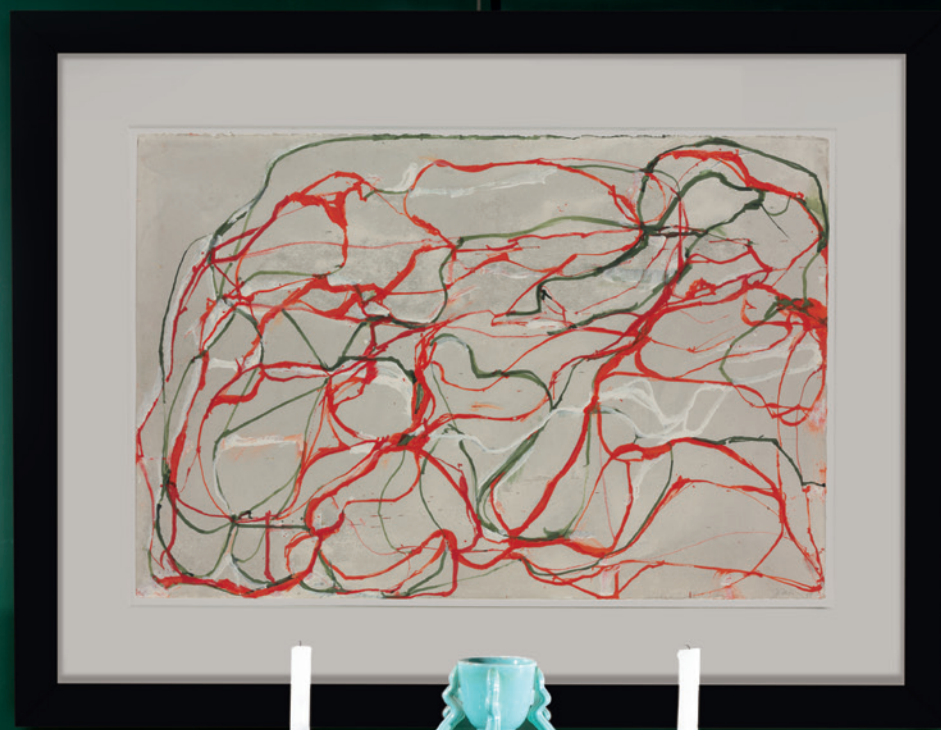


THE COLLECTION OF
**PAUL F.
WALTER**

NEW YORK 26-27 SEPTEMBER 2017



CHRISTIE'S







THE COLLECTION OF
PAUL F. WALTER

AUCTION

Tuesday 26 September 2017
at 10.00 am (lots 1–209)

Wednesday 27 September 2017
at 10.00 am (lots 210–391)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	22 September	10.00 am – 5.00 pm
Saturday	23 September	10.00 am – 5.00 pm
Sunday	24 September	1.00 pm – 5.00 pm
Monday	25 September	10.00 am – 5.00 pm
Tuesday	26 September	10.00 am – 5.00 pm

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Gemma Sudlow (#2016494) Diana Bramham (#1464939)
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Christie's (#1213717)

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The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **WALTER-15785**

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21/06/16

CHRISTIE'S



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OPPOSITE AUCTION INFORMATION:

Lot 150, Billy Sullivan, *P.F.W.*, 2005 © Billy Sullivan

OPPOSITE CONTENTS:

Lot 550, Billy Sullivan, *P.F.W.*, 1984 © Billy Sullivan

FRONT COVER:

Lots 99, 100, 103 and 24, Brice Marden, *Untitled Red and Green Drawing 2*, 1998 © 2017 Brice Marden / Artists Rights Society (ARS), New York

BACK COVER:

Lot 55, Philip Guston, *Head and Smoke*, 1974 © The Estate of Philip Guston, Courtesy of the Estate and Hauser & Wirth

INSIDE FRONT COVER:

Lot 617, A Group of Four Framed Indian Block Printed Textile Fragments

WRAP FRONT:

John M. Hall Photographs

Lot 23, Brice Marden, *Untitled*, 1985/1988, © 2017 Brice Marden / Artists Rights Society (ARS), New York

Lot 59, Sol Lewitt, *Horizontal Brushstrokes*, 1995 © 2017 The LeWitt Estate / Artists Rights Society (ARS), New York.

Lot 630, Four Bejeweled Portraits of Rulers, India, circa 1880

WRAP INSIDE:

Lot 225, *Celebrations in a Palace Interior at Night*, India, circa 1700

Lot 54, Sol Lewitt, *Vertical Brushstrokes*, 1994 © 2017 The LeWitt Estate / Artists Rights Society (ARS), New York.

Lot 106, A Pair of George II Walnut Hall Armchairs

Lot 146, Robert Wilson, A Unique and Important Dining Suite, 1980

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PAUL F. WALTER

AESTHETE-COLLECTOR PAR EXCELLENCE

Paul F. Walter (1935-2017), aesthete and collector, was by any measure an exceptional character. A rare cocktail of a personality, Paul pulled off with seductive panache seemingly impossible balancing acts: he was driven by deep passion yet showed the lightness of touch of the gentleman amateur; he was erudite but never pedantic; his look was one of elegant flamboyance, yet could never be mistaken for ostentation; and his patrician bearing, while potentially intimidating, was leavened by his humour and his great generosity of spirit. Above all – and I am sure that all who knew him would agree – Paul had a huge and inspirational appetite for life. It was always a special privilege to be in his orbit.

Paul created his own universe. He was driven by an unstoppable curiosity regarding history and culture; and, as the present catalogue so eloquently testifies, his hunger for beauty and creativity manifested itself in the life-long pursuit of art and artefacts that would nourish his intellect and his senses. His homes – the Manhattan apartment in which he had lived since 1980 and the more recently acquired Sag Harbour retreat – became intensely personal environments, lovingly built up by Paul, layer upon layer, as a kind of tangible diary of his aesthetic enquiries. Their contents are the fascinating reflection of his range and eclecticism, full of surprising choices and contrasts – an Italian ‘grotto’ chair co-habits with classic English Georgian mahogany pieces, an American Art Pottery vase by George Ohr with a folded aluminium sculpture by John Chamberlain, Minimalist art with exquisitely wrought Indian paintings. Every piece, be it a fine rarity or a quirky objet trouvé, finds its place in the complex jig-saw puzzle of the collector’s refined sensibility.

Photographer Unknown.

“Paul created his own universe. He was driven by an unstoppable curiosity regarding history and culture...”

Certain themes dominate. An overview of Paul’s homes soon reveals him as a keen anglophile, with a particular fondness for furnishings from the British Arts and Crafts and Aesthetic movements of the late 19th century as well as for classic English works from earlier eras – witness his fine pair of George II walnut armchairs after a design by William Kent for Holkham Hall, Norfolk. We also quickly recognise the extent to which he was captivated by more remote cultures, and most notably by the arts of the Indian subcontinent, culminating in the splendours of the Raj. A striking portrait of Paul weaves these strands together to glorious effect. He had commissioned a portrait from artist friend Billy Sullivan. Arriving at the apartment to get started on this project, Sullivan realised that he would not need to style or prepare his subject, Paul was already resplendent in Indian costume and had anticipated a regal pose, like a Maharaja, in the grand Kent seat.

The extravagant cornucopia that is the Paul F. Walter collection – characterised by individuality, diversity, connoisseurship, sophistication, and whimsy – had its modest beginnings with Paul as a child collecting stamps and coins. His studies in history and in the history of art at Oberlin College, Ohio, and Columbia University, and the visits he enjoyed to New York during these student years, opened his eyes to broader horizons, stimulating more ambitious collecting possibilities.

He became fascinated by the work of James McNeill Whistler and started to collect his prints, learning by engagement the steps through which one develops true connoisseurship. Paul became a relentless collector and relished the hunt – this in a golden period of opportunity from the 1960s through a quarter century or more in which such a wealth of material of every kind was coming to market. Before the age of the internet, collecting meant covering ground. Paul loved to travel and devised his own, 20th century versions of the Grand Tour, taking in regular visits to London and Paris, with destination trips to numerous British country houses and French chateaux, discovering Egypt and Turkey, and making long expeditions to India, his first in 1968, to experience the culture first-hand; and of course he returned from his travels with a rich bounty of treasures.

Paul was ever fascinated by the telling relics of the past, yet knew instinctively how to give them a new pertinence for the present, a new lease of life within the collection; he ensured they remained vital in this ludic, savvy *pêle-mêle* and through the stimulating cross-cultural dialogues it engendered. While he drew inspiration from the past, Paul lived very much in the moment, enjoying an adventurous involvement in the most avant-garde cultural and creative activity of his own time. He acquired austere, challenging works by radical artists such as Brice Marden and Agnes Martin, whose reputations are today undisputed. He was also drawn to a generation of provocative, subversive artists working across media and genres, embracing music, choreography, and performance, foremost among them such luminaries as Merce Cunningham, Philip Glass, and Robert Wilson. Paul has been a generous patron, championing young artists and as a friend and benefactor to a long list of museums and institutions, notably the Museum of Modern Art, where he was a Trustee from 1992 to 2006, and including the Metropolitan Museum of Art, the Cooper-Hewitt Design Museum, the Morgan Library & Museum, the Brooklyn Museum, the Allen Memorial Art Museum at Oberlin College, and the Los Angeles County Museum of Art. Paul has shown pragmatism in the process of collecting, ready, over the years, to sell or gift individual works or segments of what he had amassed, enriching the above and other institutions, and allowing works to find new private homes, meanwhile freeing space and funds for him to continue his quest.

On a personal note, I very much appreciate this opportunity to acknowledge my deep appreciation of Paul. I first met him in 1975 when he started to attend the London auctions for which I was specialist and auctioneer. I greatly enjoyed watching his eye and his well-honed instincts at work. Paul’s presence in the saleroom always added a certain zest. Socially, his lively curiosity and geniality ensured that his company was always a treat. It is an honour to pay Paul my respects with these words of introduction to a catalogue that gives so rich an insight into his tastes and passions.

PHILIPPE GARNER







INTERPRETING PAUL

A canny collector possessed by a calling, Paul F. Walter learned as if by osmosis, amassing decorative objects and works of art almost daily, chronicling purchases in an orderly fashion, noting every delicate detail on page after page in spiral binders. Acquisitions nourished his creative mind and, over time, subtle patterns emerged like ribbons of intellect underpinning a decorative web. There is no question that the process, for Paul, was organic. His helix of avid purchasing was punctuated by many different collecting phases, each a skipping stone radiating concentric rings.

Paul liked to acquire in bulk, he built themed collections that dangled tendrils, it was his lifelong passion and lofty pursuit. Voracious buying was balanced by targeted gifts to institutions, a specific generosity for which he will be widely remembered. Of necessity, Paul periodically sold the fruits of his labors too thereby raising cash for future chapters. He was practical and purposeful; he researched, read, travelled, was endlessly inquisitive and equally sensitive to shaping new sensibilities with fresh finds. Just as a sculptor kneads clay, so Paul molded collections -- such was his art form, a true plasticity.

A man of enormous physical bearing, Paul's mind was ever so nimble. His elegant fingers fluttered in tempo with his thoughts. Acumen, an acquisitive nature and a forceful appetite for life fueled his indefatigable fine and decorative arts quest. While he digested expert information along the way, Paul's true impetus was profound curiosity; he remained ahead of his time as a collector and those in his company absorbed and were informed by, "the school of continuing education" he naturally imparted. A necklace of words, a thread of ideas, it was an elusive language that Paul silently taught in zigzag stitches.

A true polymath, Paul continues to teach. The mosaic poetry of this sale is as palpable as its provenance, a richly layered stratum of cultivated ownership to which his name is now posthumously added. Bravo to Paul, artistic pioneer forever in pursuit, and gentlest of friends full of visionary wisdom.

ANGUS WILKIE



1

ROBERT MAPPLETHORPE (1946-1989)

Four Gift Print Portraits of Paul Walter, 1975

four gelatin silver prints

each image: 10 1/8 x 10 1/8 in. (25.7 x 25.7 cm.)

each sheet: approx. 14 x 11 in. (35.7 x 28 cm.)

\$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner, 1977

Sam Wagstaff, a legendary fixture of the New York art scene and a fabled figure in Robert Mapplethorpe's life, orchestrated an introduction between the artist and Paul Walter in 1975. Walter was already an avid collector of photography, having identified the genre's significance and potential in the early days of its market. Wagstaff invited him to Mapplethorpe's Bond Street loft for an introduction and studio visit. Walter was enchanted with what he saw: black-and-white portraits in diptych or triptych format, with distinguished art world figures such as Henry Geldzahler and Helen Marden as their subjects. Seduced by the idea of being a subject himself, Walter commissioned his own portrait by Mapplethorpe in December 1975. Part of the present lot—a profile shot of Walter within a tight frame, his black hat exhibiting a quintessentially Mapplethorpe-esque curve—is the product of this commission.

Walter often found himself intertwined in the formative moments of an artist's career. In the case of Mapplethorpe, it was a seemingly inconsequential gesture—a flower delivery—that helped to establish the future of the artist's *oeuvre*: a bouquet of tulips, sent by Walter after a visit to his studio, inspired the entire series of plant photographs that would ultimately become one of Mapplethorpe's most renowned.

2 No Lot



3

ROBERT MAPPLETHORPE (1946-1989)

Two Gift Print Portraits of Robert Wilson, 1977

two gelatin silver prints, each flush-mounted on board

each image: 14 x 14 in. (35.7 x 35.7 cm.)

sheet/flush mount [legs not crossed]: 15 x 16 ¼ in. (38 x 41.2 cm.)

sheet/flush mount [legs crossed]: 19 ½ x 16 ⅞ in. (48.5 x 40.9 cm.)

\$12,000-18,000

PROVENANCE

Acquired directly from the artist by the present owner, 1977





4
ALAN SARET (B. 1944)

Untitled

steel, copper and lacquer coated wire
52 x 40 x 19 in. (132 x 101.6 x 48.2 cm.)

Executed *circa* 1980.

\$30,000-40,000



Alternate view of lot 4, featuring lots 71 and 116



5

DAVID NOVROS (B. 1941)

Untitled

signed and inscribed 'For Jeff Past Due David'
(on the reverse)

watercolor and graphite on paper
image: 9 7/8 x 9 7/8 in. (23.8 x 23.8 cm.)

sheet: 10 x 10 1/4 in. (25.4 x 26 cm.)
Executed *circa* 1970.

\$5,000-7,000

PROVENANCE

Bykert Gallery, New York

Anon. sale; Christies, New York, 16 May 1980,
lot 127

Acquired at the above sale by the present owner

6

ALAN SARET (B. 1944)

Untitled

colored pencil and graphite on paper
24 x 38 in. (60.9 x 96.5 cm.)

Drawn in 1970.

\$3,000-5,000

PROVENANCE

Bykert Gallery, New York

Acquired from the above by the present
owner, 1973

5



6



7

JOEL SHAPIRO (B. 1941)

Untitled (Half House)

cast iron

5 7/8 x 6 1/8 x 3 1/4 in. (14.9 x 15.5 x 8.2 cm.)

Executed in 1974-1975. This work is unique.

\$10,000-15,000

PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner, 1975



8
JOHN CHAMBERLAIN (1927-2011)

Untitled

aluminum foil
10 x 13 ½ x 13 in. (25.4 x 34.3 x 33 cm.)
Executed in 1973.

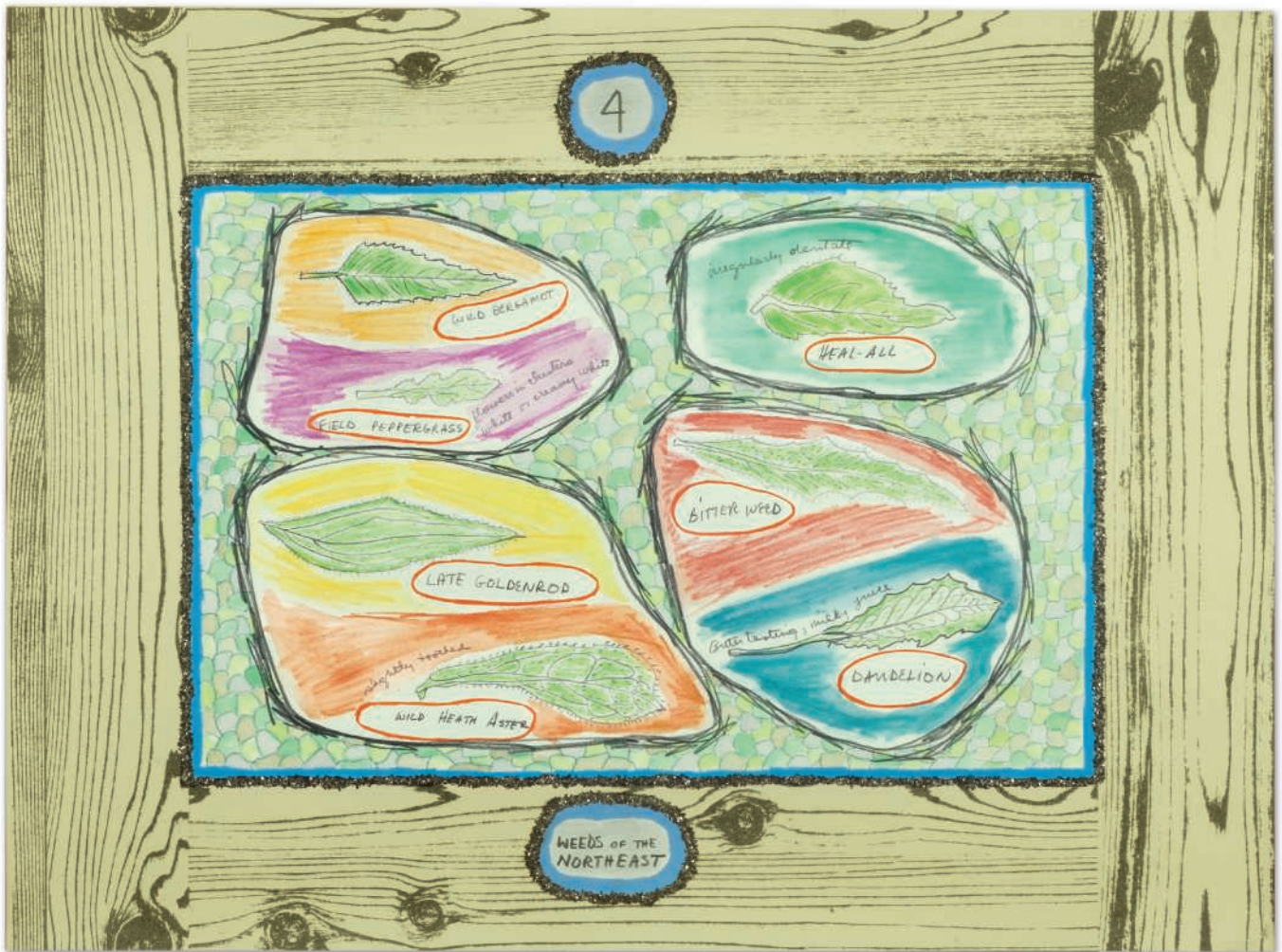
\$20,000-30,000

PROVENANCE

OK Harris Gallery, New York
Anon. sale; Sotheby's, New York, 9 March 2010, lot 36
Acquired at the above sale by the present owner



Alternate view of lot 8



9
REE MORTON (1936-1977)

Weeds of the Northeast #4

numbered '4' (upper center); titled 'WEEDS OF THE NORTHEAST'
(lower center)

pastel, graphite, glitter and monoprint on paper
19 x 25 in. (48.3 x 63.5 cm.)

Executed in 1974.

\$7,000-10,000

PROVENANCE

Brooke Alexander Gallery, New York
Acquired from the above by the present owner, 1974

EXHIBITED

Chicago, John Doyle Gallery, *Ree Morton*, 1974.

10

REE MORTON (1936-1977)

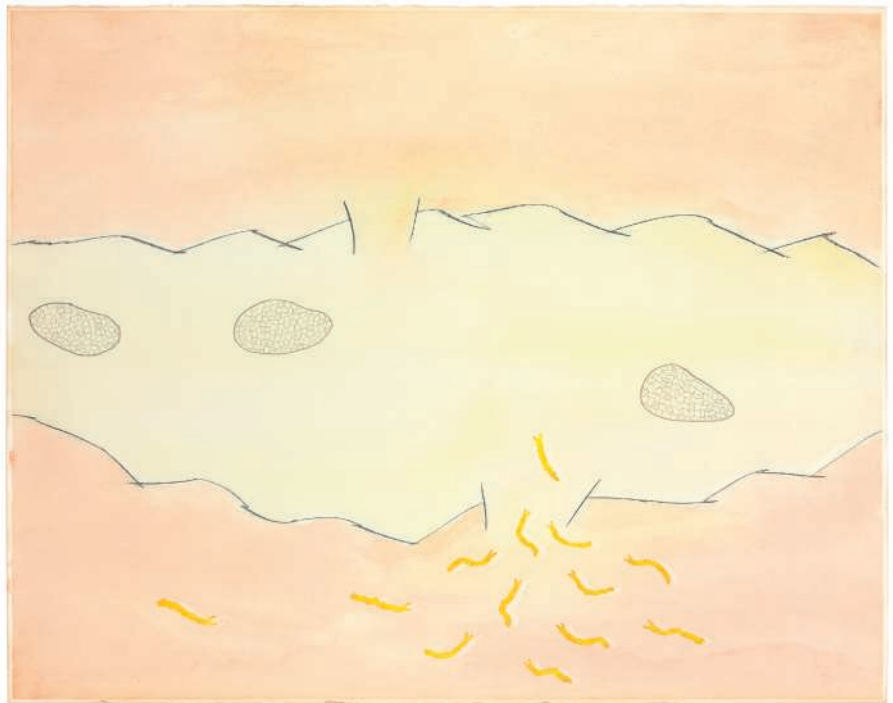
Line-Cell Drawing

signed and dated 'Ree Morton 1974'
(on the reverse)
watercolor, crayon and graphite on paper
22 ¼ x 28 in. (56.5 x 71.1 cm.)
Executed in 1974.

\$6,000-8,000

PROVENANCE

Brooke Alexander Gallery, New York
Acquired from the above by the present
owner, 1974



10

11

REE MORTON (1936-1977)

Newfoundland Drawing

signed twice and dated 'Ree Morton 1973 Morton'
(on the reverse)
wash and graphite on paper
22 ¾ x 30 ¼ in. (56.8 x 76.8 cm.)
Executed in 1973.

\$5,000-7,000

PROVENANCE

Acquired directly from the artist by the present
owner, 1974



11

12

AGNES MARTIN (1912-2004)

Untitled

signed and dated 'a.martin 1966' (on a cardboard label affixed to the backing board)

wash and ink on paper

image: 8 5/8 x 8 5/8 in. (21.9 x 21.9 cm.)

sheet: 12 x 12 in. (30.5 x 30.5 cm.)

Executed in 1966.

\$120,000-180,000

PROVENANCE

Robert Elkon Gallery, New York

Private collection, New York

Acquired from the above by the present owner, 1980

EXHIBITED

New York, Robert Elkon Gallery, *Agnes Martin: Drawings 1961-1967*, May 1970.

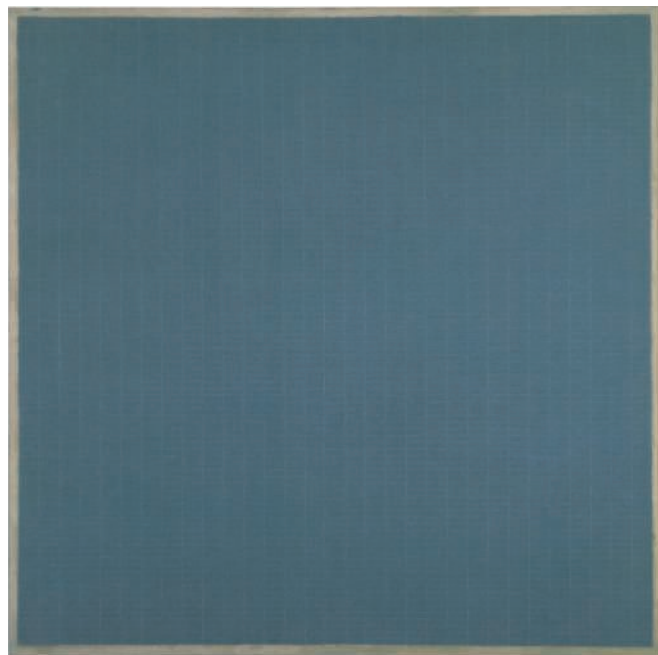
London, Arts Council of Great Britain; London, Hayward Gallery and Amsterdam, Stedelijk Museum, *Agnes Martin: Paintings and Drawings 1957-1975*, March-June 1977, no. 40.

Boston, Museum of Fine Arts, *Agnes Martin/Donald Judd*, October 1989-February 1990.

New York, Whitney Museum of American Art; Milwaukee Art Museum; Miami, Center for the Fine Arts; Houston, Contemporary Arts Museum and Madrid, Museo Nacional Centro de Arte Reina Sofía, *Agnes Martin*, November 1992-February 1994.

New York, Drawing Center; Santa Monica Museum of Art and Dublin, Irish Museum of Modern Art, *3 X Abstraction: New Methods of Drawing by Hilma af Klint, Emma Kunz, and Agnes Martin*, March 2005-March 2006.

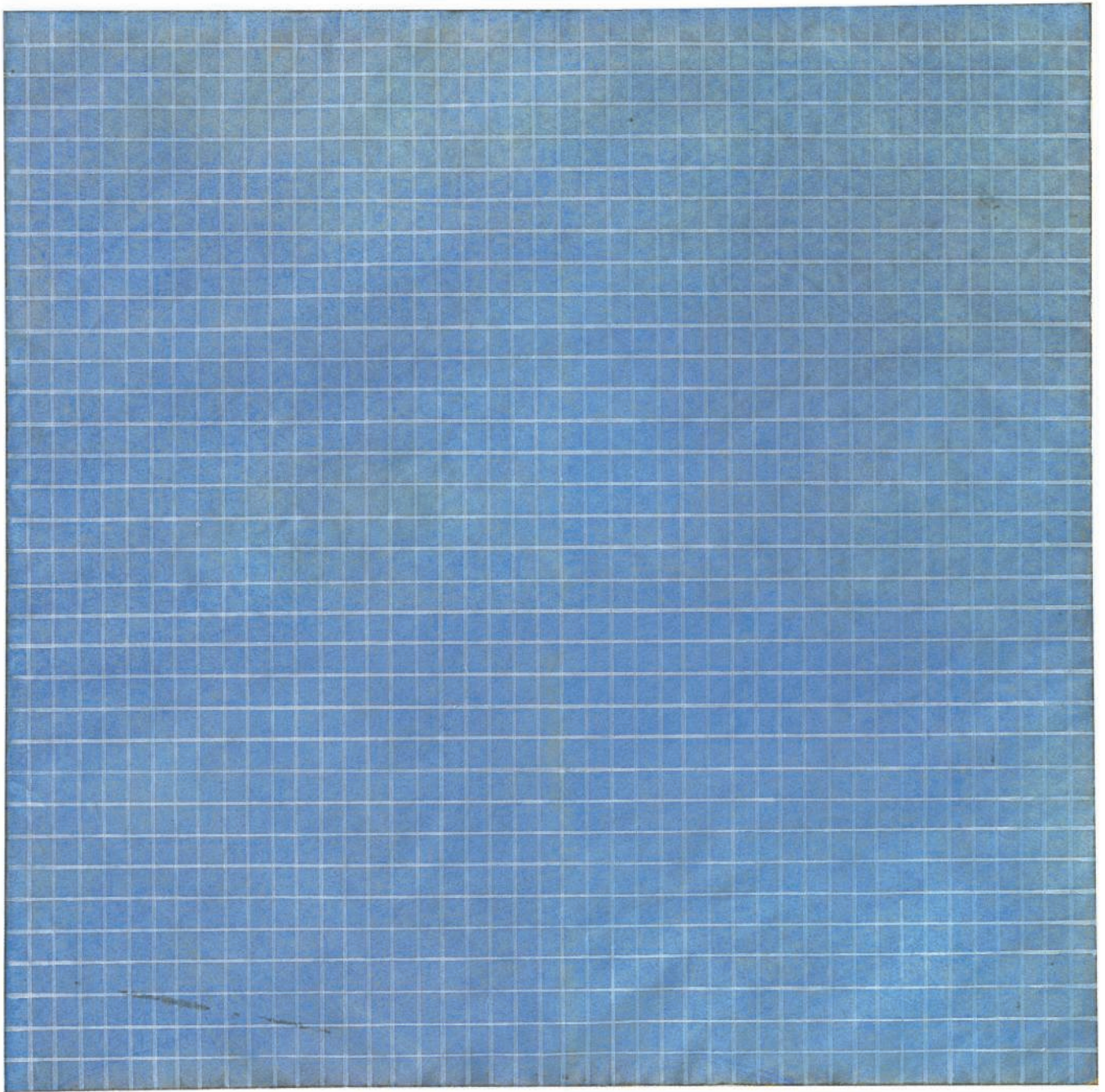
This work will be included in an upcoming *Catalogue Raisonné* to be published digitally by Artifex Press.



Agnes Martin, *Night Sea*, 1963.

© 2017 Estate of Agnes Martin / Artists Rights Society (ARS), New York.

The powerful simplicity that radiates from the surface of Agnes Martin's *Untitled* is the physical manifestation of the artist's spiritual views about life and the nature of art. It also stands as a testament to her skill of being able to visualize silence and her unique ability to convey the impact of an idea without the blatant use of imagery. As an early example of her mature work, *Untitled* softens the unforgiving lines that dominated the ascent of Minimalism and introduces a discernable quality of infinite delicacy and tranquility, enhanced by its serene palette of cerulean blue. This sense of stillness is the central pillar in Martin's work; her paintings are meant not merely to be looked at, but also experienced. The intricacies of both the composition and the execution combine to form a work of extreme subtlety; a work that expresses its supremacy by whispering its qualities rather than shouting them: "My interest is in an experience that is wordless and silent, and in the fact that this experience can be expressed for me in art work which is also wordless and silent" (A. Martin quoted in T. McEvilley, "Grey Geese Descending: The Art of Agnes Martin," *Artforum*, Summer 1987, p. 99).



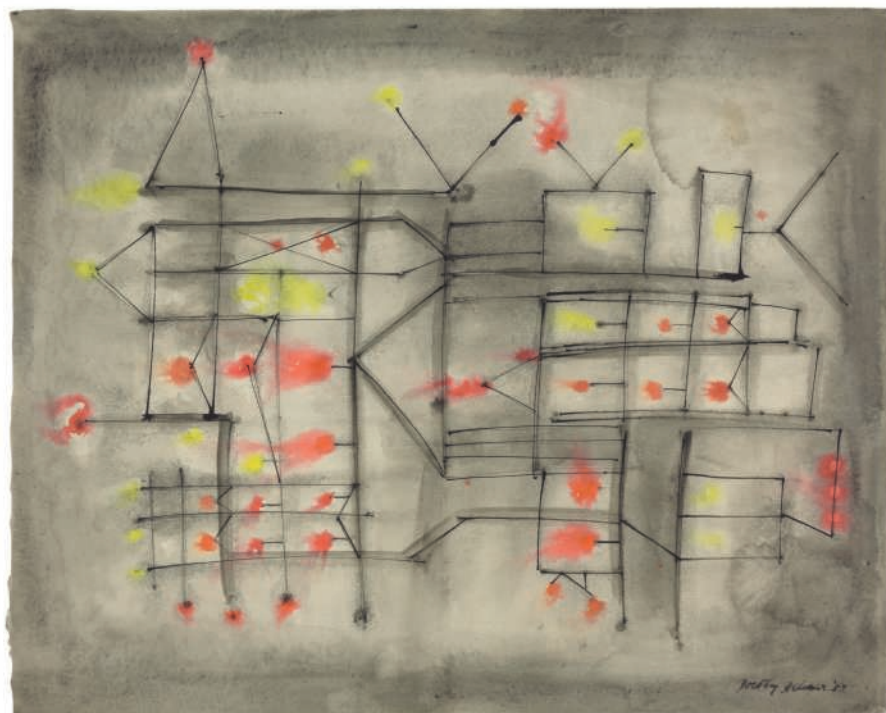


13

13
DOROTHY DEHNER (1901-1994)

Untitled
signed and dated 'Dorothy Dehner 48' (lower right)
watercolor and ink on paper
13 x 17 ¼ in. (33 x 43.8 cm.)
Executed in 1948.
\$2,000-3,000

PROVENANCE
Susan Teller Gallery, New York
Acquired from the above by the present
owner, 2004



14

14
DOROTHY DEHNER (1901-1994)

Untitled
signed and dated 'Dorothy Dehner '53'
(lower right)
watercolor and ink on paper
18 ¼ x 22 ¾ in. (46.4 x 57.8 cm.)
Executed in 1953.
\$3,000-5,000

PROVENANCE
Susan Teller Gallery, New York
Acquired from the above by the present
owner, 2004



15

DOROTHY DEHNER (1901-1994)

Reliquary Kingdom No. 2

signed and dated 'Dehner '58' (lower edge)

bronze with brown patina

10 ¾ x 17 x 13 in. (27.3 x 43.2 x 33 cm.)

Executed in 1958.

\$15,000-20,000

PROVENANCE

Wilder Green, New York

His sale; Sotheby's, New York, 15 March 2006, lot 82

Private collection, Miami Beach

Anon. sale; Christie's, New York, 8 March 2013, lot 131

Acquired at the above sale by the present owner

EXHIBITED

New York, Jewish Museum, *Dorothy Dehner: Ten Years of Sculpture*,
March-April 1965, no 7.

16

JOHN GRAHAM (1881-1961)

Untitled

signed and dated 'Graham 1930' (lower left)

oil on canvas

18 ¼ x 21 ¾ in. (46.3 x 55.2 cm.)

Painted in 1930.

\$20,000-30,000

PROVENANCE

Richard Feigen Gallery, New York

James Goodman Gallery, New York

Allan Stone, New York, 1973

His sale; Sotheby's, New York, 23 September 2011, lot 28

Acquired at the above sale by the present owner

EXHIBITED

New York, Allan Stone Gallery, *John Graham: Sum Qui Sum*,
October-December 2005, no. 47 (illustrated).



Pablo Picasso, *Guitar, Fruitbowl and Sheet Music; Guitare, Compotier, Partition*, 1924.
© 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



17

RICHARD POUSETTE-DART (1916-1992)

Little Yellow Suns

signed 'Pousette-Dart' (on the reverse)

watercolor, pastel and ink on paper

7 x 10 in. (17.8 x 25.4 cm.)

Executed *circa* early 1960s.

\$15,000-20,000

PROVENANCE

Betty Parsons Gallery, New York

Scholarship, Education and Defense Fund for Racial Equality, New York

Helen W. and Robert M. Benjamin, New York

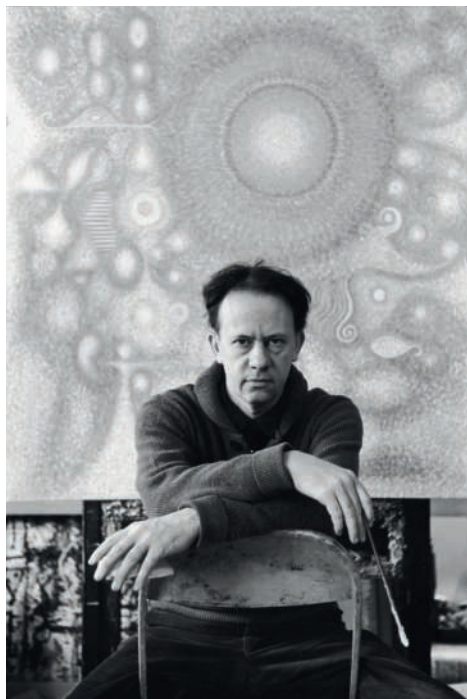
Anon. sale; Sotheby's Arcade, New York, 7 June 1996, lot 147

Acquired at the above sale by the present owner

EXHIBITED

New York, Graham Gallery, *Artists for CORE: Fourth Annual Exhibition and Sale*, April-May 1965.

New Haven, Yale University Art Gallery, *The Helen W. and Robert M. Benjamin Collection: A Loan Exhibition*, May-June 1967, p. 100, no. 145.

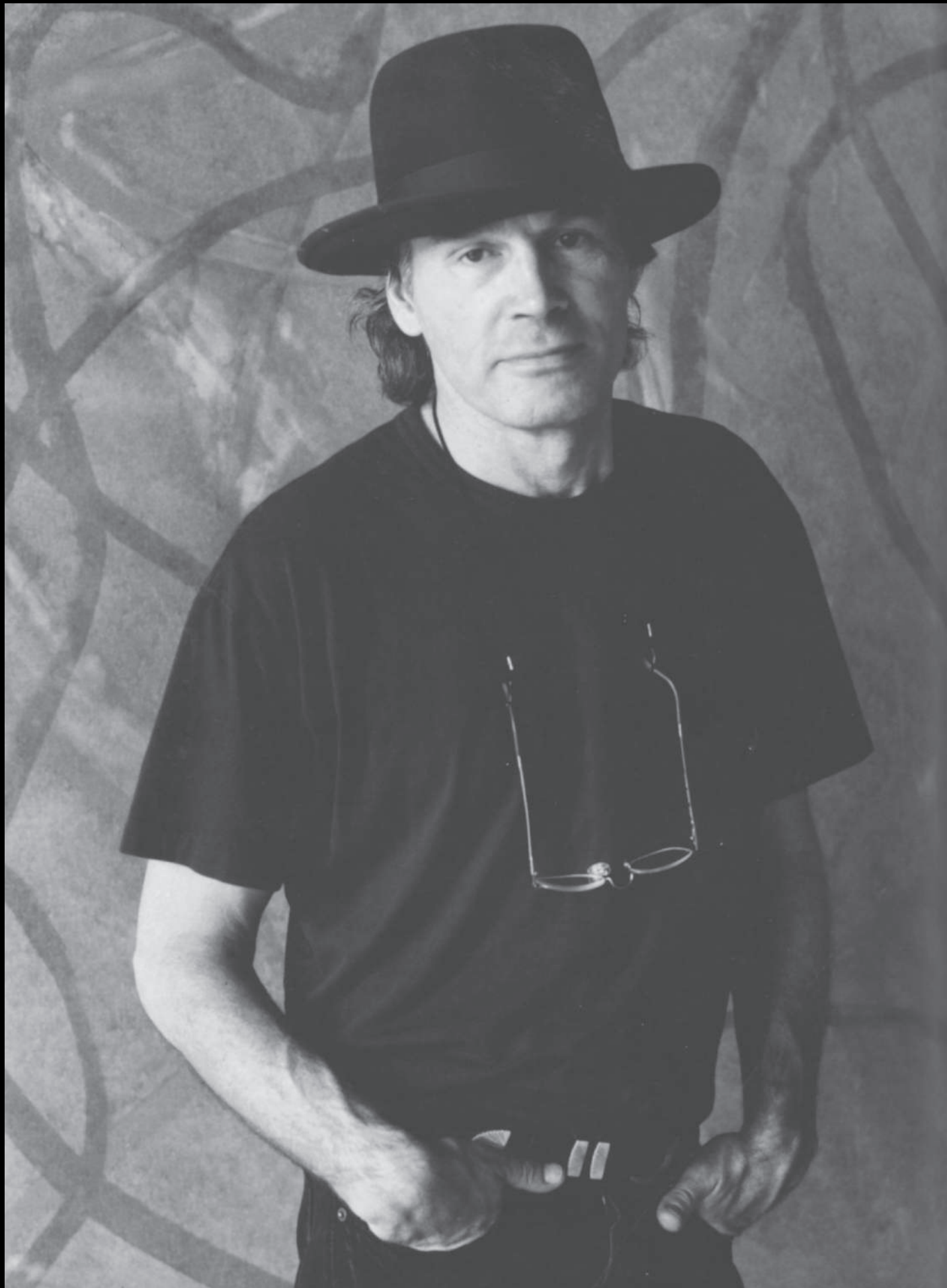


Richard Pousette-Dart in his studio, Suffern, 1962.

Photo: Fred W. McDarrah/Getty Images.

Artwork: © 2017 Estate of Richard Pousette-Dart / Artists Rights Society (ARS), New York.





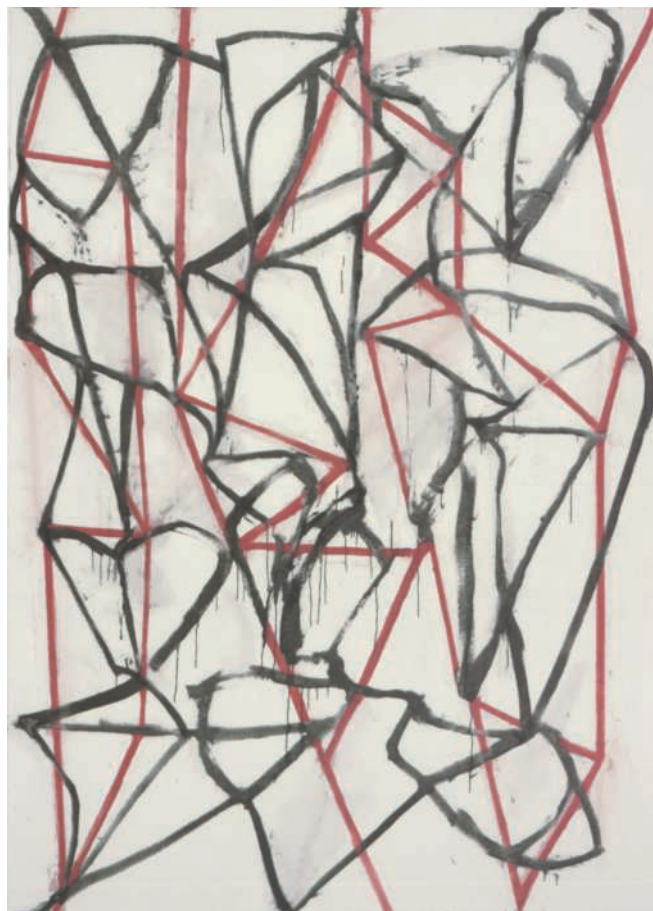
Arguably the most important abstract painter to emerge from the Minimalist era, Brice Marden continues to mine the limitless powers of his imagination, all the while working within a distinctly personal abstract idiom. The following selection of works on paper presents a thorough cross-sampling of Marden's most resonant themes, while also demonstrating the voracious appetite of its keen-eyed patron, the New York art collector and *bon vivant* Paul Walter.

Throughout his career, drawing has remained an especially important medium for Marden, who has pursued the genre regularly, and with ingenuity. Two exceptional early works—both *Untitled*—of 1964 and 1970 demonstrate the singular marriage of Minimalist precision and the meticulous application of a single color that typifies Marden's early work. Incorporating beeswax, charcoal and graphite, they display a luxurious, velvety surface in a rich symphony of dark grey tones. The paper sheet, impregnated with beeswax, is punctuated by vestiges of the artist's hand, bearing witness to Marden's crucial contributions to the genre of drawing and its revitalization during the late 1960s. In the early 1970s, Marden abandoned wax in favor of ailanthus sticks dipped in ink, later developing a series of elegant, lyrical abstractions inspired by Chinese calligraphy. Several drawings in this selection typify this highly-coveted series, such as *Untitled Red and Green Drawing 2* and *Untitled*, 1985/88—both veritable symphonies of unbroken, undulating lines.

Created during at the zenith of Marden's early career, the subtle, shimmering surface of *Untitled*—rendered in 1964—makes it a seminal work in Paul Walter's Collection. The artist most likely devised the drawing upon his return to New York in the early Fall of 1964, having spent the previous Spring and Summer in Paris, where he encountered the great civic projects of André Malraux, then France's Minister for Culture. As Marden later wrote, "They were re-plastering or stuccoing a lot of the walls. And then when I got back to New York - there were paintings that I had started at Yale, and then I just sort of reworked them, and they became more field-like" (B. Marden, quoted in G. Garrels, "Beholding Light and Experience: The Art of Brice Marden," in G. Garrels (ed.), *Plane Image: A Brice Marden Retrospective*, New York, 2006, p. 15)

During this era, Marden's drawings run in tandem to his paintings, and in *Untitled*, 1964, he lavishes the charcoal surface of the paper sheet with the same meticulous attention as his oil and beeswax paintings, simulating the effects he had seen in Paris. The entire sheet is covered with delicate layerings of charcoal and watercolor, so that the sheet is awash in subtle variations on a grey scale. In what first appears to be a uniform surface, after prolonged looking, the irregularities of Marden's technique begin to arise. Vertical slashes, abrasions, and small punctures bear witness to Marden's process, a human one that retains the decisions made by the artist's hand. Contrary to the sleek machine-like precision of Minimalism, Marden's work resolutely retains the hand-crafted vestige of its making, a tendency that would inform his work for decades to come.

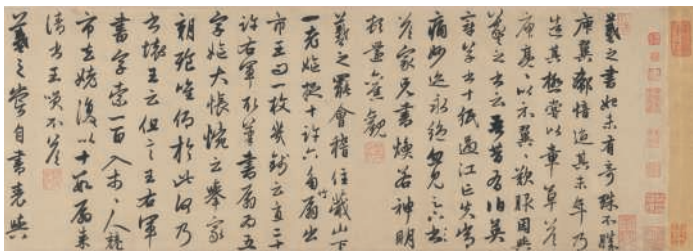
Marden's use of beeswax dates to as early as 1964, making it a crucial component in his early work. Perhaps not surprisingly, he first experimented with beeswax in his works on paper; it would take him nearly two years to work wax into the paintings. The 1970 *Untitled* demonstrates the luxurious sheen that Marden was able to tease out from the graphite when pairing it in tandem with beeswax. This important work was featured in Marden's 2006 retrospective at the Museum of Modern Art in New York, and parallels a similar two-panel work on paper that he gave to the artist Robert Mangold around 1969. Marden creates a pair of opposing forces—one, rendered in graphite and beeswax on paper, mimics the smooth, monochromatic panels



Brice Marden, *11 (To Leger)*, 1987-88.
© 2017 Brice Marden / Artists Rights Society (ARS), New York.

of his paintings, while the other, rendered in a thin layer of beeswax upon plain white paper, softly glows by nature of the thinly-applied wax.

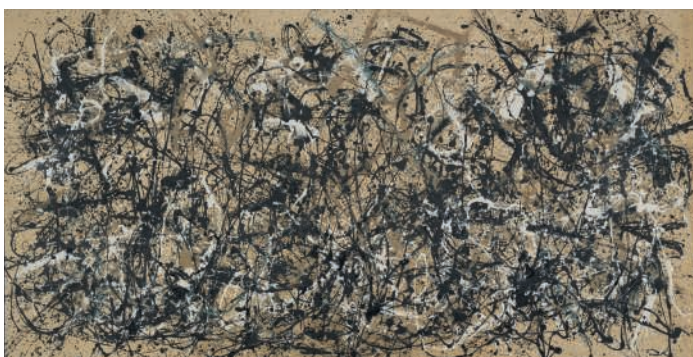
Not simple combinations of black and white, these early monochromes are actually the carefully-calibrated result of Marden's profound sensitivity to color, borrowing from sources as diverse as Franz Kline, Willem de Kooning, the grey paintings of Jasper Johns and the darkened backgrounds of Francisco de Zurbarán. Indeed, Marden is the consummate colorist, having spent an entire career developing and perfecting his highly-nuanced hues. It is perhaps not surprising then, that the joyous palette of Marden's work of the 1990s, which practically burst forth in their no-holds-barred palette of vibrant colors rendered in flowing, calligraphic lines feels rapturous, euphoric even. In the present selection, the 1998 work on paper *Untitled Red and Green Drawing 2* is a supreme example of this finesse. A delicate symphony of sinuous, meandering color in lush, verdant greens, hot-tempered reds and



Zhao Mengfu, *Four anecdotes from the life of Wang Xizhi*, Yuan dynasty, 1310s. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, NY.

“[Drawing] is an intimate medium. It’s very direct, it’s very close... The less you have between you and what you’re making, the better”

—BRICE MARDEN



Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950. Metropolitan Museum of Art, New York. © 2017 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art / Art Resource, NY

delicate, ghostly white, the work displays Marden’s mastery of the calligraphic technique he devised the previous decade. As the art critic Peter Schjeldahl has written, the high-intensity palette that emerged during this era is “the most intense of his career. ... Marden has an instinct for color with something special in it, like the catch in a singer’s throat that imbues a note with unexpected feeling” (P. Schjeldahl, “Into the Rainbow: Brice Marden’s Abstractions,” *New Yorker*, 3 June 2002, p. 97) Indeed, in *Untitled Red and Green Drawing 2*, Marden unleashes a chorus of joyous color in undulating skeins that flow throughout the sheet in graceful, rolling loops.

The tumult of ebullient forms that ultimately emerged in Marden’s work of the 1990s were based upon an unlikely coming together of several disparate sources, including Chinese calligraphy, Greek mythology, and the inherent beauty of the natural world. In several ink on paper drawings from 1972 and ‘73, the genesis of this next stylistic development can be traced. Much of Marden’s work maintains a strict adherence to the geometric confines of the rectangular grid, and during the 1970s, the grid would take center stage in his work. At this time, Marden stopped mixing wax into his paint and began to experiment with the grid—varying the thickness of each line and adding oblique angles. The two *Untitled* drawings of ‘72 and ‘73 in Paul Walter’s Collection demonstrate the intense, dynamic grids that Marden created at this time, and though each drawing displays a similar formal construction, the artist’s variation on the theme is remarkable. Not unlike

a poet whose verse is restricted to sonnet form, Marden coaxes a poetic quality from his material. Each sheet is composed of horizontal and vertical lines that are intersected by a diagonal vanishing point, yet Marden creates subtle nuances within each. At times so pencil-thin that it verges on disappearance or in other areas, thick and opaque, Marden’s line wavers, quivers, and repeats with a rhythm that recalls Mondrian’s grids and an assuredness that resonates with Malevich.

Brice Marden continues to maintain a resolutely Spartan approach to his work, never veering too far in a single direction away from the strict parameters that he established for his work so many decades ago. Throughout the course of his career, Marden has made significant contributions to the genre of drawing, helping to revitalize and reconfigure what drawing might be for an entire new generation of artists. The superb group of drawings in Paul Walter’s Collection demonstrate the ease with which Marden continually reinvented himself whilst staying true to his own personal vernacular. As the art critic Jerry Saltz has so succinctly written, “Whatever he’s thinking about, regardless of abstraction’s viability...Marden is still pursuing something primal in ways that remain transfixing” (J. Saltz, “Circuit Party,” *Village Voice*, June 4 2002, p. 65).



Alternate view of lot 18, featuring lot 102.

18

BRICE MARDEN (B. 1938)

African Drawing 10

signed and dated 'B. Marden 11-12' (lower center)

Kremer inks on paper

14 ¾ x 11 in. (37.5 x 27.9 cm.)

Drawn in 2011-2012.

\$100,000-150,000

PROVENANCE

Matthew Marks Gallery, New York

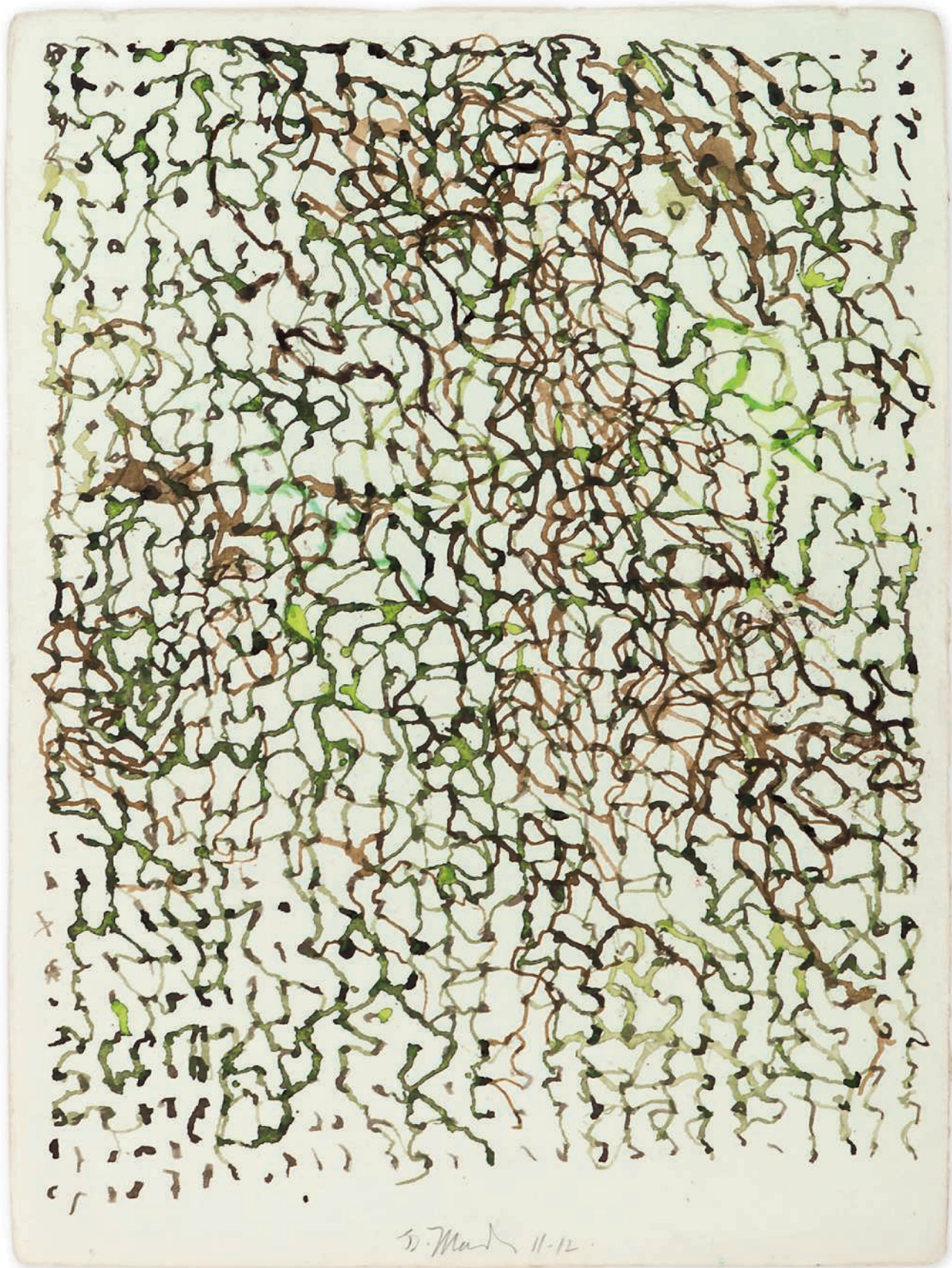
Acquired from the above by the present owner

LITERATURE

Brice Marden, exh. cat., New York, Matthew Marks Gallery, 2016, p. 41
(illustrated).

EXHIBITED

New York, Matthew Marks Gallery, *Brice Marden: New Paintings and Drawings*,
November-December 2015.



S. J. Munt 11-12

19

BRICE MARDEN (B. 1938)

Untitled

signed, dedicated and dated 'For Ronnie 68 Brice
Marden 64' (on the reverse)

charcoal and watercolor on paper

22 ¼ x 30 ¾ in. (56.5 x 77.2 cm.)

Executed in 1964.

\$150,000-200,000

PROVENANCE

Ronnie Landfield, New York

Bykert Gallery, New York

Acquired from the above by the present owner

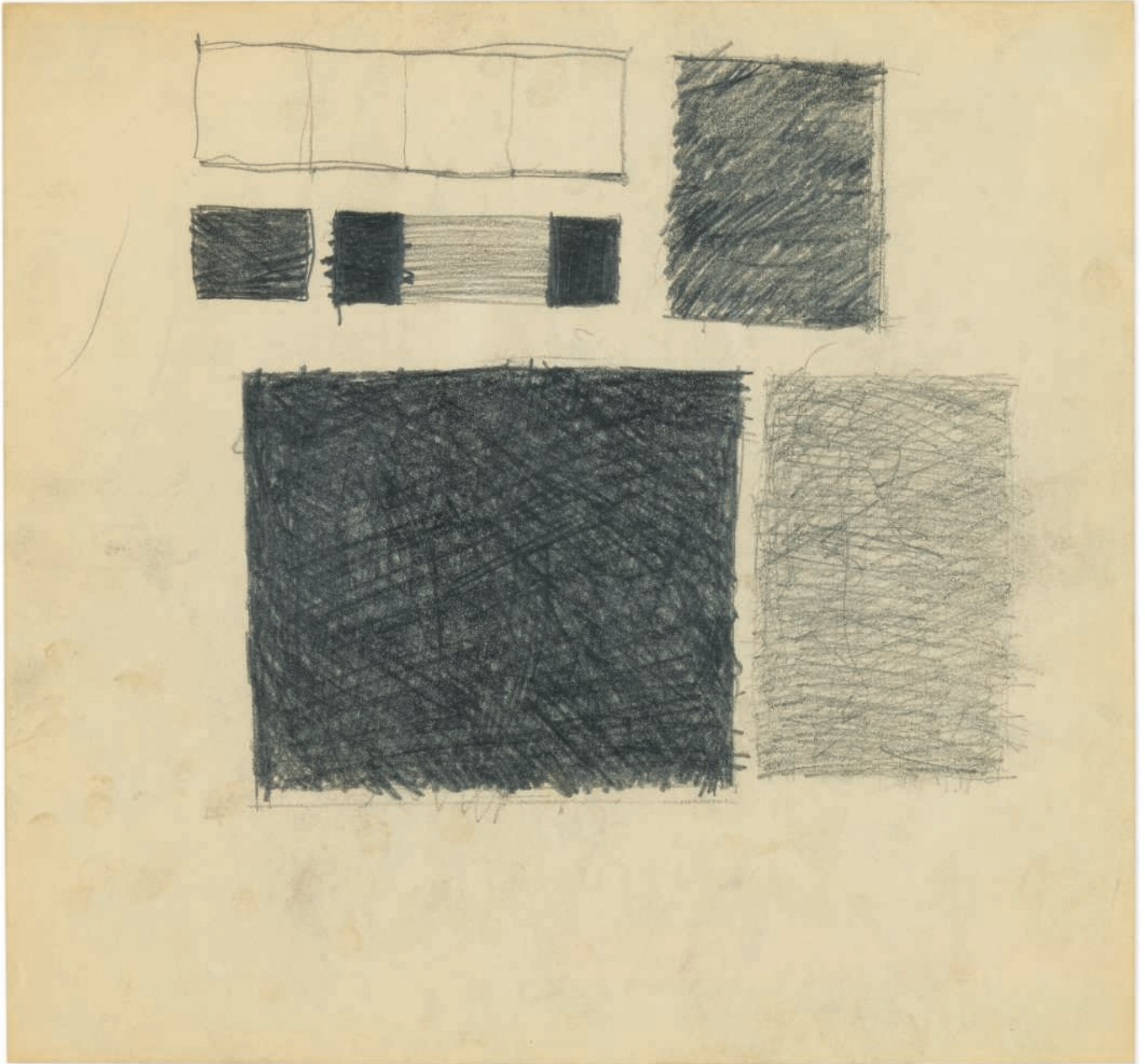
In 1963 Marden graduated from the Yale School of Art and Architecture, where he studied alongside Chuck Close, Robert Mangold, and Richard Serra, and moved from New Haven to New York with his young family. While it was at Yale that Marden began to explore the vertical and horizontal strictures of the rectangle, it was in New York in the sixties that he developed his signature monochrome style for which he is celebrated. Characterized by a restrained, at times almost foreboding, palette and a generally horizontal format, Marden's early work is charged with pictorial incident and dense painterly evidence.

While a seemingly classic example of reductive painting due to the artist's monochromatic color choice and embrace of the square, the heavily worked surface of *Untitled* evidences Marden's quietly gestural utilization of both charcoal and paint. Marden's deft ability to negotiate the metaphysical and the concrete—the spiritual and the object-like nature of painting—continually sets the artist apart from his contemporaries. As critic Peter Schjeldahl canonized him on the occasion of his 2006 retrospective at the Museum of Modern Art: Marden can be recognized "as the most profound abstract painter of the past four decades" ("True Colors," *The New Yorker*, 6 November 2006, 130).

**"The rectangle, the plane, the structure, the
picture are but sounding boards for a spirit"**

—BRICE MARDEN





20
BRICE MARDEN (B. 1938)

Untitled

graphite on paper
9 x 9 ½ in. (22.9 x 24.1 cm.)
Drawn in 1972.

\$40,000-60,000



21

BRICE MARDEN (B. 1938)

Card Drawings, (Counting) #6

signed, numbered and dated '6 B. Marden 82' (on the reverse)

ink and silkscreen on card

6 x 5 7/8 in. (15.2 x 14.9 cm.)

Painted in 1982.

\$30,000-50,000

PROVENANCE

Pace Gallery, New York

Private collection, Los Angeles

Anon. sale; Christie's, New York, 19 November 1992, lot 247

Acquired at the above sale by the present owner

EXHIBITED

New York, Pace Gallery, *Brice Marden: Marbles Paintings and Drawings*, October-November 1982, n.p. (illustrated).

22

BRICE MARDEN (B. 1938)

Untitled #8

titled '#8' (on the reverse of the backing board)

oil and graphite on paper mounted on board

29 5/8 x 22 in. (75.2 x 55.9 cm.)

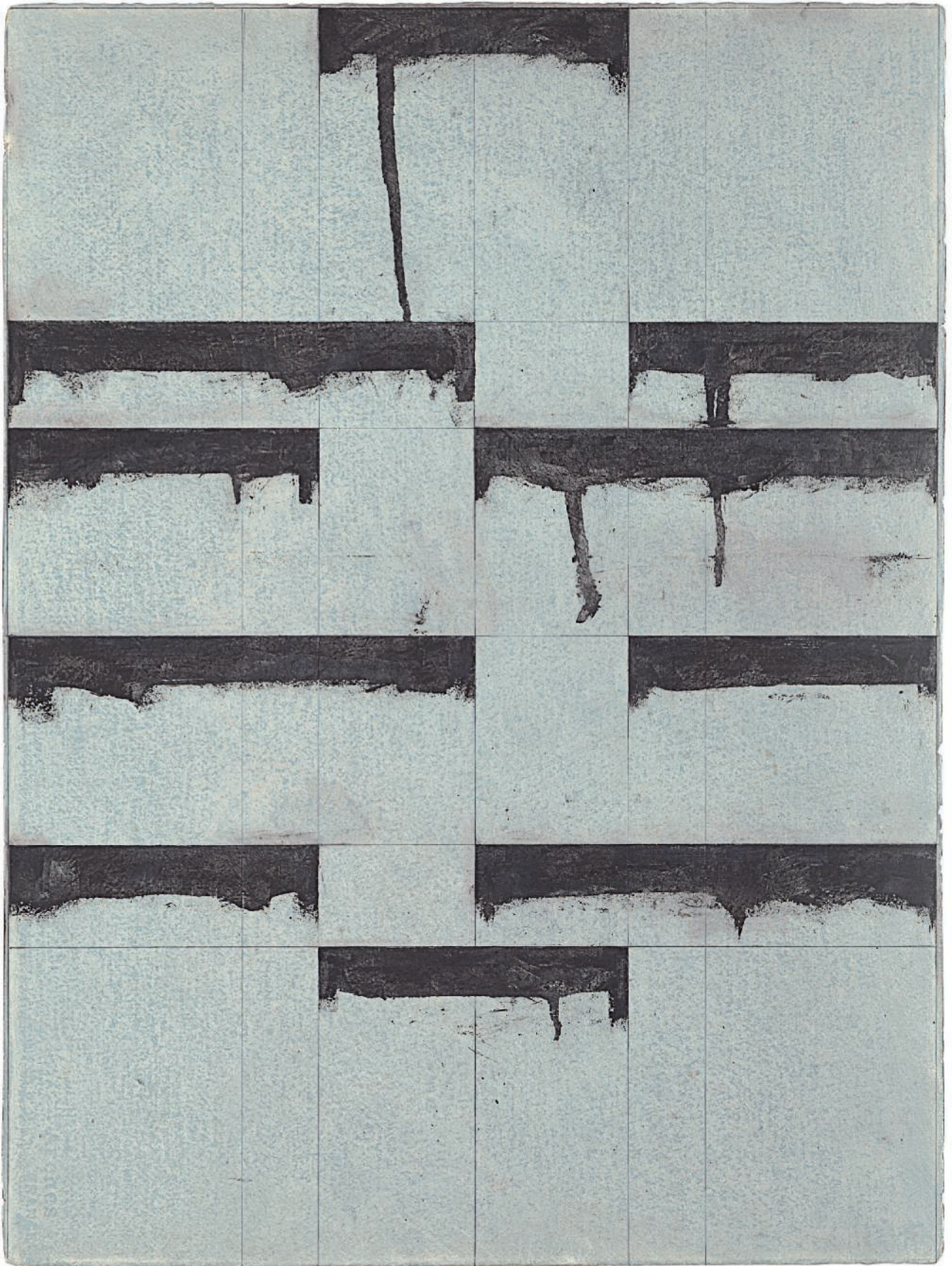
Executed in 1985.

\$150,000-200,000

PROVENANCE

Mary Boone Gallery, New York

Acquired from the above by the present owner, 1986



23

BRICE MARDEN (B. 1938)

Untitled

signed and dated 'B. Marden 85/88' (lower right)

ink on paper

29 ¾ x 22 in. (75.6 x 55.9 cm.)

Painted in 1985/1988.

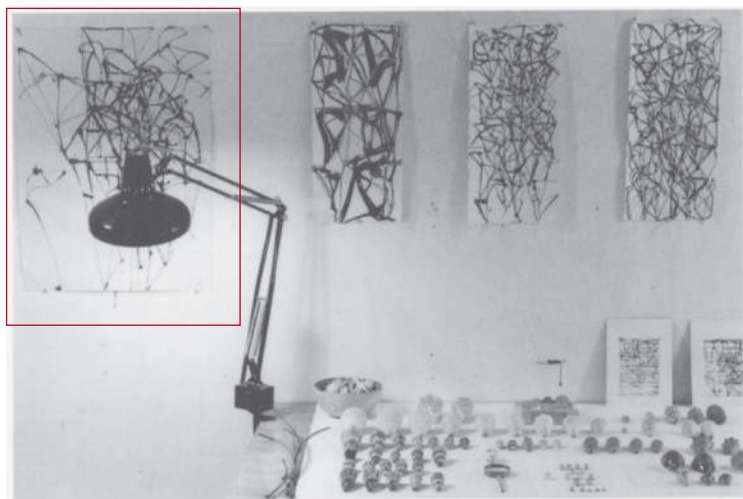
\$300,000-400,000

PROVENANCE

Mary Boone Gallery, New York

Acquired from the above by the present owner, 1988

Emerging from the deeply-hued inks of Brice Marden's *Untitled* are angular twists and turns that evoke the artist's infamous "glyphs." These meandering lines are often likened to Chinese calligraphy, a graphic form that had interested Marden ever since a visit to China in the mid-1980s. Others—such as curator Gary Garrels—argue that these linear forms are not meant to be a form of figurative representation, but part of a more universal language of expression. "Marden's glyphs are not Asian characters or calligraphy per se; nor are they pictographs, or volute seashells, or leaves curling into branches of a tree, or renderings of clouds or rocks or ocean waves. The glyphs are all of those things" (G. Garrels, *Plane Image: a Brice Marden Retrospective*, exh. cat., New York, Museum of Modern Art, New York, 2006, p. 87). Less formalized and more enigmatic than some of his truly calligraphic paintings, *Untitled* is both expressionistic and self-contained, a masterful articulation of the stroke for which Marden is revered.

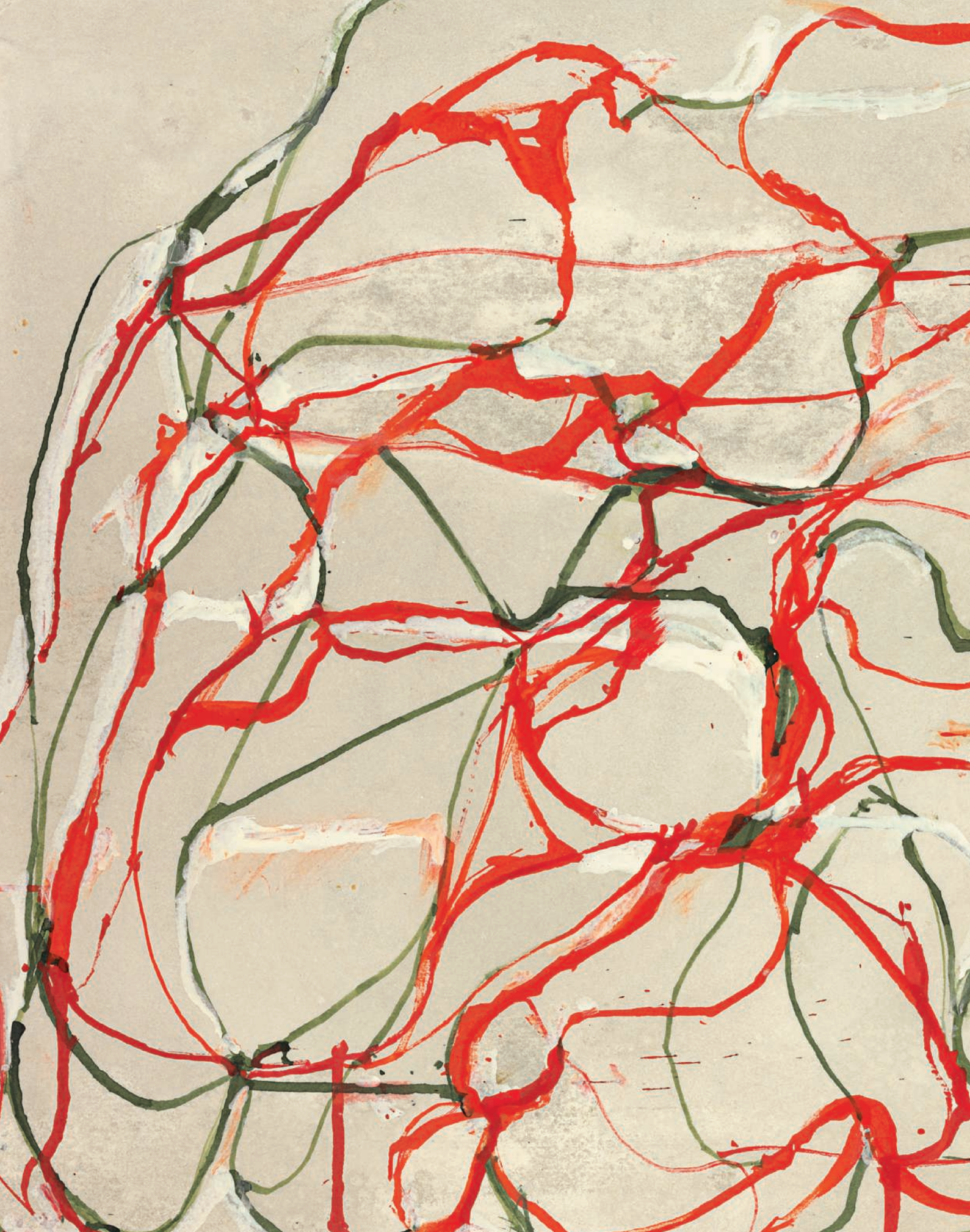


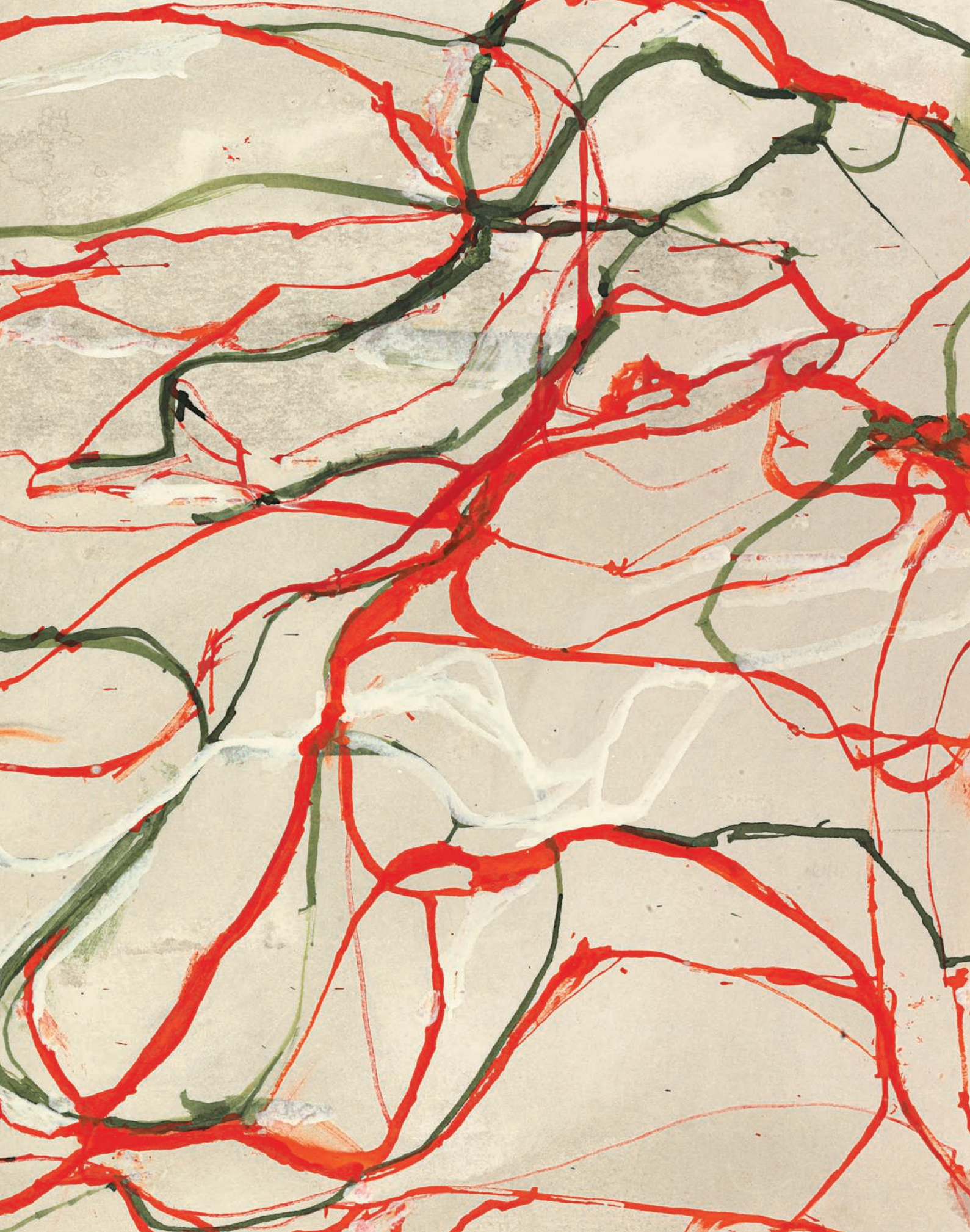
Brice Marden's studio (present lot illustrated).

Photographer unknown.

Artwork: © 2017 Brice Marden / Artists Rights Society (ARS), New York.







24

BRICE MARDEN (B. 1938)

Untitled Red and Green Drawing 2

signed and dated 'B. Marden 98' (lower right)
hand-applied wash ground and Kremer inks on Lanaquarelle paper
20 ¼ x 30 in. (51.4 x 76.2 cm.)
Executed in 1998.

\$400,000-600,000

PROVENANCE

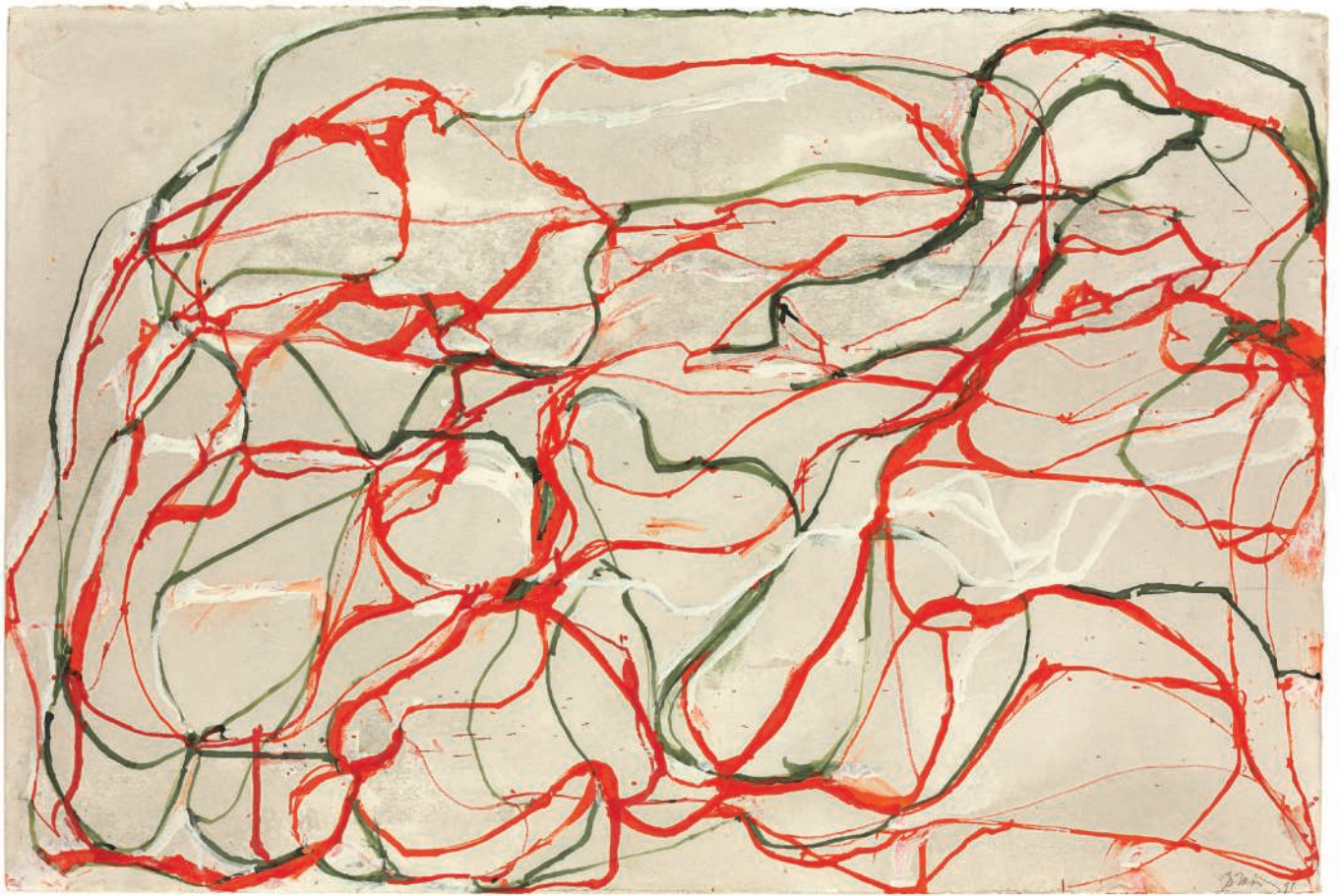
Matthew Marks Gallery, New York
Acquired from the above by the present owner, 1999

EXHIBITED

London, Serpentine Gallery, *Brice Marden*, November 2000-January 2001,
no. 26 (illustrated).
New York, Matthew Marks Gallery, *Brice Marden: Attendants, Bears and Rocks*,
May-June 2002, no. 17 (illustrated).

“I paint because it’s my work. And I paint because I believe it’s the best way that I can pass my time as a human being. I paint for myself. I paint for my wife. And I paint for anybody who’s willing to look at it. Really at heart for anybody who wants to see it. And when I say see it, I mean see it. I don’t just mean look at it. Well, I do everything I can in terms of what I put out for people to look at. I mean I supply them with all the information I possibly can. And they just have to take care of it from there on in. As in anything, you know, like the more responsive, the more open, the more imaginative you are when you deal with something, the much better experience it will be... It’s hard to look at paintings. It’s really difficult, a very strenuous kind of activity but very, very rewarding. I mean like it’s strenuous to listen to a great piece of music. Very complicated. You have to think a lot. You have to be able to bring all sorts of things together in your mind, your imagination, in your whole body. Really get off on it. It’s a very high experience. It’s something very deep and felt”

—BRICE MARDEN



25

BRICE MARDEN (B. 1938)

Untitled

signed and dated 'B. Marden 70' (lower right)
graphite and beeswax on two adjoined sheets of paper
40 ¼ x 50 ¼ in. (102.2 x 127.6 cm.)
Executed in 1970.

\$800,000-1,200,000

PROVENANCE

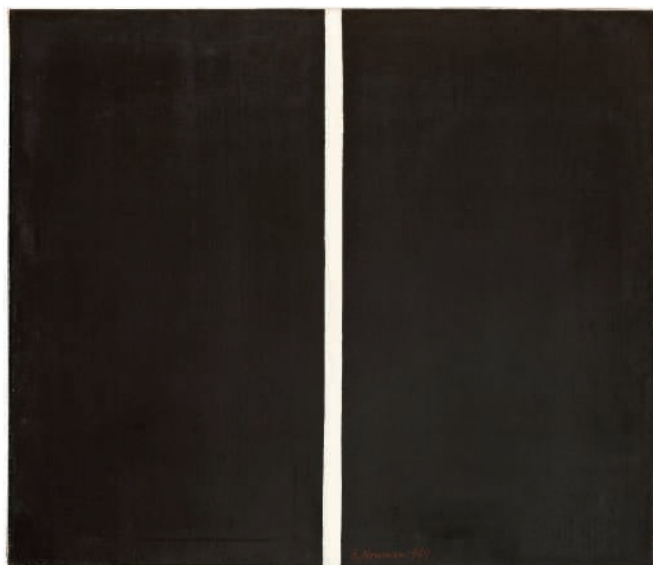
Bykert Gallery, New York
Acquired from the above by the present owner, 1971

EXHIBITED

Saint-Paul de Vence, Fondation Maeght, *L'art vivant aux Etats-Unis*, July-September, 1970, p. 58.
New York, Whitney Museum of American Art, *American Drawings 1963-1973*, May-July 1973.
Houston, Contemporary Arts Museum; Saint Louis, Webster College, Loretto-Hilton Gallery; New York, Bykert Gallery; Fort Worth Art Museum and Minneapolis Institute of Arts, *Brice Marden Drawings*, January 1974-March 1975, no. 26.
New York, Bykert Gallery, *Drawings*, December 1975-January 1976.
New York, Museum of Modern Art and San Francisco Museum of Modern Art, *Brice Marden: A Retrospective of Paintings and Drawings*, October 2006-May 2007, p. 162, no. 32 (illustrated).
New York, Matthew Marks Gallery, *Brice Marden: Graphite Drawings*, November-December 2013, no. 14 (illustrated).

LITERATURE

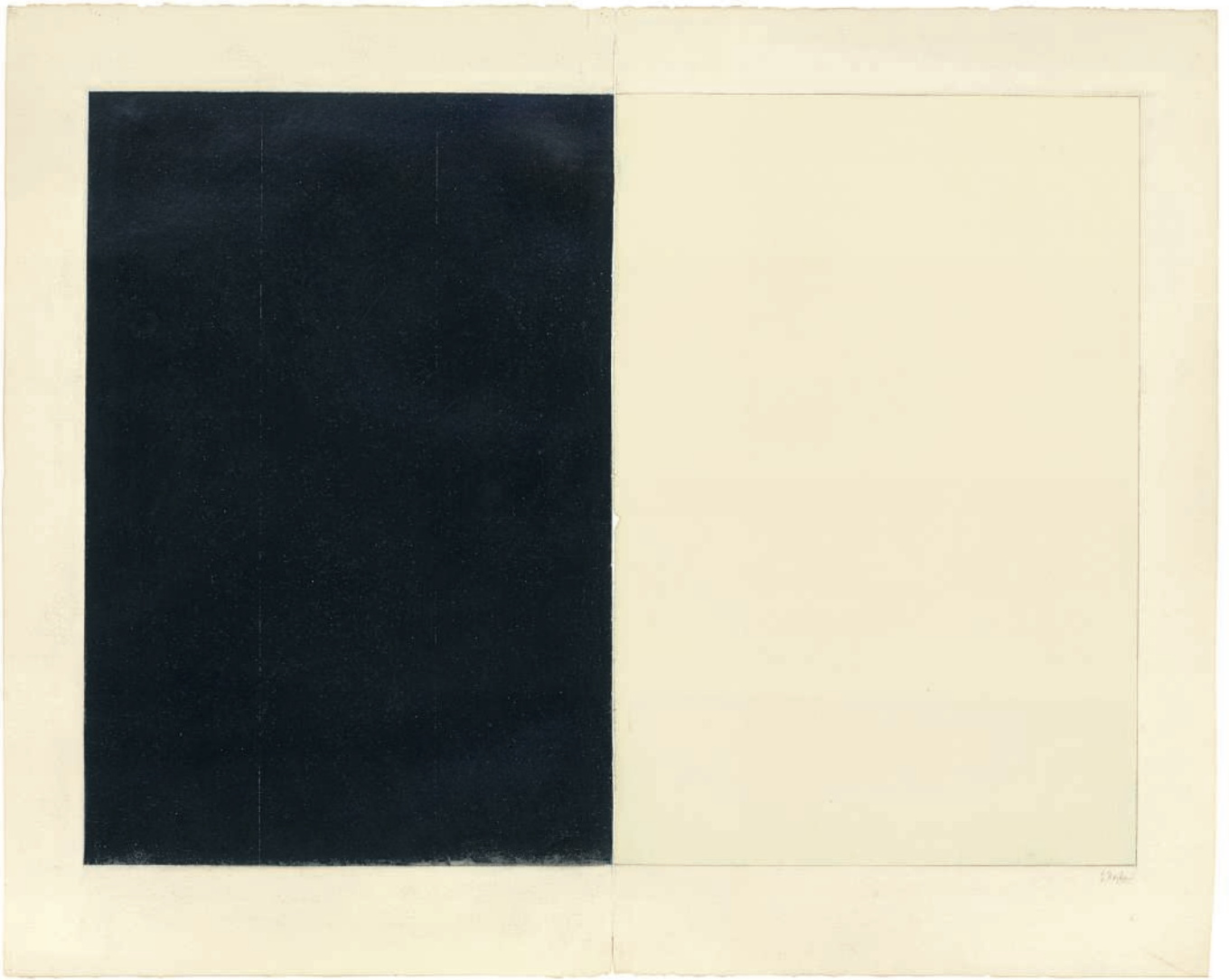
K. Kertess, *Brice Marden Paintings and Drawings*, New York, 1992, p. 163 (illustrated).



Barnett Newman, *Onement IV*, 1949. Allen Memorial Art Museum, Ohio.
© 2017 Barnett Newman Foundation / Artists Rights Society (ARS), New York.
Photo: Allen Memorial Art Museum, Oberlin College, Ohio, USA / Bridgeman Images.

Brice Marden's career is rooted in an intelligent and assertive commitment to abstract painting, and an unwavering belief in the subjective resonance of light, color and surface. In 1966, Marden developed a technique that emphasized this sensitivity, dipping an oil-covered brush into a mixture of melted beeswax and turpentine, and applying it generously to the support, smoothing it with a spatula to eliminate the brushstrokes while retaining the sense of the handmade. This singular method created paintings that achieved the textural delicacy and intensity of color that Marden had been searching for in his earlier work, a technique that was to establish his career and remain central to his practice until the 1980s.

Untitled, from 1970, is an early example of these beeswax paintings, executed distinctly on two adjoined sheets of paper to achieve a more monumental scale. The balance of deep black and warm white is demonstrative of Marden's profound sensitivity to color and recalls, perhaps presciently, the zips and unadulterated color fields of Barnett Newman, who became a tremendous inspiration for Marden following the 1971 retrospective at the Museum of Modern Art in New York. "I begin work with some vague color idea; a memory of a space, a color presence, a color I think I have seen" (B. Marden, quoted in D. Anfam, "Brice Marden", *Artforum*, January 2007 pp. 242-243).



26

LYNDA BENGLIS (B. 1941)

Smile

incised with the artist's signature and dated 'Benglis 74' (lower center)
lead

2 x 15 x 5 ½ in. (5.1 x 38.1 x 14 cm.)

Executed in 1974. This work is a unique variant from a series of three.

\$20,000-30,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

New York, Paula Cooper Gallery, *Lynda Benglis*, May 1974 (bronze example exhibited).

Greensboro, The University of North Carolina, Weatherspoon Art Museum, *Lynda Benglis*, March-April 2000 (bronze example exhibited).

New York, David Zwirner Gallery, *New York ca. 1975*, June-August 2001 (bronze example exhibited).

New York, Cheim & Read, *Circa 70: Lynda Benglis and Louise Bourgeois*, June-August 2007, n.p. (bronze example exhibited and illustrated).

New York, Susan Inglett Gallery, *Lynda Benglis / Robert Morris: 1973-1974*, June-July 2009.

New York, New Museum, *Lynda Benglis*, February-May 2011, p. 232 (bronze example illustrated).

Los Angeles, Museum of Contemporary Art, *Lynda Benglis*, July-October 2011 (bronze example exhibited).

London, Hepworth Wakefield, *Lynda Benglis*, February-July 2015 (bronze example exhibited).

New York, Cheim & Read, *The Female Gaze, Part Two: Women Look At Men*, June-August 2016 (bronze example exhibited).

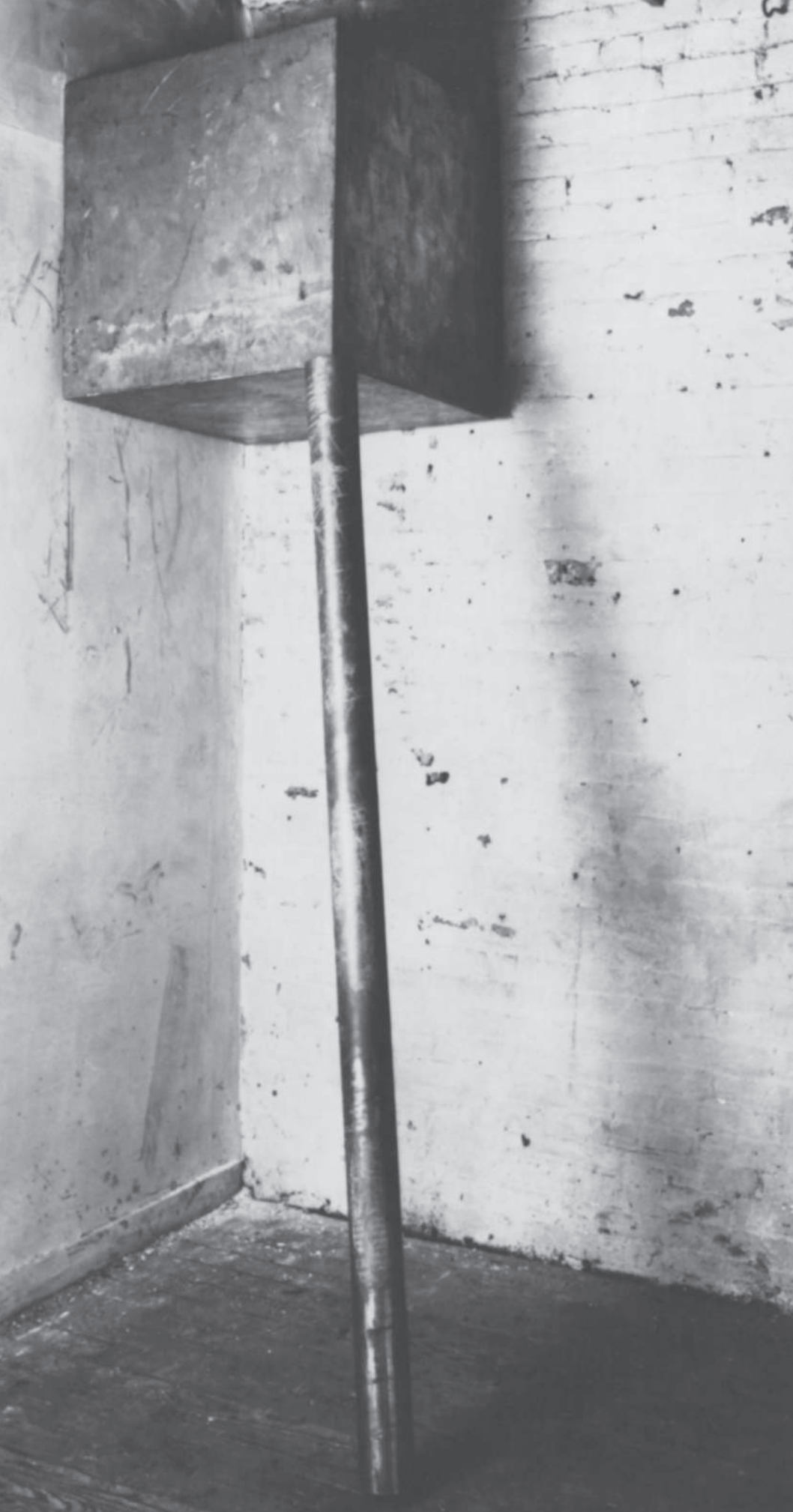
LITERATURE

S. Richmond, *Lynda Benglis: Beyond Process*, London, 2013, p. 145, no. 54 (bronze example illustrated).

“I wanted to do something that was very humanistic to challenge the ideas that I was dealing with. I knew it would be a potent image and a challenge to my work, but I felt I had to do it at that time.”

—LYNDA BENGLIS





"Richard Serra, *Corner Prop*, 1969.
Photographer unknown.
Artwork: © 2017 Richard Serra / Artists Rights
Society (ARS), New York."



Lynda Benglis, *Advertisement in 'Artforum'*, 1974.
 © Lynda Benglis/Licensed by VAGA, New York, NY. Courtesy Cheim & Read, New York.

It was historic before it was even history. Lynda Benglis, then a 32-year-old rising artist with an upcoming solo exhibition at Paula Cooper, was to be the feature of a write-up in *Art Forum's* November 1974 issue. Benglis envisioned a "centerfold" image of herself to accompany the article, but the editor at the time, John Coplans, refused. As a compromise, Coplans allowed it to be included as a paid advertisement—and thus began one of the more controversial art world moments of the 20th century.

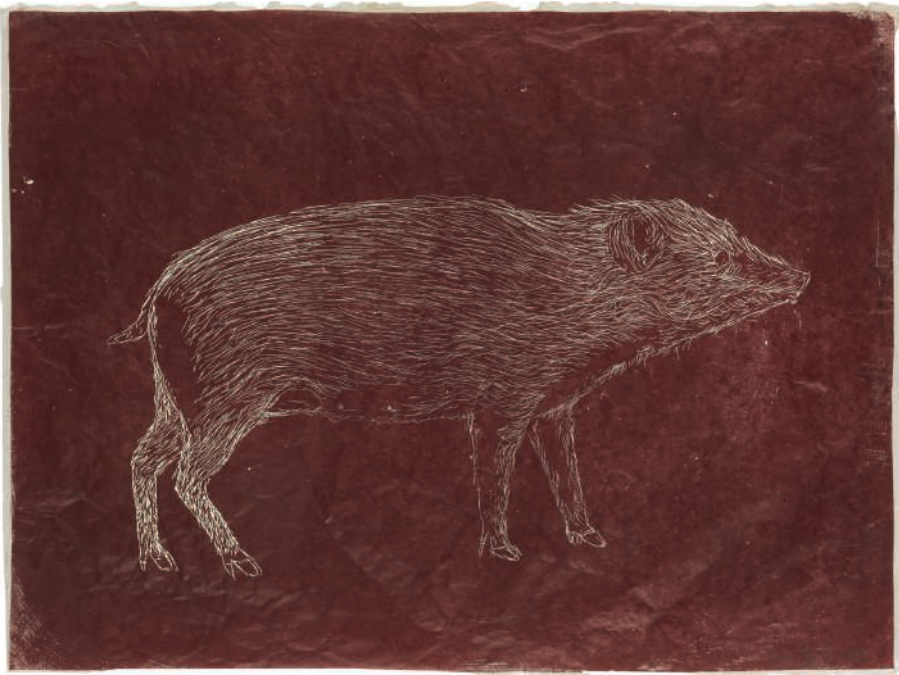
Now known colloquially as the "Benglis ad," it still retains its ability to shock: Benglis stands fully and confidently nude, donning only a suntan, an earring and white cat-eye sunglasses. Her left hand is placed on her hip, causing her shoulder to cock up seductively, while in her right hand she grasps a large, flesh-colored, double-

pronged dildo and presses it firmly between her legs. She stares directly into the camera lens: empowered, self-assured, fearless. The stance came to be seen as a war cry, a declaration against the dominating patriarchy of the art world, and more generally speaking, of the mid-20th century social structure. A collective of artists including Jennifer Bartlett and Vito Acconci pronounced their support via telegram: "WE ADMIRE LYNDA BENGLIS WAY OF BYPASSING EDITORIAL CENSORSHIP." Larry Bell publicly announced a request for a subscription to the publication—provided he could expect more material of the same caliber. Meanwhile, five associate editors at the magazine quit, lambasting Coplans's decision to publish "extreme vulgarity;" two of them went on to form their own publication, *October*. It was controversy at its finest, pitting members of the same professional network against one another in an ideological battle, and raising questions of feminism and censorship that still resonate today.

In a tongue-and-cheek response to their resignation, Benglis produced five metal casts of the original plastic phallus—one for each of the editors. Two of these casts were used jointly to make the work *Parenthesis*, in which the works are displayed in a velvet-lined mahogany box, facing one another in a parenthetical arrangement. The other three casts compose the series *Smile*, a humorous if not facetious commentary on the resentful reaction of Coplans's team members. Two of these examples were cast in bronze, while only one—the present lot—was executed in lead. In its reactionary creation, *Smile* exists not only as a symbol of feminist creed, but also of satirical commentary: it is both metaphorically and literally a boomeranged retort, a proclamation of the final say. It also allows the legend of the "Benglis ad" to be remembered tangibly and in perpetuity, and it encourages the dialogue of feminism to endure. "As an art form women have always made art, whether they were under bondage or not, they have always created. You cannot kill creativity" (L. Benglis, quoted in "Lynda Benglis: 'You cannot kill creativity,'" *Dazed and Confused*, <http://www.dazeddigital.com/artsandculture/article/23484/1/lynda-benglis> [accessed 1 August 2017]).



Louise Bourgeois, *Janus Fleuri*, 1968.
 © The Easton Foundation / Licensed by VAGA, New York, NY.



27

27

KIKI SMITH (B. 1954)

Pig

signed and dated 'Kiki Smith 1997' (lower right)
ink on rice paper mounted on rice paper
18 ½ x 25 ¼ in. (47 x 64.1 cm.)
Painted in 1997.

\$5,000-7,000

PROVENANCE

PaceWildenstein, New York
Acquired from the above by the present
owner, 1997



28

28

KIKI SMITH (B. 1954)

Little Rodents

signed and dated 'Kiki Smith 1996' (lower right)
ink on rice paper mounted on rice paper
17 ⅞ x 23 ⅞ in. (44.8 x 60 cm.)
Painted in 1996.

\$5,000-7,000

PROVENANCE

PaceWildenstein, New York
Acquired from the above by the present
owner, 1997



29

RONI HORN (B. 1955)

Untitled, No. 4

signed, inscribed and numbered '#7/15 Roni Horn left #1 of 2' (on the reverse of the left element); numbered again and inscribed again '#2 of 2 right' (on the reverse of the right element)

Iris printed photograph on Somerset paper, in two parts
each: 22 x 22 in. (55.9 x 55.9 cm.)

Executed in 1998. This work is number seven from an edition of fifteen plus three artist's proofs.

\$15,000-20,000

PROVENANCE

Matthew Marks Gallery, New York
Acquired from the above by the present owner, 2001

EXHIBITED

Edinburgh, Inverleith House, *Roni Horn: Angie and Emily Dickinson*,
January-March 2006, no. 26 (illustrated).
London, Hauser & Wirth, *Roni Horn*, March-April 2008, n.p. (illustrated).



30

RICHARD LONG (B. 1945)

Mud Finger Spiral

signed, titled and dated 'MUD FINGER SPIRAL Richard Long 1984'
(on the reverse)

mud on paper

16 7/8 x 23 3/4 in. (42.2 x 60.3 cm.)

Executed in 1984.

\$4,000-6,000

PROVENANCE

Anthony d'Offay Gallery, London

Milton Brutton and Helen Herrick, Philadelphia

Acquired from the above by the present owner, 1994

EXHIBITED

Philadelphia Museum of Art, *Philadelphia Collects Art Since 1940*,
September-November 1986, p. 97 (illustrated).



31

RONI HORN (B. 1955)

Untitled

signed and dated 'Roni Horn 85' (lower left)
pastel, powder pigment and varnish on paper collage on paperboard
10 ½ x 13 ½ in. (26.7 x 34.3 cm.)
Executed in 1985.

\$12,000-18,000

PROVENANCE

Matthew Marks Gallery, New York
Acquired from the above by the present owner, 1992

32

AGNES MARTIN (1912-2004)

Untitled

signed and dated 'A. Martin 62' (on the reverse)

wash and ink on paper

image: 8 x 8 in. (20.3 x 20.3 cm.)

sheet: 11 3/4 x 9 1/2 in. (29.5 x 24.1 cm.)

Executed in 1962.

\$60,000-80,000

PROVENANCE

Robert Elkon Gallery, New York

Acquired from the above by the present owner, 1974

EXHIBITED

New York, Robert Elkon Gallery, *Agnes Martin: Drawings 1960 to 1967*, March-April 1974.

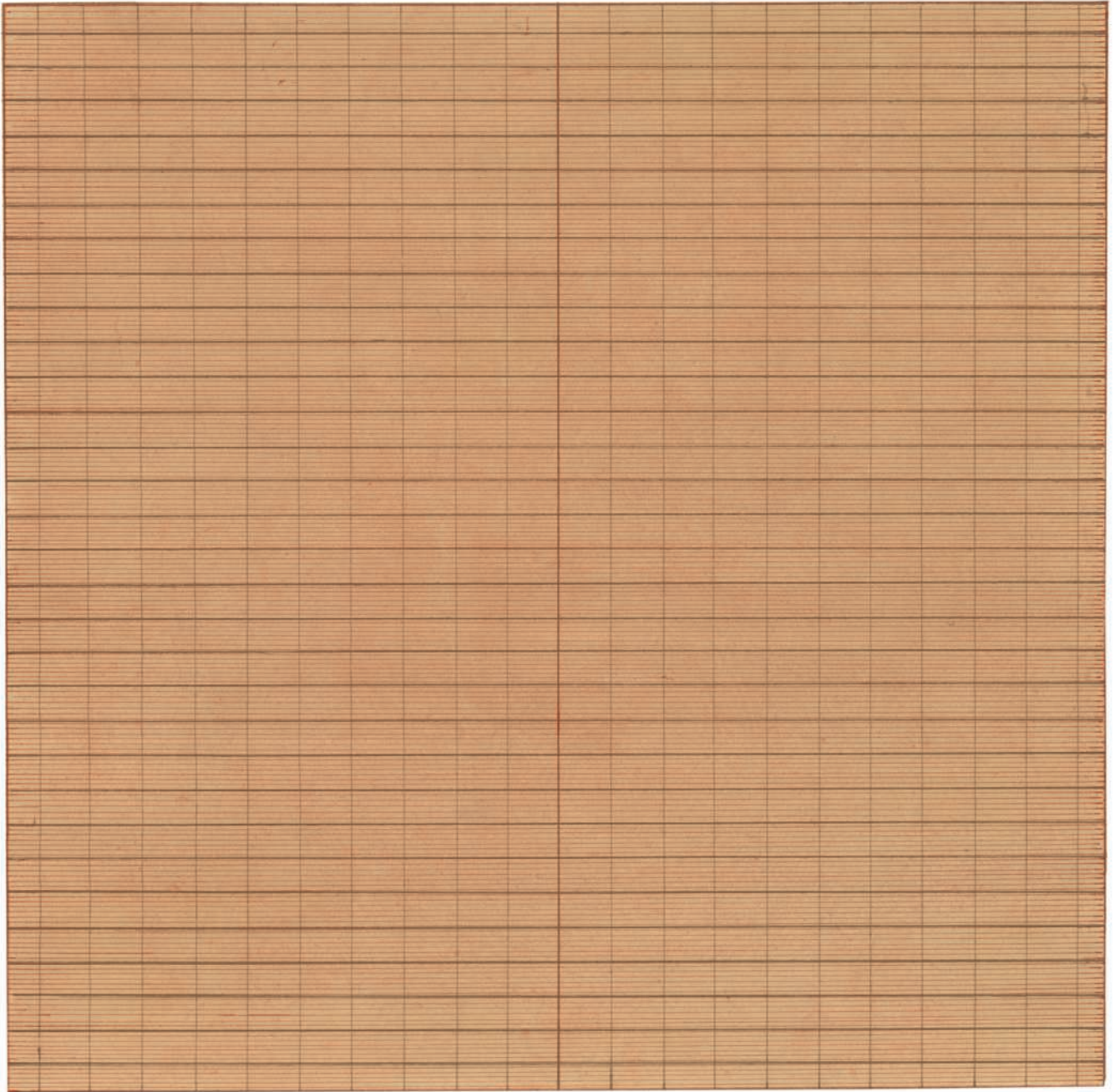
London, Arts Council of Great Britain; London, Hayward Gallery and Amsterdam, Stedelijk Museum, *Agnes Martin: Paintings and Drawings 1957-1975*, March-June 1977, no. 32.

Boston, Museum of Fine Arts, *Agnes Martin/Donald Judd*, October 1989-February 1990.

This work will be included in an upcoming *Catalogue Raisonné* to be published digitally by Artifex Press.



Agnes Martin, 1974, Cuba, New Mexico.
Photograph by Gianfranco Gorgoni.
©2012-2013 Gianfranco Gorgoni.



33

SOL LEWITT (1928-2007)

Four Color Drawing

signed, titled, inscribed and dated 'Four Color Drawing February 19, 1971

Sol LeWitt, New York' (lower right)

ink on paper

14 ¾ x 23 ¼ in. (37.5 x 59.3 cm.)

Drawn in 1971.

\$60,000-80,000

PROVENANCE

Acquired directly from the artist by the present owner, 1971

EXHIBITED

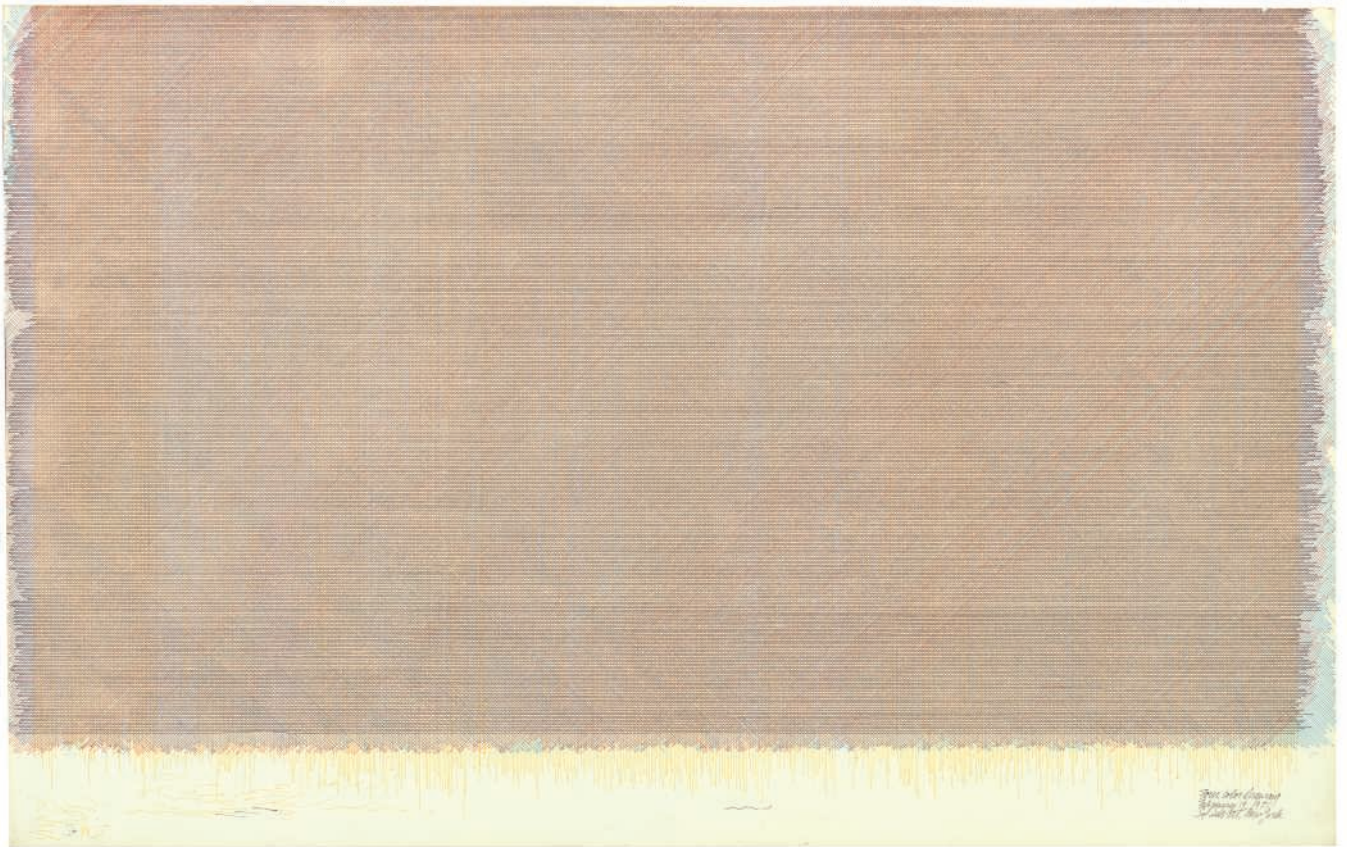
New York, Dwan Gallery, *Sol LeWitt: Prints and Drawings*, May 1971.

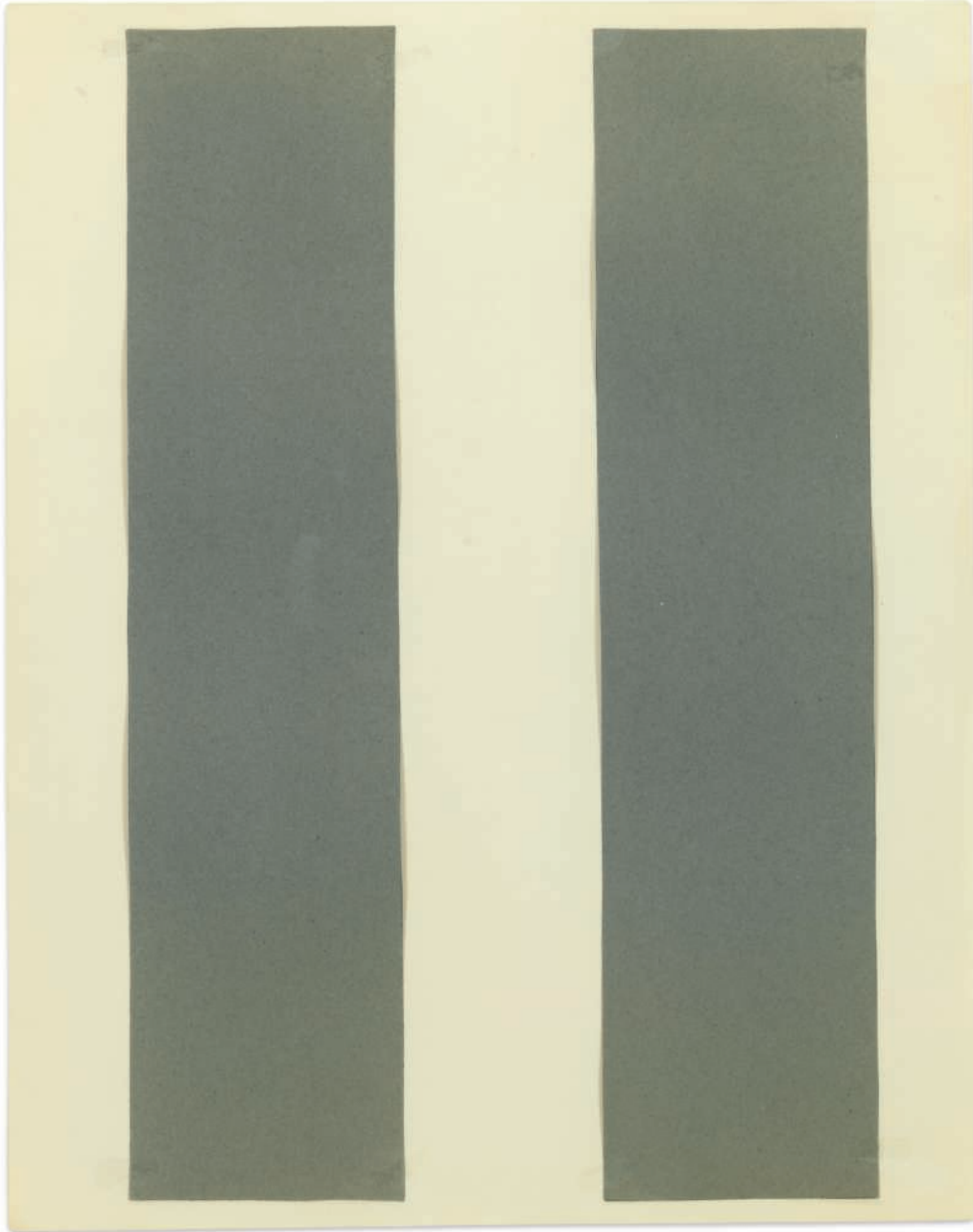
Using the grid as his basic ingredient, Sol Lewitt revolutionized the definition of art in the 1960s. Starting from the simple but radical idea that an artwork's concept is more important than its form, LeWitt conceived Conceptual Art, rejecting the dominant, emotionally charged abstract style of artmaking and favoring impersonal, geometric forms. Lewitt applied his theories to a multitude of media; painting, sculpting, drafting, printmaking and wall drawings.

Lewitt's first important drawings were also derived from the grid. As in *Four Color Drawing* from 1971, their basic configuration is parallel lines and their direction the cardinal points and the intermediate points, or vertical, horizontal and the two diagonals. Lewitt also considered the primary characteristics of a line- straight, not straight, and broken- producing a large group of drawings with his ingenious variations based on these rubrics. The artist refined this pattern, first by developing extraordinary skill and control in maintaining an even, narrow space between the lines, and through his precise method of color use. By repeating and varying a single principle, he created sculptural structures on paper. Beyond his use of basic shapes like squares, circles, rectangles and cubes in drawings, LeWitt also experimented with isometric forms and volumes, pyramids and trapezoids in ways that were simultaneously rigorous and playful. Rendered in a variety of colors, these deceptively simple drawings display an extraordinary variety.

Over the years, LeWitt's austere compositions gradually became more complex and sensuous, though they remained true to his original precepts. This late period saw LeWitt depart from rigid geometry in favor of free-flowing lines in a vibrant palette of primary colors alongside black and white, as in *Vertical Brushstrokes*, 1994 and *Horizontal Brushstrokes*, 1995. These works signaled a significant shift from his previous practice, with regard to his chosen medium and the visible presence of the artist's hand. LeWitt's gouaches are integral to his overall oeuvre, focusing on the primacy of the line and the fundamentals of art making.

Lewitt continued to challenge new thinking about what art can be. "If the artist carried through his idea and makes it into visible form, then all the steps in the process are of importance. The idea itself, even if not made visual, is as much a work of art as any finished product," stated LeWitt in 1971. "All intervening steps, scribbles, sketches, drawings, failed work models, studies thoughts, conversations, are of interest. Those that show the thought process of the artist are sometimes more interesting than the final product." (LeWitt, 'Paragraphs on Conceptual Art', *Artforum* Vol.5, no. 10, Summer 1967, pp. 79-83)





34

JOHN MCLAUGHLIN (1898-1976)

Untitled

paper collage and tape on paper

15 x 12 in. (38.1 x 30.5 cm.)

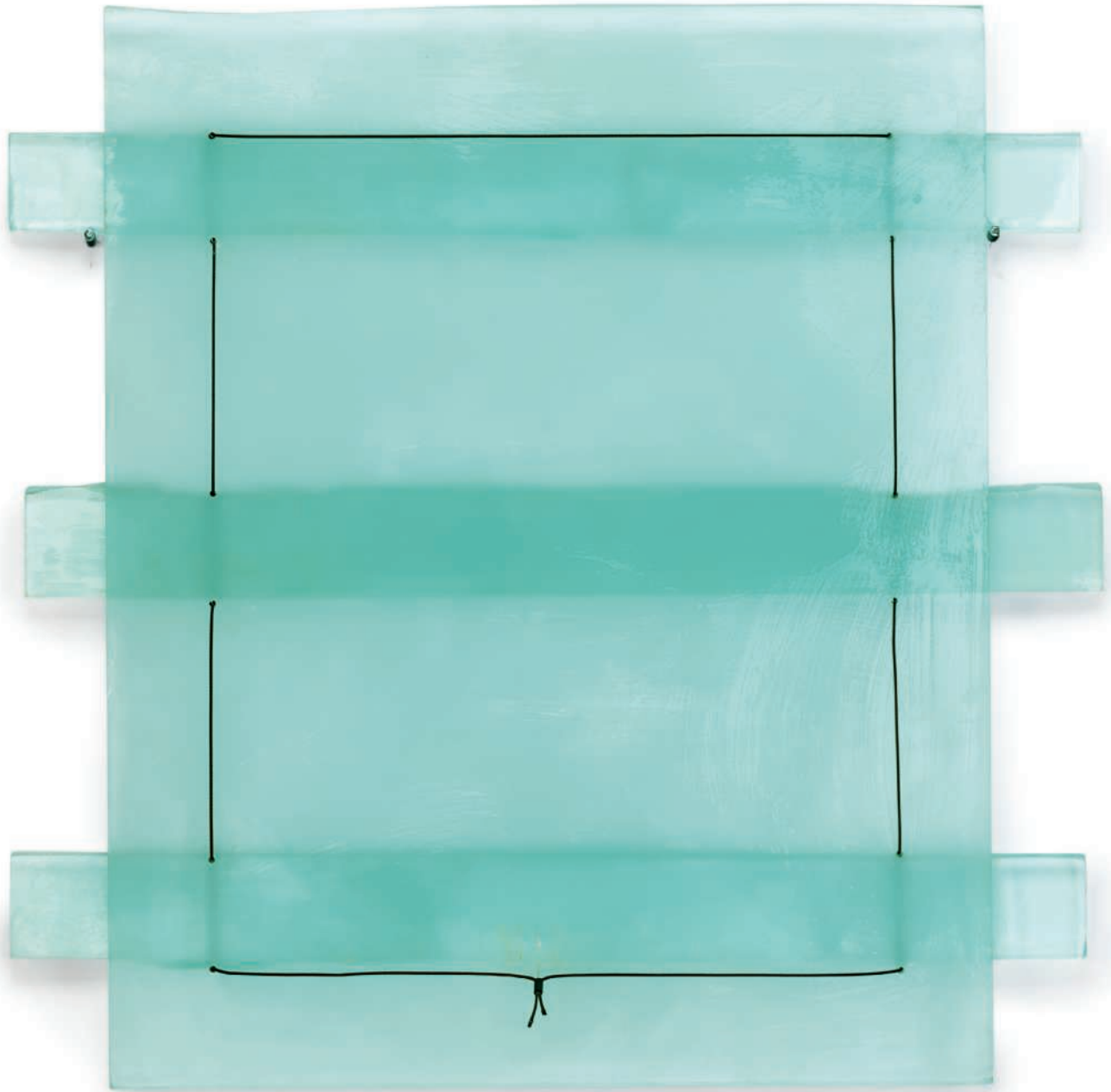
Executed *circa* 1970.

\$8,000-12,000

PROVENANCE

Daniel Weinberg Gallery, Los Angeles

Acquired from the above by the present owner, 1991



35

CHRISTOPHER WILMARTH (1943-1987)

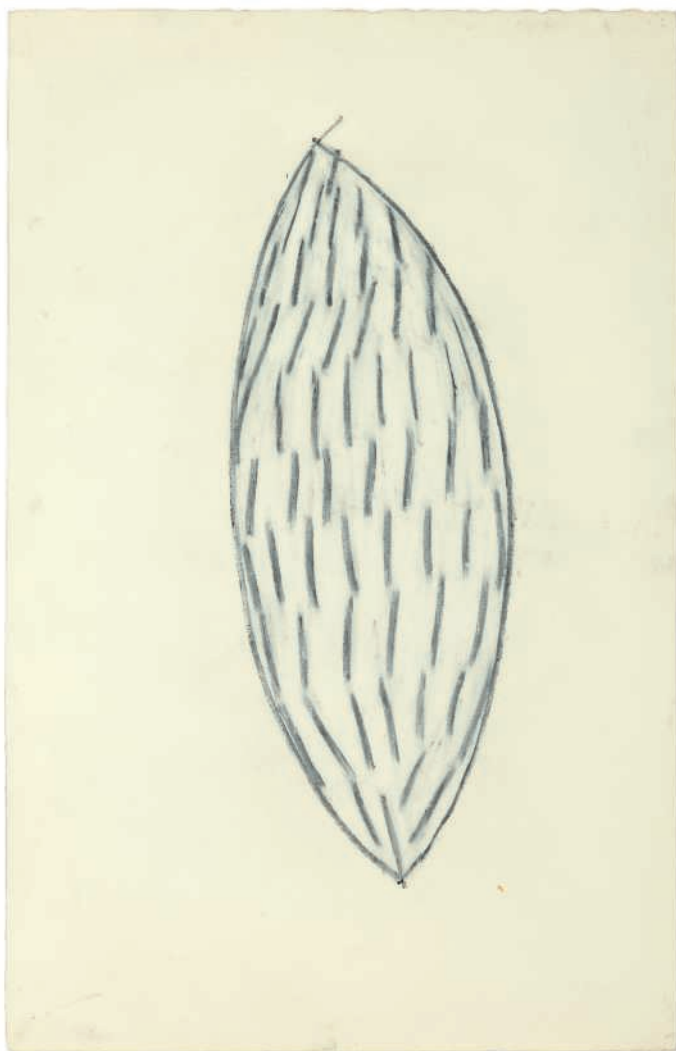
Normal Drawing

etched glass and steel wire
22 x 22 x 1 in. (55.9 x 55.9 x 2.5 cm.)
Executed in 1971.

\$10,000-15,000

PROVENANCE

Paula Cooper Gallery, New York
Acquired from the above by the present owner, 1971



36

36

JOEL SHAPIRO (B. 1941)

Untitled

signed with the artist's initials and dated 'JES 72'
(on the reverse)

charcoal and pastel on paper
40 ½ x 26 in. (102.9 x 66 cm.)

Executed in 1972.

\$3,000-5,000

PROVENANCE

Paula Cooper Gallery, New York

Private collection, New York

Anon. sale; Christie's, New York, 8 November 1989, lot 197

Acquired at the above sale by the present owner

37

SAM REVELES (B. 1958)

The Steve McQueen Drawing

signed and dated 'Sam Reveles 92' (lower right); signed again, titled and dated again twice 'The Steve McQueen Drawing, Sam Reveles 1992' (on the reverse)

gouache on paper
9 ¾ x 40 in. (24.8 x 101.6 cm.)

Painted in 1992.

\$2,000-3,000

PROVENANCE

Private collection, New York

Acquired from the above by the present owner, 1992



37

38

JOEL SHAPIRO (B. 1941)

Untitled

signed and dated 'SHAPIRO 1993' (on the reverse)
charcoal and pastel on paper
48 x 58 in. (121.9 x 147.3 cm.)
Executed in 1993.

\$10,000-15,000

PROVENANCE

Pace Gallery, New York
Acquired from the above by the present owner,
1993



38

39

JOEL SHAPIRO (B. 1941)

Untitled

signed and dated 'Aug-Dec 1974 Joel Shapiro'
(on the reverse)
graphite on paper
19 3/4 x 25 in. (50.2 x 63.6 cm.)
Drawn in 1974.

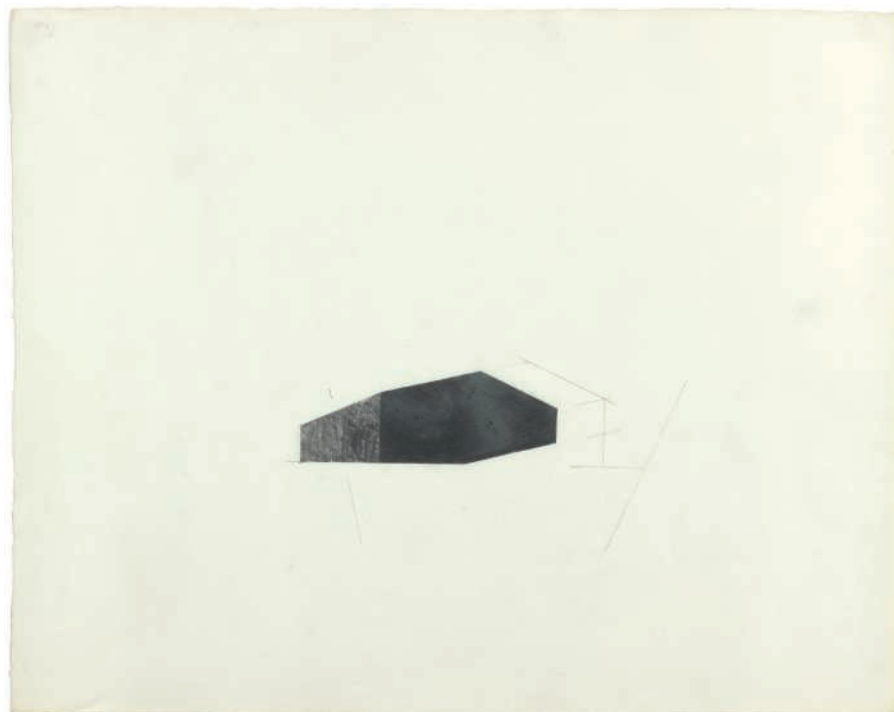
\$2,000-3,000

PROVENANCE

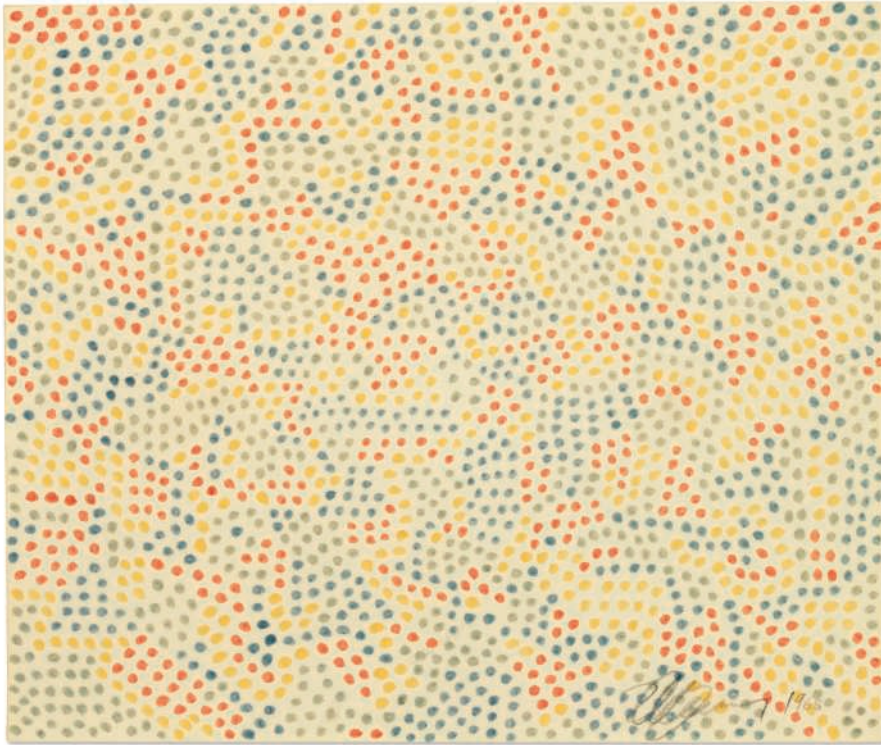
Paula Cooper Gallery, New York
Acquired from the above by the present owner,
1974

EXHIBITED

Miami, Center For the Fine Arts, *Joel Shapiro:
Selected Drawings 1968-1990*, April-June 1991, p.
36, no. 36 (illustrated).



39



40

40

PETER YOUNG (B. 1940)

Untitled

signed and dated 'Peter Young 1968' (lower right)
ink on paper

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

Painted in 1968.

\$3,000-5,000

PROVENANCE

Daniel Weinberg Gallery, San Francisco

Milton Brutton and Helen Herrick, Philadelphia

Their sale; Rago Arts and Auction Center,

Lambertville, 24 April 2004, lot 491

Acquired at the above sale by the present owner



41

41

REE MORTON (1936-1977)

Untitled

signed and dated 'Morton 73' (on the reverse)

watercolor and graphite on paper

15 x 22 ¼ in. (38.1 x 56.5 cm.)

Executed in 1973.

\$6,000-8,000

PROVENANCE

Acquired directly from the artist by the present

owner, 1974



42

SAM REVELES (B. 1958)

Fatherless Eurotas

signed, inscribed, titled twice and dated three times 'FATHERLESS EUROTAS, 1994 Sam Reveles 94 SUMMER EL PASO' (on the reverse)

oil and graphite on canvas

79 x 86 in. (200.7 x 218.4 cm.)

Executed in 1994.

\$4,000-6,000

PROVENANCE

Private collection, New York

Acquired from the above by the present owner, 1995

EXHIBITED

New York, Whitney Museum of American Art; Prague, Museum of Modern Art, Veletržní palác and Copenhagen, Statens Museum for Kunst, *1995 Biennial Exhibition*, March 1995-August 1996, pp. 182 and 263 (illustrated).



Ralph Humphrey in front of *Wentworth*, 1964. Photographer unknown.
Artwork: Courtesy the Estate of Ralph Humphrey and Garth Greenan Gallery, New York.

“I think there is a great deal of longing in American art. Painting has a pathos and a profundity—a faith.”

—RALPH HUMPHREY

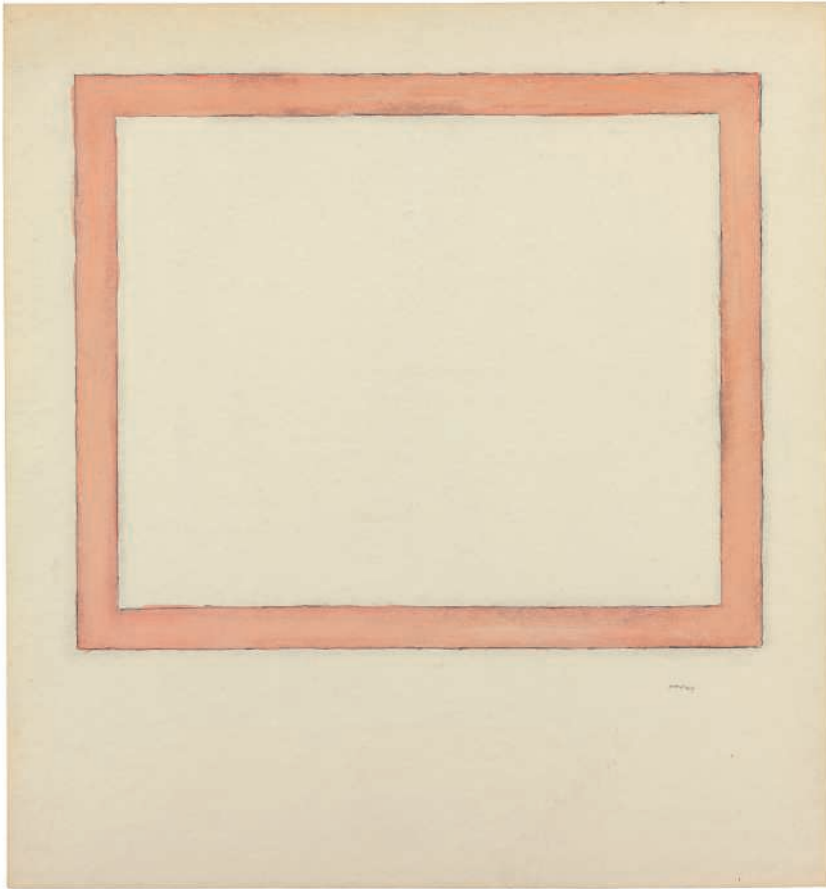
Ralph Humphrey’s work in painting can be understood as, first, an exacting excavation of Minimalism’s harshly logical aesthetic landscape, and second, a radical expansion. Early canvases are especially preoccupied with their own boundaries, their edges painted with thick unmodulated bands of color. At the center are vivid, cloudy tones that seem to lift and swell as though buffeted by gentle winds. This focus on the outer limits of the painted plane would lead to further experimentation with shaped canvases, rounded edges and finally, the intensely sculptural, cryptic later paintings which seem to create their own space rather than simply occupy it.

Humphrey’s fascination with expressing this specific kind of physicality in painting was inspired by his admiration for the work of Alberto Giacometti, as he explained in a 1982 interview with Amy Baker published in *Artforum*: “One of my earliest and biggest influences was the way Alberto Giacometti used surface to trap light so that his work doesn’t just take up space, it makes you aware of space.” When Amy Baker countered that space is “more a sculptor’s problem than it is a painter’s,” Humphrey replied resolutely, “No. Painting alludes to formal space. The whole issue of painting and sculpture in my work is more complex than either of the terms.” (A. Baker and R. Humphrey, “Painterly Edge: A Conversation with Ralph Humphrey,” *Artforum* 20, no. 8, 1982, pp. 38-39). For Humphrey, the commingling of painting and sculpture generates an allusive friction and is much greater than the sum of its parts.

Rendered in casein, a quick-drying milk-based paint, over wood coated in modeling paste, the surface of these works is similar to stucco and immediately conjures architectural associations. But perhaps the most crucial aspect of Humphrey’s painting is color. Not unlike his predecessors Mark Rothko and Pierre Bonnard, Humphrey creates profoundly deep color tones by layering complimentary—or competing—pigments over one another. His palette favors the rich and the lyrical: fathomless indigo, pine green, shades of violet, carmine red and Spanish orange. Even a seemingly monochromatic painting such as *Oval Composition* is made up of subtly shifting hues of maroon-inflected purple and Byzantium.

Another important formal touchstone for Humphrey is the motif of the window. Although abstracted, windows recur at the center of Humphrey’s paintings, providing a kind of frame within a frame that at once expands and confines the composition. A window can also be read as a symbol of transmission, a portal that connects interior and exterior, perfectly in step with Humphrey’s architectural and sculptural exploration of painterly space. The window motif is immediately recognizable at the heart of *Sinclair*, where it encloses interlocking planes of hovering ovals, checkered squares and bisected spheres. Throughout his career, Humphrey was committed to mining the deepest emotional possibilities of abstraction, and he strived to share the knowledge he gleaned through teaching painting at Hunter College over the course of decades. His romantic notion of creativity is evinced in this quote from 1985: “I think there is a great deal of longing in American art. Painting has a pathos and a profundity—a faith.” (B. Sussler and R. Humphrey, “Ralph Humphrey by Betsy Sussler,” *BOMB* 11, Winter 1985).





43

43

RALPH HUMPHREY (1932-1990)

Untitled

signed 'HUMPHREY' (lower right)

acrylic, ink and graphite on paper

22 ¼ x 20 ¾ in. (56.5 x 52.7 cm.)

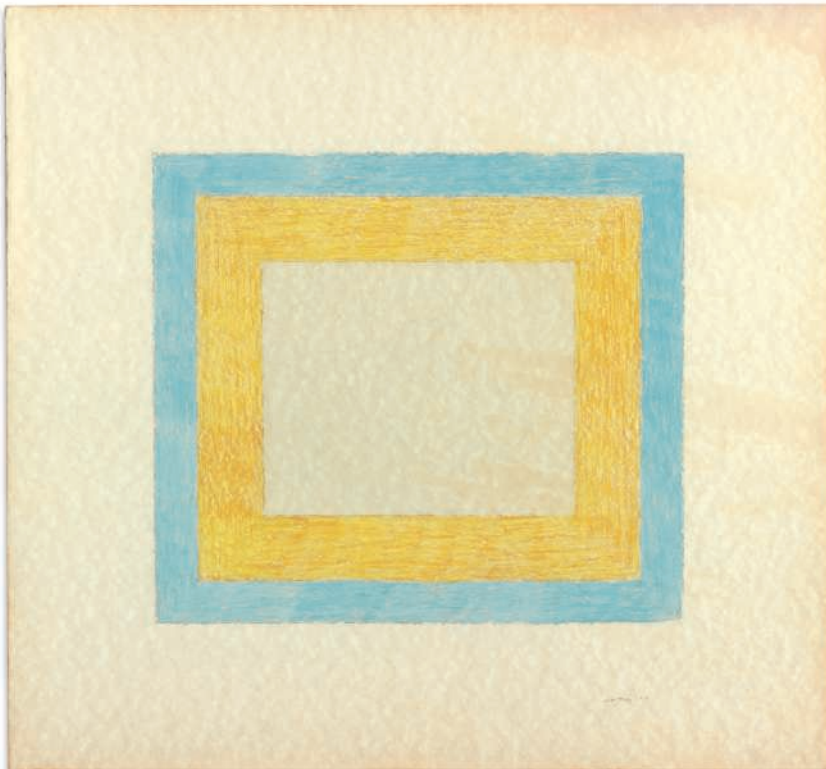
Executed in 1964.

\$5,000-7,000

PROVENANCE

Daniel Weinberg Gallery, Los Angeles

Acquired from the above by the present owner, 1990



44

44

RALPH HUMPHREY (1932-1990)

Untitled (Orange and Blue Square)

signed and dated 'HUMPHREY 66' (lower right)

pastel and graphite on paper

20 ¾ x 22 ¼ in. (52.7 x 56.5 cm.)

Executed in 1966.

\$5,000-7,000

PROVENANCE

Daniel Weinberg Gallery, New York

Acquired from the above sale by the present owner, 2004



45

RALPH HUMPHREY (1932-1990)

Orange

signed, signed with the artist's initials, titled and dated 'RH
"ORANGE" 1964 RALPH HUMPHREY' (on the stretcher)

acrylic on canvas
66 x 61 in. (167.6 x 154.9 cm.)

Painted in 1964.
\$15,000-20,000

PROVENANCE

Private collection, Ridgefield
Anon. sale; Christie's, New York, 17 November 1988, lot 337
Acquired at the above sale by the present owner

EXHIBITED

Los Angeles, The Museum of Contemporary Art, *A Minimal Future? Art as
Object 1958-1968*, March-August 2004, p. 232 and 448 (illustrated).



46

RALPH HUMPHREY (1932-1990)

Semana Santa

signed, titled and dated "SEMANA SANTA" 1957 RALPH HUMPHREY'

(on the stretcher)

oil on canvas

70 ½ x 48 ¾ in. (179.1 x 123.8 cm.)

Painted in 1957.

\$10,000-15,000

PROVENANCE

Alfonso Ossorio, Madrid, acquired directly from the artist

His sale; Christie's, New York, 12 November 1991, lot 8

Acquired at the above sale by the present owner

EXHIBITED

East Hampton, Signa Gallery, *The Evocative Eye*, July 1958.

Guild Hall Museum and East Hampton Center for Contemporary Art, *East Hampton Avant-Garde: A Salute to the Signa Gallery 1957-1960*, August-September 1990, p. 63, no. 28.



47

RALPH HUMPHREY (1932-1990)

A/60-61

signed, signed with the artist's initials, titled and dated "A/60-61"

RH RALPH HUMPHREY' (on the stretcher)

oil on canvas

70 x 48 in. (177.8 x 121.9 cm.)

Painted in 1960-1961.

\$15,000-20,000

PROVENANCE

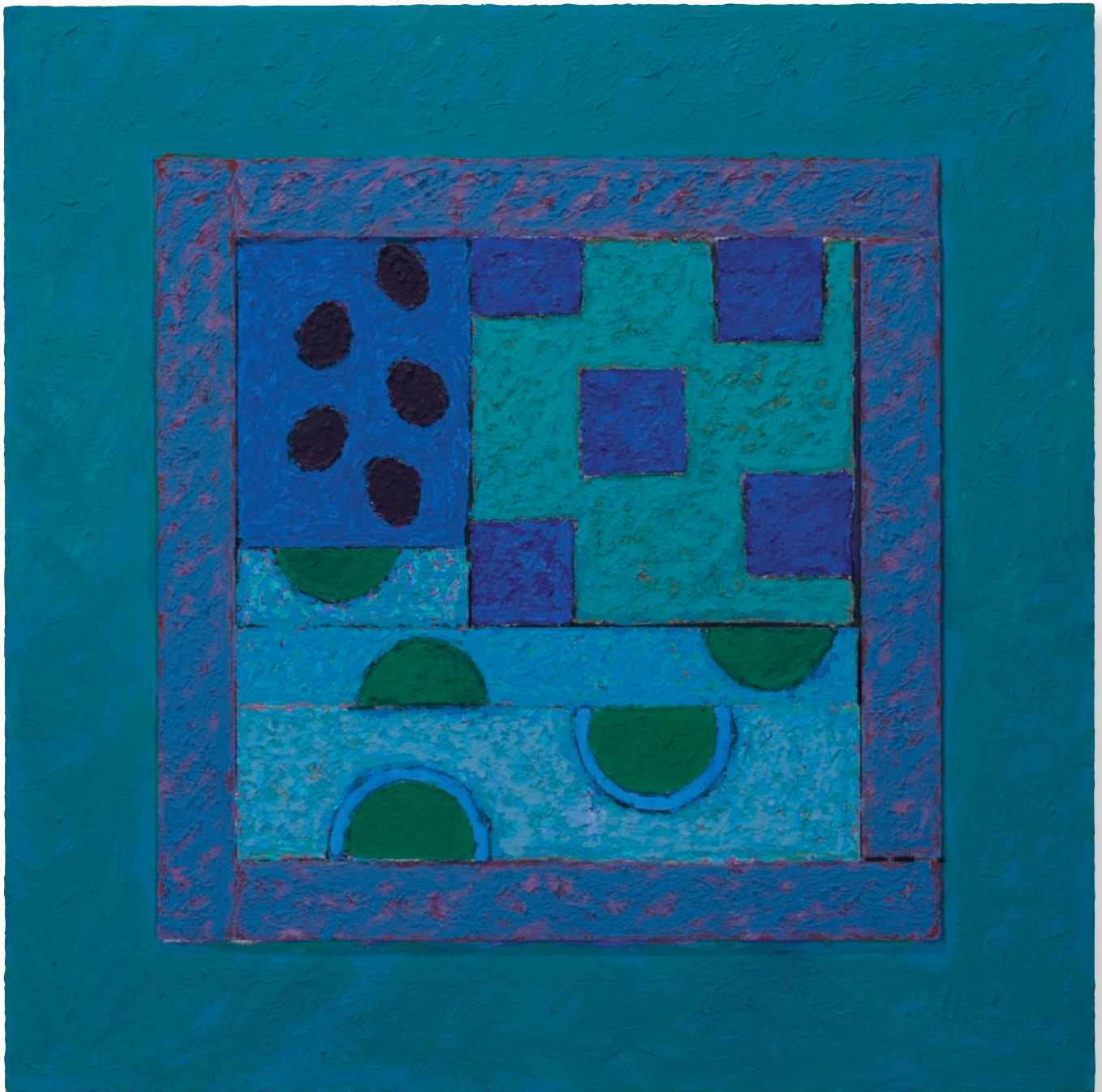
Edward A. Bragaline, New York

His sale; Christie's, New York, 21 December 1999, lot 105

Acquired at the above sale by the present owner



Alternate view of lot 48.



48

RALPH HUMPHREY (1932-1990)

Sinclair

signed and dated '1989 RALPH HUMPHREY' (on the reverse)
casein and modeling paste on panel
42 x 42 x 4 in. (106.7 x 106.7 x 10.2 cm.)
Executed in 1989.

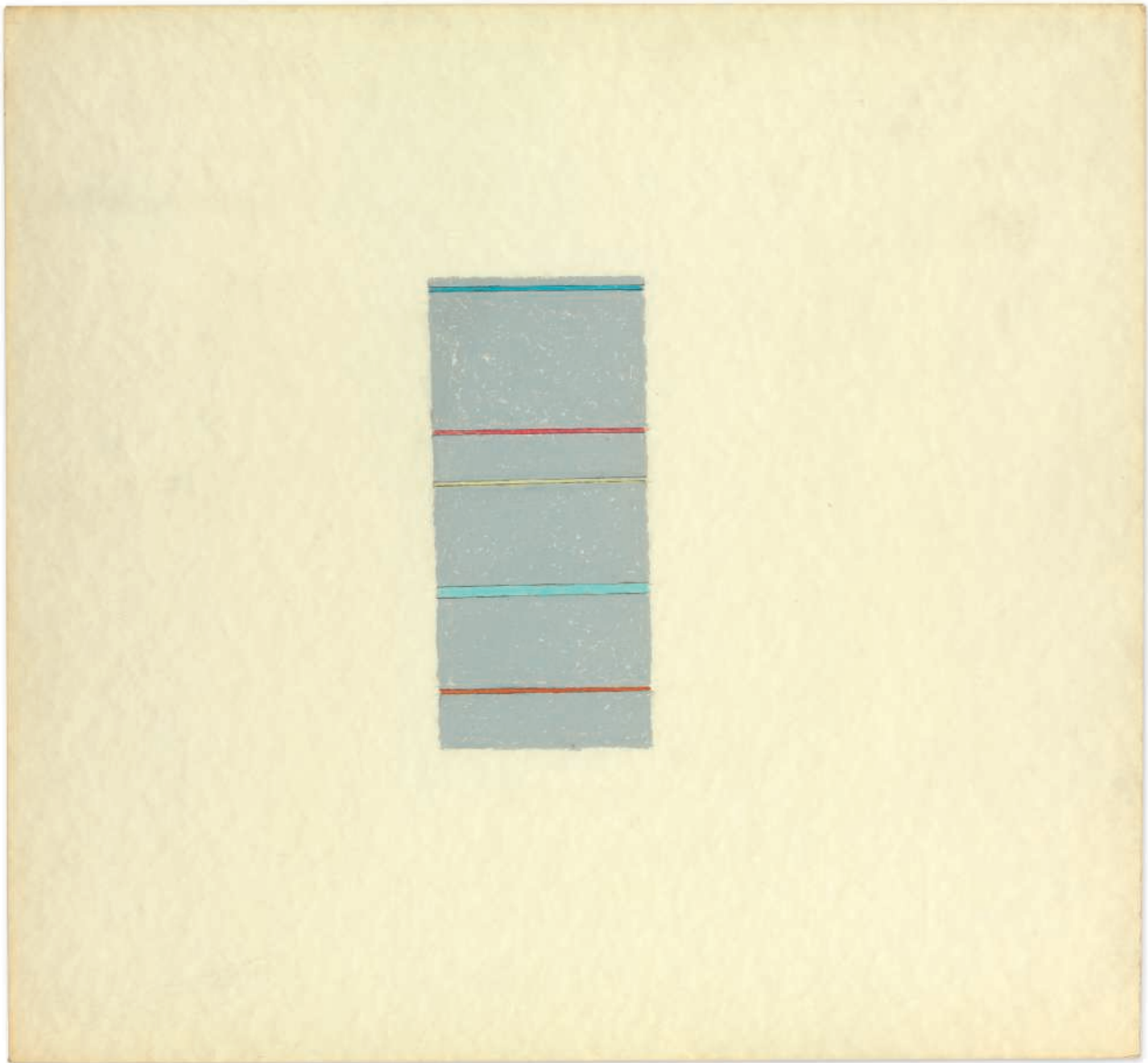
\$15,000-20,000

PROVENANCE

Mary Boone Gallery, New York
Anon. sale; Sotheby's, New York, 3 May 1995, lot 307
Acquired at the above sale by the present owner

EXHIBITED

New York, Mary Boone Gallery, *Ralph Humphrey*, March 1990, n.p. (illustrated).



49

RALPH HUMPHREY (1932-1990)

Untitled

acrylic, wax crayon and graphite on paper

21 x 22 3/8 in. (53.3 x 56.8 cm.)

Executed in 1955.

\$4,000-6,000

PROVENANCE

Bykert Gallery, New York

Private collection, Houston

Anon. sale; Christie's, New York, 16 February 1984, lot 146

Acquired at the above sale by the present owner



50

RALPH HUMPHREY (1932-1990)

Untitled

signed and dated 'Humphrey 71' (on the reverse)
acrylic, pastel, graphite and paper collage on paper
21 ³/₄ x 29 ³/₄ in. (55.2 x 75.6 cm.)
Executed in 1971.

\$4,000-6,000

PROVENANCE

Bykert Gallery, New York
Private collection, Connecticut
Anon. sale; Christie's, New York, 2 May 1995, lot 67
Acquired at the above sale by the present owner



51

SOL LEWITT (1928-2007)

Black Gouache

signed and dated 'S. Lewitt 91' (lower right)
ink on paper
14 x 11 in. (35.6 x 27.9 cm.)
Painted in 1991.

Black Gouache

signed and dated 'S. Lewitt 91' (lower right)
ink on paper
14 x 11 in. (35.6 x 27.9 cm.)
Painted in 1991.

Black Gouache

signed and dated 'S. Lewitt 91' (lower right)
ink on paper
14 x 11 in. (35.6 x 27.9 cm.)
Painted in 1991.

\$15,000-20,000

PROVENANCE

Julian Pretto Gallery, New York
Acquired from the above by the present
owner, 1991

52

ROBERT MANGOLD (B. 1937)

Untitled

signed and dated 'R. Mangold 1976' (lower left)

wax crayon and graphite on paper

16 ¾ x 23 ½ in. (42.5 x 59.7 cm.)

Executed in 1976.

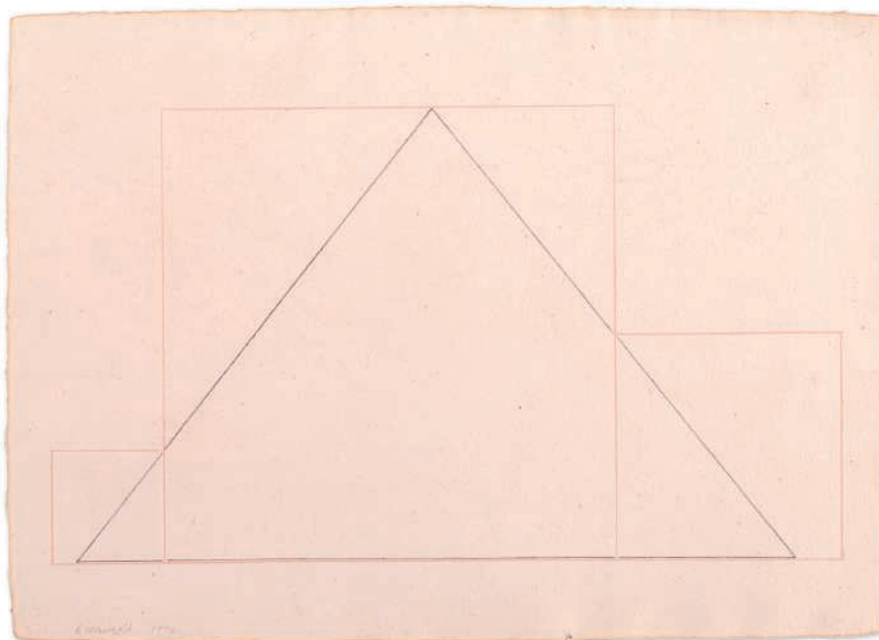
\$3,000-5,000

PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present

owner, 1983



52

53

ROBERT MANGOLD (B. 1937)

Plane/Figure

signed and dated 'R. Mangold 1993' (lower left)

graphite on two adjoining sheets of paper

41 ¼ x 58 ½ in. (104.8 x 148.6 cm.)

Executed in 1993.

\$10,000-15,000

PROVENANCE

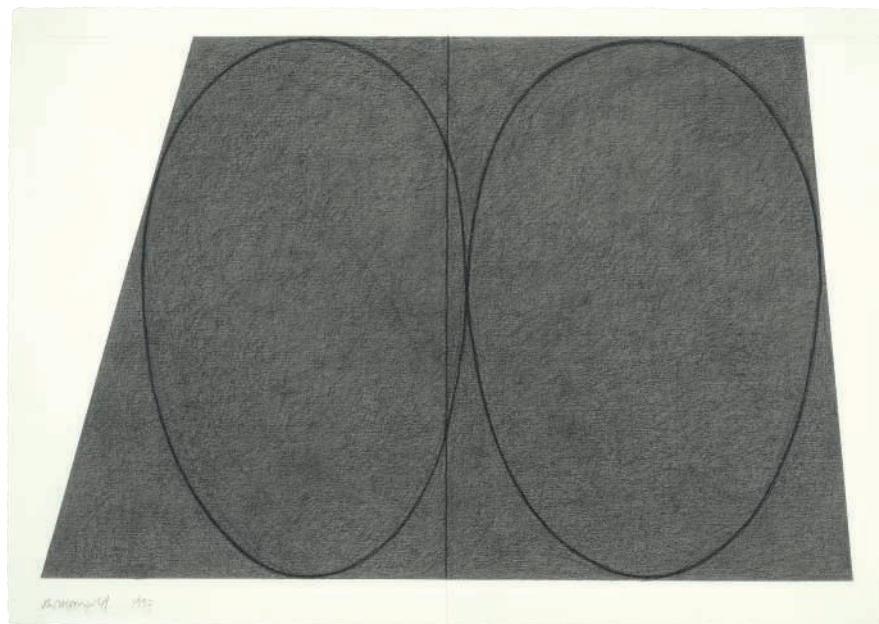
Pace Gallery, New York

Acquired from the above by the present

owner, 1994

EXHIBITED

New York, Pace Gallery, *Robert Mangold: Recent Paintings and Drawings*, March-April 1994, p. 36 (illustrated).



53

54

SOL LEWITT (1928-2007)

Vertical Brushstrokes

signed and dated 'S. Lewitt 94' (upper right)

gouache on paper

60 ½ x 49 ¾ in. (153.7 x 125.4 cm.)

Painted in 1994.

\$60,000-80,000

PROVENANCE

Barbara Krakow Gallery, Boston

Acquired from the above by the present owner, 1996

EXHIBITED

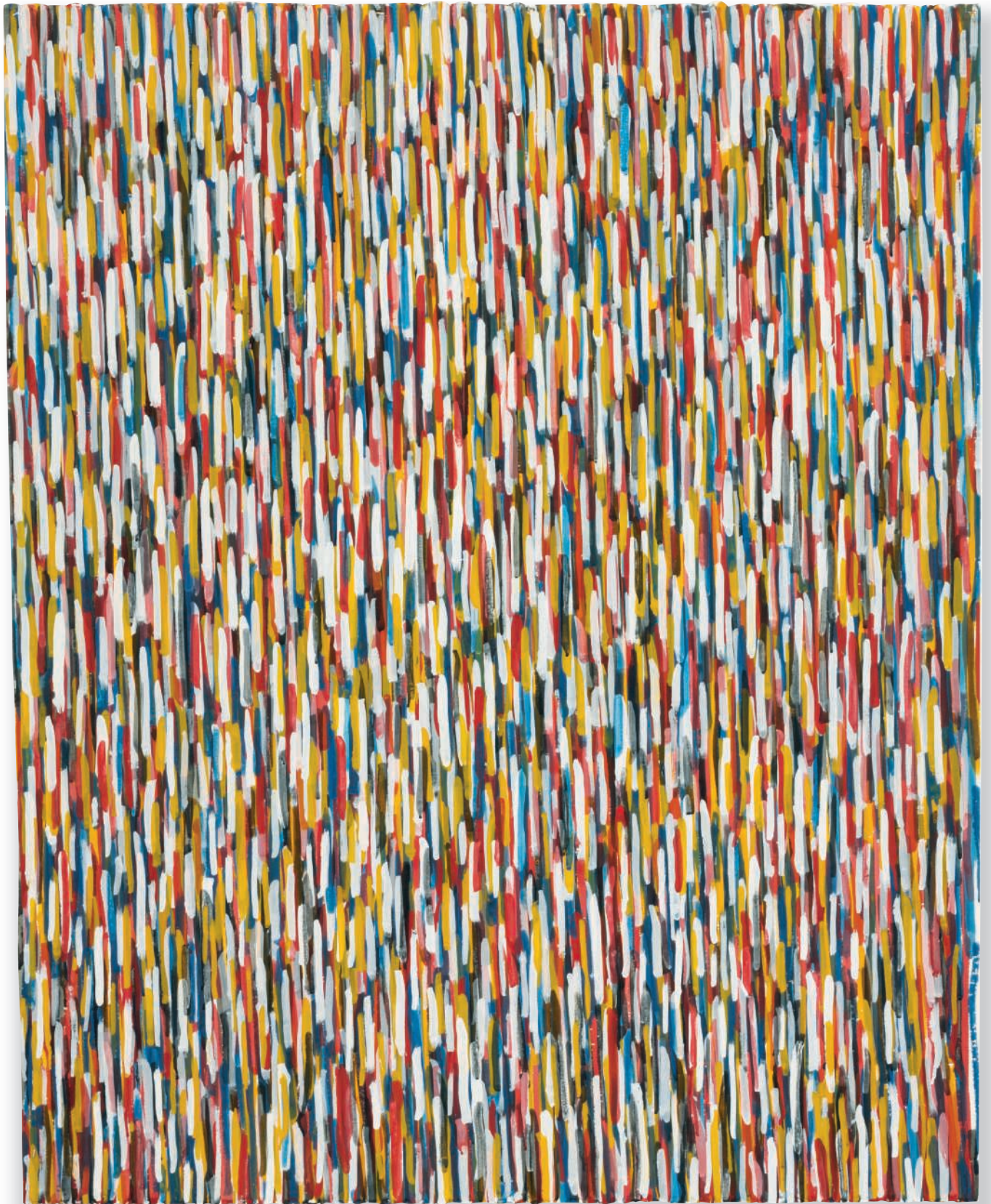
Boston, Barbara Krakow Gallery, *The Project Room: Sol LeWitt*,
September-November 1994.



Sol LeWitt works on a wall drawing for his retrospective at the Museum of Modern Art, 1978.

Photo: Jack Mitchell/Getty Images.

Artwork: © 2017 The LeWitt Estate / Artists Rights Society (ARS), New York.



55

PHILIP GUSTON (1913-1980)

Head and Smoke

signed and dated 'Philip Guston '74' (lower right)

ink on paper

18 7/8 x 23 5/8 in. (47.9 x 60 cm.)

Painted in 1974.

\$100,000-150,000

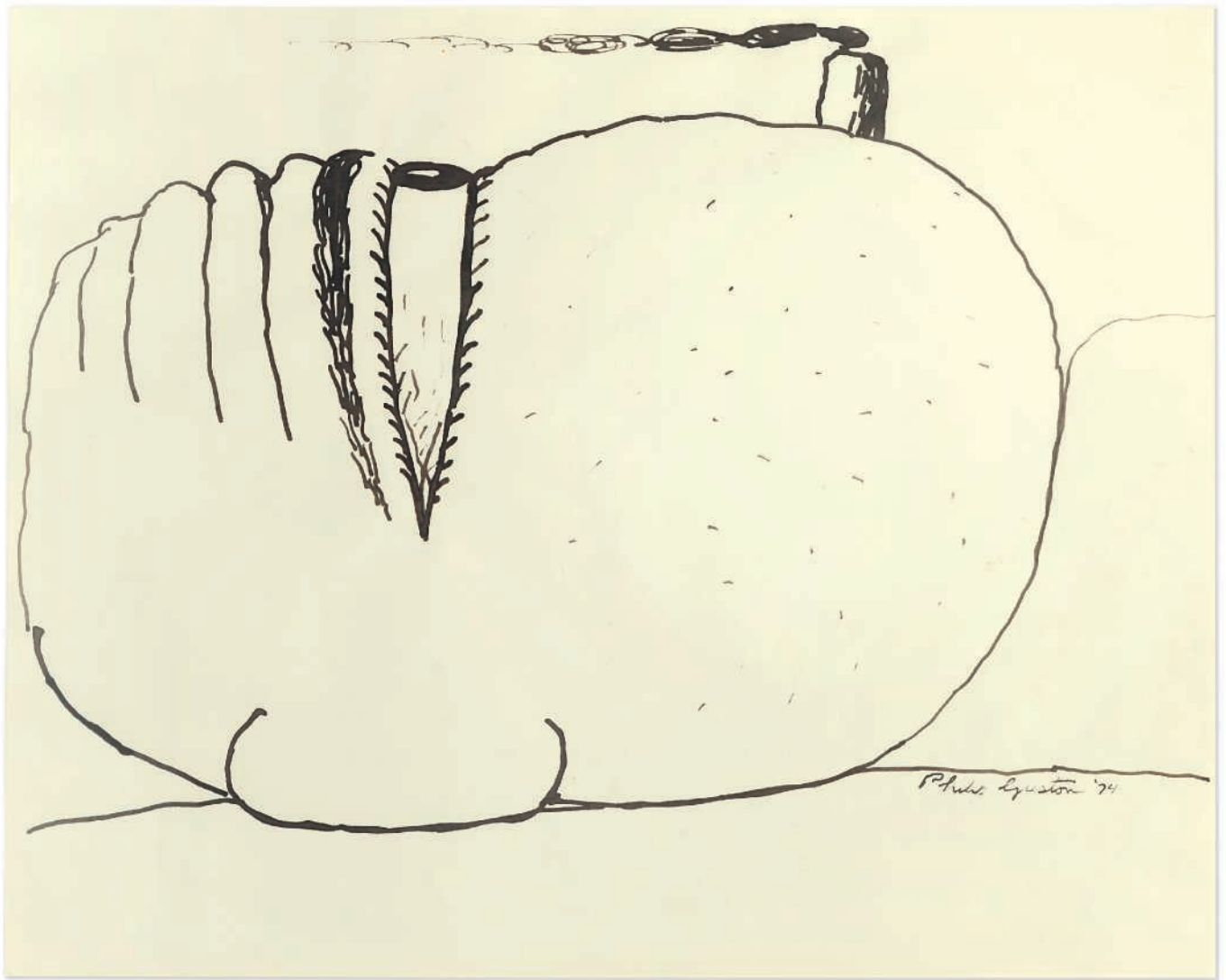
PROVENANCE

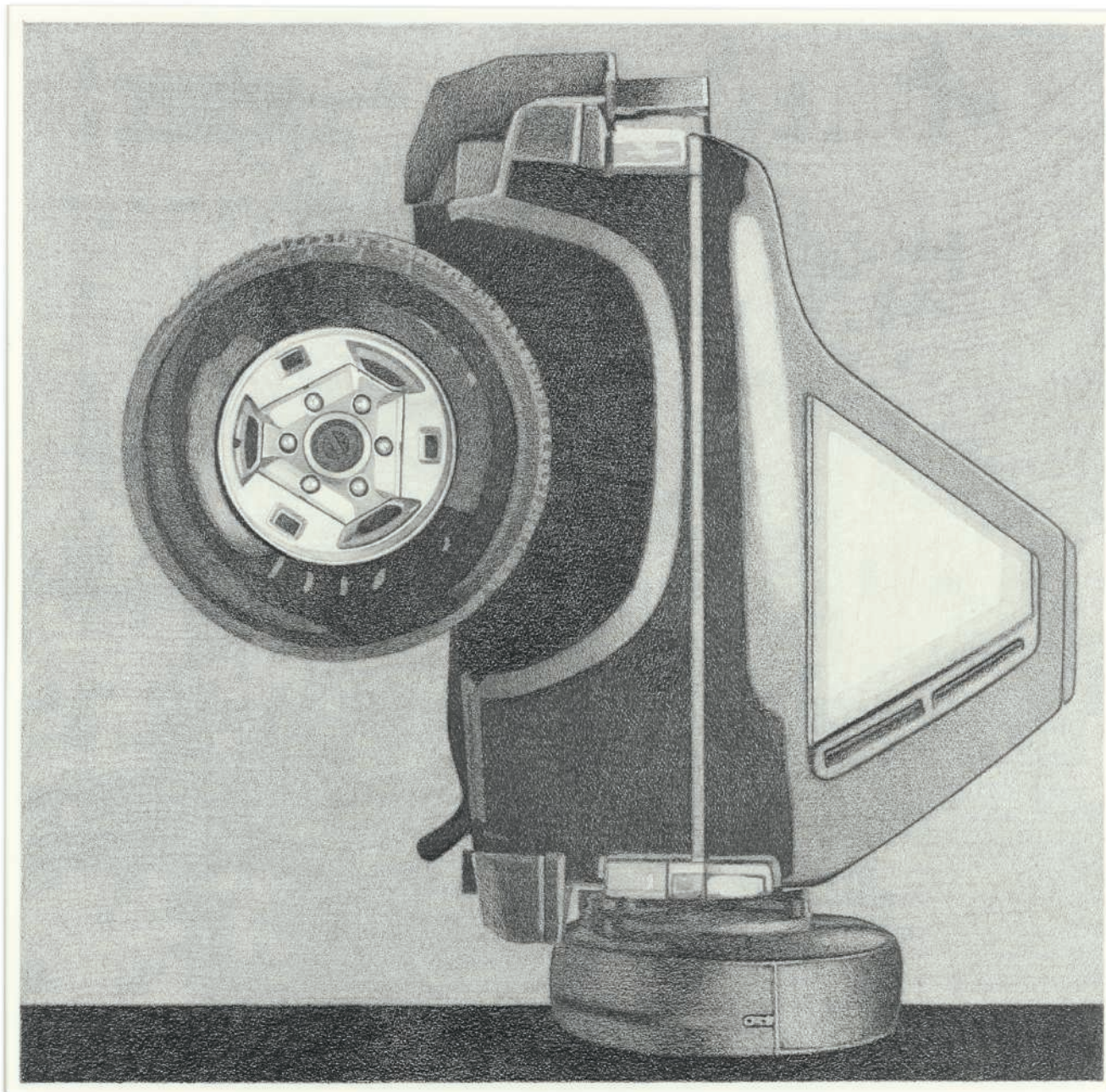
David McKee Inc., New York

Acquired from the above by the present owner, 1984

While Philip Guston's career spanned over four decades and multiples modes of artistic expression—from the murals of his early days, to his oscillating embrace of full abstraction versus politically-charged figuration—it is his late works, including his drawings from the mid-to late-1970s, that truly encapsulate his mindset in its purest form: a combination of his traumatic, violent childhood memories that drove him to create his earliest drawings, and a quest to capture his creative process without what he viewed as the façade of Abstract Expressionism.

Head and Smoke, drawn in 1974, is a prime example of Guston's radical rejection of the abstract and his late-in-life personal reformation: strikingly representational, the drawing is an acutely objective rendering of Guston himself as a weathered, wrinkled, rotund head, placed in a sparse landscape, accompanied by nothing but a large, smoking cigar. In a period where the works of the abstract expressionists were still very much sought after, Guston emotes with an entirely unique vocabulary. *Head and Smoke* allows the viewer to come head-to-literal-head with the way Guston sees himself within hauntingly empty environments, environments that reflect his upbringing and the darkening of his world upon his father's suicide. In the aftermath of losing his father, Guston would often find solace in copying the figures from comic strips by George Herriman. These moments of great loss and early artistic inspiration from his childhood serve as the basis for Guston's late work, making it his most visceral and honest yet.





56

PETER CAIN (1959-1997)

Pathfinder

signed, titled and dated 'Peter Cain PATHFINDER 1993'

(on the reverse)

graphite on paper

image: 27 $\frac{3}{8}$ x 27 $\frac{3}{8}$ in. (69.5 x 70.8 cm.)

sheet: 38 $\frac{3}{4}$ x 39 in. (98.4 x 99.1 cm.)

Drawn in 1993.

\$12,000-18,000

PROVENANCE

Matthew Marks Gallery, New York

Daniel Weinberg Gallery, Los Angeles

Private collection, New York

Anon. sale; Christie's, New York, 17 May 2007, lot 544

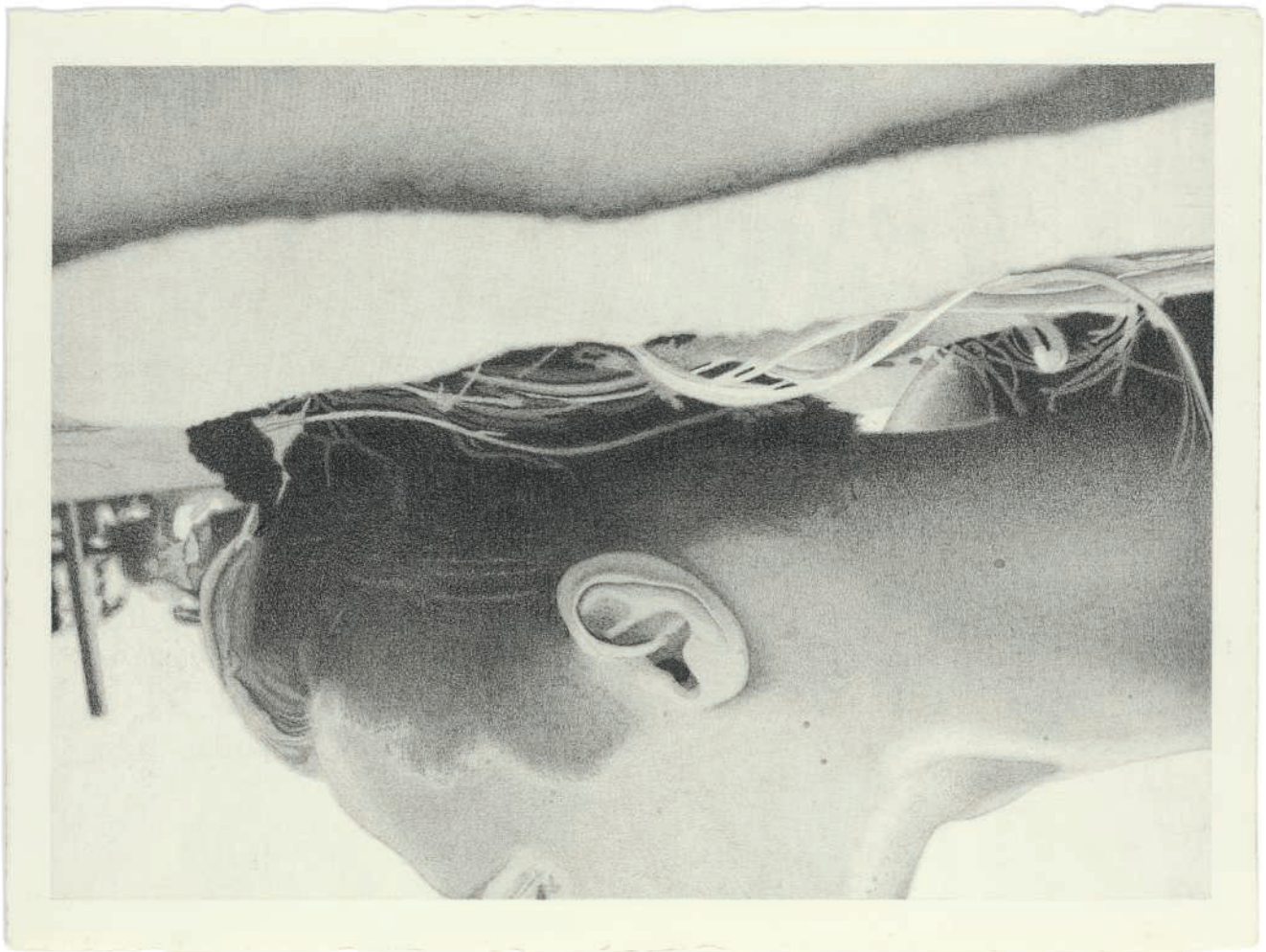
Acquired at the above sale by the present owner

EXHIBITED

Santa Monica, Daniel Weinberg Gallery, *A Series of Anniversary Exhibitions: Part III*, September-October 1993.

LITERATURE

Peter Cain: More Courage and Less Oil, exh. cat., New York, Matthew Marks Gallery, 2002, pl. 01:C (illustrated).



57

PETER CAIN (1959-1997)

Sean

signed, titled and dated 'Peter Cain Sean 1995' (on the reverse)

graphite on paper

image: 20 ¼ x 28 in. (51.4 x 71.1 cm.)

sheet: 22 ¾ x 30 in. (57.8 x 76.2 cm.)

Drawn in 1995.

\$7,000-10,000

PROVENANCE

Matthew Marks Gallery, New York

Acquired from the above by the present owner, 1997

EXHIBITED

New York, Matthew Marks Gallery, *Peter Cain New Paintings and Drawings*,
February-March 1997.



58
SOL LEWITT (1928-2007)

Wavy Vertical Brushstrokes

signed and dated 'S. Lewitt 95' (lower right)

gouache on paper

11 3/8 x 11 in. (28.9 x 27.9 cm.)

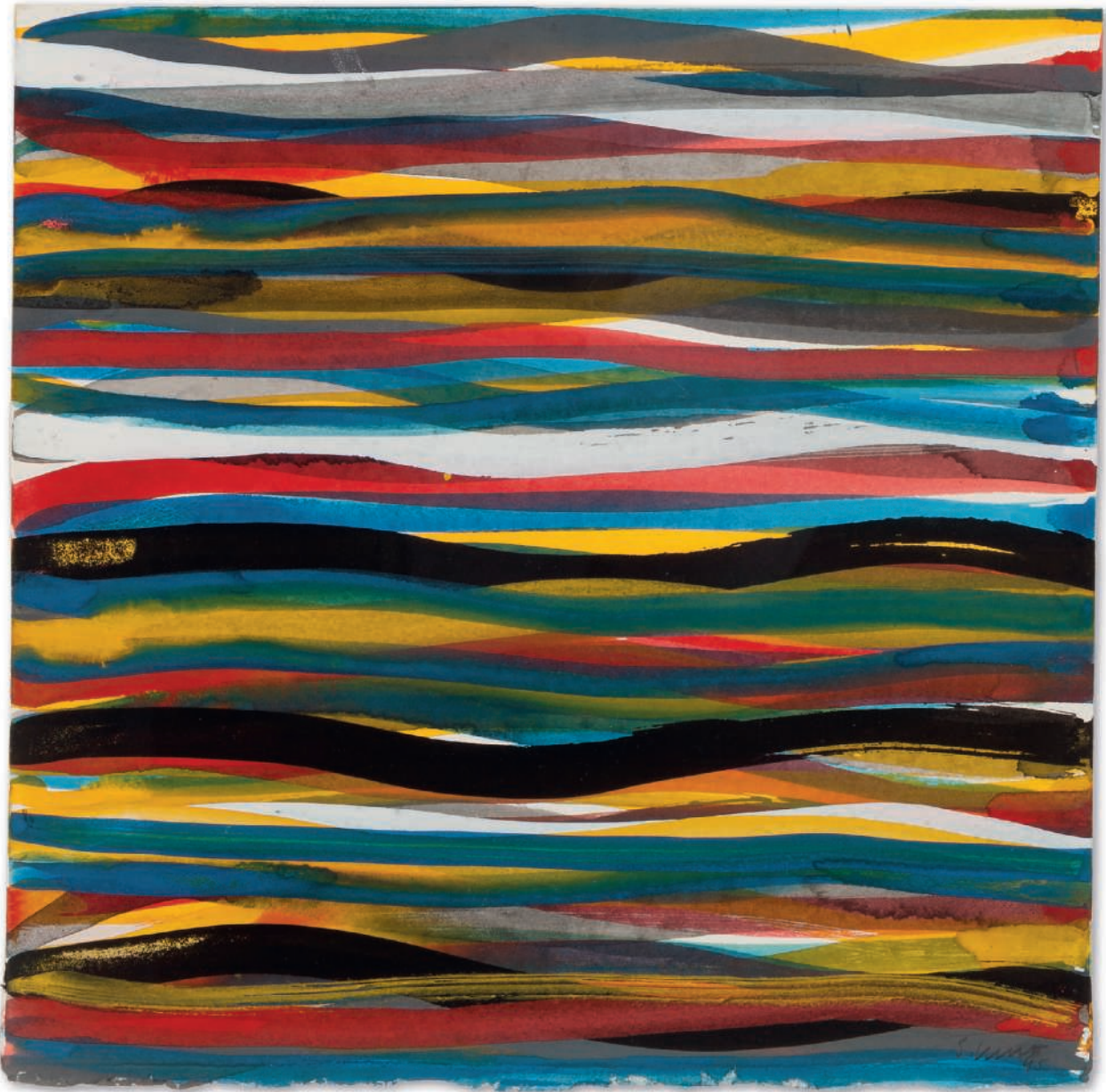
Painted in 1995.

\$8,000-12,000

PROVENANCE

Gallery Onetwentyeight, New York

Acquired from the above by the present owner, 1995



59
SOL LEWITT (1928-2007)

Horizontal Brushstrokes

signed and dated 'S. Lewitt 95' (lower right)

gouache on paper

11 ¼ x 11 in. (28.6 x 27.9 cm.)

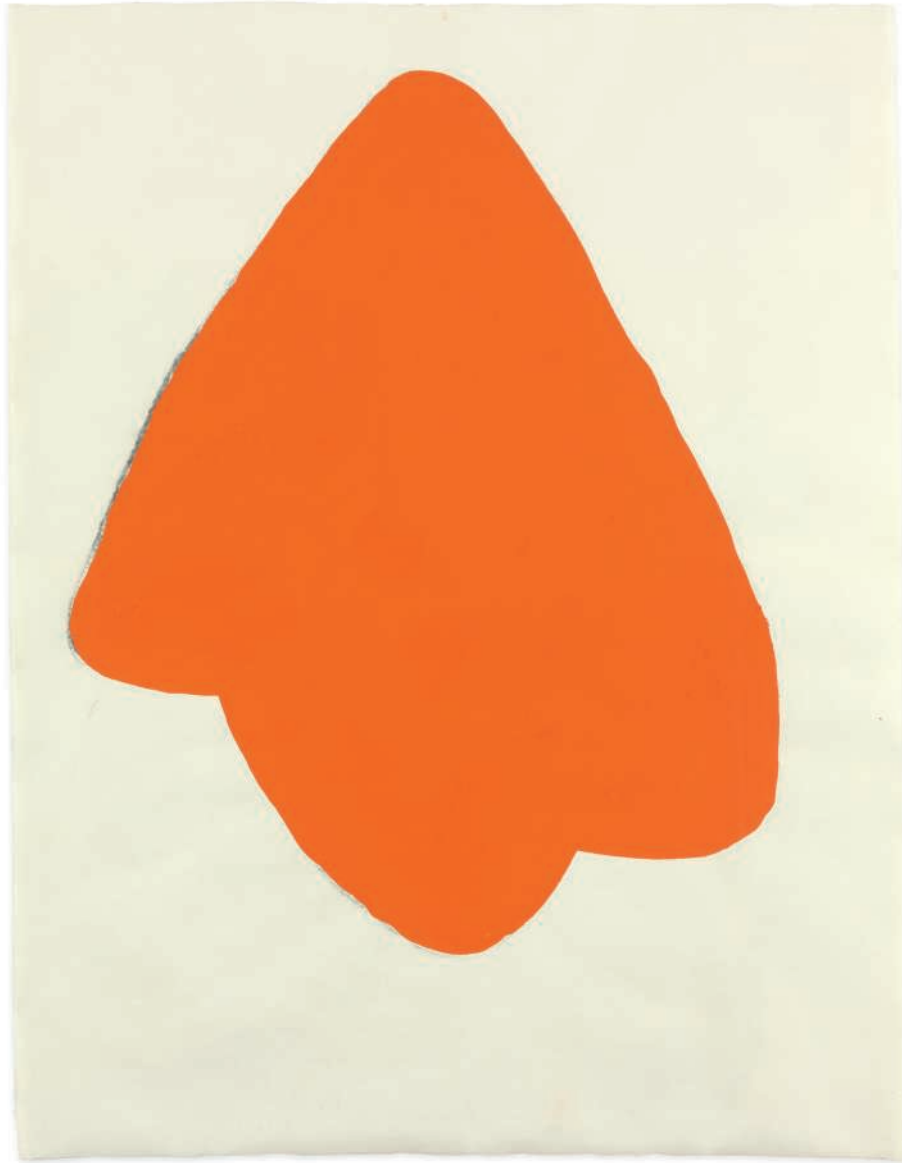
Painted in 1995.

\$8,000-12,000

PROVENANCE

Gallery Onetwentyeight, New York

Acquired from the above by the present owner, 1995



60

JOEL SHAPIRO (B. 1941)

Untitled

gouache and charcoal on paper
23 ½ x 18 in. (59.7 x 45.7 cm.)
Painted in 1981.

\$5,000-7,000

PROVENANCE

Paula Cooper Gallery, New York
Acquired from the above by the present owner, 1991

61

ELLEN PHELAN (B. 1943)

Mother of Daughters (Mother of Us All)

signed, inscribed, titled and dated 'Ellen Phelan Summer 1987
"Mother of Daughters (Mother of Us All)" (on the reverse)
gouache on paper
image: 27 x 17 ¼ in. (68.5 x 45 cm.)
sheet: 29 x 21 in. (73.6 x 53.3 cm.)
Painted in 1987.

PROVENANCE

Barbara Toll Fine Arts, New York
Acquired from the above by the present owner, 1988

EXHIBITED

Baltimore Art Museum, *Drawing Now: Ellen Phelan*,
December 1989-February 1990.

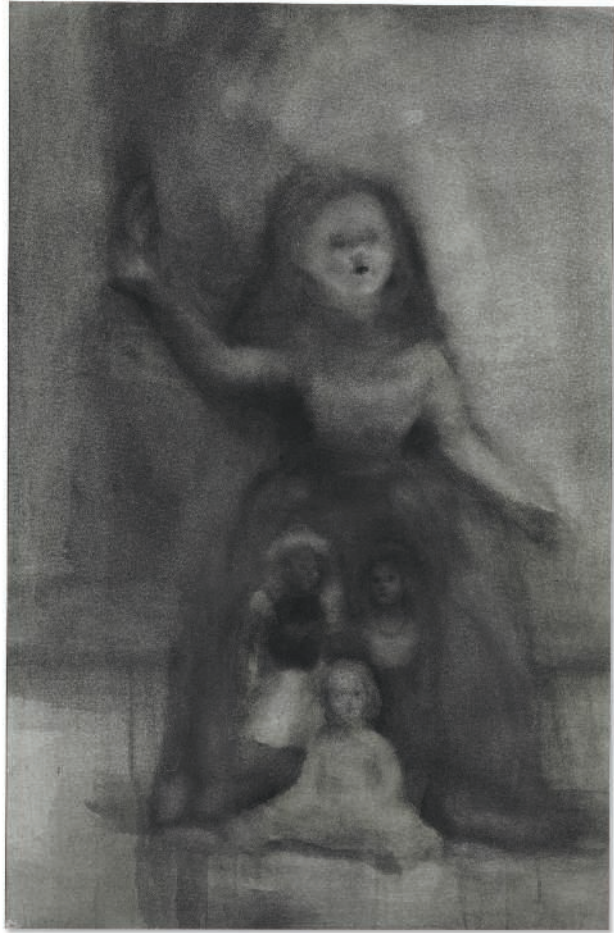
Across the Lake - Sunset

signed, titled and dated 'Across the Lake - Sunset Ellen
Phelan 1986' (on the reverse)
gouache on paper
image: 20 ¾ x 14 ½ in. (52.7 x 36.8 cm.)
sheet: 22 ¾ x 16 ¼ in. (57.7 x 41.2 cm.)
Painted in 1986.

PROVENANCE

Barbara Toll Fine Arts, New York
Acquired from the above by the present owner, 1988

\$3,000-5,000





62

CARROLL DUNHAM (B. 1949)

Untitled

signed and dated 'C. Dunham 12/5/90' (upper right)

ink and graphite on paper

14 3/8 x 18 1/2 in. (36.5 x 47 cm.)

Executed in 1990.

\$4,000-6,000

PROVENANCE

Acquired directly from the artist by the present owner, 1993

EXHIBITED

Venice, Peggy Guggenheim Collection, *Drawing the Line Against AIDS*, June 1993, n.p. (illustrated).



63

CARROLL DUNHAM (B. 1949)

Five

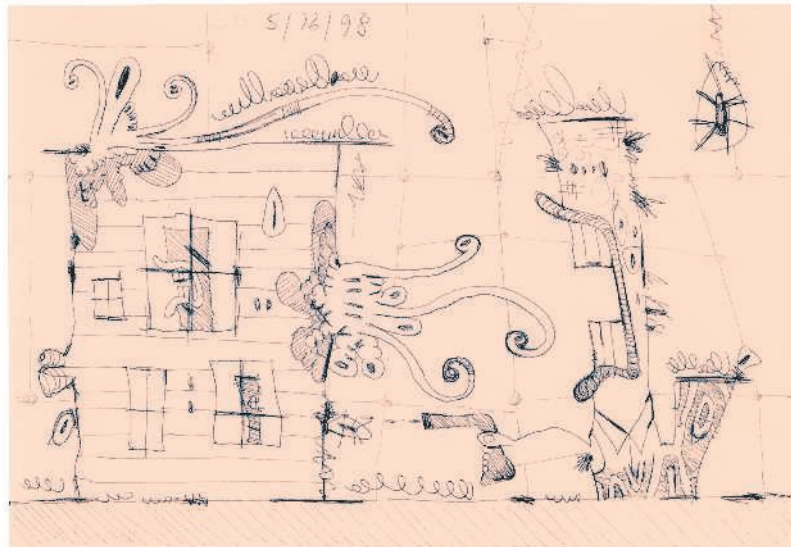
signed and titled 'C. Dunham FIVE' (upper left); dated '8/1/84' (upper right)
casein, flashe, carbon, charcoal, ink, graphite and linen tape on adjoining pine,
Zebrano, maple and cherry wood sheets
35 ¼ x 21 ½ in. (89.5 x 54.6 cm.)
Executed in 1984.

\$8,000-12,000

PROVENANCE

Daniel Weinberg Gallery, Los Angeles

Acquired from the above by the present owner, 1985



64

CARROLL DUNHAM (B. 1949)

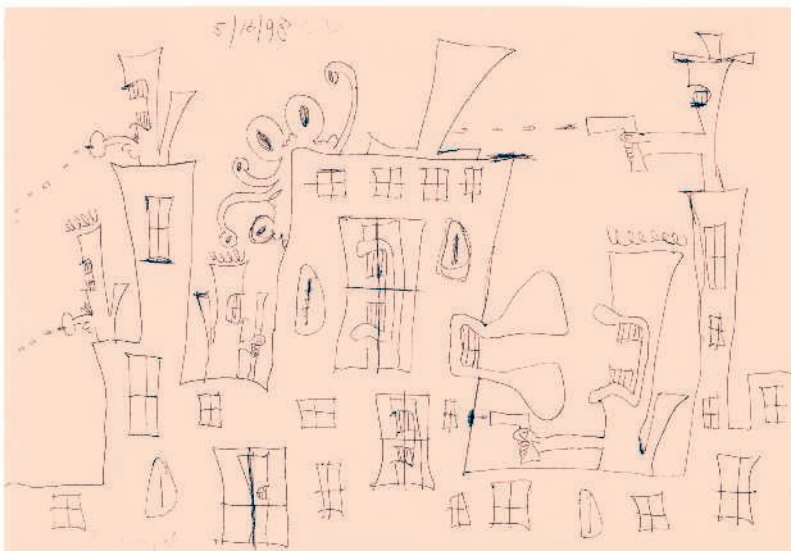
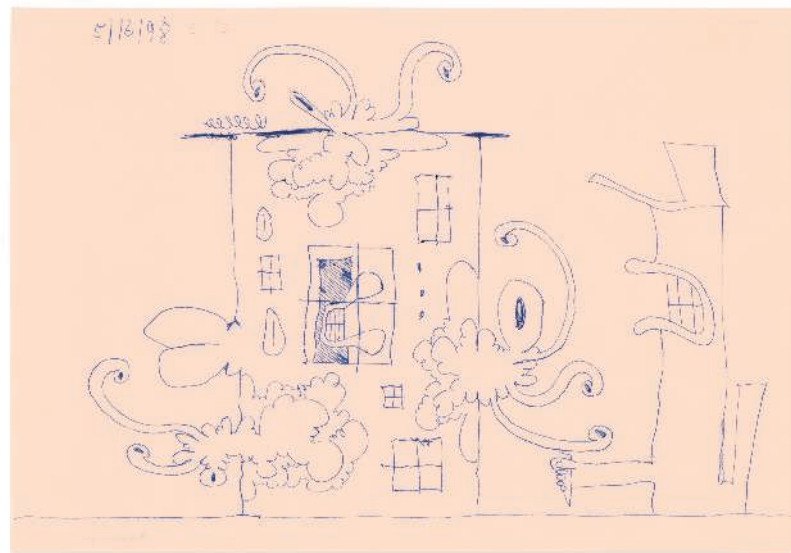
Untitled (5/16/98)

signed with the artist's initials and dated 'C.D. 5/16/98' (upper left of each element) ink on paper, in three parts each: 7 ¼ x 10 ¾ in. (18.4 x 26.4 cm.) Drawn in 1998.

\$5,000-7,000

PROVENANCE

Metro Pictures, New York
Anon. sale; Sotheby's, New York, 13 June 2007, lot 667
Acquired at the above sale by the present owner





65

CARROLL DUNHAM (B. 1949)

Untitled (5/26/10, 6/20/10, 6/29/10, 6/30/10)

signed with the artist's initials and dated '6/30/10 C.D.' (upper left)
watercolor, wax crayon, monotype and graphite on paper
32 ¾ x 25 ¼ in. (83.2 x 64.1 cm.)
Executed in 2010.

\$20,000-30,000

PROVENANCE

David Nolan Gallery, New York
Acquired from the above by the present owner

LITERATURE

A. Thorkildsen, *Carroll Dunham: Monotypes 2005-2015*, New York, 2016,
n.p., no. 126 (illustrated).



66
LARI PITTMAN (B. 1952)

Untitled

signed and dated 'Lari Pittman 2002' (on the reverse)
alkyd, spray enamel and gesso on paper
28 ¾ x 23 in. (73 x 58.4 cm.)
Executed in 2002.

\$3,000-5,000

PROVENANCE

Barbara Gladstone Gallery, New York
Acquired from the above by the present owner, 2002

EXHIBITED

New York, Barbara Gladstone Gallery, *Lari Pittman*, March-May 2002.



67

LARI PITTMAN (B. 1952)

Optimal setting for atmospheric conditions that can induce inversion in the male

signed, inscribed and dated 'Lari Pittman 2001 Los Angeles' (on the reverse)

acrylic, alkyd, aerosol enamel and gesso on paper
40 1/8 x 32 in. (101.9 x 81.3 cm.)

Executed in 2001.

\$6,000-8,000

PROVENANCE

Regen Projects, Los Angeles

Acquired from the above by the present owner, 2006

68

MATTHEW BARNEY (B. 1967)

Cremaster 5: Elválás

one gelatin silver print and two chromogenic prints in artist's self-lubricating acrylic frames
smaller elements: 35 3/8 x 29 5/8 in. (89.9 x 75.2 cm.)
larger element: 41 3/8 x 34 1/2 in. (105.1 x 87.6 cm.)
Executed in 1997. This work is number five from an edition of six plus one artist's proof.

\$60,000-80,000

PROVENANCE

Barbara Gladstone Gallery, New York
Acquired from the above by the present owner, 1998

EXHIBITED

Portikus Frankfurt and New York, Barbara Gladstone Gallery, *Matthew Barney: CREMASTER 5*, June-December 1997 (another example exhibited).
Hamburg, The Deichtorhallen, *Emotion: Young British and American Art from the Goetz Collection*, October 1998-January 1999, p. 102 (another example exhibited and illustrated).
Contemporary Arts Museum Houston, *Outbound: Passages From the 90's*, March-May 2000, p. 24, no. 11 (another example exhibited and illustrated).
Cologne, Museum Ludwig; Musée d'Art Moderne de la Ville de Paris and New York, Solomon R. Guggenheim Museum, *Matthew Barney: The CREMASTER Cycle*, June 2002-May 2003, p. 452 (another example exhibited and illustrated).

LITERATURE

M. Rush, *New Media in Late 20th Century Art*, London, p. 151, no. 167 (another example of largest element illustrated in color).
N. Spector, *Matthew Barney: The Cremaster Cycle*, New York, 2003, pp. 69, 452 and 459 (another example illustrated in color).





69

69
CHRISTIAN SCHUMANN (B. 1970)

Mas

gouache, pastel, ink and graphite on paper
38 ½ x 50 in. (97.8 x 127 cm.)
Executed in 2000.

\$2,500-3,500

PROVENANCE

Barbara Gladstone Gallery, New York
Acquired from the above by the present
owner, 2000



70

70
FRANK MOORE (1953-2002)

Study for "Niagara"

gouache and ink on three adjoined sheets of paper
16 ½ x 28 ¼ in. (41.9 x 71.7 cm.)
Executed in 1994.

\$4,000-6,000

PROVENANCE

Sperone Westwater, New York
Acquired from the above by the present owner,
1995

EXHIBITED

New York, Sperone Westwater, *Frank Moore*,
March-April 1995, no. 7.
Orlando Museum of Art and Buffalo, Albright-
Knox Art Gallery, *Frank Moore: Green Thumb in a
Dark Eden*, June 2002-April 2003.



71

CHRISTIAN SCHUMANN (B. 1970)

Death of a Friend of a Friend

signed, titled and dated 'CHRISTIAN SCHUMANN APRIL
1994 DEATH OF A FRIEND OF A FRIEND' (on the overlap)
acrylic and paper collage on canvas
72 x 48 in. (182.9 x 121.9 cm.)
Executed in 1994.

\$6,000-8,000

PROVENANCE

Postmasters Gallery, New York

Acquired from the above by the present owner, 1994



72

ANDRZEJ ZIELIŃSKI (B. 1976)

Beige ATM

signed and dated 'Andrzej M. Zieliński November 2004 - December -
January 2005' (on the reverse)
oil on canvas mounted on panel
69 x 60 in. (175.2 x 152.4 cm.)
Painted in 2004-2005.

\$2,000-3,000

PROVENANCE

Nicole Klagsbrun Gallery, New York
Acquired from the above by the present owner, 2005

EXHIBITED

New York, Nicole Klagsbrun Gallery, *Golden Crust*, November-
December 2005.

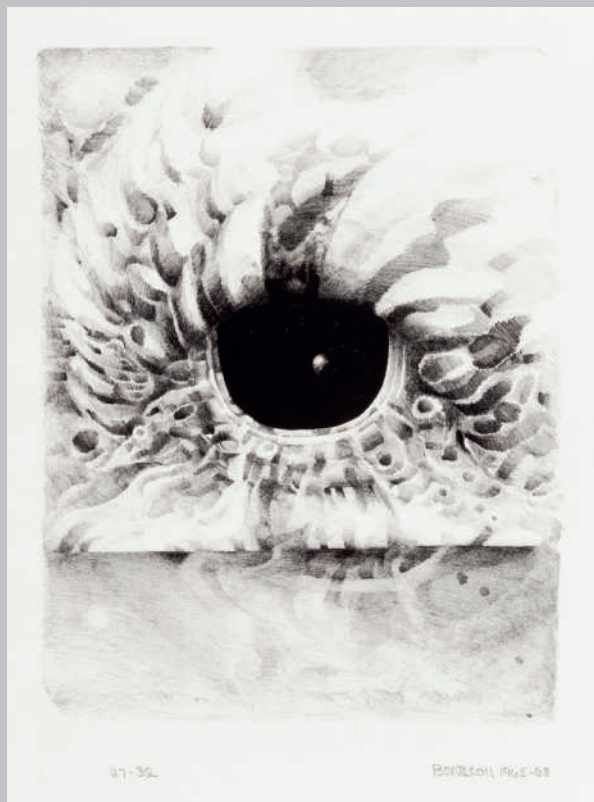
73-74 No Lots



Alternate view of lot 72,
featuring lots 46, 106, and 122







75

LEE BONTECOU (B. 1931)

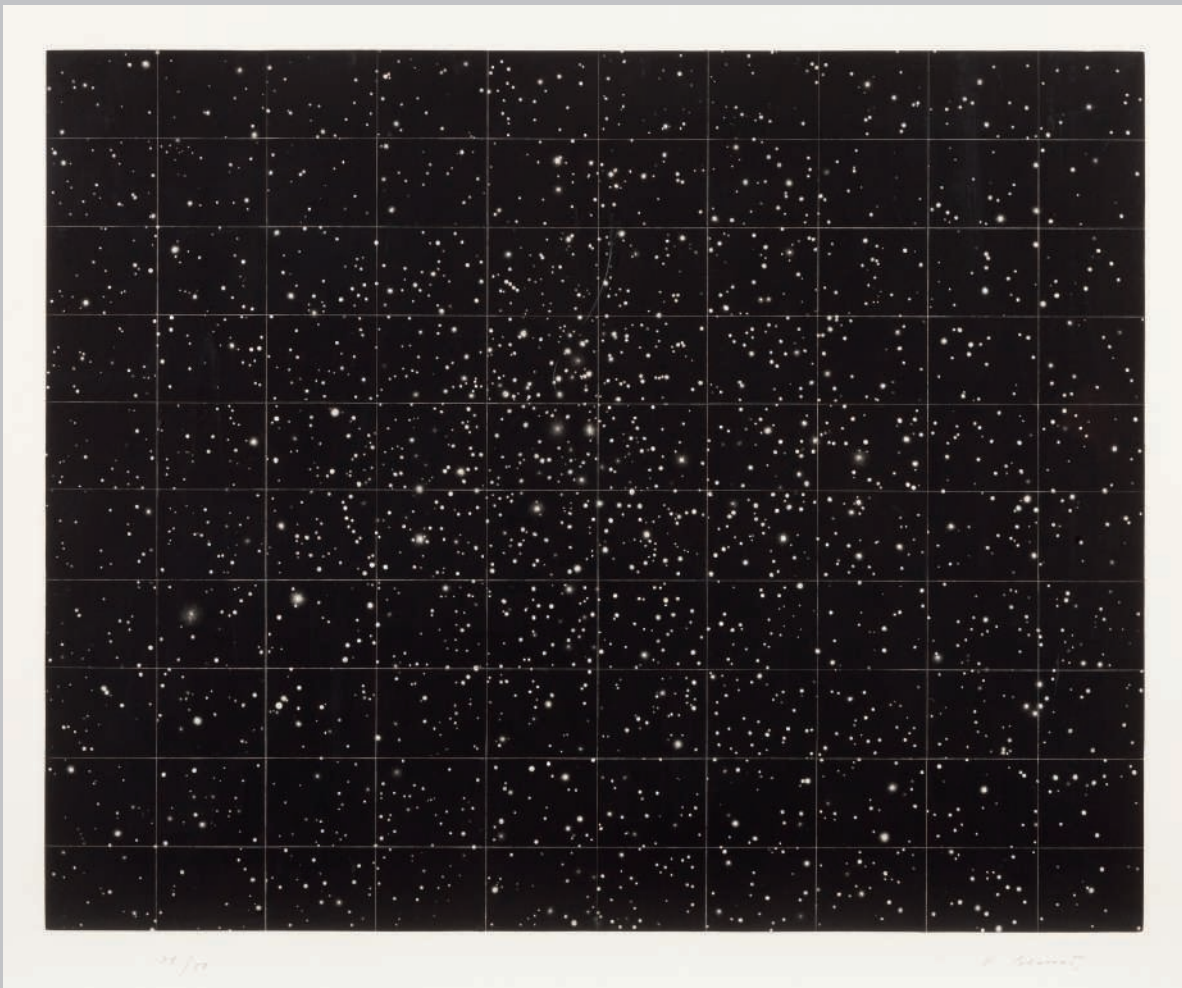
Three Prints by the Artist

Including: **Seventh Stone**, lithograph, on Chatham British paper, 1965-68; **Eighth Stone**, lithograph, on Chatham British paper, 1965-68; **Ninth Stone**, lithograph, on Chatham British paper, 1965-68; each published by Universal Limited Art Editions, New York, with their blindstamp, with full margins, generally in good condition
Largest Image: 14¼ x 11 in. (362 x 279 mm.)
Largest Sheet: 24¾ x 20 in. (629 x 508 mm.) (3)

\$5,000-7,000

LITERATURE

Sparks 21-23



76

VIJA CELMINS (B. 1938)

Strata

mezzotint, on Arches Cover paper, 1983, signed in pencil, numbered 24/37
(there were also eight artist's proofs), published by Gemini G.E.L., Los Angeles,
with their blindstamps and inkstamp on the reverse, with full margins, in very
good condition, framed

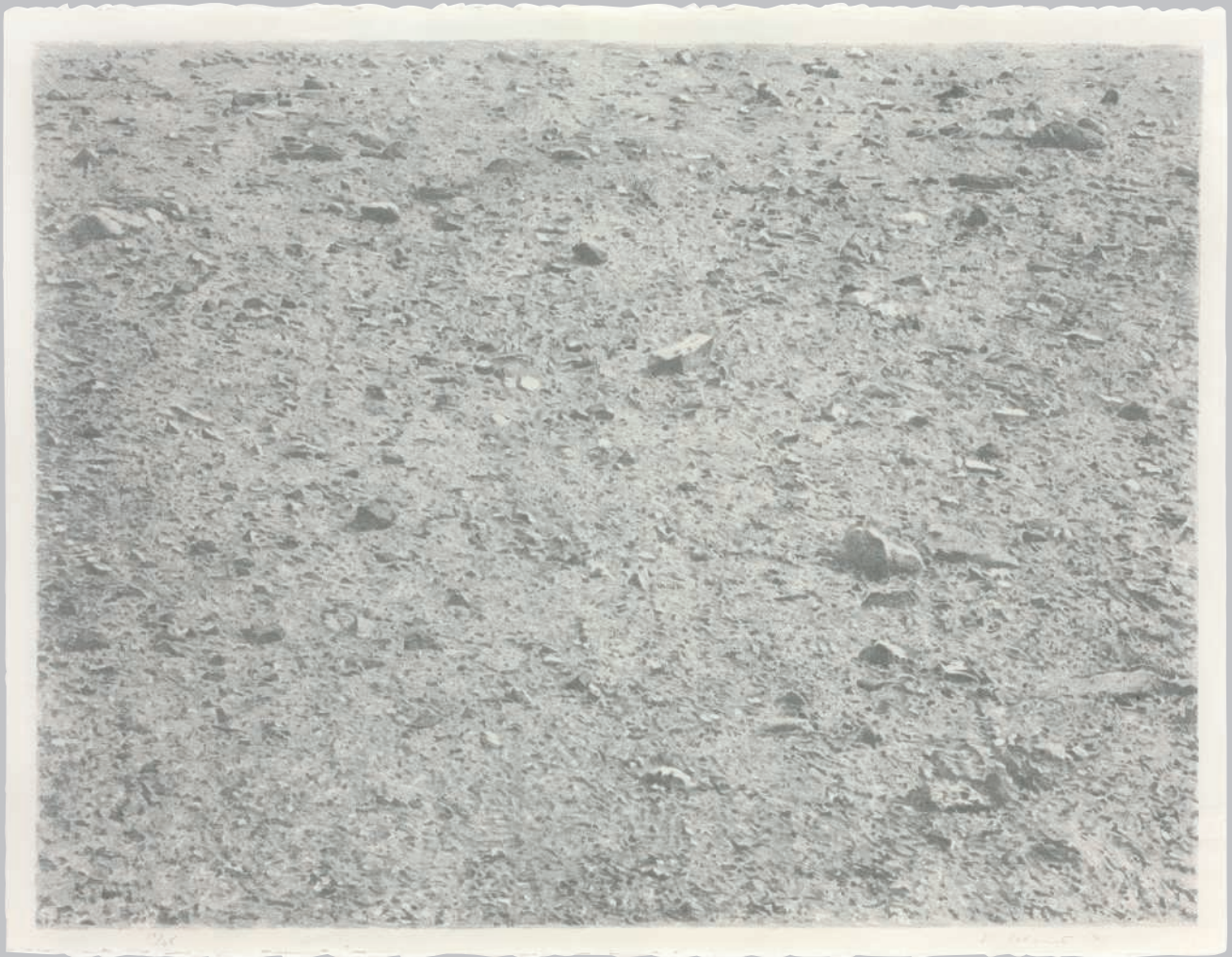
Image: 23½ x 29¼ in. (596 x 743 mm.)

Sheet: 29½ x 39¼ in. (749 x 997 mm.)

\$15,000-25,000

LITERATURE

Gemini 1056



77

VIJA CELMINS (B. 1938)

Desert, from Untitled Series

lithograph in grey, on Arches paper, 1971, signed and dated in pencil, numbered 17/65 (there were also twelve artist's proofs), published by Cirrus Editions, Los Angeles, with full margins, in very good condition, framed
Image: 20 $\frac{7}{8}$ x 27 $\frac{1}{2}$ in. (530 x 699 mm.)
Sheet: 22 $\frac{3}{8}$ x 28 $\frac{7}{8}$ in. (568 x 733 mm.)

\$10,000-15,000



A.P. 6/18

V. Celmins

78

VIJA CELMINS (B. 1938)

Untitled (Ocean with Cross #1)

screenprint in grey, on wove paper, 2005, signed in pencil, numbered 'AP 6/18' (an artist's proof, the edition was 108), published by Lincoln Center/List Poster and Print Program, New York, with full margins, in very good condition, framed
Image: 17½ x 22½ in. (444 x 571 mm.)
Sheet: 24⅞ x 28⅝ in. (613 x 727 mm.)

\$6,000-8,000

79

VIJA CELMINS (B. 1938)

Ocean Surface 2000

wood engraving, on Zerkall paper, 2000, signed and dated in pencil, inscribed 'Trial Proof' (the edition was 75), published by The Grenfell Press, New York, with full margins, in very good condition, framed

Image: 8¼ x 10⅞ in. (210 x 257 mm.)

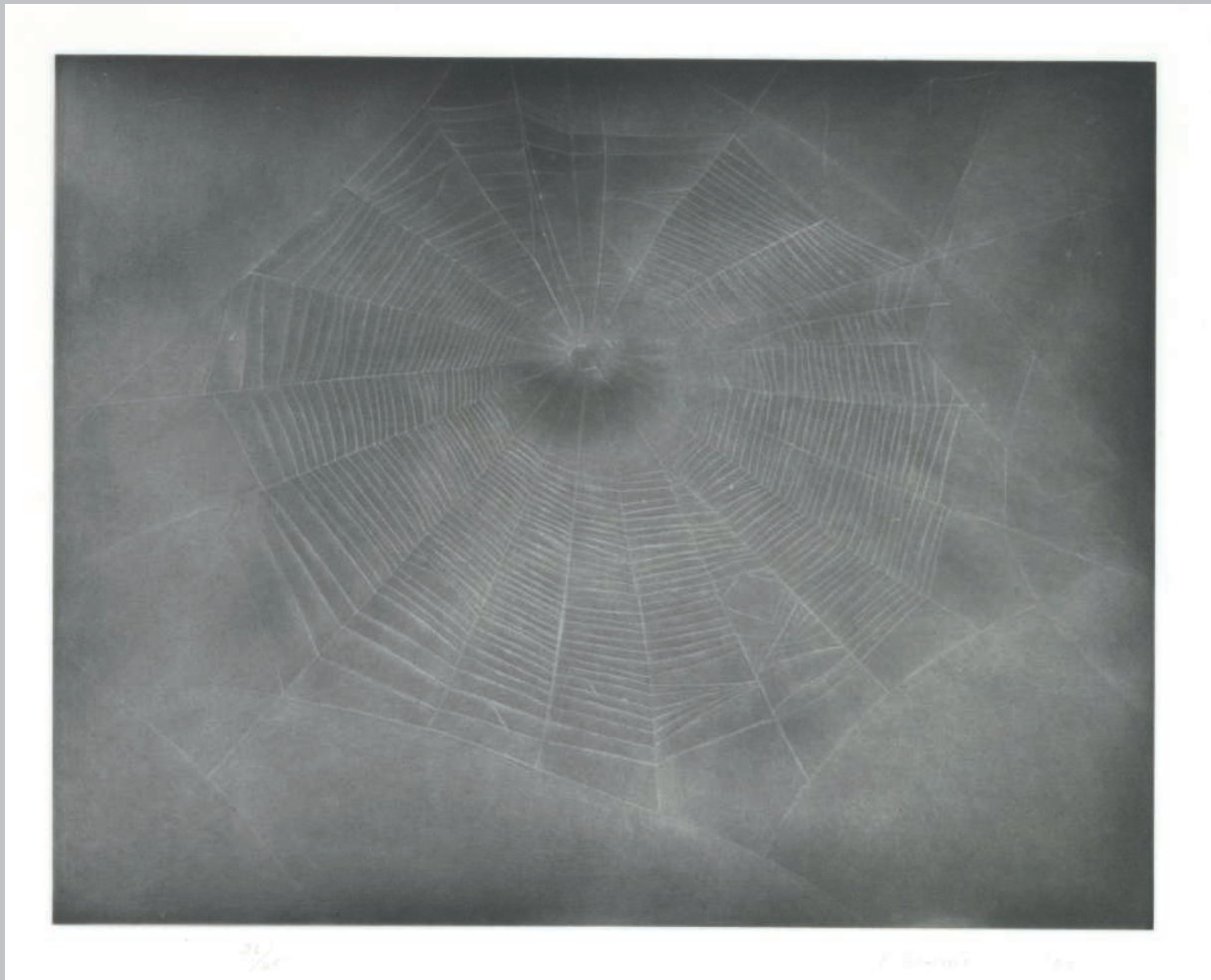
Sheet: 20¾ x 17¼ in. (527 x 438 mm.)

\$15,000-25,000



Pointe d'Alger

F. Delmondo 2003



80

VIJA CELMINS (B. 1938)

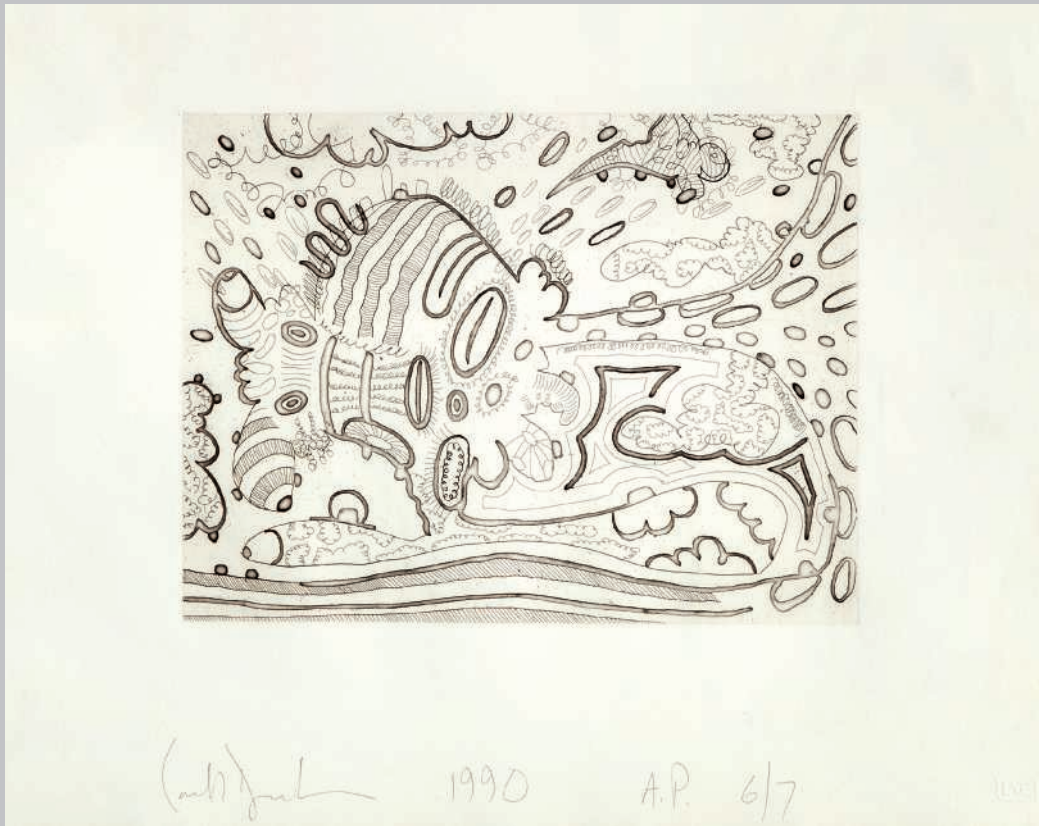
Untitled (Web 3)

aquatint and drypoint, on Hahnemühle Copperplate paper, 2002, signed and dated in pencil, numbered 36/65 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, 2003, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed
Image: 15 x 19 in. (381 x 483 mm.)
Sheet: 20 x 24½ in. (508 x 613 mm.)

\$6,000-8,000

LITERATURE

Gemini 1931



81

CARROLL DUNHAM (B. 1949)

Shape Standing on Itself

etching, on J. Whatman paper, 1990, signed and dated in pencil, numbered 'A.P. 6/7' (an artist's proof, the edition was 24), published by ULAE, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 8 $\frac{1}{8}$ x 10 $\frac{1}{2}$ in. (206 x 267 mm.)

Sheet: 13 $\frac{3}{8}$ x 17 $\frac{1}{8}$ in. (606 x 435 mm.)

\$7,000-10,000

82

LUCIAN FREUD (1922-2011)

Kai

etching, on Somerset Satin paper, 1991-92, signed in pencil, numbered 10/40 (there were also ten artist's proofs), published by Matthew Marks Gallery, New York, with full margins, in very good condition, framed
Image: 27½ x 21½ in. (698 x 546 mm.)
Sheet: 31½ x 24¾ in. (791 x 629 mm.)

\$60,000-80,000

LITERATURE

Hartley 45; Figura 64

'I work from the people that interest me, and that I care about, in rooms that I live in and know. I use the people to invent my pictures, and I can work more freely when they are there.'

One of the most striking aspects of Lucian Freud's career as an artist was his almost exclusive use of friends, family and patrons as subjects and models for prints and paintings. Conveniently, Freud's famously complicated and fruitful love-life produced a large cast from which he could draw. One of these was Kai Boyt, who Freud considered his stepson. Kai's mother, fellow painter Suzy Boyt, met Freud as a student while he taught at the Slade School of Fine Art. Their affair produced five children and ten half-siblings, including Kai's half-brother, Alexander (Ali) Boyt. As a youth, Kai appeared in Freud's masterpiece - *Large Interior, W11 (After Watteau)* as the adolescent male subject claustrophobically surrounded by women absorbed in various activities. Nearly a decade later, Freud tapped Kai for a series of paintings and one of the largest etching's in the artist's graphic oeuvre (lot 82). The combination of cross-hatch shading and down-turned and evasive eyes suggests Kai's self-conscious discomfort with being the artist's subject.



Lucian Freud, *Large Interior, W11 (After Watteau)*, 1981-93.
© Lucian Freud Archive / Bridgeman Images



19/10

6x



83

LUCIAN FREUD (1922-2011)

Naked Man on a Bed

etching, on Somerset Satin paper, 1990, signed in pencil, numbered 27/40 (there were also ten artist's proofs), co-published by James Kirkman and Brooke Alexander, London and New York, with full margins, generally in good condition, framed

Image: 11¼ x 11½ in. (298 x 295 mm.)

Sheet: 23 x 22½ in. (584 x 568 mm.)

\$7,000-10,000

LITERATURE

Hartley 40; Figura 47



84

LUCIAN FREUD (1922-2011)

Head of Ali

etching, on Somerset Textured paper, 1999, signed in pencil, numbered 40/46 (there were also twelve artist's proofs), published by Matthew Marks Gallery, New York, with full margins, in very good condition, framed
Image: 23½ x 17 in. (597 x 432 mm.)
Sheet: 29¾ x 22¾ in. (756 x 275 mm.)

\$15,000-25,000

LITERATURE

Figura 79



85

BRICE MARDEN (B. 1938)

#5, from Untitled Press Series

lithograph, on Italia paper, 1972, signed and dated in pencil, numbered 11/44 (there were also six artist's proofs), published by Untitled Press, Inc., Captiva Island, Florida, with their blindstamp and inkstamp on the reverse, with full margins, in very good condition, framed

Image: 11 x 11 in. (279 x 279 mm.)

Sheet: 26 x 19 in. (660 x 482 mm.)

\$2,500-3,500

LITERATURE

Lewison 21 #5



86

BRICE MARDEN (B. 1938)

#2, from Untitled Press Series

lithograph and screenprint in black and green, on Italia paper, 1972, signed and dated in pencil, numbered 11/48 (there were also five artist's proofs), published by Untitled Press Inc., Captiva Island, Florida, with their blindstamp and inkstamp on the reverse, with full margins, in very good condition, framed

Image: 15 x 16 in. (381 x 406 mm.)

Sheet: 19½ x 26½ in. (485 x 664 mm.)

\$2,500-3,500

LITERATURE

Lewison 21 #2

87

BRICE MARDEN (B. 1938)

#4, from Untitled Press Series

lithograph in black and green, on Italia paper, 1972, signed and dated in pencil, numbered 36/46 (there were also seven artist's proofs), published by Untitled Press Inc., Captiva Island, Florida, with their blindstamp and inkstamp on the reverse, with full margins, in very good condition, framed
Image: 19¾ x 13¾ in. (502 x 349 mm.)
Sheet: 26½ x 19½ in. (664 x 486 mm.)

\$2,500-3,500

LITERATURE

Lewison 21 #4



88

BRICE MARDEN (B. 1938)

#3, from Untitled Press Series

lithograph in grey and black, on Rives paper, 1972, signed and dated in pencil, numbered 10/40 (there were also three artist's proofs), published by Untitled Press Inc., Captiva Island, Florida, with their blindstamp and inkstamp on the reverse, with full margins, in good condition, framed
Image: 16 x 10½ in. (406 x 270 mm.)
Sheet: 26 x 19 in. (660 x 483 mm.)

\$2,500-3,500

LITERATURE

Lewison 21 #3





89

BRICE MARDEN (B. 1938)

Five Threes: one plate

etching with aquatint, on Stonehenge paper, 1976-77, signed and dated in pencil, numbered 6/25 (there were also ten artist's proofs), published by Parasol Press, New York, with full margins, generally in good condition, framed

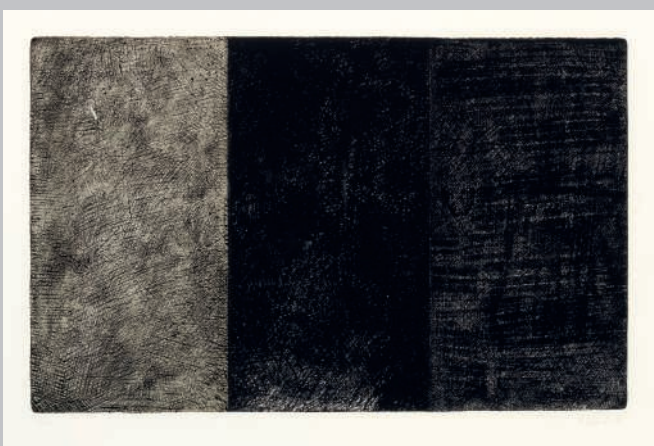
Image: 20¾ x 29¾ in. (527 x 752 mm.)

Sheet: 32¾ x 39¾ in. (832 x 1010 mm.)

\$2,000-3,000

LITERATURE

Lewison 28



90

BRICE MARDEN (B. 1938)

Untitled

etching, on Arches paper, 1971, signed and dated in pencil, numbered 35/50, published by Parasol Press, New York, with full margins, a few pale foxmarks in the margins, otherwise in very good condition, framed

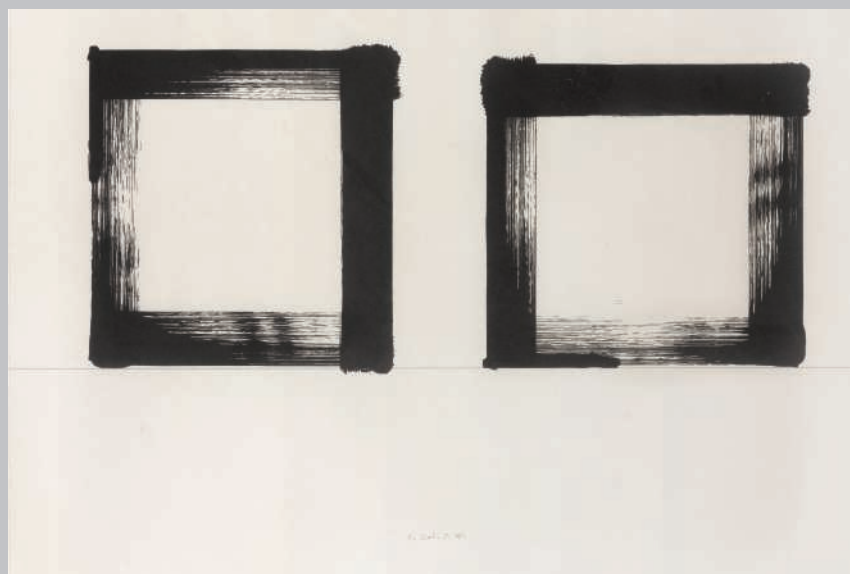
Image: 14¾ x 23½ in. (371 x 597 mm.)

Sheet: 23 x 29½ in. (584 x 740 mm.)

\$4,000-6,000

LITERATURE

Lewison 19



91

BRICE MARDEN (B. 1938)

Untitled

screenprint, on Kurotani Kozo paper, 1983, signed and dated in pencil, numbered 14/15 (there were also four artist's proofs), co-published by the artist and Simca Print Artists, New York, with full margins, in very good condition, framed

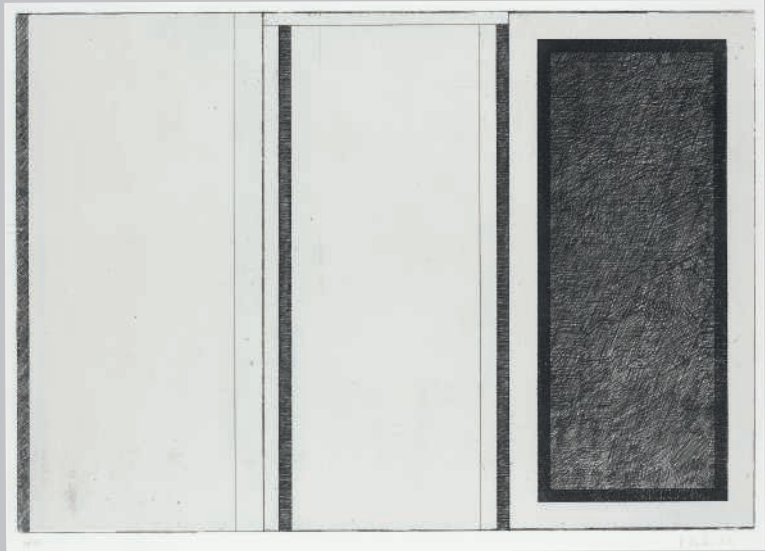
Image: 18¾ x 50 in. (476 x 1270 mm.)

Sheet: 38¾ x 50 in. (971 x 1270 mm.)

\$5,000-7,000

LITERATURE

Lewison 36



92

BRICE MARDEN (B. 1938)

Five Threes: three plates

three etchings with aquatint in blue and black, on Stonehenge paper, 1976-77, each signed and dated in pencil and numbered 24/25 (there were also ten artist's proofs for each), published by Parasol Press, New York, with full margins, **(Lewis 28a)** adhesive remains where previously taped along the upper sheet edge, otherwise in good condition, framed

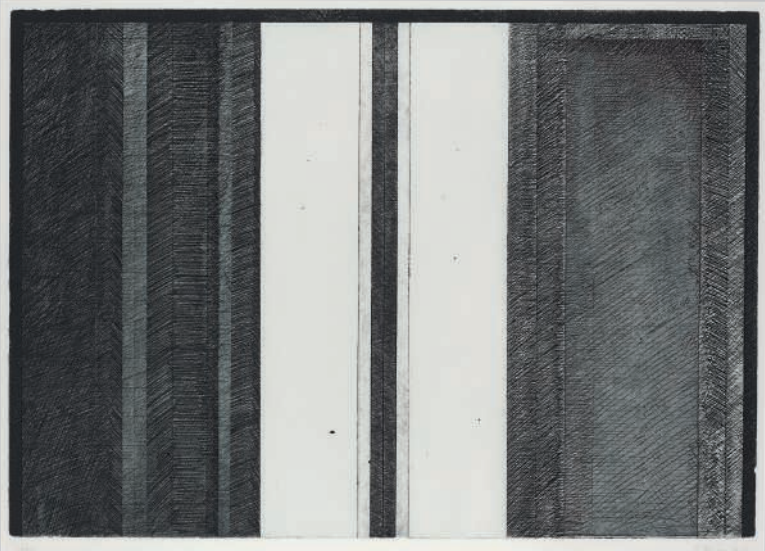
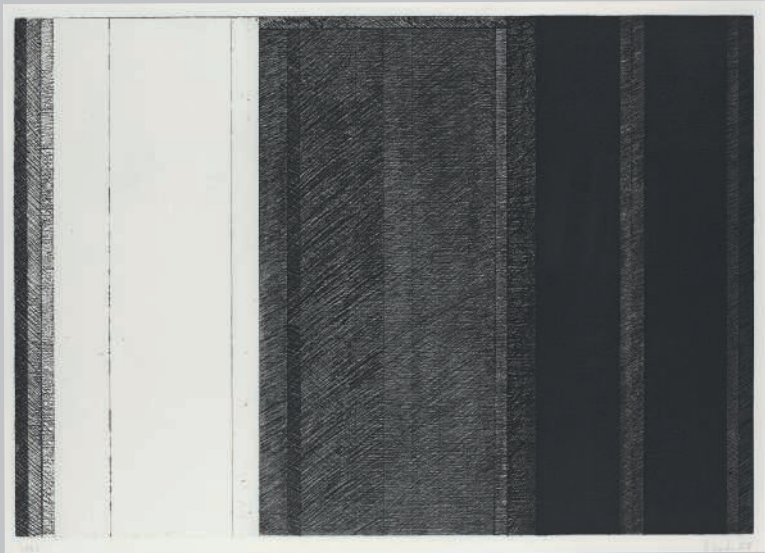
Image: 21 x 29 $\frac{3}{4}$ in. (533 x 756 mm.)

Sheet: 33 x 40 (838 x 1016 mm.) (3)

\$8,000-12,000

LITERATURE

Lewis 28a-c





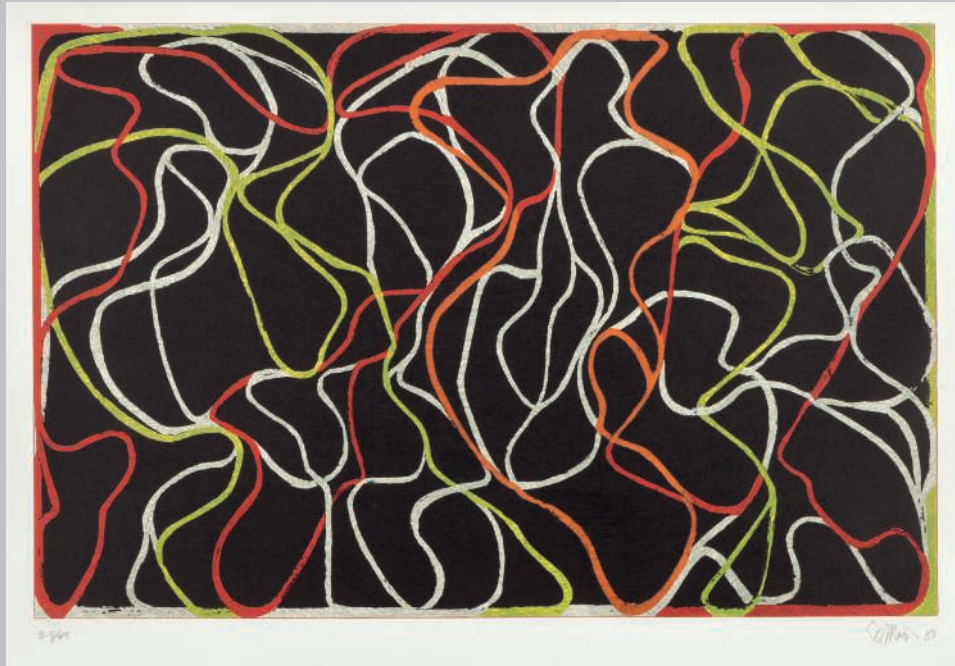
93

BRICE MARDEN (B. 1938)

Untitled, from Couples

etching with aquatint in colors, on wove paper, 1996, signed and dated in pencil, numbered 69/75 (there were also 25 artist's proofs), published by Parasol Press, New York, with full margins, in very good condition, framed
Image: 12 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in. (327 x 327 mm.)
Sheet: 20 $\frac{7}{8}$ x 20 in. (530 x 508 mm.)

\$6,000-8,000



94

BRICE MARDEN (B. 1938)

Beyond Eagles Mere

etching and lithograph in colors, on Somerset Satin paper, 2001, signed and dated in pencil, numbered 25/45 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed; together with **Beyond Eagles Mere 2**, etching and lithograph in colors, 2001

Image: 17½ x 26 in. (435 x 660 mm.)

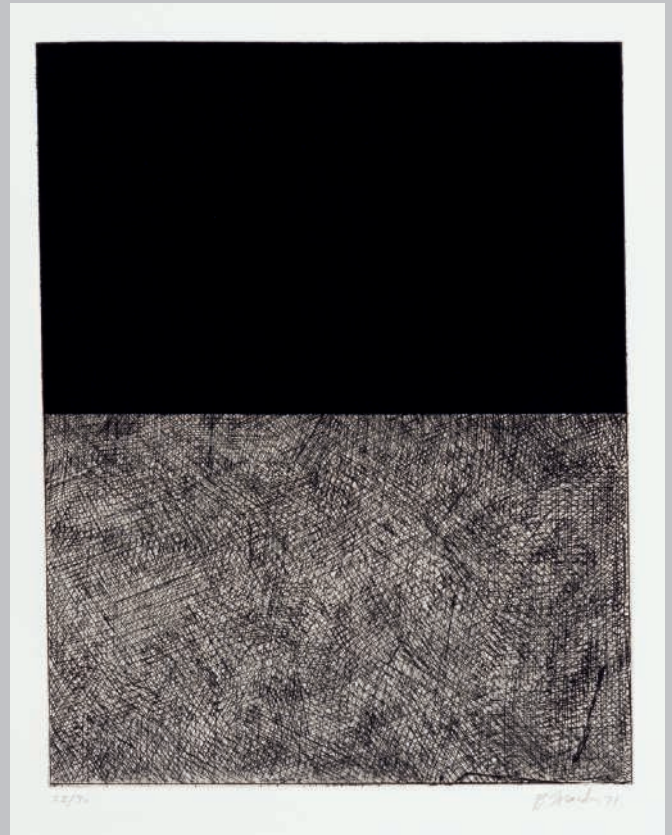
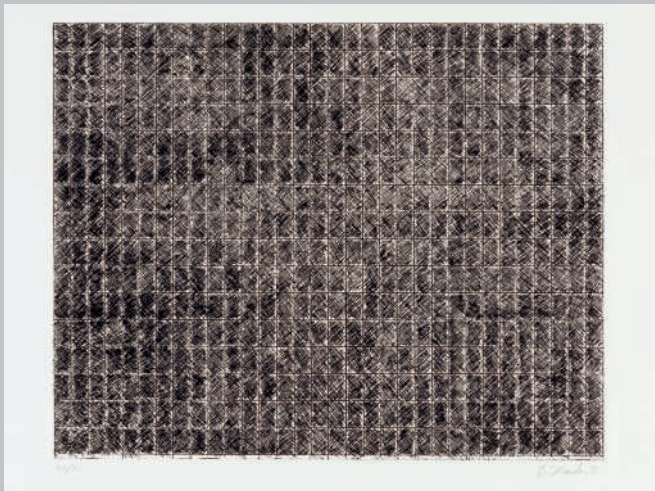
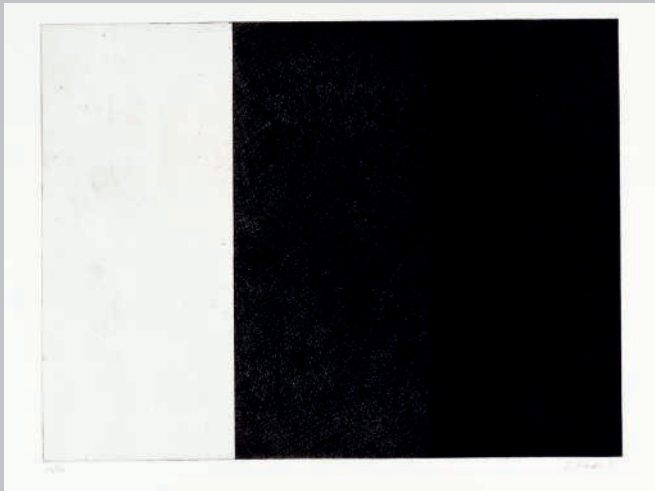
Sheet: 22 x 30 in. (559 x 762 mm.)

(2)

\$10,000-15,000

LITERATURE

Gemini 1871 & 1872



95

BRICE MARDEN (B. 1938)

Ten Days

the complete set of eight etchings with aquatint, on Arches paper, 1972, with the title page, each signed and dated '71 in pencil, numbered 22/30 (there were also twenty artist's proof sets), published by Parasol Press, New York, with full margins, generally in good condition, with the original grey portfolio case

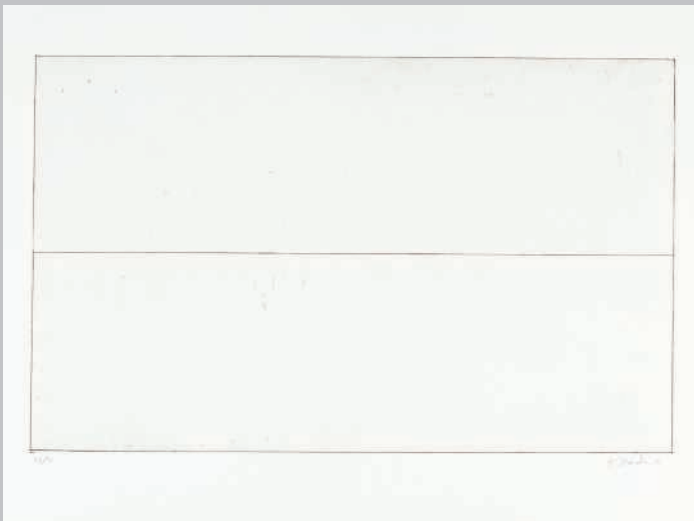
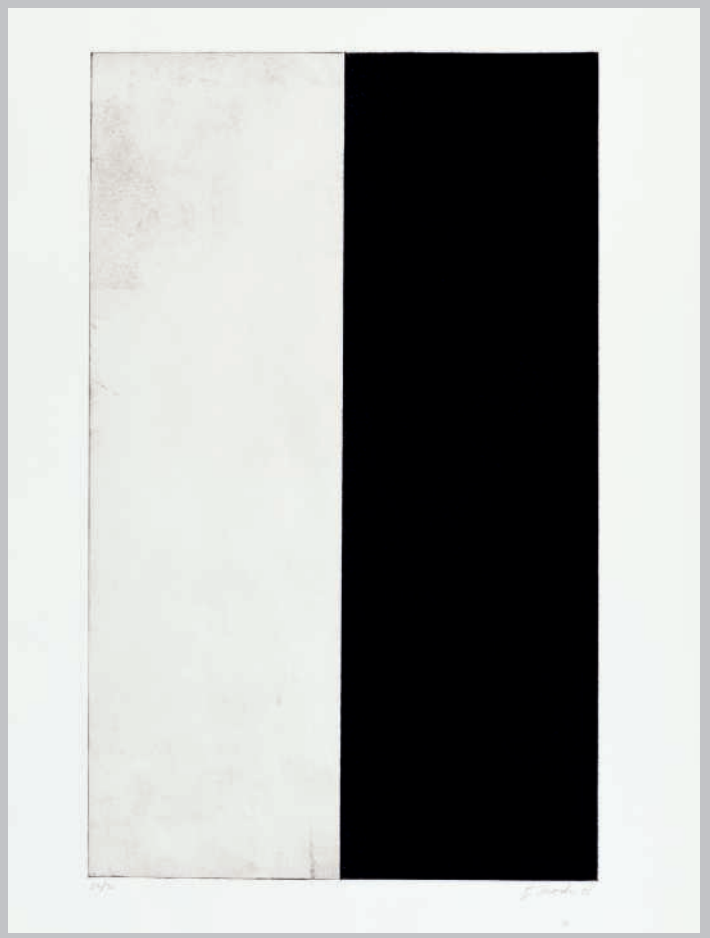
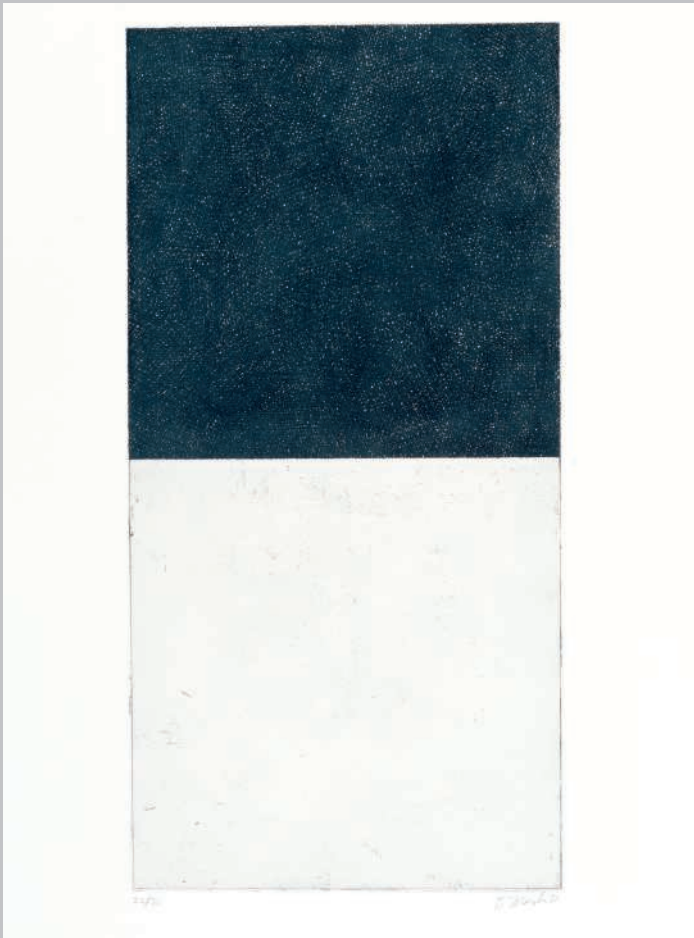
Overall: 31¼ x 24 in. (806 x 610 mm.)

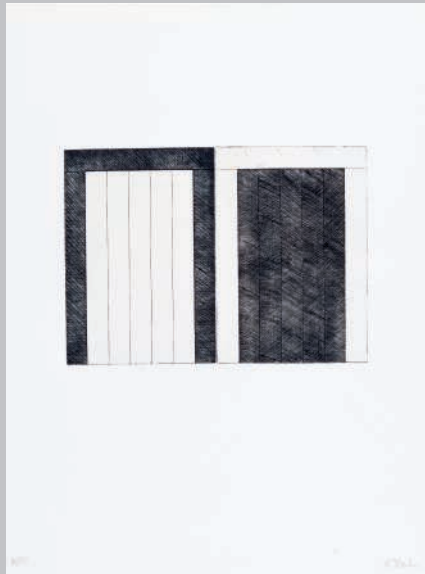
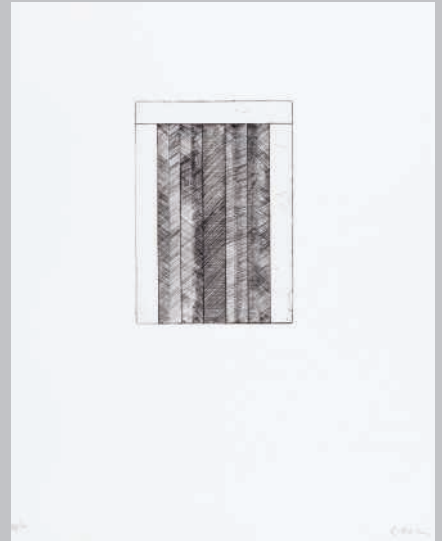
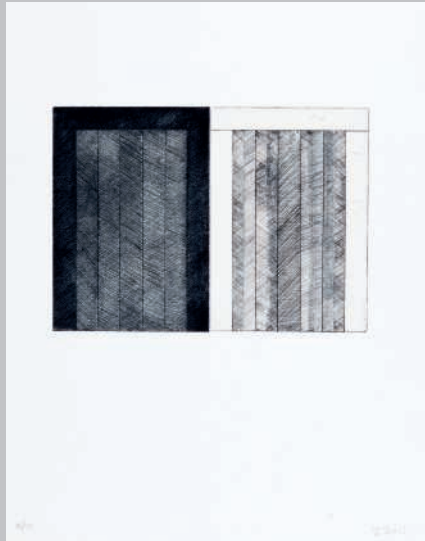
(8)

\$30,000-50,000

LITERATURE

Lewisohn 20





96

BRICE MARDEN (B. 1938)

12 Views for Caroline Tatyana

the complete set of twelve etchings with aquatint, on Arches paper, 1977-79, each signed in pencil and numbered 46/50 (there were also thirteen artist's proof sets), published by Parasol Press, New York, with full margins, generally in good condition

Image: 9 $\frac{7}{8}$ x 7 in. (251 x 178 mm.)

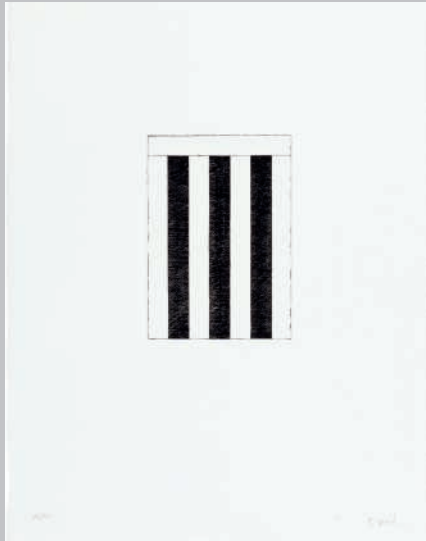
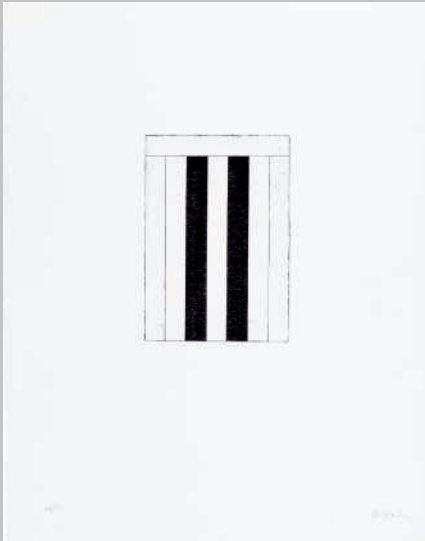
Sheet: 26 $\frac{1}{2}$ x 20 $\frac{3}{4}$ in. (673 x 527 mm..)

(12)

\$18,000-25,000

LITERATURE

Lewison 29a-l



97

BRICE MARDEN (B. 1938)

#4, from Cold Mountain Series, Zen Studies

etching with aquatint, on Whatman paper, 1991, signed and dated in pencil, numbered VI/XV (an artist's proof, the edition was 35 numbered in Arabic numerals), published by the artist, with full margins, in very good condition, framed

Image: 20 $\frac{5}{8}$ x 27 in. (524 x 686 mm.)

Sheet: 27 $\frac{1}{4}$ x 35 $\frac{1}{4}$ in. (692 x 895 mm.)

\$40,000-60,000

LITERATURE

Lewis 43/4

I settled at Cold Mountain long ago
Already it seems like ages
Wandering free I roam the woods and streams
Lingering to watch things be themselves
Men don't come this far into the mountains
Where white clouds gather and billow
Dry grass makes a comfortable mattress
The blue sky is a fine quilt
Happy to pillow my head on the rock
I leave heaven and earth to endless change

-Cold Mountain Transcendental Poetry by the t'ang zen poet han-shan (2005, 2011), tr. Wandering Poet



1/6

8/20/21

98

BRICE MARDEN (B. 1938)

Suzhou I-IV

the complete set of four etchings with aquatint, drypoint and scraping in colors, on textured Somerset paper, 1996-1998, each signed, dated, and annotated 'I-IV' respectively and numbered 32/45, published by the artist, each with full margins, in very good condition, framed

Image: 14 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in. (378 x 225 mm.)

Sheet: 25 $\frac{7}{8}$ x 18 $\frac{3}{4}$ in. (657 x 476 mm.) (4)

\$70,000-100,000

Characterized by an unusual marriage of modernist formalism and nineteenth century Romanticism, Brice Marden's art is one of fusion. At a time when the ultimate goal of many artists was to remove from their work any trace of the artist's hand or process, Marden emphasized the specificity of touch, a focus that lends his art a moving immediacy and resonance.

In the late 1980's Marden began a new body of work in an effort to evade his own self-stylization. His earlier subtle monochrome panels matured into skeins of lyrical marks and looping gestures. This means of mark-making has come to be recognized as Marden's signature style, one which at once continues and modifies his early inquiries into formalism, flatness, and materiality.

Inspired by his frequent travels, Marden's paintings began to bear the influence of Eastern aesthetics in the 1980s. Traveling first to Thailand in 1984, and later to Suzhou, China, he became interested in calligraphy, particularly in the verses of eighth century poet Han Shan (or Cold Mountain)—for whom the present drawing is named. This work is a beautiful and lyrical example of the *Cold Mountain* series, for which Marden would often use the structures of Han Shan's poems as starting points for organizing his graphic marks. Unable to read the Chinese characters, he absorbed the poems on a formal level; as lines, unfolding to reveal form, then dissolving back into line.

In conversation with Marden, friend and American poet John Yau addresses the significance of this decision while discussing the tendencies of Romanticism, defining it as "that period in literature and art when intellect [was subordinated] to emotion, the critical to the creative, cleverness and wit to tenderness and pathos." While setting his work apart from the bare objectivity of his contemporaries, this romantic proclivity does connect him with ideals of the Abstract Expressionists, especially Jackson Pollock.







4/20

33

16/20/21



4/20

33

16/20/21



99

CHRISTOPHER DRESSER (1838-1904)

A 'TONGUES' VASE, CIRCA 1893

manufactured by Ault, model no. 248,
glazed ceramic

13 in. (33 cm.) high
impressed signature and model number to base

\$1,500-2,500

PROVENANCE

Acquired from Haslam & Whiteway, Ltd.,
London, 1995.

EXHIBITED

London, The Fine Arts Society, Ltd., *Chr Dresser*,
October 3-23, 1972.

LITERATURE

Exhibition catalogue, *Chr Dresser*, London,
1972, The Fine Art Society, Ltd., n.p., n. 91 for an
illustration of the present vase;
H. Lyons, *Christopher Dresser: The People's
Designer 1834-1904*, Woodbridge, Suffolk, 2005,
p. 57, pl. 62 and p. 77, pl. 92 for related examples of
this model.

100

REUBEN HALEY (1872-1933)

A GROUP OF SEVEN 'RUBA ROMBIC'
VESSELS, CIRCA 1928

Comprising two ceramic vessels manufactured
by Muncie Pottery, Muncie, Indiana; and five glass
vessels manufactured by Consolidated Lamp and
Glass Company, Coraopolis, Pennsylvania

6¼ in. (16 cm.) high, tallest (7)

\$1,000-2,000

PROVENANCE

The Ruba Rombic: acquired from Rosemary
Trietsch, The Glass Cupboard, New York,
19 November 2011.

LITERATURE

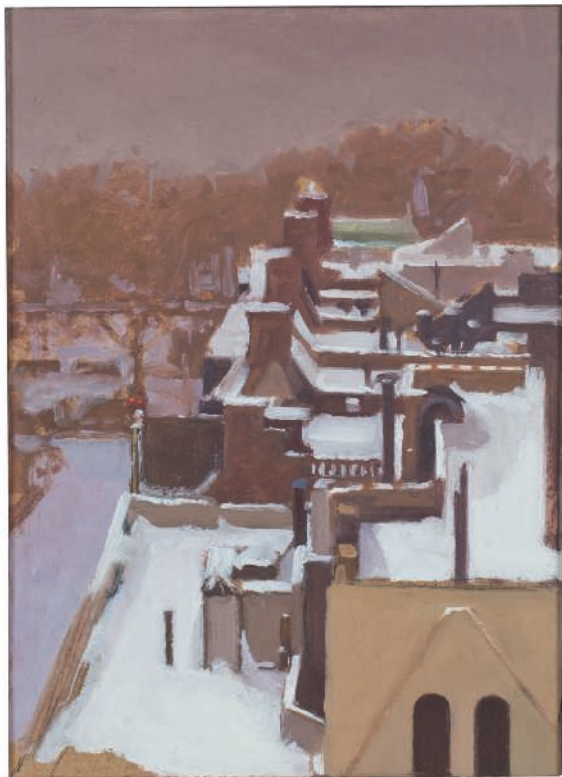
cf. J. Stewart Johnson. *American Modern, 1925-
1940: Design for a New Age* exhibition catalogue,
The Metropolitan Museum of Art, New York, 2000,
p. 122 for another glass vase from this series.

An anagram of Ruba'i, the Persian poetry genre,
and irregular rhombic structures, Haley's bizarre
Ruba-Rombic vessels reveal a fascination for
crystallography and for the Cubist paintings
to which he was exposed in Paris in 1925.
Industrially-produced, the vessels were designed
for broad appeal and were distributed through
department stores across America. Examples are
retained in the collections of the Metropolitan
Museum and the Cooper Hewitt Museum,
New York.





Alternate view of lots 99, 100, and 103, featuring lot 24



101

MARC DE MONTEBELLO (AMERICAN, B. 1966)

*Snowstorm, Hudson River; together with:
Snowstorm, West 107th Street*

the first signed with initials 'deM' (lower right)
each oil on board
the first 11 x 8 7/8 in. (27.9 x 20.6 cm.);
the second 11 1/8 x 8 in. (28.3 x 20.3 cm.)

(2)

\$1,000-2,000

PROVENANCE

With W. M. Brady & Co., Inc., New York.
Property from the Estate of Mary Sayles Booker Braga; Sotheby's
New York, 20 October 2015, Lot 621.

EXHIBITED

New York, W.M. Brady & Co., Inc., *Marc de Montebello: Paintings*,
11-26 May, 2005, no. 10 (*Snowstorm, Hudson River*) and no. 18
(*Snowstorm, West 107th Street*).

102

GEORGE OHR (1857-1918)

A GROUP OF THREE VESSELS, CIRCA 1900

bisque and glazed stoneware

9 in. (22.8 cm.) high, the tallest
two signed *GE Ohr*, one impressed *G.E.OHR/BILOXI*

(3)

\$3,000-5,000



■103

A CHINESE HUALI SIDE TABLE

LATE 19TH/EARLY 20TH CENTURY

Of rounded rectangular outline with a frieze drawer

33 in. (84 cm.) high, 48½ in. (123 cm.) wide, 21½ in. (55 cm.) deep

\$3,000-5,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 7 May 1981, lot 314.



104

A PAIR OF GEORGE III FLUORSPAR OBELISKS
LATE 18TH CENTURY

Each on black slate plinth bases

15¾ in. (40 cm.) high (2)

\$3,000-5,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 13 April 2016, lot 410.

105

A PAIR OF GEORGE III BLUEJOHN OBELISKS
FIRST QUARTER 19TH CENTURY

Each on black slate plinth bases

23 in. (58.4 cm.) high (2)

\$3,000-5,000

PROVENANCE

Acquired from Fleming and Meers, Washington, D.C.









■106

A PAIR OF GEORGE II WALNUT HALL ARMCHAIRS
AFTER THE DESIGN BY WILLIAM KENT, CIRCA 1735-40

Each paneled back with out-scrolled cresting, the paneled arms with out-scrolled terminals flanking a bench seat above scrolled legs with acanthus and rosette-carved frame (2)

\$60,000-100,000

PROVENANCE

Acquired from Christopher Gibbs, London.

This remarkable pair of hall chairs, carved from solid walnut and of a strikingly robust form, derive from designs by William Kent (1685-1748), the leading architect and interior designer of the early Georgian period in England. Trained initially as a painter, Kent was a true polymath and one of the first designers to look at an interior as a whole- he would provide his clients with plans for not only the architecture but also the paintings, the sculpture and furniture and even their gardens. His inspiration was the Italy of Palladio and the sculptural, fantastical furniture of the baroque palaces of Rome, evoking the classical Grand Tour which was such a required part of any gentleman's education.

'Wooden settees and matching hall chairs were created by [William] Kent for the great halls and corridors of the Anglo-Palladian mansions, townhouses, and villas that he designed. Hall furniture, the first furniture a visitor would encounter, created a dramatic impression, communicating the importance of the house through the form, proportions, and quality of wood used in its making' (S. Weber, 'Kent and the Georgian Baroque Style in Furniture: Domestic Commissions', *William Kent: Designing Georgian Britain*, New Haven and London, 2013, pp. 482-483).

A pair of double-seated settees of identical Roman-pattern model, with voluted arms and backs are at Holkham Hall, Norfolk, almost certainly commissioned for the Palladio-inspired Marble Hall, designed by Thomas Coke, 1st Earl of Leicester (d. 1759) and the architect William Kent (d. 1748). The original hall furniture at Holkham comprised the aforementioned settees, and possibly hall chairs *en suite*. Neither the 1760 nor 1774 inventories, surprisingly, include an entry for the Marble Hall thus raising the intriguing

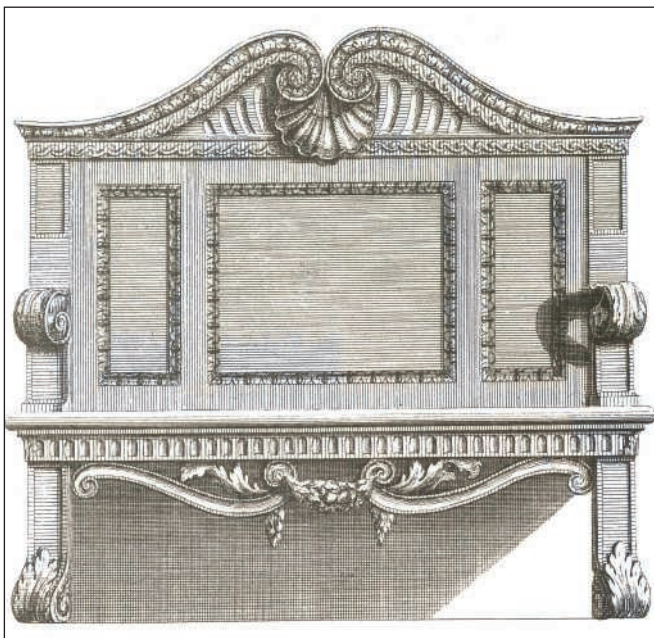
possibility that the present pair of chairs was formerly part of a larger Holkham suite intended for either this room or the adjacent Vestibule.

The form of the settees' pilaster-trusses, with volutes at the bases, correspond to profile trusses that flanked the hermed pilasters of Kent's chimneypiece (F. Hoppus, *The Gentleman and Builder's Repository*, 1737, pl. LVI). This truss form also featured in Kent's 1731 banqueting hall settee pattern, illustrated in *Some Designs of Mr Inigo Jones and Mr William Kent*, 1744, pl. 42, published by John Vardy (d. 1765), Kent's colleague in King George II's Board of Works (C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, London, 1978, no. 324). Vardy appears to have assisted with the furnishing of Holkham's Great Apartment and is likely to have provided the design for hall seat-furniture (J. Cornforth, 'Vardy and Holkham', *Country Life*, 25 August 1988, p. 141).

A number of examples of related hall settees and chairs are known, all undoubtedly based on the original Kent design, and largely recorded in houses where Kent was involved in remodeling and interior decoration. These include a set of four settees designed by Henry Flitcroft (d. 1769) and executed by George Nix (fl. 1716-1751) in 1728 for John Montagu, 2nd Duke of Montagu for the Banqueting Hall of Montagu House, Whitehall (T. Murdoch, ed., *Boughton House: The English Versailles*, London, 1992, pp. 134-135, pl. 133). A further suite of six settees based on this pattern but less robust than the Holkham settees, and the present chairs, were provided for Sir Robert Walpole's Norfolk mansion, Houghton Hall (J. Cornforth, 'Houghton Hall, Norfolk', *Country Life*, 28 March 1996, pp. 52-59 and fig. 2) and have been attributed to the workshop of James Richards, who executed numerous architectural carvings as well as furniture for royal commissions designed by Kent (A. Moore, *Houghton Hall*, London, 1996, p. 116). Raynham Hall, Norfolk, another Kent commission, and a near-neighbor of Houghton and Holkham, also has a pair of hall settees of related design situated in the entrance hall (ed. S. Weber, *William Kent: Designing Georgian Britain*, New Haven and London, 2013, fig. 18.26).

Another comparable hall settee sold Christie's, New York, 13 April 2000, lot 210, \$80,000 inc. premium.

For a copy of M. Brettingham, *The Plans, Elevations and Sections of Holkham in Norfolk*, London, 1773, see lot 176.



'A design by William Kent, published in John Vardy's *Some Designs of Mr. Inigo Jones and Mr. William Kent* (1744), plate 42.'



The related bench *in situ* at Houghton Hall. © Country Life Picture Library.







108

■107

A GEORGE III AXMINSTER CARPET
EARLY 19TH CENTURY AND LATER

With rewoven borders and sections

Approximately 25 ft. x 16 ft. 7 in.
(762 cm. x 505 cm.)

\$5,000-8,000

PROVENANCE

Henry Ford II; Christie's, New York, 17 October 1981, lot 203.

■108

A NORTH ITALIAN GREY-PAINTED AND PARCEL-GILT SETTEE

LATE 18TH CENTURY

The rectangular back arms and seat covered in duck-egg blue velvet

78 in. (198 cm.) wide

\$2,000-3,000

PROVENANCE

Acquired from Harris Dean Interiors, New York.

■109

A GEORGE III OCHRE-PAINTED, GILTWOOD AND GILT-COMPOSITION SIDE TABLE

LATE 18TH CENTURY

With later marble top above an applied anthemion frieze, on husk-carved tapering legs, the reverse later painted in *trompe l'oeil* so that it can be used as a center table, gilding distressed and over-painted

36¼ in. (92 cm.) high, 59½ in. (151 cm.) wide, 30 in. (76 cm.) deep

\$8,000-12,000

PROVENANCE

Acquired from Christopher Gibbs, London, 1981.



109

■ 110

A PAIR OF GEORGE II OIL-GILT, CARVED GESSO AND SANDED PEDESTALS

ATTRIBUTED TO BENJAMIN GOODISON, CIRCA 1737-43

Each square top with incised foliate spray and cartouche border above a swag-draped oak leaf frieze, the tapering pedestals with ribbon-tied fruit and flower sprays, the sides with C-scrolls and acanthus, one with a modern label inscribed *PAIR 3003*, the other inscribed in pencil 4

53½ in. (136 cm.) high, 13 in. (33 cm.) square (2)

\$80,000-120,000

PROVENANCE

The pair, part of a set of six, almost certainly supplied by Benjamin Goodison (c. 1700-1767) to Jacob Bouverie, 1st Viscount Folkestone (1694-1761) for Longford Castle, Wiltshire, between 1737 and 1743.

This pair probably left Longford Castle in the 20th Century.

Acquired from Christopher Gibbs, London, 2 April 1979, as "ascribed to Benjamin Goodison, Ex: Longford Castle".

LITERATURE

C. Hussey, 'For the Connoisseur: Furniture at Longford Castle - I', *Country Life*, 12 December 1931, p. 682, fig. 8 - The Picture Gallery.

C. Hussey, 'Longford Castle - II', *Country Life*, 19 December 1931, p. 699, fig. 7 - The Picture Gallery, looking west.

J. Cornforth, 'Longford and the Bouveries', *Country Life Annual*, London, 1968, fig. 13 - Lord Folkestone's Picture Gallery Looking East; fig. 14 - the West End of the Gallery.



The related pedestals at Longford Castle. © Country Life Picture Library.





(detail of top)

This pair of pedestals, probably from a set of six, of which four remain in the collection of the Earl of Radnor at Longford Castle, Wiltshire, was almost certainly supplied by the Royal cabinet-maker, Benjamin Goodison (c. 1700-1767) to Jacob Bouverie, 1st Viscount Folkestone (1694-1761) for Longford Castle between 1730 and 1740.

1st Viscount Folkestone and Longford Castle

The most important refurbishment occurred under the 1st Viscount's tenure in the 1730s and 40s, and coincided with his ennoblement in 1747 (Smith, Amelia Lucy Rose (2017) *Acquisition, patronage and display: contextualising the art collections of Longford Castle during the long eighteenth century*. Doctoral thesis, Birkbeck, University of London, p. 84). Descended from a Huguenot silk weaver, Laurens des Bouverie (1536-1610), the family made their fortune in the 17th century while working for the Levant Company. In 1717, Sir Edward Des Bouverie, who had joined a community of City of London merchants four years earlier, acquired Longford Castle, and thereafter the family transferred their business interests from trade to the acquisition of land, through purchase, lease and inheritance (*ibid.*, p. 25).

The 1st Viscount was the family's first important patron and collector of art. Three of the most extravagantly decorated state rooms on the *piano nobile*, the Round Parlour, the Picture Gallery and the Green Velvet Drawing Room, with their innovative white-painted and gilded *boiserie* were refurbished under the aegis of the 1st Viscount expressly to display artworks. The best and most expensive 18th century London craftsmen were employed to supply furniture; their number included Benjamin Goodison, the probable maker of these pedestals, William Hallett (c. 1707-1781), William Vile (c. 1700-1767) and his business partner, John Cobb (c. 1710-1778), and William Bradshaw (1728-1775).

Benjamin Goodison and William Kent

As listed in Lord Bouverie's House Book, which itemizes household and personal expenses between 1723 and 1745, Goodison's name frequently

appears and as he received the most important payments suggests he probably executed these pedestals. The payments to Goodison equate to £872.11.6 over six years, from December 1737 to December 1743.

In the same period, the accounts note a 'Mr. Kent', conceivably the architect and furniture designer, William Kent (c. 1685-1748), painting and gilding sundry rooms, probably at Longford Castle as the 'Chappell' is mentioned (WSHC 1946/3/2A/8 and WSHC 1946/4/2A/6). Furthermore, at this date, this mansion was the favored residence of the Bouverie family (*ibid.*)

An additional pair of pedestals in the Picture Gallery, probably part of the magnificent suite of seat-furniture supplied by Goodison, is closely related to pedestals attributed to Kent at Rousham House, Oxfordshire (ed. S. Weber, *William Kent: Designing Georgian Britain*, New Haven and London, 2013, p. 463, fig. 17.25; P. Macquoid, *A History of English Furniture: The Age of Mahogany*, New York, 1906, p. 75, fig. 68). Furthermore, these pedestals can be compared with mahogany and gilt pedestals by Kent at Houghton, Norfolk (*ibid.*, p. 74, fig. 67). Both the Longford and Rousham pedestals share the same form and some ornamentation including the drapery swags and acanthus roundels, also found on the present examples, and it is known that Goodison 'worked to Kent's designs' (Smith, *op. cit.*, p. 89).

While the cabinet-maker of this pair and the four remaining pedestals at Longford Castle cannot be conclusively identified, another possible candidate is William Vile (c. 1700-1767) based on the finely-carved small-scale decoration of these pedestals, which is characteristic of his *oeuvre*. In this period, Vile was working as a journeyman for William Hallett Snr. (c. 1707-1781), who made bookcases and cabinets in the 'Kentian' tradition. Payments to 'Mr. Hallett the Cabinet-maker' first appear in Lord Folkestone's accounts in December 1738 when he was paid £42.0.0, and thereafter, May 1739, £35.12.0, May 1743, £15.15.0 and April 1746, £8.1.0. Vile, who was later to enter into partnership with John Cobb to become Cabinet-makers and Upholsters to George III, is also listed under his own name but not until the mid-1760s when he was at the apogee of his career, a date too late for the creation of these pedestals.





111

A GREEK TERRACOTTA FIGURE OF A WOMAN
HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

7¾ in. (19.7 cm.) high

\$5,000-7,000

PROVENANCE

Edward Perry Warren (January 8, 1860 – December 28, 1928), Boston, thought to have been purchased in Paris.

Museum of Fine Arts, Boston, acquired from the above in 1903 (accession no. 03.893).

Property of the Museum of Fine Arts, Boston; Sotheby's, New York, 11 December 2002, lot 78.

Edward Perry Warren was an important Boston born collector of Antiquities from the late 19th-early 20th century. The most famed piece in Warren's collection was the so called "Warren Cup," a Roman silver skyphos dating to the 1st century A.D. that depicts two scenes of male homosexual fornication. The cup now permanently resides in the British Museum. He was also responsible for a significant portion now in the Museum of Fine Arts, Boston, many of which were of an erotic nature, chosen deliberately to rattle the puritanical ethos of Boston socialites.

112

A NORDIC BOAT-SHAPED STONE AXE HEAD
NEOLITHIC PERIOD, CIRCA 3500-2500 B.C.

6 ¾ in. (17 cm.) long

\$4,000-6,000

PROVENANCE

Private Collection, U.K.

Antiquities; Christie's, London, 2 December 1991, lot 176.



113

A 'KILN COLLAPSE' SCULPTURE

POSSIBLY THAILAND, 12-14TH CENTURY OR LATER

The fused pots in celadon and brown glazes

13 in. (33.1 cm.) high, 16½ in. (41.8 cm.) wide

\$1,000-2,000

PROVENANCE

Acquired from Doris Wiener, 22 April 1981.



114

ATTRIBUTED TO TONY DUQUETTE (1914-1999)

TWO GILDED RESIN 'RIBBON' TABLES,
LATE 20TH CENTURY

one of rectangular form, the other circular, with glass tops

20 in. (51 cm.) high, 28 in. (71 cm.) wide,

22½ in. (57 cm.) deep, the largest

(2)

\$3,000-5,000





■ 115

**AN ENGLISH FRUITWOOD TURNER'S ARMCHAIR
17TH CENTURY**

Inscribed in white *GAW F64/RUF F12.3* to the lower section of the back upright

\$1,000-1,500

PROVENANCE

The Collection of Richard Ryder; Sotheby's, London, 4 July 2002, lot 105.

■ 116

**TWO PAIRS OF VICTORIAN PAPIER MACHE FIRE
SCREENS**

SECOND HALF 19TH CENTURY

Depicting either scenes of Turkey or landscapes with volcanoes

58 in. (147 cm.) high, the taller

(4)

\$2,000-3,000

PROVENANCE

Collection of Leo Lerman & Gray Foy; Doyle, New York, 24 September 2013, lot 48, the pair with volcano scenes.

Acquired from Lennox Money Antiques, London, 1988 the pair with Turkish scenes.





117

**A COLLECTION OF SILVER AND
SILVERED-METAL-MOUNTED
CERAMIC AND ENAMEL PERFUME/
SNUFF BOTTLES**

LATE 19TH/20TH CENTURY

Each modelled as shells or bird's eggs with mottled decoration, nineteen examples with painted numbers to the tip of the egg form for McIntyre, two of these with bird's head covers; *together with* a silver-mounted Ostrich egg marked 'J. Boseck & Co./Jewellers/Calcutta/and/Darjeeling' and another similar, lacking cover

7½ in. (19 cm.) high, the ostrich egg (37)

\$2,000-3,000





118

118
A VICTORIAN ELECTRO-PLATE SNUFF BOX MODELED AS A ROYAL BENGAL TIGER'S BRAIN

CAST BY EDWIN WARD F.Z.S., CIRCA 1880

The hinged box realistically modeled as a brain, interior with ovoid well, underside engraved *Royal Bengal Tiger's Brain CAST FROM NATURE BY EDWIN WARD F.Z.S., marked on underside*

3¾ in. (9.5 cm.) long

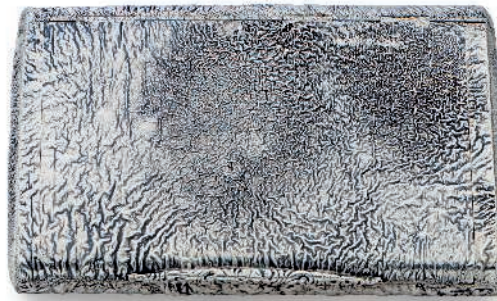
\$300-500

119
A RUSSIAN SILVER CIGARETTE CASE AND CARD CASE
 MARKED FOR MOSCOW, CIRCA 1910

Both rounded rectangular with hinged covers and textured surfaces, the card case with amethyst cabochon thumbpiece, *marked on interiors*

5¼ in. (13.4 cm.), 3½ in. (8.9 cm.)

\$1,000-1,500



119



120
A GROUP OF SIX SILVER-MOUNTED COCONUT CUPS
 VARIOUS MAKERS, 18TH / 19TH CENTURY

Comprising a cup carved with feathers and ribbon-tied floral swags, *silver mounts by Francis Powell, London, 1822*, another carved with instruments and tools within ribbon-tied roundels linked by drapery swags, *silver mounts by Thomas Phipps & Edward Robinson, London, 1796*, an example carved with indigenous peoples interacting with European settlers, *foot marked I pellet S possibly for John Stoyale, Dublin, circa 1810*, a Russian example with plain nut, the silver foot chased with sweeping lobes, *foot marked 1767, rim of cover marked for Astrakan, 1765*, a two-handled example with silver mounts engraved with leaf tips and lattice, *apparently unmarked*, and another example carved with a coat-of-arms and pineapple, *silver rim apparently unmarked*

8⅞ in. (22.5 cm.) high, the largest

(6)

\$3,000-5,000

PROVENANCE

(2) The 1822 example: acquired from Hannah Antiques, New York, 1986.
 The Russian example: Phillips London, 25 September 1987, lot 93.
 The Robinson example: Phillips London, 12 Jun 1987, lot 203.







Alternate view of lots 117 and 118, featuring lot 45.



121

ANDRZEJ ZIELIŃSKI (B. 1976)

Shredded Paper Bialy

signed with the artist's initials 'AZ' (lower right)
watercolor and acrylic on paper
30 $\frac{1}{8}$ x 22 $\frac{5}{8}$ in. (76.5 x 57.2 cm.)
Painted in 2009.

\$1,000-1,500

PROVENANCE

DCKT Contemporary, New York
Acquired from the above by the present owner, 2009

EXHIBITED

New York, DCKT Contemporary, *Andrzej Zieliński: Shredders*,
November 2009-January 2010.



122

ANDRZEJ ZIELIŃSKI (B. 1976)

Untitled

signed and dated 'Andrzej M. Zieliński Feb 2005'
(lower side edge)
oil on canvas
20 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (51.1 x 51.1 cm.)
Painted in 2005.

\$1,000-1,500

PROVENANCE

Mark Selwyn Fine Art, Beverly Hills
Acquired from the above by the present owner, 2005

EXHIBITED

Beverly Hills, Mark Selwyn Fine Art, *Andrzej Zieliński:
New Work*, June-July 2005.

■123

**A SYRIE MAUGHAM GREY-PAINTED ROPE-TWIST STOOL
IN THE MANNER OF CHARLES FOURNIER, 20TH CENTURY**

The seat upholstered in button-tufted striped linen, stamped
MADE IN ENGLAND to the rail

15 in. (38 cm.) high, 25½ in. (65 cm.) wide, 19 in. (48.5 cm.) deep

\$1,200-1,800

PROVENANCE

Horace Kendall Kelland, Fishers Island, New York.
Acquired from Cove Landing, New York.



■124

**A SET OF SIX EMPIRE GREEN-PAINTED AND
PARCEL-GILT ARMCHAIRS**

EARLY 19TH CENTURY

Each with padded back and seat covered in blue and green
striped silk and with green-striped cotton slip covers (6)

\$3,000-5,000

PROVENANCE

Acquired from Cove Landing, New York.





125

A LARGE ROCK CRYSTAL SPECIMEN

20TH CENTURY

21¼ in. (54 cm.) high

\$1,000-2,000

126

GUSTAV SIEGEL (1880-1970)

A SIDE TABLE, CIRCA 1901

manufactured by J. & J. Kohn, Vienna, bentwood, beechwood, velvet, glass

30 in. (76.2 cm.) high, 27 in. (68.6 cm.) wide, 20 in. (50.8 cm.) deep
the underside with label *JACOB AND JOSEF KOHN WIEN*

\$700-1,000

LITERATURE

D. Ostergard (ed.), *Bent Wood and Metal Furniture: 1850-1946*, New York, 1987, p. 61, fig 3-8 for a table of this model in a period room designed by Gustav Siegel.





Alternate view of lot 126,
featuring lot 42.



127

127
A GROUP OF THREE MOUNT WASHINGTON GLASS COMPANY
'LAVA' VASES
LATE 19TH CENTURY

Each with characteristic color decoration

8 in. (20.3 cm.) high, the tallest

\$2,500-3,500

128
A GROUP OF NINE 'NAILSEA TYPE' DARK-GREEN AND WHITE
GLASS OBJECTS
18TH/19TH CENTURY

Including bottle vases, jugs, a bowl and a rolling pin

13 in. (33.1 cm.) high, the tallest

\$3,000-5,000

(3)

(9)

'Lava' glass was so-called owing to the earliest examples which were made during the late 1800s purportedly with coloring agents from lava originating from Mount Etna in Sicily. This gave rise to the distinctive ware's other name of 'Sicilian Ware'. The production of this rare glass began in 1878, made by the Mt. Washington Glass Company of New Bedford, MA, and lasted only a few years.

PROVENANCE

Most acquired from Cove Landing, New York.



128



Alternate view of lots 127, 128 and 111.



129

JACQUES-AUGUSTIN-CATHERINE PAJOU (PARIS 1766-1828)

Portrait of a gentleman, in a grey coat, half-length

signed, inscribed and dated 'pajou/ fils du Statuaire/ 1809' (left center)

oil on canvas

25¾ x 21¼ in. (65.4 x 54 cm.)

\$12,000-18,000

PROVENANCE

Private Collection, New York.

Anonymous sale; Sotheby's, New York, 26 May 1983, Lot 1 (as Attributed to Claude-Marie Dubufe).





■130

MARIO BOTTA (B. 1943)

A 'SECONDA' ARMCHAIR, DESIGNED 1982

produced by Alias, Milan, enameled steel

28½ in. (72.3 cm.) high

\$400-600

■131

GILBERT ROHDE (1894 - 1944)

A FLOOR LAMP, CIRCA 1935

manufactured by Mutual Sunset Lamp Manufacturing Co., chromed steel,
painted steel, paper

58½ in. (148.5 cm.) high

stamped *MSLC 3489*

\$2,000-3,000

PROVENANCE

Acquired from Alan Moss, New York, in 1986.

LITERATURE

cf. P. Ross, *Gilbert Rohde: Modern Design for Modern Living*, New Haven, 2009,
p. 148 for another lamp of this model.



■132

JEAN ROYERE (1902-1981)

A STOOL, CIRCA 1950

painted steel rod, skai, long-pile wool

22 in. (55.8 cm.) high, 17½ in. (44.3 cm.) diameter

\$1,000-1,500

PROVENANCE

Acquired from Fifty/50 Gallery, New York, in 1981.

Walter's 1981 notes record the acquisition of this stool as 'Stool, Jean Royere, French, 1930s (from his own house) with pony fur seat, Fifty/50, \$300'. A related high barstool version of this form is recorded in a contemporary image of the designer's apartment.



■133

GILBERT ROHDE (1894-1944)

A MODERNIST DESK, CIRCA 1934

from the East India Laurel series, manufactured by Herman Miller, East India Laurel, stained wood, satin-chrome plated steel, glass

29¾ in. (75.5 cm.) high, 44¼ in. (112 cm.) wide, 20 in. (50.1 cm.) deep

\$2,000-3,000

PROVENANCE

Acquired from Fifty/50 Gallery, New York, in 1983.

LITERATURE

cf. P. Ross, *Gilbert Rohde Modern Design for Modern Living*, New Haven, 2009, p. 111 for a related dressing table, p. 134 for a related bar cart, p. 142 for other tables from the East India Laurel series.





134

**CONSTANCE-MARIE BLONDELU CHARPENTIER
(FRENCH, 1767-1849)**

Portrait of a young officer

signed and dated 'Blondelu/ F. Charpentier/ 1808' (lower right)

oil on canvas

24 x 19½ in. (61 x 49.6 cm.)

\$2,000-3,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 13 June 2007, lot 159.

135

CIRCLE OF PIERRE-PAUL PRUD'HON (CLUNY 1758-1823 PARIS)

Mars, Venus and Time, en grisaille

oil on canvas

23¾ x 30¼ in. (60.3 x 76.8 cm.)

\$4,000-6,000

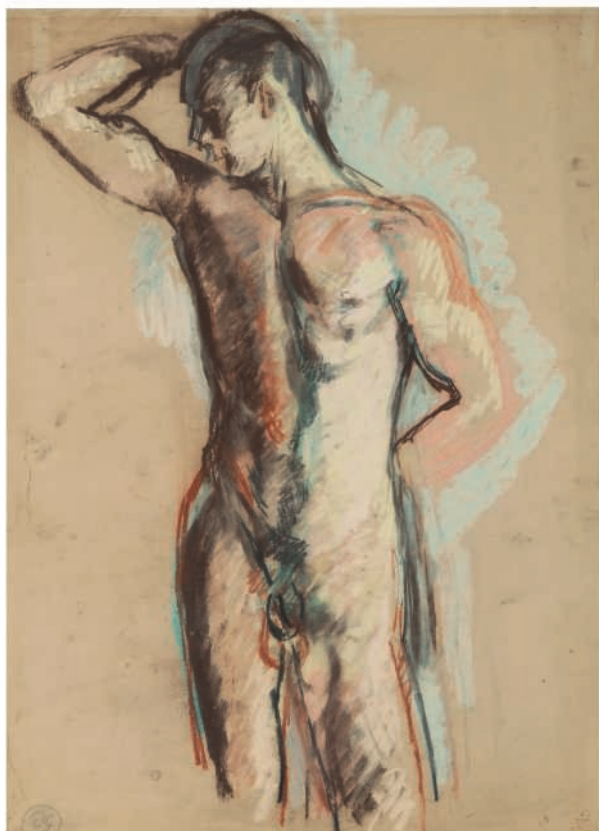
PROVENANCE

Anonymous sale; Sotheby's, New York, 25 January 1980, Lot 267.





Alternate view of lots 129-131,
133, 136, and 137.



136



138



137

172

136

DUNCAN GRANT (SCOTTISH, 1885-1978)

Standing male nude

signed 'D.G.' (lower left)
pastel and charcoal on paper
29¾ x 21 in. (75.5 x 53 cm.)

\$1,200-1,800

PROVENANCE

The Collection of Geoffrey Beene; Sotheby's New York, 23 September 2005, lot 173 (part).

137

DUNCAN GRANT (SCOTTISH, 1885-1978)

Seated male nude (Paul Roche)

signed and dated 'D.G. April '47' (lower right)
gouache and watercolor on paper
14½ x 10⅞ in. (36.8 x 26.4 cm)
Drawn in 1947.

\$1,000-1,500

PROVENANCE

The Collection of Geoffrey Beene; Sotheby's New York, 23 September 2005, lot 173 (part).



139

138

HENRI GAUDIER-BRZESKA (1891-1915)

Standing Female Nude, Back View

charcoal on paper
20 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in. (51.1 x 36.8 cm.)
Drawn in 1913.

\$2,000-3,000

PROVENANCE

By repute, Ezra Pound, Paris.
Acquired from the Anthony Ralph Gallery, New York, 1991.

139

PAVEL TCHELITCHEV (RUSSIAN, 1898-1957)

Robert Petit reclining with red background

gouache on paper
19 $\frac{3}{4}$ x 25 $\frac{1}{2}$ in. (50.2 x 64.8 cm.)

\$6,000-8,000

PROVENANCE

with DC Moore Gallery, New York.
The Collection of Geoffrey Beene; Sotheby's, New York, 23 September 2005,
lot 101.



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Mnemonic in Eight Parts

(46)

(1) 1-2-1-2-3 (2) 1-2-1-2-3-2 (3) 1-2-1-2-3-2-3-2

(4) 1-2-1-2-3-2-3-2-1-2-3-2 (5) 1-2-1-2-1-2-3 (6) 1-2-1-2-3-1-2-3-4

(7) 1-2-1-2-3-1-2-3-4-1-2-3-4-3-2 (8) 1-2-3-4-3-2 (9) 1-2-3-2-4-2

(10) 1-2-3-2-4-2-1-2-3-2-4-5-4 (11) 1-2-3-2-4-5-4-1-2-3-4-5-4

(12) 1-2-3-4-5-4-1-2-3-4 (13) 1-2-3-4-5-4-1-2-3-4-1-2-3

(14) 1-2-3-4-5-4-1-2-3-4-1-2-3-1-2 (15) 1-2-3-4-5-4-1-2-3-4-1-2-3-1-2-1-2-3-2-4-2

(16) 1-2-3-4-5-4-1-2-3-4-1-2-3-2-4-2 (17) 1-2-3-4-5-4-1-2-3-2-4-2 (18) 1-2-3-2-4-2-5-4-3-2

(19) 1-2-3-2-4-2-5-4-2-3-2 (20) 1-2-3-2-4-2-5-6-5-4-2-3-2 (21) 1-2-3-2-4-2-5-6-5-4-3-2

(22) 1-2-3-2-4-2-1-2-3-4-5-6-5-4-3-2 (23) 1-2-3-2-1-2-3-4-5-6-5-4-3-2

(24) 1-2-3-4-5-6-5-4-3-2 (25) 1-2-3-4-5-4-5-6-5-4-3-2

(26) 1-2-3-4-5-4-3-4-5-6-5-4-3-2 (27) 1-2-3-4-5-4-3-2-3-4-5-6-5-4-3-2

(28) 1-2-3-4-5-4-3-2-1-2-3-4-5-6-5-4-3-2-1-2-3-4-5-6-7-6-5-4-3-2-1-2-3-4-5-6-5-4-3-2

(29) 1-2-3-4-5-4-3-2-1-2-3-4-5-6-5-4-3-2

(30) 1-2-3-4-5-4-3-2-1-2-3-4-3-2-1-2-3-4-5-4-3-2-1-2-3-4-5-6-5-4-3-2

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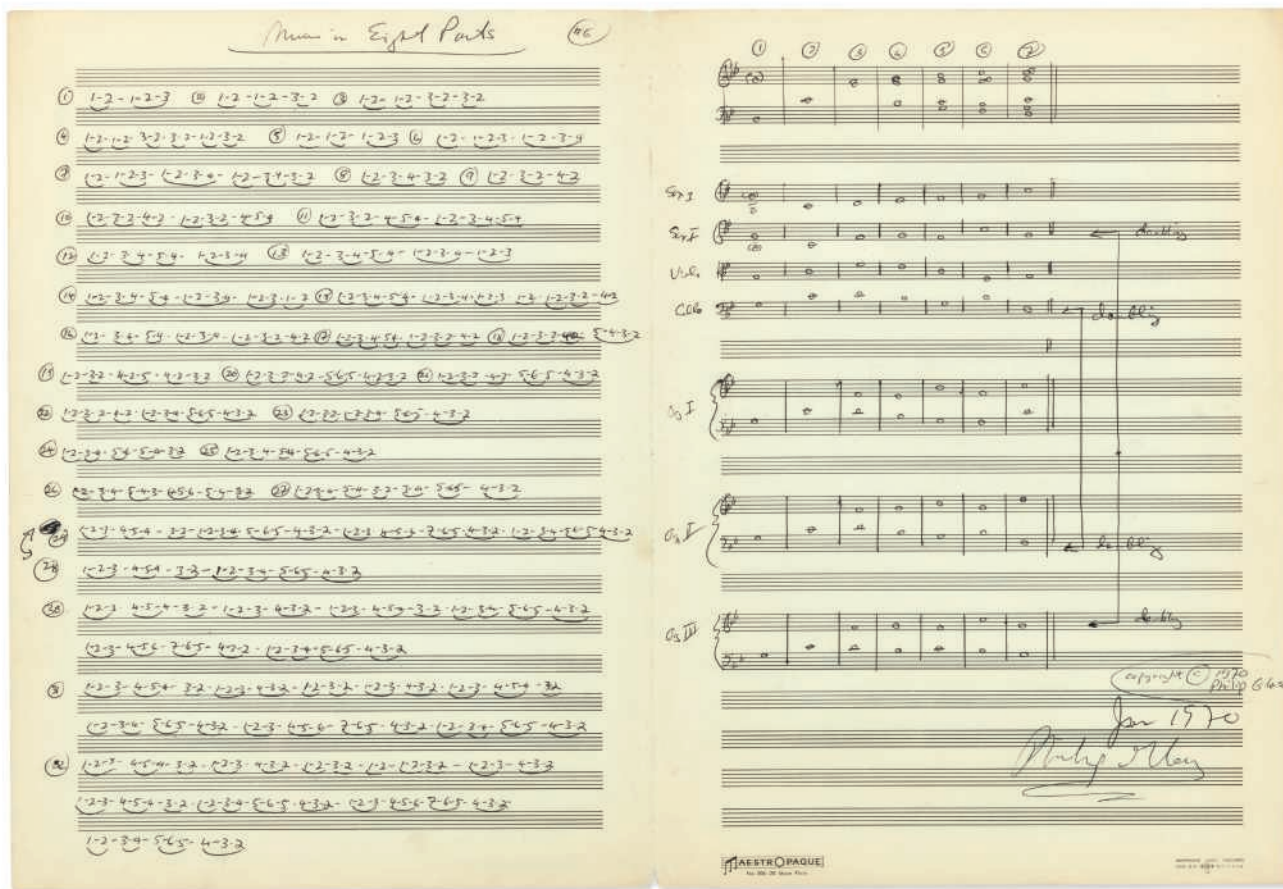
(31) 1-2-3-4-5-4-3-2-1-2-3-4-3-2-1-2-3-2-1-2-3-4-3-2-1-2-3-4-5-4-3-2

1-2-3-4-5-6-5-4-3-2-1-2-3-4-5-6-7-6-5-4-3-2-1-2-3-4-5-6-5-4-3-2

(32) 1-2-3-4-5-4-3-2-1-2-3-4-3-2-1-2-3-2-1-2-1-2-3-2-1-2-3-4-3-2

1-2-3-4-5-4-3-2-1-2-3-4-5-6-5-4-3-2-1-2-3-4-5-6-7-6-5-4-3-2

1-2-3-4-5-6-5-4-3-2



140

GLASS, Phillip (b. 1937). Autograph music manuscript signed ("Philip Glass"), "Music in Eight Parts," n.p., January, 1970.

Three pages, bifolium, on Maestro Opaque stave paper (383 x 279 mm), additionally titled and signed in pencil by Glass on the front leaf in his hand, and signed a third time adding copyright (some light soiling at margins).

Manuscript of the final work of Glass's 'early minimal' period, long thought to no longer survive. The work premiered at the Guggenheim in January 1970 to lackluster reviews and is now rarely heard. Part of Glass's lighthearted approach to tracing the progress of musical history, he describes it as sounding like an accordion: "it keeps opening and closing." The eight parts of the title refer not to movements but to eight contrapuntal parts, which begin in unison and develop into polyphony.

Philip Glass, perhaps the most influential American composer of the late 20th century, is often associated with the minimalist movement; he describes himself, however, as a composer of "music with repetitive structures." *Music in Eight Parts* represents a turning point in Glass's experiments with musical texture. Although this piece explores one stream of possibility in the additive/subtractive technique of musical composition, Glass moved in another direction with his later works. Glass writes of this piece "I think it was a fumbling attempt at something I did much better when I got to *Music in Twelve Parts*."

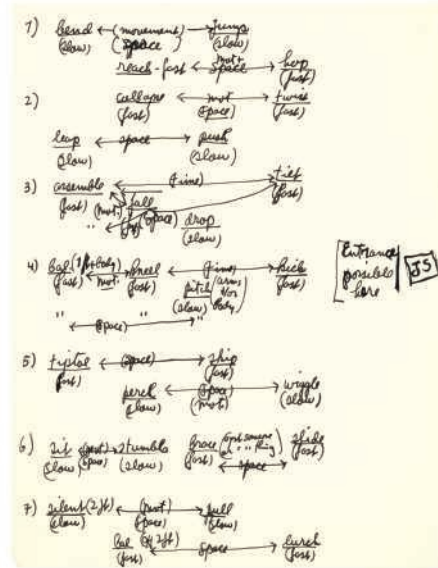
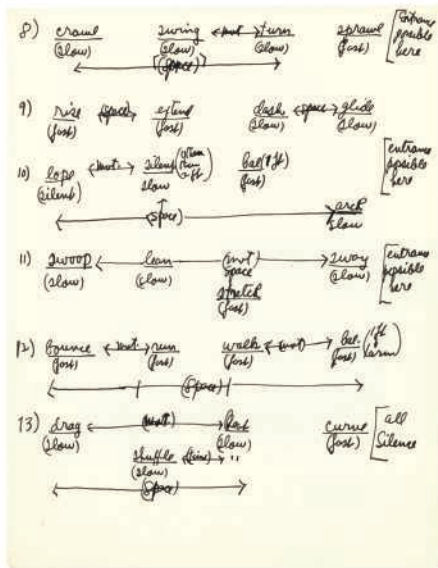
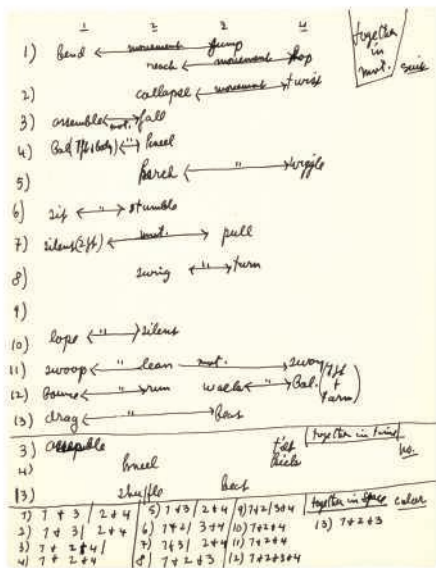
Glass regards this work as an abandoned piece, and no manuscript was known to exist until music historian Keith Potter unearthed one in 2000. Its transitional nature, although somewhat responsible for its status as a 'problem piece,' makes this manuscript an important artifact of music history and a rich avenue for the study of musical minimalism.

\$10,000-20,000

PROVENANCE

Almost certainly acquired directly from the artist, circa 1976.

The ground-breaking collaboration between Robert Wilson and Philip Glass, *Einstein on the Beach*, described by John Rockwell as "a landmark in 20th century music theater" was a turning point in Glass's career as an artist. At the end of the first tour, the production was running at a loss and both Wilson and Glass were forced to take divergent paths to recoup. Glass was reported to have sold off some of his scores to alleviate debt generated by the production. The present manuscript may have been purchased by Paul Walter, alongside the original score for *Einstein* (donated by Walter to The Morgan Library & Museum) at this time.



141

CUNNINGHAM, Merce (1919-2009). Autograph manuscript, n.p., [1969].
 Three matted leaves under tissue (355 x 277 mm), each signed ("Merce Cunningham") in pencil on the mat.
Autograph dance score of Cunningham's ballet Canfield, which premiered at Nazareth College and the Brooklyn Academy of Music in 1969. Cunningham was a towering figure of both the American modern dance movement and the larger avant-garde art world. This ballet provides a microcosm of Cunningham's milieu with a score by the post-war electronic composer and accordionist Pauline Oliveros, a set by conceptual sculptor Robert Morris, and costumes by the iconic American artist Jasper Johns. *Canfield* was inspired by the card game of the same name—a type of solitaire with a low probability of winning, invented by the casino owner Richard Canfield. The original production in Brooklyn coincided with an electrician's strike, resulting in the ballet being performed without music. It reappeared, with Oliveros's score, later that year. While the reviews in the *New York Times* display a somewhat typical antipathy to radical new forms of art, the reviewer still notes that: "Yet what 'Canfield' shows more than anything else is Mr. Cunningham's marvelous command of the human body...He understands what movement is about, the shifts and changes of his choreography have a zest and beauty rarely encountered."

\$3,000-5,000



142
ROBERT WILSON (B. 1941)

Headrest for St. Teresa

painted aluminum and wood
10 x 12½ x 4 in. (25.4 x 31.7 x 10.1 cm.)
Executed in 1995.

\$1,000-1,500

Please note this work is a prop used in Robert Wilson's staging of Gertrude Stein's avant-garde opera *Four Saints in Three Acts*, 1995.

143
ROBERT WILSON (B. 1941)

A group of seventeen drawings depicting set designs including: 'A letter for Queen Victoria' (1975) (2), 'I Was Sitting On My Patio This Guy Appeared I Thought I Was Hallucinating' (1977) (1), 'Edison' (1979) (1), 'The Golden Windows' (1982) (2), 'Parsifal' (1985) (1) and ten additional untitled works

17 elements
various media: ink, graphite and crayon on paper
14¾ x 13⅝ in. (37.5 x 34.6 cm.) and smaller

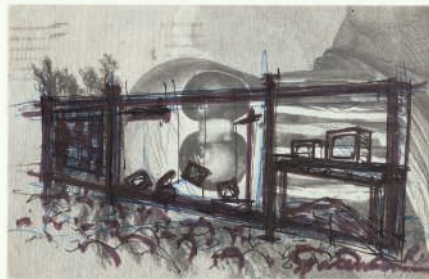
(17)

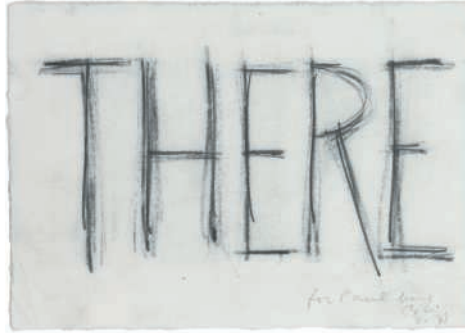
\$1,000-2,000

PROVENANCE

Three examples: acquired from the Paula Cooper Gallery, New York, 1984.

The present lot includes a number of set designs by Robert Wilson for his various theater productions. An exhibition of his designs, including works loaned by Paul F. Walter, entitled 'Robert Wilson: from a Theater of Images' appeared at The Contemporary Arts Center, Cincinnati, 16 May - 29 June, 1980 and the Neuberger Museum, New York, 13 July - 21 September, 1980.





144

PAUL WALTER: A PERSONAL ARCHIVE INCLUDING WORKS BY LUCINDA CHILDS, ROBERT WILSON, DEBORAH TURBEVILLE, JIM SELF, BABETTE MANGOLTE, AND CHRISTOPHER KNOWLES
CIRCA 1975-85

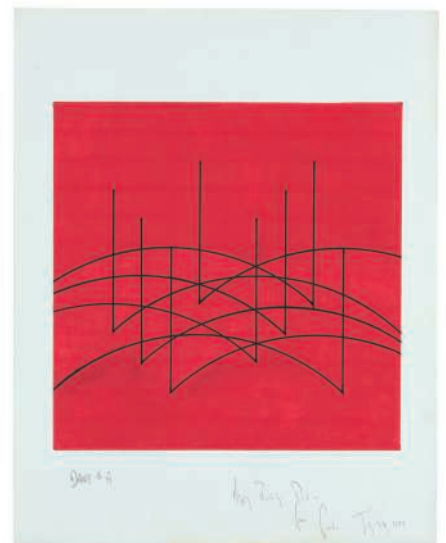
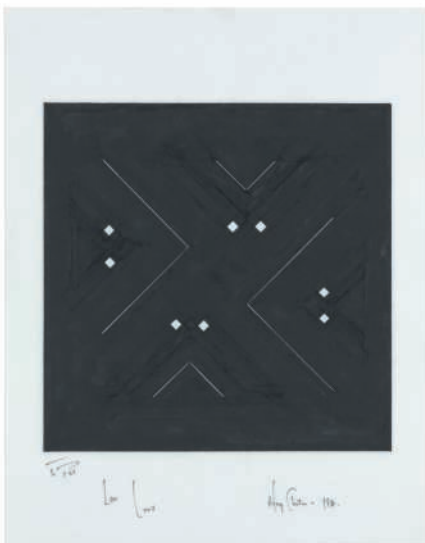
Including: a gift print from Robert Mapplethorpe for 'Einstein on the Beach', 1976, depicting Philip Glass, Robert Wilson and Andrew deGroat; a press print 'Act I: Einstein on the Beach' by Babette Mangolte, 1976; a set of three prints by Lucinda Childs for the 1974 production of 'Dance', with a letter of dedication to Paul Walter; an engraving of choreography by Lucinda Childs, numbered 1/10, 1981; two photographic prints from Jim Self's 'Beehive', c. 1985; a piece of concrete poetry attributed to Christopher Knowles; a graphite drawing by Robert Wilson, 'THERE' possibly relating to set designs for 'A letter for Queen Victoria'; four portrait photographs of Robert Wilson and Lucinda Childs, two of each by Horst P. Horst, c. 1977 and Frederick Eberstadt, c. 1976-77, the Horst P. Horst examples taken on set for 'I Was Sitting On My Patio This Guy Appeared I Thought I Was Hallucinating'; a graphite drawing by Robert Wilson, 'Sketch for the chairs from The Life and Times of Josef Stalin', 1977; and three gelatin prints by Deborah Turbeville - 'Untitled', 'Christopher Hemphill et al' and 'Vreeland' various media

The Mapplethorpe gift print, image: 8 1/2 x 13 in. (20.7 x 32.9 cm.)

(15)

\$2,000-3,000

The present group of archival material was collated and stored alongside the manuscript by Philip Glass (lot 140) and the Merce Cunningham choreography (lot 141) in a folio in the art storage room of Mr. Walter's New York apartment. Paul Walter donated the musical score for Philip Glass and Robert Wilson's collaboration 'Einstein on the Beach' of 1976 to The Morgan Library & Museum, following their exhibition celebrating the production and re-uniting the original score and set designs which ran from 13 July - 4 November 2012. The chairs pictured in 'Sketch for the chairs from The Life and Times of Josef Stalin' are in Collection of the Brooklyn Museum of Art and the Centre Pompidou in Paris.





145

ROBERT WILSON (B. 1941)

Articulated Man

wood, painted wood, metal and fabric on metal coated plaster base
75 ½ x 14 ¾ x 4 ½ in. (191.8 x 37.5 x 11.4 cm.)
Executed in 1983. This work is number one from an edition of two or three.

\$3,000-5,000

EXHIBITED

Minneapolis, Walker Art Center, *Robert Wilson/ David Byrne, The Knee Plays*, 1984 (another example exhibited).

Please note that this work was originally commissioned for the 1974 Summer Olympics in Los Angeles to be used as a prop in Robert Wilson's performance *The Knee Plays*, representing the United States during the opening ceremony. Although the performance was unrealized at the Olympics, *The Knee Plays* was later performed at the Walker Art Center in Minneapolis in 1984.

ROBERT WILSON:
A UNIQUE DINING ROOM SUITE OF
FURNITURE FOR PAUL F. WALTER





■146

ROBERT WILSON (B. 1941)

A UNIQUE AND IMPORTANT DINING SUITE, 1980

comprising of a high-back throne chair, a set of six dining chairs, a dining table and a serving table

the throne chair: fabricated by Curtis Anderson, New York, oak, zinc bolts, casters, 60 in. (152.3 cm.) high, 36 in. (91.4 cm.) wide, 18½ in. (47 cm.) deep

the dining chairs: fabricated by Treitel-Gratz, New York, galvanized steel scaffolding pipe, cast aluminum, gilded aluminum paw foot, oak-veneered plywood, 32½ in. (82.6 cm.) high

the dining table: galvanized sheet metal over timber boards, chromed tubular steel, 30 in. (76.2 cm.) high, 108 in. (274.4 cm.) wide, 34 in. (91.3 cm.) deep (9)

\$50,000-100,000

Almost all of the furnishings and objects within Walter's collection have been acquired through intuition, discovery and connoisseurship. However, it is the unique dining suite created by Robert Wilson in 1980 that is perhaps one of the most intriguingly indefinable of all the objects in the collection, for this – the chairs assembled from industrial scaffolding pipes, simple board for a seat, yet offset with a finely-polished aluminum pyramid resting upon a solitary gilded Sphinx's paw—is autobiographical.

—SIMON ANDREWS







Designed by Robert Wilson, Walter's meticulous notes record that the throne was executed by Curtis Anderson, co-founder of the Curzon Studio in New York, which between 1980 and 1985 fabricated architectural models, furniture, picture frames and sculpture for Robert Wilson, Scott Burton, Robert Mapplethorpe, Robert Rauschenberg, Andy Warhol and Michael Graves, amongst many others.

A photographic portrait of Robert Wilson sitting in the present throne chair was taken by Horst P. Horst in 1990. A print of this photograph sold Doyle New York, 26 April 2017, lot 65.

The dining chairs were fabricated by Treitel-Gratz, a venerable multi-generation metal shop with an illustrious history. Founded in 1929, the workshop's commissions punctuate the history of modern New York, and have included such diverse projects as the metalwork and Deskey's furniture at Radio City Music Hall, the chairs and serving carts and the Four Seasons, Maya Lin's abstract clock for Pennsylvania Station, and Pentagram's giant button-and-needle sculpture outside the Fashion Center on Seventh Avenue. The list of collaborations with manufacturers, designers and artists is no less impressive – andirons for Isamu Noguchi, the first Barcelona chairs for Knoll, sculptures for Barnett Newman, Donald Judd, Roberts Indiana and Rauschenberg, the sculpture atop the New York State pavilion at the 1964 World's Fair, and chairs for the wartime U.S. Navy, notwithstanding.

147-149 No Lots



150

BILLY SULLIVAN (B. 1946)

P.F.W.

signed and dated 'Billy Sullivan 12/05' (on the reverse)

oil on canvas

64 x 42 in. (162.5 x 106.6 cm.)

Painted in 2005.

\$8,000-12,000

PROVENANCE

Acquired directly from the artist by the present owner, 2005

EXHIBITED

New York, Whitney Museum of American Art, *Whitney Biennial 2006: Day for Night*, March-May 2006.



Alternate view of lot 146 and 150

151

**MATTHEW BRADY (1882-1896) AND WILLIAM EDWARD
KILBURN (1818-1891)**

Three portraits, 1840s-1850s

three daguerreotypes

MATTHEW BRADY

[Portrait of a woman]

embossed 'BRADY'S GALLERY/205 BROADWAY/NEW YORK' credit (case cover, interior)

image: 4½ x 3½ in. (11.4 x 8.8 cm.)

overall: 6¼ x 5 x ½ in. (15.9 x 12.7 x 1.9 cm.)

WILLIAM EDWARD KILBURN

Susanna Gulielma Dillwyn

embossed 'BY APPOINTMENT/ MR. KILBURN/ 222 REGENT STREET'
credit (case cover); name and dates of sitter in ink (accompanying paper label)

image: 2⅞ x 2⅞ in. (7.3 x 6 cm.)

overall: 4¼ x 3¾ x ½ in. (10.8 x 9.5 x 1.9 cm.)

WILLIAM EDWARD KILBURN

Sarah Ann Clarke (Née Dillwyn): The Wife of the Rev. Henry Clarke

embossed 'BY APPOINTMENT/ MR. KILBURN/ 222 REGENT STREET'
credit (case cover); name and dates of sitter in ink (accompanying paper label)

image: 2⅞ x 2⅞ in. (7.3 x 6 cm.)

overall: 4¼ x 3¾ x ½ in. (10.8 x 9.5 x 1.9 cm.) (3)

\$4,000-6,000

PROVENANCE

MATTHEW BRADY

[Portrait of a woman]

Sotheby's Parke Bernet, Los Angeles, February 13, 1978, lot 16;

acquired from the above sale by the present owner.

WILLIAM EDWARD KILBURN

Susanna Gulielma Dillwyn

Sotheby's, New York, June 28, 1979, lot 193;

acquired from the above sale by the present owner.

WILLIAM EDWARD KILBURN

Sarah Ann Clarke (Née Dillwyn): The Wife of the Rev. Henry Clarke

Sotheby's, New York, June, 28, 1978, lot 194;

acquired from the above sale by the present owner.





152

MAN RAY (1890-1976)

Lady Abdy, 1925

gelatin silver print
stamped 'MAN RAY/ 31 bis, Rue/ Campagne/ Première/ Paris'
[Manford M2], titled and variously numbered in pencil (verso)
image/sheet: 7½ x 4¾ in. (19 x 12 cm.)

\$6,000-8,000

PROVENANCE

Acquired from Daniel Wolf, New York, 1976.

Another print of this image resides in the collection of the Centre
Pompidou, Paris.



153

EDWARD STEICHEN (1879-1973)

Princess Youssoufoff, February 10, 1924

gelatin silver print

stamped photographer's credit, titled, dated, numbered 'Neg # 68', 'Exhibit #152' and annotated 'Vanity Fair/Vogue' in pencil (verso)

image/sheet: 10 x 8 in. (25.5 x 20.4 cm.)

\$10,000-15,000

PROVENANCE

Argus, New York, May 1, 1978, lot 57.



154

154

MARGARET BOURKE-WHITE (1904-1971)

Portrait of young girl carrying a basket on her head, India, 1948

ferrotyped gelatin silver print

stamped LIFE PHOTO/Margaret Bourke-White credit (verso); stamped 'U.S. CAMERA ANNUAL 1948' with page number '186' in ink and variously annotated in ink and pencil (verso)

Image: 13 ¼ x 10 7/8 (33.7 x 27.2 cm.)

Sheet: 14 x 11 1/8 in. (35.7 x 28.3 cm.)

\$3,000-5,000

PROVENANCE

Acquired in 1979.



155

155

MARGARET BOURKE-WHITE (1904-1971)

The New Tractor, Tractorstroi, Russia, 1930

gelatin silver print

titled, dated and variously numbered in pencil and stamped 'ARCHIVALLY REPROCESS' with date 1975 in pencil (verso)

Image/sheet: 10 7/8 x 6 in. (27.6 x 15.2 cm.)

\$5,000-7,000

PROVENANCE

Acquired from Robert Schoelkopf Gallery, New York, in 1975.

Another print of this image resides in the collection of the Metropolitan Museum of Art, New York.



Alternate view of lot 158.



156

CAPTAIN LINNAEUS TRIPE (1822-1902)

Views of India, Indonesia and Myanmar (Burma), c. 1858

salted paper or light albumen prints from waxed paper negatives,
twelve mounted on paper

un-mounted prints [3]: each titled and dated '1858' in
pencil (verso)

mounted prints [12]: each embossed photographer's monogram
with 'PHOTOGRAPHER TO GOVERNMENT' and variously
numbered on affixed, typed label (mount, recto)

Image/sheet sizes ranging from:

13 x 10 in. (33 x 25.4 cm.) to 15 x 11¼ in. (38 x 28.5 cm.) or inverse
Mounts: 22½ x 18 in. (57.4 x 45.6 cm.) or inverse (15)

\$20,000-30,000

PROVENANCE

Three acquired from Robert Hershkowitz, London, 1977-78.

Twelve acquired from Charles Wood, Cambridge, Massachusetts,
in 1976.







157

FRANCIS FRITH (1822-1898)

The Pyramids of Dahshoor, From the South West, 1857

albumen print, mounted on card
signed and dated '1858' (in the negative); lithographed credit, title and date
(mount, recto)

image/sheet: 15¼ x 19¼ in. (38.4 x 48.8 cm.)

mount: 21¼ x 29 in. (53.9 x 73.6 cm.)

\$10,000-15,000

PROVENANCE

Sotheby's, London, 29 October 1976, lot 144.



158

FRANCIS FRITH (1822-1898)

The Ramesseum of El-Kurneh, Thebes-First View, 1857-1858

albumen print, mounted on card

lithographed credit and title (mount, recto)

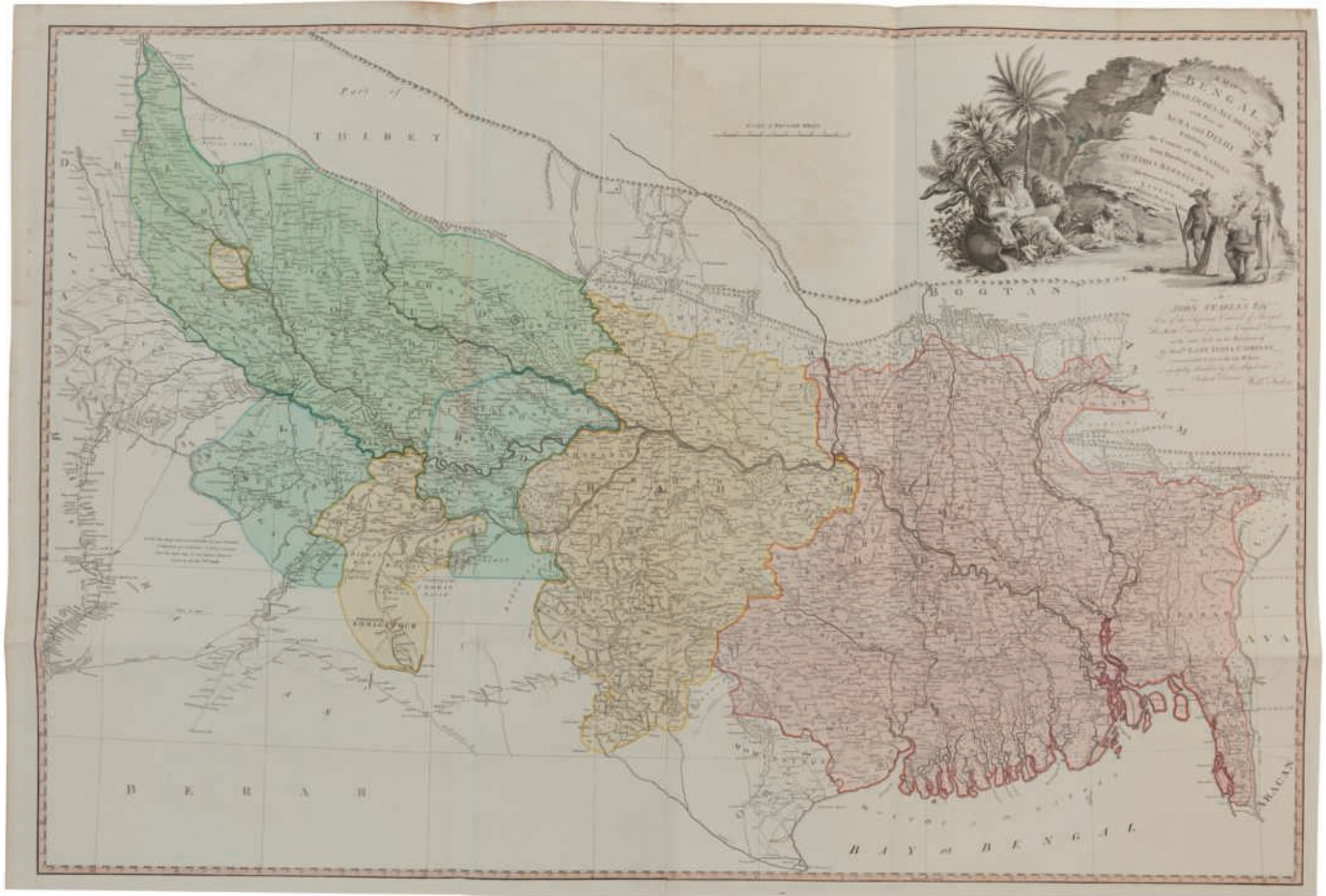
Image/sheet: 15½ x 19 in. (38.4 x 48.2 cm.)

Mount: 22½ x 30 ¼ in. (56.2 x 76.8 cm.)

\$8,000-12,000

PROVENANCE

Sotheby's, New York, 11 June 1976.



159

RENNELL, James (1742-1830). *A Map of Bengal, Bahar, Oude, Allahabad, with Part of Agra and Delhi*. London: William Faden, 1786. Handcolored engraved map on two joined sheets, plate: 740 x 1088, sheet: 752 x 1113mm (light browning; small tear at corner crease). [With:] BAKER, Benjamin (1766-1824). *A Map of the Peninsula of India*. London: William Faden, 1800. Handcolored engraved map on two separate sheets; plate 1: 577 x 824, sheet 1: 515-822mm; sheet 2: 587-823, plate 2: 504-821mm (faint browning on sheet 2; occasional small marginal tears).

Two maps of India published by prominent London mapmaker William Faden. James Rennell served as the Surveyor General of India and engraved this map from an original drawing owned by the East India Company. The map by Baker was one of the most detailed of Southern India available at that time, commissioned by General Sir Archibald Campbell. (3)

\$800-1,200



160

INDIA— WARHAM, Thomas. Manuscript diary and sketchbook, Various places including Delhi, Meerut and Agra, ca. 1811-1813.

35 leaves including 21 pages of manuscript and 24 ink and watercolor drawings, 175 x 235mm, bound in soft leather boards with remnants of a brass clasp still present (binding loose, edge wear to boards and pages).

An unusual and remarkable journal kept by an English architect resident in India replete with twenty four vivid watercolor renderings of Indian and British monuments as well as theatrical scenery for the English theater in Marat. The first part of Warham's journal describes various architectural features in India and is complemented by a series of fourteen finely-rendered watercolor and ink renderings including a "Distant View of Buxar Fort," "Pagoda of Shewalla," "Statue of a Horse in Red Stone - near Secundra (Agra)," among others. An additional series of ten watercolors is preceded by a title page: "Sketches of Different Scenes Painted at large in distemper, for . . . the Meratt theatre, by Tho Warham - 1812 - 1813 - Managers & c." The journal also includes a cross-section of "The great Gun at the Fort Gaut at Agra." Little is known about the author, who, according to an accompanying biographical note, arrived in India in 1784 and was recorded as living in Muradabad from 1805 to 1811 and then from the latter year until 1817 in Merrut. [*With:*] Three letters, 1918-1935 discussing Warham's journal, and a page of biographical notes.

\$1,000-2,000



161

161
WILLIAM STRANG, R.A.
(SCOTTISH, 1859-1929)

Portrait of Rudyard Kipling

signed, dated and inscribed 'Portrait of Rudyard Kipling drawn from life/ at Torquay, May 1897 by/ Wm Strang-' (lower center)
 pencil on paper
 13¼ x 9¾ in. (33.7 x 24.8 cm.)

\$2,000-3,000



162

162

KIPLING, Rudyard (1865-1936). *Departmental Ditties and Other Verses*. Lahore: Civil and Military Press Gazette, 1886.

The first edition of Kipling's first published work. Kipling was made sub-editor of the Civil and Military Gazette, an Anglophone newspaper in Lahore, upon his return to India after his time at the United Service College; this volume collects his poetry printed therein. Stewart 8.

Narrow octavo (266 x 104mm). (Small repairs, corner dampstained). Original paper wrappers (lacking flap and red tape ties, as usual); custom chemise and slipcase.

\$1,000-1,500

163

KIPLING, Rudyard (1865-1936). *The Works of Rudyard Kipling*. London: Macmillan, 1913-1938.

The Bombay Edition of the complete works of Kipling, the first English-language Nobel prize winner for literature, with first volume signed by the author. Volume XVI, *Just So Stories*, features charming illustrations by the author in an art nouveau style. Stewart 572.

Thirty-one volumes, octavo (244 x 164mm). Signed by Kipling on the half-title of volume 1. Publisher's original linen-backed boards, printed label on spine, top edges gilt (slight soiling, corners bumped). (31)

\$1,500-2,000



163

164

EYRE, Vincent (1811-1881). *Portraits of the Cabul Prisoners*. [John Murray, 1843.]

A complete set of handcolored lithographs based on the drawings made by Lt. Vincent Eyre while he and his family were imprisoned by Akbar Khan in Kabul. During the First Afghan War, Akbar demanded that married officers and their families be surrendered as hostages, resulting in nine months of captivity for the Eyres and several other British families—including that of famous adventuress Lady Florentia Wynch Sale. Eyre smuggled his drawings, as well as a diary of his captivity, out to friends, who published the works separately to great acclaim.

32 handcolored lithographs on 273 x 220mm card mounts, each with sitter's name in manuscript (some light spotting on mounts). Original cloth portfolio, upper cover with morocco label titled in gilt (slight wear).

\$1,000-1,500



165

LANGLÈS, Louis-Mathieu (1763-1824). *Monuments ancien et modernes de L'Hindoustan*. Paris: Didot, 1821.

A fine illustrated survey of India's monuments by Napoleon's keeper of Oriental manuscripts. Langlès founded the *École des langues orientales vivantes* in Paris and was largely responsible for France becoming a center of Indian scholarship in the 19th century. The plates here illustrate the views and monuments of India and reproduce miniatures from the Royal Library collection in color, heightened with gold. Brunet III, 819-820.

Two volumes, folio (422 x 292mm). With the additional engraved title in vol. 1, 3 engraved maps handcolored in outline, 144 engraved plates, of which 11 handcolored, some heightened in gold (spotting and browning throughout, occasional marginal tears, some tissue guards missing; corner dampstain end of vol. 1). Contemporary half roan over cloth boards, spine gilt (some wear, spine starting). (2)

\$2,000-3,000



166

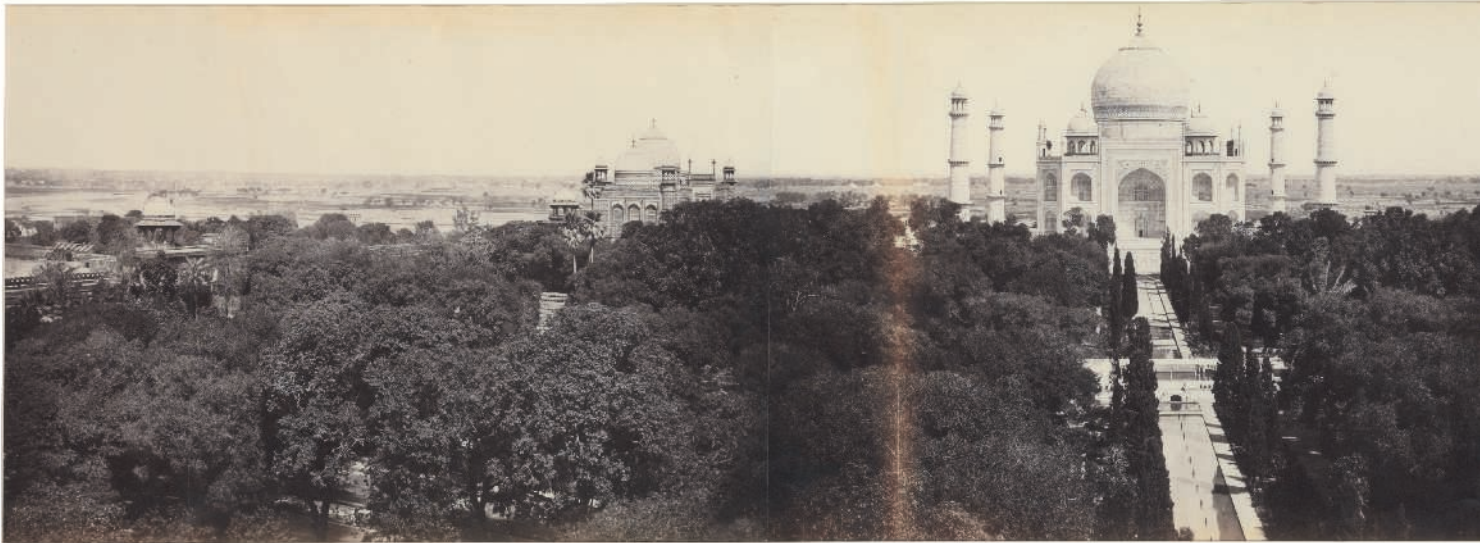
INDIAN HISTORY AND ART - A collection of twelve books, 18th-20th century, comprising:

FILIPPI, Filippo de (1869-1938). *Karakoram and Western Himalaya*, 1909. London: Constable and Company LTD, 1912. **The report of Luigi Amadeo's 1909 expedition to the Karakoram mountains in Central Asia, documented by renowned photographer Vittorio Sella.** Text volume with portfolio, quarto (261 x 208mm). 31 photographic plates with printed tissue guards and 2 color plates of geological samples, numerous text illustrations; in portfolio: 18 panoramas and 3 colored maps (some toning and fading, with soiling at creases). Half-vellum with gilt title over green cloth boards (text block cracked).

[With:] JAMES, Captain (fl. early 19th c.). *The Military Costume of India*. London: T. Goddard, 1813. **The first and extremely scarce edition of an important illustrated military reference.** Lipperheide 2265. Quarto (237 x 159mm). Handcolored engraved title, 34 hand-colored plates (lacking pl. 11, some spotting and offsetting). Red half morocco over marbled boards, gilt panels on spine (slight wear at extremities). [And:] MAURICE, Thomas (1754-1824). *The History of Hindostan*. London: W. Bulmer, 1795-99. **The first edition.** Cox I, 306. Two volumes, quarto (268 x 208mm). Engravings (some browning). Half calf over marbled boards (some wear on spine); and 9 others, on the history, art, and geography of India. (24)

\$3,000-5,000





167

167
AN ALBUMEN PRINT, A PANORAMIC VIEW OF THE TAJ MAHAL
MID-19TH CENTURY

12 x 49½ in. (30.5 x 126 cm.)

\$3,000-5,000

EXHIBITED

Romance of the Taj Mahal, Los Angeles County Museum of Art, Los Angeles, 17 December 1989 - 11 March 1990, Los Angeles (Ex 89.497).

168
TWO PHOTOGRAPHIC PRINTS, VIEWS OF THE TAJ MAHAL
19TH CENTURY

14½ x 18¼ in. (36.7 x 46.4 cm.), largest

(2)

\$600-900



168



169

**A PHOTOGRAPHIC PRINT, A VIEW OF THE QUTUB
MINAR, DELHI**
MID-19TH CENTURY

Image 22½ x 9¾ in. (57 x 24.5 cm.), unframed

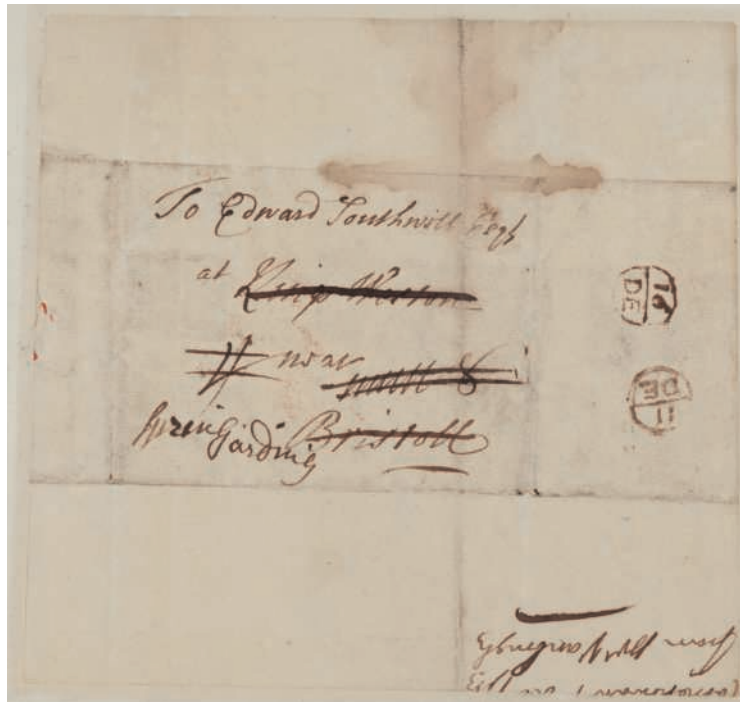
\$300-500

PROVENANCE

Anonymous sale; Sotheby's, 24 October 1975, lot 127 (part).



169



170

170

VANBRUGH, John (1664-1726). Autograph letter signed ("J Vanbrugh") to Edward Southwell, Castle Howard, 1 December 1713. Two pages on bifolium with integral transmittal leaf (205 x 265mm), laid into a larger sheet (dampstain, folds, reinforced along left margin with paper). **The architect of Blenheim Palace writes to his client on the construction of Kings Weston House.** Vanbrugh opens observing Southwell's "satisfaction you say you have in walking about your rooms on the rough floor," and expressing his surprise that the work on the new house had gone on so quickly. Vanbrugh then offers his thoughts as to "your vaults under the great parlour and Bedchamber," recommending that "the whole ground floors [be] vaulted, besides the good look of vaults in in that floor and the security from fire. But I cannot see how you can well avoid Vaulting under the great Stairs, because the paving won't be steady upon Timber." Construction of Kings Weston House was completed in 1719.

\$1,500-2,000

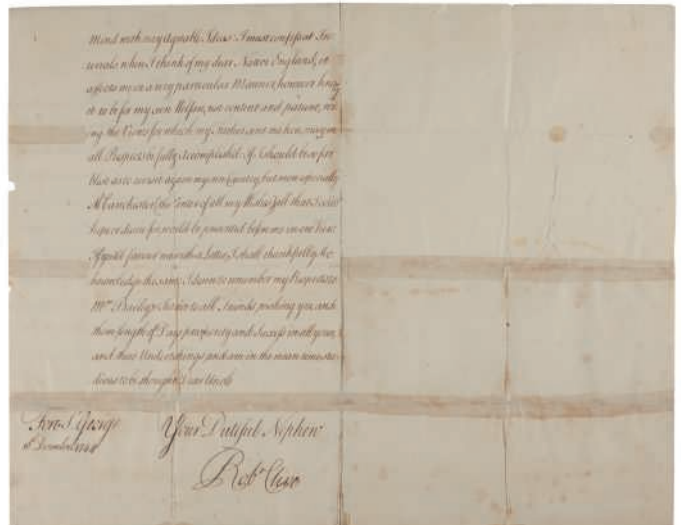
171

CLIVE, Robert (1725-1774). Autograph letter signed ("Robt Clive") to his uncle [Daniel Bailey], Fort St. George [Mumbai], 16 December 1744. Two pages bifolium, 319 x 200mm, (partial separation at folds, left margin and weak folds reinforced). **A twenty-one year-old Clive writes of his homesickness for England during his first year in India as a East India Company factor.** "I must confess at Intervals when I think of my dear Native England, it affects me in a very particular Manner." This is likely the earliest dated letter of Clive to ever appear at auction and a fine example written early in his storied career.

\$1,000-2,000



171





172

INDIA— HARDINGE, Charles, 1st Baron Hardinge of Penhurst (1858-1944). Series of 11 autograph letters signed ("Hardinge of P.") to John Morley (1838-1923), various places including Hammersfield, Westminster, Calcutta Simla, and Quetta, 19 August 1910 to 27 December 1911; autograph letter signed ("Hardinge of P.") to Richmond Ritchie (1854-1912), Hammersfield, 12 August 1910.

47 pages, 190 x 120mm to 240 x 190mm, all accomplished on official stationery and most black-bordered.

An important correspondence chronicling Hardinge's assumption of the office of Viceroy of India and controversies surrounding the Delhi Durbar of 1911.

A wide ranging-and frank group of letters to the Foreign Secretary concerning matters of governance as he worked to reform British administration of India. Writing from Calcutta on 5 January 1911, he reported: "I am on the best of terms with all my Council, and take them entirely into my confidence, which is, I believe, a new experience to them - The result is that they are all most anxious to help and support me in every way." Part of his reforms included placing a native Indian on his executive council, to which he commented that, "It amuses me to think of how people in England regarded the presence of an Indian Member on the Viceroy's Executive Council as a most terrible innovation full of danger -" The letters also feature two important letters concerning Hardinge's handling the official visit of George V for the Delhi Dunbar in December 1911 including a cryptic letter concerning the matter of the crowns to be worn at the ten-day ceremony.

[With:] KRISHNARAJA WADIYAR III, Maharajah of Mysore (1794-1868) Letter signed, to Edward Albert, Prince of Wales, Mysore Palace, 11 March 1864, offering his congratulations on the news of the birth of the Duke of Clarence. One page, 475 x 375mm (sight), on elaborate gilt-bordered stock with similarly-adorned gilt border, addressed in manuscript to the Prince of Wales, and bearing the Maharajah's franking signature. [Also With:] Seven photographs including six silver gelatin prints of a reception for Queen Victoria at Balmoral ca 1900, as well as a large mounted albumen print of Victoria c. 1860. (2)

\$1,000-1,500



173

■173

GUSTAV STICKLEY (1858-1942)

AN ARMCHAIR, CIRCA 1909

model 391, oak, upholstery

29½ in. (74.8 cm.) high
with Stickley shop mark in black

\$2,500-3,500

LITERATURE

cf. D. Congdon-Martin (ed.), *The Gustav Stickley Photo Archives*,
Atlglen, Pennsylvania, p. 31 for this model illustrated.

■174

GUSTAV STICKLEY (1858-1942)

A SETTLE, CIRCA 1909

model 291, oak, upholstery

30¾ in. (78.1 cm.) high, 78 in. (198.1 cm.) wide, 30 in. (76.2 cm.) deep
with Stickley shop mark in red

\$6,000-8,000

LITERATURE

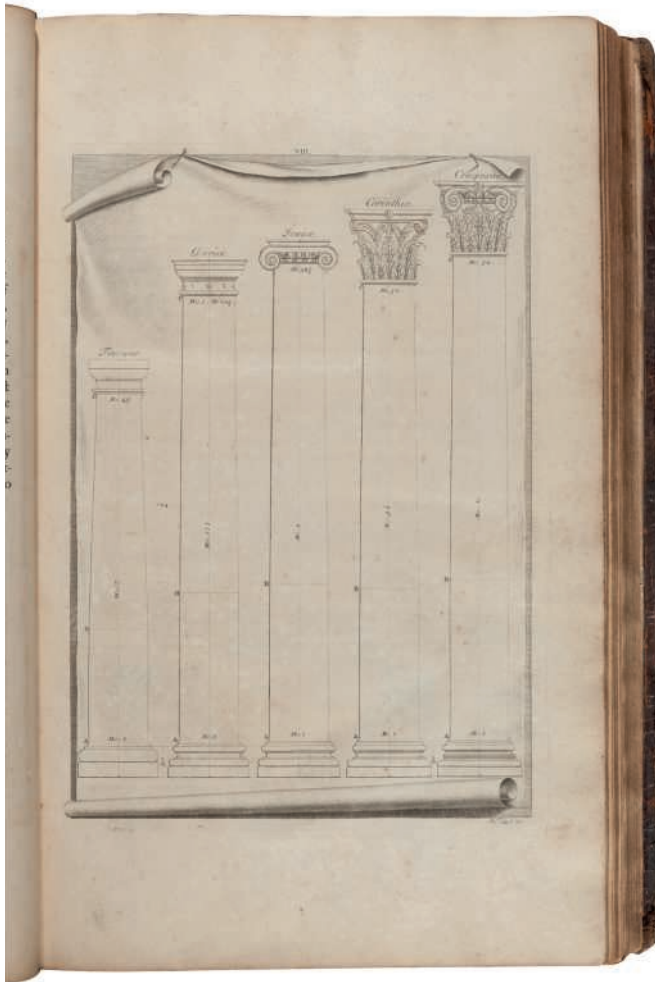
cf. D. Congdon-Martin (ed.), *The Gustav Stickley Photo Archives*,
Atlglen, Pennsylvania, p. 13 for this model illustrated.



174



Alternate view of lots 173-174,
featuring lots 363 and 367.



175

175

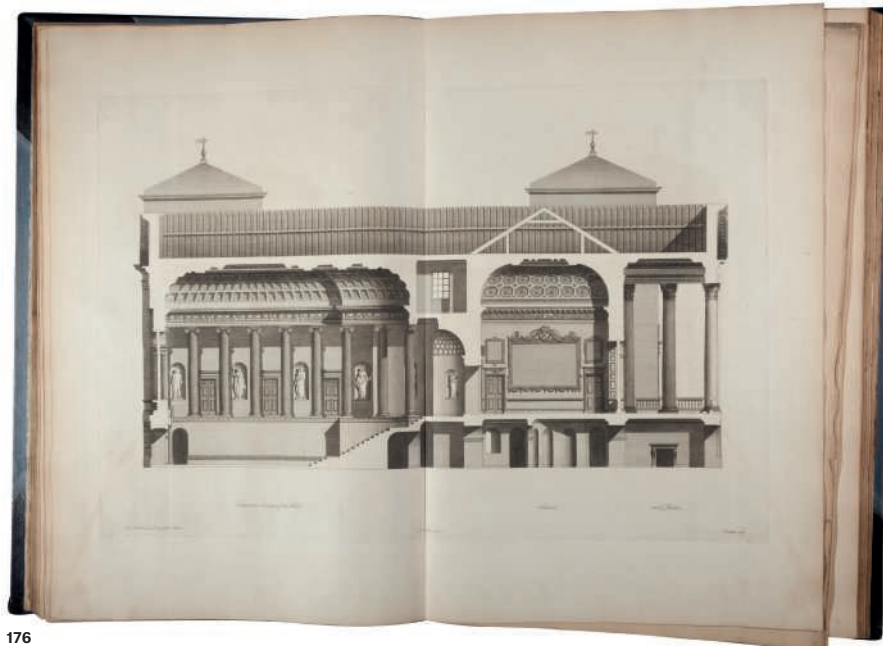
PALLADIO, Andrea (1508-1580). *The Architecture of A. Palladio*. London: John Darby, 1721.

The second edition of the first English translation of Palladio, the work which helped introduce Neo-Classicism to the British Isles.

Engravings by Bernard Picart, Michael Vandergucht, John Harris and others update the original woodcuts. Fowler 224.

Two volumes in one, folio (452 x 282mm). Engraved portrait of Palladio, engraved frontispiece, 104 engraved plates (repair to margin of frontispiece not affecting image; light spotting; some worming to first few pages; browning affecting some plates). Contemporary calf (rebacked, worn).

\$2,000-3,000



176

176

BRETTINGHAM, Matthew (1699-1769). *The Plans, Elevations and Sections, of Holkham in Norfolk*. London: T. Spilsbury for B. White and S. Learcroft, 1773.

The second, greatly enlarged, edition of Brettingham's publication of one of England's greatest Neo-Palladian houses.

While Brettingham worked as an on-site clerk at Holkham, his description of the house lists himself as the sole architect—completely erasing the work of the actual architect, William Kent. Lowndes I, 267. Folio (534 x 361mm). 69 engraved plates, eight double-page (some spotting and browning). Modern navy half morocco over blue cloth boards (worn).

[With:] WARE, Isaac (1704-1766) and KENT, William (1685-1748). *The Plans, Elevations, and Sections; Chimney-Pieces, and Ceilings of Houghton in Norfolk*. London: C. Fourdrinier, 1760. **The second edition.** Folio (580 x 410mm). 35 engraved plates (some soiling at edges, a few repaired tears). Modern half calf over marbled boards.

(2)

\$1,200-1,800

For a pair of hall chairs, after a design by William Kent, related to a pair of double-seated settees of identical Roman-pattern model commissioned for Holkham Hall, Norfolk, see lot 106.



177

CAMPBELL, Colen (fl. 1715-1729). *Vitruvius Britannicus, or the British Architect*. Vols 1-2: [London: no date]; Vol. 3: London: 1731; Vol. 4: [London:] Woolfe & Gandon, 1767; Vol. 5: [London:] Woolfe & Gandon, 1771.

The first pattern book of English architecture, and “arguably the most influential and original British architectural book ever published,” with noble provenance. Campbell was the founder of the Georgian style in England and this work was largely responsible for the promotion of Neo-Palladian architects like Inigo Jones. Vols 1-3 are reissues of the first edition, while 4 and 5 are a continuation of Campbell’s project by the architects Woolfe and Gandon. Fowler 76 (first editions).

Five volumes, folio (463 x 292mm). Vol. 1: engraved title page and dedication, 98 engraved plates (tear in margin of pl. 93; some light browning); vol. 2: engraved title, 99 engraved plates (tear in pl 7, 61, 62; some spotting occasionally affecting plates); vol. 3: title page in red and black, 98 engraved plates (tear in margins of pls 39-40 and 67-68; pls 57-60 bound out of order, backed with with repaired tears); vol. 4: engraved title page, engraved dedication, 98 engraved plates (occasional spotting, browning on some plates); vol. 5: engraved title, engraved dedication, 98 plates (tear in margin of pl. 26; pls 97-98 with large repaired tear and secondary tear). Contemporary calf gilt (rebacked, endpapers renewed). *Provenance:* bookplate of Edward Lascelles, first Earl of Harewood (1740-1820), who lived in a Palladian house designed by John Carr and Robert Adams. (5)

\$5,000-8,000



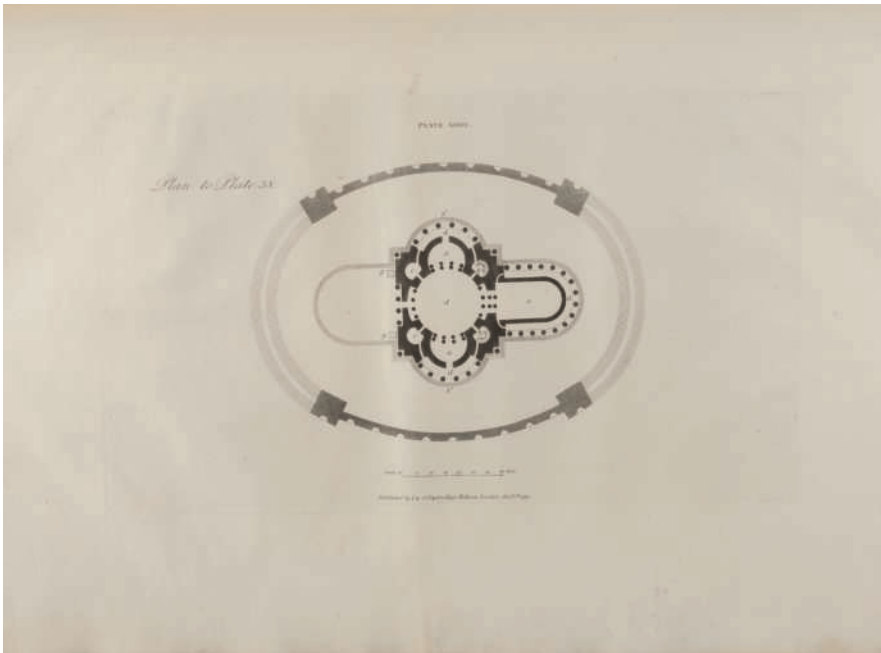
178

HOPE, Thomas (1769-1831). *Household Furniture and Interior Decoration*. London: Longman, Hurst, Rees & Orne, 1807.

The Regency design book which introduced the term “interior decoration” into the English language. Hope, scion of a wealthy banking family, outfitted his London home on Duchess Street with decor inspired by his extensive travels through Europe, Africa, and Asia and published engravings of his home to promote his taste to the public. Influenced particularly by Ottoman and Egyptian designs, Hope is also famous for purchasing Sir William Hamilton’s Greek vase collection, which graced the halls of Duchess Street from 1801 onwards. *Abbey Life* 24; Berlin Kat. 1236.

Folio (460 x 288mm). Additional engraved title with ornamental Turkish border, 60 plates (spotting throughout, sometimes affecting plates). Contemporary blue half morocco over cloth boards (very worn, spine chipped and starting, covers separating, corners worn). *Provenance:* Lenygon & Co. Ltd.

\$1,000-1,500



179

SOANE, John (1753-1837). *Sketches in Architecture*. London: J. Taylor, 1798.

The second edition of a major work by one of England’s greatest Neo-Classical architects.

John Soane was a professor of architecture at the Royal Academy, and designed some of England’s most iconic buildings: the Bank of England, Dulwich Picture Gallery, and his own home—now a museum housing his art collection. *Abbey Life* 74.

Folio (435 x 294mm). Additional title, 54 aquatint engravings (faint dampstain affecting first few text leaves and final plates). Modern boards with gilt label on spine (slight wear).

\$1,800-2,500



180

AUGUSTUS, Edward, Duke of Kent (1767-1820). Letter signed ("Edward") to James Wyatt, Kensington Palace, 20 May 1809. Six pages, 250 x 200mm, each leaf laid into a larger sheet (toned areas and several tears affecting several words in text).

The father of Queen Victoria consults architect James Wyatt concerning repairs to Kensington Palace. A lengthy and detailed letter to Wyatt, who had been employed by Edward to renovate home at Castle Hill Lodge, concerning proposed improvements at Kensington Palace, parts of which he mentioned were "in a very dilapidated state, & really disgraceful."

\$1,000-2,000

181

PYNE, William Henry (1769-1843). *The History of the Royal Residences of Windsor Castle, St. James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House, and Frogmore.* London: L. Harrison for A. Dry, 1819.

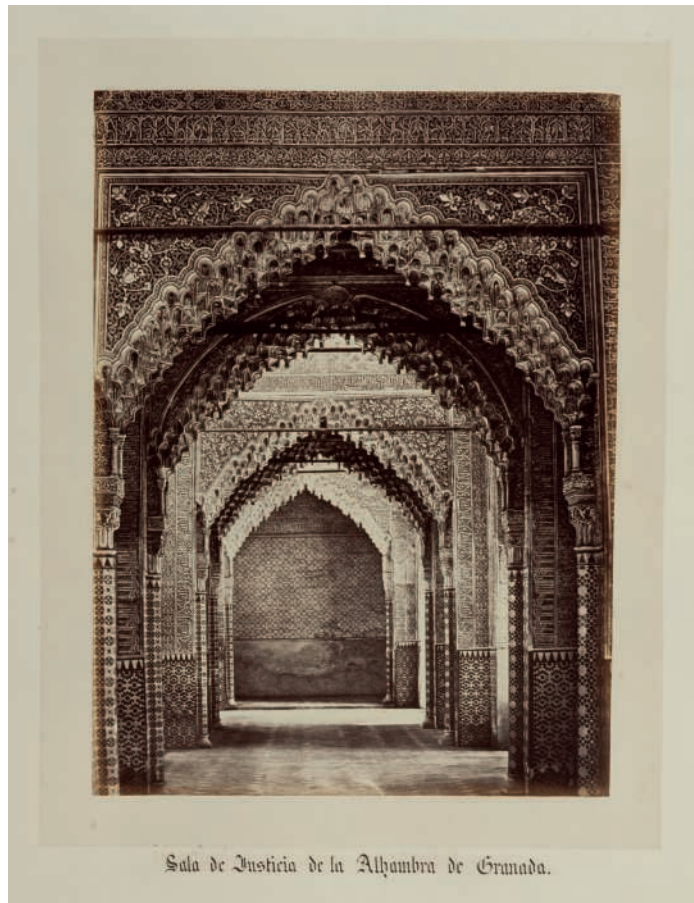
The first edition of the most ambitious aquatint book ever published on English interiors.

The author—also an illustrator and watercolor painter in his own right—bankrupted himself in its publication, leading to his repeated imprisonment for debts. The 20 plates devoted to the Prince Regent's residence depict what were regarded as the most spectacular interiors in Regency London. *Abbey Scenery* 396.

Three volumes, quarto (403 x 316mm). 100 handcolored aquatint engravings; extra-illustrated with 1 black and white engraving (occasional light spotting and toning; extra engraving heavily browned). Contemporary calf (rebacked). (3)

\$1,800-2,500





182

LAURENT, Juan (1816-1892). An album of photographic views of Spain. Madrid, c.1867.

A finely bound album of albumen prints of Spanish architecture and landscapes, including Alhambra, by that country's preeminent photographer of the 19th century. Known for his encyclopedic surveys of Spain and Portugal, Laurent was appointed the official photographer to the Queen of Spain—and later became the photographer of the Prado Museum. This album is a deluxe presentation copy, bound in purple velvet for Maria Vittoria dal Pozzo, Duchess of Aosta and future Queen Consort of Spain, on the occasion of her wedding; presented to her by Juan Prim, General Count of Reus.

Oblong folio (410 x 522mm). 102 albumen prints (each c. 255 x 342mm) mounted on paper with printed captions, stamp of Laurent's workshop on verso of first page (occasional spotting throughout, sometimes affecting image). Contemporary purple velvet by A. Durand, signed, with gilt presentation inscription, gilt fore edge, silk endpapers (some wear to velvet, upper spine starting, lacking clasps). *Provenance:* Maria Vittoria dal Pozzo, Duchess of Aosta and future Queen Consort of Spain.

\$1,000-1,500

183

ARTS AND CRAFTS MOVEMENT – A collection of papers including architectural plans, drawings, caricatures, and letters relating to the office of the architect Edwin Lutyens, ca. 1903-1913.

22 architectural plans and views, some signed, most matted or on board; 15 sketches, many signed by Edwin Lutyens, all but 2 matted, various sizes (c.66-265 x 59-168mm); a quantity of other ephemera including letters, postcards, drawings, photos, and newspaper clippings; in a custom blue cloth box (375 x 480mm). *Provenance:* Sotheby's London, 28 April 1988, lots 519, 527, and 528.

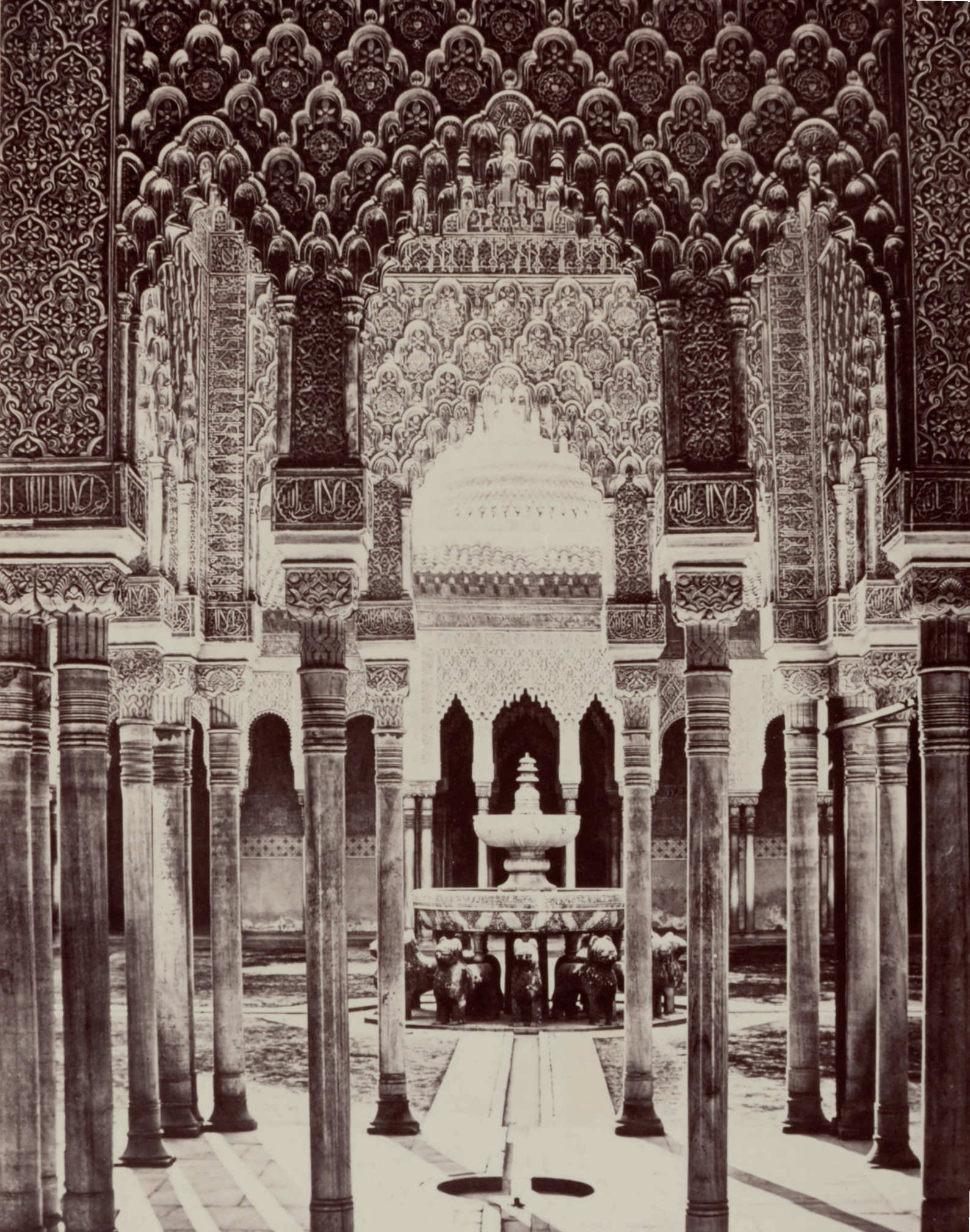
Drawings and ephemera relating to the Arts & Crafts circle of Edwin Lutyens, the greatest British architect of the 20th century.

This assemblage of drawings, letters, and papers encompasses a cross-section of the network of artists, architects, and thinkers who worked together as part of the Arts & Crafts movement in the early 20th century. The majority of the architectural drawings are signed by Thomas Raffles Davison, editor of *The British Architect and Northern Engineer*, and depict buildings by Lutyens. Prominently represented are the Deanery at Sonning, Thunder House, and Little Thakeham. The correspondence largely concerns the relations between the Gimson family and Lutyens. Brothers Ernest and Sydney Gimson were both highly influenced by a 1919 lecture by William Morris on "Art and Socialism" at the Leicester Secular Society. Ernest became an important Arts & Crafts designer, while his brother—although rejecting Socialism after all—continued to be an active personality in the movement. Sydney's son Humphrey went on to work for Lutyens's architectural office, and the letters here trace the beginnings of this professional relationship. Also present is Humphrey's school drawing book from 1903-4, which contains striking botanical illustrations drawn from life, as well as stylized designs for bookplates and decorative patterns inspired by them.

\$5,000-8,000

For a sequence of furniture attributed to Edwin Lutyens, see lots 296-300.







184

184
EMERSON, Peter Henry (1856-1936). *Wild Life on a Tidal Water*. London: Sampson Low, Marston, Searle and Rivington, LTD, 1890.

The rare deluxe issue. These naturalistic photo-etchings depict the photographer's time spent living aboard a houseboat with his friend T. F. Goodall. Emerson was a critic of photographic trickery who advocated strongly against retouching and other forms of photo manipulation. No. 77 of 100 deluxe copies. Goldschmidt & Naef 197.

Quarto (299 x 259mm). 30 photogravures with titled tissue guards, folding plan of Breydon. Publisher's original vellum-backed blue cloth boards with design by T. F. Goodall (worn with some staining; front cover coming detached).

\$1,000-1,500



185
JAMES MCNEILL WHISTLER – A group of ten books, comprising: MARKS, Murray (1840-1918). *A Catalogue of Blue and White Nankin Porcelain*. London: Ellis and White, 1878.

The catalog of Sir Henry Thompson's celebrated Chinese porcelain collection, illustrated by James McNeill Whistler. The two men were introduced by the dealer Murray Marks, who exhibited Thompson's collection, which he describes as "the most important in the country." One of twenty large paper copies bound in gold paper embossed with a design of hawthorn flowers and thorns—and signed by Murray Marks. Quarto (282 x 225 mm). 26 autotypes after drawings by James McNeill Whistler (very occasional marginal spotting). Original decorative paper boards (some wear to bottom hinges).

[With:] WAY, Thomas (1861-1913). *Mr. Whistler's Lithographs*. London: George Bell & Sons, 1905. **The second edition, with illustrated bookplate of Whistleriana collector Pickford Waller (1849-1930).** Octavo (232 x 140mm). Original half-vellum over boards; and 8 other works by or related to Whistler. (12)

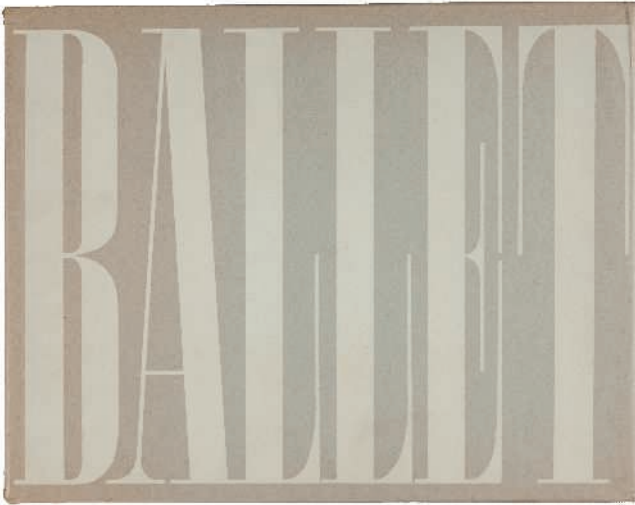
\$1,000-2,000

For an etching, lithograph and drawing by James Abbott McNeill Whistler, see lots 342-344 inclusive.



185





186

186

BRODOVITCH, Alexey (1898-1971). *Ballet*. New York: J. J. Augustin, [1945]

The first edition, complete with rare slipcase, of Brodovitch's legendary photobook, depicting the Ballets Russes de Monte Carlo and other famous dance companies. Shooting both rehearsals and performances with a hand-held 35 mm Contax camera, Brodovitch's work here is "one of the most successful attempts at suggesting motion in photography (*The Photobook*)." His use of photographic imperfections for effect—from graininess to lens flare—prefigured the photographic styles of the 50s and 60s. *101 Books* 110-13; *The Photobook* vol. 1, 240-41.

Oblong quarto (215 x 280mm). 104 black and white photographs. Original board with cloth spine, with original French-fold dust-jacket pasted down, as issued, original cardboard slipcase with printed paper label on the upper side.

\$1,500-2,000



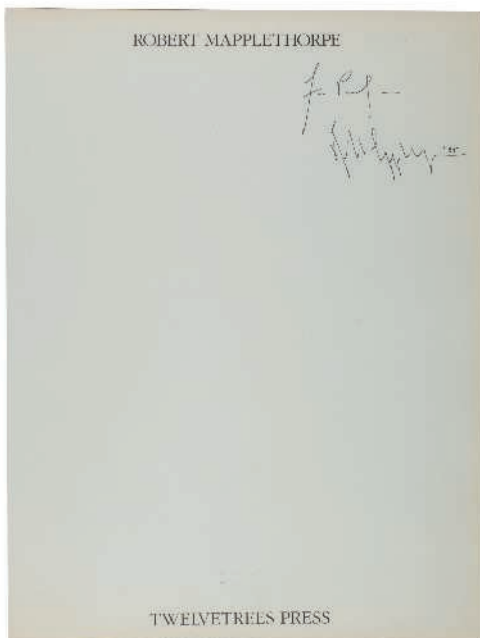
187

20TH CENTURY PHOTOGRAPHY – A group of 18 photobooks, comprising: GILBERT & GEORGE, *Side by Side*. London: Art for All, 1971.

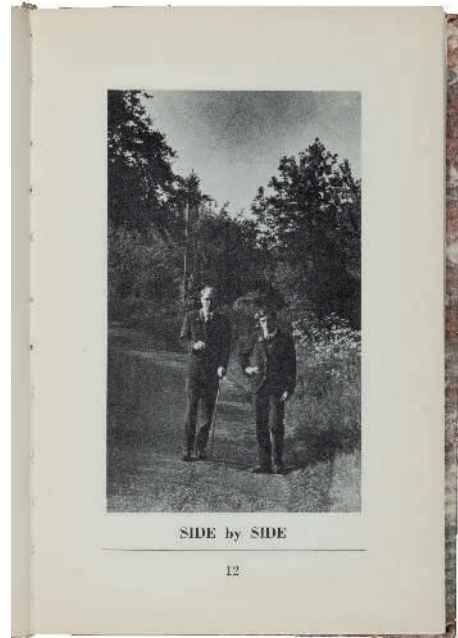
The first edition of the first photobook by artistic duo and "living sculptures" Gilbert and George. Signed by the artists, this is copy 290 of 600. Octavo (190 x 126mm). Black and white photographs (margins lightly toned). Original marbled cloth. [With:] MAPPLETHORPE, Robert. *Certain People: A Book of Portraits*. Pasadena: Twelvetimes Press, 1985. **Inscribed by Mapplethorpe to Paul Walter.** Folio (355 x 278mm). Black and white photographs (slight toning at margins). Original blue cloth with dust jacket (some wear at extremities, small hole in dust jacket at spine). [And:] VREELAND, Diana. *Allure*. New York: Doubleday, 1980. **Inscribed by the author to Paul Walter.** Folio (381 x 266mm). Black and white photographs. Original red cloth with dust jacket (some sunfading); and 15 other photobooks, some inscribed by the artist/author. (19)

\$1,200-1,800

For photographic works by Robert Mapplethorpe, see lots 1-3 inclusive.



187



187

215



188



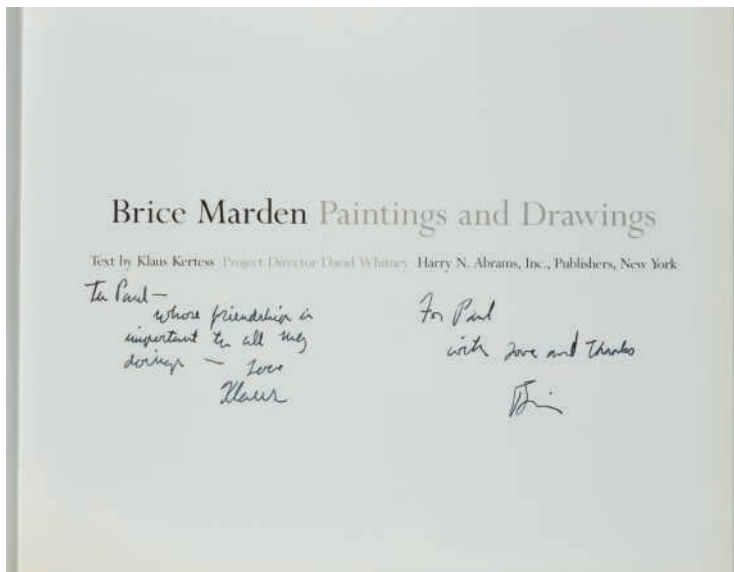
188

PICASSO, Pablo (1881-1973), VILLERS, André (1930-2016), and PREVERT, Jacques (1900-1977). *Diurnes*. Paris: Berggruen, 1962.

The first edition of this collaborative artists' book of photo-collages by Picasso and Villers. It was Picasso who gave Villers his first Rolleiflex camera, and the two men conducted playful experiments with light, exposure, and photographic chemicals. *Diurnes* combines Villers's photographs of the Provence landscape with cut-outs by Picasso, accompanied by the poetry of their friend Jacques Prevert. No. 768 of 900 from an edition of 1000.

Quarto (490 x 316mm). 30 black and white lithographs, each in paper chemise with printed caption. Original thick paper wrappers with pochoir title on front cover, original cloth portfolio illustrated after a design by Picasso (somewhat soiled with slight fraying).

\$1,000-1,500



189

189

BRICE MARDEN — A group of four signed books, comprising: MARDEN, Brice. *Graphite Drawings*. New York: Matthew Marks Gallery, 2014.

The catalog of Brice Marden's first single-artist exhibition, inscribed by the artist to Paul Walter. Quarto (253 x 214mm). Original black cloth with dust jacket.

[With:] KERTESS, Klaus. *Brice Marden Paintings and Drawings*. New York: Harry Abrams, 1992. **A monograph on the work of Brice Marden, inscribed by the artist and the author to Paul Walter.** Folio (286 x 300mm). Original white cloth with dust jacket; and 2 other inscribed books on Brice Marden's work. (4)

\$800-1,200

For an important group of drawings by Brice Marden, see lots 18-25, 521, 522 and a group of prints lots 85-98.



190

RICHARD AVEDON (1923-2004)

Griffe, 'Dortoir des Grandes', 1955

gelatin silver print

credited, titled, dated and captioned on typed Harper's Bazaar label and annotated 'Berta Macdonald' in pencil (verso)

Image/sheet: 10½ x 10½ in. (26.6 x 26.6 cm.)

\$10,000-15,000

PROVENANCE

Acquired from Pearl Korn, New York.



191

CECIL BEATON (1904-1980)

Lady Pamela Smith, late 1920s

gelatin silver print, mounted on gray card
signed 'Cecil' (in the negative); signed in lilac
gouache (mount, recto); stamped 'Beaton Studio/
Sotheby Parke Bernet' with number '1/2' and titled
in pencil (mount, verso)

Image/sheet: 11 $\frac{5}{8}$ x 9 in. (29.5 x 22.8 cm.)

Mount: 16 x 11 in. (40.6 x 27.9 cm.)

\$3,000-5,000

PROVENANCE

*Photographic Images and Other Material from the
Beaton Studio*; Sotheby's Belgravia, London, 1978,
lot 327.



192

CECIL BEATON (1904-1980)

Coco Chanel, 1956

gelatin silver print
stamped photographer's credit and 'Beaton
Studio/Sotheby Park Bernet' with number '1/1'
and titled 'Chanel' in pencil (verso)

Image/sheet: 11 $\frac{1}{2}$ x 11 $\frac{1}{8}$ in. (29.2 x 28.8 cm.)

\$3,000-5,000

PROVENANCE

*Photographic Images and Other Material from the
Beaton Studio*; Sotheby's Belgravia, London, 1978,
lot 226.

193

CECIL BEATON (1904-1980)

Rudolf Nureyev, 1962

gelatin silver print, mounted on board
signed in red pencil (mount, recto); stamped
photographer's credit and 'Beaton Studio/
Sotheby Parke Bernet' with number '1/1' and titled
in ink (mount, verso)

Image/sheet: 17½ x 17¾ in. (44.4 x 44 cm.)

Mount: 22¼ x 21¾ in. (56.5 x 54.3 cm.)

\$1,500-2,000

PROVENANCE

Photographs; Sotheby's, New York, 1999, lot 682.



194

CECIL BEATON (1904-1980)

Audrey Hepburn, 1954

gelatin silver print
stamped photographer's credit, stamped 'Beaton
Studio/Sotheby Parke Bernet' with number '1/1';
titled by the artist and numbered 'C. B. 4530 - 108'
in pencil (verso)

Image/sheet: 10 x 9 in. (25.5 x 22.9 cm.)

\$5,000-7,000

PROVENANCE

*Photographic Images and Other Material from the
Beaton Studio*; Sotheby's Belgravia, London, 1977,
lot 181.





195

CECIL BEATON (1904-1980)

Figures and Fashion

Comprising: a collection of 14 silver gelatin prints primarily from his fashion work for Conde Nast, 1977-1978, mostly matted and hinged with Beaton's photo credit stamped on verso. Titles include "Drape Dress" "Pre Bombing Fashion Sitting," "Dorian Leigh Modeling a Suit Amidst Unpacked Clothing," and "Mrs. Charles James Modeling One of Her Husband's Creations."

silver gelatin prints

Majority range in size from 190 x 165 to 350 x 275 mm. (approx.)

(14)

\$7,000-9,000

PROVENANCE

Photographic Images and Other Material from the Beaton Studio; Sotheby's Parke Bernet, various sales 1977-1981.





196

CECIL BEATON (1904-1980)

Iconic Women

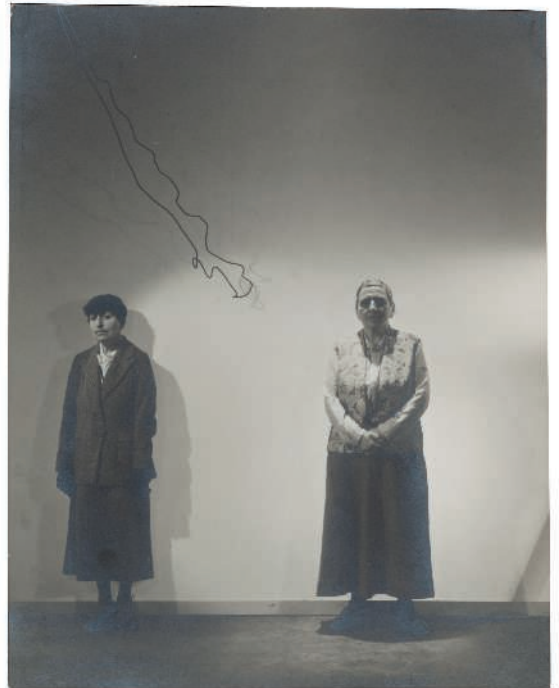
Comprising: a collection of 28 silver gelatin-prints by Beaton, three bearing Beaton's familiar brushstroke signature ("C Beaton") on the mount, 1977-1981, mostly matted and hinged with Beaton's photo credit stamped on verso. Subjects include Marlene Dietrich, Gertrude Stein and Alice B. Toklas, Elizabeth, Queen Consort (signed "Elizabeth R" on mount), Tallulah Bankhead (signed), Corinne Griffith, Mrs. Richard Guinness, Lady Louis Mountbatten, Constance Bennett, and Colette. Three of the subjects, Baba Beaton, Edith Sitwell, and The Jungman Sisters were featured in Beaton's 1930 volume, *The Book of Beauty*. The group additionally contains an alternate image of Lady Oxford, who was also featured in *The Book of Beauty* silver gelatin-prints

Majority range in size from 215 x 170 mm. to 455 x 310 mm. (approx.) (28)

\$15,000-20,000

PROVENANCE

Photographic Images and Other Material from the Beaton Studio; Sotheby's Parke Bernet, various sales 1977-1981.





197

CECIL BEATON (1904-1980)

Documentary works

a collection of 29 silver gelatin prints primarily of documentary photography, mostly matted and hinged with Beaton's photo credit stamped on verso. Subjects include the London Blitz, China, a Japanese Kabuki actor, Fez, Morocco, and a flour factory in Bangkok, printed between 1977 and 1978. Includes one photograph bearing his pink brush stroke signature on mount, depicting a portrait of Resesby Sitwell and his nanny, 1927 silver gelatin prints

Majority range in size from 210 x 165mm to 290 x 270mm (approx.)

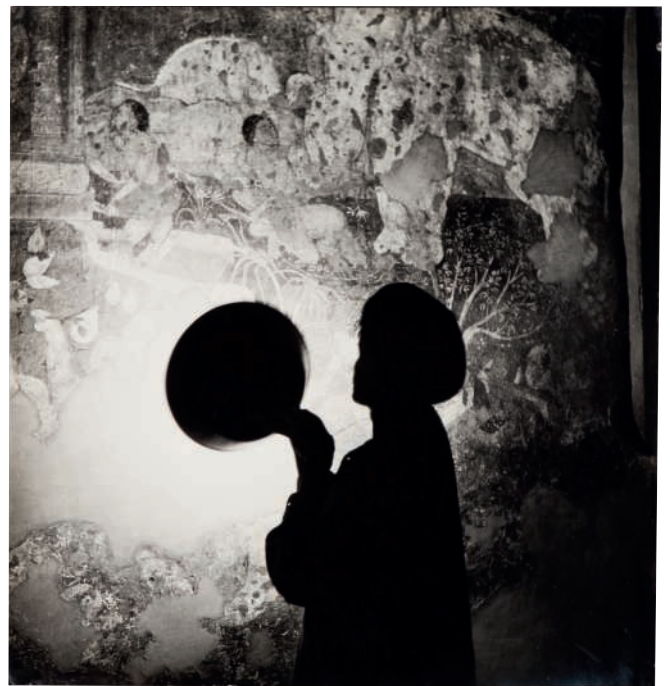
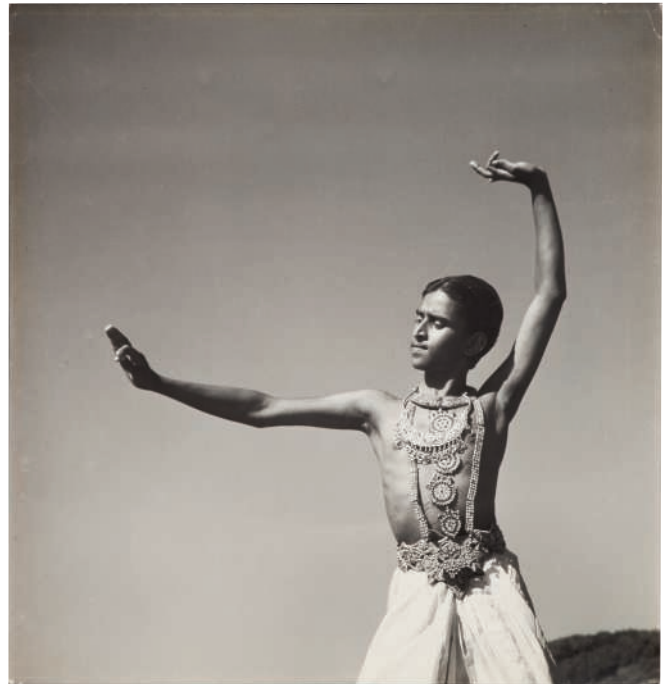
(29)

\$15,000-20,000

PROVENANCE

Photographic Images and Other Material from the Beaton Studio; Sotheby's Parke Bernet, various sales 1977-1981.





198

CECIL BEATON (1904-1980)

Ram Gopal - Indian Dancer; Ajanta Caves, Hyderabad; Indian Street Musician; Rice Cultivation, Bengal; Bengali Girls School; Hyderabad City; The Old City of Peshawar; Moharram Festival, New Delhi; The Jain Temple, Calcutta

each stamped 'Beaton Studio/Sotheby Parke Bernet' and with typed caption to the reverse

bromide prints, unmounted, unframed

Image/sheet: 20¼ x 19¼ in. (51.5 x 49 cm.)

(10)

\$3,000-5,000

PROVENANCE

Sotheby's, London, 21 November 1977, lot 176.



199

CECIL BEATON (1904-1980)

Marilyn Monroe, 1956

gelatin silver print

stamped photographer's credit, stamped 'Beaton Studio/Sotheby Parke
Bernet' with number '1/5' and titled in pencil (verso)

Image/sheet: 7½ x 7½ in. (19 x 19 cm.)

\$7,000-9,000

PROVENANCE

*Photographic Images and Other Material from the Beaton Studio; Sotheby's
Belgravia, London, 1977, lot 231.*



200

CECIL BEATON (1904-1980)

Iconic photographs

Comprising: a collection of 15 silver gelatin prints of iconic figures, mostly matted and hinged with Beaton's photo credit stamped on verso. Subjects include Mick Jagger, Pablo Picasso, Gary Cooper, Horst, Edward "Boy" Lebasck, Lawrence Olivier, Marlon Brando, Alan Webb, Bernard Berenson, and others silver gelatin prints

Majority range in size from 200 x 190mm to 390 x 305 mm (approx.) (15)

\$7,000-9,000

PROVENANCE

Photographic Images and Other Material from the Beaton Studio; Sotheby's Parke Bernet, various sales 1977-1981.



201

CECIL BEATON (1904-1980)

An extensive archive of sketchbooks, drawings, photographs and several watercolor paintings, some of which variously signed ("Beaton", "C Beaton" and "CB"), ca 1950-1978

Comprising: 10 ink and watercolor drawings (several of which are framed); four sketch and scrap books and a silk bound Japanese orihon; 35 trimmed production drawings in ink; 26 loose and mounted photographs, 65 x 60 mm to 250 x 200 mm (approx.); and 2 silver gelatin prints 240 x 190 and 345 x 265 mm (the former signed "Love from Cecil")
various media

\$10,000-20,000

A large and substantial archive of Beaton's multi-faceted career featuring sketches of his theatrical set and costume designs together with several original watercolors. Beaton's sketchbooks underscore his divergent interests beyond his firm reputation as a photographer. One example features a wide range of drawings, in various stages of completion, depicting the coronation of Queen Elizabeth II, while a silk-bound Japanese orihon offers Beaton's "Rough Suggestion for a Production of Madama Butterfly." The holding is complimented by several watercolors, being primarily costume and theatrical scenery, including the costume design for the 1969 Broadway musical, 'Coco', starring Katherine Hepburn as Coco Chanel. A small cache of photographs fills out the collection, including several candid images of Beaton (one with Gary Cooper), mounted images of "Francis Rose in Tamaris near Toulon - September 1938", as well as a small series of mounted photographs identified in manuscript as "Francis [Rose] & Frederica with Donald at 13 Shooters Hill Road, Blackheath October 1943 by Cecil Beaton." Several inscribed photographs include examples from Beaton, Louis Bramfield, André Germain and Mistinguette—all inscribed to Sir Francis Cyril Rose, Bt. (1909-1979), who was partly supported financially by Beaton in his later years.





202 (part)



203

202

CECIL BEATON (1904-1980)

Camille, Ballroom scene; A Courting Couple in a landscape; and Roses

the first, signed and inscribed as titled 'Beaton/Camille/Ballroom scene' (lower right); the second, signed 'Beaton' (lower left) pencil, pen and ink and watercolour, heightened with white, unframed 21½ x 13¾ in. (55 x 35 cm.), the first (3)

\$3,000-5,000

PROVENANCE

Anonymous sale; Christie's, New York, 10 December 1986, lot 237, (the first).
Anonymous sale; Christie's, New York, 10 December 1986, lot 243, (the second).
Anonymous sale; Sotheby's, London, 16 September 1981, lot 155 (the third).

203

PAVEL TCHELITCHEW (RUSSIAN, 1898-1957)

Portrait of Natalia Paley as Ophelia

signed and inscribed 'to Cecil with Love/ Pavlik/ 24 april/ N.Y.C.' (lower right) India ink and watercolor heightened with white on paper 20 x 15¾ in. (50.8 x 40 cm.) Executed circa 1931-1932.

\$5,000-7,000

PROVENANCE

Sir Cecil Beaton, London.
Anonymous sale; Sotheby's, New York, 12 June 1981, lot 81.



204 (part)

204

EUGENE BERMAN (AMERICAN/RUSSIAN, 1899-1972)

Laguna Veneta; Desolate Trees; and a companion work

the first signed with artist's monogram and dated 'E.B./ 1953' (lower center) and titled 'Laguna Veneta' (lower right); the second signed with initials and dated 'E.B. 1958' (lower right) each watercolor, ink and gouache on paper the first 8¾ x 12½ in. (22.2 x 31.8 cm.) (3)

\$1,000-2,000

PROVENANCE

Anonymous sale; Christie's, New York, 1 June 1989, lot 320, the first. Anonymous sale; Christie's, New York, 30 November 1988, lot 87, the second.

205

EUGENE BERMAN (AMERICAN/RUSSIAN, 1899-1972)

Maison d'Olivia, La Nuit des Rois and Stage Design for Icarus

titled and dated 'Maison d'Olivia 1938' (along the lower edge) and inscribed 'La Nuit des Rois' (along the upper edge), the stage design signed with initials and dated 'E B 1938' (lower right) watercolor, gouache and ink on paper the first: 15 x 11½ in. (38.1 x 29.2 cm.) (2)

\$1,500-2,500

PROVENANCE

Anonymous sale; Christie's, New York, 30 November 1988, Lot 52, the first. Anonymous sale; Christie's, London, 5 June 1986, lot 1715.



205 (part)



206

PAVEL TCHELITCHEV (RUSSIAN, 1898-1957)

Untitled

signed and dated 'P. Tchelitchev 1940' (lower right);
and variously inscribed
ink and wash on paper
7¾ x 7½ in. (19.7 x 19.1 cm.)
Executed in 1940.

\$3,000-5,000



207

PAVEL TCHELITCHEV (RUSSIAN, 1898-1957)

Man from behind

signed and dated 'P Tchelitchev/ 31' (lower right)
pen and ink and wash on paper
10½ x 8¼ in. (26.7 x 21 cm.)

\$2,000-3,000

PROVENANCE

The Collection of Geoffrey Beene; Sotheby's,
New York, 23 September 2005, Lot 258.

208

PAVEL TCHELITCHEW (RUSSIAN, 1898-1957)

Portrait of Janet Flanner

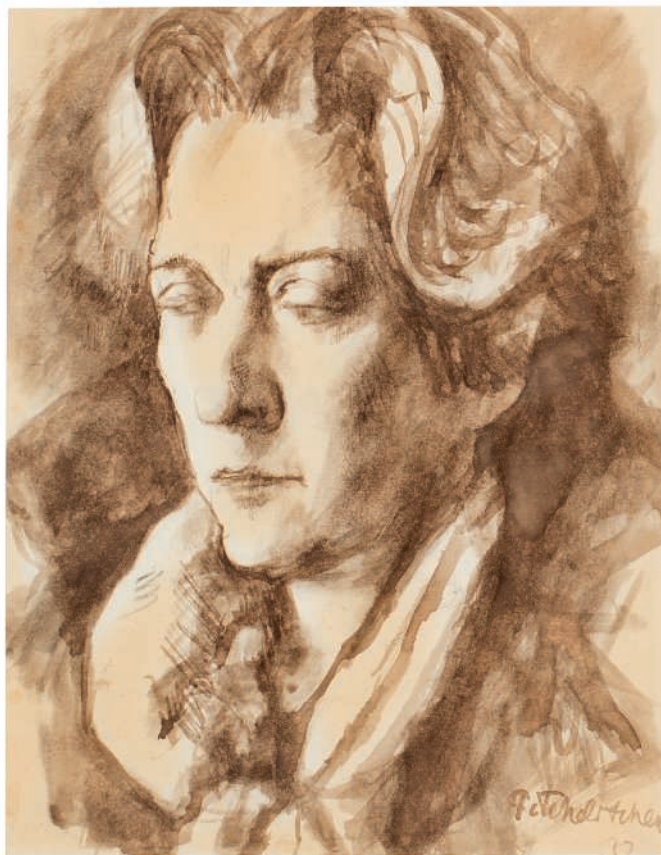
signed and dated 'P Tchelitchev/ 32' (lower right);
annotated extensively (on the reverse)
sepia ink and brush and wash on paper
12¾ x 10½ in. (32.4 x 25.7 cm.)

\$1,500-2,500

PROVENANCE

Anonymous sale; Swann Galleries, New York, 9 June
2016, Lot 108.

Janet Flanner (1892-1978), who wrote under the pen
name 'Genêt', was the Parisian based correspondent
for *The New Yorker* magazine between 1925 and 1975.
She is best remembered for her column "Letters from
Paris" and her seminal three part series profiling Hitler
written of 1936. Her coverage of the Second World
War, including that of the Nuremberg trials, led to her
being made a knight of *Legion d'Honneur* in 1948.



209

CHRISTIAN BÉRARD (FRENCH, 1902-1949)

Costume sketch for Symphonie Fantastique;
four companion costume sketches and a
sheet of sketches

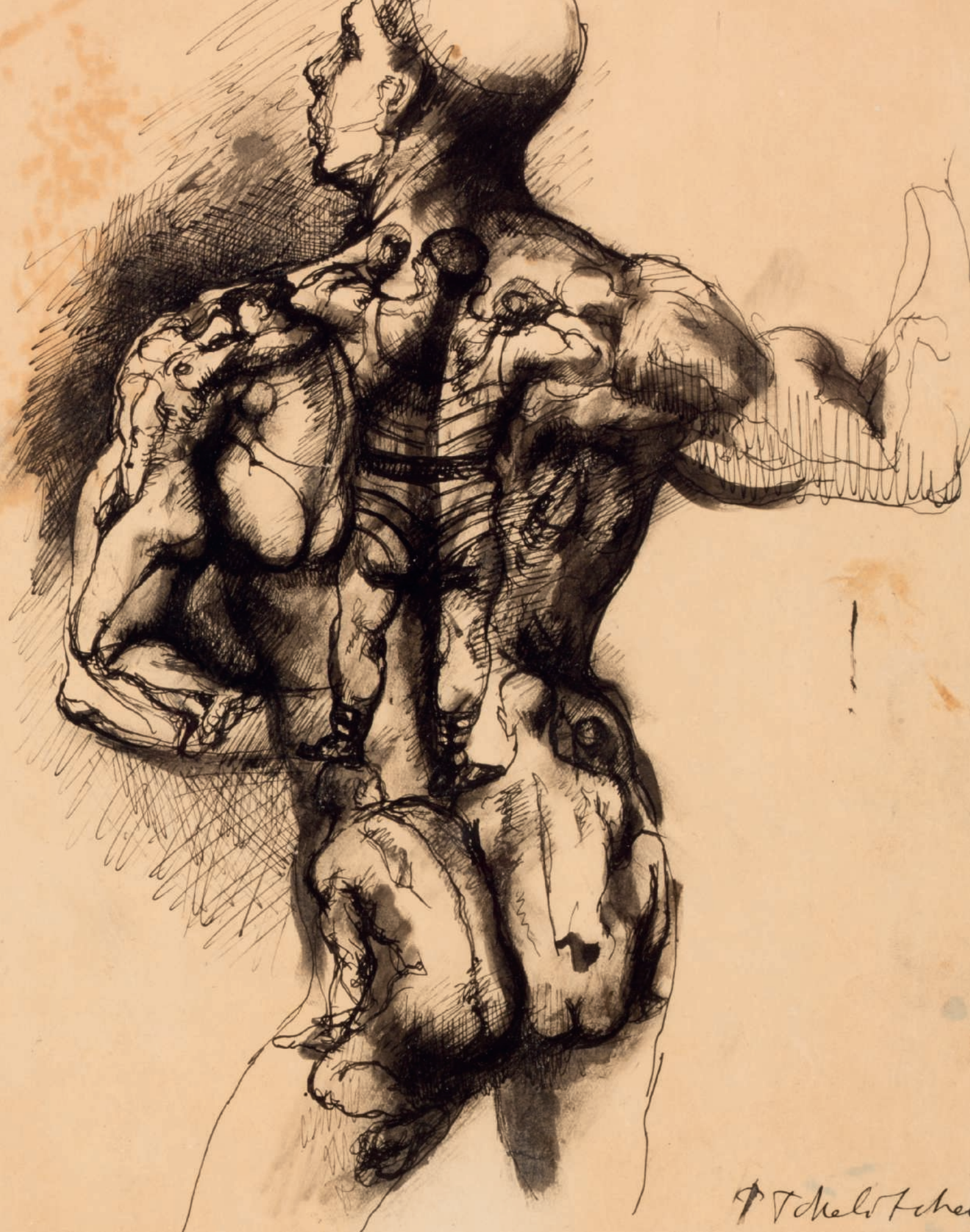
Two works variously inscribed (throughout)
two ink and watercolor on paper; four ink, watercolor
and gouache on paper
the largest 11 x 14 in. (27.9 x 35.6 cm.) (6)

\$1,000-2,000

PROVENANCE

Acquired from the artist.
Alexander Iolas, New York.
Anonymous sale; Sotheby's, New York 12 June 1981,
lot 102 (the first).





P. Tchelitchev

PAUL WALTER

AND THE RAJ

To say that Paul Walter loved India and things Indian would be an understatement. He was mesmerized by the layers of culture in the sub-continent, from the rustic silver jewelry (of which he seemed to have had an inexhaustible supply!) to the paintings of the Mughal court and the Rajasthani princes, which gleamed from the walls of his apartment in tones of carmine, emerald and orange. He loved to wear Indian clothes and to eat Indian food. He was, in short, obsessed with India.

Being Paul Walter, his insatiable curiosity led him to another aspect of Indian, or rather, Anglo-Indian, culture. Not for him the romance of the Eighteenth Century with young Englishmen trying to make their way in the East India Company (though there is the homesick note from Robert Clive, later known as Clive of India, lot 171), Paul developed an interest in the culture of the Raj, a culture which has today vanished almost without a trace. This interest is most obviously demonstrated by the collection of furniture by Edwin Lutyens, the architect of New Delhi, but soon makes itself apparent throughout the collection in various media.

Another hint of this interest was the photograph proudly displayed in his New York library which was conspicuously signed 'Dickie' and 'Edwina', of course better known as The Earl and Countess Mountbatten of Burma, the last Viceroy and Vicereine of India, earlier photographs of the Indian empire including the group by Captain Linnaeus Tripe of India, Indonesia and Burma (lot 156) and views of the Taj Mahal (lots 167-168).

The Strang portrait of Rudyard Kipling and the complete edition of Kipling's works remind us of the author of *The Jungle Book* (lots 161 and 163), while lot 162, *Departmental Ditties*, published in Lahore, brings to mind that Rudyard's father, John Lockwood Kipling, was the head of the art college there and that he was also the designer of the 'Indian' Hall at Osborne House on the

Isle of Wight, the home of Queen Victoria – the closest that the Queen Empress ever got to the sub-continent. There is also correspondence from Mountbatten's predecessor Lord Hardinge of Penshurst, part concerning the great Delhi Durbar of 1911. All of this material and more records the brief history of the Indian Empire.

Then there are the peculiarities which demonstrate the wit of Paul Walter as a collector: the silver box in the shape of a Bengal tiger's brain (lot 119), the tea pot with its cow's head spout and cobra handle (lot 242), and the set of silvered metal dominoes which form the next lot. Interestingly, both pot and game originated in China, were exported to Europe and then re-exported to India. Even odder than these is the idiosyncratic silver rocking chair wine bottle holder of around 1920 (lot 244) which, along with the consecutive two lots (the pitcher and hookah base) were generously loaned by Walter to the Cooper Hewitt for their exhibition celebrating the work of arts and crafts furniture designer, painter and interior designer Lockwood de Forest. Like Paul Walter, Lockwood de Forest delighted in the language of Indian art – the latter translating the rich chased and engraved qualities of these Indian wares in the carving of his furniture.

Bringing all of this closer to the present day are the spectacular series of travel posters, dating from the 1930s, which presage today's modern tourism. "Simla by Rail Motor," for example, offers "speed, safety, comfort, and cleanliness" on the North Western Railway. Alas this tourist paradise was soon enmeshed in the war and soon the Raj itself would end.

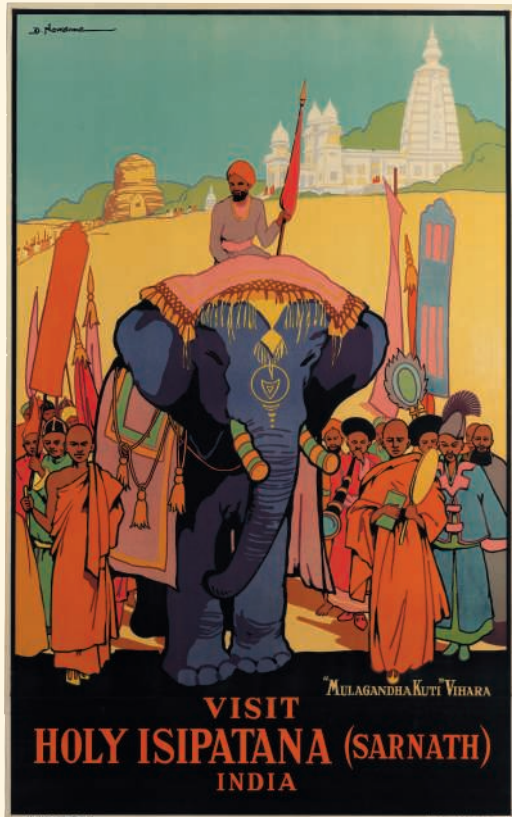
Paul Walter was a collector of depth and substance. His Anglo-Indian collection sheds light on a forgotten world of Memsahibs and Tiffin and Chota-pegs and the imposition of English custom on the melting pot of India, a vanished world.

JONATHAN RENDELL

A. DI DOVICH

EDIZIONI
STAR
OFFICINE IMPRESA GEN
CAFFISSON & PUBBLICITÀ
MILANO
74 C. GIULONI





210

A GROUP OF FOUR TRAVEL POSTERS

SREE DHAM / BRINDABAN

GOBINDA MANDAL (dates unknown)

E.I.R. Press, Calcutta, 1940

39 x 25¼ in. (99 x 64 cm.)

PW 157: see Swann Galleries, New York, 18 October 2013, lot 41

SEE INDIA / ELLORA

V. A. MALI (dates unknown)

Bolton Fine Art, Bombay, circa 1930

39½ x 25 in. (100.3 x 63.5 cm.)

PW 130: see Swann Galleries, New York, 11 November 2011, lot 7

VISIT HOLY ISIPATANA (SARNATH) / INDIA / "Mulagandha Kuti" Vihara

DOROTHY NEWSOME (dates unknown)

Calcutta Chromotype Ltd., Calcutta, circa 1935

39¾ x 24¾ in. (101 x 63 cm.)

PW 158: see Swann Galleries, New York, 18 October 2013, lot 40

SEE INDIA / AJANTA FRESCOES / CAVE TEMPLES

G. M. SOLCQUANDAR (dates unknown)

Bolton Fine Art, Bombay, 1934

39½ x 25 in. (100.5 x 63.5 cm.)

see Swann Galleries, New York, 18 October 2013, lot 46

(4)

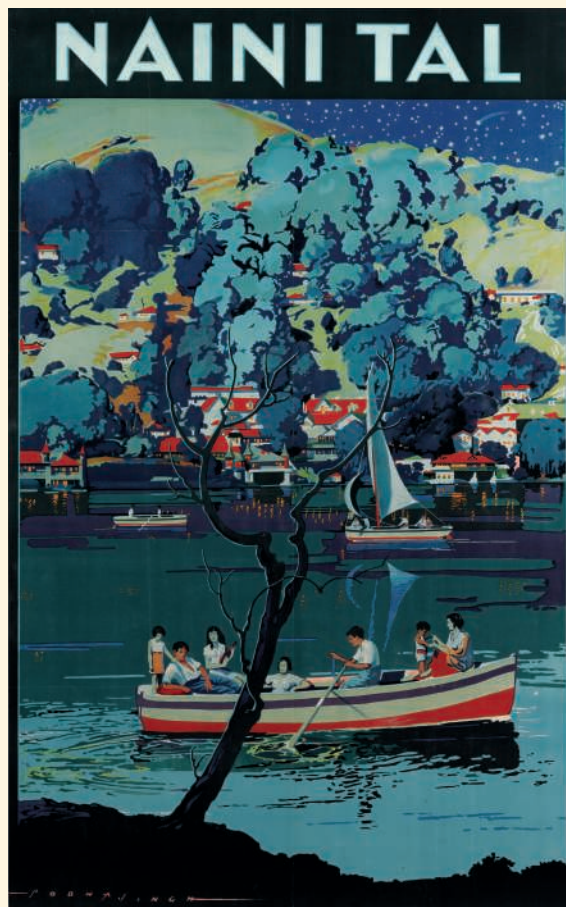
\$5,000-7,000

AJANTA FREScoes CAVE TEMPLES



SEE INDIA

G.M. Solgaonkar 1934



211

A GROUP OF THREE TRAVEL POSTERS

VISIT INDIA / INDIAN STATE RAILWAYS

ANONYMOUS

Lithographed in Canada

39¼ x 24½ in. (99.7 x 62.2 cm.)

PW 145: see Swann Galleries, New York, 15 November 2010, lot 7

NAINITAL

SOBHA SINGA (dates unknown)

Calcutta Chromotype Ltd., Calcutta, circa 1935

39¾ x 25½ in. (101 x 63½ cm.)

PW 154: see Swann Galleries, New York, 18 November 2009, lot 5

VISIT INDIA / A STREET BY MOONLIGHT

HENRY GEORGE GAWTHORN (1879-1941)

Adam Bros & Shardlow, Ltd., London, circa 1925

39½ x 25 in. (100 x 63.5 cm.)

PW 147: see Swann Galleries, New York, 18 November 2009, lot 3

\$4,000-6,000

(3)

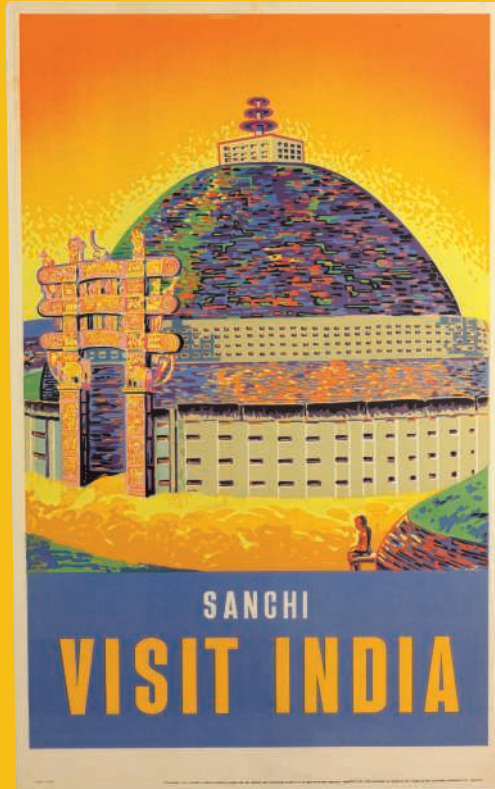
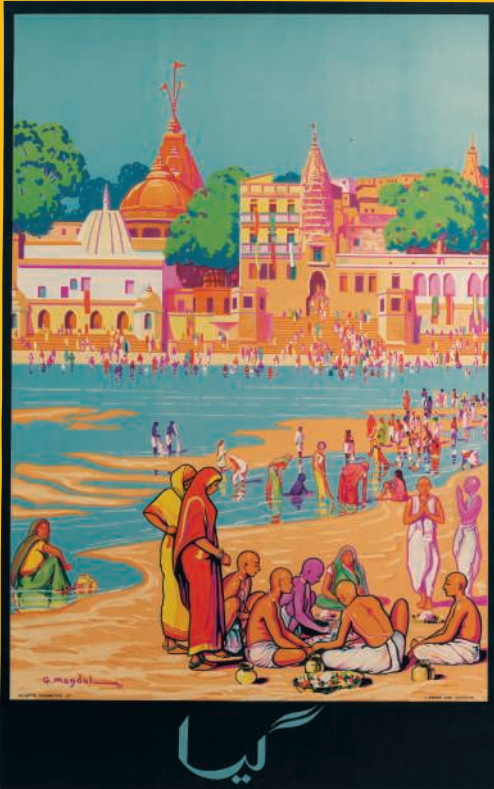
INDIAN STATE RAILWAYS



LITHOGRAPHED IN CANADA

VISIT INDIA


PARTICULARS
FROM
THE PUBLICITY OFFICER
**INDIAN STATE
RAILWAYS**
57 HAY MARKET,
LONDON,
S.W.1.



212

A GROUP OF FOUR TRAVEL POSTERS

G.I.P. RAILWAY

N. Govindrai (dates unknown)
Bombay, circa 1930
39 x 24¼ in. (99 X 61.6 cm.)
PW 151: see Swann Galleries, New York, 15
November 2004, lot 69

The text is in Marathi:

(above image)
gol safrichi
kami daranchi, savaltichi tikte
(below image)
Mumbai, Pune, Daund, Ahmadnagar,
Belapur, aadi, Nashik Road,
Vishesh Mahini: Publicity Bureau V.T. (Mumbai)
Great Indian Peninsula Railway.

(Translation)
"Return tickets
Short distance, discounted tickets
Mumbai, Pune, Daund, Ahmadnagar,
Belapur, and, Nashik Road,
Special Notice: Publicity Bureau V.T. (Mumbai)
Great Indian Peninsula Railway."

INDIA

GOBINDA MANDAL (dates unknown)
Calcutta Chromotype Ltd, Calcutta, 1937
39¼ x 24¼ in. (99.5 x 62.5 cm.)
PW 162: see Swann Galleries, New York, 18
October 2013, lot 44

GHUTIARI SHARIF

DOROTHY NEWSOME (dates unknown)
The Calcutta Posters, circa 1935
38 x 25 in. (96.5 x 63.5 cm.)
PW 150: see Swann Galleries, New York, 11
November 2011, lot 10

SANCHI / VISIT INDIA

ANONYMOUS
M. S. Associated Printers, Madras.
40 x 25 in. (101.6 x 63.5 cm.)
PW 146: see Swann Galleries, New York, 21
February 2007, lot 228 (4)
\$5,000-7,000



D. Newsome

শ্রীমতী সন্ন্যাসী কমলিনী শ্রী

PRINTED BY HOUSE OF ORIGIN)
THE CALCUTTA POSTERS.

ERP
PUBLICITY
LBT

11074-21



213

A GROUP OF FOUR TRAVEL POSTERS

SEE INDIA! / GERSOPPA FALLS

SHEP (CHARLES SHEPERD, 1892- ?)

Baynard Press, London, circa 1930

39¾ x 25 in. (101 x 63.5 cm.)

PW 140: see Swann Galleries, New York, 15 November 2010, lot 5

SEE INDIA / BENGAL

G. TAIT (dates unknown)

Bolton Fine Art, Bombay, circa 1935

39¼ x 25¼ in. (100 x 64 cm.)

PW 156: see Swann Galleries, New York, 18 October 2013, lot 39

LLOYD TRIESTINO / INDES

MARCELLO DUDOVICH (1878-1962)

I.G.A.P., Milan, circa 1938

37¾ x 24¼ in. (94.5 x 62 cm.)

PW 153: see Swann Galleries, New York, 10 November 2008, lot 76 and 15 November 2004, lot 72

SIMLA BY RAIL MOTOR

PRAYOY

(Printer unknown), circa 1930

40 x 26 in. (101.6 x 66 cm.)

PW 143: see Swann Galleries, New York, 15 November 2004, lot 110

(4)

\$5,000-7,000

BENGAL



SEE INDIA



214

A STONE FIGURE OF VISHNU
KASHMIR, CIRCA 9TH CENTURY

Standing and holding a lotus in his proper right hand, clad in a *dhoti* and wearing beaded jewels and armlets, the head topped with an elaborate headdress and backed by a nimbus

5½ in. (14.3 cm.) high

\$1,200-1,800

PROVENANCE

P91.099: Pan-Asian Collection, New York.
Sotheby's New York, 28 October 1991, lot 341.





215

A GILT BRONZE FIGURE OF AMOGHAPASHA

NEPAL, 16TH CENTURY

Gilt with few faint traces of red polychromy, standing with eight arms with hands holding various implements, wearing a *dhoti* with a flowing sash, adorned with various jewelry and large circular earrings, his sweet expression topped with hair piled into a high chignon and secured with a foliate crown

5½ in. (13.9 cm.) high

\$2,000-3,000

PROVENANCE

Acquired by 2000.

216

A SANDSTONE LINGAM

KHMER, ANGKOR PERIOD, 13TH CENTURY

The surface smoothly polished with square base and prismatic middle rising to cylindrical top with fine incising on one side

18 in. (45.8 cm.) high

\$5,000-8,000

PROVENANCE

72.201: Doris Wiener, 1972.





217

A FAKIR WITH A DOG

INDIA, DECCAN, BIJAPUR, CIRCA 1600-1620

Depicting a wandering ascetic dressed in a voluminous robe covering his torso, naked below the waist, carrying a fan in his right hand, sticks and a pouch in his left, accompanied by a dog with a string of gold bells around its body

pencil and pigments heightened with gold on paper
7 x 4 in. (17.7 x 10 cm.)

\$7,000-9,000

PROVENANCE

70.051: Doris Wiener, New York, 20 October 1970.
Sotheby's New York, *Important Indian Miniatures from the Paul F. Walter Collection*, 14 November 2002, lot 46.

EXHIBITED

Indian Art from the Paul Walter Collection, Allen Memorial Art Museum at Oberlin College, Oberlin, Ohio, 6 February - 7 March, 1971.

LITERATURE

P. Pal, *Indian Art from the Paul Walter Collection: Catalogue*, Allen Memorial Art Museum Bulletin, 28, no. 2, 1971, no. 82, pg. 95.

During the reign of Akbar (r.1556-1605), examples of European art first arrived at the Mughal court brought back with the mission sent to Goa in 1575. Artists in the imperial atelier studied, absorbed and adapted European engravings that had been introduced by Jesuit missionaries. This interest in European imagery is also evident in the Deccan. The present drawing appears to be a copy after a European engraving. It depicts a typical Indian subject, a wandering ascetic, but is executed in a European manner. The face, hair and robe have a distinctly European influence, while the fan, the sticks and the pouch containing rice for the ascetic are rooted in the Indian tradition. Studies of ascetics, such as the present example, were a means of demonstrating the artist's mastery of the human figure as well as the modeling of drapery.

This adaptation of European imagery by Indian artists became a distinct genre within the Mughal repertoire during Akbar's reign. Compare the current lot with the slightly earlier, well-known drawing of *The Dervish*, circa 1590, by the Mughal artist Basawan in the Musée Guimet, Paris (illustrated in A. Okada, *Indian Miniatures of the Mughal Court*, Paris, 1992, fig. 95, no. 92). Basawan's dervish, like our *fakir*, is shown with a dog by his side as dogs often accompanied and protected ascetics during their solitary wanderings around India. Basawan's penchant for illustrating dervishes led him to make them the subject of independent drawings and miniatures as well as part of larger illustrated imperial manuscripts. For examples of other Mughal drawings inspired by European prints and related figures of ascetics, see *ibid.*, nos. 84, 85, 87, 89, 90, 92-95 and a drawing from the Stuart Cary Welch collection, now in the Arthur M. Sackler Museum, Harvard Art Museums (no. 2009.202.79).



218
**A DRAWING FROM THE *BHAGAVATA PURANA*: KRISHNA
SLAYING THE CRANE DEMON (BAKASURA)**

SECOND GENERATION AFTER MANAKU AND NAINSU KH
NORTH INDIA, GULER, CIRCA 1820

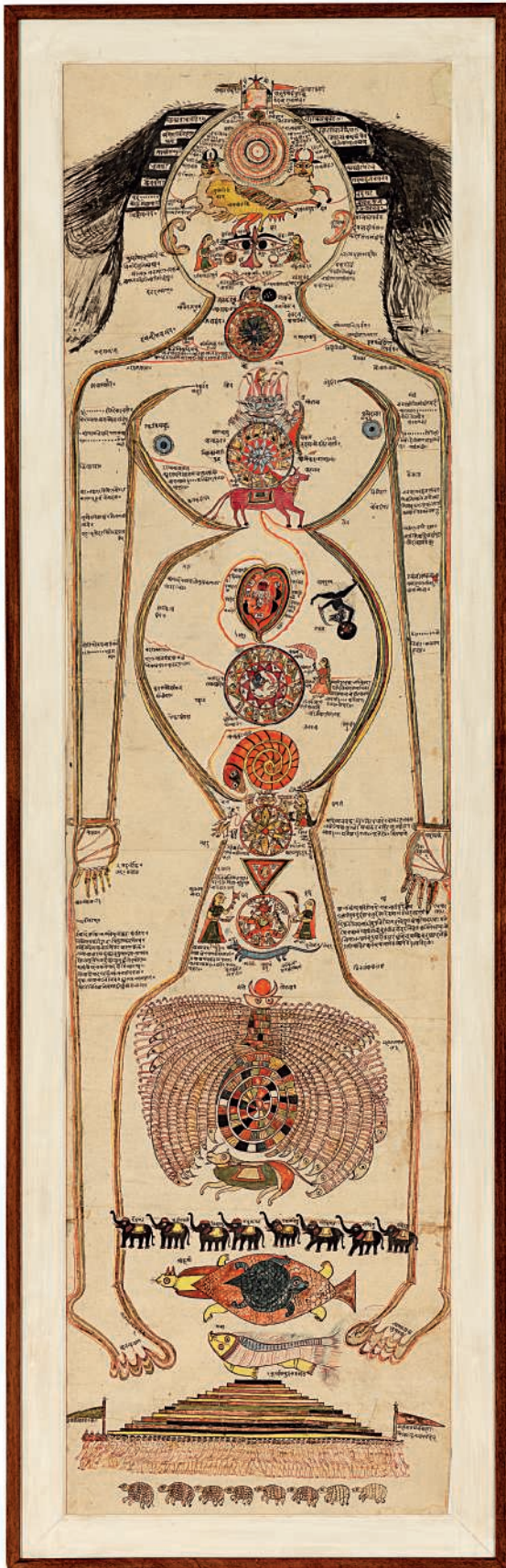
pencil and ink on paper
9 x 11½ in. (22.9 x 28.2 cm.)

\$6,000-7,000

PROVENANCE

72.096; Maggs, London, 1972.

This painting depicts an episode from Chapter 11, in which Krishna defeats Bakasura, the crane demon. Krishna and his fellow cowherders had brought their flock to drink from a pond, when suddenly an enormous crane appeared and swallowed Krishna. The Divine One immediately began to emit so much heat, that the crane began to burn from within and was forced to disgorge him. Once freed, Krishna seized the two halves of the demon's long bill and tore him into two.



219
A COSMOLOGICAL MAP IN THE FORM OF A FEMALE
HUMAN FIGURE

INDIA, RAJASTHAN, 20TH CENTURY
ink and opaque pigments on paper
84 x 22 in. (213.4 x 55.8 cm.)

\$8,000-12,000

The present work appears to combine the different realms of existence found on a *lokapurusha* with *chakras* found on the subtle body in yogic treatises. For other examples, see *Property from the Collection of Ariane Dandois*, sold at Christie's New York, 21 September 2007, lots 272-276. For further reading on the subject, see D. Diamond, *Yoga The Art of Transformation*, 2013, pp.166-171.



220

TWO DRAWINGS FROM THE BHAGAVATA PURANA

ATTRIBUTED TO THE WORKSHOP OF MANAKU OF GULER

NORTH INDIA, PAHARI REGION, CIRCA 1740

The first depicting gods battling demons; the second a depiction of Hell, in an oval format, with demons tormenting with fire tongues, both with inscriptions in *takri* in upper left corner and folio numbers in margin above pencil on paper

8½ x 12½ in. (21.5 x 32 cm.), the largest (2)
\$5,000-7,000

The style of drawing, size of the folios and identifying inscriptions in *takri* with folio numbers in the upper margins indicate that these two drawings were made in the workshop of the famed Pahari artist, Manaku, if not executed by his own hand. It is quite possible that these illustrations belong to a known, unfinished *Bhagavata Purana* series that has been estimated to comprise paintings and drawings close to a thousand folios. The drawings exhibit the same energy and vitality that is evident in the finished paintings from this series. Manaku must have taken years to finish the work and would most certainly have had assistance from other artists in his workshop. (See B.N. Goswamy and E. Fischer, *Pahari Masters: Court Painters of Northern India*, Museum Rietberg Zurich, 1992, pg. 245).

For other comparable drawings, see *ibid.*, nos. 109-110, pp. 262-263; J. Seyller & J. Mittal, *Pahari Drawings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2013, nos. 11-14, pp. 38-47. In particular, nos. 13 and 14 are very similar to the present folio of gods battling demons.



221

AN ILLUSTRATION FROM THE BHAGAVATA PURANA, BOOK TEN: GOKULA TO VRINDAVAN

INDIA, RAJASTHAN, PROBABLY JAIPUR, LATE 18TH CENTURY

Upananda, the elder brother of Nanda, seated in a bullock cart, with Yashoda and Rohini carrying Krishna and Balarama following behind, led by a procession of cows, musicians and attendants through the river Yamuna as they move to Vrindavan, depicted as a verdant landscape on the right, the seated figures with identifying inscriptions above, within yellow, black and white ruled lines and wide red borders, bearing folio number "17" and two lines of verse describing the scene in the upper and lower borders in black *devanagari* script
Opaque pigments heightened with gold on paper

9 x 14½ in. (22.9 x 36 cm.)

\$3,000-4,000

PROVENANCE

71.078: Sotheby's London, 7 December 1971, lot 71.



नेरजी

जनंद

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देहिनी

नेम



222

AN ILLUSTRATION FROM THE "TULA RAM" BHAGAVATA PURANA SERIES, BOOK TEN: KRISHNA AND BALARAMA
INDIA, GUJARAT, CIRCA 1625-50

Depicting an episode from the life of Krishna and Balarama, the two being joyously welcomed by villagers and ascetics as ladies of the court inform the king seated on a canopied throne, of their arrival, in the upper register, with yellow and blue rules and gray border, an inscription in black *devanagari* script to the upper border

Opaque pigments heightened with gold on paper

8½ x 10¼ in. (22.3 x 26.2 cm.)

\$8,000-10,000

PROVENANCE

Collection of Dr. Claus Virch.
Sotheby's New York, 17 March 2015, lot 1114.

This and the following paintings (lots 222 and 223) are from an early and significant illustrated series of the *Bhagavata Purana*. According to the scholar Karl Khandalavala, it was painted in western Burhanpur in Gujarat. It is said to have comprised seventy pages before its dispersal by Tula Ram, a Delhi dealer in 1950, and has subsequently been named after him.

Paintings from this dispersed series can be found in many public and private collections around the world. Most scholars agree that the series originated in Western India, but opinions on its dating have varied. The frontispiece for the series is in the Brooklyn Museum of Art (museum no. 1999.136.2) and dated circa 1650. B.N. Goswamy and Usha Bhatia attribute it to Rajasthan or Gujarat, circa 1625 (*Painted Visions: The Goenka Collection of Indian Paintings*, New Delhi, 1999, pg. 185, no. 145).

Painted in a folkish style, the figures are set amongst floral and vegetal motifs against pale white or yellow grounds. Milo Cleveland Beach has compared the style of painting to the decorative motifs found on early eighteenth century Gujarati printed and embroidered textiles. Beach has suggested that the series probably originated in Surat, circa 1720. (*The New Cambridge History of India: Mughal and Rajput Painting*, Cambridge, 1992, p. 210, cat. 162). This *Bhagavata Purana* has also been compared to a *Devi Mahatyma* series, dated circa 1719, now in the Prince of Wales Museum, Mumbai (*ibid.*, fig.163).

For other folios and further discussion on this series, see A. Topsfield (ed.), *In the Realm of Gods and Kings*, London, 2014, pg. 153, no. 59; R. K. Tandan, *Indian Miniature Painting 16th Through 19th Centuries*, Bangalore, 1982, fig. 14; S.C. Welch, *A Flower from Every Meadow*, Asia Society, New York, 1974, pp. 38-39, cat.15; S.C. Welch and M.C. Beach, *Gods Thrones and Peacocks*, Asia Society, New York, 1965, pp. 64-65, cat. 15.



223

**AN ILLUSTRATION TO THE "TULA RAM" BHAGAVATA PURANA,
BOOK TEN: SCENE AT BRINDAVAN**
INDIA, GUJARAT, CIRCA 1625-50

Yashoda fans an infant Balarama in a pavilion as Nanda climbs a ladder after tending to his cow to be with his wife and child, the surface divided into two registers with the figures of Brindavan dwellers depicted amidst flowering plants on a yellow ground, within blue and orange ruled lines and green borders, with numerals in upper left corner and inscription in *devanagari* script in upper border

opaque pigments heightened with gold on paper

10¼ x 9 in. (26.1 x 22.8 cm.)

\$7,000-9,000

PROVENANCE

71.017: Doris Wiener, New York, 26 February 1971.

LITERATURE

P. Pal, *The Classical Tradition in Rajput Painting*, New York, 1978, pp. 64-65, cat. 9.

H. Goetz, "A new key to early Rajput and Indo-Muslim painting", *Roopa-Lekha*, XXIII, 1-2, 1952, pp. 1-16, illus.no.4.

For another folio from this series, see lot 222.



224

A COURTESAN AT A JHAROKHA WINDOW

INDIA, RAJASTHAN, JAIPUR, CIRCA 1830

A bejeweled courtesan stands at a *jharokha* window holding a *hookah* pipe, with a child dressed in a gold tunic and cap behind her right shoulder, an attendant offering her a wine cup, within polychromed ruled lines and red borders

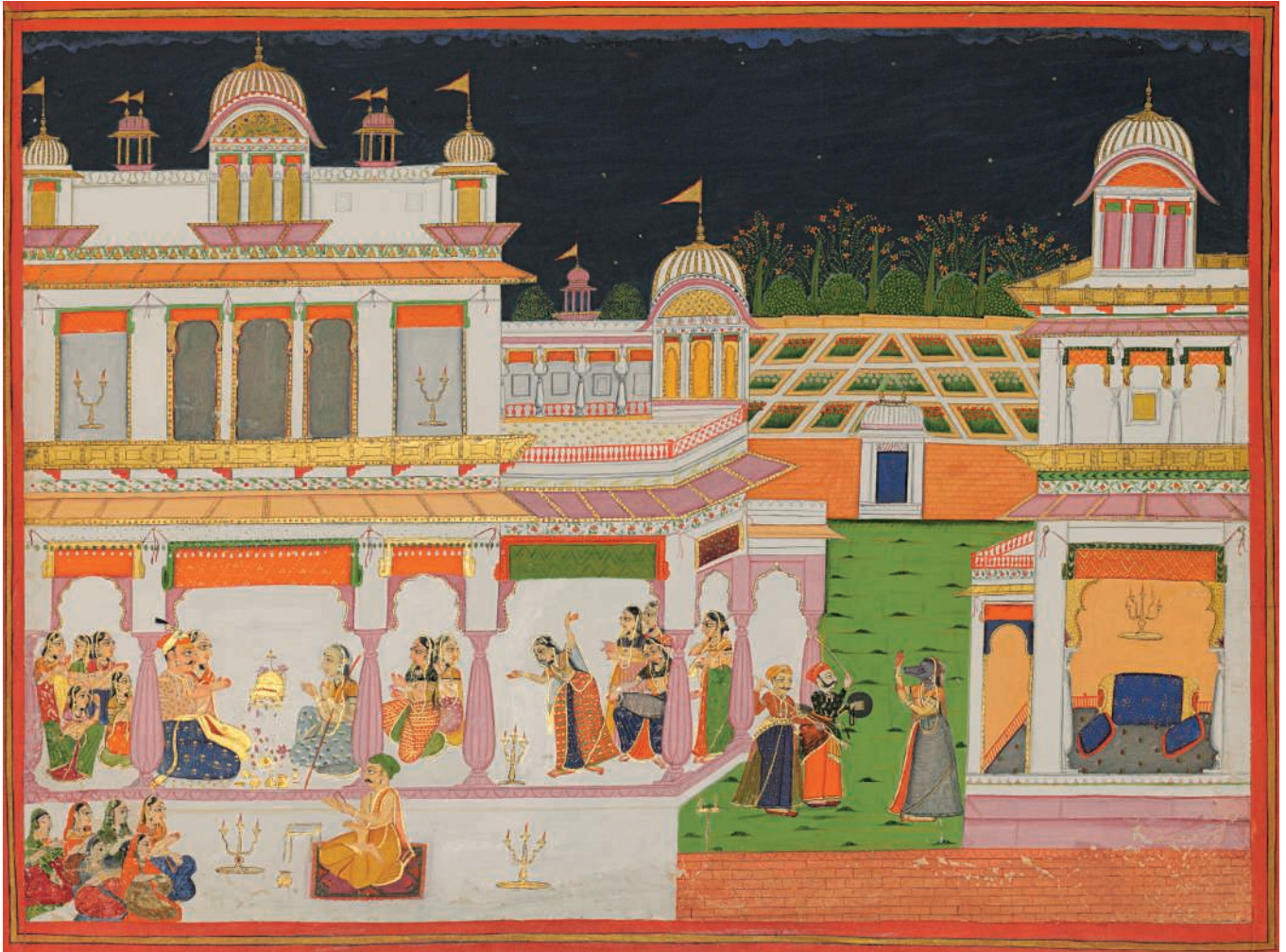
opaque pigments heightened with gold and silver on paper

12 x 9 $\frac{1}{2}$ in. (30.5 x 23.8 cm.)

\$6,000-8,000

PROVENANCE

2007.012: The Peter Cochrane Collection.
Simon Ray, London, 2007.



225

CELEBRATIONS IN A PALACE INTERIOR AT NIGHT

NORTH DECCAN, AURANGABAD OR RAJASTHAN, MEWAR, CIRCA 1700

Depicting a ruler and his consort with court ladies and a priest, seated with folded hands at a prayer ceremony, a dancing girl and musicians performing before them, whilst male attendants guarding the entrance to the pavilion engage in conversation with a boar-headed female deity, enclosed garden terraces receding in the background, within narrow gold ruled lines and red borders, the verso bearing a one-line inscription in black *devanagari* script mentioning the goddesses Mahalaxmi and Chilla Devi, numbered "108" in red ink

opaque pigments heightened with gold on paper

13 1/8 x 18 in. (33.4 x 45.8 cm.)

\$10,000-15,000

PROVENANCE

97.056: Sotheby's London, 15 October 1997, lot 79.

EXHIBITED

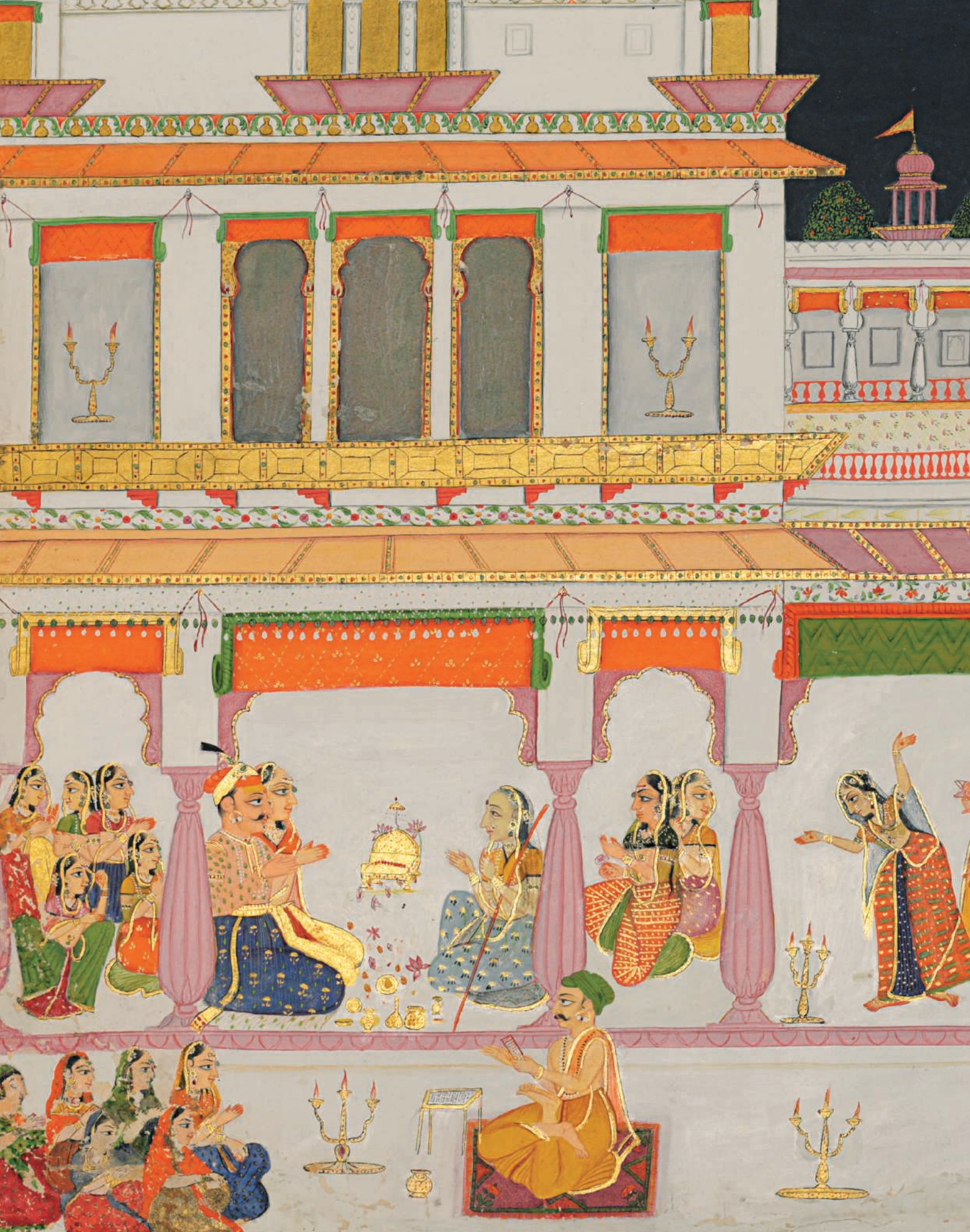
Indian Paintings, Arthur Tooth & Sons, London, 1975.

LITERATURE

Indian Paintings, Arthur Tooth & Sons, London, 1975, no. 7.

For two other comparable paintings, see R.K. Tandan, *Indian Miniature Painting, 16th through 19th Centuries*, Bangalore, 1982, figs. 76a,b. Each is of the same large format with prominent architectural features, receding gardens, similar borders and a long inscription on the reverse describing the subject.

For another closely-related painting offered at auction recently, from the collection of Colonel R.K. Tandan and possibly from the same series as this lot, see Christie's Mumbai, 18 December 2016, lot 25. Both works have similar compositions and architectural arrangement, probably depicting the same ruler with his consort being entertained by female musicians in the *zenana*, and the figures are rendered in a very similar manner.







226

**DEMONS FIGHTING OVER A
CAMEL'S PAW**

INDIA, RAJASTHAN, JODHPUR,
EARLY 19TH CENTURY

Two fearsome demons quarrel over a camel's paw in the foreground, three village ladies carrying water pots in the middle ground oblivious to the demons, with purple mountains rising behind them and a town visible in the background opaque pigments and gold on paper

12 $\frac{5}{8}$ x 7 $\frac{3}{4}$ in. (32 x 19.5 cm.)

\$8,000-12,000

PROVENANCE

90.002: Sotheby's New York, 21 March 1990,
lot 160.

The present painting appears to be a later version of a painting in the Metropolitan Museum of Art, in mirror reverse (TMMMA 1989.236.3). The museum's painting dates from the last quarter of the seventeenth century and is thought to have been painted in Bikaner, Rajasthan or in the Deccan. Steven Kossak noted its Deccani palette, in particular the use of lavender and mauve, and the peculiar rock forms. The rendering of the ladies in Rajput fashion, as well as the trees and animals, points towards the courtly style of Bikaner in Rajasthan. Most noteworthy are the fantastical demons fighting over an animal limb. Kossak suggests, "these originated in Central Asian manuscripts, which were copied in Persia and ultimately served as models for Islamic court ateliers elsewhere, including those in the Deccan" (S. Kossak, *Indian Court Painting 16th-19th Century*, Metropolitan Museum, New York, 1997, pp. 66-67, no. 34).

The striking similarity between the two paintings suggests that the artist of the present work was aware of the earlier version and executed this painting using a tracing.







227

AN ILLUSTRATION TO THE DEVI MAHATMYA SERIES: KALI ATTACKS THE DEMON ARMIES OF SHUMBHA AND NISHUMBHA

INDIA, GULER, CIRCA 1780

The Great Goddess, Ambika, sits serenely on her lion vehicle, while her terrible manifestation, Kali, with wild hair, sagging breasts and emaciated body, devours an elephant with one hand and reaches for a pair of chariot horses with another, towering over the *asura* army of Shumbha and Nishumbha, the reverse inscribed with two lines of Sanskrit verse in black ink from the *Devi Mahatmya*, describing the scene inscribed in black ink, with "No. 14" in pencil above opaque pigments on paper

6¾ x 10½ in. (17.1 x 26.7 cm.)

\$10,000-15,000

This painting is an illustration to the *Devi Mahatmya* which is the fourth and penultimate part of the *Markandeya Purana*, comprising Cantos 81 to 92 of the *Purana* and written between the fifth and ninth centuries. The *Devi Mahatmya* interrupts the discourse between the sage Markandeya and his disciple Kraustiki. The story of Durga, the great warrior goddess (known by various names including Ambika, Devi, Kali and Shakti) is one of three stories of the *Devi Mahatmya*. Kali represents the fierce aspect of Durga's divine power. During a long battle between the gods and demons, Durga is enlisted to fight the demon brothers, Shumbha and Nishumbha. Kali, as emanation of Durga's ferocious capabilities, erupts from her forehead as wild-haired, emaciated warrior wearing a necklace of skulls. She beheads the generals of the *asura* army, Chanda and Munda, and presents their heads to Durga. In turn, Durga crowns Kali with the victorious title, *Chamunda*.

For a very similar painting from the *Devi Mahatmya* Guler series of 1781 in the Lahore museum, see F.S. Aijazuddin, *Pahari Paintings and Sikh Portraits in the Lahore Museum*, London, 1977, no. 41(xvi), pg. 31, illus. pg.46.

For a brush drawing which may have served as a preparatory drawing for the Lahore Museum painted version or a similar series, see A. Topsfield (ed.), *In the Realm of Gods and Kings*, no. 74, pg. 184.



228

**AN ILLUSTRATION FROM THE *BHAGAVATA PURANA*: KRISHNA
SLAYING THE BULL DEMON (ARISHTASURA)**

INDIA, RAJASTHAN, MID-18TH CENTURY

Depicting Krishna in combat with Arishtasura, the bull-demon, as he holds one horn in his left hand and a ripped off bloody horn in this raised right hand, Balarama behind Krishna with a plough in his hand, two cows fleeing in fear whilst three others stand serenely below, bearing an inscription in black *devanagari* script above, within black ruled lines and buff borders opaque pigments and gold on paper

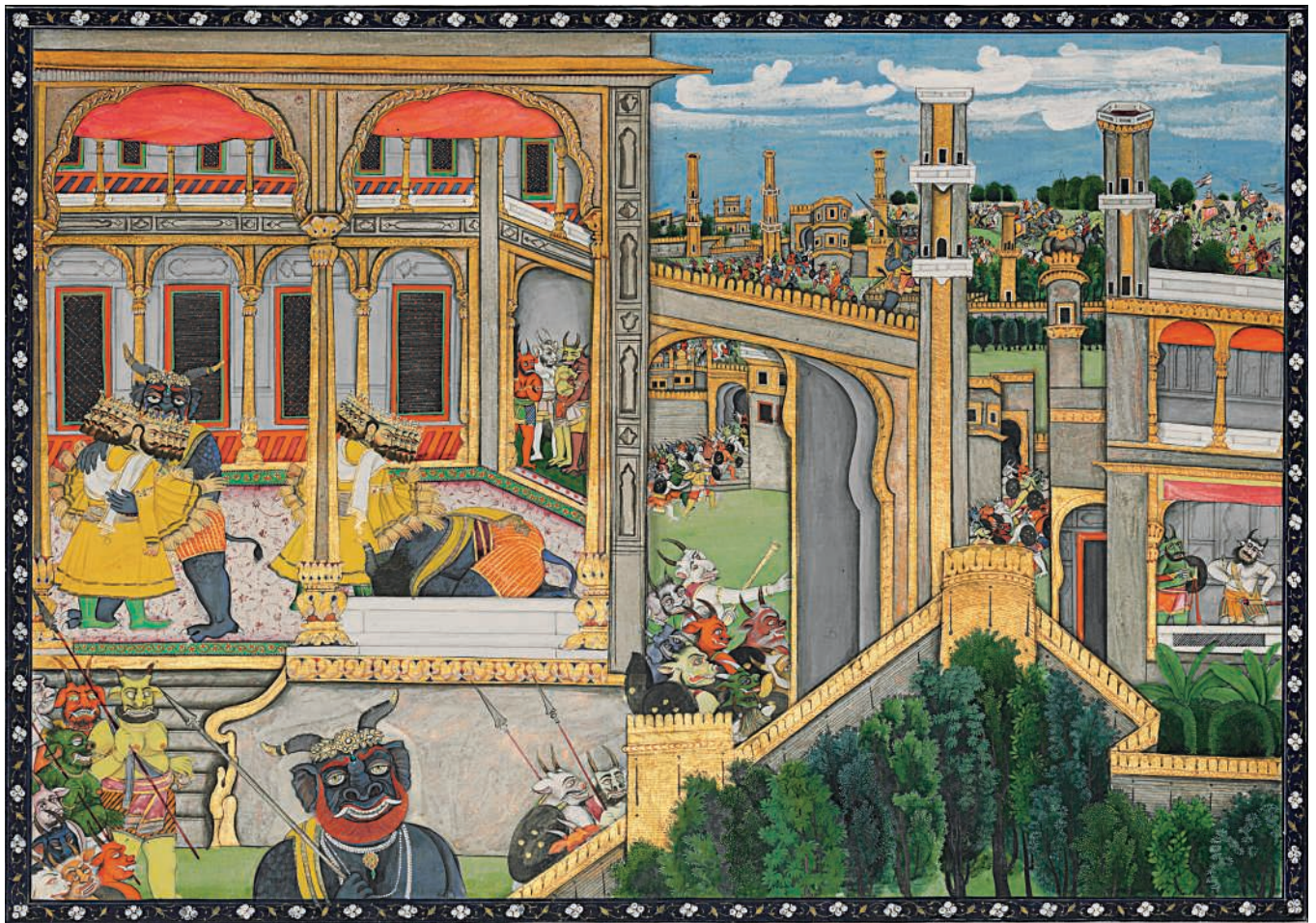
6 x 10 $\frac{1}{4}$ in. (15 x 25.8 cm.)

\$8,000-12,000

PROVENANCE

2014.021: London Art Market, 2014.

This painting depicts an episode from Chapter 36 in the *Bhagavata Purana* in which Krishna defeats Arishtasura (the bull demon). In this story, Krishna and his cowherd companions were tending to their flock when the bull-demon rampages into their midst, terrorizing the inhabitants of Vrindavan. Krishna grapples with the demon, grabbing him by the horn and wrestling him to the ground. Pinning him with his foot, the blue-skinned god wrenches off one of the horns and uses it to impale the demon, dispatching him to the netherworld.



229

**AN ILLUSTRATION TO THE LANKA KANDA OF THE RAMAYANA:
KUMBHAKARNA GREETSS RAVANA**

NORTH INDIA, GULER OR KANGRA, CIRCA 1850

The giant, Kumbhakarna, pays obeisance to his older brother, the ten-headed King of Lanka, Ravana, while demons in the rest of the palace commence preparations for battle with Rama and his army, with narrow blue borders with scrolling floral vine and pink speckled margins, verso bearing old typed gallery label and stamp of "TULA RAM, 36 Red Fort DELHI," inscribed with *lanka kanda* ("Book of Lanka") in black *devanagari* script to upper right opaque watercolor heightened with gold on paper

15½ x 20½ in. (39.2 x 52 cm.)

\$10,000-15,000

PROVENANCE

84.01: Sotheby's London, 31 January 1984, lot 234.

This painting is an illustration from the *Lanka Kanda* (The Book of Lanka), also known as the *Yuddha Kanda* (The Book of War), which is the sixth book of the Ramayana. The Ramayana continued to a popular subject with Pahari patrons and artists well into the mid-nineteenth century. The elaborate architectural settings and lively animal-headed demons are particularly noteworthy in these later Ramayana paintings.

Another painting from this series, now in the Los Angeles County Museum of Art (M.73.79), is illustrated in R.C. Craven (ed.), *Ramayana Pahari Paintings*, Mumbai, 1990, no.9, pg. 100.



230

MAHARAJA MAN SINGH CELEBRATING THE FESTIVAL OF HOLI
INDIA, RAJASTHAN, JODHPUR, CIRCA 1810-20

Maharaja Man Singh and the ladies of the court carrying syringes filled with red powder spray color at each other as they celebrate the spring festival of Holi, depicted on a palace terrace, within yellow ruled lines and red borders opaque pigments heightened with gold on paper

13¾ x 19¼ in. (34.9 x 50.3 cm.)

\$8,000-12,000

PROVENANCE

68.29: Doris Wiener, New York, 1968.

EXHIBITED

Indian Art from the Paul Walter Collection, Allen Memorial Art Museum at Oberlin College, Oberlin, Ohio, 6 February - 7 March, 1971.

LITERATURE

P. Pal, *Indian Art from the Paul Walter Collection: Catalogue*, Allen Memorial Art Museum Bulletin, 28, no.2, 1971, pg. 69, no. 5, illus. pg. 68
P. Pal, *The Classical Tradition in Rajput Painting from the Paul F. Walter Collection*, New York, 1978, pg. 151, no. 52

Maharaja Man Singh (r.1803-43) is portrayed here as a detached and dignified figure in the center of the composition although he is celebrating a festival of color and exuberance with the ladies of his court. Holi is the Hindu celebration of spring and is celebrated on the approach of the spring equinox, on *Phalgun Purnima* (Full Moon). The ladies in colorful dresses, surrounded by splashes of pink and yellow arcs of color, provide a contrast against the Maharaja's white *angarkha* and the white background of the palace terrace.

Although Man Singh's rule was troubled by political and financial turmoil, he is known for commissioning several paintings of festivals, palace activities and large-format *darbar* scenes during his reign. There are other known illustrations of Man Singh celebrating Holi, often portraying the Maharaja as a sedate figure in a scene of riotous color. A large example in the collections of the Mehrangarh Museum in Jodhpur (no. 6(2)), illustrated in R. Crill, *Marwar Painting: a History of the Jodhpur Style*, 1999, pg. 138, fig. 111. There are two known examples in the collections Umaid Bhavan Palace in Udaipur, Rajasthan (nos. 6(4) and 6(5)) where he is shown sitting passively even while being squirted with colored water by a seated Nath *yogi* (*ibid.*, note 20, pg.165). For another example which sold at auction, see Sotheby's, *Indian and Southeast Asian Art*, New York, 29 March 2006, lot 175.



231

KRISHNA AND RADHA CELEBRATING HOLI
INDIA, RAJASTHAN, NATHDWARA, CIRCA 1880

Krishna and Radha stand with color-filled trays in a palace courtyard throwing red color at each other, *gopas* and *gopis* behind them as some fill their syringes with red-colored water from troughs, court ladies watching from the balconies while deities seated in their vehicles in the sky above shower the revellers with flowers, within gold ruled lines and brown borders with gold floral decoration, inscribed in the lower border in gold *devanagari* script *Chitara Bhimraj Parmanand Nathji dwar* ("by the artist Bhimraj Parmanand Nathdwara"). opaque pigments heightened with gold on paper

19% x 26% in. (49 x 67 cm.)

\$8,000-12,000

PROVENANCE

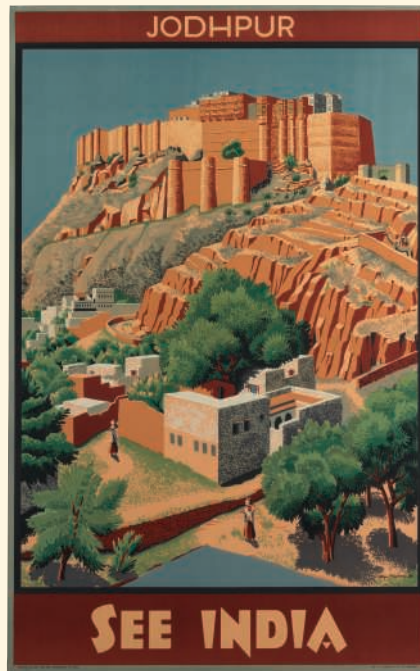
P81.062: Christie's London, 23 April 1981, lot 35.

LITERATURE

P. Pal et al., *Dancing to the Flute*, Sydney, 1997, p.95, no. 42b

The artist Bhimraj Parmanand was active in the second half of the nineteenth century and was one of the more popular artists working at the pilgrimage site of Nathdwara. Krishna as Shrinathji holding up the Govardhan mountain, dancing with Radha and the *gopis*, and celebrating various festivals in different costumes were common themes with artists in Nathdwara. Nathdwara paintings are known for their vibrant palette, in particular the bright reds and the acid greens. The multi-storied buildings and domed balconies in the background are typical of Rajasthani architecture. For other paintings, which may be by the hand of Bhimraj Parmanand, see Christie's London, 23 April 1981, lots 36 and 38.

Compare the present lot with a *picchvai* depicting Krishna or Shrinathji playing Holi which sold at Sotheby's, New York, 19 September 2008, lot 251.



232

A GROUP OF FOUR TRAVEL POSTERS

SEE INDIA / JODHPUR

M. EYRE PROUDMAN (1906 - ?)

G. Claridge & Co., Bombay, circa 1934

39¼ x 25 in. (99.5 x 63.5 cm.)

PW 141: see Swann Galleries, New York, 8 November 2012, lot 10

VISIT INDIA / MUTTRA

ROGER BRODERS (1883-1953)

Lucien Serre & Cie, Paris, 1928

39½ x 25 in. (100.5 x 63.5 cm.)

PW 160: see Swann Galleries, New York, 18 October 2013, lot 43 and 15 December 2011, lot 51

INDIA

ANONYMOUS

"House of Origin," Calcutta

39 x 24¼ in. (99 x 63 cm.)

see Swann Galleries, New York, 18 October 2013, lot 49

VISIT INDIA / LAND OF SUNSHINE & COLOR

FRED TAYLOR (1875-1963)

Adams Bros & Shardlow Ltd., London, circa 1930

39¾ x 49¼ in. (88.3 x 126.4 cm.)

PW 148: see Swann Galleries, New York, 15 November 2010, lot 6

\$7,000-9,000

(4)

INDIAN STATE RAILWAYS

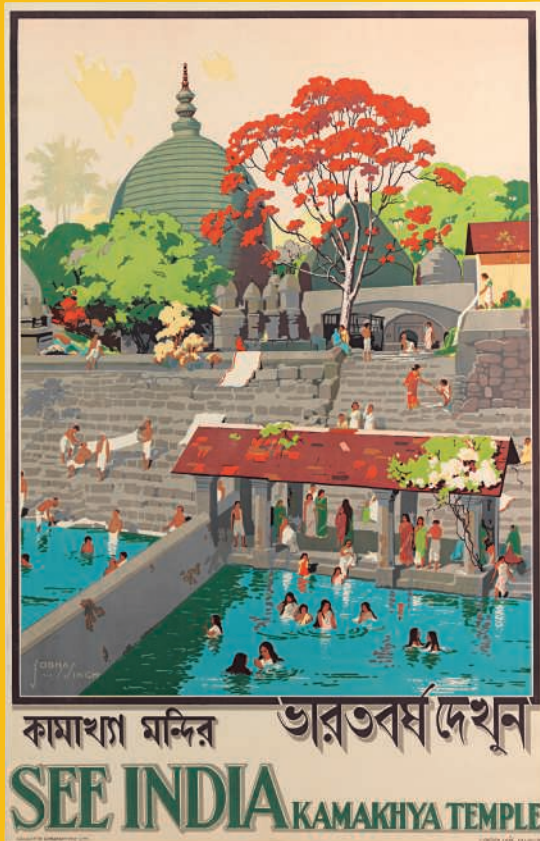


ROGER
BRODERS

VISIT INDIA
♦ **MUTTRA** ♦

B.B. & C.I.R.LY. AND G.I.P.R.LY.

LUCIEN SERRE & C^o - 1MP19 Rue du Terrage PARIS.



233

A GROUP OF FOUR TRAVEL POSTERS

SEE INDIA / STREET SCENE LAHORE

V. VEEVERS (dates unknown)

G. Claridge & Co. Ltd., Bombay, circa 1935

39 x 25 in. (99 x 63.5 cm.)

PW 142: see Swann Galleries, New York, Swann 11

November 2011, lot 4

INDIA / BY IMPERIAL AIRWAYS

W.H.A. CONSTABLE (dates unknown)

Stuarts, Kingsway House, circa 1935

29 x 20 in. (73.5 x 50.5 cm.)

PW 152: see Swann Galleries, New York, 18 November

2009, lot 52

SIMLA

F. CHANNER (dates unknown)

C. Claridge & Co., Bombay, circa 1930s

39 x 25 in. (99 x 63.5 cm.)

PW 144: see Swann Galleries, New York, 11 November 2011,

lot 6

SEE INDIA / KAMAKHYA TEMPLE

SOBHA SINGH (1901-1986)

Calcutta Chromotype Ltd, Calcutta, 1940

39½ x 25½ in. (100.2 x 64.7 cm.)

PW 159: see Swann Galleries, New York, 18 October 2013,

lot 45

(4)

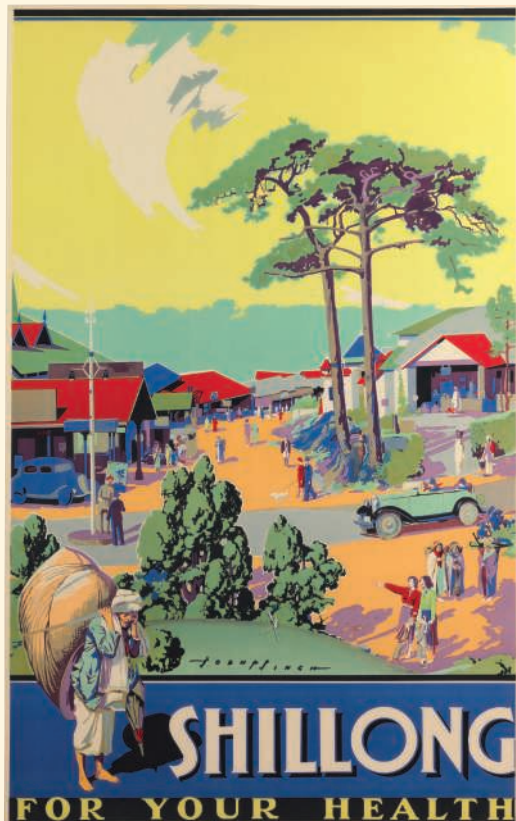
\$5,000-7,000



SEE INDIA

STREET SCENE LAHORE

V.VEEVERS
35



234

A GROUP OF FOUR TRAVEL POSTERS

EDEN GARDENS

DOIG (dates unknown)
 East Indian Railway Press, Calcutta
 39 x 24 in. (99 x 61 cm.)
 PW 164: see Swann Galleries, New York, 7 August 2013, lot 285

SHILLONG / FOR YOUR HEALTH

SOBHA SINGH (1901-1986)
 The Eagle Lithographing Co., Ltd., Calcutta, circa 1930
 40¼ x 25¼ in. (102.3 x 64 cm.)
 PW 138: see Swann Galleries, New York, 18 October 2013, lot 47

THE CHHATTAR MANZIL LUCKNOW / SEE INDIA

S.S.A.
 The Bolton Fine Art Litho., Bombay
 39¾ x 24¾ in. (100 x 62.6 cm.)
 PW 138: see Swann Galleries, New York, 21 February 2007, lot 261

PARESHNATH PAHAR

DOROTHY NEWSOME (dates unknown)
 The Indian Press, Ltd. Calcutta, circa 1935
 39¾ x 24½ in. (101 x 62 cm.)
 PW 161: see Swann Galleries, New York, 18 Oct 2013, lot 42 (4)

\$5,000-7,000



THE CHHATTAR MANZIL LUCKNOW

SEE INDIA



235

**A PORTRAIT OF A ROYAL PERSONAGE
INDIA, LATE 19TH/EARLY 20TH CENTURY**

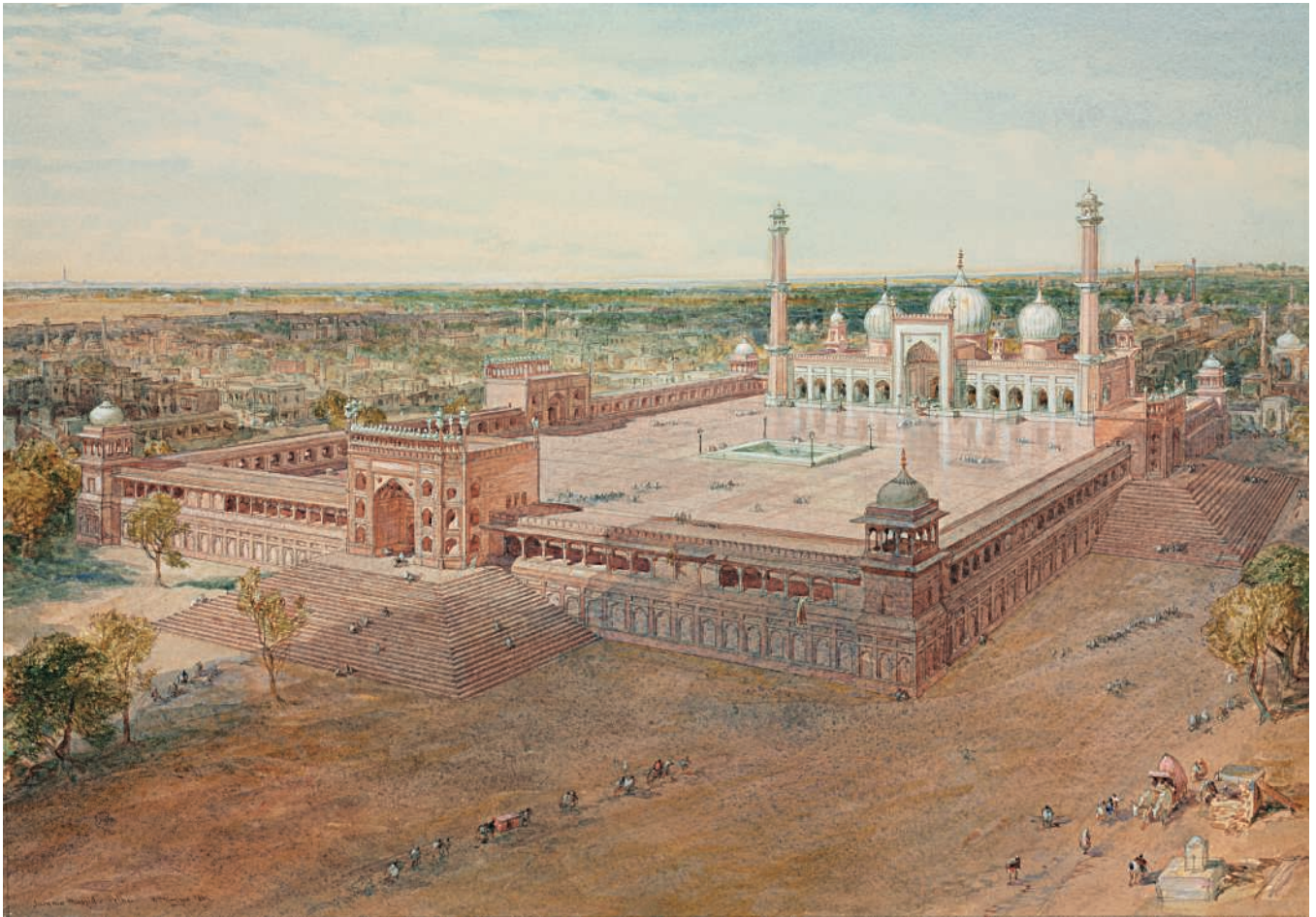
The figure stands at the base of a staircase and wearing a white *jama* with a golden silk jacket and pink *kammarband*, decorated with three medals on his chest and adorned with elaborate jewelry including a broad diamond-and-emerald *sarpech*, multiple pearl and emerald necklaces and diamond bangles, holding a sword with a gem-encrusted sheath oil on board

22 $\frac{7}{8}$ x 15 $\frac{3}{8}$ in. (58 x 39 cm.)

\$4,000-6,000

PROVENANCE

76.172: Robert Altman Antiques, New York, 1976.



236

WILLIAM SIMPSON (BRITISH, 1823-1899)

The Jama Masjid, Delhi

signed, dated and inscribed 'Jumma Musjid. Delhi. Wm. Simpson 1864' (lower left)

pencil, pen, ink, and watercolor heightened with white on paper
14% x 25% in. (36.6 x 52.4 cm.)

\$6,000-8,000

PROVENANCE

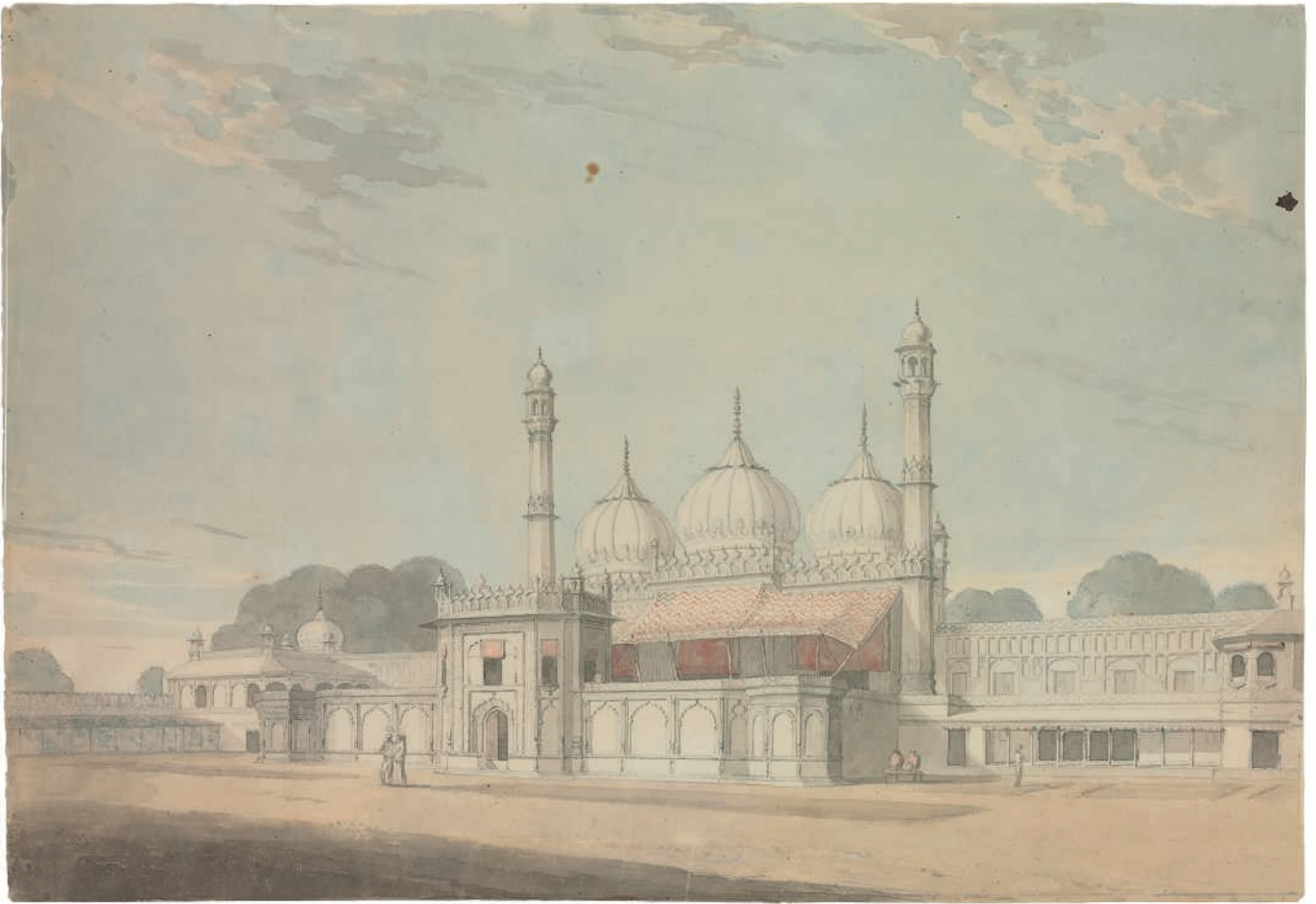
with German Gallery, London, 1866 (according to the Walter art inventory).

The Victorian age produced many remarkable artist-travelers, but William Simpson "was one of the best of them - truthful, intrepid, and very talented. He took nothing for granted" (M. Archer and P. Theroux, *Visions of India: The sketchbooks of William Simpson 1859-62*, London, 1986, p. 1).

Simpson was first sent to India in 1859 by the publisher William Day to produce a large-scale illustrated work showing the continent in the wake of Mutiny. The project was eventually wrecked by Day's bankruptcy in 1866, causing Simpson to describe it as "the biggest disaster of my life."

The original intention of describing the various aspects of the Mutiny took a back seat to unprecedented subjects for the artist's brush - dust storms in Rajasthan, crocodiles, and vultures on the Ganges, bustling street life in Bombay, and *puja* ceremonies in the Himalayas. Simpson's sketches of India served as the raw material for his 250 finished watercolors, the majority of which were completed in England some three or four years after his return, and many of which were published in *Visions of India: The sketchbooks of William Simpson 1859-62*, by Mildred Archer. The full set of 250 watercolors was shown in London in the German Gallery in 1866 to unequivocal praise and enthusiasm.

On his first trip to India, Simpson visited Delhi twice, once between 29 November 1859 and 14 January 1860, and again between 9 October to the beginning of November 1860. The sketch for this finished watercolor may date from either of these periods. Simpson, who had a keen and acute eye for Mughal architecture, and in fact published several works on diverse types of architecture, was scathing of British "Taj-Worship" and disregard for what he felt to be superior examples of Mughal architecture. He noted, "Very few people pay any real attention to the details of architecture" (*The Autobiography of William Simpson, R.I.*, London, 1903, p.126). The Jama Masjid in Delhi, built between 1644-58 by 5,000 workmen, is one of the largest mosques in India and the last great architectural work of the Mughal emperor Shah Jahan.



237

WILLIAM DANIELL, R.A. (BRITISH, 1769-1837)

A view of a courtyard, possibly the Moti Masjid, Agra, showing its terraces and two flanking minarets

watercolour on paper
13¾ x 20 in. (35 x 51 cm.)

\$5,000-7,000

PROVENANCE

The Daniell family, by 1848.
Sir Harry Russell, acquired from the above between 1840-1848.
Sotheby's, London, 14 December 1972, lot 66 (illustrated pl. XI).



238

CHARLES BLANCHE AND GABRIEL BLANCHE (FRENCH, C.1863-1937)

A Watercolor Painting of a Cambodian Temple Complex

inscribed on the lower left corner with "Blanche Archte"

watercolor on paper

28¼ x 57 in. (72 x 140.6 cm.)

\$8,000-12,000

Beautifully painted in watercolor, this large format painting depicts a Cambodian temple, possibly in the Angkor Wat temple complex. Father and son, Charles and Gabriel, who were Parisian architects, oversaw the cleaning and recording of hundreds of temple sites in Angkor in the 1920s and created casts to be replicated upon their return to France (K. Robson and J. Yee, *France and Indochina: Cultural Representations*, Lanham, 2005, p. 20). The present work could have been created during their assignment in Cambodia or afterwards in France.

239

TWO NANDI RINGS

INDIA, EARLY 20TH CENTURY OR LATER

Comprising two rings with 18 karat gold: one with a solo seated Nandi, the other with Nandi seated atop other figures

Ring size 10, both

(2)

\$2,000-3,000



239

For illustrations of similarly-styled jewelry, see O. Untracht, *Traditional Jewelry of India*, 1997, pg. 221.

240

A PAIR OF CUFFLINKS

INDIA, EARLY 20TH CENTURY AND LATER

Designed and set in the *polki* style with central purple gem surrounded by similar gems set in a rosette pattern; together with a box from the atelier of Ed Wiener

1 in. (2.4 cm.) wide, each

\$200-400



240

241

AN ANGLO-INDIAN SILVER PRESENTATION PLAQUE

INDIA, CIRCA 1916

Engraved, one side with "Her Excellency The Lady Carmichael's medal for the best plain sewing Winner Mrs M.F. Jordon 9th Dec. 1916," the other side with a depiction of Mother India (*Bharat Matā*), inscribed below, *Janani janmabhumischa shargwadwapi gariyashi* ("Mother and motherland are superior to Heaven") in Sanskrit, Bengali script, enclosed in a case

3 1/8 in. (7.8 cm.) long, the pendant

5 3/4 in. (14.7 cm) long, the chain

3 oz. 2 dwt. (98.8 gr.)

\$500-1,000

PROVENANCE

with Mrs. M.F. Jordon, India, circa 1916, presumably with Spink & Son, London.

Acquired by the present owner from the above, 30 September 1988.

LITERATURE

The present Anglo-India plaque shares stylistic characteristics with traditional Hindu plaque amulets. For illustrations of Indian die-stamped amulets, see O. Untracht, *Traditional Jewelry of India*, 1997, pgs. 97-102.



241 (verso)





242

**A RARE INDIAN SILVER ZOOMORPHIC HOLY WATER
CONTAINER (GOMUKHI)**
CUTCH, CIRCA 1880

the handle in the shape of a raised royal cobra and the spout shaped as
a sacred cow head, apparently unmarked

90 oz. 12 dwt. (2,820 gr.)

\$10,000-15,000

PROVENANCE

Indar Pasricha Fine Arts, London.

LITERATURE

W. Wilkinson, exhib catalogue, *Reflecting Power: Three Schools of
Indian Silver*, Indar Pasricha Fine Arts, London, 2008.

The unusual form of the container is believed to be based on original animal skin flasks used by Hindu holy men or sadhus to carry Ganges water. The cobra, nāga, is considered as the protector of springs, wells and rivers, hence bringing rain, and thus fertility. Consequently it is the object of numerous important ceremonies.

The leafy and floral motifs suggest the new life that springs from the sacred waters. These goumoukhi vessels are rare, and very few examples have been published.

Another notable example with similar mounts on a coconut body and signed by the most celebrated 19th century Indian silversmith Oomersi Mawji, dated 1870, was sold by Michael Backman Ltd., London. 16æ in. (42.5 cm.) long



243

A SILVER WINE BOTTLE HOLDER IN THE FORM OF A ROCKING CHAIR

INDIA, CIRCA 1920

Cast; chased with floral design

11¼ in. (28.5 cm.) high

43 oz. 14dwt. (1,359 gr.)

\$8,000-12,000

EXHIBITED

New York, Cooper Hewitt Museum, *Passion for the Exotic: Lockwood de Forest, Frederic Church*,
12 December 2014 - 26 September 2015.

244

A SILVERED-METAL MATCHED SET OF DRINKING VESSELS

INDIA, EARLY 20TH CENTURY, THE BEAKERS, KASHMIR

Comprising a ewer, five beakers and two goblets, most with gilt interiors, each decorated with dense foliage

10½ in. (26.2 cm.) high, the ewer

(8)

\$500-1,000

EXHIBITED

New York, Cooper Hewitt Museum, *Passion for the Exotic: Lockwood de Forest, Frederic Church*, 12 December 2014 - 26 September 2015 (the ewer).



245

A SILVERED-METAL HOOKAH BASE

INDIA, PROBABLY MODERN

In the shape of a hookah base, with dense flowers and foliage on a matted ground

6⅞ in. (17.5 cm.) high

\$300-500

EXHIBITED

This was likely exhibited in *Passion for the Exotic: Lockwood de Forest, Frederic Church*, Cooper Hewitt Museum, New York, 12 December 2014 - 26 September 2015

This object was requested by the curator of the *Passion for the Exotic* exhibition as an example of the types of silver that Lockwood de Forest admired and collected, and which influenced his own designs.

246

A SET OF PARCEL-GILT SILVERED-METAL DOMINOES

APPARENTLY UNMARKED, INDIA, LATE 19TH CENTURY/20TH CENTURY

Comprising a full set of 28 dominoes (double six), each chased with flowers and foliage; within a profusely chased case

5½ in (14.3 cm.) long, the case; 4 in. (10.1 cm.) long, each domino

\$500-1,000





247

**TWO ILLUSTRATED FOLIOS FROM
A BHAGAVATA PURANA AND A
RAGAMALA SERIES**

INDIA, MALWA, CIRCA 1640-60

The *Bhagavata Purana* folio depicting the horse-headed avatar of Vishnu, Hayagriva, destroying two demons whilst being venerated by three ascetics, the reverse with one line of black *Devanagari* script describing the scene "... *hayagriva avatar daitya vadh*," with folio number "11," bearing stamp of Datia state and inventory no. "4;" the *Ragamala* folio depicting *Todi Ragini* with a lady playing a *vina* in a forest, with a stag and a deer

Opaque pigments heightened with gold on paper, the larger

8¾ x 6⅞ (22.2 x 15.5 cm.)

(2)

\$5,000-7,000

PROVENANCE

77.187: Christie's London, 9 November 1977, lot 113.

2012.014: Christie's New York, *The Doris Wiener Collection*, 20 March 2012, lot 272.



248

**TWO ILLUSTRATIONS FROM A
RAGAMALA SERIES : GUNAKALI RAGINI
AND RAGA MALKOS**

INDIA, RAJASTHAN, AMBER, CIRCA 1700

The first depicting a lady seated in a courtyard eating *paan*, facing two musicians playing a drum and *sitar*, an attendant with a peacock feather fan behind, the reverse with inscriptions in black *devanagari* and *nasta'liq* script (*jaisri*); the second depicting a lord giving *paan* to a lady, two attendants with a fan and flywhisk behind them, 2 lines of *devanagari* above on yellow ground, the reverse with an inscription in black *devanagari* script to upper left (*malkos raga*)

Opaque pigments heightened with gold on paper

12¼ x 9½ in. (31 x 24 cm.)

(2)

\$8,000-12,000

PROVENANCE

2012.043: Bonhams New York, 11 September 2012, lot 60.

2012.018: Christie's New York, *The Doris Wiener Collection*, 20 March 2012, lot 284.





249

THREE ILLUSTRATIONS FROM HINDU EPICS
INDIA, MALWA AND MEWAR, LATE 17TH/ EARLY
18TH CENTURY

Comprising a folio from the *Bhagavata Purana*, divided into three scenes, the top left depicting cowherds and an elderly sage on a green ground, the top right with baby Krishna being presented by the sage to Yashoda and Putana on a maroon ground, lower section depicting the giant form of the demoness Putana, having been strangled by Krishna being cut up and burnt by the people of Vraj, verso with inscription in black and red *devanagari* script with folio no. "15;" with two illustrated folios from a *Bhaktiratnavali* series, the first with Vishnu seated at upper left on a throne, and ascetics recounting the merits of praying to Vishnu, the second with two ascetics conversing as Vishnu and a king battle demons, the same king at lower right blessing a woman, a demon at lower left devouring a monk, both folios with verses in *devanagari* in yellow panels above

Opaque pigments heightened with gold on paper

10% x 16% in. (27 x 42.7 cm.), the largest

(3)

\$6,000-8,000

PROVENANCE

2012.012: Christie's New York, *The Doris Wiener Collection*, 20 March 2012, lot 266.

2013.007-8: George P. Bickford Collection, acquired by 2 February 1962.

Christie's New York, 19 March 2013, lot 285.

EXHIBITED

2013.007: On loan to the Cleveland Museum of Art, 2 February - 24 August 1962

2013.008: On loan to the Cleveland Museum of Art, 2 February - 8 July 1964 and 6 December 1976 - 12 September 1980



250

THREE ILLUSTRATIONS FROM HINDU EPICS
INDIA, MALWA, CIRCA 1640-80

Comprising an illustration to a *Bhagavata Purana* series depicting the death of Pralamba as Krishna plays his flute and Balarama brandishes his staff; an illustration to the *Rasikapriya* of Keshav Das with Krishna seated on a swing and a *sakhi* gesturing towards a sleeping Radha with folio number "86" in the text panel above; an illustration to a Ramayana series depicting Rama and Sita performing the Ashwamedha yagna (horse-ritual sacrifice); all folios with inscriptions in *devanagari* on reverse describing the scenes
Opaque pigments heightened with gold on paper

8 x 7½ in. (20.3 x 17.9 cm.), the largest (3)

\$6,000-8,000

PROVENANCE

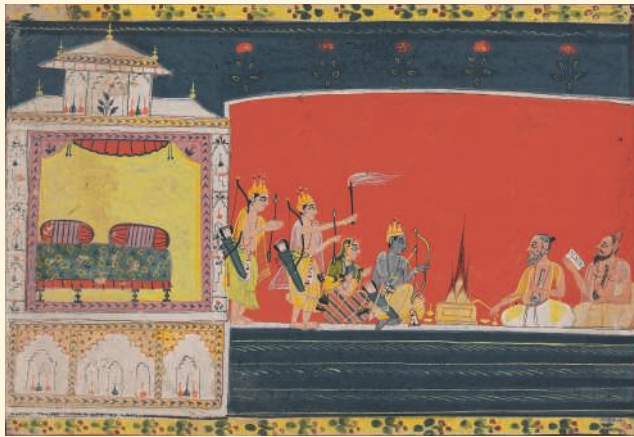
84.032: Christie's London, 28 November 1983, lot 46.
2012.042: Bonhams New York, 11 September 2012, lot 56.

2013.006: George P. Bickford Collection, acquired by
16 December 1976.

Christie's New York, 19 March 2013, lot 290.

EXHIBITED

2013.006: On loan to the Cleveland Museum of Art, 16
December 1976 - 27 May 1977





251

TWO ILLUSTRATED FOLIOS

INDIA, MEWAR AND DATIA, LATE 17TH/EARLY 18TH CENTURY

Comprising an illustration to a *Panchakhyana* (or *Panchatantra*) series depicting two noblemen in a bullock cart encountering two huntsmen, the same rulers shown seated engaged in conversation by a river; another illustration to a *ragamala* series depicting *Nat Ragini* with a female warrior on horseback battling a nobleman with two attendants seated on an elephant, two winged *peris* in the sky; both folios with inscriptions in *devanagari* script in text panel above

13 x 10% in (33 x 26.5 cm.)

(2)

\$7,000-9,000

PROVENANCE

2012.044: Bonhams New York, 11 September 2012, lot 63.
2012.046: Bonhams New York, 11 September 2012, lot 124.

Compare the *Panchakhyana* page with another illustrated folio from the series that was formerly in the Elvira and Gursharan Sidhu collection, now in the Los Angeles County Museum of Art (M.90.160.2). For similar examples of the *Nat Ragini* ragamala page, see another work from the Paul F. Walter Collection (see P. Pal, *The Classic Tradition of Rajput Paintings*, New York, 1978, no. 34 as well as P. Pal, *Pleasure Gardens of the Mind, Indian Paintings from the Jane Green Collection*, 1993, pp. 116-19..



252

FOUR ILLUSTRATED FOLIOS

CENTRAL INDIA, MALWA, CIRCA 1630-80

Comprising an illustration to a *Ragamala* series depicting *Malkos Raga* with a prince seated in a pavilion, a female attendant making an offering, another attendant with a flywhisk and a musician playing a *sarangi*, the reverse with three lines of black *devanagari* script identifying the *raga* and a stamp of Datia stamp; an illustration to an *Amarusataka* series with two ladies seated in a pavilion at night, two lines of text in the yellow panel above, the reverse with folio number "65;" an illustration to a *Baramasa* series depicting an archer and a lady conversing in a pavilion, a nobleman seated against a bolster outside, with attendants and musicians, the reverse with folio number "64;" and a double-sided folio from the *Rasikapriya* of Keshav Das with Krishna speaking to a *sakhi* outside Radha's chamber on one side, a *nayika* and her *sakhi* conversing on the other, text in yellow panels above and below the scenes

10¼ x 6% in. (26 x 17.4 cm.), the largest

(4)

\$8,000-12,000

PROVENANCE

2012.13: Christie's New York, The Doris Wiener Collection, 20 March 2012, lot 269.
2012.015: Christie's New York, The Doris Wiener Collection, 20 March 2012, lot 275.
2016.010: Sotheby's, New York, 16 March 2016, lot 788.
2016.011: Sotheby's, New York, 16 March 2016, lot 781.

EXHIBITED

2012.015: Chicago International Antiques Show, 17-20 October 1985





253

AN ILLUSTRATION TO A RAGAMALA SERIES: MALAVI RAGINI

INDIA, PANNA, CIRCA 1700-20

A lord holding a garland leads a princess to his quarters, his arm around her neck, musicians and attendants in the courtyards of the palace, a line of black *devanagari* script above, in black ruled lines, within red borders, a line of *devanagari* script reading "ma(l)v 27" at top, the reverse with 4 lines of black *devanagari* script, numbered in red ink above
Opaque pigments on paper

14¼ x 10½ in. (37.5 x 26.3 cm.)

\$6,000-8,000

PROVENANCE

2012.045: Bonhams New York, 11 September 2012, lot 66.

Another illustration to a *Ragamala* of the same series sold at Christie's London, 25 May 2017, lot 43.



254

AN ILLUSTRATION TO A RAGAMALA SERIES: KHAMBAVATI RAGINI
INDIA, RAJASTHAN, 18TH CENTURY

A lady worshipping Brahma in a courtyard at night, the reverse with two lines of *devanagari* script in black ink, the second line and date added later
Opaque pigments on paper

6 $\frac{7}{8}$ x 5 $\frac{1}{8}$ in. (17.3 x 13 cm.)

\$5,000-7,000

PROVENANCE

2012.01: Christie's New York, *The Doris Wiener Collection*, 20 March 2012, lot 256.



255

AN ILLUSTRATION TO THE BHAGAVATA PURANA

INDIA, RAJASTHAN, BIKANER, CIRCA 1590-1610

A couple facing two Brahmins across a fire, surrounded by musicians, two female attendants beneath a pavilion

Opaque pigments on paper

6 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in. (16.9 x 24.5 cm.)

\$10,000-15,000

PROVENANCE

84.114: New York Art Market, March 1984.

This scene depicts the marriage between Devaki and Vasudeva, who is dressed in white with an elaborate headdress. The couple, surrounded by attendant figures and musicians, is brought before a fire over which the *brahmin* priest sprinkles *ghee* as part of the ceremony's rituals. Compare the palette and the rendering of the figures and architecture with an earlier example, also from the *Bhagavata Purana* series, at the Metropolitan Museum of Art (2002.176).





256

SARANG RAGINI AND A LADY OUT RIDING
INDIA, DECCAN, GOLCONDA OR HYDERABAD AND
RAJASTHAN, KOTA, CIRCA 1700-1750

The first depicting an illustration to a *ragamala* series with a lady holding the branch of a tree and her *sakhi* playing a *sarangi*, set on a green background, standing by a stream with lotuses and ducks, within thin black rules; the second depicting a lady dressed in a gold robes seated astride a large white horse with red undercarriage and gold bridle, with one hand on the horse's mane and the other on the horse's back steadying herself as she partially turns around to take a cup from a female attendant, another attendant holds a gold drinking flask and walks in front, with on either side trees and set on a turquoise background with cloudy dark-blue sky, within black border with silver lattice design and wide red margins

Opaque pigments heightened with gold on paper

11.34 x 8¼ in. (29.8 x 20.7 cm.), the larger

(2)

\$8,000-12,000

PROVENANCE

2012.011: Christie's New York, *The Doris Wiener Collection*, 20 March 2012, lot 264.
2016.007: Sotheby's New York, 16 March 2016, lot 866.

While produced in different regions, both works are strikingly similar with regards to the palette and the intricate details of the clothing. Kota artists prolifically reproduced *ragamala* paintings, stylistically influenced by works from the Mughal court and nearby Deccan, as evidenced also by the palette of light mint-green and pink. Although both paintings are possibly of the same subject, the image with the lady holding the branch follows iconography distinctive to *ragamalas* from Hyderabad. For further discussion, see K. Ebeling, *Ragamala Painting*, Basel, 1973, pp. 195, 257, figs. 80, 242.





257

TWO PAINTINGS FROM NORTHERN INDIA: A RULER PAYING RESPECT TO RAMA AND SITA AND A LADY AT HER TOILET
INDIA, PAHARI REGION, SECOND HALF 19TH CENTURY

The first of a ruler paying respect to Rama and Sita, the couple enthroned beneath a white domed canopy, with Hanuman to their side, with floral spandrels; the second of a lady at her toilet, smoking a *huqqa* with female attendants

Opaque pigments on paper

12 x 9 $\frac{3}{8}$ in. (30.5 x 23.8 cm.), the larger

(2)

\$6,000-8,000



PROVENANCE

67.022: Doris Wiener, New York, 1967.

90.051: Collection of Walter N. Koelz.

Christie's East, New York, 18 December 1990, lot 302.

EXHIBITED

Indian Art from the Paul Walter Collection, Allen Memorial Art Museum, Oberlin College, Ohio, 1971

LITERATURE

P. Pal, *Indian Art from the Paul Walter Collection: Catalogue*, Allen Memorial Art Museum Bulletin, 28, no.2, 1971, no. 30, pg. 79, fig.4, illus. pg. 70.

258

**AN ILLUSTRATION TO A
RAGAMALA SERIES: GORMALAR
OR GAUNDKARI RAGINI**

MUGHAL NORTH INDIA, POSSIBLY AGRA,
CIRCA 1650

Depicting a lady distributing flowers over her bed
in anticipation of her lover's arrival, an attendant
with a flywhisk standing to the left, another
holding a garland and a tray with flowers, with
buff borders, an inscription in black *devanagari*
script in the upper border describing the scene and
identifying the raga as *gaundkari*

Opaque pigments heightened with gold on paper

11¼ x 5½ in. (28.4 x 14.9 cm.)

\$6,000-8,000

PROVENANCE

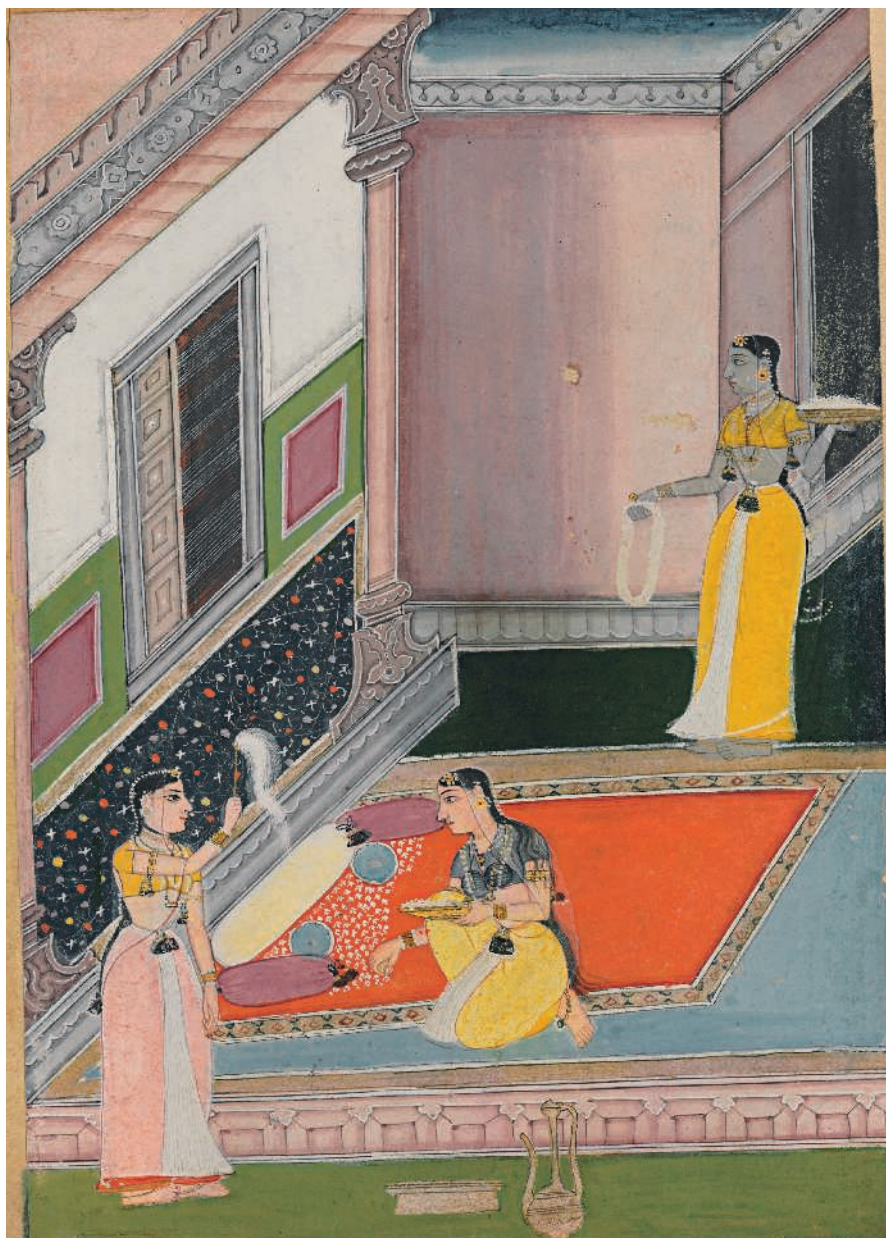
69.003: Doris Wiener, New York, 15 February
1969.

EXHIBITED

Indian Art from the Paul Walter Collection, Allen
Memorial Art Museum, Oberlin College, Ohio, 1971

LITERATURE

P. Pal, *Indian Art from the Paul Walter Collection:
Catalogue*, Allen Memorial Art Museum Bulletin,
28, no.2, 1971, no. 39, pg. 83, fig.15, illus. pg. 84.





259

**AN INDIAN POLYCHROME-PAINTED
COMPOSITE FIGURE OF AN ELEPHANT**
SECOND HALF 19TH CENTURY

Decorated overall with animals, birds and beasts

22½ in. (57.2 cm.) high

\$3,000-5,000

260

AN ANGLO-INDIAN EBONY CHAIR
COROMANDEL COAST, CIRCA 1680-1700

With spiral turned splats above a caned seat, and spiral turned legs joined by a stretcher, the cresting ebonized and possibly replaced

\$800-1,200

This chair is similar to those favored by Horace Walpole in the Holbein Chamber at Strawberry Hill, and similar examples also from the Coromandel Coast are discussed in A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, pp.130-142.



261

**AN EARLY SCHEMATIC PLAN OF THE
GARDENS OF THE TAJ MAHAL**
NORTH INDIA, AGRA, CIRCA 1805

The paper watermarked with two dates, 1799 and 1800, inscribed in black ink in *nasta'liq* script *nakshe bat(?) shah jahan badshah* (Plan of ...(?)) Emperor Shah Jahan) at lower right, in pencil in English with descriptions and identifications of different plants in each flowerbed, the reverse of frame with old exhibition labels

27¾ x 16¼ in. (70 x 41.2 cm.)

\$4,000-6,000

PROVENANCE

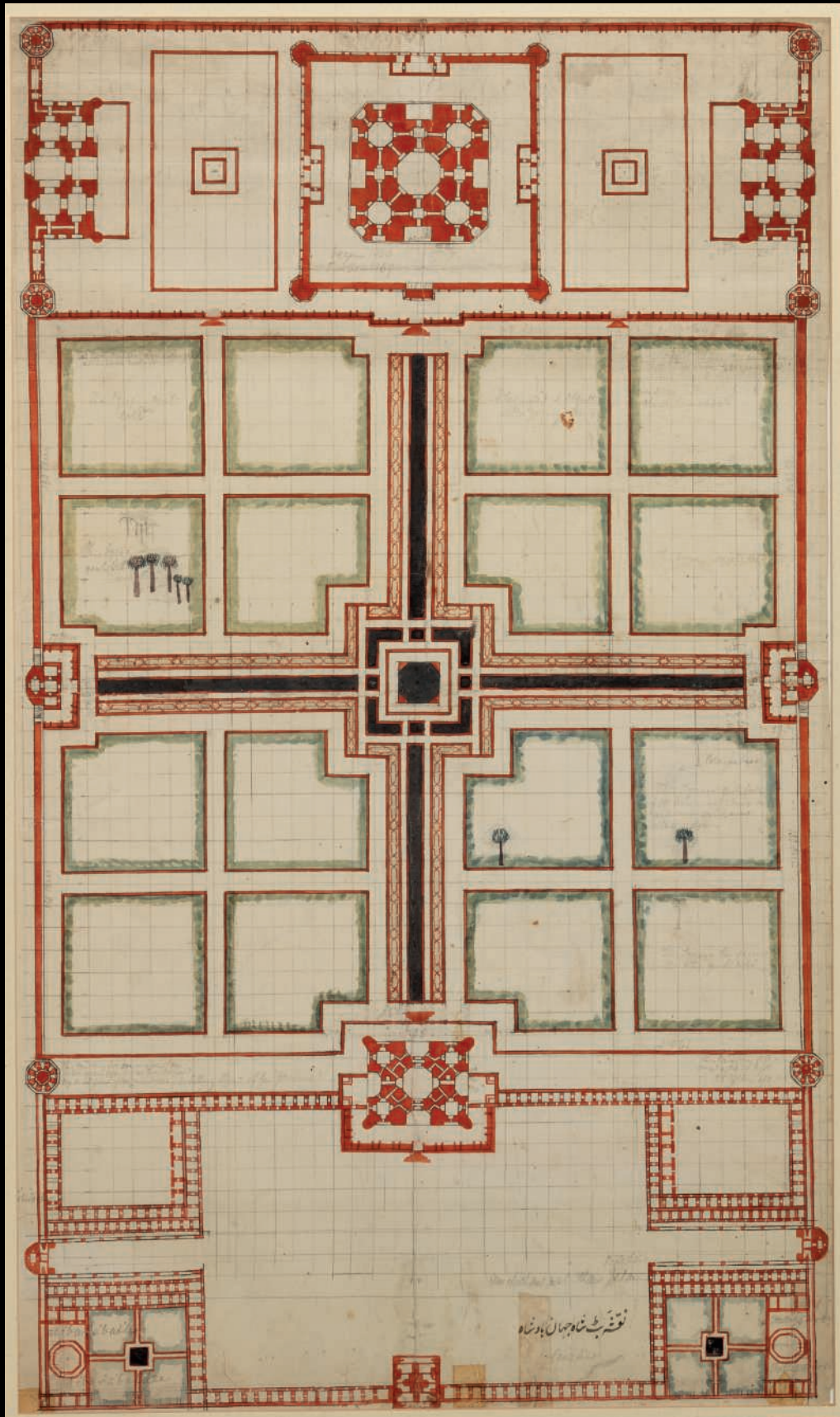
Collection of Warren Hastings, by repute. with Niall Hobhouse, London.

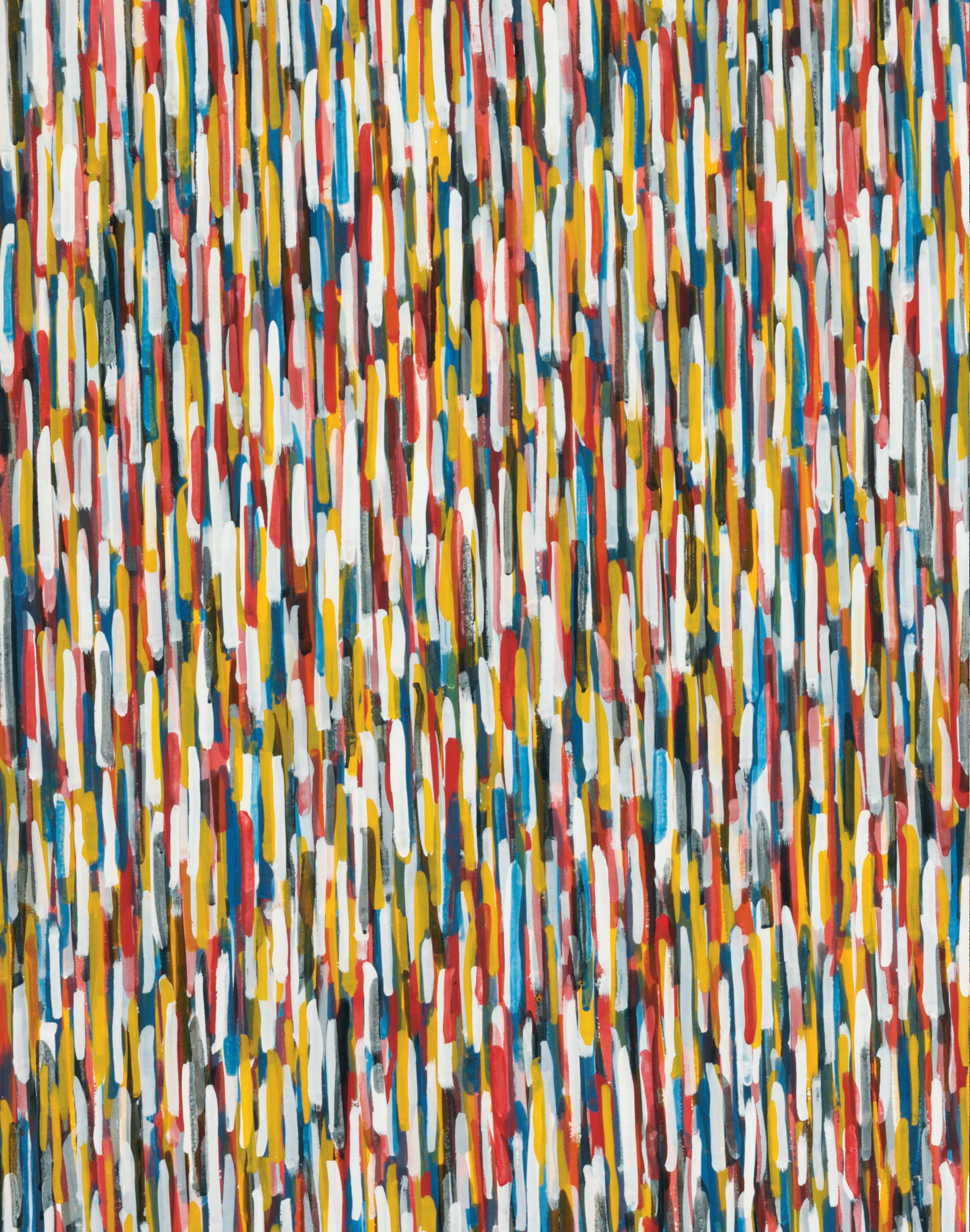
EXHIBITED

Romance of the Taj Mahal, Los Angeles County Museum of Art, 17 December 1989 - 11 March 1990; The Toledo Museum of Art, Ohio, 24 April - 24 June 1990; Virginia Museum of Fine Arts, Richmond, 23 August - 25 November 1990; The Asia Society, New York, 10 January - 17 March 1991

LITERATURE

P. Pal, et al., *Romance of the Taj Mahal*, Los Angeles County Museum of Art, London and Los Angeles, 1989, no. 40.







Opposite: alternate view of lot 54, © 2017 The LeWitt Estate / Artists Rights Society (ARS), New York.

PERSUASIVE NARRATIVES



The collection of Paul Walter, assembled over decades, offers more than simply a constellation of diversity. Rather, it reveals multiple interwoven and often subtle narratives, ribbons of investigation bound together by curiosity, intuition and precision. Chronologies of texture, substance and of spirit exist as defined entities, each issuing concentric ripples that softly synthesise into one another. Paul's examination of late-nineteenth and early twentieth century furniture, lighting and design is one of these persuasive narratives. His eye is one that celebrates the implausibility of a southeast Asian bronze gong now suspended within Gothic Revival timber architecture; a Darwinian fascination with flora and fauna, now interpreted by Christopher Dresser in the heavy, immovable cast-iron form of a garden bench, or the mechanized, insect-like lamps of W.A.S. Benson that appear as if summoned from the pages of H.G. Wells. Nature presents as a persistent theme, and so the sophisticated organic elaborations of a magnificent Murano glass chandelier appear at ease with the utilitarianism of a tree-like stool carved from mundane sewer tile, or the crystalline molded-glass structures of Depression-era Ruba Rombic vessels. Other, parallel narratives, describe lineage that sequences the hefty oak restraint of Stickley, to the Imperial classicism of Lutyens, to the bolide modernism of Rohde—and transposed over all these narratives is a fascinating web of provenance, that at times includes such eccentric luminaries as Edward James, Cecil Beaton and the Maharajah Duleep Singh; or, on many instances, the provenance may be the many visionary dealers to whom Paul was a brave and early patron.

SIMON ANDREWS



Alternate view of lot 46 and 264.



262



262

CHRISTOPHER DRESSER (1838-1904)

A WATER JUG WITH HANDLES AND A LARGE POURING VESSEL, CIRCA 1880

manufactured by Linthorpe Pottery, the first model 409, turquoise-glazed ceramic, the second model no. 401, splash-glazed ceramic

14¼ in. (36.2 cm.) high, the pouring vessel with Dresser signature and impressed *Linthorpe*

(2)

\$1,500-2,500

LITERATURE

cf. H. Lyons, *Christopher Dresser: The People's Designer*, Suffolk, 2005, p. 95, pl. 127 for another water jug of this model.

263

CHRISTOPHER DRESSER (1838-1904)

A LARGE FOUR-HANDLED VASE, CIRCA 1895

manufactured by Ault, model no. 247, glazed ceramic

19¼ in. (50.2 cm.) high with Dresser signature and impressed vase pad mark

\$1,500-2,000

LITERATURE

M. Whiteway (ed.), *Shock of the Old: Christopher Dresser's Design Revolution*, London, 2004, p. 215, pl. 288 for another vase of this model; H. Lyons, *Christopher Dresser: The People's Designer*, Suffolk, 2005, p. 82, pl. 99 for a period photograph showing this and other models.



263

■ 264

**IN THE STYLE OF BRUCE TALBERT
(1838-1881)**

A MID-VICTORIAN GOTHIC REVIVAL
DINNER GONG, CIRCA 1865

polychrome oak, brass, the gong beater later

46½ in. (118 cm.) high, 28 in. (71 cm.) wide, 17½ in.
(45 cm.) deep

with an enamel label for 'Maple & Co./
Upholsterers/Tottenham Court Road/London'

\$1,500-2,000

PROVENANCE

*The Earl of Iveagh, Elveden Hall, Norfolk House
Sale; Christie's, London, 21-24 May 1984,
lot 1343.*

Maharaja Duleep Singh Sukerchakia (d. 1893)
was the last Maharaja of Sikh Raj. He was exiled
to London in 1854, after being dethroned and
his country annexed by the British Raj in 1849.
Duleep Singh was welcomed into the European
court by Queen Victoria. He bought Elveden in
1863 and proceeded to transform the estate
into an efficient game preserve and the house
into an Oriental palace where he lived the life of
a British aristocrat.





265

■ 265

ATTRIBUTED TO CHRISTOPHER DRESSER (1838-1940)

A VICTORIAN HALL STAND, CIRCA 1870

manufactured by Coalbrookdale Co., painted cast-iron

72¼ in. (184.5 cm.) high, 22 in. (56 cm.) wide, 10½ in. (27 cm.) deep

The reverse stamped twice with diamond registration kite mark

\$3,000-5,000

LITERATURE

cf. W. Halén, *Christopher Dresser*, London, 1990, p. 51 for other hall stands designed by Dresser.

■ 266

CHRISTOPHER DRESSER (1834-1904)

A VICTORIAN GARDEN BENCH, CIRCA 1869

In the 'Lily' pattern, manufactured by Colebrookdale Co., iron, later wooden slatted seat

37 in. (94 cm.) high, 57 in. (144.8 cm.) wide

marked *COALBROOKDALE 206162* with diamond registration kite mark

\$4,000-6,000

PROVENANCE

Acquired from Haslam and Whiteway, London.

EXHIBITED

London, Haslam & Whiteway, *An Exhibition of Garden Furniture Designed by Christopher Dresser*, 8-12 October, 1985.

LITERATURE

cf. H. Lyons, *Christopher Dresser: The People's Designer 1834-1904*, Woodbridge, 2005, pl. 288, p. 153 for a garden seat in the same pattern.

Dresser's celebrated designs for illustrious Shropshire foundry Coalbrookdale fused two of the primary currents that guided British design at the height of the Empire, uniting the might of industrial production and processes with a sensitivity towards nature, flora and fauna promulgated by the theories of Charles Darwin.



266



Alternate view of lots 265 and 266.



Alternate view of lots 269, 345 and 347





267

267

**JOHN WILLIAM INCHBOLD
(BRITISH, 1830-1888)**

Cliffs and Sea, Filey, Yorkshire

signed and dated 'J.W. INCHBOLD. 1871'
(lower right)

pencil and watercolor heightened with bodycolor
on paper

13½ x 20½ in. (34.3 x 52.1 cm.)

\$1,200-1,800

PROVENANCE

with The Fine Art Society, Ltd., London.

268

**JOHN WILLIAM INCHBOLD
(BRITISH, 1830-1888)**

Lake Geneva

signed and dated 'JW Inchbold 1885' (lower center)
oil on canvas

21¾ x 35½ in. (55.2 x 90.2 cm.)

\$7,000-10,000

EXHIBITED

(possibly) Royal Academy, 1882, no. 829.

Leeds City Art Galleries, *John William Inchbold:
Pre-Raphaelite Landscape Artist*, 9 September -
23 October, 1993, no. 53 (illustrated).



268



269

JOHN WILLIAM INCHBOLD (BRITISH, 1830-1888)

King Arthur's Island, Tintagel, Cornwall

signed 'INCHBOLD.' (lower left)

oil on canvas

35¾ x 50¼ in. (90.8 x 127.6 cm.)

\$30,000-50,000

PROVENANCE

Collection of Alfred Morrison, Esq., 1887.

Mrs. Alfred Morrison's sale, Christie's, London, 28 January 1899, lot 72.

Anonymous sale; Sotheby's, London, 5 November 1974, Lot 184.

Mr. Christopher Gibbs.

Acquired from the above.

EXHIBITED

Royal Academy, 1862, no. 572.

Liverpool Academy, 1862, no. 494.

Leeds City Art Galleries, *John William Inchbold: Pre-Raphaelite Landscape Artist*, 9 September - 23 October, 1993, no. 13 (illustrated).

LITERATURE

Fraser's Magazine, July 1862, p. 75.



270

JOHN WILLIAM INCHBOLD (BRITISH, 1830-1888)

Capri

signed and dated 'JW INCHBOLD./ 87'
(lower right)
pencil and watercolor heightened with white
on paper
10 x 13¾ in. (25.4 x 35 cm.)

\$1,000-1,500

PROVENANCE

Anonymous sale; Christie's, London, 15 May 1984,
lot 171.



271

JOHN WILLIAM INCHBOLD (BRITISH, 1830-1888)

Saint Martin in the Alps

signed with monogram and inscribed 'Saint
Martin in the Alps' (lower center)
watercolor and bodycolor with scratching out
on paper
7 x 10 in. (17.8 x 25.4 cm.)

\$2,000-3,000

PROVENANCE

Anonymous sale; Christie's, London, 20 November
2003, Lot 160.

272

WILLIAM SIMPSON (BRITISH, 1823-1899)

A Large Deodar Tree in the Himalayas

signed, titled and dated 'Large Deodar Tree.
Kunawer. Himalays. Wm Simpson 1865.'

(lower left)

watercolor and pencil heightened with bodycolor
on paper

9 $\frac{3}{8}$ x 13 $\frac{1}{2}$ in. (23.8 x 34.3 cm.)

\$1,000-1,500

PROVENANCE

Visions of India; Christie's, London, 25 May 1995,
lot 170.



273

WILLIAM SIMPSON (BRITISH, 1823-1899)

The Brindjarries

signed, titled and dated 'Brindjarries. Wm
Simpson 1863.' (lower left)

watercolor and pencil heightened with bodycolor
and touches of gum arabic on paper

9 $\frac{1}{2}$ x 13 $\frac{3}{4}$ in. (24.1 x 35 cm.)

\$1,500-2,000

PROVENANCE

Anonymous sale; Bonhams, London, 16 January
1992, lot 173.

Anonymous sale; Sotheby's, London, 15 July 1993,
lot 147.





274

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Study of trees near Sorrento; together with Study of a Tree at Pelago and Vole

the first inscribed and dated and further inscribed with color notes 'Sorrento/
Aug 20 1838' (lower right)

the first pencil on paper

the first 13¾ x 9⅞ in. (35 x 25.1 cm.)

(3)

\$5,000-7,000

PROVENANCE

The first:

Anonymous sale; Christie's, London, 17 June 1969, lot 159.

Charles Ryskamp, acquired from the above.

The second:

with J.S. Maas & Co., London.

Charles Ryskamp, acquired from the above, 1965.

The third:

with William Drummond, London.

Charles Ryskamp, acquired from the above.

Each:

Property from the Collection of Charles Ryskamp sold for the Primary Benefit of Princeton University; Sotheby's, New York, 25 January 2011, lot 113.

EXHIBITED

The first: Morgan 2001, no. 88.

Yale 2010, no. 76.

The second: Reading, Reading Museum and Art Gallery, *English Watercolours and Drawings from the Collection of Peter Rhodes*, February-March, 1961, no. 92.
London, The Maas Gallery, *Exhibition of Early English Watercolours*, March, 1965, no. 42





275

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

A temple in India

signed with monogram (lower left)

pencil and watercolor heightened with white on paper

6⅞ x 10¼ in. (15.5 x 26 cm.)

\$15,000-25,000

PROVENANCE

Property from the Estate of Brooke Astor; Sotheby's, New York,
24 September 2012, lot 141.



276

EDWIN LORD WEEKS (AMERICAN, 1849-1903)

Bombay Women and Children out for a Holiday

signed 'E. L. Weeks.' (lower left)
oil *en grisaille* on canvas, laid down on board
16½ x 9¾ in. (42 x 24.5 cm.)

\$6,000-8,000

PROVENANCE

The artist, American Art Galleries, New York, 15-17 March 1905, lot 114.
with Plaza Art Galleries, Inc., New York.
Anonymous sale; Sotheby's, New York, 19 July 1990, lot 384, as *Bombay women and children out for holiday*.

LITERATURE

E. L. Weeks, *From the Black Sea through Persia and India*, New York, 1896, p. 357, illustrated, as *Hindoo Women, Suburbs of Bombay*.

A Letter of Authentication from Dr. Ellen K. Morris accompanies this painting, and the work will be included in her Edwin Lord Weeks *catalogue raisonné*, currently under preparation.



277

THOMAS DANIELL (BRITISH, 1749-1840) AND WILLIAM DANIELL (BRITISH, 1769-1837)

Jai Singh's Observatory, Delhi

pencil and two shades of brown wash on paper
20¾ x 44½ in. (52.7 x 113 cm.)

\$7,000-10,000

A preparatory sketch for plate 19 in the Daniells' *Oriental Scenery* (London, 1808). The Daniells visited the Observatory at Delhi on 24 February 1789. The monumental astronomical instrument known as the Jantar-Mantar was built around 1724. It was one of a series of observatories built by Maharaja Savai Jai Singh II of Jaipur. Thomas Daniell remarked on the '...singularity as well as the magnitude of such astronomical instruments'.



278

278
EUGÈNE LOUIS LAMI
(FRENCH, 1800-1890)

The Indian Stand at the Great Exhibition of 1851

pencil and watercolor heightened with white on paper
6 x 9 in. (15.2 x 22.9 cm.)

\$500-1,000

PROVENANCE

Anonymous sale; Christie's, London, 25 May 1995, lot 162A.

279
WALTER GAY (AMERICAN, 1856-1937)

Parlor with a blue tiled stove

signed 'Gay' (lower right)
watercolor on paper
14 x 18¾ in. (35.5 x 47.6 cm.)

\$1,000-2,000

PROVENANCE

Anonymous sale; Swann Galleries, New York, 4 June 2009, lot 73.

280
HEINRICH GUSTAV FERDINAND HOLM
(DANISH, 1803-1861)

View of an Interior

pen and brown ink, brown wash, heightened with white on paper
5½ x 7½ in. (13 x 18 cm.)

\$1,000-2,000

PROVENANCE

Acquired from Galerie Fischer-Kiener, Paris, 27 September 1993.



279



280



281

281

JOHN MARTIN (1789-1854)

The Deluge

mezzotint, on wove paper, 1828, published by the artist, with margins, occasional tears at the sheet edges, creasing throughout, framed
Image: 18¾ x 28 in. (476 x 711 mm.)
Sheet: 25¼ x 34¾ in. (641 x 879 mm.)

\$1,000-1,500

LITERATURE

Campbell & Wees 23

282

THOMAS MORAN (AMERICAN, 1837-1926)

Morning

etching on wove paper, 1886, signed and dated in the plate, signed again in pencil, stamped with the water lilies, frog and bird *remarqu *, the second and final state, from an edition of 100, with margins; together with *Long Island Landscape*, etching, drypoint and roulette on wove paper, 1889, signed and dated in the plate, signed again in pencil, stamped with the flower *remarqu *, the fourth and final state, with margins the first plate: 11¾ x 17¾ in. (299 x 451 mm.); the second plate 13¾ x 20¾ in. (352 x 527 mm.) (2)

\$3,000-5,000

PROVENANCE

the first, with Frederick Baker, Inc., Chicago.
the first, Anonymous sale; Swann Galleries, New York, 22 September 2011, Lot 62.
the second, Anonymous sale, Swann Galleries, New York, 22 September 2011, Lot 63.

LITERATURE

Marand & Friese, 61 and 72.



282



Alternate view of lots 283, 284, 299 and 300.

283

**A PAIR OF CHINESE FAMILLE NOIRE JARS,
MOUNTED AS LAMPS**
19TH CENTURY

29 in. (73.7 cm.) high, the vases

\$1,000-1,500



284

A PAIR OF FLORAL STUDIES
20TH CENTURY

each watercolor and ink in Eli Wilner period frames

25¼ x 20¼ in. (65.4 x 51.4 cm.), overall, each (2)

\$1,000-1,500



285

A PAIR OF VASE STUDIES
20TH CENTURY

each black ink, watercolor and gouache on paper, in Eli
Wilner period frames

40¾ x 33 in. (103.8 x 83.8 cm.), overall, the largest (2)

\$1,500-2,500





286

SIMON PARKES (AMERICAN, B. 1954)

Grey Day, Queen Anne Lace

signed and dated 'Simon Parkes '04' (lower left);
signed again and titled 'Grey Day, Queen Annes
Lace/ Simon Parkes' (on the reverse)

oil on board

11½ x 14 in. (29.2 x 35.6 cm.)

\$2,000-3,000

PROVENANCE

with W.M. Brady & Co., New York.

Property from the Estate of Mary Sayles Booker
Braga; Sotheby's, New York, 20 October 2015,
Lot 596.

EXHIBITED

New York, W.M. Brady & Co., *Simon Parkes: Recent
Paintings*, October 26-November 11, 2005, no. 97



287

JANE PETERSON (AMERICAN, 1876-1965)

*Sunset in Alaska from the
Princess Alice*

dated and inscribed 'August 25, 1916/ Sunset in
Alaska - from the/ Princess Alice' (on the reverse)

gouache and watercolor on paper

7½ x 10¼ in. (19.1 x 26 cm.)

\$1,500-2,500

PROVENANCE

with Robert Schoelkopf Gallery, New York.



288

JULIAN BARROW (BRITISH, B. 1939)

Santa Maria Della Salute, Venice

signed 'Julian Barrow' (lower right)

oil on canvas

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

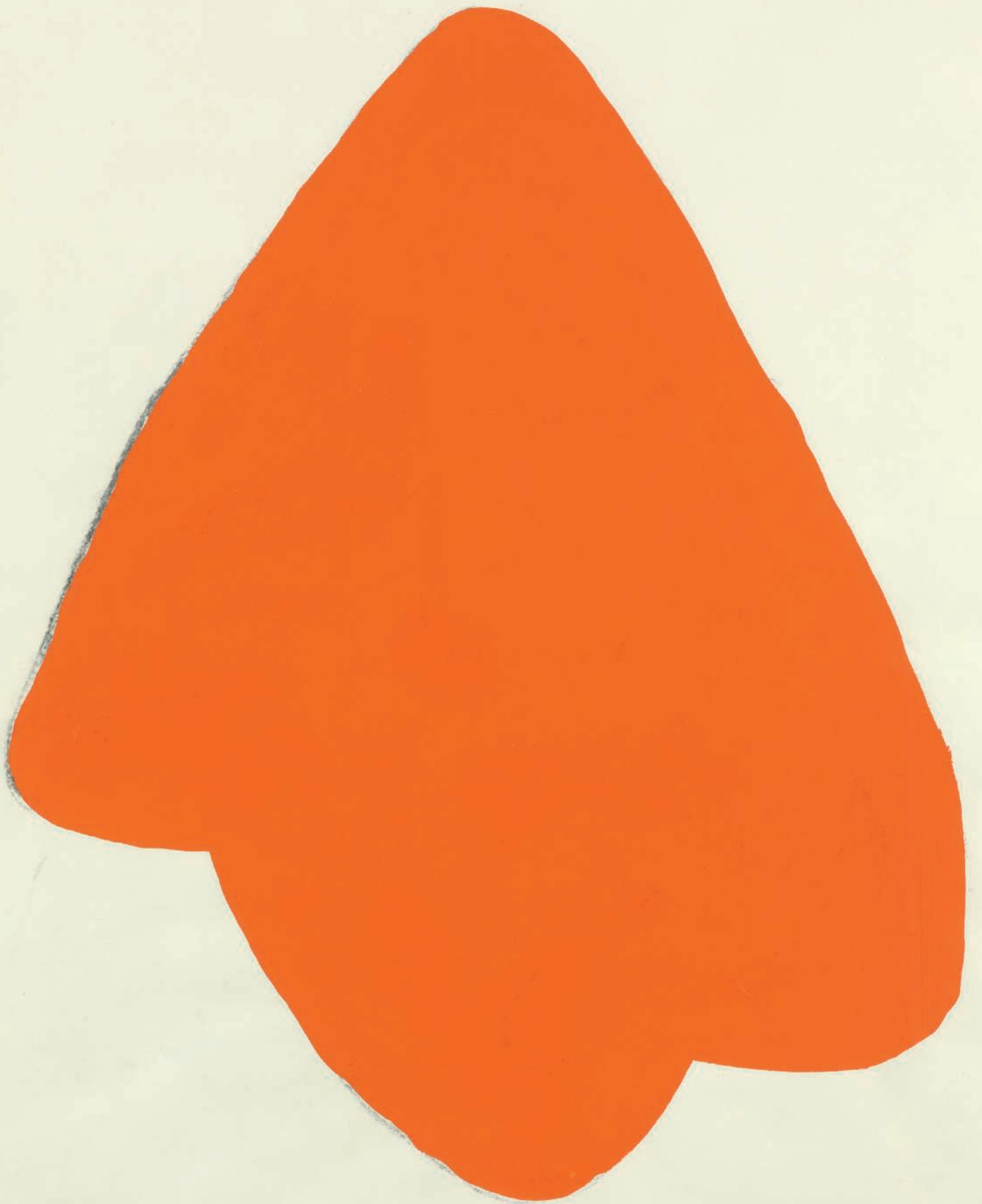
\$5,000-7,000

PROVENANCE

Property from the Estate of Mary Sayles Booker Braga; Sotheby's, New York, 20 October 2015, Lot 651.

EXHIBITED

London, Gooden & Fox Ltd., *Julian Barrow: Exhibition of Paintings*, November 30-December 19, 1972, no. 35





Alternate view of lots 60 (opposite) and 287.



289
AN INDIAN POLYCHROME-PAINTED MODEL OF A PALANQUIN
19TH CENTURY

Depicting a reclining figure being carried by uniformed attendants

11 in. (8 cm.) high, 23 in. (58.4 cm.) wide, 13¾ in. (34.9 cm.) deep

\$3,000-5,000

PROVENANCE

Anonymous sale; Sotheby's, Sussex, 4 July 1988, lot 2083.



290
AN ENGLISH BROWN-OAK AND ROOTWOOD SIDE TABLE
LATE 19TH/EARLY 20TH CENTURY

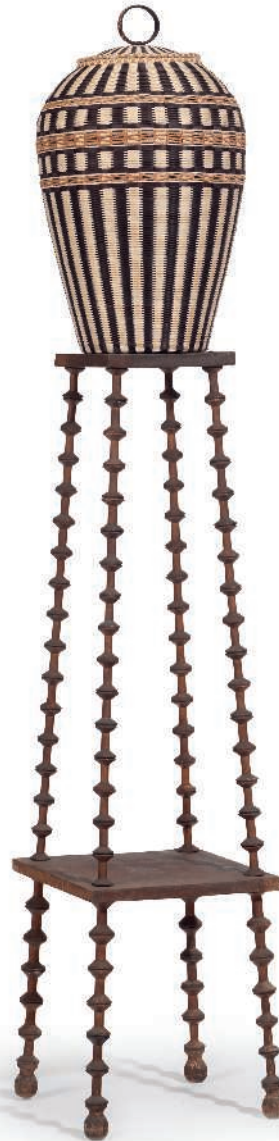
The rectangular top above a naturalistic base

27 in. (69 cm.) high, 32 in. (81 cm.) wide, 25½ in. (65 cm.) deep

\$1,000-1,500

PROVENANCE

Acquired from Lennox Money Antiques, London, in 1990.



291
A MAINE BASKET ON VICTORIAN BROWN-PAINTED STAND
THE BASKET BY JEREMY FREY, DATED AUGUST 2011, THE STAND
LATE 19TH CENTURY

The basket signed *Jeremy F* and entitled *Passamaquoddy*

20 in. (51 cm.) high, the basket; 42¾ in. (108.5 cm.) high, the stand

(2)

\$2,000-3,000

PROVENANCE

Acquired from the Abbe Museum, Bar Harbor, Maine.

■ 292

**A PAIR OF WILLIAM IV SOLID
MAHOGANY HALL CHAIRS**

CIRCA 1830

Each with shaped back on capital-headed fluted
tapering legs (2)

\$2,000-3,000

PROVENANCE

Estate of Gaser Tabakoglu; Christie's, New York,
18 April 1991, lot 197.



■ 293

**A WILLIAM IV SOLID MAHOGANY
WINE COOLER**

CIRCA 1835

With gadrooned sides above lion paw feet,
with later removable liner

17½ in. (45 cm.) high, 35 in. (89 cm.) wide,
23¾ in. (60 cm.) deep

\$3,000-5,000





294

RALPH HUMPHREY (1932-1990)

Oval Composition

signed and dated 'RALPH HUMPHREY 1972' (on the stretcher)

casein and modeling paste on shaped canvas
53 ¼ x 76 ¾ in. (135.3 x 194.9 cm.)

Executed in 1972.

\$6,000-8,000

PROVENANCE

Estate of the artist

Daniel Weinberg Gallery, San Francisco

Private collection, New York

Anon. sale; Christie's, New York, 14 February 1991, lot 36

Acquired at the above sale by the present owner



295

RALPH HUMPHREY (1932-1990)

Chelsea

titled and dated "'Chelsea" 67' (on the stretcher)

acrylic on shaped canvas
64 ¼ x 64 ¼ in. (163.2 x 163.2 cm.)

Painted in 1967.

\$2,000-3,000

PROVENANCE

Bykert Gallery, New York

Daniel Weinberg Gallery, Santa Monica

Private collection

Anon. sale; Christie's, New York, 2 May 1995, lot 38

Acquired at the above sale by the present owner



Alternate view of lots 291, 295, 296, and 298.



■ 296

SIR EDWIN LUTYENS (1869-1944)

A VITRINE DESIGNED FOR THE COUNTRY LIFE BUILDING, LONDON, CIRCA 1904

green rag-painted wood, glass, brass

106 in. (269.2 cm.) high, 50 in. (127 cm.) wide, 18 in. (45.7 cm.) deep

\$10,000-15,000

PROVENANCE

Country Life Building, Tavistock Street, London, as part of a commission for Edward Hudson, circa 1904.

Sotheby's, London, 4 June 1987, lot 162.

The present cabinet is one of three identical cabinets, and the only one of those examples to feature an unusually distinctive rag-painted finish, that were removed directly from the Country Life offices, London, for sale by auction in 1987. Edward Hudson, owner and first editor of Country Life, was an early and important champion of Lutyens' work, providing him with access to clients and commissions.

■ 297

IN THE STYLE OF SIR EDWIN LUTYENS (1869-1944)

A PAIR OF LANTERNS, CIRCA 1920

painted cast-aluminum, cast brass, with tasseled mounts

each 13 in. (33 cm.) drop, 5 in. (12.7 cm.) diameter (2)

\$500-800

■ 298

SIR EDWIN LUTYENS (1869-1944)

A SERVING TABLE, CIRCA 1930

mahogany, ivory, ebonized mahogany with celluloid label to the reverse
Handmade Furniture Registered Trademark
interior of right drawer with exhibition label Arts Council of Great Britain
1981/82, Lutyens, 486, Mrs. Amanda Pallant

35¼ in. (89.5 cm.) high, 54 in. (137.2 cm.) wide, 23½ in. (59.6 cm.) deep

\$2,000-3,000

PROVENANCE

Mrs. Barbara Agar, Beechwood House, Duncton, England; Sotheby's, 17
September 1981, lot 284.

Mrs. Amanda Pallant;
Paul Walter, since 1984.

EXHIBITED

London, Hayward Gallery, *Lutyens*, November 1981 - January 1982.

LITERATURE

Exhibition catalogue, *Lutyens*, Hayward Gallery, London, no. 486.

Christie's would like to thank Candia Lutyens for her assistance in the
cataloguing of this lot.





■ 299

ATTRIBUTED TO ROBERT LUTYENS (1901-1971)
A SET OF TWELVE DINING ARMCHAIRS, CIRCA 1930

mahogany, leather upholstery

36¼ in. (92.1 cm.) high

(12)

\$5,000-8,000

PROVENANCE

Mrs. Barbara Agar, Beechwood House, Ductan, England; Sotheby's, London, 17 September 1981, lot 287.

Comparable examples of related designs for chairs are preserved in the architect's photographic archive. Another set of eight chairs, ensuite to the present lot and presumed to share the same provenance, were loaned by Mrs Amanda Pallant to the Hayward Gallery exhibition, *Lutyens*, 1981-1982, cat. no. 487.

Christie's would like to thank Candia Lutyens for her assistance in the cataloguing of this lot.



Beechwood House © Candia Lutyens

■ **300**

SIR EDWIN LUTYENS (1869-1944)

A SIDEBOARD, CIRCA 1930

mahogany, ivorine, ebonized mahogany
with celluloid label to the reverse Handmade Furniture Registered Trademark

36 in. (91.4 cm.) high, 108 in. (275 cm.) wide, 22¾ in. (57.8 cm.) deep(8)

\$3,000-5,000

PROVENANCE

Mrs. Barbara Agar, Beechwood House, Duncton, England; Sotheby's, London, 17 September 1981, lot 286.

The design of the present lot warrants close comparison with other designs conceived by Lutyens for his numerous projects in Delhi, around 1930.

Christie's would like to thank Candia Lutyens for her assistance in the cataloguing of this lot.





■ 301

ATTRIBUTED TO M.V.M CAPPELLIN
A CHANDELIER, PROBABLY SECOND
QUARTER 20TH CENTURY

hand blown tinted glass, hand blown glass with
gold foil inclusions, with 12 sockets wired for
electricity, the shaft with cascading scrolls and
pendant drops, the pendant cone and ceiling rose
with reverse-decorated gilding

56 in. (142.2 cm.) high, 46 in. (116.8 cm.) diameter

\$15,000-25,000

PROVENANCE

Acquired from Youngblood Antiques, Sag Harbor,
New York, 2008.





Alternate view of lots 268 299, 301 and 303.





302

302

AN INDIAN COLONIAL SILVER PAST FLATWARE SERVICE
MOSTLY HAMILTON & CO., CALCUTTA, 1ST HALF 19TH CENTURY

Mostly Fiddle Thread Shell and Fiddle Thread patterns, comprising:

- Five Tablespoons
 - Six dessert spoons
 - Fourteen teaspoons
 - Four egg spoons
 - Three salt spoons
 - Eighteen dinner forks
 - Six luncheon forks
 - Two dessert forks
 - One soup ladle
- Together with:
Three George IV tablespoons
(62)

129 oz. 8 dwt. (4,024 gr.)

\$2,500-3,500

303

A VICTORIAN SILVER-PLATE THREE-PIECE GARNITURE

MARK OF ELKINGTON & CO., CIRCA 1880

Comprising a four-basket centerpiece and a pair of three-light candelabra, with stems formed as oak trees with scrolling branches, the centerpiece mounted on base with a stag and fawn and with removable cut-glass baskets, marked on base rims

25¼ in. (64.1 cm.) high, the centerpiece

\$4,000-6,000



303

304

A WILLIAM IV SILVER TEAPOT

MARK OF PAUL STORR, LONDON, 1830

Of tapering globular form raised on four scroll supports headed by flowers and foliage, the body flat-chased with sprays of flowers spaced by scrolling acanthus, one side engraved **JANEY**, the hinged cover formed as radiating leaves topped by a fully modeled rose finial, with leaf-capped handle and spout, *marked on body, handle, cover and finial* 25 oz. 8 dwt. (790 gr.) 6 in. (15.2 cm) high

\$3,000-5,000

PROVENANCE

Anonymous sale; Christie's, New York, 26 October 1987, lot 159.



304



305

305

AN INDIAN COLONIAL SILVER SUACEPAN AND COVER

MARK OF HAMILTON & CO., CALCUTTA, CIRCA 1810

Cylindrical with detachable part-turned wood handle, the stepped domed cover with gadrooned rim and pomegranate finial, body and cover engraved with foliated script initials **JH**, *marked on underside*

6½ in. (16.5 cm.) diameter
43 oz. 2 dwt. (1,340 gr.) gross

(11)

\$1,500-2,500

306

A PAIR OF WILLIAM IV SILVER ENTREE DISHES AND COVERS

MARK OF JOSEPH CRADDOCK, LONDON, 1830

Shaped circular with applied gadrooned rims, the conforming covers engraved with a coat-of-arms and with slip-lock bud and flower finials, *marked on dishes, covers and finials, numbered 3, 4*

10½ in. (25.8 cm) diameter
93 oz. 2 dwt. (2,895 gr.)

(2)

\$2,000-3,000

PROVENANCE

Anonymous sale; Sotheby's, London, 13 April 2006, lot 362.



306



307

307

**AN EARLY VICTORIAN SILVER-GILT DESSERT
FLATWARE SERVICE**

MARK OF WILLIAM EATON, LONDON, 1838

Queen's pattern, engraved with the Morgan crest, comprising:
Twenty-three dessert spoons

Twenty-four dessert forks

Together with eleven similar gilt-meal tablespoons engraved
with Morgan crest
(58)

91 oz. (2,830 gr.) weighable silver

\$2,000-3,000

PROVENANCE

The Estate of John P. Morgan II; Sotheby's, New York,
October 26 2005, lot 311.

308

A GEORGE V SILVER SALVER

MARK OF VINER'S LTD., SHEFFIELD, 1931

Square with incurved corners, raised on four leaf-
capped scroll supports, *marked near rim*

15 in. (38 cm.) long

63 oz. (1,959 gr.)

\$1,200-1,800



308

309

**A PAIR OF ROYAL AMBASSADORIAL
GEORGE III OLD SHEFFIELD PLATE WINE
COOLERS AND LINERS**

CIRCA 1790

Each tapering cylindrical and on a circular foot, with
two drop-ring handles, with detachable wirework
liners, each engraved with the Royal arms within the
Garther motto and below the Royal crown all within
drapery mantling

8¼ in. (21 cm) high

\$2,000-3,000

PROVENANCE

The arms are those of George III (r. 1760-1820)
Almost certainly supplied to Alleyne FitzHerbert, later
1st Baron St. Helens (1753-1839) as Ambassador to
The Hague (1789-1790) or Madrid (1790-1794) and by
descent until sold,
Christie's, London, 22 January 2009, lot 575 (part).



309



310

AN AMERICAN SILVER SALAD DISH

MARK OF GORHAM MFG. CO., PROVIDENCE, 1884

Rectangular, finely chased with swimming fish and swirling tides, *marked on underside and numbered 2010*

13 in. (33 cm.) long; 31 oz. 12 dwt. (983 gr.)

\$3,000-5,000

PROVENANCE

Historical Design, New York, December 1, 1988.

The Jerome Rapoport Collection of American Aesthetic Silver; Sotheby's, New York, June 20 1996, lot 79.

According to Gorham's costing records, salad dish 2010 was first completed on May 12, 1884, and was made by hand and decorated through traditional chasing methods. The net factory price in 1884 was \$75.



311

311

**AN ENGLISH SILVER CHAMBER
CANDLESTICK AND STANDING DISH**

MARK OF GEORGE FOX, LONDON, 1865 AND
1900

Both in Renaissance style, *the first marked on base
and sconces, the second on side of dish*

8 in. (20.3 cm.) high, the standing dish; 13½ in.
(34.3 cm.) long, the candlestick; 26 oz. 85 dwt.
(835.2 gr.)

(2)

\$1,200-1,800



312

312

**A VICTORIAN SILVER SALVER AND
WAITER IN INDIAN TASTE**

MARK OF BARNARD BROS., LONDON, 1857 /
GEORGE FOX, LONDON, 1880

Both shaped circular and engraved with crests,
the salver etched with arabesques enclosing
scrolls, the waiter with openwork border simulating
filiagree, *marked on undersides*

12¼ in. (31 cm.), 8¼ in. (21 cm.) diameters
42 oz. 16 dwt. (1,331 gr.)

(2)

\$1,000-1,500



313

A VICTORIAN SILVER FIGURAL CLARET JUG

MARK OF GEORGE FOX, LONDON, 1885

Formed as a standing eagle, the lower body and handle chased as feathers, the hinged head-form cover mounted with green glass eyes, *marked on cover and underside of body*

8½ in. (21.5 cm.) high
25 oz. 12 dwt. (796 gr.)

\$2,000-3,000



314

314

A SILVER SPOON

DESIGNED BY JOSEFF HOFFMANN, MADE BY THE WIENER WERKSTÄTTE, CIRCA 1905

With spot-hammered surface, ovoid bowl and pierced handle terminal, *marked on reverse of bowl*

7 in. (17.7 cm.) long

\$2,000-3,000

PROVENANCE

Collingwood Ltd, London.



315

315

AN EXTENSIVE DANISH SILVER FLATWARE SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, 1933-77

Pyramid pattern, comprising:

- Twelve dessert spoons
- Twelve soup spoons
- Twelve teaspoons
- Twelve iced tea spoons
- Eleven citrus spoons
- Eleven coffee spoons
- Twelve demitasse spoons
- Twelve dinner forks
- Twelve luncheon forks
- Twelve salad forks
- Twelve dessert forks
- Twelve fruit forks
- Twelve dinner knives
- Twelve luncheon knives
- Twelve dessert knives
- Twelve fruit knives
- Twelve butter spreaders
- Two carvers
- Eight salad servers
- Two large cold meat forks
- Two small cold meat forks
- One vegetable spoon
- Two tomato servers
- Two sauce ladles
- One cream ladle
- One pie server
- One cheese plane
- One lemon fork
- One nut cracker
- One butter knife

226 oz. 6 dwt. (7,038 gr.) weighable silver (227)

\$10,000-15,000

316

A VICTORIAN SILVER PUNCH BOWL

MARK OF HOLLAND, ALDWINCKLE & SLATER, LONDON, 1895

The deep circular bowl chased with sweeping flutes alternating with gadroons, raised on a conforming domed foot, *marked near rim*

10 in. (25.4 cm.) diameter

28 oz 4 dwt (877 gr.)

\$700-900

PROVENANCE

Sir Cecil Beaton, C.B.E., Reddish House, Wiltshire; Christie's house sale, 9 June 1980, lot 294.



316

317

A PAIR OF SILVER-PLATE AND ROCK CRYSTAL SIX-LIGHT CANDELABRA

20TH CENTURY

On stepped circular bases with rock crystal stems, the central light and five branches all topped by fixed drip pans and reel-form sconces, *apparently unmarked*

16½ in. (42.2 cm.) high

(2)

\$2,000-3,000



317



318

A FRENCH 'FAIENCE FINE' PART DINNER SERVICE

LATE 19TH CENTURY, SOME WITH IMPRESSED CIRCULAR MARKS FOR VIEILLARD AND BLACK RECTANGULAR PSEUDO ASIAN MARKS, VARIOUS IMPRESSED NUMERALS

Painted in the Japonisme taste with birds, lizards and insects among flowering branches and plants, comprising: two compotes raised on elephant-head feet; a footed compote; two low tazze on gilt prunt feet; a large oval platter; two small oval dishes on prunt feet; seventeen soup plates; twenty-five dinner plates; sixteen side plates

15½ in. (42.2 cm.) long, the platter

(66)

\$3,000-5,000





319

A SET OF TWELVE DANISH SILVER PLACE PLATES

MARK OF GEORG JENSEN, COPENHAGEN, 1945-77, DESIGNED BY
SIGVARD BERNADOTTE

Plain circular with applied rims, no. 849D, *marked on undersides*

11 in. (28 cm.) diameter
238 oz. 2 dwt. (7,405 gr.)

(12)

\$6,000-8,000





Alternate view of lot 294

320

**A VICTORIAN MINERAL SPECIMEN
ARCHITECTURAL MODEL
LATE 19TH CENTURY**

Comprised of fluorites, quartz, fluorspars and
minerals with open section structure

24 in. (61 cm.) high

\$4,000-6,000

These fascinating structures mostly originate from the Northern Pennines in England where, in the 19th century, there were a number of important lead mines. Structures such as these, as well as cased examples (see lot 322) were made by local lead miners who often found fragmentary mineral specimens during the course of their mining. The hobby of creating these elaborate displays became highly competitive with local miners competing in annual town hall shows. A collection of similar examples are exhibited at the Killhope Lead Mining Museum, Upper Weardale.



321

**A VICTORIAN MINERAL SPECIMEN
ARCHITECTURAL MODEL**
LATE 19TH CENTURY

Comprised of fluorites, quartz, fluorspars and
minerals with open arcaded structure

18½ in. (47 cm.) high

\$3,000-5,000



321

322

322

**A VICTORIAN MINERAL SPECIMEN
DIORAMA OF A GROTTO**
LATE 19TH CENTURY

Within an ebonised shadow box with molded
frame, comprising fluorites, quartz, fluorspars and
minerals with open section structure

22½ in. (57 cm.) high

\$2,000-3,000

PROVENANCE

The Lord McAlpine of West Green, West Green
House, Hartley Wintney, Hampshire; Sotheby's,
16-17 May 1990, lot 809.

323

A CHINESE HONGMU CENTER TABLE
19TH/EARLY 20TH CENTURY

32¾ in. (83 cm.) high, 31 in. (79 cm.) diameter

\$2,000-3,000

PROVENANCE

Anonymous sale; Sotheby's, London, 13 May 1988,
lot 325.



323



324

WILLIAM HAMILTON, R.A. (LONDON 1751-1801)

Lot with his wife and daughters cast out of Sodom

oil on canvas

50½ x 40¼ in. (128.2 x 102.2 cm.)

\$6,000-9,000

PROVENANCE

H.N. Veitch, by 1916.

Anonymous sale; Sotheby's, New York, 3 November 1983, lot 69.

325

**CIRCLE OF GIUSEPPE CHIARI
(LUCCA OR ROME 1654-1727 ROME)**

Saul Anointing David

oil on canvas
21¼ x 29¼ in. (54 x 74.3 cm.)

\$2,000-3,000

PROVENANCE

The Estate of Leah G. Rubin.
Anonymous sale; Christie's, New York, 23
March 1984, Lot 124.



326

SIMONE PIGNONI (FLORENCE 1611-1698)

Lucretia

oil on canvas, oval, the corners made up
32¼ x 27 in. (82 x 68.6 cm.)

\$3,000-5,000

PROVENANCE

Anonymous sale; Christie's, New York, 3 June 1987,
Lot 65 (as attributed to Simone Pignoni).





■ 327

A VENETIAN SILVERED AND POLYCHROME-PAINTED GROTTO SIDE CHAIR

LATE 19TH CENTURY

With oyster-shell and adorned back above a shell seat, the underside with a small embossed copper label 'M66'

\$800-1,200

PROVENANCE

The Edward James Collection, West Dean Park, Sussex; Christie's house sale, 2-3 and 6 June 1986, lot 295.

■ 328

A VICTORIAN WALNUT CONFIDANTE

MID-19TH CENTURY

Covered in green button-tufted velvet on foliate carved cabriole legs

60 in. (152 cm.) diameter

\$2,000-3,000

PROVENANCE

The Edward James Collection, West Dean Park, Sussex; Christie's house sale, 2-3 and 6 June 1986, lot 297.





329

A PAIR OF AMERICAN 'MEMORY WARE' LAMPS
20TH CENTURY

Each with cream silk shade, wired for electricity

16½ in. (42 cm.) high, excluding fittings

(2)

\$1,000-1,500

PROVENANCE

Acquired from Kinnaman & Ramaekers, Bridgehampton, New York.

330

AN ANGLO-INDIAN INDIAN ROSEWOOD CANED SETTEE
MID-19TH CENTURY

The caned back, arms and seat flanked by spirally-turned arms on downswept legs and lion's paw feet, stamped metal plaque A-5194

86½ in. (220 cm.) wide

\$3,000-5,000

PROVENANCE

Paramount Pictures; Christie's, New York, 16 December 1989, lot 85.

This present lot, formerly in the collection of Paramount Pictures, was a featured in a number of films between 1944 and 1967, including "Let's Dance" (1950, starring Betty Hutton and Fred Astaire) and "Seven Days in May" (1964, starring Kirk Douglas, Ava Gardner, and Burt Lancaster).



■ 331

AN EBONIZED 'JAPONISME' ARMCHAIR

POSSIBLY ENGLISH, CIRCA 1880-1890

With the original Japanese silk-covered back and seat, one rail stamped 'CRESENT', numbered '84947' and 35333, on casters

\$800-1,200

PROVENANCE

Acquired from David Petrosky in 1992.



■ 332

A CHINESE ZITAN STOOL

19TH CENTURY, FORMERLY A CHAIR

With reentrant corners inset with a rattan top

19 in. (48.5 cm.) high, 32 in. (81 cm.) wide, 26 in. (66 cm.) deep

\$2,000-3,000

PROVENANCE

Anonymous sale; Christie's, New York, 17 September 1991, lot 320.

■ 333

A PAIR OF CHINESE EXPORT RED-LACQUER TWO-TIER ETAGERES

LATE 19TH CENTURY

Each decorated with floral sprays and heightened with gilt decoration

32¾ in. (83 cm.) high, 24½ in. (62 cm.) wide, 13½ in. (34.5 cm.) deep

(2)

\$2,000-3,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 26 November 1991, lot 484.





■ 334

A JAPANESE BLACK AND GILT LACQUER CABINET ON NORTH EUROPEAN BLACK AND GILT-PAINTED STAND

THE CABINET LATE 17TH CENTURY, THE STAND FIRST HALF 18TH CENTURY

The cabinet doors enclosing and arrangement of ten drawers with *nashiji* interior, on a pierced stand, decoration refreshed

61 in. (155 cm.) high, 38½ in. (98 cm.) wide, 20½ in. (52 cm.) deep (2)

\$7,000-10,000

PROVENANCE

Collection of Henry P. McIlhenny, Rittenhouse Square, Philadelphia; Christie's, New York, 20-21 May 1987, lot 298.





335
YURAKUSAI NAGAHIDE (C. 1805), SHUNKOSAI HOKUSHU (C. 1810-1832), UTAGAWA KUNISADA (1786-1864) AND OTHERS

Fourteen woodblock and stencil prints of actors, beauties and courtesans including the actor Sawamura Kunitaro III as the Fox Kuzunoha, Nakamura Utaemon III as Yakanbei and Nakamura Utaemon III as Danshichi Kurobei, from the series Comparison of Current Roles on Fans; the actor Nakamura Utaemon III as Osono and the actor Nakamura Utaemon III as Gotobei from the series Hits of a Lifetime
 Various sizes

(14)

\$3,000-4,000

PROVENANCE

Anonymous sale; Sotheby's, London, 11 June 1983, lots 454 and 467 (part).





336

**HASHIMOTO SADAHIDE (1807-1878/79), UTAGAWA HIROSHIGE (1797-1858) AND
UTAGAWA YOSHIKATA (ACT. 1841-64)**

Five fan prints (*uchiwa-e*) of landscape and a triptych of elephants including *Soshu Oyama dochu*
Todagawa no watashi (Ferry on Toda River along the Oyama Route in Sagami Province) and *Omi Biwako*
Chikubujima (Chikubujima in Lake Biwa, Omi Province)

Various sizes

(6)

\$3,000-4,000

PROVENANCE

Acquired from Israel Boldman, London (part).





337

AFTER UTAGAWA KUNIYOSHI (1797 - 1861)

Eight drawings of courtesans

Ink on paper

Various sizes

(8)

\$3,000-4,000

PROVENANCE

Anonymous sale; Sotheby's, London, 18 December 1986, lots 376 and 377.



338

UTAGAWA KUNIYOSHI (1797-1861) AND UTAGAWA KUNISADA (1786-1864)

Eleven fan prints (*uchiwa-e*) of actors, beauties and cats including *Neko no hyakumenso* (One Hundred Faces of Cats) and Prince Mitsuiji, from the series *Mutamagao* (Six Jewel Faces)

Various sizes

(11)

\$6,000-8,000

PROVENANCE

Anonymous sale; Sotheby's, London, 11 June 1993, lot 443 (part)
Acquired from Sebastian Izzard, New York, in 2001 (part).



339

339

A CONTEMPORARY JAPANESE GLAZED PORCELAIN 'PUMPKIN TEA POT'

YURIKO MATSUDA, CIRCA 2003

With original wood box and cover

12¼ in. (31.1 cm.) long, over spout

(3)

\$2,000-3,000

PROVENANCE

Acquired from Dai Ichi Gallery, New York.



340

340

A GROUP OF NINE IRON *TSUBA*
EDO PERIOD (19TH CENTURY)

A group of nine *tsuba* comprising: a round *tsuba* carved and pierced with a turtle; a round *tsuba* with spool design with gilt details; a round *tsuba* with plum blossom design with gilt details; an oval *tsuba* two carps; a square *tsuba* with cherry blossoms floating on river; a round *tsuba* with scattered fans; a round *tsuba* carved and pierced with cherry blossoms with gilt details; a round *tsuba* with an immortal on a back of flying crane with gilt details; around *tsuba* with irises with gilt details

Each 3 in. (7.62 cm.) approximately

\$1,000-2,000



341

UTAGAWA KUNISADA (1786-1864)

Six fan prints (*uchiwa-e*) of actors and beauties
Various sizes

(6)

\$5,000-7,000

PROVENANCE

Acquired from Israel Boldman, London (part).



342

JAMES MCNEILL WHISTLER (1834-1903)

Little Steps, Chelsea

etching, on laid paper, 1886, a good impression of Glasgow's second state (of two), signed in pencil with the butterfly on the tab, trimmed to the plate by the artist (as published), generally in good condition, framed

Sheet: 2 x 3¼ in. (51 x 83 mm.)

\$4,000-6,000

LITERATURE

Glasgow 269; Kennedy 262

For a group of reference works pertaining to James Abbott McNeill Whistler, see lot 185.



343

JAMES MCNEILL WHISTLER (1834-1903)

Little Draped Figure, Leaning

lithograph, on D & C Blauw paper, 1894, with the D & D Colnaghi inscription 'C.37920' in pencil at the lower right sheet edge, a few foxmarks in places, otherwise in good condition, framed

Sheet: 14½ x 8¾ in. (368 x 213 mm.)

\$2,000-3,000

LITERATURE

Art Institute of Chicago 76; Way 51; Levy 82

For a group of reference works pertaining to James Abbott McNeill Whistler, see lot 185.



344

JAMES MCNEILL WHISTLER (1834-1903)

Santa Maria della Salute, Venice

watercolor and gouache on paper

5 $\frac{7}{8}$ x 9 in. (13.7 x 22.9 cm.)

Executed circa 1879-80.

\$8,000-12,000

PROVENANCE

[With] James Connell & Sons, Glasgow, Scotland.

B.B. MacGeorge, Glasgow, Scotland, by 1905.

Mrs. MacGeorge, Glasgow, Scotland.

[With] T & R Annan & Sons, Ltd., Glasgow, Scotland, sold by the above.

P & D Colnaghi & Co., Ltd., London, and Kennedy Galleries, Inc., New York, acquired from the above, 1924.

Private collection, acquired from the above, 1924.

[With] M. Knoedler & Co., Inc., New York.

Mr. and Mrs. Charles C. Henderson, New Orleans, Louisiana, by 1959.

Christie's, London, 28 February 1975, lot 16, sold by the above.

Acquired by the late owner from the above.

EXHIBITED

London, New Gallery, *Exhibition of the Works of the late James McNeill Whistler, First President of the International Society of Sculptors, Painters, and Gravers*, February 22-April 15, 1905, p. 95, no. 45 (as *The Salute, Venice, from the Riva Schiavoni*).

New Orleans, Louisiana, Isaac Delgado Museum of Art, *Early Masters of Modern Art: A Local Collection*, November-December 1959, no. 56.
 London, The Arts Council of Great Britain; New York, M. Knoedler & Co., Inc., *James McNeill Whistler*, September 1-November 30, 1960, p. 79, no. 86 (as *Venice—La Salute or From the Riva degli Schiavoni*).
 New Orleans, Louisiana, Isaac Delgado Museum of Art, *New Orleans Collects: Early Masters of Modern Art*, November 2-December 15, 1968, no. 53.

LITERATURE

E.R. Pennell, J. Pennell, *The Life of James McNeill Whistler*, vol. I, London, 1908, pp. 202, 269, illustrated.

E.R. Pennell, J. Pennell, *The Life of James McNeill Whistler*, Philadelphia, Pennsylvania, 1911, opp. 260, illustrated.

E.L. Cary, *The Works of James McNeill Whistler*, New York, 1913, p. 216, no. 397 (as *The Salute, Venice, from the Riva Schiavoni*).

M.F. MacDonald, *James McNeill Whistler: Drawings, Pastels and Watercolors, A Catalogue Raisonné*, New Haven, Connecticut, 1995, p. 265, no. 725, illustrated.

E. Denker, *Whistler and His Circle in Venice*, Ann Arbor, Michigan, 2003, p. 28, fig. 8, illustrated.

In 1879-80, James McNeill Whistler visited Venice on a commission from the Fine Art Society for a set of twelve etchings. A rare watercolor executed during this trip, the present work depicts Santa Maria della Salute, a magnificent Baldassare Longhena-designed church built to celebrate the end of the 1630-31 plague and completed in 1687. The view is from the piazzetta in front of San Marco, looking across the Grand Canal to the Salute.

For a group of reference works pertaining to James Abbott McNeill Whistler, see lot 185.



345

SIR JOHN LAVERY, R.A., R.S.A, R.H.A. (IRISH, 1856-1941)

Landscape with Distant Town (from Mount Washington, Tangier)

signed 'J Lavery' (lower right)
oil on canvasboard
9 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (24.9 x 35 cm.)

\$10,000-15,000

PROVENANCE

Spink, London, no. K%855.
Property from the Estate of Mary Sayles Booker Braga; Sotheby's,
New York, 20 October 2015, Lot 577.



346

ALBERT JOSEPH MOORE, A.R.W.S. (BRITISH, 1841-1893)

Study of a standing woman

colored chalks on paper laid down on card
11.5 x 5.5 in. (29.2 x 13.9 cm.)

\$2,000-3,000

PROVENANCE

with the Fine Art Society, London, October 1972.



347

SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (IRISH, 1856-1941)

Glasgow University and the International Exhibition

signed and dated 'J Lavery 88' (lower left)

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

\$50,000-80,000

PROVENANCE

with the Fine Art Society, London, March 1972 (stock no 5090).

EXHIBITED

Glasgow, Craibe Angus Gallery, October 1888.



Fig 1 John Lavery, *The Glasgow International Exhibition*, 1888, 61 x 45.7, Glasgow Museums. ©CSG CIC Glasgow Museums Collection.

In 1888 John Lavery became an unofficial artist-in-residence at the Glasgow International Exhibition – a grand display of artefacts from Europe and the British Empire staged in the park on the banks of the river Kelvin.¹ The idea had first been mooted in the City Chambers (Glasgow's City Hall) five years previously and was revived by the Lord Provost (Glasgow's Mayor) in October 1886 in the light of the current Edinburgh International Exhibition. His city, popularly known as 'Second City of the British Empire', would set out to surpass the recent Edinburgh and Manchester exhibitions, and all others held since the Great Exhibition of 1851.² Its major asset was the picturesque 24 acre park land in the West End of the city.

To house the exhibition a group of temporary buildings were swiftly designed by the architect, James Sellars and following the current vogue, the main building was Moresque in character. Approaching its Sandyford Street entrance, visitors felt they had arrived at what quickly became known as 'Bagdad (sic) by Kelvinside'.³ The difference was that at one end, the building contained a machinery hall and at the other, a gallery of fine art, with modern industries and retailers displaying their wares in the central area. Colourful characters, celebrity curry cooks, Welsh weavers in traditional costume, Indian potters and metal workers, 'paintresses' from the Royal Doulton factory and even specially imported Venetian gondoliers, featured in the displays. Passing through this massive structure into the park, visitors faced an eclectic *mélange* of pavilions, booths and building styles. It is this that Lavery shows us in *Glasgow University and the International Exhibition*.

The picture was painted from the first floor of the Tobacco Kiosk, a two storey construction devoted to the sale of smoking materials. Leaving the main exhibition, it was one of the first buildings one would see on the far side of the river and from its balconies Lavery painted pictures of the park side of the Sellars building, in one direction, and the array of activities in the other (fig 1).



It was a commanding location, served by the upper floor Turkish coffee shop. In his immediate foreground was an open space encircling the electrically-lit 'Fairy Fountain', its tall spray piercing the evening sky. Here crowds would gather to view this modern multi-coloured wonder, accompanied by fireworks and drifting smoke. Behind the fountain was the lighted bandstand known as the North Kiosk, where the 'Blue Gipsy Strings' and other popular and military bands would perform. Lavery's viewpoint also takes in the red sandstone square tower of the Bishop's Castle – sometimes referred to as the Bishop's Palace – on the left under the tall spire of Sir George Gilbert Scott's university buildings.⁴ Constructed entirely of wood, canvas and plaster, the castle replicated a medieval structure that until 1792 stood to the side of the cathedral, in the centre of what became modern Glasgow. It served as a museum, to contain relics from Scottish history, some of which derived from Mary, Queen of Scots.⁵ Its attendants and those of the adjacent Bishop's Castle Temperance Tearoom were suitably attired in blue-grey Tudor costume.⁶ The incandescent gas lamps and lanterns of this restaurant can clearly be seen, glowing on the hillside under the university buildings and to the right of the Scott tower. All of these features were treated in separate sketches and some from different angles. Lavery for instance, made three sketches in the Temperance Tearoom, one of which is likely to be the small panel study in Tate Britain.

Between these anchor points in the present picture, crowds gathered and dispersed. Having studied his friend, Arthur Melville's crowd scenes, the artist was adept at handling such moving masses. Instinct alone led him to satisfactory spacing and interval – punctuating the foreground to balance the spires on the horizon. Above this hangs a sensitively observed evening afterglow that nudges us towards the nocturnes of James McNeill Whistler. Lavery had met Whistler two years before and on one memorable occasion when they were together, the American had recited passages of his celebrated Ten O'Clock Lecture – a text which, in its emphasis on those rare moments of pictorial harmony found in the modern metropolis, was much admired among Lavery's colleagues in the Glasgow School.⁷ However, unlike Whistler, whose evening scenes were painted from memory, Lavery had trained himself to observe the hubbub of public spaces and with great economy could describe subject and setting as they appeared in an

instant. Visual memory was essential for an artist-reporter. One must avoid distractions and diversions to see the picture as a whole.

In the four months Lavery was working on the Glasgow International series he was under pressure. Starting on the 1st October, an exhibition of no less than fifty 'International' pictures, all painted on the spot, had been arranged at the Craibe Angus Gallery at 159 Queen Street, Glasgow (fig 2).⁸

The show was an immediate critical success. These Lavery 'impressions' were, in the opinion of *The Bailie*, 'strikingly effective works of art', and,

... even in the slightest of his studies he is never weak or common, and throughout the entire series he has never repeated himself, either in the matter of scene, arrangement, colour or effect.⁹

The Glasgow Herald and *The Glasgow Evening Post* essentially concurred – the painter had shown the 'innumerable charms' of the International and the 'true glamour of light and shade ...'¹⁰ One critic even remarked that the garish colours and other vulgarities of such an event were somehow rendered acceptable under the artist's eye.

By the time these opinions were being expressed, it was already public knowledge that the city fathers had commissioned the artist to produce a large commemorative canvas depicting the State Visit of Queen Victoria to the International Exhibition on 22 August. Summer excitement – crowds, fireworks and fountains – must now be sacrificed to hours in the studio recording the 253 personages invited for the special occasion of the royal visit. Fortunately the painter had executed a swift oil sketch of the audience with her majesty (Aberdeen Art Gallery) – but the task of incorporating such a large number of 'kit-kat' portraits into a huge composition was daunting and would take almost two years to complete.

Nevertheless, no one could have exploited the opportunity more satisfactorily than Lavery. Although there were few historic events comparable to the Glasgow International, his career path was set. He would paint other exhibitions and other royal, sporting, military and public occasions, yet as he surveyed the busy scene before him in the summer of 1888, there was no hesitation. His attack was full of confidence – swift and sure. From the university heights, his eye dropped with apparent ease to the North Kiosk and on to the fountain before losing itself in the potential confusion of the ever-moving crowd. Nothing could be simpler – nothing more complex.

PROFESSOR KENNETH MCCONKEY

1. For a fuller account of this project and its important place in the Lavery oeuvre, see Kenneth McConkey, John Lavery, *A Painter and his World*, 2010 (Atelier Books, Edinburgh), pp. 40–48.
2. For the genesis of the Glasgow International Exhibition see Stanley K Hunter, *Kelvingrove and the 1888 Exhibition*, 1990 (Privately Printed); also Perilla Kinchin and Juliet Kinchin, *Glasgow's Great Exhibitions, 1888, 1901, 1911, 1938, 1988, 1995* (White Cockade, Oxon), pp. 17–53.
3. *The Graphic* 12 May 1888 and *The Illustrated London News* 19 May 1888, both contained extensive coverage of the exhibition with plans and views to aid the visitor. *The Art Journal* also printed a lengthy illustrated supplement.
4. Due to the death of the architect, the Scott buildings were not finally completed until 1891. The Bishop's Castle, Fairy Fountain, North Kiosk and various tearooms were all subjects of separate Lavery compositions; see McConkey 2010.
5. Having exhibited *Dawn after the battle of Langside, 14 May 1568*, (Private Collection) in the Fine Art section of the International Exhibition and presented a watercolour of Mary, Queen of Scots to Queen Victoria (Royal Collection) Lavery had surveyed the ill-fated Scots queen's artefacts in the Bishop's Castle for *The Scottish Art Review*, vol 1, September 1888, pp. 87–8.
6. Since the city was already known for heavy alcoholic consumption, 'Temperance' was an important sub-plot of the exhibition; see Kinchin and Kinchin, 1995, p. 45.
7. McConkey 2010, pp. 35–6.
8. While it would be in character with Lavery to propose such a show, it may well be the case that the idea came from the dealer.
9. 'Megilp', *The Bailie*, 3 October 1888, p. 11.
10. 'The Exhibition from a Painter's Point of View', *Glasgow Evening Post*, 4 October 1888, p. 4; see also *The Glasgow Herald*, 1 October 1888.

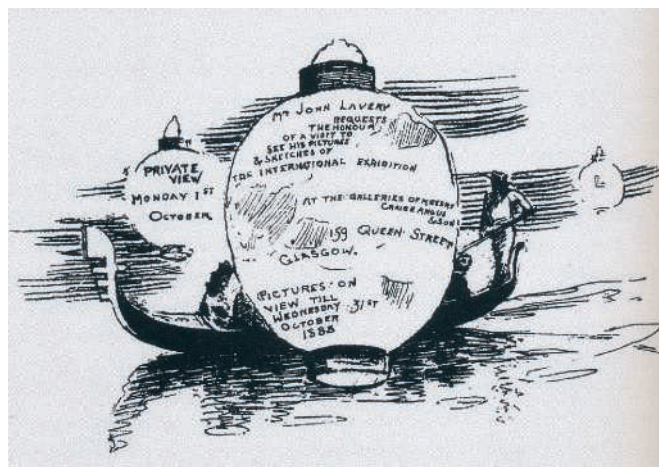


Fig 2 Private View invitation for 'Mr John Lavery's ... Pictures and Sketches of the International Exhibition', October 1888, National Trust for Scotland, Kirkcudbright ©National Trust for Scotland.





348

**A PAIR OF ENAMELED GLASS VASES,
MOUNTED AS LAMPS**
PROBABLY CONTINENTAL, 20TH CENTURY

Decorated with chinoiserie ornament

28 in. (71.1 cm.) high, excluding fittings

\$800-1,200



349

**A GEORGE II STYLE WHITE-PAINTED AND
FAUX-PORPHYRY LACQUERED SIDE TABLE**
FIRST HALF 20TH CENTURY

The frieze centered by a lion's mask on mask-headed legs

34¼ in. (87 cm.) high, 72½ in. (184 cm.) wide, 24 in. (61 cm.) deep

\$3,000-5,000

PROVENANCE

Anonymous sale; Christie's, New York, 27 May 1986, lot 285.





350

JEAN-BAPTISTE OUDRY (PARIS 1686-1755 BEAUVAIS)

A Swan

with number '10/40' in ink (*verso*)
black and white chalk on blue paper
8 7/8 x 11 1/8 in. (22.5 x 28.5 cm)

\$2,000-3,000

PROVENANCE

Anonymous sale; Christie's, New York, 10 January 1996, lot 201.

Hal Opperman (*J.B. Oudry 1686-1755*, London, 1983) dates most of Oudry's bird studies to the early 1730s. In 1734 the artist was appointed director of the Beauvais Tapestry and had access to animal studies by Pieter Boel and Charles Le Brun that were conserved in the Beauvais workshop.



351

ATTRIBUTED TO HUBERT-FRANÇOIS GRAVELOT (PARIS 1699-1773)

A Group of Eighteen Ornamental Drawings, Eleven Double-Sided

pencil, two shades of brown ink, on tan and cream papers, one with grey and brown wash, another with grey and red wash
various sizes, the largest: 8 7/8 x 11 3/8 in. (27.5 x 29.2 cm),
the smallest: 3 1/8 x 2 3/4 in. (8 x 7 cm) (18)

\$2,000-3,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 21 January 1983, lot 178.



352

CHARLES MEYNIER (PARIS 1763-1832)

Andromache Crying for Astyanax

signed 'Meynier' in dark ink (lower right)
graphite, pen and ink, brown wash, the left figure on a separate irregularly
shaped piece of paper

16 5/8 x 20 1/2 in. (41.4 x 51.8 cm)

circa 1820

\$5,000-7,000

PROVENANCE

Anonymous sale; Sotheby's, London. 10 July 1995, Lot 148.



353

CENTRAL ITALIAN SCHOOL, EARLY 16TH CENTURY

Altar Design

with Paul Walter's stock number '82.047' in pencil (*verso*)
pen and brown ink, brown wash, stylus, ruling and compass work, on paper,
with watermark crown in shield surmounted by a star
17 ¼ x 12 in. (44 x 30.3 cm)

\$1,000-2,000

PROVENANCE

Anonymous sale; Christie's, London, 24 March 1982, lot 2.

Carefully constructed in pen and ink with extensive preliminary ruling and stylus work, this altar design - rendered in plan and elevation - was executed by a Central Italian architect active in the 1530s and 1540s. Characterized by a Classical style, the project exhibits two variations for a marble altar (Doric at left, Corinthian at right) designed to host a rectangular panel, likely a painted altarpiece in a church. Well acquainted with the architectural innovations introduced in Central Italy - between Bologna and Rome - during the Renaissance, the present work stands out for its polished pen work and finely executed decorative motifs.

354

**ATTRIBUTED TO GIOCONDO ALBERTOLLI
(BEDANO 1743 - 1839 MILAN)**

Ornamental Design for a Ceiling with a Central Medallion

with inscription 'attr. a Giocondo Albertolli' in pencil and Paul Walter's stock number '81.236' in pencil (*verso*)
graphite, pen and black ink, grey wash, ruling and compass work
19 ½ x 14 7/9 in. (49.7 x 35.5 cm)

\$600-800

PROVENANCE

Acquired from Jacques Fischer, 24 October 1981.

The Swiss-born designer Giocondo Albertolli collaborated with architect Carlo Vanvitelli and Giuseppe Piermarini ultimately becoming one of the most renowned stucco decorators in Neoclassical Italy. Finely executed with ink and grey washes, this large ornamental design for a ceiling relates to other drawings attributed to Albertolli on the art market (Christie's, New York, 11 January 1994, lot 55; Sotheby's, New York, 12 January 1994, lot 188 and Millon & Associés, Paris, 27 March 2007, lot 50).



355

VINCENZO CAMUCCINI (ROME 1771-1844)

Archimedes

with Paul Walter's stock number '03-81-126' in pencil (*verso*)
graphite, brown wash
10 ¼ x 17 ½ in. (26 x 44.4 cm)

\$2,000-3,000

PROVENANCE

Giorgio Franco, Florence (L. 4194; and stamped on verso 'Raccolta Giorgio Franco', not in Lugt).

with Carlo Virgilio, Rome.

Acquired from Colnaghi, New York and London, 1981.



356

VINCENZO CAMUCCINI (ROME 1771-1844)

A Group of Twelve Sketches

some signed 'V. Camuccini' in pen and ink
pencil, pen and brown ink
various dimensions (approx. 6 x 4 in.)

(12)

\$2,000-3,000



356

357

FRENCH SCHOOL, 18TH CENTURY

A Portfolio of 19 Drawings of Antique Roman Sculptures

collected in cardboard portfolio titled 'Pencil Drawings', each drawing
inscribed by the artist with notes and measures in pen and ink
graphite, pen and brown ink on paper prepared with pale yellow wash,
watermarks 'CSH' and 'WR' below a posthorne on a cartouche, 14 drawings
mounted on blue paper sheets.
portfolio size: 13 1/8 x 9 1/4 in. (30.7 x 18.5 cm)

(19)

\$2,000-3,000

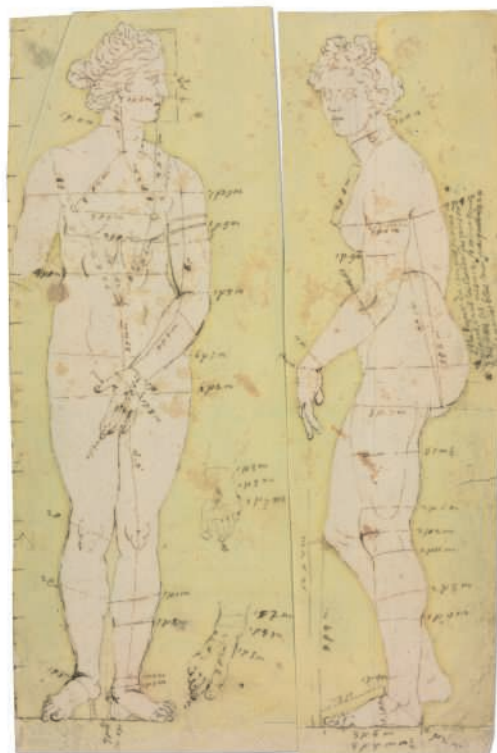
PROVENANCE

Anonymous sale; Christie's, London, 23 March 1982, lot 252.

Executed by a French artist (as argued by the annotations on the sheets),
this portfolio features measured drawings including copies after the Farnese
Hercules, the Medici Venus, the Antoninus, the Shifting Venus, the Laocoon
and the Dying Gaul.



357





■ 358

**A GEORGE IV BURR ELM AND ASH AND SCAGLIOLA
SIDE TABLE**

CIRCA 1820

With inset scagliola top to imitate burl wood, on a faceted base,
inscribed in white chalk KZ-33 and 162

30 in. (76 cm.) high, 23 in. (58.5 cm.) wide, 21 in. (53 cm.) deep

\$3,000-5,000

PROVENANCE

Acquired from Lennox Money Antiques, London, in 1981.



■ 359

A LATE VICTORIAN ANTLER ARMCHAIR

LATE 19TH/EARLY 20TH CENTURY

With leather upholstered seat

\$2,000-3,000





■ 360

Cecil BEATON – A 19th-century English Regency penwork and ebonised bookcase from Reddish House, Beaton’s residence at his time of death; with a group of 37 books by Cecil Beaton, many first edition and inscribed; and a hat designed by Beaton from a 1961 production of *Turandot* at the Metropolitan Opera. The books comprise: BEATON, Cecil (1904-1980). *The Book of Beauty*. London: Duckworth, 1930. **Signed limited edition of Beaton’s first published book of photographs.** Quarto (286 x 222mm). Color frontispiece, 27 black and white photographs with tissue guards, numerous in text line illustrations (very occasional marginal spotting). Original white cloth, spine titled in gilt (light soiling, corners bumped). [With] *Air of Glory: A Wartime Scrapbook*. London: His Majesty’s Stationary Office, 1941. **The first edition with dust-jacket of Beaton’s work documenting “the minutiae of the everyday” during WWII.** Quarto (275 x 212mm). Black and white photos throughout. Original red cloth with dust-jacket (jacket repaired at spine and corners). [And:] *Japanese*. London: Weidenfeld & Nicolson, 1959. **First edition with dust-jacket inscribed by the author to Carmel Snow.** Quarto (280 x 213mm). Black and white photographs and line drawings. Original cloth over pink decorated paper, with dust-jacket (light soiling and a tear to bottom edge of jacket; text block cracked); and 34 other works by Beaton. (39)

\$2,000-3,000

■ 361

**A GEORGE II STYLE MAHOGANY AND
PARCEL-GILT MIRROR**
LATE 19TH / 20TH CENTURY

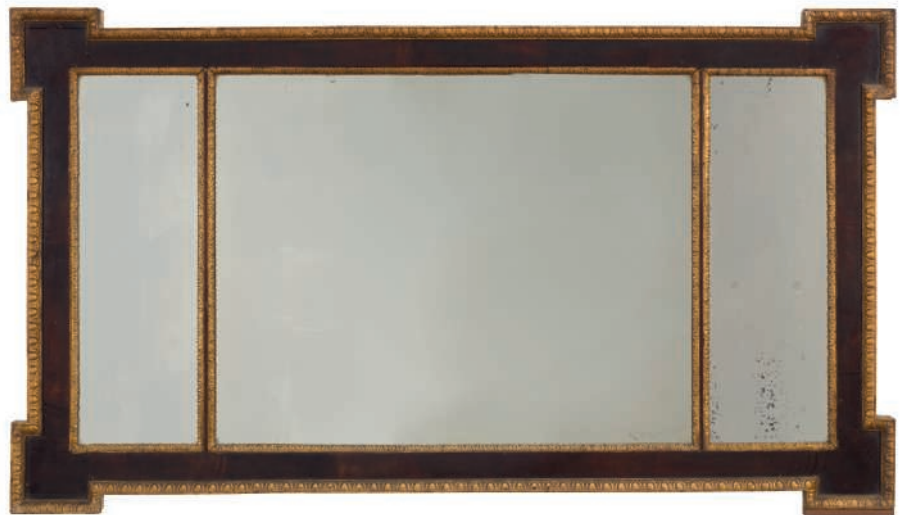
The triple plates surrounded with an egg-and-dart
molded border

33½ in. (85 cm.) high, 59 in. (150 cm.) wide

\$1,000-1,500

PROVENANCE

Sir Cecil Beaton, C.B.E., Reddish House, Wiltshire;
Christie's house sale, 9 June 1980, lot 44.



361

362

**A PAIR OF ITALIAN ROSSO ANTICO AND
MARBLE 'GRAND TOUR' OBJECTS**
MID-19TH CENTURY

Rouge marble models of the Trajan and Antonino
columns; *together with* a pair of malachite inset
Derbyshire slate candlesticks and a pair of
Italians bronze figures of recumbent lions.

16 in. (40.5 cm.) high, the columns (6)

\$2,000-3,000

PROVENANCE

Sir Cecil Beaton, C.B.E., Reddish House, Wiltshire;
Christie's house sale, 9 June 1980, lots 103, 131
and 139.



362

■ 363

**A GEORGE IV BRONZE GILT AND
PATINATED FENDER**
CIRCA 1820-30

Modeled with recumbent lions, adjustable in width

41¼ in. (105 cm.) wide

\$800-1,200

PROVENANCE

Sir Cecil Beaton, C.B.E., Reddish House, Wiltshire;
Christie's house sale, 9 June 1980, lot 91.



363



364

CECIL BEATON'S BRASS BATH RACK
LATE 19TH CENTURY

With swing mirror and adjustable width

27½ in. (70 cm.) wide (at current extension)

\$800-1,200

PROVENANCE

Sir Cecil Beaton, C.B.E., Reddish House, Wiltshire;
Christie's house sale, 9 June 1980, lot 166.



365

A REGENCY CAST-IRON GARDEN SEAT
EARLY 19TH CENTURY

\$1,000-1,500

PROVENANCE

Sir Cecil Beaton, C.B.E., Reddish House, Wiltshire;
Christie's house sale, 9 June 1980, lot 26.





366

**A CHINESE CLOISONNE ENAMEL VASE,
MOUNTED AS A LAMP**
19TH/ 20TH CENTURY

18 in. (45.7 cm.) high, excluding fitments

\$1,000-1,500



367

**TWO EARLY VICTORIAN OAK
OCCASIONAL TABLES**

CIRCA 1840

One recatangular with canted corners, the other
octagonal, each with concealed brass castors

23½ in. (60 cm.) high, 22¾ in. (57 cm.) wide, 17¼ in.
(45 cm.) deep, the first (2)

\$2,000-3,000





368

■ 368

LIBERTY & CO.

A 'THEBES' STOOL, CIRCA 1885

ebonized wood, close-nailed upholstery

17¼ in. (43.8 cm.) high, 21¼ in. (55.3) cm. square

\$1,500-2,500

PROVENANCE

Acquired from Haslam and Whiteway, London, in 1981.

■ 369

ATTRIBUTED TO E.W. GODWIN (1833-1886)

A CHAISE-LONGUE, CIRCA 1875

executed by Collinson & Lock, London, ebonized wood, Indian cotton upholstery, brass casters

29½ in. (74.9 cm.) high, 65 in. (165.1 cm.) wide, 23½ in. (59.7 cm.) deep
impressed twice *Collinson & Lock* and 3301

\$3,000-5,000

PROVENANCE

Acquired from Haslam and Whiteway, London, in 1986.

LITERATURE

S. Weber Soros, *The Secular Furniture of E.W. Godwin*, New York, 1999, p. 106.



369



370

■ 370

CHRISTOPHER DRESSER (1838-1904)
 A PAIR OF LATE VICTORIAN AESTHETIC
 MOVEMENT SIDE CHAIRS, CIRCA 1875

executed by Chubb & Son for the Art Furnisher's Alliance,
 ebonized wood, upholstery designed by William Morris
 and J. H. Dearle for Morris & Co.

35 in. (88.9 cm.) high

(2)

\$3,000-5,000

PROVENANCE

Acquired from Haslam and Whiteway, London, in 1981.

LITERATURE

cf. W. Halén, *Christopher Dresser: A Pioneer of Modern
 Design*, London, 1990, p. 49 for another chair of this
 model;

H. Lyons, *Christopher Dresser: The Peoples Designer*,
 Suffolk, 2005, p. 140 for a period photograph of a chair of
 this model from Dresser's personal collection.





371

■ 371

ATTRIBUTED TO E.W. GODWIN (1833-1886)

A LATE-VICTORIAN AESTHETIC MOVEMENT OPEN ARMCHAIR, CIRCA 1875

probably manufactured by William Watt, ebonized wood with open lattice back, green velvet upholstery

30 in. (76.2 cm.) high; 23 in. (58.4 cm.) wide; 20½ in. (52.1 cm.) deep

\$3,000-5,000

PROVENANCE

Anonymous sale; Phillip's, London, 19 October 1989, lot 354.

LITERATURE

cf. S. Weber Soros, *The Secular Furniture of E. W. Godwin*, New Haven, 1999, p. 113, pl 137; p. 122, pl 157-158 for related examples.

■ 372

ATTRIBUTED TO COLLINSON & LOCK

A LATE VICTORIAN AESTHETIC MOVEMENT SIDE TABLE, CIRCA 1870

ebonized burlwood with fruitwood inlay

29 in. (73.7 cm.) high, 42¼ in. (107.3 cm.) wide, 23¾ in. (60.4 cm.) deep

\$3,000-5,000



372



■ 373

PHILIP WEBB (1831-1915)

A 'MORRIS' RECLINING ARMCHAIR, CIRCA 1880

the manufacture attributed to Morris, Marshall, Faulkner & Co., ebonized wood, velvet upholstery, brass

\$3,000-5,000

PROVENANCE

Acquired from Haslam and Whiteway, London, 1987.

LITERATURE

cf. E. Wilhide, *William Morris Decor and Design*, New York, 1991, p. 144 for another chair of this model in the Victoria & Albert Museum, London.

Another chair of this model is in the permanent collection of the Victoria & Albert Museum, London.



374

W.A.S. BENSON (1854-1924)
TWO TABLE LAMPS, CIRCA 1890

brass, with modern fabric shades

34¾ in. (88.3 cm.) high, the tallest (2)

\$2,000-3,000



374



375

375

W.A.S. BENSON (1854-1924)
TWO CANDLESTICKS, CIRCA 1890

brass, copper

14 in. (35.6 cm.) high, the tallest (2)

\$1,500-2,000

LITERATURE

cf. I. Hamerton (ed.), *W.A.S. Benson Arts & Crafts Luminary and Pioneer of Modern Design*, Antique Collector's Club, Suffolk, 2005, p.121, pl. 97 for highly comparable candle sticks.

■ **376**

IN THE STYLE OF W.A.S. BENSON (1854-1924)
THREE ARTS & CRAFTS FLOOR LAMPS,
CIRCA 1890

brass

59 in. (149.8 cm.) high, the tallest (3)

\$1,500-2,000



376



■ 377

AMERICAN

AN AESTHETIC MOVEMENT ARMCHAIR,
19TH CENTURY

ebonized wood, original velvet upholstery

\$1,000-1,500

PROVENANCE

Acquired from David Petrovsky, Hudson,
New York, 1992.



■ 378

CHARLES ROBERT ASHBEE (1863-1942)

A GAMES TABLE WITH FLIP TOP, CIRCA 1900

for the Guild of Handicraft Ltd., oak, gilt wood

28½ in. (72.3 cm.) high, 36¼ in. (92 cm.) wide, 18 in.
(45.7 cm.) deep

the inside drawer impressed 1385 and 1602 and
twice with *THE GUILD OF HANDICRAFT Ltd./*
ESSEX HOUSE/BOW.E.

\$3,000-5,000

PROVENANCE

Anonymous sale; Sotheby's, London, 16 May 1986,
lot 135.

LITERATURE

J. Cooper, *Victorian and Edwardian Furniture and
Interiors*, London, 1987, p. 532, pl. 528-531 for line
drawing of this design.

The present lot warrants comparison with an
octagonal oak center table recorded in the interior
of E.P. Jones' house, and published in the Guild of
Handicrafts catalogue of 1905/06.

■ 379

GEORGE WALTON (1867-1933)

A 'BRUSSELS' ARMCHAIR, CIRCA 1901

possibly manufactured by J.S. Henry & Co., lacquered wood, caned seat, together with cushion upholstered in Indian cotton

\$2,000-3,000

LITERATURE

cf. K. Moon, *George Walton, Designer and Architect*, Oxford, 1993, p. 130, pl. 172, for a line drawing of this design, from Walton's Design Ledger.

■ -380

A REGENCY COCUSWOOD AND ROSEWOOD-CROSSBANDED CENTER TABLE

CIRCA 1820

With rectangular top tilting above a faceted stem on a quadripartite base

29½ in. (75 cm.) high, 50¼ in. (127.5 cm.) wide, 39 in. (99 cm.) deep

\$5,000-8,000

PROVENANCE

Juan Portela; Christie's, New York, 27 January 1993, lot 196.





381

A STAFFORDSHIRE SLIPWARE DISH
18TH CENTURY

13¼ in. (33.6 cm.) diameter

\$2,000-3,000

PROVENANCE

With Jonathan Horne Antiques, London.



382

A STAFFORDSHIRE SLIPWARE DISH
18TH CENTURY

With pie-crust rim

13½ in. (33.3 cm.) diameter

\$2,000-3,000

EXHIBITED

With Jonathan Horne Antiques, London.



383

A STAFFORDSHIRE SLIPWARE RECTANGULAR DISH
18TH CENTURY

With pie-crust rim

11 in. (27.9 cm.) long

\$2,000-3,000





384

■ 384

A VICTORIAN 'TWIG' MIRROR
LATE 19TH/EARLY 20TH CENTURY

34¼ in. (87 cm.) high, 30 in. (76 cm.) wide
\$1,000-1,500

■ 385

A WILLIAM IV MAHOGANY AND SPECIMEN MARBLE OCCASIONAL TABLE
CIRCA 1838

With blue-bordered paper label to the underside inscribed '*Percy's Table*'
28½ in. (72.5 cm.) high, 22 in. (56 cm.) wide, 17¼ in. (45 cm.) deep
\$2,000-3,000

386

TWO ENGLISH SILK PETIT-POINT PANEL FRAGMENTS
FIRST HALF 17TH CENTURY

Depicting pheasants at various pursuits in a landscape with castles and towns beyond within a double-matted frame

18½ in. (47 cm.) high, 16 in. (40.5 cm.) wide, overall (2)
\$3,000-5,000



385



386



387

ENGLISH SCHOOL, 18TH CENTURY

Golden Lion and East India, two designs for London signboards

each gouache and pencil on paper
the first 9¾ x 14 in. (24.7 x 35.6 cm.); the
companion 13¾ x 10 in. (34.9 x 25.4 cm.)

(2)

\$1,000-2,000

PROVENANCE

The Collection of Lord Clark.
with Claredon Gallery, London, 27 November 1984.

EXHIBITED

New York, Galdy Galleries, Ltd., *Specimens of
Genius truly English: An exhibition of 18th Century
designs for London signboards*, 20 November - 1
December 1984.

LITERATURE

Galdy Galleries, Ltd., *Specimens of Genius Truly
English*, New York, 1984, no. 5 and no. 11.





388

388

AN AMERICAN 'SEWER TILE' STONEWARE GARDEN SEAT
LATE 19TH/EARLY 20TH CENTURY

Formed as interlocking branches

18¼ in. (46.3 cm.) high

\$1,200-1,800

In the late 19th and early 20th century, most water pipes were made of ceramic. 'Sewer tile' wares were created by workers in these pipe factories, mainly in Ohio and the Northeast.

389

A GROUP OF FOUR BOTTLE CAP BASKETS AND A DECORATIVE BOTTLE CAP CHAIN
AMERICAN, 20TH CENTURY

the largest basket 9½ in. high, 12½ in. diameter; the smallest basket 11½ in. high, 8 in. wide; the chain approximately 4 in. high, 4 in. wide, 20 ft. long

(4)

\$1,000-1,500



389

390

THREE AMERICAN 'SEWER TILE' STONEWARE BIRDHOUSES AND A PAIR OF LAMPS
LATE 19TH/EARLY 20TH CENTURY

All formed as faux wood

10½ in. (26.7 cm.) high, the ceramic candlesticks

(7)

\$1,500-2,500



390



391

**A GROUP OF EIGHTEEN ENGLISH AND SCOTTISH
CERAMIC POTATO FLASKS**
19TH CENTURY

9 in. (22.9 cm.) long, the largest

(18)

\$800-1,200

END OF SALE

THE COLLECTION OF
PAUL F. WALTER
Online Auction

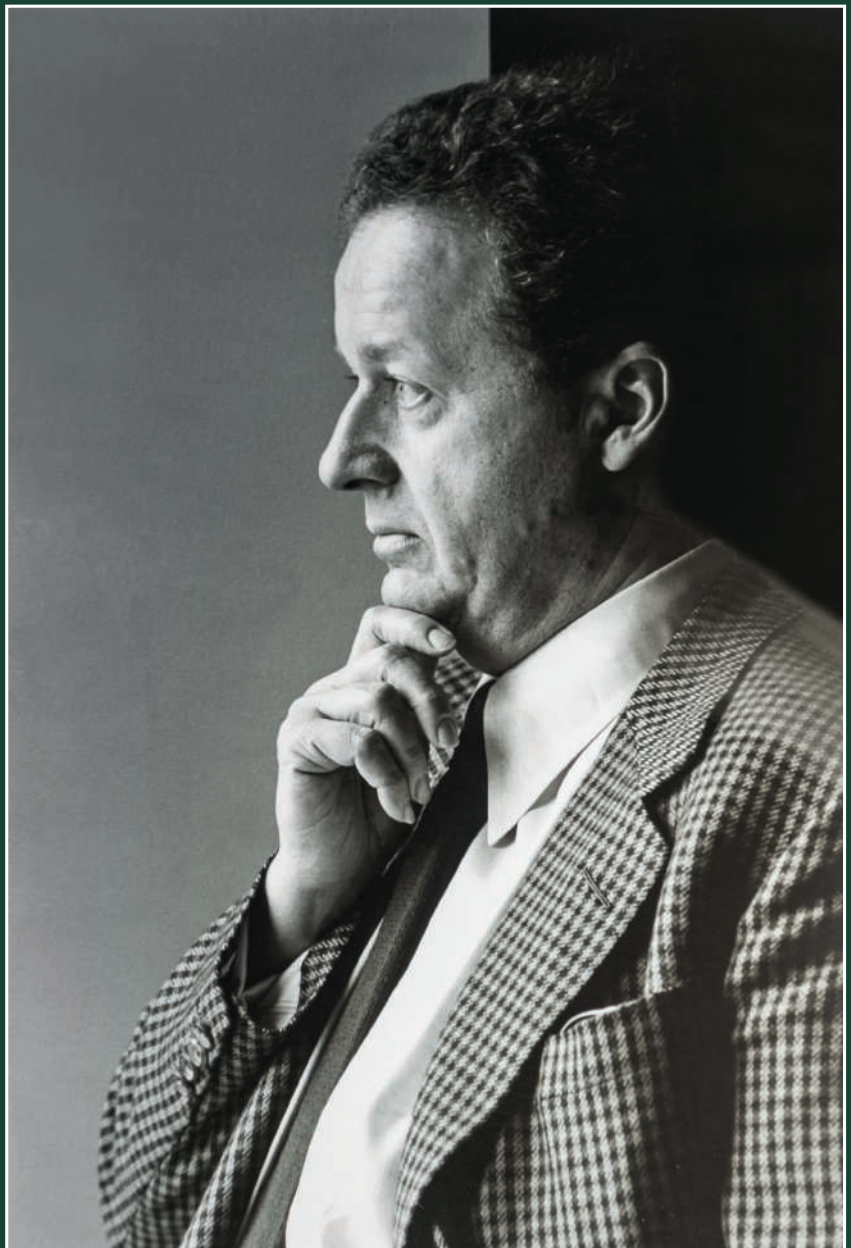
21-28 September
christies.com/paulwalter

VIEWING:
22-26 September

Christie's New York
20 Rockefeller Plaza
New York, NY 10020

PLEASE NOTE

This is not a sale catalogue for the auction. This summary is provided as a courtesy. Please see the sale online for full descriptions, the conditions of sale, and other important information regarding this auction.



John M. Hall Photographs



The Picture Room, at Il Campanile
Lots 501-559



501

ELAINE DE KOONING (1918-1989)

Untitled

graphite on vellum
5 ¼ x 7 in. (13.3 x 17.7 cm.)
Drawn in 1947.

\$2,000-3,000



503

JOHN FERREN (1905-1970)

Fleur du Mal

signed and dated 'Ferren 52' (lower left)
watercolor, ink and pastel on paper
26 x 20 in. (66 x 50.8 cm.)
Executed in 1952.

\$1,000-2,000

502

BYRON BROWNE (1907-1961)

Abstract Collage

signed and dated 'Byron Browne 1933' (lower right)
gouache, watercolor, ink and paper collage on paper mounted on paperboard
13 ¾ x 19 ½ in. (34.9 x 49.5 cm.)
Executed in 1933.

\$3,000-4,000

504

JEAN XCERON (1890-1967)

Painting #1

signed 'Xceron' (lower center); signed again, titled and dated 'JEAN XCERON
PAINTING #1 1954' (on the reverse)
oil on canvas
35 x 22 7/8 in. (88.9 x 58.1 cm.)
Painted in 1954.

\$3,000-5,000





505

STANLEY WILLIAM HAYTER (1901-1988)

Cinq Personnages

etching with engraving in colors, on Kochi paper, 1946, signed, titled and dated in pencil, dedicated 'For Leo Katy 3.10.46' and inscribed 'Trial Proof' (presumably one of the color trials of State IV, the edition was 50), with wide margins, generally in good condition, framed

Image: 14¾ x 23⅝ in. (375 x 600 mm.)

Sheet: 20⅞ x 26¼ in. (511 x 667 mm.)

\$2,000-3,000

506

PETER YOUNG (B. 1940)

Drawing for a Green Painting

signed, titled and dated 'Drawing for a green painting 1978 Peter Ford' (on the reverse)

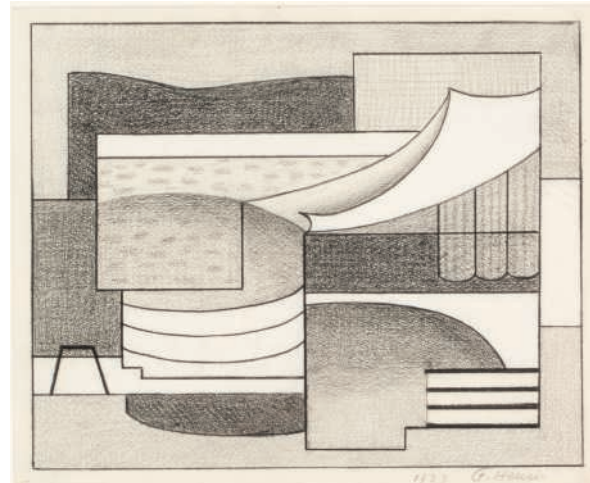
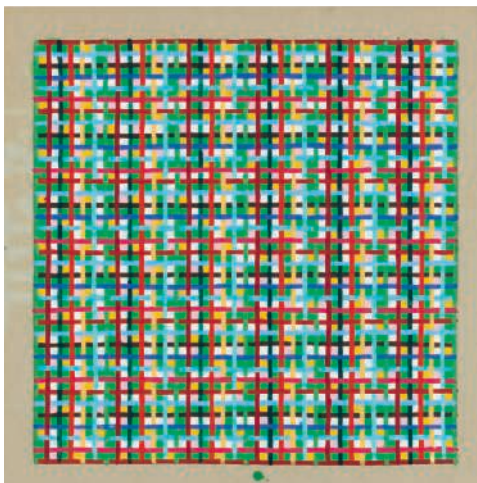
acrylic on board

image: 13 ¾ x 13 ¾ in. (34.9 x 34.9 cm.)

sheet: 16 x 16 in. (40.6 x 40.6 cm.)

Painted in 1978.

\$2,500-3,500



507

FLORENCE HENRI (SWISS, 1893-1982)

Untitled

signed and dated '1923 F. Henri' (lower right)

pencil on paper

10¾ x 13 in. (27.3 x 33 cm.)

\$500-1,000

508

JEAN XCERON (AMERICAN/GREEK 1890-1967)

Untitled

signed and dated 'J. Xceron/45' (lower right)

watercolor on paper

10 x 6 in. (25.4 x 15.2 cm)

\$400-600





509

ALAN TURNER (B. 1943)

In a Blue Habit

signed with the artist's initials and dated 'A.T. 88' (lower right)
pastel and graphite on paper
30 x 18 in. (76.2 x 45.7 cm.)
Executed in 1988.

\$800-1,200

510

DOROTHY DEHNER (1901-1994)

Red Headed Woman

signed and date 'Dorothy Dehner 54' (lower right); titled 'Red Headed Woman'
(on the reverse)
watercolor and ink on paper
38 ¼ x 25 in. (97.2 x 63.5 cm.)
Executed in 1954.

\$3,000-5,000



511

DOROTHY DEHNER (1901-1994)

Wind Totem

incised with the artist's signature and dated 'Dehner '80' (lower right)
bronze on wood base
11 ½ x 5 ½ x 3 ¼ in. (29.2 x 13 x 8.3 cm.)
Executed in 1980.

\$2,000-3,000

512

DOROTHY DEHNER (1901-1994)

Untitled

signed and dated 'Dehner 58' (lower right)
ink on paper
22 ¾ x 18 in. (57.8 x 45.7 cm.)
Painted in 1958.

\$2,000-3,000

513 No Lot



514

DOROTHY DEHNER (1901-1994)

Untitled

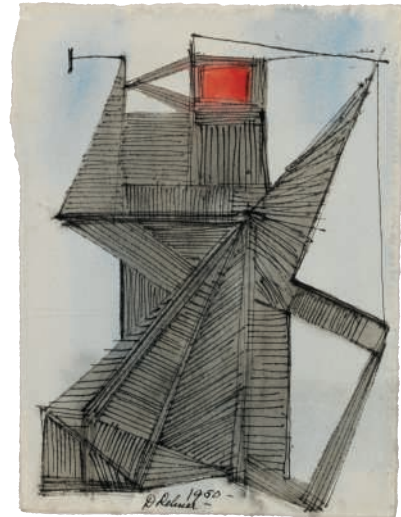
signed and dated '1950 D. Dehner' (lower center)

watercolor and ink on paper

6 x 4 ½ in. (15.2 x 11.4 cm.)

Executed in 1950.

\$2,000-3,000



515

SOL LEWITT (1928-2007)

Isometric Figure

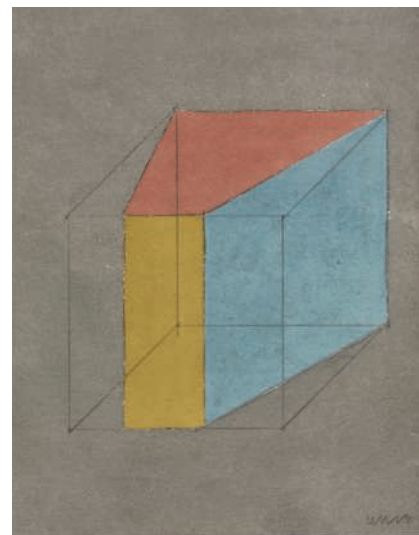
signed 'LeWitt' (lower right)

gouache and graphite on paperboard

8 x 6 ¼ in. (20.3 x 15.9 cm.)

Executed in 1984.

\$6,000-8,000



516

SOL LEWITT (1928-2007)

Isometric Figure

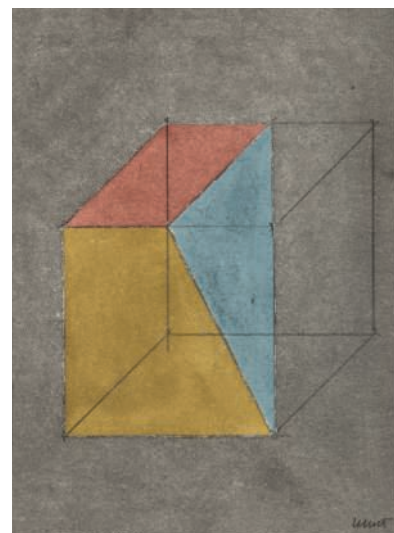
signed 'Lewitt' (lower right)

gouache and graphite on paperboard

8 ½ x 5 ⅞ in. (20.6 x 14.9 cm.)

Executed in 1984.

\$6,000-8,000





517

RALPH HUMPHREY (1932-1990)

Untitled (Study for Night Moods)

casein, graphite, wood and paperboard collage on paper
24 x 24 in. (61 x 61 cm.)
Executed in 1983.

\$7,000-10,000

518

RALPH HUMPHREY (1932-1990)

Untitled

signed and dated 'Humphrey, Ralph 82' (on the reverse)
pastel and charcoal on paper
30 x 22 1/2 in. (76.2 x 57.2 cm.)
Executed in 1982.

\$3,000-5,000



519

JOEL SHAPIRO (B. 1941)

Untitled

signed twice, dedicated and dated 'Dear Paul Happy Birthday Love Joel + Ellen SHAPIRO 1985' (on the reverse)
charcoal and graphite on paper
22 3/8 x 30 1/8 in. (56.8 x 76.5 cm.)
Executed in 1985.

\$500-1,000

520

JOEL SHAPIRO (B. 1941)

Untitled (Number 12)

woodcut in colors, on *Japon* paper, 1988, signed and dated in pencil, inscribed 'TP' (a trial proof, the edition was 28), published by The Grenfell Press, New York, with full margins, in very good condition, framed
Image: 22 x 13 1/4 in. (559 x 337 mm.)
Sheet: 29 1/4 x 18 in. (743 x 457 mm.)

\$1,000-1,500





521

BRICE MARDEN (B. 1938)

Untitled

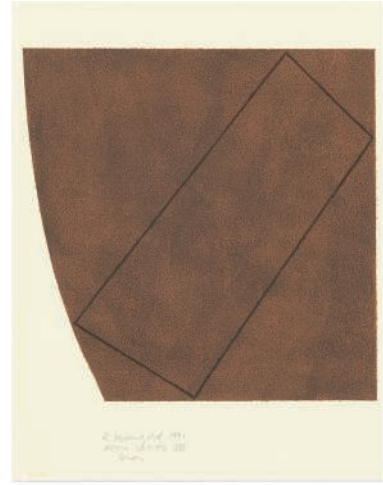
signed and dated 'B. Marden 72' (lower right)

ink on paper

11 3/4 x 7 3/4 in. (29.8 x 19.7 cm.)

Drawn in 1972.

\$10,000-15,000



523

ROBERT MANGOLD (B. 1937)

Study Attic Series XVI

signed, titled and dated 'R. Mangold 1991 ATTIC SERIES XVI Study' (lower left)

acrylic and graphite on paper

12 3/4 x 10 in. (32.4 x 25.4 cm.)

Executed in 1991.

\$3,000-5,000

522

BRICE MARDEN (B. 1938)

Untitled #41

signed with the artist's initials and dated 'BM 73' (lower right)

ink on paper

11 5/8 x 7 3/4 in. (29.5 x 19.7 cm.)

Drawn in 1973.

\$10,000-15,000

524

CHRISTOPHER WILMARTH (1943-1987)

Edge of Gnomon #2

titled 'Edge of Gnomon #2' (lower left); signed with artist's initials and dated 'CMW 75' (lower right)

watercolor and graphite on cut paper mounted on paper

24 x 18 in. (61 x 45.8 cm.)

Executed in 1975.

\$2,500-3,500





525

DAVID DUPUIS (B. 1959)

Untitled

signed and dated 'David Dupuis 1991' (on the reverse)
ink and wash on paper
16 1/8 x 12 1/4 in. (40.9 x 31.1 cm.)
Executed in 1991.

\$800-1,200

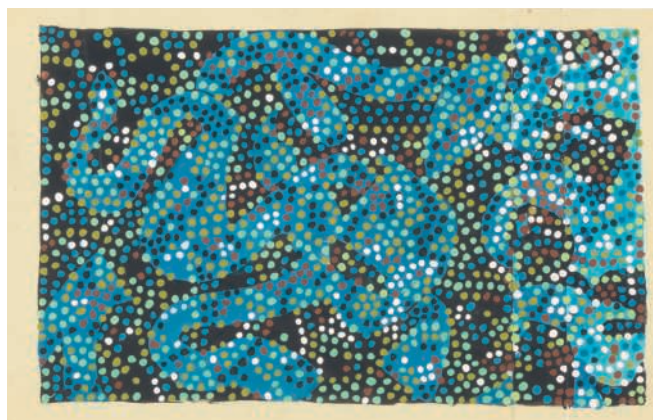
526

DAVID DUPUIS (B. 1959)

Untitled

signed and dated 'David Dupuis 1991' (on the reverse)
ink and watercolor on paper
12 1/4 x 9 in. (31.1 x 22.8 cm.)
Executed in 1991.

\$800-1,200



527

PETER YOUNG (B. 1940)

Teutonic Myth and Legend

signed, titled and dated 'Teutonic Myth and Legend 1975 Peter Young' (on the reverse)
gouache on three adjoined sheets of paper
image: 4 3/4 x 7 1/2 in. (12.1 x 19.1 cm.)
sheet: 5 1/2 x 8 1/2 in. (14 x 21.6 cm.)
Painted in 1975.

\$1,500-2,500

528

PETER YOUNG (B. 1940)

Human Comedy

signed, titled and dated 'Human Comedy 1975 Peter Young' (on the reverse)
acrylic and graphite on paper
image: 5 x 8 3/8 in. (12.7 x 21.3 cm.)
sheet: 6 1/2 x 10 in. (16.5 x 25.4 cm.)
Executed in 1975.

\$1,500-2,500





529

ROBERT HARMS (AMERICAN, B. 1962)

Little Fresh Pond

watercolor on paper
9 x 12 in. (22.9 x 30.5 cm)
Painted in 2009.

\$1,000-1,500



531

DANIEL ZELLER (B. 1965)

Nomadic Inference

signed and dated 'Zeller '03' (lower right); signed again, titled and dated again
"Nomadic Inference" Daniel Zeller 2003' (on the reverse)

ink on paper
30 x 37 in. (76.2 x 94 cm.)
Drawn in 2003.

\$2,000-3,000

530

DANIEL ZELLER (B. 1965)

Fictional Intrusion

signed, titled and dated "'Fictional Intrusion" Daniel Zeller 2002' (on the reverse)

ink on paper
23 3/4 x 28 3/8 in. (60.3 x 72.7 cm.)
Drawn in 2002.

\$2,000-3,000

532

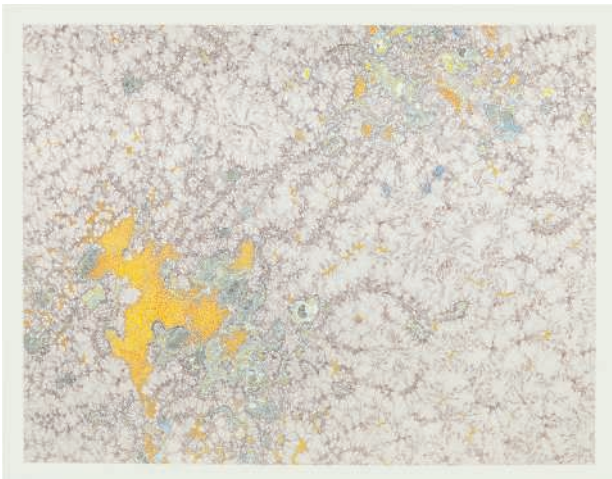
DANIEL ZELLER (B. 1965)

Lake District

signed and dated 'ZELLER '00' (lower right); signed again, titled and dated again
"'Lake District" Daniel Zeller 2000' (on the reverse)

graphite on paper
17 x 14 1/8 in. (43.2 x 35.9 cm.)
Drawn in 2000.

\$600-800





533

PAUL RUDOLPH (AMERICAN, 1918-1997)

Study for a Condo for Singapore

signed, titled and dated 'A CONDO FOR SINGAPORE - 1983 Paul Rudolph' (lower right)

colored pencil on printed paper

76½ x 28¾ in. (194.3 x 73 cm.), unframed

\$2,000-3,000



535

SAM REVELES (B. 1958)

Wilderness Study #18

signed, titled and dated 'Sam Reveles 2007 #18' (lower center); signed again, inscribed, titled again and dated again twice 'Wilderness Study #18 2007 Sam Reveles NY' (on the reverse)

gouache on paper

22 5/8 x 31 in. (57.5 x 78.7 cm.)

Painted in 2007.

\$2,000-3,000

534

SAM REVELES (B. 1958)

Notes to Highbury Hall #2

signed and dated twice 'Sam Reveles 2004' (lower edge); signed again, inscribed, titled and dated again twice 'Notes to Highbury Hall #2 2004 Sam Reveles El Paso 2004' (on the reverse)

gouache on handmade paper

8 5/8 x 4 in. (21.9 x 10.2 cm.)

Painted in 2004.

\$1,000-1,500



536

ADAM HELMS (B. 1974)

Indoctrination #2

signed, titled and dated 'A. HELMS 2004 INDOCTRINATION #2' (on the reverse)

graphite on paper

28 x 19 in. (71.1 x 48.2 cm.)

Drawn in 2004.

\$2,000-3,000





537

CHRISTIAN SCHUMANN (AMERICAN, B. 1970)

Clam Chowder/ORIENT; *together with 2002/\$O\$*

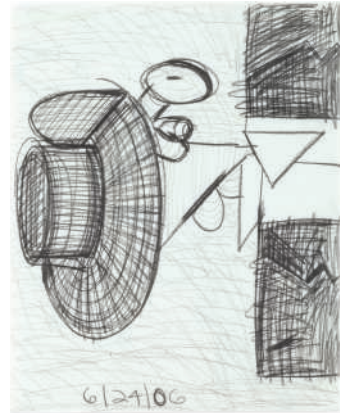
each variously inscribed (throughout)

each ink on paper

each 11½ x 16½ in. (29.2 x 41.9 cm.)

Each executed in 1996.

\$1,000-2,000



539

CARROLL DUNHAM (B. 1949)

Untitled (6/24/06)

signed with the artist's initials and dated '6/24/06 C.D.' (lower edge)

graphite on paper

21 ¼ x 17 ¼ in. (54 x 43.8 cm.)

Drawn in 2006.

\$5,000-7,000

538

CARROLL DUNHAM (B. 1949)

In the Hills, F

signed and dated 'C. Dunham 5/11/01' (upper left)

ink on paper

15 ¼ x 19 in. (38.7 x 48.3 cm.)

Painted in 2001.

\$4,000-6,000

540

CARROLL DUNHAM (B. 1949)

Untitled (7/15/06)

signed with the artist's initials and dated '7/15/06 C.D.' (upper right)

graphite on paper

16 x 20 ½ in. (40.6 x 52.1 cm.)

Drawn in 2006.

\$4,000-6,000





541

MARCO BREUER (B. 1966)

Untitled (E-90), 2005

gum bichromate on Fabriano paper (300 gms), abraded
signed, titled and dated in pencil (verso); credited, titled and dated on affixed
gallery label (frame backing board)
Image/sheet: 17 ¼ x 13 in. (43.8 x 33 cm.)

\$4,000-6,000



543

DEBORAH TURBEVILLE (1932-2013)

Untitled from *Unseen Versailles*, 1981

three gelatin silver prints, mounted together on board
signed and dated in ink (margin)
Image: 10 ¾ x 35 in. (27.3 x 89 cm.)
Sheet: 16 x 39 ¼ in. (40.7 x 99.8 cm.)

\$2,000-3,000

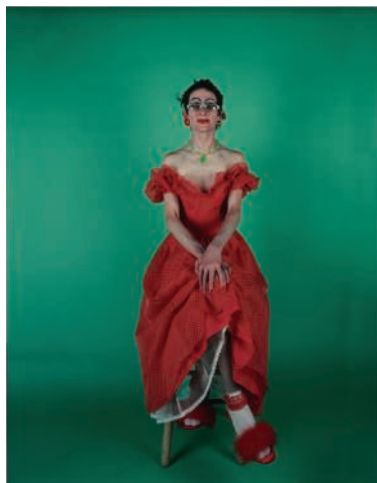
542

CATHERINE OPIE (B. 1961)

Jerome Caja, 1993

Cibachrome print
signed, titled, dated and numbered '6/8' in ink (verso)
Image: 19 1/16 14 ¾ in. (48.5 x 37.5 cm.)
Sheet: 19 ¾ x 15 ½ (49.9 x 39.4 cm.)
This work is number six from an edition of eight.

\$1,000-2,000



544

BRUCE WEBER (B. 1946)

Jeff, NYC, 1981 and Jeff, Kona, Hawaii, 1982

two gelatin silver prints
each signed, titled, dated and numbered '4/15' and variously annotated in
pencil (verso)
Each image: approximately 13 ½ x 9 in. (34.4 x 22.9 cm.)
Each sheet: 14 x 11 in. (35.7 x 28 cm.)
Each work is number four from an edition of fifteen.

\$3,000-5,000

(2)





545

NAN GOLDIN (B. 1953)

Brian with the Flintstones, NYC, 1981

Cibachrome print

signed and numbered '3:15' in ink (margin)

Image: 13 1/8 x 19 5/8 in. (33.4 x 49.9 cm.)

Sheet: 16 x 20 in. (40.7 x 50.9 cm.)

This work is number three from an edition of twenty-five.

\$3,000-5,000



547

PATRICIA COFFIE (B. 1975)

Far From Home

signed and numbered 'Patricia Coffie 1/8' (on the reverse)

chromogenic print

Image: 19 7/8 x 19 7/8 in. (50.5 x 50.5 cm.)

Sheet: 24 x 24 in. (61 x 61 cm.)

Executed in 2008. This work is number one from an edition of eight.

\$800-1,200

546

NAN GOLDIN (B. 1953)

David in bed Leipzig, Germany, 1992

Cibachrome print

signed, titled, dated '1993' and numbered 'A.P.3' in ink (verso)

Image: 15 3/8 x 23 1/8 in. (30.1 x 60 cm.)

Sheet: 20 x 24 in. (50.8 x 61 cm.)

This work is Artist's Proof number three from an edition of twenty-five.

\$3,000-5,000

548

PATRICIA COFFIE (B. 1975)

Head of State II

signed, numbered and dated 'Patricia Coffie 2/8 2007' (on the reverse)

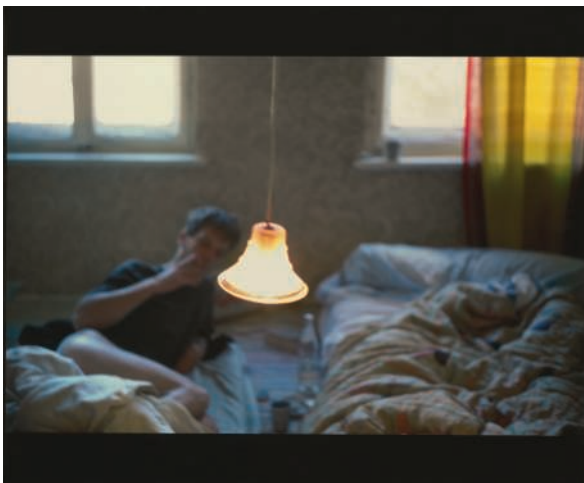
chromogenic print

Image: 19 7/8 x 19 7/8 in. (50.5 x 50.5 cm.)

Sheet: 24 x 24 in. (61 x 61 cm.)

Executed in 2007. This work is number two from an edition of eight.

\$800-1,200





549

WILLIAM LEAVITT (B. 1941)

Untitled

signed and dated 'William Leavitt 1980' (lower right)
pastel, graphite and colored pencil on paper
19 3/4 x 25 1/2 in. (50.2 x 64.8 cm.)
Executed in 1980.

\$500-700



551

TEDDY MILLINGTON-DRAKE (BRITISH, 1932-1994)

Mrs. Wyndham's Bedroom

signed and titled 'Mrs. Wyndham's bedroom Millington-Drake' (lower left)
watercolor, black crayon and gouache on paper
19 1/4 x 13 1/2 in. (50.2 x 34.3 cm.)

\$500-1,000

550

BILLY SULLIVAN (B. 1946)

P.F.W.

signed and dated 'Billy Sullivan 84' (lower right)
pastel on paper
42 3/4 x 30 1/2 in. (108.5 x 77.4 cm.)
Drawn in 1984.

\$1,000-1,500



552

JAN MATULKA (AMERICAN/CZECH, 1890-1972)

Female Nude Bending Over (*recto*) and Shore Leave (*verso*)

signed 'Matulka.' (center left); with estate stamp (on the reverse)
red crayon and pencil on paper (*recto*) and ink on paper (*verso*)
19 x 12 1/4 in. (48.3 x 31.1 cm.)
Executed circa 1920.

\$1,000-2,000





553

STANTON MACDONALD-WRIGHT (AMERICAN, 1890-1973)

Nude, back view; *together with Male Nude No. 72; and Male Nude No. 5*

the first indistinctly inscribed (left edge); the second work signed with initials and numbered 'SMW/ 72' (lower center); the third work signed with initials and numbered 'SMW/ 5' (lower center)

each pencil on paper

the first 11 x 8 in. (27.9 x 20.3 cm.); the second 11 x 17 in. (27.9 x 43.2 cm.); the third 18 x 11 in. (45.7 x 27.9 cm.)

The first executed *circa* 1950-60. The other two executed *circa* 1922-30. (3)

\$3,000-5,000



555

GASTON LACHAISE (AMERICAN/FRENCH, 1882-1935)

Acrobat; *together with Dancer*

the first signed 'G Lachaise' (lower right)

each brown ink and pencil on paper

each 24 x 19 in. (61 x 48.3 cm.)

Executed *circa* 1933. (2)

\$2,000-3,000

554

WALT KUHN (AMERICAN, 1877-1949)

Male figures (*five works*)

the first signed and dated twice 'Walt Kuhn/ 1933' (right center and lower left) and dated again '33' (lower left)

each ink on paper

the largest 12¼ x 19¾ in. (31.1 x 49.2 cm.) (5)

\$1,000-2,000

556

SIR WILLIAM BLAKE RICHMOND (LONDON 1842-1921)

Study of a male nude

dated 'Aug 3 1875' (left center)

goldpoint on light grey prepared paper

10 x 7½ in. (25.4 x 19.1 cm.)

\$1,000-2,000





557

ATTRIBUTED TO WALTER RICHARD SICKERT, A.R.A. (BRITISH, 1860-1942)

The Bedroom

brown chalk on paper
11 $\frac{1}{8}$ x 7 in. (28.2 x 17.8 cm.)

\$1,000-2,000



558

CONSTANTIN GUYS (VLISSINGEN 1802-1892 PARIS)

Two women promenading, with men and women in the background

pen and brown ink and brown and grey wash on paper
11 $\frac{3}{4}$ x 8 $\frac{1}{4}$ in. (29.9 x 21 cm.)

\$1,000-2,000



559

FRENCH SCHOOL, 19TH CENTURY

Still life with grapes

indistinctly signed (lower left and center right)
sanguine and white chalk on green paper
12 $\frac{3}{4}$ x 16 $\frac{3}{4}$ in. (32.4 x 42.5 cm.)

\$200-300



Curios and Works of Art
Lots 560-571



560
A FRENCH GILTWOOD WALL BRACKET
POSSIBLY EARLY 18TH CENTURY AND REGILT
With three mask-headed supports against a foliate and trellis-ground back
13 in. (33 cm.) high, 13 in. (33 cm.) wide, 8½ in. (22 cm.) deep
\$1,500-2,500



562
A PAIR OF ENGLISH BLUEJOHN, WHITE MARBLE AND SLATE LAMPS
19TH CENTURY AND LATER
Together with a pair of continental ormolu-mounted hardstone candlesticks
15 in. (38.1 cm.) high, excluding finments (4)
\$2,500-3,500

561
A PAIR OF WEDGWOOD BLACK BASALT URNS
19TH CENTURY
Together with a pair of scagliola finials and a pair of continental marble lion's paws
12 in. (30.5 cm.) high, the urns (6)
\$1,500-2,500



563
A COLLECTION OF ITALIAN BRONZE AND MARBLE 'GRAND TOUR' OBJECTS
19TH CENTURY
Comprising two classical busts, two rotunda ink wells and a Spanish model of the Giralda Bell Tower of Seville Cathedral
14½ in. (36 cm.) high, the largest (5)
\$1,500-2,500





564
TWO CONTINENTAL SCULPTURAL FRAGMENTS
 LATE 19TH/20TH CENTURY

Comprising a French terracotta maquette and an Italian white marble male torso

12½ in. (32 cm.) high, the torso

\$1,000-2,000

565
A COLLECTION OF TEN GEOLOGICAL SPECIMENS
 Comprising of lapis, labradorite, marble, amber and other specimens

9½ in. (24.1 m.) high, the tallest

\$3,000-5,000



566
MARC SWANSON (B. 1969)
 Untitled (Sequined Antler)(Peter Norton Family Christmas Project)

(2)
 plastic and rhinestones
 3 ½ x 7 ½ x 7 ¼ in. (8.9 x 19.1 x 18.4 cm.)

Executed in 2009. This work is from an edition of 2,000 or 3,000, published by the Peter Norton Family Christmas Project, Santa Monica.

\$3,000-5,000

567
A GROUP OF ELEVEN SASCHA BRASTOFF GILT POTTERY VESSELS
 THIRD QUARTER 20TH CENTURY, ALL SIGNED SASCHA B

8 in. high, the tallest

(12)

\$500-800





568

CARLO SCARPA (1906-1978)

A PICTURE FRAME, CIRCA 1937

produced by Venini, model no. 10, hand blown 'reticello sommerso' glass, varnished brass

11½ in. (29.5 cm.) high, 10¾ in. (26.3 cm.) wide, 7½ in. (19 cm.) deep
stand impressed *VENINI MURANO MADE IN ITALY*

\$2,000-3,000



570

VENETIAN

A GROUP OF FOUR MURANO VESSELS, 2ND HALF 20TH CENTURY

two by Barovier & Toso, one by Venini, hand blown glass

18¾ in. (47.3 cm.) high, the tallest
two with acid stamp *Barovier Toso Murano*, another with Venini paper label, the last unmarked (4)

\$2,000-3,000

569

A GROUP OF FOURTEEN ENGLISH AND CONTINENTAL GLASS BOTTLES

19TH/EARLY 20TH CENTURY

Each with a fitted plexiglass stand

8¾ in. (22.3 cm.) high, the tallest

(14)

\$2,500-3,500



571

GAETANO PESCE (B. 1939)

AN 'AMAZONIA' VASE, CIRCA 1995

poured resin

14¼ in. (35.5 cm.) high

\$500-800





To India, Part I: Silver, Textiles and Works of Art
Lots 572-624



572
A STONE FIGURE OF DEVI
INDIA, RAJASTHAN OR MADHYA PRADESH, CIRCA 6TH CENTURY

6½ in. (16.5 cm.) high
\$1,200-1,800



574
A BRONZE FIGURE OF JAMBHALA
INDONESIA, CENTRAL JAVA, 9TH/10TH CENTURY

4 in. (10.2 cm.) high
\$1,500-2,500

573
A STONE FIGURE OF BUDDHA MUCHALINDA
NEPAL, 12TH CENTURY

3¼ in. (8.1 cm.) high
\$800-1,200



575
A BRONZE FIGURE OF JAMBHALA
NEPAL, CIRCA 13TH CENTURY

3¼ in. (9.6 cm.)
\$1,000-1,500





576

A GROUP OF FIVE BRONZE FIGURES
SOUTH INDIA, 20TH CENTURY

Comprising Shiva with Sridevi and Bhudevi, Nandi with a lotus and naga, and a horse, all with mixed patina

6½ in. (16.8 cm.) high

\$2,000-3,000

(5)



578

A COLLECTION OF SEVEN METAL UTENSILS
INDIA, 19TH/20TH CENTURY

Comprising five spoons of various sizes and designs; a pipe in the form of a kneeling figure and a vessel decorated with various animals and figures

7½ in. (19 cm.) long, the largest spoon

\$500-1,000

(7)

577

A GROUP OF SEVEN METAL ANIMAL FOOT-SCRUBBERS
INDIA, 19TH/20TH CENTURY

Of various animal designs and sizes

4 ¾ in. (12.2 cm.) long, the largest

\$500-800

(7)

579

A GROUP OF TWELVE METAL PAAN BOXES
INDIA, EARLY 20TH CENTURY

Of various designs and sizes

27 in. (68.5 cm.) long, the largest

\$500-800

(12)





580
A GROUP OF TWELVE METAL BETEL NUT CUTTERS
 INDIA, 20TH CENTURY AND EARLIER

Of various designs and sizes
 8 ¼ in. (20.9 cm.) long, the largest
 \$500-800

(12)



582
A GROUP OF FOUR METAL FISH
 INDIA, EARLY 20TH CENTURY

8 ¾ in. (22.2 cm.) long, the largest
 \$400-600

(4)

581
A GROUP OF ELEVEN METAL BETEL NUT CUTTERS
 INDIA, 20TH CENTURY AND EARLIER

Of various designs and sizes
 14 ½ in. (36 cm.) long, the largest
 \$500-800

(11)

583
A GROUP OF SIX SILVERED-METAL AND METAL HAIRPINS
 INDIA, 19TH/20TH CENTURY

Of various designs and sizes
 9 in. (22.8 cm.) long, the largest
 \$300-500

(6)





584

THREE SILVER ITEMS

INDIA, 17TH-19TH CENTURY

Comprising an Indo-Portuguese silver-filigree casket; a miniature throne; and a model of a house

8½ in. (21.4 cm.) long, the throne

101 oz. 16 dwt. (3,167 gr.)

(3)

\$2,000-3,000



586

TWO PARCEL-GILT SILVER ROSEWATER SPRINKLERS, A EWER, A PARCEL-GILT SILVER SYRINGE AND A SILVERED METAL TRAY

INDIA, 18TH/19TH CENTURY

10½ in. (26.3 cm.) high, the tallest

31 oz. 10 dwt. (981.6 gr.) weighable

(5)

\$500-1,000

585

FIVE SILVER BOXES AND A SILVER RATTLE

INDIA, 18TH-20TH CENTURY

The two largest boxes chased with human figures surrounded by flowers, foliage, and animals; the other boxes chased with dense foliage; the rattle with rope-like central design with chased leaves on either end

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

30 oz. (934.2 gr.) gross

(6)

\$500-1,000



587

A GROUP OF SIX SILVER AND SILVERED-METAL BOXES AND ONE TRAY

INDIA, EARLY 20TH CENTURY

Of various designs and sizes; two in the shape of fruit, one parcel-gilt *pandan* box with six compartments, and a three-footed tray

6 7/8 in. (17.5 cm.) high, the tallest

(6)

\$500-1,000





588
SIX SILVER AND SILVERED-METAL BRACELETS
 INDIA, 19TH/20TH CENTURY

Comprising two pairs and two individual bracelets

5 7/8 in. (13.7 cm.) wide, the largest

\$800-1,200



590
A GROUP OF SEVEN SILVER AND SILVERED-METAL BRACELETS
 INDIA, 19TH/20TH CENTURY

Each of varied design

4 3/4 in. (12 cm.) wide, the largest

\$500-700

589
FIVE PAIRS OF SILVER AND SILVERED-METAL ANKLETS
 INDIA, 19TH/20TH CENTURY

5 1/2 in. (14 cm.) wide, the largest

\$500-700

591
ONE PAIR AND THREE SINGLE SILVER AND SILVERED-METAL BRACELETS
 INDIA, 19TH/20TH CENTURY

5 1/2 in. (13 cm.) wide, the largest

\$600-800





592
TWO PAIRS AND THREE SINGLE SILVER AND SILVERED-METAL BRACELETS, THREE ON STANDS
 INDIA, 19TH/20TH CENTURY

Three bracelets on stands
 5½ in. (14 cm.) wide, the largest
 \$800-1,200

(5)



594
TWO PAIRS AND FOUR SINGLE SILVER AND SILVERED-METAL CUFFS
 INDIA, 19TH/20TH CENTURY

6¾ in. (16.2 cm.) high, the largest
 \$500-700

(6)

593
FIVE PAIRS OF SMALL SILVER AND SILVERED-METAL BRACELETS
 INDIA, 19TH/20TH CENTURY

3¾ in. (9.7 cm.) wide, the largest
 \$400-600

(5)

595
A GROUP OF SEVEN PIECES OF SILVER AND SILVERED-METAL JEWELRY
 INDIA, 19TH/20TH CENTURY

7¾ in. (20 cm.) long, the largest
 \$500-700

(7)





596
A GROUP OF SILVER AND SILVERED-METAL INDIAN JEWELRY
 INDIA, 19TH/20TH CENTURY

Comprising two bangles, one with four snake heads; two rings; one pair of earrings; and three bracelets

4 in. (10.2 cm.) wide, the largest bangle

\$400-600



598
FIVE PAIRS AND ONE PARCEL-GILT SILVER AND SILVERED-METAL EARRINGS
 INDIA, 19TH/20TH CENTURY

One pair in rosette pattern; two pairs in teardrop shape; two pairs and single earring of circular form

4 1/8 in. (10.5 cm.) long, the largest earring

\$200-400

(7)

597
SIX PAIRS OF SILVER AND SILVERED-METAL HOOP EARRINGS
 INDIA, 19TH/20TH CENTURY

5 1/8 in. (13 cm.) long

\$300-500

(6)

599
FIVE PAIRS OF LARGE SILVER AND SILVERED-METAL EARRINGS
 INDIA, 19TH/20TH CENTURY

Two pairs of circular form; two pairs constructed in long, drape-like manner; the last pair attached with seven rings each

10 1/4 in. (26 cm.) long, the largest

\$400-600

(5)





600
FIVE SILVER AND SILVERED-METAL TALISMANS, THREE ON CHAINS
 INDIA, 19TH/20TH CENTURY

16½ in. (42 cm.) long, the largest (5)
 \$1,000-1,500



602
THREE SILVER AND SILVERED-METAL TORCS
 INDIA, 19TH/20TH CENTURY

11¾ in. (29 cm.) long, the largest (3)
 \$400-600

601
FOUR PARCEL-GILT SILVER AND SILVERED-METAL NECKLACES
 INDIA, 19TH/20TH CENTURY

One in herringbone pattern; one in box-chain pattern; two with large silver and silvered-metal beads
 27¾ in. (70 cm.) long, the largest (4)
 \$800-1,200



603
A GROUP OF FOUR SILVER AND SILVERED-METAL TORCS
 INDIA, 19TH/20TH CENTURY

7¾ in. (18 cm.) wide, the largest (4)
 \$500-700





604
A LARGE GROUP OF SILVER AND SILVERED-METAL PENDANTS, CHAINS AND BUTTONS
 INDIA, 19TH/20TH CENTURY

Comprising fifteen silver and silvered-metal pendants; thirteen silver and silvered-metal chains; and ten silver and silvered-metal buttons

42¾ in. (107.8 cm.) long, the longest chain; 4½ (11.5 cm.) long, the largest pendant

\$500-700



606
TWO ENAMELED SILVER AND SILVERED-METAL HEADPIECES AND ONE ENAMELED SILVERED-METAL ANKLET
 INDIA, 19TH/20TH CENTURY

17½ in. (44.5 cm.) wide, the largest headpiece

(3)

\$300-500

605
TWO PAIRS AND ONE SINGLE SILVER AND SILVERED-METAL RINGS
 INDIA, 19TH/20TH CENTURY

One pair with five rings each, meant to be worn on all the fingers with the silver decoration covering the back of the hand; the fish ring articulated and mimics swimming with hand movement

5½ in. (14 cm.) wide, the largest

(3)

\$200-400

607
TWO ENAMELED SILVER AND SILVERED-METAL NECKLACES AND ONE SILVERED-METAL BELT
 INDIA, 19TH/20TH CENTURY

43½ in. (107.8 cm.) long, the largest

(3)

\$800-1,200



608

**THREE PAIRS OF BRASS AND GILT-METAL EARRINGS,
INCLUDING A PAIR BY JOSEFF OF HOLLYWOOD
20TH CENTURY**

One pair in teardrop shape; one pair gilt-metal by Joseff of
Hollywood, modeled as elephants with inlaid jewels and marked
"Joseff"; the last pair of spiral form with curled protrusions at ends

3 in. (7.5 cm.) long, the largest (3)

\$300-500



609

**THREE PAIRS OF EARRINGS AND FITTINGS
INDIA, 20TH CENTURY**

Two gold-colored metal pairs with geometric shapes with
protruding spheres; the other ring shaped with a braided pattern,
18 karat gold with silver posts

2¼ in. (5.5 cm.) long, the largest (3)

\$1,000-2,000



610

**SIX PIECES OF VARIOUS JEWELRY
INDIA, 20TH CENTURY**

Comprising one pair with 18 karat gold; four individual pieces, one
with 18 karat gold and another with 14 karat gold

Ring size 8, the largest (6)

\$1,000-2,000





611
TWO PAIRS OF INDIAN PADUKAS
INDIA, EARLY 20TH CENTURY

One wooden pair with silver-inlaid designs, modeled in the form of a foot; the other constructed of metal and raised on platform

10¼ in. (26 cm.) long, the larger pair

\$600-900

612
THREE PAIRS OF INDIAN PADUKAS
INDIA, EARLY 20TH CENTURY

One pair wood and silvered metal on platform with ball-chain perimeter; one pair silvered metal with chased leaf design; one small brass pair

(2) 8¾ in. (22.2 cm.) long, the largest pair

(3)

\$700-1,000





613

A FRAMED KASHMIRI SHAWL FRAGMENT
INDIA, 19TH CENTURY

Depicting a floral paisley form on an ivory ground

14¼ in. (36.2 cm.), the fragment; 17½ in. (44.5 cm.), the frame

\$800-1,200

614

A GROUP OF THREE FRAMED CHINESE SILK AND GOLD BROCADE TEXTILE FRAGMENTS
JIN DYNASTY (1115-1234)

The largest, on a light blue ground with gold brocade teardrops containing phoenixes soaring amid clouds; the light green field with gold brocade teardrops containing a falcon swooping down upon a swan; and the smallest fragment of a gold ground with a recumbent *djeiran* (a Central Asian antelope)

The largest is 51 in. x 25 in. (unframed); 62 in. x 35 ¼ in. (framed) (3)

\$6,000-9,000

Textiles from Northern China's Jin Dynasty are known for their solid-colored backgrounds with rows of offset asymmetrical gold-brocaded motifs. The textiles offered here belong to a group that are related to textiles found in a tomb dating to 1162 that belonged to Prince Qi, a member of the Jurchen Imperial family. Most notable of this group are the swan hunt brocades. Hunting swans with a falcon was an important annual event in the fall for the Jurchen rulers and there are historical texts that describe the green silk robes that they wore and most likely, our light green fragment is from such a robe. The other two fragments in this group are also likely from robes but their specific use is unknown.

For a thorough discussion of this group and for similar examples, please see C. Y. Watt and Anne C. Wardell, *When Silk was Gold, Central Asian and Chinese Textiles*, exhibition catalogue, New York, 1997, pp. 107-111, nos. 28, 29 and 31.





615

A GROUP OF THREE INDIAN TEXTILE FRAGMENTS
EARLY 20TH CENTURY

The largest, a woodblock print of a Falconer and two silk brocades of floral forms

43 in. x 19 in. (109.2 x 48.2 cm.), the largest

(3)

\$500-1,000

616

A KASHMIR 'PAISLEY' SHAWL
INDIA, SECOND HALF 19TH CENTURY

The red wool ground embroidered with paisley forms with an outer panel border

Approximately 76 in. x 66 in. (193.4 x 167.6 cm.)

\$1,000-1,500



617

A GROUP OF FOUR FRAMED INDIAN BLOCK PRINTED TEXTILE FRAGMENTS

GUJARAT, 19TH CENTURY AND EARLIER

Each block printed on resist and mordant-dyed cotton depicting animals and figures; *together with* six additional unframed fragments

18 in. x 22 in. (45.7 x 55.8 cm.) unframed; 25½ in. x 29½ in. (64.7 x 75 cm.) framed, the largest (4)

\$800-1,200

618

AN INDIAN SILK EMBROIDERED SHAWL

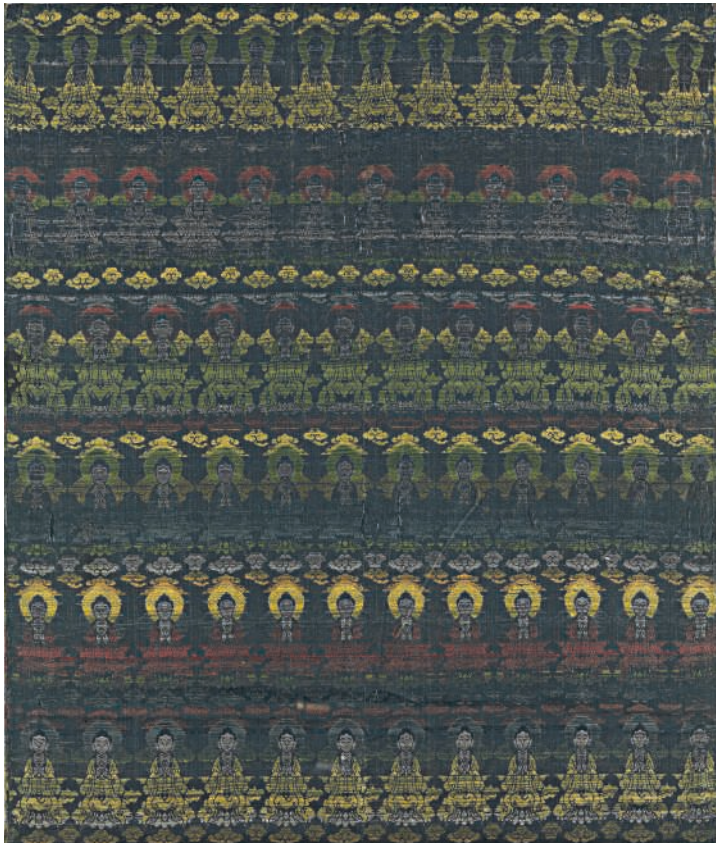
GUJARAT, KUTCH, 19TH CENTURY

The dark brown wool ground embroidered with paisley forms, various animals and inscriptions

Approximately 114 in. x 34½ in. (289.5 x 87.6 cm.)

\$500-1,000





619

**A GROUP OF FOUR ASSORTED INDIAN SHAWLS
20TH CENTURY AND EARLIER**

Two of silk ground with gold embroidery, one paisley woodblock print and one irate

130 x 46 in. (330 x 116.8 cm.), the largest

(4)

\$1,000-2,000

620

**A GROUP OF THREE FRAMED CHINESE, JAPANESE AND
INDIAN TEXTILE FRAGMENTS
19TH CENTURY**

The Chinese a *kesi* of five dragons, with *lança* inscription; the Japanese and the Indian each of a seated Buddha repeat design

30½ in. x 26 in. (77.4 x 66 cm.) unframed, 38½ in x 33½ in. (97.7 x 85 cm.) framed, the largest

(3)

\$2,000-3,000



621

AN INDIAN SILK PHULKARI SHAWL
PUNJAB, EARLY 20TH CENTURY

The wool ground with silk polychrome stylized floral forms overall

Approximately 91 x 47 ½ in. (231 x 120.6 cm.)

\$500-1,000

622

AN INDIAN APPLIQUE "VANYA CHAKLA" (SQUARE HANGING)
GUJARAT, EARLY 20TH CENTURY

The white ground with a dense appliqué of stylized floral forms

Approximately 117 x 78 in. (297 x 198 cm.)

\$500-1,000



623

A GROUP OF THREE INDIAN "TORANS" OR TENT HANGINGS,
WITH A MIRRORED AND EMBROIDERED "CHAKLA"
20TH CENTURY

Each with polychrome embroidery with mirror embellishments

86 x 70 ½ in. (218.4 x 179 cm.) long, the largest

(4)

\$500-1,000

624

A GROUP OF FOUR INDIAN TEXTILES
20TH CENTURY

Three of silk brocade and one velvet and metal-thread couched embroidered banner

56 x 29 ½ in. (142.2 x 74.9 cm.), the largest

(4)

\$500-1,000





625

A VIEW OF THE TAJ MAHAL

ORIENTALIST SCHOOL, 19TH CENTURY

Oil on board

8½ x 6 in. (22 x 15 cm.)

\$400-600



627

A PORTRAIT OF A YOUNG ENGLISHWOMAN

NORTH INDIA, PROBABLY KANGRA, CIRCA 1800

Depicting a young Englishwoman in profile facing left, her hair tied with ribbons and adorned with flowers, dressed in gold brocade, in an oval format within gold, dark blue and green borders comprising a gold scrolling floral vine, with wide red-speckled pale yellow margins
Opaque pigments heightened with gold on paper

3¾ x 3⅜ in. (9.6 x 7.8 cm.)

\$3,000-4,000

626

TWO COMPANY SCHOOL PORTRAITS OF ENGLISH OFFICERS

INDIA, CIRCA 1790-1820

The first depicting Sir Charles Metcalfe (1785-1846), verso with identification inscriptions in *nasta'liq* and *devanagari* script; the second depicting an unidentified British officer

Opaque pigments heightened with gold on paper

15¼ x 11¼ in. (29.7 x 17.3 cm.)

\$2,000-3,000

628

A PORTRAIT OF A EUROPEAN COUPLE

NORTH WEST INDIA, RAJASTHAN, MEWAR, CIRCA 1740

Depicting a man in European dress holding a falcon in his left hand and a sword in his right hand, standing under a flowering tree, a European lady on his left and a dog to his right, within red ruled lines
Pencil, pen, transparent and opaque pigments on paper

(2) 10¼ x 8¼ in. (26 x 20.6 cm.)

\$1,000-1,500





To India, Part II: Classical Indian Paintings and Miniatures
Lots 625-662



629
A SEATED PORTRAIT OF A NOBLEMAN
 INDIA, GUJARAT, JAMNAGAR OR KUTCH, DATED SAMVAT 1937
 (CIRCA 1880-81 AD)

Depicting a nobleman seated on a European chair, wearing elaborate jewellery, holding a curved bejewelled *jambiya* (dagger) tucked into his cummerbund, inscriptions in white *devanagari* script to lower left and right including a *samvat* date
 Opaque pigments heightened with gold on paper

26¾ x 19¾ in. (68.2 x 50.3 cm.)

\$4,000-6,000

630
FOUR BEJEWELLED PORTRAITS OF RULERS AND A PRIEST
 INDIA, CIRCA 1880-90

Depicting Raja Udai Singh of Jhabua (r.1895-1942), seated on a chair holding a hookah pipe and pistol; Maharaja Sardar Singh of Bikaner (r.1851-72) by the artist Mahmud, son of Usta Baksh, seated on a lion throne in a gilded interior, verso with identification inscription in black *devanagari* script; Tilkayat Govardhan Lalji (1862-1934), head priest of the Shri Nathji Temple at Nathdwara, seated on a green cushion, counting prayer beads in a blue silk bag; Maharaja Jayajirao Scindia of Gwalior (r.1843-1886), seated on an upholstered sofa, dressed in a blue angarkha and green shawl, with an identification inscription in *devanagari* in the margin above
 Opaque pigments heightened with gold on paper

12½ x 8¾ in. (30 x 22.5 cm.)

(4)

\$3,000-5,000



631
FOUR OVER-PAINTED PHOTOGRAPHS
 INDIA, RAJASTHAN, LATE 19TH/ EARLY 20TH CENTURY

Comprising portraits of Maharao Raja Raghubir Singh of Bundi (r.1889-1927); Maharaja Sawai Man Singh II of Jaipur (r.1922-48); two further portraits of unidentified sitters

12¾ x 8 in. (32.7 x 20.3 cm.)

(4)

\$2,000-3,000

632
TWO PORTRAITS OF LADIES
 NORTH INDIA, DELHI OR LUCKNOW, LATE 18TH/19TH CENTURY

The first, a portrait of a lady after a painting by British artist Tilly Kettle, circa 1790; the second, an oval portrait of Begum Samru wearing a Kashmir shawl and holding a hookah, circa 1840, inscribed *Claude S. Steward Sale 15.7.1860*

8¾ x 5¾ in. (22.2 x 14.4 cm.), the largest

(2)

\$3,000-4,000





633

A PORTRAIT OF AN ELEPHANT AND AN EQUESTRIAN PORTRAIT

INDIA, RAJASTHAN, LATE 19TH CENTURY AND LATER

The first with a galloping elephant and a rider holding an oversized *ankus*, with black rules and thin red margins; the second with a ruler on a bedecked black horse, two line of orange script above, in thin crude black rules
Opaque pigments on paper

12½ x 16¾ in. (32 x 42.7 cm.), the larger

(2)

\$3,000-5,000

634

A GROUP OF FOUR HUNTING SCENES AND EQUESTRIAN PORTRAITS

INDIA, RAJASTHAN, UDAIPUR AND JAIPUR, 19TH CENTURY

Comprising two hunting scenes depicting Maharana Fateh Singh of Mewar (r. 1884-1930) astride his horse Bhawani Bakhas, spearing and shooting a boar, attributed to the artist Sivalal, both with inscriptions in black *devanagari* script on the reverse identifying the ruler and his horse, dated *samvat* 1942 (c. 1885 AD); a double-sided painting depicting Maharana Bhim Singh of Mewar (r. 1778-1828) hunting with two attendants, attributed to the artist Ghasi, identification inscription in *devanagari* script within a cartouche in the upper border, verso with an equestrian portrait of a European officer with a *devanagari* inscription at upper left identifying the artist as Maharana Sarup Singh of Mewar (r. 1842-61); an equestrian portrait of Maharaj Thakur Balwant Singh Shekhawat, by the artist Mohanlal of Jaipur, with an inscription in black *devanagari* script in the upper border identifying the ruler, an inscription in the lower border mentioning the name of the artist, dated *samvat* 1948 (c. 1891-92)
Opaque pigments heightened with gold on paper

19½ x 23¼ in. (48.5 x 59 cm.), the largest

(4)

\$6,000-8,000



635

THREE PAINTINGS OF DEITIES WITH ANIMALS

INDIA, BILASPUR AND GUJARAT, 18TH CENTURY

Depicting Mangal (the planet Mars), also identified as Kartikeya, the god of war and son of Shiva and the Earth, red-skinned, in a chariot drawn by a pair of red rams, on dark green ground with red borders; Chandra (the Moon God), in the form of *mriganka* (marked like a deer), silver-skinned, seated in a chariot drawn by a pair of antelopes, on light green ground with red borders; and an unidentified archer depicted kneeling on red ground, aiming at a lion, within narrow borders with floral and foliate motifs

16½ x 13 in. (42 x 33 cm.)

(3)

\$4,000-6,000

636

ABHAI KARAN RATHORE HUNTING BOAR

INDIA, RAJASTHAN, JODHPUR, CIRCA 1700-20

The nobleman on horseback, accompanied by three attendants on foot and a hound, spearing a boar, verso with identification inscription in *devanagari* script "*Abhai Karan Rathore son of Durgadas*"
Opaque pigments heightened with gold on paper

11½ x 13¾ in. (29 x 24.8 cm.)

\$5,000-7,000





637
A FOLIO FROM A NAIKA BHEDA SERIES: CHITERNI, THE FEMALE ARTIST

CENTRAL INDIA, MALWA, PANNA, CIRCA 1720-30

In a garden pavilion, a blue skinned lord reclines on a bolster with his consort, attended by female servants, in a palace below, a princess draws amongst courtiers and servants

Opaque pigments on paper

13% x 10% in. (34.5 x 26.3 cm.)

\$1,500-2,500



639
TWO ILLUSTRATED FOLIOS FROM A RASIKAPRIYA AND A RAGAMALA SERIES

INDIA, RAJASTHAN, MEWAR, 17TH CENTURY

The *Rasikapriya* folio depicting Radha as *praidha-dhira nayika* (the devoted heroine), first greeting Krishna, then washing Krishna's feet, offering Krishna betel nut on a tray, and finally offering him a drink, each set against a monochrome background, with inscription in black *devanagari* script in yellow text panel above; the *Ragamala* folio depicting *Malva Raga* with Krishna embracing Radha in a white pavilion, a *sakhī* looks away, with peacocks and cranes perching on the dome and trees

Opaque pigments heightened with gold on paper

10% x 6% in. (26.3 x 15.6 cm.), the largest

(2)

\$4,000-6,000

638
A PRINCESS DRESSED AS KRISHNA

INDIA, RAJASTHAN, MUGHAL STYLE AT BIKANER, LATE 18TH CENTURY

Depicting a princess standing on a low cushioned pedestal, dressed in a gray *angarkha*, carrying a large sword over her right shoulder, her hair tied high and fanned to resemble peacock feathers, two male attendants in front and two behind carrying shields and a sword, on a canopied palace terrace, within narrow yellow borders and polychrome rules, with buff margins

Opaque pigments heightened with gold on paper

8% x 5% in. (21.7 x 13.8 cm.)

\$3,000-5,000



640
TWO EROTIC PAINTINGS

NORTH INDIA, 17TH/18TH CENTURY

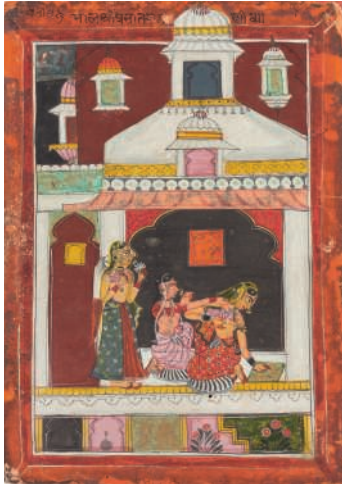
The first with a couple in a chamber with red drapes, a lamp and a pillar outside to the right of the chamber; the second with a couple underneath a canopy and an attendant with a fan standing to the right, with a *devanagari* inscription in the margin

7% x 10% in. (19.3 x 26 cm.)

(2)

\$2,000-3,000





641
FOUR ILLUSTRATIONS TO A RAGAMALA SERIES
 INDIA, RAJASTHAN, CIRCA 1780 - 1850

Comprising *Malasri Ragini* depicting a lady with two attendants in a pavilion, inscription in black *devanagari* script in upper border identifying the *raga*; an unidentified *ragamala* depicting a couple embracing in a glade; *Lalit Ragini* with a lover holding a garland leaving his beloved sleeping in a chamber; and *Ramkali Ragini* with a lover holding the foot of his beloved as she turns away, the latter two folios with text in yellow panel above identifying the *ragas* and describing the scenes

Opaque pigments heightened with gold on paper

10¼ x 7¼ in. (25.8 x 18.1 cm.), the largest (4)

\$3,500-4,500

642
THREE PAINTINGS AND A DRAWING OF VISHNU
 SOUTH INDIA, ANDHRA PRADESH, PROBABLY TIRUPATI, CIRCA 1750

Comprising Vishnu reclining on Sheshnaga; Vishnu worshipped by devotees; an avatar of Vishnu blessing a king; and a drawing of Vishnu. The paintings with opaque pigments heightened with gold on paper; the drawing with ink on paper

16½ x 11⅞ in. (42 x 30 cm.), the largest (4)

\$5,000-7,000



643
A MANUSCRIPT PAINTING OF RAMA AND SITA ENTHRONED
 INDIA, ORISSA, 19TH CENTURY

29⅞ x 8⅞ in. (74.5 x 21.7 cm.)

\$4,000-6,000

644
A GROUP OF EIGHT PAITHAN PAINTINGS
 INDIA, MAHARASHTRA, 19TH CENTURY

Comprising six single and two double-sided illustrations, depicting scenes from the Ramayana and the Mahabharata. Opaque pigments on paper

15⅞ x 11 in. (38.9 x 29 cm.), the largest (8)

\$4,000-6,000





645
SIX DOUBLE-SIDED ILLUSTRATED MANUSCRIPTS
 INDIA, RAJASTHAN OR GUJARAT, 17TH-18TH CENTURY

Comprising a double-sided folio with one side illustrating scenes from the life of Balarama, the other with Krishna and Balarama attending the wedding of Anirudha and Usha; a Jain folio depicting the fourteen auspicious dreams dreamt by the expectant mother of a tirthankara; a double-sided folio from a Digambara Jain manuscript depicting a prince receiving instruction from a monk and other scenes depicting monks pulling out their hair as they renounce material pleasures; an identified Jain manuscript depicting a ruler seated on a throne with attendants and two roosters on red ground; two further double-sided folios depicting scenes from the life of Shalibhadra, all folios with accompanying text in Devanagari script

9% x 4% in. (23.7 x 12.3 cm.), the largest

\$5,000-7,000

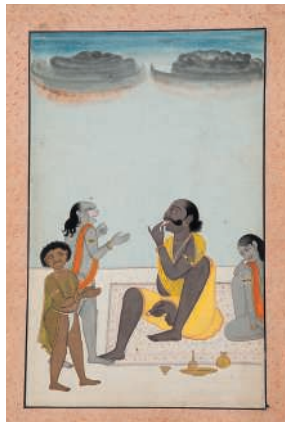
646
KALI YUG (THE AGE OF VICE)
 NORTH INDIA, PAHARI REGION, KANGRA, EARLY 19TH CENTURY

Depicting a monkey-headed figure conversing with a man seated on a floral carpet, pleasuring himself, while two women observe them, within black ruled lines and pink speckled borders, the verso with inscription in black *devanagari* script, *shri kali yuga praman + 432000 kali yug veetya hai/ 4982 varatya hai + shesh kali yug 427018 yeh varatna hai + shambhuyata(?) shubham shubham* ("a folio from the Kali Yuga, the age of vice, which lasts 432,000 years/ 4982 years have passed + 427018 years of Kali Yuga remain"), with protective fly-leaf inscribed with *kali yug*

Opaque pigments heightened with gold on paper

10 x 6% in. (25.6 x 17.5 cm.)

\$3,000-5,000



647
FOUR ILLUSTRATIONS TO A RAGAMALA SERIES
 NORTH INDIA, PAHARI REGION, 17TH CENTURY

The first depicting *Khambavati Ragini* with a lady kneeling in front of Brahma outside a shrine, within narrow gold and black rules, with red borders, an inscription in black *devanagari* script in the upper border *raga khambavati*; the second depicting *Bhairavi Ragini* with two ladies worshipping a Shiva lingam in a domed shrine, the bull Nandi seated on the left, within black rules and red borders, verso with *Bhairavi Ragini* inscribed in black *devanagari* script; the third Vangala Raga with a devotee of Vishnu in an orange *dhoti* placing an offering on an altar beneath two trees, a domed dwelling to the right, all within orange margins; the fourth *Dhanasri Ragini* with a lord holding the arm of this beloved, an attendant with a fan behind, seated outside a pavilion

10½ x 7½ in. (26.8 x 18.9 cm.), the largest

\$7,000-9,000

648
A GROUP OF FIFTEEN COSTUME STUDIES
 INDIA, BENGAL, MURSHIDABAD, CIRCA 1830-40

Comprising fifteen paintings of figures with blank faces, on mica sheets; one additional painting of a face, with a house and the river Hooghly in Calcutta in the background, on card; with original box

4% x 3 in. (11 x 7.7 cm.), the largest

\$1,500-2,500





649

SIX PREPARATORY DRAWINGS

INDIA, LATE 18TH/EARLY 19TH CENTURY

The first, a celebration of *holi*; the second, a battle; the third, two rulers in conversation; the fourth, seven mystics in an hermitage
Transparent pigments on paper

12 $\frac{5}{8}$ x 8 $\frac{7}{8}$ in. (32 x 22.5 cm.), the largest

\$2,000-3,000



651

A LARGE GOLD-GROUND THANGKA OF BUDDHA AMITABHA

TIBET, CIRCA 19TH CENTURY

Opaque pigments and gold on cloth

35 $\frac{1}{2}$ x 42 in. (89.5 x 106.6 cm.)

\$4,000-6,000

650

FOUR PREPARATORY DRAWINGS

INDIA, 19TH CENTURY

The first, sati; the second, an encampment; the third a princely gathering in a palace garden; the fourth, a ruler bear hunting besides a river
Transparent pigments on paper

18.5 x 42 in. (47 x 106.8 cm.), the largest

\$4,000-6,000

652

A PREPARATORY DRAWING FOR A WALL PAINTING

INDIA, 19TH CENTURY

Possibly depicting *Vilaval Ragini*, with a lady depicted at center seated under a canopy looking at herself in the mirror, surrounded by handmaidens, set within a courtyard with lush trees in the background
Transparent pigments on paper

38 $\frac{1}{4}$ x 21 $\frac{1}{2}$ in. (97.4 x 54.3 cm.)

\$400-600





653

A GROUP OF FOUR DRAWINGS

INDIA, RAJASTHAN, 18TH/ 19TH CENTURY

Depicting a princess conversing with a female companion, seated by a river with peacocks and ducks; a folio in sections with Krishna leading a horse on the left, dancing with *gopis* at upper right, an infant Krishna with Yashoda and Nanda at lower right; a princess seated under a canopy with attendants; two tethered horses with inscriptions in black *devanagari* script on recto and verso

10 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in. (27.7 x 31 cm.), the largest

(6)

\$4,000-6,000

654

FOUR PREPARATORY DRAWINGS

INDIA, RAJASTHAN, 18TH/19TH CENTURY

Depicting a prince and his consort accompanied by ladies of the court resting in the forest whilst out on a hunt; devotees worshipping at a shrine of Shri Nathji; a ruler seated against a bolster in a pavilion, smoking a *huqqa* and conversing with ladies seated to the right; and an architectural drawing of a palace

Opaque and transparent pigments on paper

14 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in. (37.8 x 26.5 cm.), the largest

(4)

\$3,000-5,000



655

AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES: NARASIMHA, THE MAN-LION AVATAR OF VISHNU

INDIA, MYSORE, CIRCA 1840

Depicting Narasimha, aflame, as he prepares to attack the demon-king Hiranyakashipu and his attendants, to protect Hiranyakashipu's young son Prahlada who stands before him with folded hands, in a colonnaded interior, with inscriptions in *kannada* script below, the reverse with further inscription comprising thirteen lines in *kannada*

Opaque pigments heightened with gold on paper

7 $\frac{1}{4}$ x 14 $\frac{7}{8}$ in. (18.3 x 37.8 cm.)

\$3,000-4,000

656

A GROUP OF SIX OLEOGRAPHS

PROBABLY MAHARASHTRA, EARLY 20TH CENTURY

14 $\frac{3}{8}$ x 10 in. (36.6 x 25.3 cm.), the largest

(6)

\$500-1,000





657

AN ALBUM OF PAINTINGS DEPICTING HINDU DEITIES

SOUTH INDIA, TANJORE, CIRCA 1850

Comprising 107 paintings depicting various Hindu gods and goddesses and their different avatars, each illustration bearing an English inscription in black ink below identifying the deity, a hand-written inscription on the first page "John Robert Mackenzie. To his Mother 1850. J.W.S. Mackenzie from his father 1892", leather bound, (three paintings missing)
Opaque pigments on mica

10 x 8¾ in. (25.8 x 22.1 cm.)

\$7,000-9,000

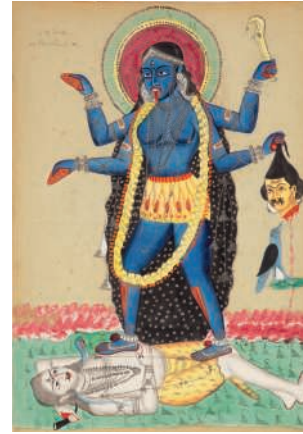
658

A GROUP OF SIX OLEOGRAPHS

PROBABLY MAHARASHTRA, EARLY 20TH CENTURY

14½ x 10 in. (36.8 x 25.4 cm.), the largest

\$500-1,000



659

SEVEN KALIGHAT PAINTINGS

INDIA, BENGAL, 19TH CENTURY

Depicting Hindu deities in various forms including Krishna, Shiva and Parvati transparent pigments on paper

17¾ x 11 in. (45.2 x 27.8 cm.)

(7)

\$3,000-5,000

660

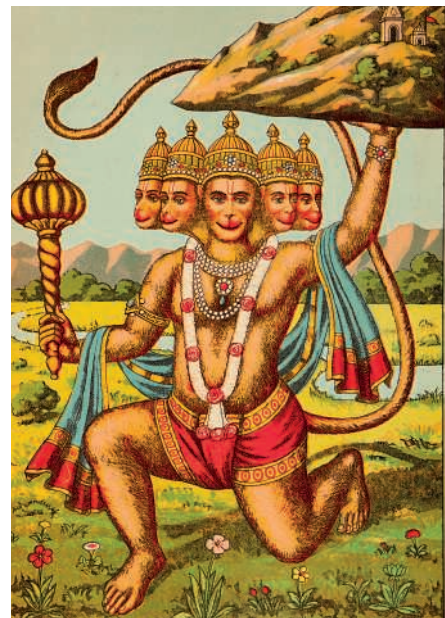
A GROUP OF SIX OLEOGRAPHS

PROBABLY MAHARASHTRA, EARLY 20TH CENTURY

(6) 14½ x 10½ in. (36.8 x 25.5 cm.), the largest

(6)

\$500-1,000





661
FOUR PAINTINGS ON MICA OF RELIGIOUS FESTIVALS AND CEREMONIES

NORTH INDIA, PATNA, CIRCA 1820-40

Depicting the Muhurram festival, the Hindu ceremony of *charak puja* (hook swinging), a Muslim wedding, and the veneration of the *ta'ziya* during *Muhurram*

Opaque pigments on mica

7¼ x 9 in. (18.4 x 23 cm.), the largest

\$3,000-5,000

(4)

662
A GROUP OF NINE OLEOGRAPHS AND A PAINTING

PROBABLY MAHARASHTRA, EARLY 20TH CENTURY

10½ x 7 in. (35.6 x 17.7 cm.), the largest

(10)

\$3,000-5,000



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2. How do I bid?

Bidding starts on **21 September** at 10am EDT and begins to close at 10am EDT on **28 September**.

Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button. If you submit a Max Bid, Christie's will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid). Similar to an absentee bid, "Max Bids" take precedence over "Next Bids."

3. How will I know if I have been outbid?

You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. As a faster option, download the Christie's app to your smartphone or tablet and enable push notifications. We encourage you to check the status of your bids often.

4. How do I find out more about the works that interest me?

A detailed description of every work in the sale is available online, along with high-resolution images and condition reports. You can also zoom in on lots to examine condition and quality for yourself.

Works can be viewed in person at the Rockefeller Center galleries; viewing times are listed on the auction calendar online. In addition, our specialists are always on hand to help.

5. What is the final cost of my purchase?

For your convenience, Christie's will calculate all costs associated with your purchase before you bid. Simply click the "Estimated Cost Calculator" link on any lot page, and the total will include estimated shipping, sales tax, VAT, duties and any additional fees.

6. If I win, what happens next?

At the conclusion of the online auction, you will receive an email confirming whether or not you have been the successful bidder on an item. The email will direct you to the checkout page to confirm your payment and shipping details. Select "READY FOR CHECKOUT" to confirm payment and shipping details.

7. How do I bring my purchase home?

After confirming your credit card information, you will be asked to select from options to either ship or collect your purchase. Most items ship within 5-7 business days of payment clearance. You will receive an email with a tracking number when your shipment has been initiated. Pick-up is only available at the Christie's location that is in possession of the property; items cannot be shipped to other Christie's offices for pick-up.

8. What if I have any other questions?

If you have any questions or require assistance, you can reach us at +1 212 636 2002 (Monday – Friday, 8am – 6pm EDT)

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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
 - 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 \bullet 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 Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

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# 02100021; 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 rights 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.
- 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.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it

between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or 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 Ψ 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 arbitration 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:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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.

Δ 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.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

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

◦ 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.

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

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

*"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.

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

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

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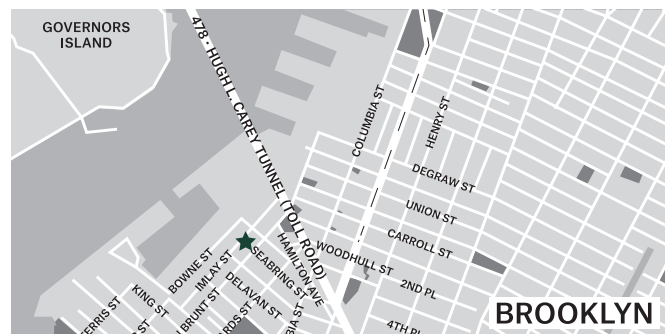
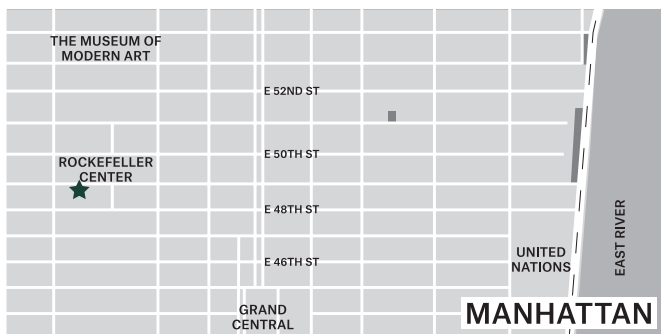
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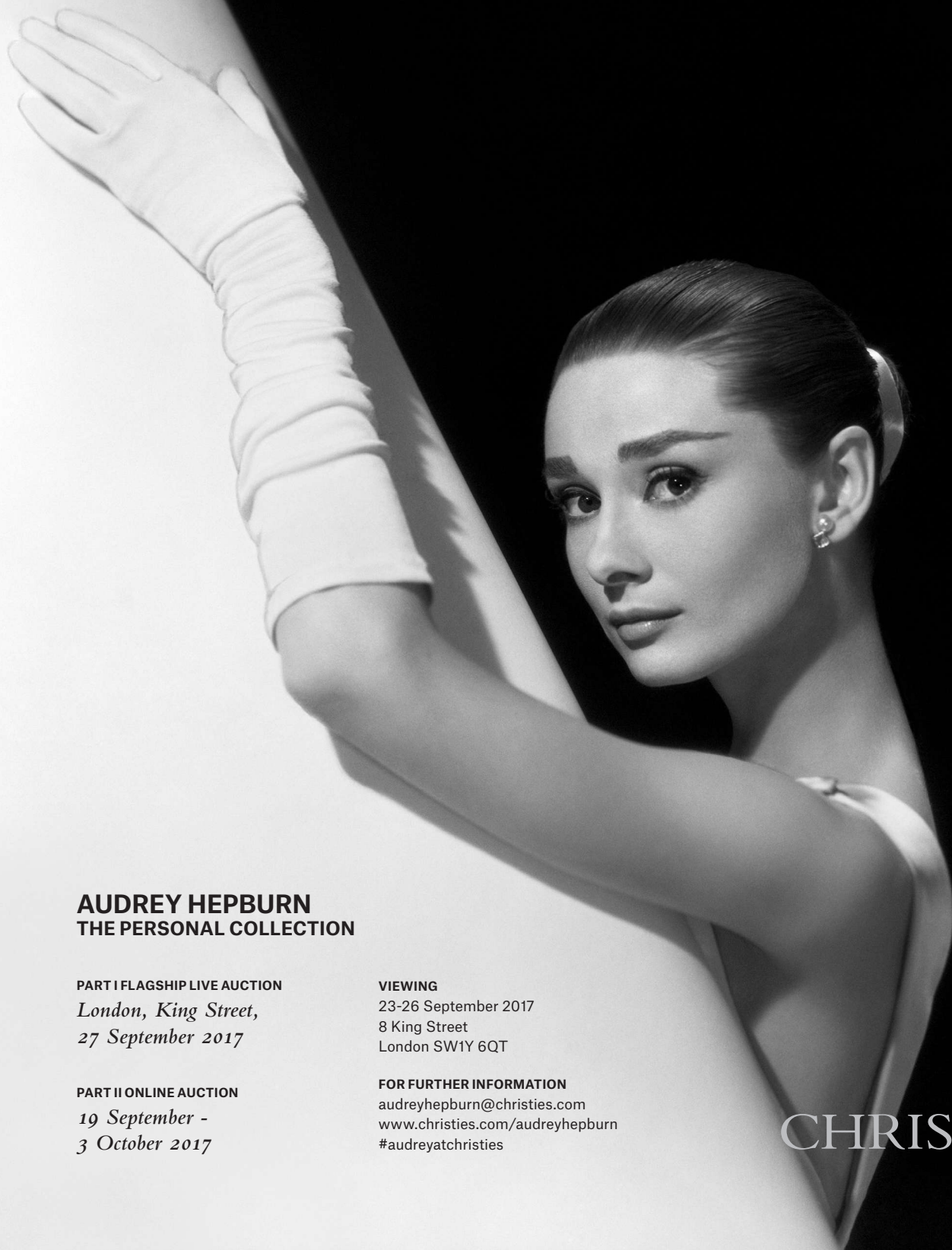
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© The Richard Diebenkorn Foundation

RICHARD DIEBENKORN (1922-1993)
High Green, Version II
aquatint in colors with etching and drypoint, 1992
signed and dated in pencil, numbered 54/65
Sheet: 52¾ x 33¾ in. (1360 x 880 mm.)
\$150,000-200,000

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New York, 24-25 October 2017

VIEWING

20-23 October 2017
20 Rockefeller Plaza
New York, NY 10020

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HANS HOFMANN (1880-1966)
Summer Glory
oil on panel
55 x 40 in. (139.7 x 101.6 cm.)
Painted in 1944.
\$250,000-350,000

POST-WAR AND CONTEMPORARY ART

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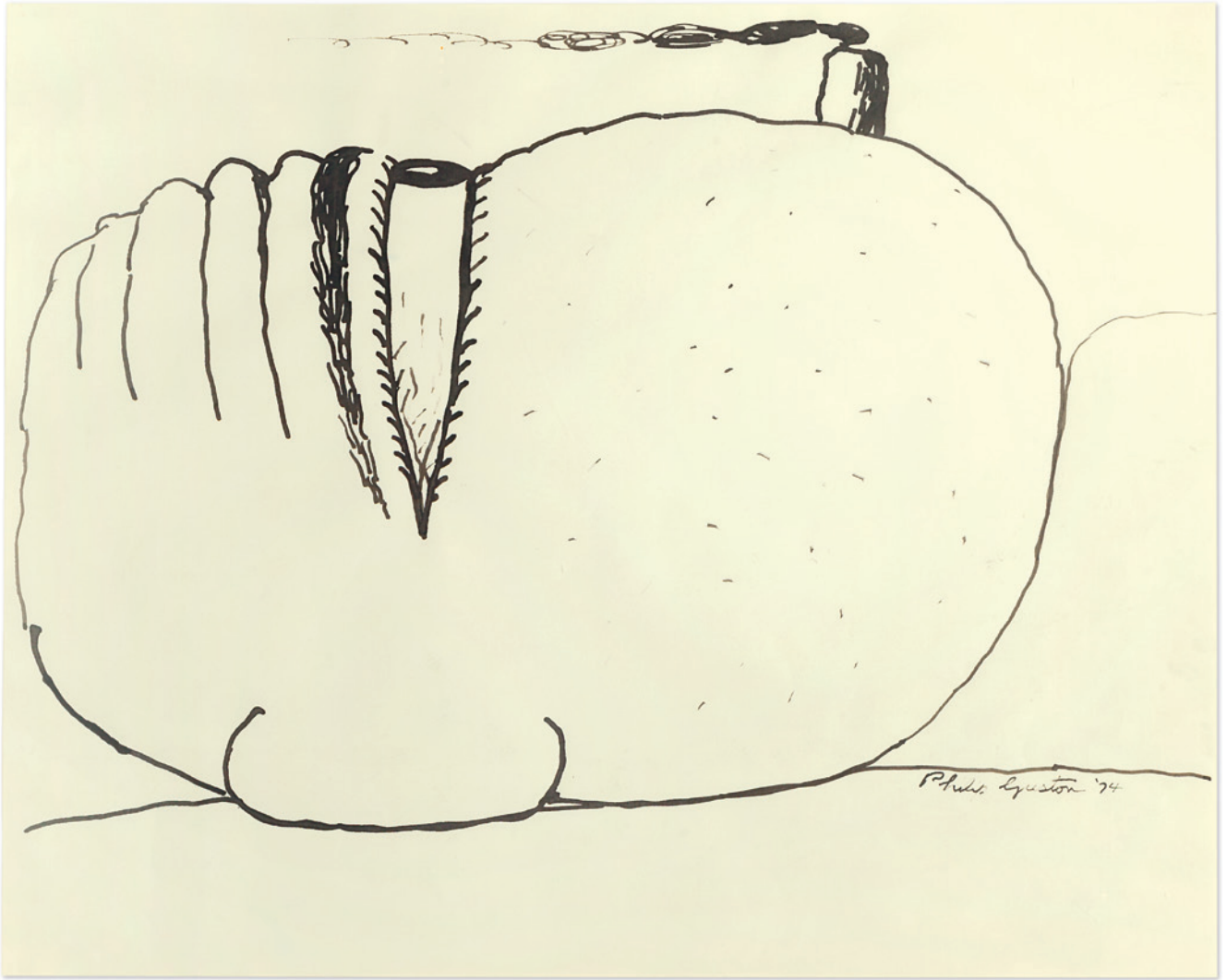
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