

# THE COLLECTOR

19TH CENTURY FURNITURE, SCULPTURE,  
WORKS OF ART, CERAMICS & SILVER

Tuesday 17 October 2017



CHRISTIE'S







NEW YORK

# THE COLLECTOR

## 19TH CENTURY FURNITURE, SCULPTURE, WORKS OF ART, CERAMICS & SILVER

TUESDAY 17 OCTOBER 2017

### AUCTION

at 10.00 am (Lots 1-238)

20 Rockefeller Plaza  
New York, NY 10020

### VIEWING

Friday	13 October	10.00 am - 5.00 pm
Saturday	14 October	10.00 am - 5.00 pm
Sunday	15 October	1.00 pm - 5.00 pm
Monday	16 October	10.00 am - 5.00 pm

### AUCTIONEERS

Gemma Sudlow (#2016494)  
Richard Nelson (#1184056)  
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In sending absentee bids or making enquiries, this sale should be referred to as **ZWIENER-14974**

### CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.  
[50]

*front cover*

Lot 1

*inside front cover*

Lot 110, 125

*opposite sale info page*

Lot 160

*inside back cover*

Lot 139

*back cover*

Lot 168

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# THE COLLECTOR

19TH CENTURY FURNITURE, SCULPTURE,  
WORKS OF ART, CERAMICS & SILVER



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PROPERTY FROM A LONG ISLAND ESTATE

(LOTS 1-39)

1

**A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE  
THREE-LIGHT CANDELABRA**

BY MAISON MILLET, PARIS, CIRCA 1900

Each modeled as a putto triton, on a pierced *rocaille* base signed *Millet à Paris*, electrified

19½ in. (50 cm.) high, excluding fitment

(2)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

■ ~2

**A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS  
SATINE PARQUETRY VITRINE**

BY FRANCOIS LINKE, INDEX NUMBER 149, PARIS, LATE 19TH/  
EARLY 20TH CENTURY

The pediment with three *brèche violette* marble tops, above a foliate  
frieze and central glass door, on tapering *toupie* feet, the lock-plate  
stamped *CT LINKE/SERRURERIE/PARIS/149*

54¼ in. (138 cm.) high, 51½ (131 cm.) wide, 16¾ in. (43 cm.) deep

\$8,000-12,000

£6,100-9,100  
€6,700-10,000



1



2



3



4

3

**MATHURIN MOREAU (FRENCH, 1822-1912)**

*Libellule*

signed *Math Moreau*, raised on a pierced ormolu base with title plaque  
 bronze, dark brown patina  
 35½ in. (90 cm.) high, overall  
 This cast circa 1890.

\$6,000-8,000

£4,600-6,100  
 €5,000-6,700

4

**A FRENCH ORMOLU CARTEL D'APPLIQUE**

THE CLOCKWORKS BY MARTI & CIE, LATE 19TH CENTURY

In the Louis XVI style, with lion-mask terminal, with indistinct signature to the enamel dial, the works stamped with Marti & Cie. cachet

31½ in. (80 cm.) high, 15 in. (38.1 cm.) wide

\$2,500-3,500

£1,900-2,700  
 €2,100-2,900

**PROVENANCE**

Acquired from Krex Antiques, New York, 1972.

PROPERTY FROM A LONG ISLAND ESTATE  
(LOTS 1-39)

5

**A PAIR OF FRENCH ORMOLU AND BLEU TURQUIN  
MARBLE FIVE-LIGHT CANDELABRA, MOUNTED  
AS LAMPS**  
CIRCA 1880

Each modeled as a dual-handled flower filled vase, on square bases  
with toupie feet, electrified

27½ in. (69.8 cm.) high, excluding fitment

(2)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000



5



6

6

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

*La fileuse*

signed A. CARRIER-BELLEUSE., on an ormolu-mounted *brèche violette*  
marble base bronze, gilt and silvered patina

29¼ in. (74.3 cm.) high

Circa 1870.

\$4,000-6,000

£3,100-4,600  
€3,400-5,000



7

7

**A PAIR OF FRENCH ORMOLU AND WHITE MARBLE VASES AND COVERS**

BY MAISON MILLET, PARIS, CIRCA 1900

Each modeled with putti-form handles, signed to the base *Millet à Paris*

15¼ in. (40 cm.) high

\$3,000-5,000

(2)

£2,300-3,800

€2,500-4,200

8

**A FRENCH ORMOLU MANTEL CLOCK**

BY DENIÈRE, PARIS, THIRD QUARTER 19TH CENTURY

The architectural case surmounted by a festooned urn, the dial signed *Denière/Ft. de Bronzes/PARIS*, the works stamped *JX/DENIERE/A PARIS/97*

19¼ in. (49 cm.) high, 14 in. (35.5 cm.) wide

\$3,000-5,000

£2,300-3,800

€2,500-4,200

**PROVENANCE**

Acquired from Krex Antiques, New York, 1972.



8

PROPERTY FROM A LONG ISLAND ESTATE  
(LOTS 1-39)

9

**A PAIR OF FRENCH ORMOLU-MOUNTED VERT DE MER MARBLE  
URNS AND COVERS**

ATTRIBUTED TO FERDINAND BARBEDIENNE, PARIS, LATE  
19TH CENTURY

Each with masked laurel-cast handles and berried finials

21 in. (53.3 cm.) high

(4)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

**PROVENANCE**

Acquired from Krex Antiques, New York, 1972.

■ 10

**A FRENCH ORMOLU-MOUNTED MAHOGANY CENTER-TABLE**

BY FRANCOIS LINKE, INDEX NUMBER 300, PARIS,  
LATE 19TH CENTURY

The rectangular *vert de mer* marble top above conforming frieze cast with  
Apollo masks and rams, on fluted legs, the top of the case signed *Linke* in  
pencil

30½ in. (77.5 cm.) high, 45 in. (114.5 cm.) wide, 23½ in. (59.5 cm.) deep

(2)

\$6,000-8,000

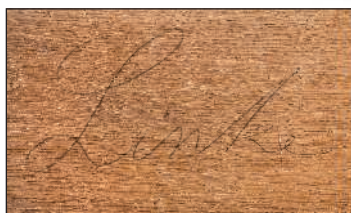
£4,600-6,100  
€5,000-6,700



9



10



10 (signature)



11

11

**A FRENCH ORMOLU ENCRIER**

CIRCA 1900

Of cartouche form

7½ in. (19 cm.) high, 18½ in. (47 cm.) wide,  
7¾ in. (20 cm.) deep

\$2,000-3,000

£1,600-2,300

€1,700-2,500

■ ~12

**A FRENCH ORMOLU AND SEVRES STYLE  
PORCELAIN-MOUNTED MAHOGANY,  
KINGWOOD AND TULIPWOOD BUREAU  
DE DAME**

CIRCA 1880

The fall-front centered with a plaque depicting  
cloud-borne putti, signed *Eug. Poitevin*, the interior  
fitted with two short drawers, over a frieze drawer and  
square tapering legs joined by a looped stretcher

32 in. (81.5 cm.) high, 25 in. (63.5 cm.) wide,  
17¾ in. (45 cm.) deep

\$6,000-8,000

£4,600-6,100

€5,000-6,700



12



12 (detail of top)

PROPERTY FROM A LONG ISLAND ESTATE  
(LOTS 1-39)

13

**A GROUP OF THREE FRENCH ORMOLU, ONYX  
AND CHAMPLEVE ENAMEL JARDINIÈRES**  
LATE 19TH/EARLY 20TH CENTURY

Comprising a large jardinière supported by putto and a pair of  
dual-handled vases

The taller: 12 in. (30.5 cm.) high

(3)

\$3,000-5,000

£2,300-3,800

€2,500-4,200

**PROVENANCE**

Acquired from Krex Antiques, New York, 1972.

■ ~14

**A FRENCH ORMOLU-MOUNTED KINGWOOD AND  
BOIS SATINE BIBLIOTHEQUE**

BY PAUL SORMANI, PARIS, CIRCA 1880

The *brèche d'Alep* marble top above a central shelf, tambour  
door and flanking short drawers, the lock-plates signed *P.  
SORMANI PARIS/10. Rue Charlot*

44½ in. (113 cm.) high, 50¼ in. (127.6 cm.) wide, 16 in. (40.6  
cm.) deep

\$6,000-8,000

£4,600-6,100

€5,000-6,700



13



14



15 (detail)



15

■ 15

**A FRENCH ORMOLU-MOUNTED MAHOGANY VITRINE-ON-STAND**

BY MAISON MILLET, PARIS, LATE 19TH CENTURY

Of demi-lune form, the vitrine with central glass door above a foliate frieze and long drawer, the lock-plate signed *Millet à Paris*

65½ in. (166.5 cm.) high, 29½ in. (75 cm.) wide, 16 in. (40.5 cm.) deep

\$10,000-15,000

£7,600-11,000  
€8,400-12,000



16

16

**A PAIR OF ORMOLU-MOUNTED CONTINENTAL PORCELAIN RIBBED VASES AND COVERS**

LATE 19TH/20TH CENTURY, TRACE OF BLUE MARK TO ONE, POSSIBLY BERLIN, IMPRESSED 4 TO COVERS AND BASES, THE BASES ALSO WITH CYPHERS

Based on the Berlin form *Kannelierte Potpourri*, painted front and back with scenes of courting couples in the manner of Watteau within molded laurel wreaths, with lion mask handles, surmounted by eagle finials

20¾ in. (53 cm.) high

\$4,000-6,000

(4)  
£3,100-4,600  
€3,400-5,000



PROPERTY FROM A LONG ISLAND ESTATE  
(LOTS 1-39)

17

**PIETRO CHIAPPARELLI (ITALIAN, FL. SECOND HALF  
19TH CENTURY)**

*Laocöon and his sons*

signed *Po. CHIAPPARELLI Fe. ROMA.*, on an green marble base  
bronze, brown patina  
28¼ in. (71.7 cm.) high, overall  
This cast *circa* 1870.

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



17



18

18

**A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE URNS  
LATE 19TH CENTURY**

In the Empire style, each cast in *bas-relief* with scrolling foliage, on a square  
plinth with central lyre mount

16½ in. (42 cm.) high

\$3,000-5,000

(2)

£2,300-3,800  
€2,500-4,200



19

19

**A FRENCH ORMOLU CARTEL D'APPLIQUE**

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

The ribbon-tied clock case flanked by cornucopia, with satyr-mask terminal, the dial signed *Jollet & Cie./Anc Ne Mon. Colin & Cie./A Paris*

24½ in. (62 cm.) high

\$2,500-3,500

£1,900-2,700  
€2,100-2,900

■ ~20

**A FINE FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE, MAHOGANY AND STAINED FRUITWOOD MARQUETRY AND PARQUETRY VITRINE-ON-STAND**

BY FRANCOIS LINKE FOR MAISON KRIEGER, PARIS, CIRCA 1885

Finely inlaid overall with cube and lozenge parquetry, the base fitted with a central cupboard door with a ribbon-tied flower basket, the interior fitted with a shelf, the reverse of the stand with various oval stencils *KRIEGER/PARIS/74, FAUBOURG ST. ANTOINE*

72½ in. (184 cm.) high, 41½ in. (105.5 cm.) wide, 16½ in. (42 cm.) deep

\$20,000-30,000

£16,000-23,000  
€17,000-25,000

With its rich application of marquetry and parquetry in *bois de violette* veneers, this fine vitrine-on-stand is exemplary of François Linke's early design acumen dating to the mid-1880s. An elaborate tabulation of production costs associated with a related model appear in Linke's first day books, notably Book 2, which Payne discusses in his monograph *François Linke, 1855-1946 - The Belle Epoque of French Furniture*, Woodbridge, 2003, pp. 52-54. Payne cites four examples produced by the burgeoning *ébéniste*, available with *vernis Martin* panels and at least one, possibly the present lot, in *bois de violette* (1,630 francs). During Linke's rise in the late 19th century, ultimately reaching a pinnacle with in his award winning stand at the 1900 Paris *Exposition Universelle*, the young cabinet-maker established early relationships with the leading Parisian cabinet-makers including Krieger and Jansen who were among Linke's first clients during the early 1880s (*op. cit.* p. 37).

The firm of Maison Krieger was established in 1826 by Antoine and his brother Nicolas, with premises at 17, rue Saint-Nicolas, Paris. Changing address several times, the firm became known as Antoine Krieger & Cie. in 1850 and moved to 76, rue du Faubourg-Saint-Antoine in 1853. On Krieger's death in 1856, the company passed to his sons-in-law and became Cosse-Racault et Cie. Finally, after further name changes, it became Colin et Courcier *circa* 1909, with premises at 74, rue du Faubourg-Saint-Antoine.



The present cabinet in Linke's early daybook, early 1880s. Courtesy of Christopher Payne/Linke Archive.



20 (detail)

PROPERTY FROM A LONG ISLAND ESTATE  
(LOTS 1-39)





21

21

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

SIGNED FOURGEAU, NIMES, SECOND HALF 19TH CENTURY

Comprising a clock and a pair of three-light putto-form candelabra, the enamel dial signed *MEDAILLE D'OR/FOURGEAU/Nimes*, the clockworks stamped with *Japy Frères cachet*

The clock: 14½ in. (37 cm.) high, 6¾ in. (17 cm.) wide

The candelabra: 13¾ in. (35 cm.) high

\$2,500-3,500

(3)

£1,900-2,700

€2,100-2,900

■~22

**A FRENCH ORMOLU-MOUNTED KINGWOOD SIDE CABINET**  
BY HAENTGES FRERES, PARIS, LATE 19TH CENTURY

With three *brèche violette* marble tops, above two cupboard doors each with a musical trophy, the lower section with a tambour door, the reverse with stencil *HAENTGES F/MEUBLES/6 & 19 Rue Titon/PARIS*

56 in. (142 cm.) high, 53 in. (134.5 cm.) wide, 18 in. (46 cm.) deep

\$4,000-6,000

£3,100-4,600

€3,400-5,000



22

PROPERTY FROM A LONG ISLAND ESTATE  
(LOTS 1-39)

23

**A PAIR OF FRENCH ORMOLU, SILVERED-  
BRONZE AND CUT-CRYSTAL TAZZE**  
BY BACCARAT, PARIS, LATE 19TH CENTURY

Each modeled as a putto holding aloft an  
associated glass dish, the underside stamped with  
the Baccarat *cachet*

9 in. (23 cm.) high, 7¾ in. (19.5 cm.) diameter (4)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200



24

**AN ENGLISH SILVER MONTEITH BOWL**  
MARK OF TIFFANY & CO., LONDON, 1975

In the early 18th century style, engraved with  
Chinoiserie figures, *marked on underside*

10¼ in. (26 cm.) diameter; 46 oz. (1,431 gr.)

\$2,000-4,000

£1,600-3,000  
€1,700-3,300



25

25

**A FRENCH EGYPTIAN REVIVAL ORMOLU,  
BLACK MARBLE AND ONYX THREE-PIECE  
CLOCK GARNITURE**

LATE 19TH/EARLY 20TH CENTURY

Comprising a clock mounted with an ormolu sphinx and two obelisks decorated throughout with hieroglyphs, the dial signed *AU PROGRES/PARIS/.42, BD. MAGENTA*

The clock: 15¼ in. (39 cm.) high, 15 in. (38 cm.) wide

The obelisks: 22¾ in. (58 cm.) high, 6¾ in. (17 cm.) wide

(3)

\$4,000-6,000

£3,100-4,600

€3,400-5,000

**PROVENANCE**

Acquired from Krex Antiques, New York, 1972.

■ 26

**A LARGE FRENCH ORMOLU AND PIETRE DURE-  
MOUNTED EBONIZED SIDE CABINET**

EARLY 20TH CENTURY

The *verde antico* marble top above a central cupboard drawer with a medallion enclosing a flower filled vase, flanked on each side with shelves

46¾ in. (118.7 cm.) high, 71 in. (180.3 cm.) wide, 17 in. (43.1 cm.) deep

\$6,000-8,000

£4,600-6,100

€5,000-6,700



26

PROPERTY FROM A LONG ISLAND ESTATE  
(LOTS 1-39)

27

**A FLORENTINE PIETRE DURE TABLE-TOP**  
LAST QUARTER 19TH CENTURY

Centered by a floral bouquet and bird, with monogram *MEM* in the border, within a giltwood frame

29 in. (73.6 cm.) diameter

\$5,000-8,000

£3,800-6,100  
€4,200-6,700



28

**AN ASSEMBLED FRENCH ORMOLU,  
PATINATED-BRONZE AND MALACHITE  
THREE-PIECE CLOCK GARNITURE**  
EARLY 19TH CENTURY

Comprising a mantel clock, the dial signed *Bailly A PARIS*, and a pair of two-handled urns

The clock: 18½ in. (47 cm.) high, 11¼ in. (28.5 cm.) wide,  
5¼ in. (13.5 cm.) deep  
(3)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000



27

28



29

■ 29

**A GILTWOOD AND MALACHITE-VENEERED MIRROR**  
LATE 19TH CENTURY, THE MALACHITE 20TH CENTURY

In the George II style, surmounted by a pagoda

53 in. (134.6 cm.) high, 31¼ in. (79.3 cm.) wide

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

■ 30

**A FRENCH ORMOLU, CHAMPLEVE ENAMEL AND MALACHITE-VENEERED VASE**

EARLY 20TH CENTURY

The baluster vase with female mask handles, on splayed feet

26¾ in. (68 cm.) high

\$3,000-5,000

£2,300-3,800  
€2,500-4,200



30



31

■ 31

**A FRENCH ORMOLU, PATINATED-BRONZE AND MALACHITE GUERIDON**

THE BASE 19TH CENTURY, THE MALACHITE 20TH CENTURY

Modeled as three putti holding aloft a floral basket

28 in. (71.1 cm.) high, 26 in. (66 cm.) diameter

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



PROPERTY FROM A LONG ISLAND ESTATE  
(LOTS 1-39)

■ ~32

**A FRENCH ORMOLU-MOUNTED  
KINGWOOD VITRINE-ON-STAND**

BY FRANCOIS LINKE, INDEX NUMBER 73,  
PARIS, LATE 19TH CENTURY

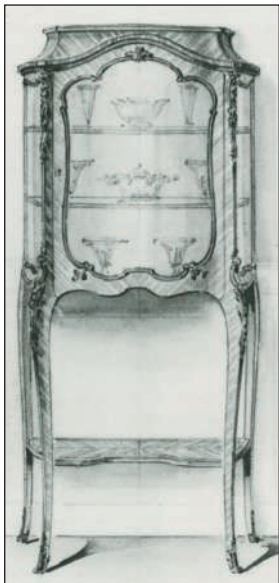
The three-quarter galleried top above a cabinet door centered with a 'crab', the legs joined by an undertier, the reverse of the mounts various incised 'FL', the lock-plate stamped *CT LINKE*

62½ in. (149.5 cm.) high, 28 in. (71 cm.) wide, 14½ in. (37 cm.) deep

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

This popular model by Linke, centered with Mésagé's recognizable 'crab-like acanthus' design, was available in a number of variations. A design for a simplified version is illustrated in C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 64 and a *cliché* for this more decorative variation is illustrated in C. Payne, Woodbridge, 2003, p. 487.



An early simplified design of index number 73. Courtesy Christopher Payne/Linke Archive.



PROPERTY FROM A LONG ISLAND ESTATE  
(LOTS 1-39)



33

33

**A PAIR OF FRENCH ORMOLU CACHE-POTS**  
LAST QUARTER 19TH CENTURY

Each cast in *bas-relief* with merry-making putti, on lion-headed supports with paw feet

11¾ in. (30 cm.) high, 12 in. (30.5 cm.) wide

(2)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

34

**A FRENCH PATINATED BRONZE FIGURAL GROUP OF BACCHANTES**

CAST BY RAINGO FRERES FROM A MODEL BY CLODION, PARIS, THIRD QUARTER 19TH CENTURY

Signed *Raingo F.* and further inscribed *Clodion/1762*, on a bead-molded green marble plinth

32¾ in. (83 cm.) high, overall

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



34 (signature)



34

35

**A MEISSEN PORCELAIN FAUX-TORTOISESHELL  
GROUND VASE AND COVER**

LATE 19TH CENTURY, BLUE CROSSED SWORDS  
MARK, INCISED MODEL NO. 108, PRESSNUMMER  
139, PROBABLY DESIGNED BY LEUTERITZ

Finely enameled with Venus teasing Cupid with a wreath,  
seated on gilt scrollwork and trellis enameled with blue  
flower-heads, all below platinum drapery being lifted by  
a putto to one side, Pan seated among scrollwork to the  
reverse

14 in. (35.5 cm.) high

(2)

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

**PROVENANCE**

Acquired from Krex Antiques, New York, 1972.



■~36

**A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE, MAHOGANY AND PARQUETRY GUERIDON  
IN THE MANNER OF FRANCOIS LINKE, LATE 19TH/EARLY 20TH  
CENTURY**

The *brèche violette* marble top above a conforming frieze centered with Apollo masks and a drawer, the legs joined by an X-shaped stretcher and pierced basket

29¾ in. (75 cm.) high, 31¼ in. (79.5 cm.) diameter

\$7,000-10,000

£5,400-7,600  
€5,900-8,300

■~37

**A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE, MAHOGANY AND STAINED FRUITWOOD MARQUETRY AND PARQUETRY GUERIDON  
IN THE MANNER OF FRANCOIS LINKE, LATE 19TH/EARLY 20TH  
CENTURY**

The marquetry top with entwined ribbon border, above a conforming frieze centered with Apollo masks, the legs joined by an X-shaped stretcher and pierced basket, with a stencil to the underside of the drawer *BELZACO & SES GENDRES/4 et 6 Rue de la Pepiniere/PARIS/TAPISSERIE/AMEUBLEMENTS/DECORATION*

The marquetry top with entwined ribbon border, above a conforming frieze centered with Apollo masks, the legs joined by an X-shaped stretcher and pierced basket, with a stencil to the underside of the drawer *BELZACO & SES GENDRES/4 et 6 Rue de la Pepiniere/PARIS/TAPISSERIE/AMEUBLEMENTS/DECORATION*

29¾ in. (75.5 cm.) high, 31½ in. (80 cm.) diameter

\$7,000-10,000

£5,400-7,600  
€5,900-8,300



36



37

PROPERTY FROM A LONG ISLAND ESTATE  
(LOTS 1-39)

38

**A LARGE MEISSEN PORCELAIN FIGURE GROUP**

LATE 19TH/20TH CENTURY, BLUE CROSSED SWORDS MARK,  
INCISED MODEL NUMBER L9. PRESSNUMMER 141, GILT 16.

Modeled as three figures exalting themselves before an altar to Diana

14 in. (35.5 cm.) high

\$3,000-5,000

£2,300-3,800  
€2,500-4,200



38

39

**AN ENGLISH SILVER-GILT TWO-HANDLED SOUP TUREEN AND COVER**

MARK OF TIFFANY & CO., LONDON, 1984

In the George I style, of oval lobed form with leaf-capped flying scroll handles,  
with removable silver plate flower grid, *marked on underside, cover and collar*

21¼ in. (54 cm.) long over handles; 173 oz. 10 dwt. (5,396 gr.)

(4)

\$5,000-7,000

£3,800-5,300  
€4,200-5,800



39



40

THE PROPERTY OF A NEW YORK COLLECTOR

40

**A MEISSEN PORCELAIN PATE-SUR-PATE AND ENAMELED RECTANGULAR PLAQUE**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INDISTINCTLY INCISED M2

Finely painted and hand-tooled in white slip with a mythological view of the Judgment of Paris within a gilt cartouche surrounded by enameled flowers

10 $\frac{3}{4}$  in. (26.3 cm.) high, 14 $\frac{3}{4}$  in. (37.4 cm.) wide, excluding the giltwood frame

\$8,000-12,000

£6,100-9,100  
€6,700-10,000



41

41

**A MEISSEN PORCELAIN COBALT-BLUE GROUND ENAMELED TWO-HANDLED VASE**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. G 167, DESIGNED BY E. A. LEUTERITZ

Of amphora form, decorated *en grisaille* with a bacchanal to one side and dancing classical figures to the other

15 in. (38.1 cm.) high

\$5,000-7,000

£3,800-5,300  
€4,200-5,800



(detail)

42

**A LARGE MEISSEN PORCELAIN PALE-BLUE GROUND  
PÂTE-SUR-PÂTE VASE**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK,  
FAINT INCISED MODEL NO. O. 160, PRESSNUMMER 20

Of unusually large size, finely painted and hand-tooled in white slip with two putti holding a flaming torch aloft, a third putto holding a book and a fourth a tambourine, the neck and base with polychrome and gilt scrolls on a mauve ground with gilt and platinum trellis decoration

20½ in. (52 cm.) high

\$15,000-20,000

£12,000-15,000

€13,000-17,000

See B. Bumpus, *Pâte-sur-Pâte, The Art of Ceramic Relief Decoration, 1849-1902*, Essex, 1992, p. 182, fig. 136 for an archival photograph illustrating the large size of this model is in comparison to other period Meissen examples.





44

THE PROPERTY OF A NEW YORK COLLECTOR

44

**A MEISSEN PORCELAIN FLOWER-ENCRUSTED RETICULATED CENTERPIECE BASKET AND STAND EMBLEMATIC OF THE SEASONS**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, THE STAND WITH INCISION AND LIKELY OUTSIDE DECORATED, INCISED MODEL NOS. 605 AND 2472, VARIOUS PRESSNUMMERN

In the Rococo taste, the pierced basket flanked by branch handles, the rocky mound base applied with eight seated figures emblematic of the seasons and molded with *rocaille* scrolls

19¼ in. (50.2 cm.) high

(2)

\$5,000-8,000

£3,800-6,100

€4,200-6,700

THE PROPERTY OF A NEW YORK COLLECTOR

45

**A FRENCH ORMOLU-MOUNTED MAHOGANY AND BOIS SATINE PARQUETRY SIDE CABINET**

THIRD QUARTER 19TH CENTURY

The breakfront *sarrancolin* marble top above a rectangular case set with three cupboard doors, the central door applied with garland-bearing female terms, enclosing three mahogany shelves, the lock-plate stamped 'HD' above and anchor

47¼ in. (120 cm.) high, 52½ in. (133.5 cm.) wide, 16½ in. (42 cm.) deep

\$7,000-9,000

£5,400-6,800

€5,900-7,500



45



46

**A PAIR OF CONTINENTAL PORCELAIN  
FRUIT, FLOWER AND BUTTERFLY  
ENCRUSTED BOTTLE VASES**

LATE 19TH CENTURY, UNIDENTIFIED T AND  
WREATH MARKS

Each with two vine-form handles, encrusted  
various fruits, flowers, birds and insects

23 in. (58.4 cm.) high

(4)

\$5,000-6,000

£3,800-4,600

€4,200-5,000



46

■ 47

**A FRENCH ORMOLU AND JASPERWARE-  
MOUNTED MAHOGANY AND BOIS  
SATINE GUERIDON**

LAST QUARTER 19TH CENTURY

The green marble top above a spring-action  
frieze drawer centered with a jasperware plaque  
depicting putti, on spiral tapering legs joined by an  
undertier

30½ in. (77.5 cm.) high, 27½ in. (70 cm.) wide,  
19½ in. (49.5 cm.) deep

\$5,000-7,000

£3,800-5,300

€4,200-5,800



47



48

48

**A SET OF FOUR FRENCH ORMOLU AND PORCELAIN TWIN-LIGHT WALL APPLIQUES**

LATE 19TH/EARLY 20TH CENTURY

Applied overall with scrolling foliage and flowerheads

15 in. (38 cm.) high, excluding fitment

(4)

\$5,000-8,000

£3,800-6,100  
€4,200-6,700

■ 49

**A FRENCH ORMOLU-MOUNTED MAHOGANY CENTER-TABLE**

LATE 19TH/EARLY 20TH CENTURY

The *brèche violette* marble top above a foliate frieze, the angles headed with female busts

29½ in. (75 cm.) high, 48½ in. (123.2 cm.) wide,  
29¾ in. (75.5 cm.) deep

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



49



50

50

**A MEISSEN PORCELAIN SCHNEEBALLEN PART TEA SERVICE**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS PRESSNUMMERN

Applied all over with mayflower blossoms, flowering vine and yellow canaries, with *faux bois* gilt handles, comprising: a teapot and cover; a sugar-bowl and cover; a cream-jug; six cups and six saucers

7¼ in. (19.6 cm.) long, the teapot

(17)

\$10,000-15,000

£7,600-11,000

€8,400-12,000

51

**AN ASSEMBLED MEISSEN PORCELAIN SCHNEEBALLEN THREE-VASE GARNITURE**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, THE LARGEST WITH INCISION BELOW AND POSSIBLY OUTSIDE-DECORATED, INCISED MODEL NOS. 2758 AND 2768, VARIOUS PRESSNUMMERN

Applied all over with mayflower blossoms and blossom clusters, each with canaries perched on gilt branches

10 in. (25.4 cm.) high

(3)

\$6,000-8,000

£4,600-6,100

€5,000-6,700



51



52

■ 52

**G. BERRETTARI (ITALIAN, 19TH CENTURY)**

*Young girl on a swing*  
signed *Par G. Berrettari*  
marble  
48 in. (122 cm.) high  
Circa 1890.

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

■ 53

**PIETRO CALVI (ITALIAN, 1833-1884)**

*Primavera*  
signed *CALVi/ MiLANO*, on a green marble socle  
marble  
26¼ in. (66.7 cm.) high, overall  
Circa 1870.

\$8,000-12,000

£6,100-9,100  
€6,700-10,000



53

54

**AN ASSEMBLED MEISSEN PORCELAIN PART DINNER AND DESSERT SERVICE**  
LATE 19TH/20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS PRESSNUMMERN

Each painted with clusters of fruit, comprising: four compotes, eight soup plates, eight dinner plates, six dessert plates, ten coffee cups and ten saucers

9 3/8 in. (23.8 cm.) wide, the dinner plates

\$3,000-5,000

(46)

£2,300-3,800  
€2,500-4,200



54



55

55

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

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MODEL NO. 1916, ONE WITH PRESSNUMMER 20

Each with a basket-weave molded ground applied with apples, pears, lemons, strawberries, cherries and other fruits and various flowers

17 in. (43.1 cm.) high

\$10,000-15,000

(2)

£7,600-11,000  
€8,400-12,000

56

**A MEISSEN PORCELAIN FLOWER-ENCRUSTED RETICULATED CENTERPIECE BASKET AND STAND EMBLEMATIC OF THE SEASONS**

LATE 19TH/20TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MODEL NOS. 605 AND 2745, VARIOUS PRESSNUMMERN, PAINTED 59

In the Rococo taste, the pierced basket flanked by branch handles, the rocky mound base applied with eight seated figures emblematic of the seasons and molded with *rocaille* scrolls

20 1/2 in. (52.1 cm.) high

\$5,000-7,000

(2)

£3,800-5,300  
€4,200-5,800



56



57

57

**A TWENTY PIECE MEISSEN PORCELAIN MONKEY BAND**

20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS IMPRESSED MODEL NUMBERS

Comprising: a conductor; a guitar player; a French horn player; a bag-piper; a fife and drum player; a drummer; a monkey carrying a pair of drums; a harpsichord player riding another monkey; a cellist; a flautist; a harpist; a hurdy-gurdy player; four singers; a horn player; a violinist; a bassoonist; and a clarinet player; *together with* a Meissen style conductor's stand

6¼ in. (17.2cm.) high, the conductor

(21)

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

PROPERTY FROM A PRIVATE COLLECTION,  
UPSTATE NEW YORK

•58

**A FRENCH ORMOLU AND JAPANESE LACQUER ENCRIER**

BY MAISON MILLET, PARIS, CIRCA 1890, THE LACQUER MEIJI PERIOD (1868-1912)

The underside incised 'MB'

5 ¾ in. (17 cm.) high, 10 in. (25.5 cm.) wide

\$1,200-1,800

£910-1,400  
€1,000-1,500



58

■ 59

**A PAIR OF FRENCH ORMOLU-MOUNTED  
ONYX VASES**  
IN THE MANNER OF EUGENE CORNU, LATE  
19TH CENTURY

Of rotund form, each with two lion mask handles,  
the pierced base raised on four serpent-form feet

17¼ in. (43.8 cm.) high

(2)

\$7,000-10,000

£5,400-7,600

€5,900-8,300



■ ~60

**A PAIR OF FRENCH ORMOLU-MOUNTED  
KINGWOOD, MAHOGANY AND BOIS DE  
BOUT MARQUETRY PEDESTALS**  
BY MAISON MILLET, PARIS, LATE 19TH  
CENTURY

Each with *brèche d'Alep* marble top, above a floral  
spray and ormolu apron, on short scrolled sabots,  
one chute signed *Millet à Paris*

48 in. (121.9 cm.) high, 13¼ in. (33.6 cm.) square (2)

\$12,000-18,000

£9,200-14,000

€10,000-15,000



60 (detail)





61

Δ61

**A MEISSEN PORCELAIN EWER  
EMBLEMATIC OF EARTH**

LATE 19TH CENTURY, BLUE CROSSED  
SWORDS MARK, MODEL NO. 309,  
IMPRESSED 76, AFTER A MODEL BY J.J.  
KÄNDLER

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

26 in. (66 cm.) high

\$12,000-18,000

£9,200-14,000  
€10,000-15,000

62

**A PAIR OF MEISSEN PORCELAIN  
RETICULATED FLOWER-ENCRUSTED  
VASES WITH COVERS**

LATE 19TH/20TH CENTURY, BLUE  
CROSSED SWORDS MARKS, PAINTED 19

Each of double-gourd shape, pierced all over as  
basketweave, the staves enriched in gilt, applied  
with large blooms and leaves

13 in. (33 cm.) high

(4)

\$5,000-7,000

£3,800-5,300  
€4,200-5,800



62



■ 63

**A PAIR OF FRENCH LACQUERED-BRONZE TORCHERES**  
EARLY 20TH CENTURY

Each modeled as a figure of Psyche supporting a black marble top

60½ in. (154 cm.) high

(4)

\$10,000-15,000

£7,600-11,000

€8,400-12,000

■ ~64

**A FRENCH ORMOLU-MOUNTED KINGWOOD VITRINE-TABLE**  
BY VICTOR RAULIN, PARIS, LATE 19TH CENTURY

The hinged serpentine glass top above a conforming case, on cabriole legs and scroll feet, the interior edge with a plaque inscribed *V.RAULIN/110 rue Vieille du Temple*

29¾ in. (75.5 cm.) high, 24½ in. (62.2 cm.) wide, 15 in. (38.1 cm.) deep

\$4,000-6,000

£3,100-4,600

€3,400-5,000



64

63



65



66

65

**ADOLFO CIPRIANI (ITALIAN, ACTIVE 1880-1930)**

*Diana*

signed *A. Cipriani*, on an associated green marble pedestal  
marble

The figure: 44½ in. (113 cm.) high

The pedestal: 31½ in. (80 cm.) high

*Circa* 1910.

\$15,000-25,000

£12,000-19,000

€13,000-21,000

66

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

*Beauty with a mandolin*

signed *A CARRIER BELLEUSE*

marble

33½ in. (85 cm.) high

*Circa* 1870.

\$7,000-10,000

£5,400-7,600

€5,900-8,300

**PROVENANCE**

Anonymous sale; Sotheby's, New York, 26 May 1993, lot 131.



67

67

**HIPPOLYTE FRANÇOIS MOREAU  
(FRENCH, FL. CIRCA 1900)**

*Scantily-clad nymph*

signed *Hip Moreau*

marble

33¼ in. (84.5 cm.) high

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

68

**AN ITALIAN MARBLE FIGURAL GROUP  
OF EMBRACING PUTTI**

LATE 19TH/EARLY 20TH CENTURY

signed *PuJi*

18½ in. (47 cm.) high

\$6,000-8,000

£4,600-6,100  
€5,000-6,700

68





69

■ 69

**A FRENCH ORMOLU, CUT AND PRESSED GLASS NINE-LIGHT CHANDELIER**  
EARLY 20TH CENTURY

In the Louis XV style, electrified

46 in. (117 cm.) high

\$7,000-10,000

£5,400-7,600  
€5,900-8,300

PROPERTY FROM A PRIVATE SOUTH AMERICAN COLLECTION

■ 70

**A FRENCH ORMOLU-MOUNTED MAHOGANY, AMARANTH, SATINE AND AMBOYNA SIDE-CABINET**  
LAST QUARTER 19TH CENTURY

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

37¼ in. (95 cm.) high, 29½ in. (75 cm.) wide, 15¼ in. (40 cm.) deep

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

**PROVENANCE**

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



70

PROPERTY FROM AN EAST COAST COLLECTION

•71

**A FRENCH ORMOLU AND CUT-GLASS TANTALUS**  
LATE 19TH/EARLY 20TH CENTURY

Comprising three decanters and twelve glasses

16 in. (40.6 cm.) high, 17¾ in. (45 cm.) wide

\$4,000-6,000

(19)

£3,100-4,600  
€3,400-5,000



71



72

72

**A PAIR OF FRENCH CAFE-AU-LAIT GROUND  
GLASS VASES**

LATE 19TH CENTURY, PROBABLY BACCARAT

Each of baluster form, finely painted with exotic birds amidst lush greenery, butterflies and vibrant orchids, lilies and other flowers, all between lappet bands

22½ in. (56.2 cm.) high

\$8,000-12,000

(2)

£6,100-9,100  
€6,700-10,000



73

73

**A LARGE BACCARAT PAINTED GLASS VASE**

LATE 19TH CENTURY, SIGNED MAXANT

Finely painted with six classical maidens spreading roses before an altar to Love, the reverse with a mountainous lakeside landscape, with period Baccarat sticker to the underside, *together with an associated wooden stand*

23½ in. (59.7 cm.) high, the glass

(2)

\$12,000-18,000

£9,200-14,000  
€10,000-15,000

Georges Maxant is more frequently seen painting on Sèvres style vases. He is recorded as exhibiting painted ceramic works at the 1900 Exposition Universelle in Paris.



74

74

**ALFREDO MORELLI (ITALIAN, 19TH/20TH CENTURY)**

*Un danzatore*

signed A. Morelli

marble

31 in. (78.7 cm.) high

Circa 1890.

\$6,000-9,000

£4,600-6,800  
€5,000-7,500

75

**A PAIR OF ORMOLU-MOUNTED BACCARAT OPAQUE GLASS TWO-HANDLED VASES**

SIGNED AND DATED BACCARAT LE 10 JUILLET 1866

Painted finely with interlocking garlands of flowers, including roses, morning glories, passion flowers and asters, with gilt rope twist handles

12¼ in. (31.1 cm.) high, 14½ in. (36.8 cm.) wide

\$25,000-35,000

(2)

£19,000-27,000  
€21,000-29,000



(detail)





76

76

**A LARGE OPTAT MILLET FAIENCE JARDINIÈRE**

LATE 19TH CENTURY, INCISED O. MILLET SEVRES MARK, SIGNED H. LAMBERT

Painted with flowering vine within bands of raised slip anthemion, lappet bands and ovolo enriched with gold foil

23 $\frac{3}{4}$  in. (59.2 cm.) wide; 21 $\frac{1}{2}$  in. (54.8 cm.) high

\$6,000-8,000

£4,600-6,100  
€5,000-6,700

The signature possibly corresponds to Henri Lucien Lambert who is recorded as a painter at the Sèvres manufactory from 1859-1899.

PROPERTY FROM A PRIVATE COLLECTION, OHIO

■ 77

**A FRENCH GILTWOOD FIVE-PIECE SALON SUITE**

LATE 19TH CENTURY

Comprising a canapé and four fauteuils, each with a scroll and flower carved frame, the arched padded back, arms and seat upholstered in red foliate cut-velvet, on cabriole legs with scrolled feet

The canapé: 50 in. (127 cm) wide

(5)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200



77



78

**AN ORMOLU-MOUNTED SEVRES STYLE  
PORCELAIN 'JWELED' THREE-PIECE  
CLOCK GARNITURE**

THIRD QUARTER 19TH CENTURY, THE  
MOVEMENT WITH STAMPED JAPY FRERES  
MEDALLION

Each finely painted after Boucher with courting  
couples on one side, the reverse with musical and  
amatory trophies, all within gilt cartouches and  
further bands of white 'pearls' and turquoise and  
ruby 'jewels', comprising a clock with seated putto  
finial and a pair of five-light candleabra

20¾ in. (52.7 cm.) high, the clock

(3)

\$10,000-15,000

£7,600-11,000

€8,400-12,000



78

PROPERTY FROM A PRIVATE COLLECTION, OHIO

■ ~79

**A FRENCH ORMOLU-MOUNTED  
KINGWOOD AND VERNIS MARTIN  
MEUBLE À HAUTEUR D'APPUI**

BY JOSEPH-EMMANUEL ZWIENER, PARIS,  
CIRCA 1890

The serpentine marble top above a spreading  
foliate-clasped pediment and central cartouche-  
shaped door decorated with a courting couple,  
the interior fitted with a pair of shelves, the angles  
headed with male and female terms, raised on  
acanthus-sheathes played feet, the reverse of the  
mounts variously incised ZN

47 ½ in. (120 cm.) high, 47 ½ in. (120.5 cm.) wide,  
17¾ in. (45 cm.) deep

\$15,000-25,000

£12,000-19,000

€13,000-21,000



79



80

**A MONUMENTAL ORMOLU-MOUNTED SEVRES STYLE PORCELAIN COBALT-BLUE GROUND VASE AND COVER**  
 LATE 19TH CENTURY, SPURIOUS BLUE INTERLACED L'S MARK, SIGNED G. POITVEIN

The finial as billing doves, finely painted with two eighteenth century gentlemen returning from a hunt, one seated atop his horse, the other kneeling before his lady, their game birds in the foreground, within an elaborate raised gilt scrollwork cartouche, the reverse with a chateau in landscape, flanked by angular upright lyre-handles surmounted by a seated putto holding a tasseled rope, the bracket base cast with tasseled drapery centering French Royal heraldic shields

61 in. (155 cm.) high

(2)

\$60,000-80,000

£46,000-61,000  
 €50,000-67,000

**PROVENANCE**

With Casa Felcher Antiques, Buenos Aires (old retailer's sticker).

A pair of vases of the same massive, rare form were sold Christie's, New York, 25 October 2005, lot 154 (\$156,000). Also compare another cobalt-blue pair sold Sotheby's, New York, 15 October 2015, lot 58 (\$237,500).





81

81

**AN ASSEMBLED ROYAL WORCESTER PORCELAIN PART DESSERT SERVICE**

VARIOUS DATE CYPHERS FROM 1912-1955, PUCE CROWNED MONOGRAM MARKS, VARIOUS IMPRESSED NUMERALS AND LETTERS, RETAILER'S MARKS FOR MAPPIN & WEBB, VARIOUS ARTIST SIGNATURES INCLUDING MANY SIGNED BY H.H. PRICE

Each finely painted with a lush bunch of fruit, gilt rims, comprising: two shaped oblong dishes; two square platters; fifteen small plates; sixteen large plates; one coffee pot with cover; one sugar box with lid; two creamers; seventeen tea cups with fifteen saucers; and thirty demitasse cups with thirty saucers

10 in. (25.4 cm.) wide, the shaped oblong dishes

(133)

\$15,000-25,000

£12,000-19,000

€13,000-21,000

82

**A PAIR OF SEVRES PORCELAIN POWDERED-BLUE GROUND VASES ('VASE BOUTEILLE PERSANNE')**

CIRCA 1874-1876, IRON-RED DORE A SEVRES MARK FOR 1876 AND GREEN LOZENGE MARK FOR 1874, INCISED POTTER'S AD-74-5 AND BFX TO ONE, AD-74-1 AND P-V-R-74-1/A TO THE OTHER, THE FORM DESIGNED BY CARRIER-BELLUESE

Of Persian bottle form with a fluted neck and thin gilt banding throughout

21¼ in. (54 cm.) high

(2)

\$7,000-9,000

£5,400-6,800

€5,900-7,500



82

83

**PIETRO TENERANI (ITALIAN, 1789-1869)**

*Un putto che pesca*

signed and dated *Pro TENERANI/1868*

marble

33¼ in. (84.5 cm.) high

\$15,000-25,000

£12,000-19,000

€13,000-21,000

Piétro Tenerani worked primarily in Rome with close proximity to both Antonio Canova and Bertel Thorvaldsen. This delicately-carved fishing putto represents another facet of Tenerani's *oeuvre*, contributing to a series of figures of putti at various pursuits. A plaster cast of this model can be found in the Museo de San Carlos in Mexico City, while other notable works include busts commissioned by multiple popes currently in the Vatican Collections, busts for prominent officials of various states and a statue of Simon Bolivar in the Plaza de Bolivar in Bogota.



83



84

84

**HENRI WEIGELE (FRENCH, 1858-1927)**

*Diana*

signed *H. Weigele*

marble

33 in. (83.8 cm.) high

*Circa 1900.*

\$4,000-6,000

£3,100-4,600

€3,400-5,000





85

**A PAIR OF AMERICAN ORMOLU, PATINATED-BRONZE AND  
WHITE MARBLE TABLE LAMPS**

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1915

Modeled as Amphitrite and Poseidon, each mounted on a marble sea turtle,  
electrified

35 in. (88.9 cm.) high, including fitment

\$40,000-60,000

(2)

£31,000-46,000  
€34,000-50,000

Whimsical table lamps incorporating sea turtles carved in marble were ever popular with Caldwell's affluent clientele during the advent of the 20th century. *Marble Turtle With Triton - Bronze*, was exhibited by the firm Caldwell at the 1903 exhibition at the Architectural League of New York. Single lamps featuring Poseidon were sold at Bonham's, Los Angeles, 13 April 2011, lot 2124 (\$36,600) and Christie's, New York, 14-15 April 2011, lot 118 (\$35,000).



86

86

**A PAIR OF FRENCH ELECTROPLATE SIX-LIGHT CANDELABRA**  
BY CHRISTOFLE & CIE., PARIS, LATE 19TH/EARLY 20TH CENTURY

Modeled as fruiting branches decorated with pears, apples and figs, each marked on underside *CHRISTOFLE*, one numbered 1324896 and the other 1382430

24½ in. (62.2 cm.) high

\$7,000-10,000

(2)

£5,400-7,600  
€5,900-8,300



87

87

**A FRENCH ELECTROPLATE CENTERPIECE**  
BY CHRISTOFLE & CIE., PARIS, LATE 19TH/EARLY 20TH CENTURY

Of ovoid form with ivy cast rim, surmounted by figures of Pan and a dancing bacchante

22 in. (56 cm.) high, 30 in. (76 cm.) wide

\$15,000-25,000

£12,000-19,000  
€13,000-21,000



87 (detail)



■ 88

**AN UNUSUAL FRENCH ORMOLU AND SILVER-MOUNTED  
MAHOGANY 'FERRIS WHEEL' SERVING-TABLE**  
MARK OF GUSTAVE KELLER, PARIS, CIRCA 1900

The rectangular top above four revolving silver dished, each stamp *G. KELLER  
PARIS*, flanked by four shapes shelves

35½ in. (90 cm.) high, 41¼ in. (105 cm.) wide, 26 in. (66 cm.) deep

\$20,000-30,000

£16,000-23,000

€17,000-25,000



(mark)





89

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

89

**A LARGE SILVER CENTERPIECE BOWL**

FIRST HALF 20TH CENTURY, PROBABLY SOUTH AMERICAN

Oval, embossed in high relief with acanthus scrolls and ribbon-tied bellflowers, *marked on base 925*

25½ in. (64.8 cm.) long over handles, 102 oz. 10 dwt. (3,0188 gr.)

\$1,800-2,000

£1,400-1,500  
€1,500-1,700

PROPERTY FROM A PRIVATE COLLECTION

90

**A PAIR OF FRENCH SILVER FIVE-LIGHT CANDELABRA**

MARK OF ALPHONSE DEBAIN, PARIS, CIRCA 1890

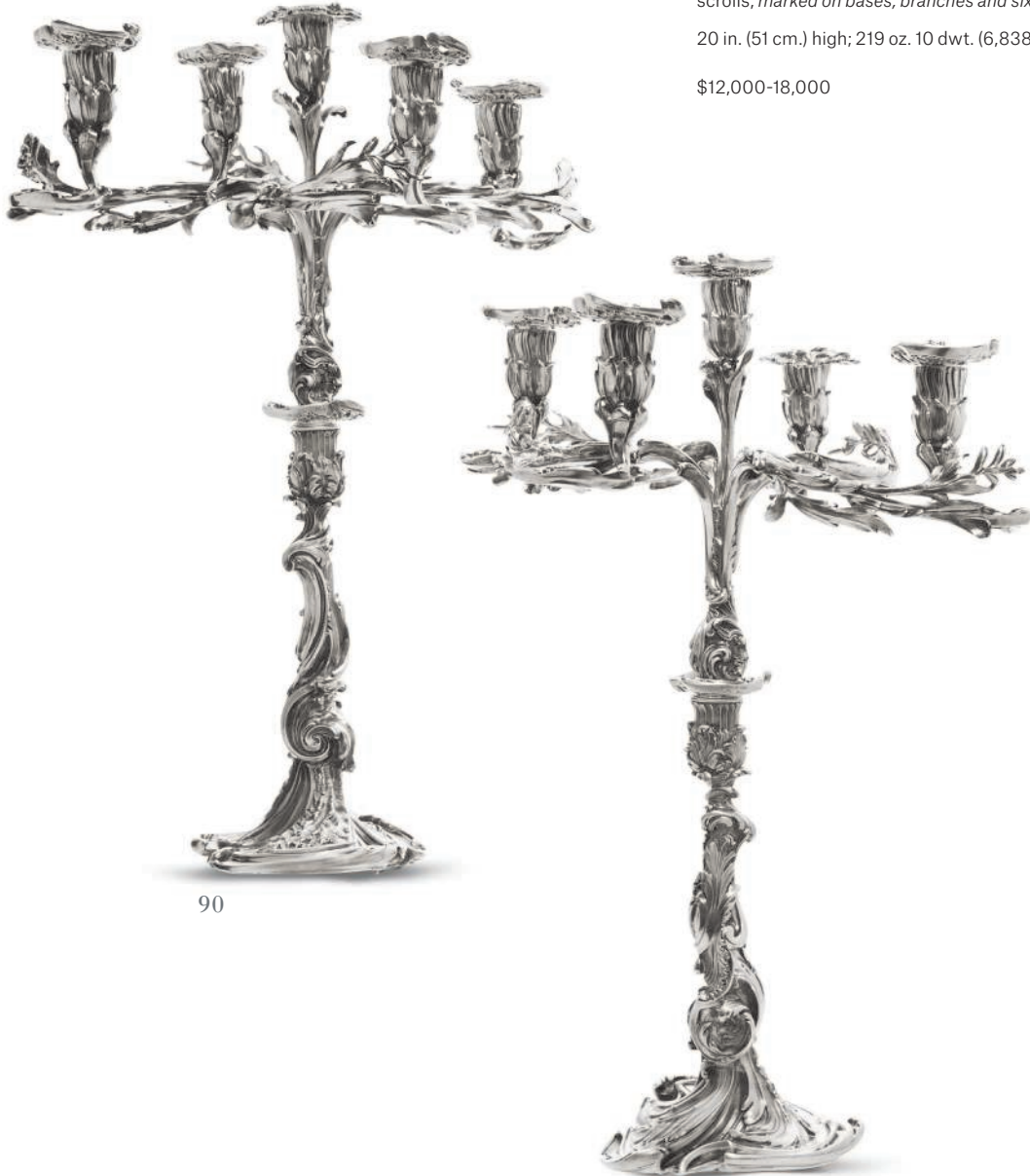
On shaped circular bases decorated overall with foliate scrolls, *marked on bases, branches and six drip pans*

20 in. (51 cm.) high; 219 oz. 10 dwt. (6,838 gr.)

(2)

\$12,000-18,000

£9,200-14,000  
€10,000-15,000



90

PROPERTY FROM A PRIVATE COLLECTION

91

**A FRENCH SILVER SOUP TUREEN, COVER, AND STAND**

MARK OF TETARD FRERES, PARIS, EARLY 20TH CENTURY

Shaped oval on detachable conforming stand, flat-chased and engraved with strapwork, shells and foliage, *marked on underside of tureen, stand, and cover*

The stand 25½ in. (64.8 cm.) long; 199 oz. (5,642 gr.)

(3)

\$15,000-25,000

£12,000-19,000

€13,000-21,000





■ ~92

**A FRENCH ORMOLU-MOUNTED KINGWOOD TEA-TABLE**  
BY MAISON MILLET, PARIS, CIRCA 1890

The *fleur de pecher* marble top supported by four garland-bearing winged putti, set above a further serpentine marble top and foliate-hipped cabriole legs, the sides with scrolling *encadrements*, the reverse of the bronzes incised 'MB'

42 in. (106.7 cm.) high, 31 $\frac{1}{4}$  in. (80.5 cm.) wide, 21 $\frac{1}{4}$  in. (55 cm.) deep

\$30,000-50,000

£23,000-38,000  
€25,000-42,000





AN IMPORTANT PRIVATE COLLECTION OF  
FRENCH FURNITURE AND DECORATIVE ART  
(LOTS 93-100)



93

■ 93

**A PAIR OF FRENCH PATINATED-BRONZE FIGURAL TORCHERS  
IN THE MANNER OF ALBERT-ERNEST CARRIER-BELLEUSE, LATE  
19TH/EARLY 20TH CENTURY**

Each modeled as a scantily-clad maiden holding aloft a torch, on a Belgian  
black marble plinth, drilled for electricity

43 in. (109.2 cm.) high, including fitment

(2)

\$6,000-9,000

£4,600-6,800  
€5,000-7,500



94

■ 94

**A FRENCH ORMOLU-MOUNTED MAHOGANY PEDESTAL  
CIRCA 1865-70**

The tapering case with a trellis-cast foot, one corner with a bacchante, the  
other with a satyr

49 in. (124.4 cm.) high, 19¼ in. (48.8 cm.) wide, 15½ in. (39.3 cm.) deep

\$6,000-9,000

£4,600-6,800  
€5,000-7,500



95

95

**A FRENCH ORMOLU-MOUNTED ROUGE GRIOTTE MARBLE  
JARDINIÈRE  
LATE 19TH CENTURY**

Decorated with fringed swags and lion mask handles

14 in. (35.5 cm.) high, 22½ in. (57.2 cm.) wide

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

AN IMPORTANT PRIVATE COLLECTION OF FRENCH FURNITURE AND DECORATIVE ART  
(LOTS 93-100)



■ 96

**A LARGE PAIR OF FRENCH ORMOLU, TORTOISESHELL AND EBONIZED, EBONY CLOCK AND COMPANION BAROMETER**  
THE FIGURES BASED ON A DESIGN BY JACQUES CAFFIÉRI, CIRCA 1880

Each cartouche-shaped case set with a figure of either Flora or Zephyr, *lacking clock, hands and barometer hands*

53½ in. (135.9 cm.) high

(2)

\$20,000-30,000

£16,000-23,000

€17,000-25,000

This unusual and finely-cast clock and companion barometer are based on a fire-surround by Verberckt and Trouard with ormolu mounts by Jacques Caffiéri supplied in 1747 for the bedchamber of the *dauphin* at Versailles. The model was often copied in the 19th century, including an example *circa* 1860 installed at Hertford House, Manchester Square, London, and now part of The Wallace Collection (no. F459).



97

97

**A FRENCH ORMOLU AND GLASS MANTEL CLOCK**  
THE CLOCKWORKS BY MOUGIN, PARIS, DATED 1900

The rectangular case surmounted by a floral wreath and flanked by down-turned cornucopia, the dial indistinctly signed [...] Paris, the works with *cachet AD MOUGIN DEUX MEDAILLES*, the base engraved *EXPOSITION 1900*

28½ in. (72.5 cm.) high, 20 in. (51 cm.) wide

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

■ 98

**A FRENCH ORMOLU-MOUNTED MAHOGANY PEDESTAL**  
CIRCA 1890-1900

The rectangular top above a spreading frieze centered with a mask, on four splayed legs with paw feet, with a marble top

42¼ in. (107.3 cm.) high, 21 in. (53.3 cm.) wide, 16½ in. (41.9 cm.) deep

\$5,000-8,000

£3,800-6,100  
€4,200-6,700

■ 99

**A LARGE FRENCH ORMOLU CENTERPIECE**  
ATTRIBUTED TO LEROLLE FRERES, PARIS, CIRCA 1865

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

26¾ in. (68 cm.) high, 27½ in. (69.8 cm.) wide

\$12,000-18,000

£9,200-14,000  
€10,000-15,000

This model for this large and finely-chased jardinière was exhibited alongside the myriad of bronze works at the center of the Lerolle Frères award-winning stand at the London 1862 International Exhibition. The firm was fêted by critics for their luxury decorations by 'first-class artists, while modelling, molding, chiseling and finish rank among the bronze-masters of Paris' (*The Illustrated Catalogue of the Paris International Exhibition, 1878, p. 153*). In 1862, Lerolle participated in the *Exposition des Beaux Arts Appliqués à l'Industrie* and the same year were manufacturing bronzes for the Maison S.A.I. le Prince Napoléon, and the l'Hôtel de la Commission Française. An identical centerpiece was sold at Christie's, New York, 13 April 2017, lot 156.



98



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



AN IMPORTANT PRIVATE COLLECTION OF FRENCH FURNITURE AND DECORATIVE ART  
(Lots 93-100)





AN IMPORTANT PRIVATE COLLECTION OF FRENCH FURNITURE AND DECORATIVE ART  
(Lots 93-100)

~100

**A FINE AND LARGE FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINÉ AND  
BOIS DE BOUT MARQUETRY MEUBLE A HAUTEUR D'APPUI**

BY JOSEPH-EMMANUEL ZWIENER, THE MOUNTS DESIGNED BY LÉON MESSAGÉ, PARIS,  
CIRCA 1889

The serpentine *brèche violette* marble top above a cupboard door centered by a cartouche-shaped panel headed by a shell and river-god mask and flanked by winged cherub masks, decorated with loose floral sprays, the interior fitted with a shelf, flanked on one side a putto forging a crown, and to the other with a young girl drawing the Orders of Architecture, on short, slightly splayed legs with paw feet, the lock-plate removed to reveal 'CL' stamp, the reverse of the bronzes variously incised 'ZN' and variously numbered

52¼ in. (132.5 cm.) high, 63 in. (160 cm.) wide, 23 in. (58.5 cm.) deep

\$200,000-300,000

£160,000-230,000

€170,000-250,000

**LITERATURE**

*The Art Journal, London, 1889, Paris Exhibition 1889 supplement, p. xx.*





Zwiener's celebrated *serre-bijoux*, 1889, sold Christie's, London, 17 March 2011, lot 409 (£623,650).

#### JOSEPH-EMMANUEL ZWIENER AND LÉON MESSAGÉ:

Combining the cabinetmaking excellence of Joseph-Emmanuel Zwiener with the inspirational designs and sculptural brilliance of Léon Messagé, this highly expressive cabinet celebrates the Neo-rococo style championed by the *ébéniste* at the height of the Belle Epoque.

Zwiener's Paris-based *atelier* executed elegant pieces of furniture replicating royal models from the *Garde-Meuble National* of France, most notably the celebrated *bureau de Roi* by Jean-Henri Riesener and Jean-François Oeben. Working mainly in a dynamic interpretation of the French Rococo style, Zwiener's furniture is, as here, often inlaid with the finest *bois de bout* marquetry, *vernis Martin* panels and ambitiously-modeled ormolu mounts. The 1889 *Exposition Universelle* witnessed the zenith of Zwiener's career as he was awarded the a coveted *medaille d'or* for his undulating *vernis Martin*-decorated *serre-bijoux*, which subsequently entered the collection of Empress Maria Feodorovna at Gatchina prior to its sale at Christie's, London, 17 March 2011, lot 409 (£623,650).

The present cabinet, one of only two presently known, presumably accompanied Zwiener's *serre-bijoux* on his award-winning stand, as indicated in reports of the fair:

*This splendid piece of work adorned with bronzes of magnificent character. The set is completed by a buffet and book-case conceived in the same style, and particularly worthy of note'*

*(The Art Journal, Paris Exhibition 1889 supplement, p. xx).*

The hammer-wielding and helmeted putti, which 'even the great architect Meissonnier, the father of the *rocaille* style would not have disowned' (*op. cit.*), reappear on the spectacular cabinet-on-stand, sold Christie's, New York, 24 April 2001, lot 256 (\$534,000) and on a monumental *régulateur*, sold Sotheby's, New York, 29 October 2010, lot 147 (\$722,500). An identical cabinet, now attributable to Zwiener, was offered at Sotheby's, London, 27 September 1991, lot 56.

His frequent collaborator, Léon Messagé, was equally lauded for the design and application of the ormolu mounts, which celebrated the asymmetry of *rocaille* popularized in the 1720s by the aforementioned Parisian designer J.-A. Meissonnier:

*'Enfin les bronzes modelés par un artiste de mérite, M. Messager, sont d'une facture tout à fait supérieure. Ils se composent de figures en ronde bosse, représentant de petits génies, de masques, d'attributs, de palmes, de rinceaux et de fleurs, le tout ciselé avec une grande franchise et une souplesse vraiment remarquable.*

*(Gazette des Beaux-Arts, 1889, Vol. II, p.192)*

It is while providing sculptural designs for Zwiener's more exuberant furniture that Messagé appears to have come into contact for the first time with François Linke, with whose association he is best remembered. Linke's *Grand Régulateur*, exhibited on his stand at the 1900 Paris exhibition again features the hammer-wielding putto, which although differing to fit its respective case, clearly derives from the same design.



Léon Messagé's *Cahier des Dessins et Croquis Style Louis XV*, 1890, with related floral mount designs found on the present cabinet.







■ 101

**A SET OF THREE FRENCH PAPIER PEINT PANELS**

BY DUFOUR ET CIE., PARIS, SECOND QUARTER 19TH CENTURY

Decorated with ruins and a bacchanalia

94½ in. (240 cm.) high, 73½ in. (186.5 cm.) wide, the largest

(3)

\$30,000-50,000

£23,000-38,000

€25,000-42,000

This group of scenic wallpaper almost certainly draws on *Les Vues d'Italie* by Joseph Dufour and Co, Paris, made popular during the first quarter of the 19th century. Though the designer of the series is unknown, the complete set was largely based upon engravings by Constant Bourgois (d.1841). A second edition was produced in 1840, though the color and contrasts of the slightly later version differ from the original printing. A complete set of *Les Vues d'Italie* sold Christie's, New York, 18-19 April 2012, lot 180 (\$72,100).

Joseph Dufour (1752-1827) was born in Lyon, a center for fabric and wallpaper, where he worked until he moved to Paris. By 1808, he was recorded as working at 10, rue Beauvau. At the 1819 Exposition des Produits de l'Industrie, Dufour was awarded a silver medal (*Un Age d'or des arts décoratifs* 1814-1848, Paris, 1991, pp. 122-123).



102



103

■ 102

**A LARGE AMERICAN ORMOLU TABLE LAMP**

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

On a tripod base with hoof feet spaced by decorated longhorn skulls, one side of the base marked in white ink, *CHF.F51.*, electrified

41 in. (104.2 cm.) high

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

103

**A PAIR OF FRENCH ORMOLU AND CUT GLASS FIGURAL TAZZE**

BY JEAN-BAPTISTE-CLAUDE ODIOT & CIE., PARIS, 19TH CENTURY

Each with circular faceted bowl, supported by three sphinxes on a triform foot, stamped *J.BTE.DCE/ODIOT*

6½ in. (16.5 cm.) high, 9 in. (22.8 cm.) diameter

(4)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

Similar designs of sphinxes on a triform foot by Odrot are found as early as 1810 and illustrated in J. Pinçon and O. Gaube du Gers, *3 Siècles d'Histoire d'Art & de Créations*, Paris, 1990, p.170.



**A REGENCY SILVER TEA URN**

MARK OF BENJAMIN SMITH II, LONDON, 1812

The urn form body with band of shells and foliage, raised on three winged-caryatid supports, all on a tripod base with lion's-paw feet, fitted with an associated spirit lamp, engraved on cover, shoulder and base with the coat-of-arms of Coote for Sir Charles Henry Coote, 9th Bt. (1792-1864) under a foliate mantle, *marked throughout, spirit lamp by Hamilton & Inches, Edinburgh, 1890*

11½ in. (29.2 cm.) high; 141 oz. 12 dwt. (4,404 gr.) gross weighable silver (2)

\$20,000-30,000

£16,000-23,000  
€17,000-25,000

**PROVENANCE**

Sir Charles Henry Coote, 9th Bt. (1792-1864) and then by descent to Sir Algernon Charles Plumptre Coote, 12th Bt. (1847-1920); Christie's, London, 10 December 1896, lot 10.

Sir Charles Henry Coote, 9th Bt. (1792-1864), was the son of Chidley Coote (d.1799) and his wife Elizabeth Anne. Between 1821 and 1824 Sir Charles built Ballyfin House, Mountrath, replacing a house built in 1778 by William Wellesley-Pole, 3rd Earl of Mornington, brother of the Duke of Wellington. The house was described as the grandest and most lavishly appointed early nineteenth century classical house in Ireland with an interior decorated with rich plasterwork and scagliola columns. The present plates form just a small portion of a vast service dating from 1812 which includes a massive pair of candelabra by Benjamin Smith (Lyon and Turnbull, London, 23 November 2008, lot 158), a suite of salvers by William Burwash, (Christie's, New York, 27 October 1992, lots 218 and 219); sets of dinner and soup plates (Christie's, New York, 19 October 1981, lots 110 and 111; also Christie's, London, 3 June 2015, lot 617) and a pair of chamber candlesticks by Story and Elliott (Christie's, New York, 30 October 1991, lot 166).





105

**105**  
**A LARGE PAIR OF PARIS PORCELAIN BLACK-GROUND GREEK REVIVAL STYLE VASES**  
 MID-TO-LATE 19TH CENTURY

Each of amphora-form with Eos and Selene driving a chariot drawn by four horses, the obverse with figures giving offerings, the neck with portrait roundels

23¾ in. (60.3 cm.) high

\$15,000-20,000

£12,000-15,000  
 €13,000-17,000

(2)

**106**  
**A FRENCH PLASTER RELIEF CAST OF A FRAGMENT OF THE TEMPLE OF SIPHNOS**  
 CAST THE MUSEE DU LOUVRE, FIRST HALF 20TH CENTURY

With Musée du Louvre foundry cachet

26¼ in. (67 cm. high), 49¼ in. (125 cm.) wide

\$8,000-12,000

£6,100-9,100  
 €6,700-10,000



**107**  
**A FRENCH GILTWOOD, CREAM-PAINTED AND EBONIZED OAK CONSOLE**  
 BY MAISON JANSEN, PARIS, MID-20TH CENTURY

Of Swedish neoclassical design, with grey-veined white marble top, stamped and numbered *JANSEN/PARIS/40232*

36¼ in. (92 cm.) high, 65½ in. (167 cm.) wide, 19¼ in. (50 cm.) deep

\$15,000-25,000

£12,000-19,000  
 €13,000-21,000

This classic Swedish design, the prototypes for which date to *circa* 1800, shows the range of Jansen models that spread far beyond 18th century French furniture. An identical console table, although with either a *verde antico* or faux-marble top and base, is illustrated in J. Abbott, *Jansen Furniture*, New York, 2007, p. 201 and was evidently part of Maison Jansen's 57th Street offerings as the image is inscribed '...JANSEN INC. 1 EAST 57th STREET NEW YORK 22, NY...'. Clearly a popular design, it was in production from the 1930s until the 1960s. Another table was sold Christie's, New York, 7 October 2008, lot 127.



106



107



108

108

**AN ITALIAN SILVER FIGURE OF BACCHUS**

EARLY 20TH CENTURY

After the antique, depicting Bacchus with a goat skin over his shoulder, mounted on a green onyx pedestal, with national mark to heel of right foot and stamped 899

26 in. (66 cm.) high

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

109

**AN EDWARDIAN PARCEL-GILT SILVER THREE-PIECE GARNITURE**

MARK OF WILSON AND GILL LTD., LONDON, 1909

comprising a large centerpiece bowl on stand and a pair of smaller matching bowls on stands, marked on bowls, stands and finial

16¾ in. (43.7 cm.) high, the larger, 251 oz. 4 dwt (7,826 gr.)

(6)

\$7,000-9,000

£5,400-6,800  
€5,900-7,500

The à l'antique form of this garniture can be indebted to the Parisian table prototypes. The griffin-support were an extremely popular model and can be found on prestigious decorative arts examples such as a gueridon in the Musée Nissim de Camondo, Paris (see S. Legrand-Rossi, *Le Mobilier du Musée Nissim de Camondo*, Dijon, 2012, pp. 142-3).



109

110

**MORELLI AND RINALDI (ITALIAN, FL.  
SECOND HALF 19TH CENTURY)**

*Creugante and Damosseno*

signed *Morelli e Rinaldi Roma*

marble

Creugante: 61½ in. (156.2 cm.) high

Damosseno: 54 in. (137.2 cm.) high

Circa 1890.

\$40,000-60,000

£31,000-46,000

€34,000-50,000

Within the longstanding, recurrent motif of the male nude, Classical male beauty was nowhere better distilled and represented than in the torsioned Neoclassical figures of Antonio Canova (1757-1822). His studies into ancient corporeal portrayals show a paradigmatic shift away from the inherent static nature of Classical sculpture to surfaces, gestures and expressions endowed with the elan of life itself. The two pugilists speak to his working tradition within the Classical, referring to the two boxers *Creugas* and *Damoxenos* (*Creugas* and *Damoxenos*). After an exhaustively extensive spar, the competition was to be decided with one final blow, in which *Damoxenos* extends his open hand to tear the innards from *Creugas*'s side. The dying *Creugas* is awarded the victory, as *Damoxenos* is exiled for his unfair sparring. The original pair by Canova was purchased by Pope Pius VII at the beginning of the 19th century and remain in the Vatican holdings. The Roman workshop, *Morelli and Rinaldi*, specialized in sculpting after former models, with the present pair as an impressive representation of simulacrum. The pair speaks to Canova's original conception, showing a tension between the two figures' active and passive posturing. The men are each naturalistically modeled, from the gentle undulations of each muscle to the weight and density of their curls. The pair of marble pugilists after Canova present a Classical vision in its characteristic white marble, endowed with a liveliness and tension in their opposing stances.



(inscription)





112

112  
**A PAIR OF ITALIAN GREEN SERPENTINE MARBLE LIONS**  
 AFTER THE MODELS BY ANTONIO CANOVA, LATE 19TH CENTURY

Recumbent on rectangular plinths

9 in. (22.8 cm.) high, 18¼ in. (46.4 cm.) long

\$8,000-12,000

(2)

£6,100-9,100  
 €6,700-10,000



113

113  
**A PAIR OF ITALIAN GILT AND PATINATED BRONZE AND ALABASTER FLOOR LAMPS**  
 FIRST HALF 20TH CENTURY

Each with a spiral central stem on marble pediment bases carved with with ram heads above hanging festoons, electrified

66 in. (167.5 cm.) high, including fitment

\$8,000-12,000

(2)

£6,100-9,100  
 €6,700-10,000

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

114  
**A PAIR OF ELECTROPLATE TWO-HANDLED URNS**  
 LATE 19TH/ EARLY 20TH CENTURY

Depicting dancing maidens in the neoclassical taste, each with a detachable silver plate liner, *apparently unmarked*

19¾ in. (50.3 cm.) high

\$2,000-3,000

(4)

£1,600-2,300  
 €1,700-2,500



114



115

**A LARGE ROMAN MICROMOSAIC PANEL**

BY LORENZO CASSIO, VATICAN MOSAIC STUDIO, LATE 19TH/EARLY 20TH CENTURY

Depicting the Madonna and Child after Raphael, set within a giltwood frame, the reverse with Vatican Mosaic Studio label and remnants of further Vatican price label

The mosaic: 46¼ x 39¼ in. (99.6 x 117.4 cm.)

\$20,000-30,000

£16,000-23,000  
€17,000-25,000

Lorenzo Cassio, the accomplished mosaicist of the present lot, was active at the Vatican Mosaic Studio during the second half of the 19th century. Though little is known of the artist's career, the archives of the *Reverenda da Fabbrica di San Pietro*, recorded a commission in 1877 to execute a large mosaic representing the Roman Forum (D. Petochi, *I Mosaici Minuti Romani*, Rome, 1981, p. 49).



(label)



116

116

**A PAIR OF SEVRES BISCUIT PORCELAIN EGYPTIAN REVIVAL  
STYLE OBELISKS**

DATED 1978, IMPRESSED INTERLACED L'S, INCISED MJ AND PAA

With impressed hieroglyphs, on ormolu-mounted bronze bases

32¼ in. (81.9 cm.) high, each

(2)

\$7,000-9,000

£5,400-6,800

€5,900-7,500

•117

**A BERLIN (K.P.M.) RETICULATED CENTERBOWL AND PARCEL  
BISCUIT STAND**

19TH CENTURY, THE BASE WITH BLUE SCEPTRE AND IRON-RED  
ORB MARKS, VARIOUS IMPRESSED CYPHERS, BOTH WITH PAINTED  
28., THE DESIGN BY SCHINKEL

The broad fruit-bowl formed as a pierced basket, the exterior stave-work  
trimmed in gilt, fitted in a shallow concave metal mount supported by three  
adorned parcel-gilt biscuit sphinxes

9¾ in. (24.5 cm.) high, 14¼ in. (36.2 cm.) diameter

(2)

\$2,500-3,500

£1,900-2,700

€2,100-2,900



117





118



118

**A PAIR OF FRENCH EGYPTIAN REVIVAL PATINATED AND  
PARCEL-GILT METAL PLAQUES**  
LATE 19TH/EARLY 20TH CENTURY

Each incised under the shoulder, the female *Nitocris/Reine de Babilone*, the male *Mithras/Roi d'Egypte*, within parcel-gilt ebonized frames

30½ in. (77.5 cm.) high, 23½ in. (59.7 cm.) wide

(2)

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

119

**A PAIR OF WHITE MARBLE SPHINXES**  
20TH CENTURY

30 in. (76.2 cm.) high, 47 in. (119.4 cm.) long

(2)

\$8,000-12,000

£6,100-9,100  
€6,700-10,000



119



120

120

**A BERLIN (K.P.M.) PORCELAIN  
RECTANGULAR PLAQUE OF A ROMAN  
ARENA**

LATE 19TH/20TH CENTURY, IMPRESSED  
MONOGRAM AND SCEPTRE MARK AND  
CYPHERS, INCISED 395/315, SIGNED F.  
VOGT

Painted with a Roman coliseum containing a tiger  
and other wild beasts, a young man triumphantly  
standing over a vanquished lion, his arm raised  
with a bloody dagger, protecting a suppliant  
maiden

12½ in. (31.7 cm.) high, 15½ in. (39.5 cm.) wide,  
excluding the giltwood frame

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

■ 121

**AN ITALIAN MARBLE FIGURE OF  
HERMAPHRODITE**

AFTER THE ANTIQUE, LAST QUARTER 19TH  
CENTURY

Apparently unsigned

11 in. (28 cm.) high, 32½ in. (82.5 cm.) wide

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



121

122

**A PAIR OF ORMOLU-MOUNTED FRENCH  
OPALINE GLASS VASES**  
20TH CENTURY

12¾ in. (31.5 cm.) high

(2)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200



123

**A GROUP OF ORMOLU-MOUNTED  
FRENCH OPALINE GLASS TABLE WARES**  
19TH/20TH CENTURY

Comprising: two pairs of compotes; a jug and cup  
with snake handles; two saucers; and a small vase  
with spiral rim

8¼ in. (21 cm.) diameter, the larger pair of  
compotes

(9)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

124

**TWO ORMOLU-MOUNTED FRENCH  
OPALINE GLASS COMPOTES**  
20TH CENTURY

The handles as birds peering into the dish

9¼ in. (23.5 cm.) wide overall, the larger

(2)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200





125

**A MONUMENTAL ITALIAN SILVER TWO-HANDLED VASE AND COVER**

MARK OF MARIO BUCCELLATI, MILAN, CIRCA 1935

Vase-shaped on a circular foot, the stem with knob applied with lion masks, the body embossed and chased in high relief on one side with Contest between Athena and Poseidon, the other side depicting Hercules rescuing the princess Hesione, the up-swung handles applied with fully modeled neriids with flowing tresses, marked *M. BUCCELLATI* on the flange of the cover, underside with national mark and stamped 800

35 in. (88.9 cm.) high; 268 oz. 10 dwt. (8,352 gr.)

(2)

\$40,000-60,000

£31,000-46,000  
€34,000-50,000

A vase and cover of similar form depicting different mythological scenes and figural finial was created by Hancocks & Co., London, and exhibited in 1871 at the International Exhibition, London. The description of the Hancocks vase reads: "The highly ornamented body and handles are designed by OWEN JONES; the Medallion [sic] and [figures to the] handles are modelled by Signor MONTI." (The Art-Journal Catalogue of the International Exhibition, 1871, p. 6)

A smaller vase by Hancocks & Co., London, 1909, with identical scenes to the present lot, was sold in these rooms on 21 October 2011, lot 149. Another example by Hancocks, depicting scenes from the life of Hercules, was sold Christie's, New York, 16 April 1999, lot 254.





126

126

**A GROUP OF FIVE SILVER AND GLASS SWAN FORM BOWLS**

GERMAN AND AMERICAN, EARLY 20TH CENTURY

The largest with a cut-glass body and silver head and tail feathers, *maker's mark BL, Germany, the glass with an illegible acid-etched maker's mark; the four smaller by Gorham, Providence, Rhode Island*

12½ in. (31.8 cm.) long, the largest; 35 oz. 6 dwt. (1,098 gr.) weighable silver

(5)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

127

**AN ITALIAN SILVER BIRD FORM BOX AND COVER**

ATTRIBUTED TO FRATELLI LISI E FIGLI, FLORENCE, SECOND HALF 20TH CENTURY

Realistically formed as a resting bird with textured feathers, gilt interior, *marked on underside of tail feather with national mark and 800, underside of body stamped 4*

12 in. (30.5 cm.) long; 14 oz. (436 gr.)

(2)

\$5,000-8,000

£3,800-6,100  
€4,200-6,700



127



128

128

**AN ITALIAN SILVER FLATWARE SERVICE**  
MARK OF BUCCELLATI, 20TH CENTURY

Milano pattern, comprising:

- Eleven dessert spoons
- Eleven teaspoons
- Twelve iced tea spoons
- Eleven dinner forks
- Fifteen fish forks
- Eleven luncheon forks
- Eight cocktail forks
- Eleven dinner knives
- Eleven luncheon knives
- Twelve fish knives
- Eight butter spreaders
- One serving spoon
- One vegetable spoon

160 oz. 18 dwt. (5,005 gr.) weighable silver, in wood box

(123)

\$6,000-9,000

£4,600-6,800  
€5,000-7,500

THE PROPERTY OF A LADY, PALM BEACH,  
FLORIDA

129

**AN ITALIAN SILVER WINE COOLER IN  
THE FORM OF A BABY SEAL**

MARK OF BUCCELLATI, SECOND HALF  
20TH CENTURY

Realistically modeled as a baby seal, the hinged  
head mounted with glass eyes and opening  
to reveal a hollow interior, the interior with a  
removable plastic liner, *marked on underside*

18 in. (45.7 cm.) long; 75 oz. 9 dwt. (2,347 gr.)

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



129

130

**AN ITALIAN SILVER FIGURAL TUREEN  
AND COVER**

ATTRIBUTED TO FRATELLI LISI E FIGLI,  
FLORENCE, SECOND HALF 20TH CENTURY

Oval, the cover formed as a pair of realistically  
modeled male and female mallards on a bed of  
overlapping leaves, the bowl with with openwork  
handles formed as twisted reeds, *marked on a leaf  
with national mark and stamped 800*

21 in. (53.3 cm.) long over handles; 77 oz. 2 dwt.  
(2,398 gr.)

\$15,000-25,000

£12,000-19,000  
€13,000-21,000



130



131

PROPERTY OF A PRIVATE FAMILY COLLECTION

131

**A DANISH SILVER THREE-PIECE COFFEE SET WITH MATCHING TWO-HANDLED TRAY**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-77

designed by Harald Nielsen in 1930, comprising a coffee pot, a sugar bowl, a creamer and a tray, *marked on undersides, coffee set numbered 600A, tray 600G*

14½ in. (37.2 cm.) long over handles, the tray; 65 oz. 12 dwt. (2,042 gr.)

(4)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

PROPERTY FROM THE COLLECTION OF ROBERT AND SYLVIA OLNICK

132

**A DANISH SILVER FLATWARE SERVICE**

MARK OF GEORG JENSEN, COPENHAGEN, 20TH/21ST CENTURY

Acorn pattern, comprising:

- Twelve dessert spoons
- Twelve teaspoons
- Twelve coffee spoons
- Twelve soup spoons
- Twelve dinner forks
- Twelve fish forks
- Twelve salad forks
- Twelve pastry forks
- Twelve oyster forks
- Twelve dinner knives
- Twelve luncheon knives
- Twelve fish knives
- Six fruit knives

- Twelve butter knives
- Two serving spoons
- A large serving spoon and fork
- A large pierced serving spoon
- A serving fork
- A small serving spoon and fork
- A cold meat serving fork
- A cold cut serving fork
- A date fork
- A small serving fork
- A lemon fork
- A sauce ladle
- A cheese knife
- A cheese serving knife
- A cake slice
- A small lifter
- A small pastry server
- Together with two Blossom pattern serving spoons in sizes*

204 oz. (6,346 gr.) weighable silver (183)

\$8,000-12,000

£6,100-9,100  
€6,700-10,000



132



133

133

**A DANISH SILVER AND EBONIZED WOOD BOWL AND COVER**

MARK OF GEORG JENSEN, COPENHAGEN, 1963-1977

Designed by Magnus Stephenson circa 1963, the deep circular bowl and slip-lock high domed cover with ebonized wood handles, *marked on underside and flange, numbered 1106 and with Swedish import marks*

10½ in. (26.3 cm.) long over handles; 81 oz. 4 dwt. (2,527.3 gr.)

(2)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200





134



135

134

**A DANISH SILVER CENTERPIECE BOWL**  
MARK OF GEORG JENSEN, COPENHAGEN, 1930S

Designed by Georg Jensen circa 1930, oval, with four grapevine-wrapped ring handles, raised on a lobed foot applied with entwined grapevine, *marked on base and numbered 296A*

14¼ in. (36.2 cm.) long over handles;  
61 oz. 16 dwt. (1,924.2 gr.)

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

PROPERTY FROM A PRIVATE COLLECTION

135

**A DANISH SILVER OVAL CENTERPIECE BOWL**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Designed by Georg Jensen circa 1930, oval, with four grapevine-wrapped ring handles, raised on a lobed foot applied with entwined grapevine, *marked on base and numbered 296B*

10¾ in. (27.5 cm.) long over handles;  
34 oz. (1,059 gr.)

\$5,000-7,000

£3,800-5,300  
€4,200-5,800

PROPERTY FROM A FAMILY COLLECTION

136

**A PAIR OF DANISH SILVER VEGETABLE DISHES AND COVERS**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Blossom pattern, designed by Georg Jensen circa 1905, each circular, with two openwork blossom handles, the domed cover with blossom finial, *marked under bases and numbered 2A*

12½ in. (31.7 cm.) long over handles;  
94 oz. (2,929 gr.)

\$7,000-10,000

£5,400-7,600  
€5,900-8,300

(2)

PROVENANCE

Christie's, Amsterdam, 22 March 2005, lot 157



136

■ 137

**A SET OF SIX MALACHITE VENEERED PANELS**  
19TH/20TH CENTURY

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

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

(6) \$4,000-6,000

£3,100-4,600  
€3,400-5,000

■ 138

**A LARGE PAIR OF FRENCH ORMOLU AND MALACHITE-VENEERED TORCHERES**

SECOND HALF 19TH CENTURY, THE MALACHITE 20TH CENTURY

Each with circular black marble top with egg-and-dart molding, above an acanthus-sheathed columnar upright, on an incurved tripartite base, the angles cast with cherubs trailing bellflower to acanthus-hipped paw-cast feet, the top of the triangular base spuriously stamped *THOMIRE FECIT* and *THOMIRE* respectively, one further variously stamped *E* and *F*

57 in. (144.7 cm.) high

(2)

\$40,000-60,000

£31,000-46,000  
€34,000-50,000

**PROVENANCE**

With Nesle, New York, 1968.

*The Collection of the Late Sir Arthur Gilbert*, Christie's, New York, 25 October 2005, lot 400.



138 (detail)



139

PROPERTY FROM A PRIVATE COLLECTOR

139

**AN ORMOLU-MOUNTED SEVRES PORCELAIN COBALT-BLUE GROUND TOPOGRAPHICAL VASE (VASE 'CARAFE ETRUSQUE', 2EME GRANDEUR)**

DATED 1847-1849, THE MOUTH WITH GILT CROWNED LP MONOGRAM DORE MARK FOR 48 AND R.F. DECORE MARK FOR 48; THE FOOT WITH A GREEN CROWNED LP MONOGRAM KILN MARK FOR 47, GILDER'S V. & INCISED POTTER'S DG-47-8

Flanked by chased gilt bronze upright ribbed scroll handles, finely painted with a contemporary view of 'Notre-Dame de Paris.', identified below, within an elaborate neo-Gothic strapwork surround enriched in platinum, the reverse with a gilt and platinum rosette entwined with vine

16½ in. (41.6 cm.) high

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

**PROVENANCE**

Anonymous sale; Christie's, New York, 21 October 2008, lot 101.

Records preserved at the Sèvres archive note this vase as corresponding to one of a pair of vases entering the salerooms or *magasin de vente* le 19 février 1849 (*Registre Vv 5, folio 22, no 39, prix de vente 600 francs chacun*). The companion vase to this example which may have been sold separately depicts la cathédrale d'Alby [sic]". See Christie's, New York, 20 May 2008, lot 216 for a pair of vases of the same form, ordered by King Louis Philippe of France and delivered on the 13th of November 1845.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

■ 140

**A LARGE FRENCH ORMOLU-MOUNTED MAHOGANY THRONE CHAIR**

AFTER THE MODEL BY FRANCOIS-HONORE-GEORGES JACOB-DESMALTER, LATE 19TH CENTURY

In the Empire style, decorated overall with anthemion, the arm and leg supports modeled as Herculean monopodia, upholstered in red and gold silk, on castors

44½ in. (113 cm.) high, 32¾ in. (83 cm.) wide

\$6,000-8,000

£4,600-6,100  
€5,000-6,700

The design for the present imposing chair relates closely to that of the *fauteuil du Trône* supplied for the sum of 8,900 francs by the celebrated Parisian *ébéniste*, François-Honoré-Georges Jacob-Desmalter (d. 1841), for the *salle du Trône* of Napoleon I at the Palais de Saint-Cloud in 1804. Based on designs by Charles Percier (d. 1838) and Pierre-François-Léonard Fontaine (d. 1853), Jacob-Desmalter's original chair was constructed of gilt walnut with an oval back and with star-studded finials in solid ivory. In the late 19th century, the Empire style was revived by such firms as Maison Krieger and his contemporaries. Notably, a pair of giltwood throne chairs was supplied to the New York offices of F.W. Woolworth, sold Christie's, New York, 26 October 2000, lot 260.



140

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

141

**A PAIR OF FINE FRENCH ORMOLU-MOUNTED  
PORPHYRY VASES AND COVERS**  
CIRCA 1880

Each with domed cover and foliate finial, the ovoid vases with  
rams-mask handles, on a spreading socle and square foot

24½ in. (62 cm.) high

(4)

\$10,000-15,000

£7,600-11,000  
€8,400-12,000



141

■ 142

**A FRENCH ORMOLU-MOUNTED FLAMED  
MAHOGANY AND EBONIZED COMMODE A VANTAUX**  
AFTER A MODEL BY ADAM WEISWEILLER, LAST  
QUARTER 19TH CENTURY

The *brèche d'Alep* marble top above a Bacchic frieze and three  
cupboard doors, on toupie feet

36¾ in. (93.5 cm.) high, 58 in. (147.5 cm.) wide, 23 in. (58.5 cm.)  
deep

\$20,000-30,000

£16,000-23,000  
€17,000-25,000



142



143



THE PROPERTY OF A GENTLEMAN

143

**A PAIR OF FRENCH ORMOLU-MOUNTED  
URNS, MOUNTED AS LAMPS**

BY FERDINAND BARBEDIENNE, PARIS, LATE  
19TH CENTURY

With two putti mounted on either side of *verde  
antico* marble urns, signed *F. BARBEDIENNE*,  
electrified

16 in. (40.5 cm.) high, excluding fittings

(2)

\$6,000-8,000

£4,600-6,100  
€5,000-6,700

■ ~144

**A FRENCH ORMOLU-MOUNTED KINGWOOD,  
MAHOGANY AND JASPERWARE GUERIDON  
LAST QUARTER 19TH CENTURY**

The marble top with a three-quarter gallery above a frieze  
drawer and square tapering supports joined by a looped  
stretcher

31 in. (78.7 cm.) high, 26½ in. (67.4 cm.) wide, 15¾ in. (40  
cm.) deep

\$4,000-6,000

£3,100-4,600  
€3,400-5,000



144

145

**A VERY LARGE VIENNA STYLE  
PORCELAIN COBALT-BLUE GROUND  
VASE, COVER & STAND**

LATE 19TH/20TH CENTURY, BLUE BEEHIVE  
MARK, SIGNED H. STADLER

Finely painted with a continuous view of  
maidens and putti amongst the clouds, one side  
emblematic of the Law or Justice, the maiden  
holding scales and the putti either rigorously  
studying books with an owl, carrying the sword  
of Justice or asleep atop a tome, the other side  
emblematic of Communication with two putti  
calling each other on a 19th century telephone,  
others sending telegraphs or carrying letters

52 in. high (132 cm.) high

(3)

\$25,000-35,000

£19,000-27,000

€21,000-29,000



(detail)



PROPERTY FROM A PRIVATE COLLECTOR

146

**TWO ORMOLU-MOUNTED SEVRES  
PORCELAIN COBALT-BLUE GROUND  
VASES AND COVERS (VASE FEUILLE  
D'EAU)**

DATED 1859-1860, IRON-RED CROWNED  
DECORE A SEVRES 59 TO ONE AND 60  
TO THE OTHER, BOTH SIGNED HETTE  
FARAGUET

Each with water-lily finial resting on lily-pads,  
finely painted after Boucher's *'Le pasteur  
galant'* and *'Le pasteur complaisant'*, within a gilt  
mosaïque foliate cartouche, the reverse with a  
pastoral amatory trophy suspended from garlands

21½ in. (54.6 cm.) high, the slightly taller

(4)

\$30,000-50,000

£23,000-38,000

€25,000-42,000

**PROVENANCE**

Presented to the Baroness Burdett-Coutts by the  
Emperor Napoleon III, April 1860.

By bequest to her husband The Rt. Hon. W.  
Burdett-Coutts, M. P.

Sold by order of his executors, Christie, Manson &  
Woods, London, 9 May 1922, lot 263 (105 gns. to  
Fleming).

Anonymous sale; Christie's, New York, 21 October  
2008, lot 99.

The order book for the Minister of State and  
Imperial Household records two vases presented  
to Mlle. Coutts (*sic.*), April 1860 (Registre VBB12).  
The entry reads as follows: *Avril 1860: Livré  
par ordre de Monsieur le ministre d'Etat et de la  
maison de l'Empereur à Mlle. Coutts 2 vases feuille  
d'eau, sujet de figures repésentant le pasteur  
complaisant en pendant tt : 4000.*

Upon inheriting her grandfather's fortune,  
Baroness Angela Burdett-Coutts (1814-1906)  
became 'the richest heiress in England'. Incredibly  
generous, she used her enormous wealth for a  
multitude of good works such as the opening  
of soup kitchens, providing church bells for St.  
Paul's cathedral and founding of the National  
Society for the Prevention of Cruelty to Children.  
She also had a soft spot for animals that led  
her to install drinking fountains for dogs around  
London. In 1872 she became the first woman  
to receive the Freedom of the City of London at  
Guildhall and in 1874 she became Edinburgh's  
first woman Burgess. Incredibly respected, she  
was friends with many royals and rulers, including  
King Edward VII who is reported to have claimed  
her 'the most remarkable woman in the kingdom'  
after his mother Queen Victoria, of course. Coutts  
generosity to France is also recorded, as is her  
friendship to Napoleon III. The present vases, a  
gift from the royal household and/or Napoleon III  
himself, is symbolic of this close relationship.

A nearly identical pair of vases also painted by  
Faraguet are in the collection of Fontainebleau.  
Please see [www.christies.com](http://www.christies.com) for more  
information.







147

**147**  
**A BERLIN (K.P.M.) PORCELAIN OVAL PLAQUE**  
**OF A BEAUTY**

LATE 19TH/20TH CENTURY, IMPRESSED  
 MONOGRAM AND SCEPTRE MARK, 6 AND  
 CYPHERS, SIGNED WAGNER

Finely painted in the manner of Angelo Asti with a bust-length portrait of a brunette beauty wearing a yellow cap, a wrap about her shoulders

13¼ in. (33.6 cm.) high, 11¼ in. (28.6 cm.) wide, excluding the carved and painted wooden frame

\$10,000-15,000

£7,600-11,000  
 €8,400-12,000

PROPERTY FROM AN IMPORTANT PRIVATE  
 COLLECTION (LOTS 148-151)

**148**  
**CESARE LAPINI (ITALIAN, FL. 1880-1910)**

*Bathing beauty*

signed and dated *C. LAPINI/ FIRENZE 1900*, on an associated ormolu-mounted onyx pedestal marble

The figure: 45 in. (114.3 cm.) high

The pedestal: 39½ in. (100.3 cm.) high

(2)

\$20,000-30,000

£16,000-23,000  
 €17,000-25,000



148

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION  
(LOTS 148-151)



■ 149

**MARIUS JEAN ANTONIN MERCIÉ  
(FRENCH, 1845-1916)**

*Gloria Victis*

signed and titled *A Mercié GLORIA VICTIS*, and inscribed *987/ F. BARBEDIENNE, FONDEUR./ PARIS.*, stamped with *Reduction Mécanique* roundel, on an associated rotating red marble pedestal

bronze, dark brown and parcel-gilt patina

The bronze: 54½ in. (138.4 cm.) high

The pedestal: 43 in. (109.2 cm.) high

This cast *circa* 1900.

(2)

\$25,000-40,000

£19,000-30,000

€21,000-33,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION  
(LOTS 148-151)



■ 150

**RAFFAELLO ROMANELLI**  
(ITALIAN, 1856-1928)

*Odalisca*

signed *Prof R Romanelli* and inscribed *Odalisca*,  
on an associated grey, green and black marble  
pedestal  
marble

The figure: 53½ in. (135.9 cm.) high

The pedestal: 31½ in. (80 cm.) high

*Circa* 1900.

(2)

\$70,000-100,000

£54,000-76,000

€59,000-83,000

■ 151

**RAFFAELLO ROMANELLI**  
(ITALIAN, 1856-1928)

*Odalisca*

signed *Prof R Romanelli* and inscribed *Odalisca*,  
on an associated grey, green and black marble  
pedestal  
marble

The figure: 53½ in. (135.9 cm.) high

The pedestal: 31½ in. (80 cm.) high

*Circa* 1900.

(2)

\$70,000-100,000

£54,000-76,000

€59,000-83,000



150



151



152

152

**A FRENCH ORMOLU AND ROUGE MARBLE TABLE CLOCK**  
BY FRANCOIS LINKE, INDEX NUMBER 86, PARIS, EARLY 20TH CENTURY

The clock-case modeled as a tambourine amidst blossoming roses, a mask and fan, signed *F. Linke*

4¾ in. (12 cm.) high, 5½ in. (14.5 cm.) wide

\$4,000-6,000

£3,100-4,600  
€3,400-5,000



153

■ 153

**A FRENCH GILTWOOD AND AUBUSSON TAPESTRY FIVE-PIECE SALON SUITE**  
LATE 19TH CENTURY

Comprising a canapé and four armchairs, each with tapestry depicting a pastoral scene, framed by foliate carving under a bow crest

75 in. (190.5 cm.) wide, the canapé

(5)

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

154

**A LARGE PAIR OF FRENCH ORMOLU-MOUNTED GRANITE  
VASES**

LATE 19TH/EARLY 20TH CENTURY

Each modeled with a pair of putto-form handles and fruiting finial, the central  
vase with a festooned mask, on a square base with stiff-leaf border

42 in. (106.6 cm.) high

(2)

\$30,000-50,000

£23,000-38,000

€25,000-42,000



•155

**MATHURIN MOREAU (FRENCH, 1822-1912)**

*Elizabeth I*

signed MOREAU MATHURIN

bronze, dark brown patina

29 in. (73.6 cm.) high

Circa 1870.

\$3,000-5,000

£2,300-3,800

€2,500-4,200

■156

**A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY AND MARQUETRY COMMODES**

AFTER THE MODEL BY JEAN-HENRI RIESENER, CIRCA 1890

Each with a *breche violette* marble tops above a serpentine three-drawer frieze, one with a plaque in the central drawer marked *CASA SENG/CAO, ERICH & Cia./1731 Bmè. Mitre 1751*

37¼ in. (94.5 cm.) high, 65¼ in. (167 cm.) wide, 26 in. (66 cm.) deep

(2)

\$20,000-30,000

£16,000-23,000

€17,000-25,000



155



156





PROPERTY FROM A PRIVATE COLLECTION, TEXAS

■ 157

**A PALATIAL FRENCH ORMOLU, PATINATED-BRONZE  
AND MARBLE MANTLE CLOCK**

BY VICTOR PAILLARD, PARIS, MID-19TH CENTURY

Modeled with figures emblematic of Music and Literature, on a shaped green marble base centered with a mask, the dial signed *VICTOR PAILLARD/FT DE BRONZES/A PARIS*, the clockworks stamped with Victor Paillard *cachet*

26 in. (66 cm.) high, 49¼ in. (125 cm.) wide, 14 in. (35.5 cm.) deep

\$20,000-40,000

£16,000-30,000  
€17,000-33,000





158

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

158

**A FRENCH ORMOLU-MOUNTED MAHOGANY AND PARQUETRY VITRINE-ON-STAND**  
LATE 19TH CENTURY

The oak leaf cresting, above a conforming frieze centered with a bow and quiver, on fluted tapering legs joined by an under-tier

78¾ in. (200 cm.) high, 30 in. (76 cm.) wide, 16½ in. (42 cm.) deep

\$5,000-8,000

£3,800-6,100  
€4,200-6,700

PROPERTY FROM A PRIVATE COLLECTOR

159

**AN ORMOLU-MOUNTED SEVRES STYLE PORCELAIN 'JEWELLED' LYRE-FORM MANTEL CLOCK (PENDULE LYRE)**

LATE 19TH CENTURY, THE MOVEMENT BY SAMUEL MARTI, PARIS

Surmounted by an Apollo mask sunburst, the clock face painted with months and corresponding signs of the Zodiac after Joseph Cocteau

23¾ in. (60.3 cm.) high

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

PROVENANCE

The Property of a Gentleman; Christie's, New York, 20 April 2010, lot 9.



159



PROPERTY FROM A PRIVATE COLLECTION,  
FLORIDA

160

**A LARGE PAIR OF FRENCH ORMOLU-MOUNTED SEVRES STYLE PORCELAIN TURQUOISE-GROUND THIRTEEN-LIGHT CANDELABRA**

AFTER THE MODELS BY FRANCOIS RÉMOND, THE BRONZES CAST BY DENIERE & CIE., THE PORCELAIN SIGNED EUG.(ENE) POITEVIN, CIRCA 1870

Each vase finely painted with Apollo or Flora and their attendants among the clouds, flanked by satyresses handles with satyr mask terminals, issuing flower-form branches, the foot stamped DENIERE, drilled for electricity

43 in. (109.2 cm.) high, excluding fitment (4)

\$20,000-30,000

£16,000-23,000

€17,000-25,000

This finely cast pair of candelabra is inspired by a pair of 18th century gilt-bronze and marble vase-form candelabra attributed to François Rémond (*maître* 1774), a pair of which is now located in the Frick Collection, New York.

While Denière, a master *bronzier* of the highest order, incorporated the identical pairs of seated satyresses, the addition of brightly painted porcelain by Eugène Poitevin highlights the role Denière had in integrating the old and the new to create a fashionably eclectic style. This unique combination emphasizes the height of ornamentation and decoration in the second half of the 19th century.



161

**A FRENCH ORMOLU-MOUNTED MAHOGANY AND BOIS SATINE PARQUETRY VITRINE-ON-STAND**

BY FRANCOIS LINKE, PARIS, EARLY 20TH CENTURY

Set with two glass cupboard doors flanked by caryatids, above an *entrelac* frieze drawer, the interior of the cabinet with a plaque signed *F. Linke/Paris*, the lock-plate stamped *CT LINKE/SERRUERIE/PARIS*

67 in. (170.2 cm.) high, 45 in. (114.3 cm.) wide, 16¾ in. (42.5 cm.) deep

\$25,000-35,000

£19,000-27,000  
€21,000-29,000



161 (detail)

162

**AN ORMOLU-MOUNTED CHINESE HU VASE**

THE PORCELAIN LATE 19TH/20TH CENTURY, THE MOUNTS POSSIBLY EDWARD F. CALDWELL & CO., NEW YORK, FIRST QUARTER 20TH CENTURY

The vase with deer head handles depicting maiden scenes within a cartouche on each side and surrounded by flowers and butterflies on a celadon ground, with underglaze blue apocryphal Qianlong seal, the base with a foliage frame above intertwined garlands on a blue ground resting on three foliated feet

21 in. (53.3 cm.) high, overall

\$3,000-5,000

£2,300-3,800  
€2,500-4,200



162

163

**A FRENCH ORMOLU, SILVERED-METAL, BRONZE AND ONYX JARDINERE**

LAST QUARTER 19TH CENTURY

Raised on four bejeweled elephant heads, the interior fitted with a metal liner

9¾ in. (25 cm.) high, 18½ in. (47 cm.) wide

\$4,000-6,000

£3,100-4,600  
€3,400-5,000



163

164

**A LARGE MEISSEN PORCELAIN  
NODDING PAGODA FIGURE**

LATE 19TH CENTURY, BLUE CROSSED  
SWORDS MARK, INCISED MODEL NO. 2884,  
PRESSNUMMER 78

Modeled seated with legs crossed, her mouth  
open in a smile revealing a wagging tongue, with  
noddling head and articulated hands

13 in. (33 cm.) wide; 12½ in. (31.7 cm.) high (2)

\$8,000-12,000

£6,100-9,100

€6,700-10,000





165

**165**  
**A PAIR OF PARIS PORCELAIN AESTHETIC RECTANGULAR**  
**PLAQUES**

CIRCA 1880

In the *Japonisme* taste, each painted with a pair of exotic birds balanced on flowering and berried branches among further scattered moths and butterflies, decorated with overlapping fans and ornaments painted with carp, flying fish, jellyfish, herons and various landscapes

15 $\frac{1}{2}$  in. (39.8 cm.) high, 7 $\frac{1}{8}$  in. (19.5 cm.) wide, excluding velvet matte and giltwood frames

\$5,000-7,000

(2)

£3,800-5,300

€4,200-5,800



166

**A JAPANESE SILVER AND MIXED-METAL CENTERPIECE BOWL**  
**LATE 19TH CENTURY/EARLY 20TH CENTURY**

Of circular double-walled form, the exterior applied with copper and patinated copper fans decorated with Japanese gold and silver birds, flowers and landscape scenes, *marked on underside*

9 $\frac{3}{4}$  in. (24.7 cm.) diameter; 111 oz. 4 dwt. (3,461.5 gr.)

\$4,000-6,000

£3,100-4,600

€3,400-5,000



166



167



168 (detail)

■ 167

**A PAIR OF ITALIAN PAGODA-FORM SIX-LIGHT CHANDELIERS**  
20TH CENTURY

Each with spreading canopy above a hexagonal body with six branches

38 in. (96 cm.) high, 26½ in. (67 cm.) diameter (2)

\$8,000-12,000

£6,100-9,100  
€6,700-10,000



168

**A SIX-PIECE JAPANESE EXPORT SILVER TEA AND COFFEE SERVICE WITH MATCHING TRAY AND ENTREE DISH AND COVER ON STAND**

MARK OF KONOIKE, YOKOHAMA, CIRCA 1900

The bodies vigorously embossed and chased with twisting dragons, with dragon-form handles and spouts applied with elongated flowing whiskers, all engraved with stylized monogram *PLR*, continental coat-of-arms and a coronet, comprising: a teapot, a coffee pot, a kettle on lampstand, a creamer, a covered sugar bowl, a waste bowl, a covered entree dish on stand, and a two-handled rectangular tray, *marked on undersides*

25 in. (63.5 cm.) long over handles, the tray; 552 oz. 4 dwt. (17,182 gr.)

\$20,000-30,000

(16)

£16,000-23,000  
€17,000-25,000

**PROVENANCE**

The arms are likely those of Lengyel Leahu.



(detail)



169

**A PAIR OF FRENCH 'JAPONISME' ORMOLU-MOUNTED, PARCEL-GILT AND CUT CRYSTAL VASES**

ATTRIBUTED TO BACCARAT, PARIS, LAST QUARTER 19TH CENTURY

Each decorated with flying swallows and blossoming flowers, the mounts modeled as climbing branches

12½ in. (31.7 cm.) high

(2)

\$7,000-10,000

£5,400-7,600  
€5,900-8,300

170

**A FRENCH 'JAPONISME' ORMOLU-MOUNTED CUT-CRYSTAL BOWL**

BY BACCARAT, PARIS, LAST QUARTER 19TH CENTURY

The underside of the ormolu stamped with a Baccarat *cachet*, on bird-form feet

7 in. (17.8 cm.) high, 13¾ in. (35 cm.) wide

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



169

170

■~171

**A FRENCH ORMOLU-MOUNTED KINGWOOD, MAHOGANY AND  
COROMANDEL LACQUER SIDE CABINET**  
BY MAISON FOREST, PARIS, CIRCA 1880

The rectangular *sarrancolin* marble top above a stiff-leaf frieze and cupboard door decorated with flower-filled vases and a central landscape, the sides each with a cupboard door enclosing six fitted drawers, on spiral-cast feet, the interior door edge with Maison Forest brass label, the reverse twice stamped *FOREST*

51½ in. (130.8 cm.) high, 56¼ in. (142.8 cm.) wide, 15½ in. (39.4 cm.) deep

\$25,000-35,000

£19,000-27,000  
€21,000-29,000



(detail)





172

172

**A PAIR OF GILT-METAL MOUNTED PARIS  
PORCELAIN TURQUOISE-GROUND  
LAMPS, MOUNTED AS LAMPS**  
LATE 19TH CENTURY

In the *Japonisme* taste, painted with birds perched on flowering branches among fans, waisted with gilt ropes, electrified

20 in. (58 cm.) high overall

(2)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

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

173

**A PAIR OF ORMOLU-MOUNTED  
THEODORE DECK FAIENCE 'PERSIAN-  
BLUE' GROUND VASES, MOUNTED AS  
LAMPS**

LATE 19TH CENTURY, IMPRESSED THD  
MONOGRAM MARKS

Each of bottle form, molded with scrolling lotus,  
the neck with stiff-leaf tips, white glass shade  
fitments, electrified

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

(2)

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



173



174



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

174

**A PAIR OF ORMOLU-MOUNTED  
THEODORE DECK FAIENCE 'PERSIAN-  
BLUE' GROUND VASES, MOUNTED AS  
LAMPS**

LATE 19TH CENTURY, THE MOUNTS BY  
GAGNEAU

Each of bottle form, molded with scrolling lotus,  
the neck with stiff-leaf tips, one fitment with  
plaque 'Gagneau/115/R.Lafayette', the other with  
fitment inscribed 'Gagneau', white glass shade  
fitments, electrified

11¼ in. (30 cm.) high, the ceramic

(2)

\$6,000-8,000

£4,600-6,100  
€5,000-6,700

175

**A THEODORE DECK STYLE FAIENCE  
CHINOISERIE TURQUOISE-GROUND  
FIGURAL CLOCK**

LATE 19TH CENTURY, LIKELY  
SARREGUEMINES, INCISED 696 AND 0

Modeled sitting on a cushion with a scepter

17½ in. (44.4 cm.) high, 10½ in. (26.6 cm.) wide

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



175



176



177



178

The Charles Parker Company, operating well into the 20th century from premises in Meriden, Connecticut, specialized in the production of Aesthetic Movement furnishings and decorations in highly-polished tubular brass. Though often unmarked, designs related to lots 176-178 are currently held in the collections of The Saint Louis Art Museum, the Brooklyn Museum of Art and the Dallas Museum of Art.

■ 176

**AN AMERICAN AESTHETIC MOVEMENT BRASS AND SILVERED-METAL SIDE-TABLE**

ATTRIBUTED TO THE CHARLES PARKER CO., CIRCA 1885

The center panel with a silvered hummingbird on an upholstered ground, raised on griffin-form feet

31 in. (78.7 cm.) high, 19 in. (48.2 cm.) wide, 18 in. (45.7 cm.) deep

\$4,000-6,000

£3,100-4,600

€3,400-5,000

■ 177

**A PAIR OF AMERICAN AESTHETIC MOVEMENT BRASS AND SILVERED-METAL SIDE CHAIRS**

ATTRIBUTED TO THE CHARLES PARKER CO., CIRCA 1885

*En suite* with the previous lot, the circular backs each with a silvered hummingbird feeding on a flower on an upholstered ground

(2)

\$5,000-8,000

£3,800-6,100

€4,200-6,700

■ 178

**AN AMERICAN AESTHETIC MOVEMENT GILT-METAL AND BRASS CONSOLE**

ATTRIBUTED TO THE CHARLES PARKER CO., CIRCA 1885

The three-quarter gallery above three shelves against a basket weave ground, supported on marble and claw-form feet

43 in. (109.2 cm.) high, 27¼ in. (69.2 cm.) wide, 10 in. (25.4 cm.) deep

\$5,000-8,000

£3,800-6,100

€4,200-6,700

179

**A THOMAS WEBB & SONS FAUX-IVORY COME O CUT-GLASS VASE**

1887-1895, ACID-ETCHED SEMI-CIRCULAR MARK, ENGRAVED 555

In the form of a tusk, the glass stained in imitation of ivory, decorated with birds flying in garden scenes

12½ in. (38 cm.) high

\$12,000-18,000

£9,200-14,000

€10,000-15,000

For period line drawings of similar tusk vases by Webb, see R. & L. Grover, *English Cameo Glass*, New York, 1930, p. 356, no. S314 and p. 419, no. s241.



179 (mark)

179



180

180

**A LARGE FAIENCE MANUFACTURING COMPANY (GREENPOINT, BROOKLYN) EARTHENWARE COBALT-BLUE AND IVORY-GROUND BOTTLE VASE**

CIRCA 1886-1890, GREEN PRINTED MONOGRAM MARK, IMPRESSED 670, GILT 93, DESIGNED BY EDWARD LYCETT

The body and neck finely decorated with raised gilt paste flowers on russet branches, the lower portion of the body with gilt vermicule and powdered gilt bands

22 in. (55.9 cm.) high

\$8,000-12,000

£6,100-9,100

€6,700-10,000

Another vase of this rare, large form and with very similar decoration is in the collection of Metropolitan Museum of Art. See B. Veith, *Aesthetic Ambitions*, Richmond, 2011, cat. no. 42.



181

181

**A MASSIVE PALISSY STYLE TROMPE  
L'OEIL LEAF AND LOBSTER TABLEAU**  
LATE 19TH CENTURY, IMPRESSED T.S. FOR  
THOMAS SERGENT

Realistically modeled as a lobster resting on a  
large leaf

32 in. (81.3 cm.) long

\$5,000-7,000

£3,800-5,300  
€4,200-5,800

THE PROPERTY OF A GENTLEMAN

182

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

*Chevaux Arabes No. 2 (Accolade No. 2)*  
signed P.J. MÊNE

bronze, dark brown patina  
13 in. (33 cm.) high, 21½ in. (54.5 cm.) wide  
This cast circa 1880.

\$7,000-10,000

£5,400-7,600  
€5,900-8,300



182



183

**A MINTONS MAJOLICA TORTOISE TEAPOT AND COVER**

DATE CYPHER FOR 1878, IMPRESSED UPPERCASE MARK AND  
REGISTRY MARK FOR 1878, INCISED MARK, RECORDED AS SHAPE  
NO. 629

Naturalistically modeled, the finial formed as a conch shell above seaweed

8½ in. (21.5 cm.) long

(2)

\$15,000-20,000

£12,000-15,000

€13,000-17,000

Another example of this rare form was sold Christie's, New York, 26 November  
2013, lot 186 (\$50,000). Also compare the example sold Christie's, London, 11  
May 2006, lot 1425.





184

184

**A GEORGE IV SILVER LARGE BEER JUG**

MARK OF SEBASTIAN CRESPELL II, LONDON, 1828

of compressed baluster form, one side engraved with a mythological scene probably depicting Silenus, the other side engraved with a coat-of-arms, marked on one side of body

19 1/8 in. (49.1 cm.) high, 62 oz. (1,928 gr.)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

**PROVENANCE**

The arms are those of Hamilton quartering those of the Earls of Arran, for James, 2nd Marquess of Abercorn (1811-1885) who succeeded his grandfather in 1818. He was later created 1st Duke of Abercorn in 1868.

185

**A SET OF ENGLISH ARMORIAL ENGRAVED GLASS STEMWARE**

EARLY 20TH CENTURY

Each engraved with a coat of arms for Lea or Lee of London and Co.

Worcester impaling another, possibly Archer or Oliver, above the motto *IN OMNIA PARATUS*, on a hollow knopped stem and folded foot; comprising: a water goblet, twenty red wine goblets, ten open champagnes, eleven claret, twenty port glasses, twenty liqueurs, nineteen finger bowls and twenty-two stands; together with sixteen matching white wine goblets and thirteen open champagnes from the same factory but with an alternate Continental coat-of-arms

(152)

\$10,000-15,000

£7,600-11,000  
€8,400-12,000



185 (detail)



185

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

186

**A MASSIVE VICTORIAN SILVER 'TURTLE' SOUP TUREEN,  
COVER AND LINER**

MARK OF ROBERT GARRARD, LONDON, 1846

In the Renaissance style, each side with coat-of-arms, *fully marked and with  
French control marks, also stamped R GARRARD PANTON ST LONDON*

18½ in. (47 cm.) long over handles; 254 oz. (7,909 gr.)

\$25,000-35,000

£19,000-27,000  
€21,000-29,000

The arms are those of Hope.



(detail)





187

187

**A VICTORIAN SILVER THREE-BRANCH CANDELABRA EPERGNE**

MARK OF EDWARD, EDWARD JR., JOHN AND WILLIAM BARNARD, LONDON, 1850

On a tripod base with foliate scroll feet, with openwork shoulders of scrolling foliage and flowers, and with large central basket with removable glass bowl and three detachable scrolling branches terminating in candle sockets, *marked on base, basket and two branches*

26 in. (66 cm.) high; 122 oz. 2 dwt. (3,801 gr.) weighable silver

(2)

\$6,000-8,000

£4,600-6,100  
€5,000-6,700

188

**A VICTORIAN SILVER TWO-HANDLED TRAY**

MARK OF MAPPIN & WEBB, SHEFFIELD, 1888

With a pierced border and rim cast with foliate scrolls spaced by bosses and with scrolling acanthus handles, engraved with monogram *END* within strapwork and foliate swags suspended by bellflowers, raised on four bun feet, *marked on field, with French import marks, underside with stamped mark of MAPPIN & WEBB*

27 in. (68.5 cm.) long over handles; 98 oz. 12 dwt. (3,067.4 gr.)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000



188

189

**A LARGE PAIR OF BOHEMIAN  
ENGRAVED GLASS GOBLETs AND  
COVERS**

SECOND HALF 19TH CENTURY, THE  
ENGRAVING POSSIBLY BY J.F. HOFFMANN

Each engraved with continuous woodland scenes,  
one with a man and two children beginning a  
hunt, the other with a family of deer scampering  
through the forest

22 in. (55.9 cm.) high, the taller

(4)

\$20,000-30,000

£16,000-23,000

€17,000-25,000



(detail)



PROPERTY FROM A PRIVATE COLLECTION

190

**A WILLIAM IV SILVER SALVER**

MARK OF EDWARD, EDWARD JR., JOHN AND WILLIAM BARNARD, LONDON, 1832

The center engraved with a coat-of-arms and scrolling foliage, all raised on scroll feet, marked on underside

24¾ in. (63 cm.) diameter; 175 oz. 10 dwt. (5,480 gr.)

\$20,000-30,000

£16,000-23,000

€17,000-25,000

The arms are those of Bullin/Leyland, for Richard Leyland (d.1844), banker of Liverpool, son of Christopher Bullin of Knowsley, Lancashire and Margaret, sister of Liverpool merchant and banker Thomas Leyland (1752-1827) of Walton Hall, Lancashire. The arms were granted on 3 July 1827 to him as Richard Bullin of Harbreck House, Fazakerley, however, following the death of his uncle and under the terms of his will he assumed, by Royal License, the sole name and arms of Leyland.



191

**AN ORMOLU AND CHAMPLEVE MOUNTED SEVRES  
STYLE PORCELAIN BOWL**

LATE 19TH CENTURY

Raised on three bird supports, the porcelain bowl painted with  
cartouches of putti with love birds, a bacchic trophy and a musical  
trophy, the ormolu with polychrome enamel banding

17¾ in. (45.1 cm.) high

\$4,000-6,000

£3,100-4,600  
€3,400-5,000



191



192

192

**A PAIR OF FRENCH ORMOLU FIVE-LIGHT  
CANDELABRA**

LATE 19TH CENTURY

In the Regence style, each raised by a putto mounted on the  
shoulder of a classical youth

21 in. (53.5 cm.) high

\$4,000-6,000

(2)  
£3,100-4,600  
€3,400-5,000

193

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

LATE 19TH/EARLY 20TH CENTURY

With pierced foliate rim and scrolled handles

21¼ in. (54 cm.) high, 16½ in. (42.2 cm.) diameter

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



193



194



194 (detail)

■ 194

**A LARGE FRENCH ORMOLU OVER-DOOR PLAQUE**

CAST BY ROSEL, BRUSSELS, CIRCA 1880

With a maiden and putti celebrating a Bacchanalia, the reverse incised *ROSEL* with various numbers

29¾ in. (75.5 cm.) high, 35 in. (90 cm.) wide

\$7,000-10,000

£5,400-7,600  
€5,900-8,300

PROPERTY OF THE WESTERVELT COMPANY

■ 195

**A LARGE ENGLISH GILTWOOD OVER-MANTEL MIRROR**

LATE 19TH CENTURY

In the George II style, surmounted by a musician, profusely carved with birds and squirrels

115 in. (292 cm.) high, 62 in. (157.5 cm.) wide

\$5,000-10,000

£3,800-7,600  
€4,200-8,300

PROVENANCE

Property from the Collection of Mr. & Mrs. Henry J. Heinz II; Sotheby's, New York, 18-19 March 1977, lot 128.



■ 196

**A LARGE FRENCH ORMOLU, PATINATED-BRONZE AND ROUGE MARBLE FIGURAL JARDINERE**

CAST FROM A MODEL BY AUGUSTE MOREAU (1834-1917), CIRCA 1870

Modeled as Cupid and Psyche holding aloft a dual-handled basin, signed *A. Moreau*, raised on a shaped plinth with foliate scrolled feet

56½ in. (143.5 cm.) high

\$25,000-35,000

£19,000-27,000  
€21,000-29,000



197

**A LARGE PAIR OF SEVRES STYLE  
PORCELAIN WHITE-GROUND VASES AND  
COVERS**

LATE 19TH CENTURY, SPURIOUS BLUE  
INTERLACED L'S AND E. P. MARK, SIGNED  
EUG. POITEVIN

On ormolu-mounted bases, the bodies finely painted  
with scenes with maidens and putti playing and  
dancing to music, the socles and covers painted with  
various musical trophies amongst flowers

38 in. (96.5 cm.) high

(4)

\$40,000-60,000

£31,000-46,000

€34,000-50,000







198

198

**A PAIR OF FRENCH ORMOLU-MOUNTED  
CHINESE EXPORT STYLE PORCELAIN  
VASES AND COVERS**

THE PORCELAIN POSSIBLY SAMSON, LATE  
19TH CENTURY

Decorated with vignettes of birds among flowers  
on a pink-ground, each with foliate cast finial and  
scrolled foot

25 in. (63.5 cm.) high

(4)

\$12,000-18,000

£9,200-14,000  
€10,000-15,000



199

■ ~199

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

ATTRIBUTED TO JOSEPH-EMMANUEL  
ZWIENER, PARIS, CIRCA 1890

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

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

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

A related design, fitted as a double-tiered *table à thé*, is illustrated J. Meiner, *Berliner Belle Epoque: Der Ebenist Julius Zwiener und Kunstmöbel für den Hof Kaiser Wilhelms II (1888-1918)*, Berlin, 2014, p. 39.





200

**A PALATIAL FRENCH ORMOLU  
TWENTY-SEVEN LIGHT CHANDELIER**

BY MAISON MOTTHEAU ET FILS, PARIS,  
CIRCA 1900

The foliate cast corona suspending ribbon tied portrait medallions and a central cage issuing three sets of quiver-form candle branches each supported by pairs of bacchantes, the reverse of the portrait medallions and other elements variously stamped EM with further numbers, electrified

78¾ in. (200 cm.) high, 47¼ in. (120 cm.) diameter

\$150,000-250,000

£120,000-190,000

€130,000-210,000

**PROVENANCE**

Casa del Sindicato de Electricistas Navales,  
Buenos Aires.

This palatial and finely decorated *lustre*, removed from one of Buenos Aires great Beaux-Arts building, is exemplary of Mottheau et Fils excellence in bronze-casting. Their fixtures were praised in *The Art Journal* as one of the foremost exhibitors, making full use of the new technology of electricity: 'The work shown is artistic and interesting, and adds, if possible, to the reputation of this already famous house. The introduction of electricity as a means of domestic lighting has given a new opportunity to such firms as that under consideration to display their taste and ingenuity, and it must be conceded that Messieurs Mottheau et Fils have availed themselves to the full of the new possibilities presented. The French Section shows many examples of fine work applied under the new conditions, but we doubt if a more complete success is to be recorded to the credit of any exhibitor than can be conceded to Messieurs Mottheau et Fils' (p. 153). The 1900 *Paris Exposition Universelle* also witnessed Maison Mottheau's collaboration with the sculptor, Frédéric-Eugène Piat (d. 1903), whose design on their monumental '*torchère lumineuse*' was an ambitious and monumental *tour de force* executed in gilt-bronze and onyx. An example of the *torchère* sold Sotheby's, New York, 28th-29th November 2006, lot 374 (\$102,000).





201

201

**A PAIR OF FRENCH ORMOLU AND FLUORSPAR FISH-FORM LAMPS**

CAST BY THIEBAUT FRERES FROM A MODEL BY E. SANGLANZ, PARIS, LATE 19TH CENTURY

The fish raised on circular bases, each inscribed *Thiebaut Freres Paris/Fumiere & Garignot Sus*, one signed *E. Sanglanz*, electrified

28½ in. (72.4 cm.) high, including fitment

(2)

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

PROPERTY FROM A PRIVATE COLLECTION, OHIO

202

**A FRENCH ORMOLU-MOUNTED PLUM-PUDDING MAHOGANY SUITE**

RETAILED BY LOUIS CHAMBRY, PARIS, LATE 19TH/EARLY 20TH CENTURY

Comprising a *sarrancolin* marble-topped *bibliothèque*, a bureau plat and double-caned desk chair; the underside of the desk and chair applied with a metal plaquette for *Louis Chambry, Paris*, several mounts removed to reveal various incised letters

The *bibliothèque*: 68 in. (173 cm) high, 76 in. (193 cm) wide, 21 in. (53.5 cm.) deep

The bureau plat: 30 in. (76 cm.) high, 55 in. (139.5 cm.) wide, 32 in. (81 cm.) deep

(3)

\$7,000-10,000

£5,400-7,600  
€5,900-8,300



202



203

**A PAIR OF FRENCH ORMOLU-MOUNTED IMARI PORCELAIN  
VASES**

LATE 19TH CENTURY

Each finely-cast with pierced dome cover and scrolling *rocaille* foot, the covers each bearing the signature *ESCALIER DE CRISTAL PARIS*

26½ in. (67.3 cm.) high

(4)

\$20,000-30,000

£16,000-23,000  
€17,000-25,000





204

204

**AN ORMOLU-MOUNTED SEVRES STYLE  
PORCELAIN COBALT-BLUE GROUND  
CENTERPIECE**

EARLY 20TH CENTURY, SIGNED COLLOT

One side painted with a maiden and a putto, the other with a musical trophy, both within scrolling gilt cartouches

19 in. (48.3 cm.) high, 22½ in. (57.2 cm.) wide

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

THE PROPERTY OF A GENTLEMAN, PERU

205

**A PAIR OF FRENCH ORMOLU-MOUNTED MING DYNASTY  
PORCELAIN 'LOTUS' VASES**

THE MOUNTS BY HENRY DASSON, PARIS, DATED 1891, THE  
PORCELAIN MING DYNASTY, 19TH CENTURY

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

17½ in. (44.5 cm.) high

(2) \$7,000-10,000

£5,400-7,600  
€5,900-8,300



205

PROPERTY FROM AN IMPORTANT  
SOUTHERN COLLECTION

■ 206

**A. BATAACCHI (ITALIAN, LATE 19TH/  
EARLY 20TH CENTURY)**

*A Nymph among Sunflowers*

signed A Bataacchi/Florence

marble

45¼ in. (115 cm.) high

Circa 1900.

\$40,000-60,000

£31,000-46,000

€34,000-50,000







207

**A LARGE PAIR OF FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN FOURTEEN-LIGHT CANDELABRA**

THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS THIRD QUARTER 19TH CENTURY

Each *rouleau* vase finely decorated with two registers of shaped panels depicting auspicious animals including a tiger, a phoenix, a lion, ducks and peacocks, and with one panel depicting archaic vessels containing flowers and scholar's objects, all reserved on a yellow ground decorated with lotus scroll, issuing fourteen scrolled candle arms with winged putto terminals and adorsed rams masks, on a circular gadrooned foot, electrified

58 in. (147.3 cm.) high, overall

(2)

\$60,000-80,000

£46,000-61,000

€50,000-67,000

These palatial ormolu-mounted vases relate closely to two Kangxi vases sold *Collected in America: Chinese Ceramics from The Metropolitan Museum of Art*, Christie's, New York, 15 September 2016, lots 870 and 871, both formerly in The Collection of John D. Rockefeller Jr. (\$112,500 and \$52,500, respectively).



208

208

**AN ASSEMBLED ORMOLU-MOUNTED SEVRES STYLE PORCELAIN COBALT-BLUE GROUND PORCELAIN THREE-PIECE GARNITURE**

LATE 19TH/20TH CENTURY, SPURIOUS BLUE INTERLACED L'S MARKS, THE VASES SIGNED WATTEAU

Comprising a pair of pot-pourri vases with covers and a centerpiece, each with one side decorated with courting couples, the other with landscape scenes, all flanked by foliate scroll handles surmounted by maiden busts

29 in. (73.6 cm.) high, the pair of vases

(5)

\$15,000-20,000

£12,000-15,000

€13,000-17,000



209

209

**A PAIR OF FRENCH ORMOLU THREE-LIGHT WALL APPLIQUES**

BY HENRI VIAN, PARIS, CIRCA 1900

Each modeled with a figure of Cupid, the reverse stamped HV and B217, signed h. Vian, electrified

25½ in. (65 cm.) high, 15½ in. (40 cm.) wide

(2)

\$6,000-8,000

£4,600-6,100

€5,000-6,700

210

**A LARGE FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN  
VASE**

LATE 19TH/20TH CENTURY

With writhing dragons amidst clouds and flaming pearls, raised on four  
acanthus leaf feet

27½ in. (70 cm.) high

\$15,000-25,000

£12,000-19,000

€13,000-21,000





211

**RAFFAELLO ROMANELLI**  
**(ITALIAN, 1856-1928)**

*Young Michelangelo Carving a Faun's Head*

signed Romanelli/FIRENZE

marble

40 in. (101.6 cm.) high

Circa 1900.

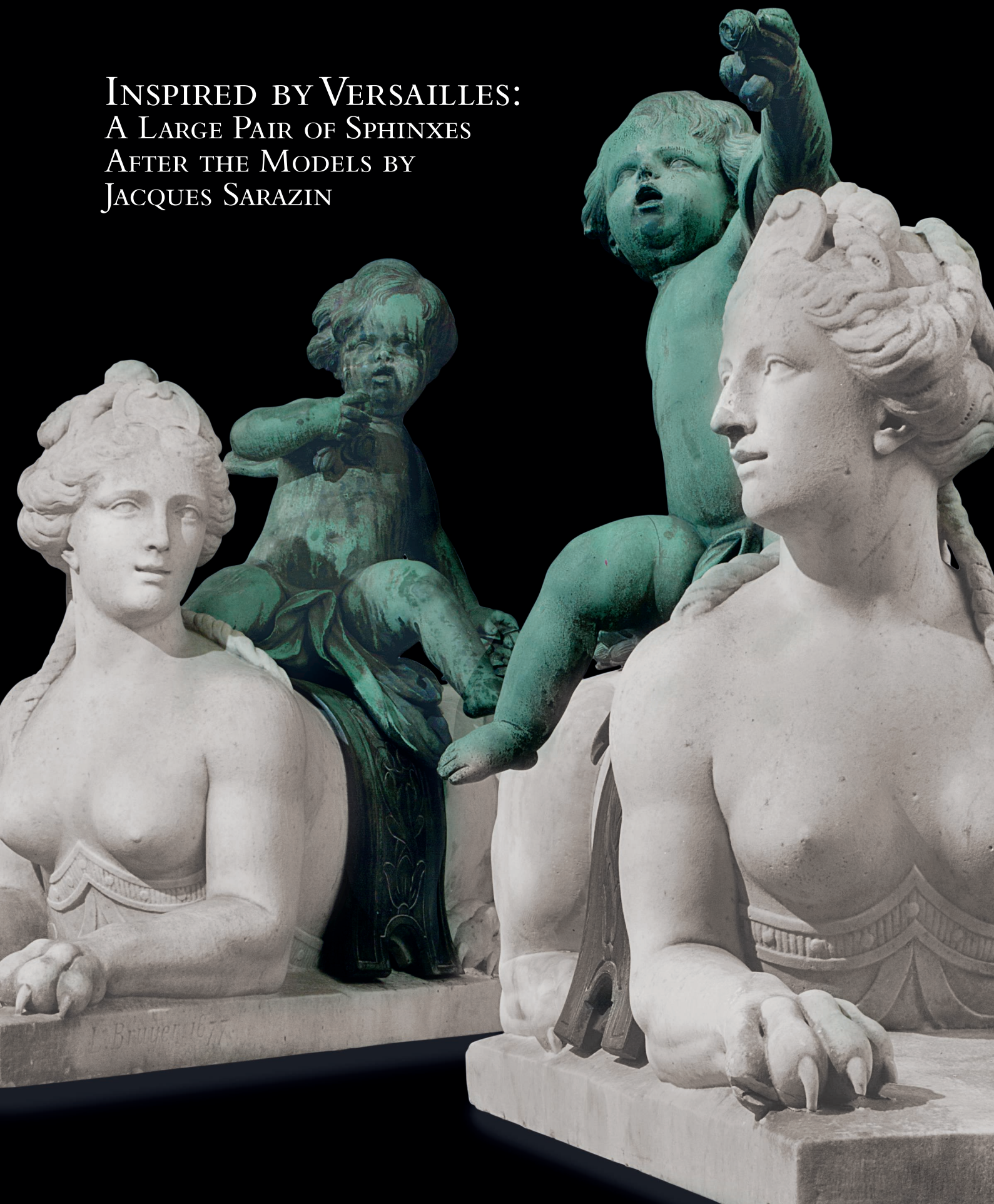
\$15,000-25,000

£12,000-19,000

€13,000-21,000



INSPIRED BY VERSAILLES:  
A LARGE PAIR OF SPHINXES  
AFTER THE MODELS BY  
JACQUES SARAZIN



L. Bruvet 1677



Bruyer. 1677

■ 212

**A LARGE PAIR OF FRENCH WHITE MARBLE AND PATINATED-BRONZE SPHINXES**

AFTER THE MODELS BY JACQUES SARAZIN (D. 1660), BY LEON BRUYER, PARIS, DATED 1877

Each surmounted by a winged putto holding garlands and wreaths of roses, seated on an elaborate saddle, the base signed *L. BRUYER. 1877*

The larger: 44 in. (112 cm.) high, 55 in. (140 cm.) long  
The smaller: 43 in. (109 cm.) high, 55 in. (140 cm.) long

(2)

\$70,000-100,000

£54,000-76,000  
€59,000-83,000

**PROVENANCE**

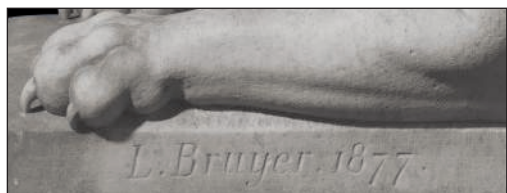
Anonymous sale; Christie's, London, 1 October 2002, lot 252.

Born in Paris, Léon Bruyer (d.1885) studied under Francois Rude and exhibited at the *Salon* from 1860 onwards, specializing in portraits medallions and busts. He also sculpted allegorical groups such as *L'Automne* and *L'Esperance*, the latter conceived for the Opéra Garnier, Paris. He is best known for his group of the Virgin presenting the World for the Benediction of her Son.

These highly expressive groups are copies of sphinxes which adorn the entrance to the *Parterre du Midi* at Versailles. Conceived by Jacques Sarazin in the year of his death, the original groups were the first pieces of sculpture designed for the expansive gardens of Versailles. The putti were cast in bronze by Ambroise Duval in 1668, and the sphinxes were carved by Louis Lerambert and Jacques Houzeau. Upon their completion in 1670, they adorned the *Grand Degré* of the *Parterre de Latone*, though were subsequently removed in 1685 to the entrance of the enlarged *Parterre du Midi* where the figures were stripped of their gilding to harmonize with the statues of the nearby *Parterre d'Eau*.

Sarazin's figures represent religious revelations and philosophical enquiry through their gestures, indicating that knowledge of the divine is achieved through knowledge of nature. Notably one putto gestures to the ground, signifying *hic et nunc* ('here and now'), emphasizing the present moment above all else. Conversely, his companion raises his hand open, palm downwards in a gesture signifying *festina lente* ('make haste slowly') that only a combination of impulse and reflection will lead to knowledge.

The Versailles models endured endless popularity and saw revival through the 19th century. Another pair of sphinxes, attributed to the prolific firm of Jules Allard et Fils, to this day flanks the grandiose entrance of The Elms (1901), the summer 'cottage' erected by Horace Trumbauer for Edward J. Berwind, Newport, Rhode Island.



(signature)



213

**A LARGE SEVRES PORCELAIN PALE AND CERULEAN BLUE GROUND PÂTE-SUR-PÂTE VASE (VASE 'DE L'ADOUR')**

CIRCA 1924, PRINTED BLACK RECTANGLE AND MANUFACTURE NATIONALE DECORE A SEVRES MARKS, SIGNED H(ORACE) BIEUVILLE 1926

Finely painted and hand-tooled in white slip with six pâte-sur-pâte faces above floral swags, the sides with slip-decorated stylized foliate panels

29 in. (73.6 cm.) high

\$20,000-30,000

£16,000-23,000

€17,000-25,000

Horace Désiré Bieuville (1862-1925) was an accomplished designer, decorator and painter who was active at Sèvres between 1879 and 1925. His work was exhibited at the 1900 Paris Exposition Universelle. A large pair of vases by Bieuville entitled '*Les Cygnes*' were exhibited in the 1918 Pan-Pacific International Exposition and sold Christie's, New York, 11 April 2007.

214 No Lot



215

THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

216

**A SILVER-GILT AND ENAMEL COMPACT**

RETAILED BY BUCCELLATI, CIRCA 1930

The cover with sea foam *guilloché* enamel centered by a reserve pierced with berried foliage, all set within black and gilt Greek key borders, the interior marked *BUCCELLATI, STERLING, 80* and with Austrian control mark

3½ in. (8.9 cm.) long

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

PROPERTY FROM A CANADIAN COLLECTION

215

**AN EDWARDIAN SILVER AND ENAMEL CYMRIC CLOCK**

MARK OF LIBERTY & CO., BIRMINGHAM, 1903

The clock face enameled with a mottled blue and green, the upper portion depicting the tree of life against a blue and maize sunrise, fully marked on right side and clock door

4¾ in. (11.8 cm.) high

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

**LITERATURE**

*The Liberty Style*, exhibition catalogue, Japan, 1999, p. 112, no. 165 (model illustrated).



216

THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

217

**AN 18K GOLD, SILVER AND POLYCHROME ENAMEL VANITY CASE**

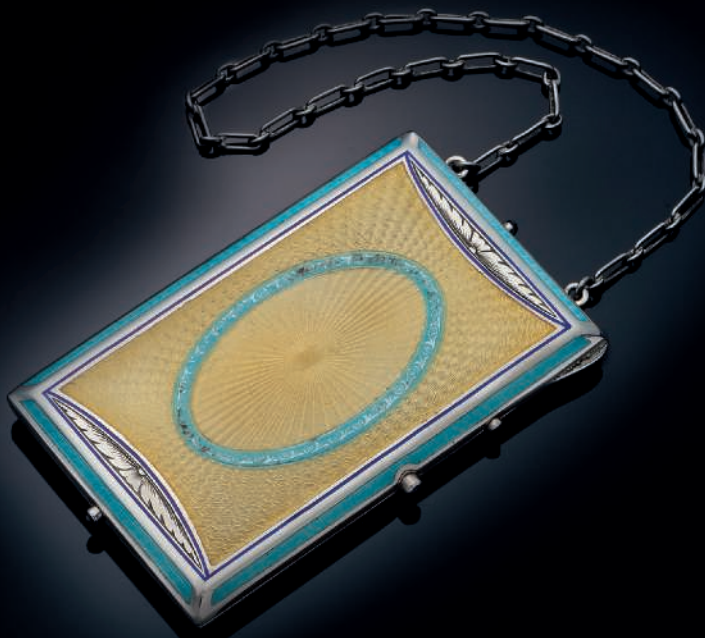
MARK OF CARTIER, PARIS, CIRCA 1920

The cover with robin's egg blue oval reserve and borders against a maize *guilloché* ground, with sapphire cabochon thumbpiece, the gold interior fitted with three compartments, mirror and writing slide, the interior marked *Cartier, 18K, numbered 02234*, and with Swiss export mark for 18K gold

3½ in. (8.9 cm.) long, the case

\$3,000-5,000

£2,300-3,800  
€2,500-4,200



217



218

THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

218

**A 18K GOLD AND BLACK ENAMEL CIGARETTE CASE**

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

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

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

\$3,000-5,000

£2,300-3,800  
€2,500-4,200



219

THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

219

**A SILVER, ENAMEL AND DIAMOND-SET VANITY CASE AND LIPSTICK HOLDER**

MARK OF CARTIER, PARIS, CIRCA 1930

The black enamel cover set with diamonds, the conforming lipstick case connected by silver and enamel chain, gilt interior with two compartments and a mirror, interior marked CARTIER, PARIS, Sterling and numbered 01326

6¼ in. (16 cm.) long, overall

\$2,000-3,000

£1,600-2,300  
€1,700-2,500



220

THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

220

**AN ART DECO SILVER AND CHERRY WOOD CIGARETTE CASE**

MARK OF CARTIER, PARIS, CIRCA 1930

The covers decorated with checker pattern, the sides mounted with cherry wood, interior marked CARTIER, PARIS and 935

4½ in. (11.4 cm.) long

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

221

**AN ART DECO CHINOISERIE, 18K GOLD, ENAMEL  
AND SAPPHIRE-MOUNTED VANITY CASE**  
MARK OF VAN CLEEF AND ARPELS, PARIS, CIRCA 1928

Mounted on 18K gold, of hinged octagonal form with cabochon sapphire thumbpieces, the sides enameled and gilt with pagodas set in mountainous landscapes with erupting volcanoes and sailing ships in the background all on a robin's egg *guilloché* enamel ground, with detachable gold pencil, the interior with three compartments and a mirror, the lipstick holder concealed within the tassel, *marked throughout with VCA maker's mark, stamped 18K, and with Swiss export mark for 18K gold, with fitted red leather presentation box*

3½ in. (8.9 cm.) long, the case

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

Influenced by the history of chinoiserie in the Decorative Arts during the seventeenth and eighteenth centuries, Cartier and other jewelry makers continued to be fascinated by the exoticism of Chinese and Japanese civilizations well into the Art Deco period. As more discoveries were made in the East during the twentieth century, European jewelers re-interpreted the mysteries of the Orient into original and creative designs.



221

THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

222

**AN 18K GOLD, ENAMEL AND FAUX-TORTOISESHELL  
VANITY CASE**  
MARK OF CARTIER, PARIS, CIRCA 1930

Of hinged cylindrical form with a faux-tortoiseshell body, one end with hinged cover enameled in a red and black geometric pattern, the other end with tassel, interior with four compartments, a mirror and a writing slide, *marked CARTIER, FRANCE, 750, and numbered 22102*

3¾ in. (9.5 cm.) long, the case

\$5,000-8,000

£3,800-6,100  
€4,200-6,700



222



223

THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

223

**AN 18K GOLD, SILVER AND DIAMOND CASE**  
MARK OF CARTIER, PARIS, FIRST HALF 20TH CENTURY

The cover decorated with a silver floral bouquet set with diamonds within a lapis blue enamel ground cartouche, with sapphire cabochon thumbpiece, marked on the interior *CARTIER, PARIS* and *18K*, with Cartier presentation box

3 in. (7.6 cm.) long

\$6,000-8,000

£4,600-6,100  
€5,000-6,700

THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

224

**AN 18K GOLD, SILVER AND ENAMEL COMPACT**  
MARK OF VAN CLEEF AND ARPELS, PARIS, CIRCA 1930

Of scarab form, the cover partly enameled with ruby red and black geometric patterns and scattered simulated enamel sapphires against a canary yellow *guilloché* ground, the underside with matching canary enamel, one side opens to reveal two interior compartments and a mirror, the other side fitted for cigarettes and cards, the interior marked *VCA* and *18K*, with a purple leather presentation box

3 $\frac{3}{8}$  in. (9.8 cm.) long, the compact

\$8,000-12,000

£6,100-9,100  
€6,700-10,000



224

THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

225

**A SILVER-GILT, ENAMEL, JADE AND SAPPHIRE-MOUNTED VANITY CASE**  
MARK OF CARTIER, PARIS, CIRCA 1920

The cover enameled with a blue trellis pattern centered by a cabochon jade within a gilt floral cartouche, with sapphire thumbpiece, the interior fitted with three compartments, mirror, writing slide and pencil connected by chain, interior marked *CARTIER, PARIS*, and *935*

4 in. (10.2 cm.) long, the case

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

Jade was desirable in the West as it was viewed as a rare and exotic material. Following the 1860 sack of the Summer Palace in Peking, the use of jade and nephrite increased throughout Europe, with designs featuring jade flourishing freely in the 1920s and 1930s.



225



THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

226

**A DIAMOND, SAPPHIRE AND PLATINUM-MOUNTED NEPHRITE JADE BOX**  
MARK OF CARTIER, PARIS, CIRCA 1920

The nephrite jade box with hinges and thumbpiece set with rose cut diamonds and *cailbré* cut sapphires in platinum mounts, likely carved from a single nephrite block, *one hinge engraved Cartier, Paris and numbered 2427*

3½ in. (8.9 cm.) long

\$20,000-30,000

£16,000-23,000

€17,000-25,000

Two comparable boxes each carved from a single piece of agate and similarly mounted with diamonds and sapphires in platinum are illustrated in Stephen Harrison, 'Feminine Elegance: Jeweled Accessories for the Modern Woman,' *Jeweled Splendours of the Art Deco Era, The Prince and Princess Sadruddin Aga Khan Collection*, Thames & Hudson, New York, 2017, pp. 72-73. The sleek forms embellished solely with abstracted modern clasps demonstrate the Russian influence on French hardstone box designs, in which exquisite workmanship highlights the purity of the material.



THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

227

**A SILVER AND ENAMEL FRUIT-FORM POMANDER**

MARK OF VAN CLEEF AND ARPELS, PARIS, SECOND QUARTER 20TH CENTURY

Formed as an orange, decorated overall with orange enamel over a *guilloché* ground, the cover with a suspension ring and two gilt leaves, opening to reveal a pierced screw off cover chased to resemble orange sections, marked VCA, 935, and with French import marks, with fitted presentation case

2 $\frac{5}{8}$  in. (6.7 cm.) diameter

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



227 (alternate view)



227

THE PROPERTY OF A LADY, PALM BEACH, FLORIDA

228

**A SILVER AND ENAMEL VANITY CASE**

MARK OF VAN CLEEF AND ARPELS, PARIS, CIRCA 1920

The cover with *guilloché* enamel rays and running flowers enclosing radiating gilt stars all within pale pink enamel borders, with sapphire cabochon thumbpiece, the gilt interior with three compartments, mirror and writing slide, the interior marked VCA, 935 and numbered 01326

3 $\frac{1}{2}$  in. (8.9 cm.) long, the case

\$2,500-3,500

£1,900-2,700  
€2,100-2,900



228

229

**A CHARLES II GOLD MIRROR**

CIRCA 1680

Of oval form with filigree scrolls terminating in chased leaves and flowers emanating from a bountiful basket and with four masks along the outer ring, with a suspension loop, *apparently unmarked*

4¼ in. (10.8 cm.) long

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



229

THE PROPERTY OF A SOUTHERN COLLECTOR

230

**AN AUSTRO-HUNGARIAN SILVER, GILT-METAL AND ENAMEL CHESS SET**

EARLY 20TH CENTURY

The hinged playing chessboard opening to a red velvet-lined interior fitted with chain fittings for storage, each side with enameled scenes of soldiers, the angles with pawns, on four pierced foliate feet; with the two sets of blue and white enameled pieces, *marked 925 throughout*

21¼ in. (55 cm.) long

(33)

\$15,000-25,000

£12,000-19,000  
€13,000-21,000

Comparable chess sets have been sold at Christie's, New York, 18-19 April 2012, lot 427, and 13 April 2017, lot 162.



230

**A FRENCH SILVER, SILVER-GILT, ENAMEL,  
LAPIS LAZULI AND MOTHER-OF-PEARL  
FIGURAL ENCRIER**

MARK OF FREDERIC-JULES RUDOLPHI, PARIS,  
CIRCA 1850

The removable lid modeled as the Madonna and Child, on a shaped base decorated with birds, salamanders and squirrels, raised on scrolled, lapis-mounted feet, *marked near interior lip to edge*

9¼. (24 cm.) high, 10 in. (25.5 cm.) wide

\$15,000-25,000

£12,000-19,000  
€13,000-21,000



Born in Copenhagen in 1808, celebrated silversmith Frédéric-Jules Rudolphi studied in Vienna, Berlin and London, before settling in Paris in 1835. From 1840 he collaborated with Carl Wagner, taking over the latter's *atelier* on his premature death two years later. His distinctive *oeuvre* is often defined by a luxurious mix of hardstone, semi-precious stones and damascene in collaboration with celebrated modelers and engravers such as Geoffroy-Dechaume, Edouard Verraux and Jules and Alexandre Plouin. Rudolphi's work - a variety of caskets, *nécessaires*, clocks, *encriers* and small items of furniture - was shown for the first time and awarded a gold medal at the 1844 *Paris Exposition des Produits de l'Industrie française*.

Individual pieces by Rudolphi appear at auction relatively infrequently and are preserved in many museum collections, emphasizing the rarity and quality of this *encrrier* and other works. Influenced by the early 18th century Renaissance revival creations, the chased silver, enameling and lustrous mother-of-pearl insets illustrate the richness of materials that characterizes

Rudolphi's best work and sets him apart from many of his contemporaries. Design elements on the present encrrier, notably the frieze of entwined woodland animals and salamanders, relate closely to a jewel casket sold Sotheby's, New York, 21 October 2009, lot 44 (\$53,125). A *nécessaire* by Rudolphi sold Christie's, New York, 29 October 2002, lot 10 (\$59,750).

Rudolphi attracted a distinguished clientele, among whom were English and European royalty. His creations were particularly appreciated in England and between 1844 and 1855. Five objects - three vases and two caskets - were acquired for the future Victoria and Albert Museum and count among the museum's earliest acquisitions. Further examples of his work include a sumptuous *pendule-écrivain* acquired by the Louvre in 1999, a vase created in collaboration with Wagner with depicting life of Saint Louis in the Los Angeles County Museum of Art and jewel casket in the Philadelphia Museum of Art.



232

232

**A LARGE VIENNESE SILVER, SILVERGILT AND PEARL-MOUNTED ENAMEL FIGURE**  
 MARK OF 'KB' IN A RECTANGLE,  
 POSSIBLY FOR KARL BOHM, CIRCA  
 1890

Formed as a putto riding a dragon with pearl-encrusted reins, the underside of the base enameled with classical landscapes, *marked on putto's foot and with two indistinct marks on the right middle talon*

15¼ in. (38.7 cm.) high

\$15,000-25,000

£12,000-19,000

€13,000-21,000



233

233

**A VIENNESE SILVER-GILT, ENAMEL AND ETCHED ROCK-CRYSTAL OVAL BOX**  
 CIRCA 1880

With astrologically decorated panels with etched glass titles, on four sphinx feet

4¼ in. (10.8 cm.) high, 9¼ in. (23.5 cm.) wide, 8¼ in. (21 cm.) deep

\$5,000-8,000

£3,800-6,100

€4,200-6,700



234

234

**A VIENNESE SILVER AND ENAMEL TABLE CLOCK  
IN THE MANNER OF HERMANN BÖHM, CIRCA 1890**

On a pentagonal base with claw feet, the sides enameled with mythological scenes, the top with a knight form finial

12¾ in. (32.4 cm.) high

\$7,000-10,000

£5,400-7,600  
€5,900-8,300

235

**A VIENNESE SILVER, ENAMEL AND ROCK-CRYSTAL COUPE  
IN THE MANNER OF KARL RÖSSLER, CIRCA 1890**

Modeled as a trumpeting merman holding aloft a coupe seated with a mermaid, with indistinct control mark to upper coupe edge

9¾ in. (25 cm.) high

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

A slightly smaller example of this form with equally accomplished etching to the rock crystal was sold *Property from the Estates of Dr. Milton and Mrs. Marilyn Myers*, Christie's, New York, 18 April 2013, lot 62 (\$27,500).



235 (detail)



235

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

236

**A VIENNESE SILVER, SILVER-GILT, ENAMEL AND MOTHER-OF-PEARL LIDDED TANKARD**

MARK OF JW (CONJOINED), CIRCA 1880-1890

The domed lid surmounted by a imbibing harlequin, the cylindrical body painted with tavern scenes, the handle cast with a bust of Minerva, on a circular foot, marked to the lid and cover 'JW' conjoined in an oval

18¼ in. (46.3 cm.) high

\$7,000-10,000

£5,400-7,600  
€5,900-8,300



236

THE PROPERTY FROM A FLORIDA ESTATE

237

**A PAIR OF VIENNESE SILVER-MOUNTED ENAMEL VASES**  
CIRCA 1890

Each baluster vase decorated with tavern scenes, both marked with Austrian control

5¾ in. (14.6 cm.) high

(2)

\$2,000-3,000



238

237

THE PROPERTY FROM A FLORIDA ESTATE

238

**A PAIR OF VIENNESE GILT-METAL-MOUNTED ENAMEL VASES**  
CIRCA 1890

Each dual-handled vase decorated with landscapes and courting couples

5¼ in. (14.6 cm.) high

(2)

\$2,000-3,000

END OF SALE

# 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](http://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](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- 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 2.5% 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:  
(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

- 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**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our 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.

## 6 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:



# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■  
See Storage and Collection pages in the catalogue.

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

#### △ Property Owned in part or in full by Christie's

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

#### ◊ Minimum Price Guarantees

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

#### ◆ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

#### Other Arrangements

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

#### Bidding by parties with an interest

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

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

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

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## • DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office  
For a complete salerooms & offices listing go to christies.com

EMAIL — info@christies.com

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

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

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

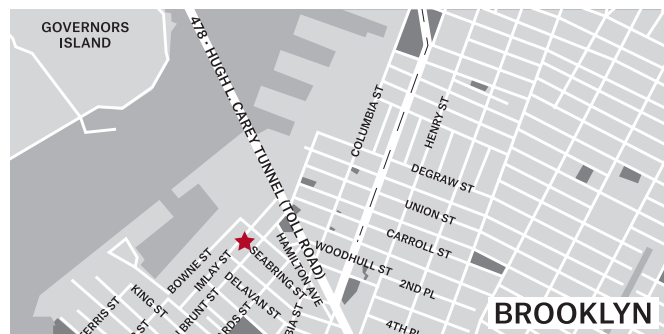
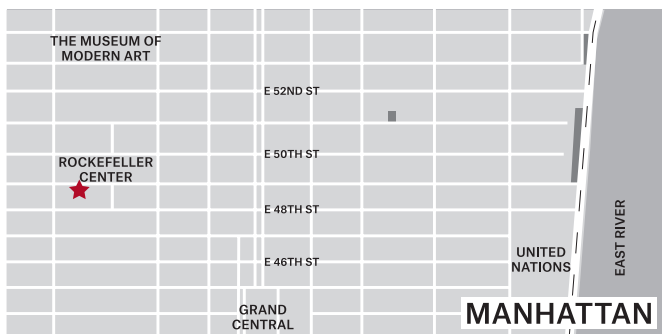
**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b>		

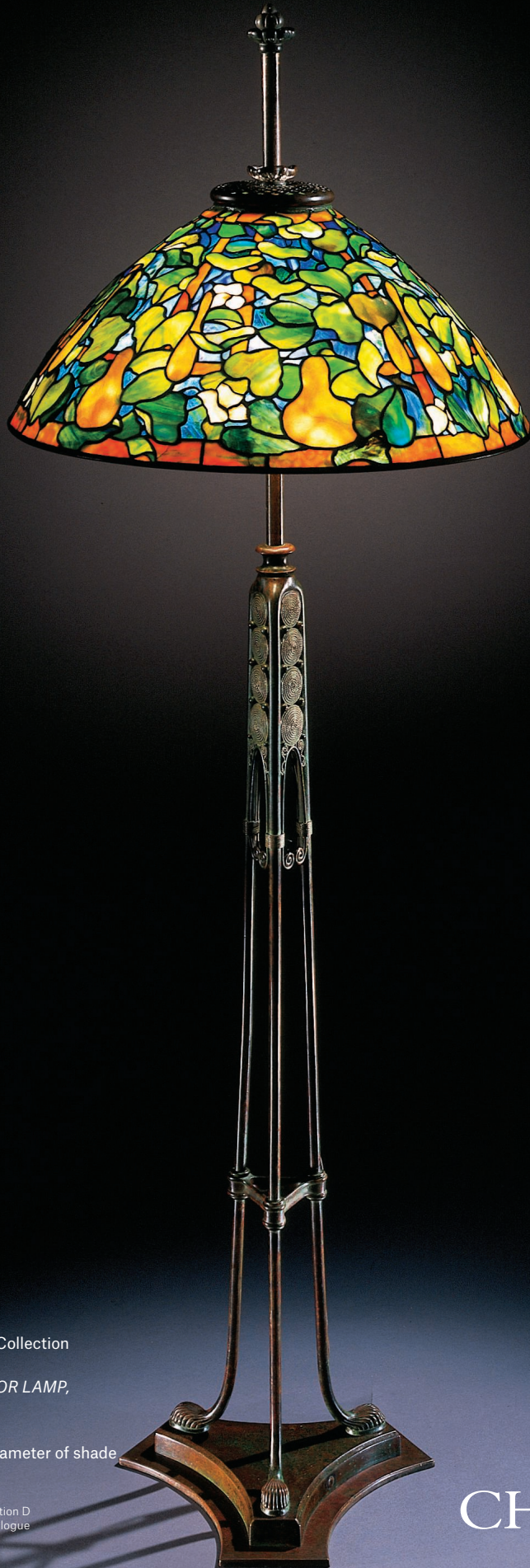
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
 20 Rockefeller Plaza, New York 10020  
 Tel: +1 212 636 2000  
 nycollections@christies.com  
 Main Entrance on 49th Street  
 Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
 62-100 Imlay Street, Brooklyn, NY 11231  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



**DESIGN**

*New York, 14 December 2017*

**VIEWING**

9-13 December 2017  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Carina Villinger  
cvillinger@christies.com  
212-636-2236

Property from a Distinguished American Collection  
TIFFANY STUDIOS

*A RARE AND IMPORTANT 'GOURD' FLOOR LAMP,  
CIRCA 1900-1906*

leaded glass, patinated bronze  
72 in. (182.9 cm.) high, 24 $\frac{3}{4}$  in. (62 cm.) diameter of shade  
\$600,000-800,000

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### THE COLLECTOR: 19TH CENTURY FURNITURE, SCULPTURE, WORKS OF ART, CERAMICS & SILVER

TUESDAY 17 OCTOBER 2017  
AT 10.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: ZWIENER  
SALE NUMBER: 14974

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

#### BID ONLINE FOR THIS SALE AT CHRISTIES.COM

#### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s  
US\$2,000 to US\$3,000 by US\$200s  
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)  
US\$5,000 to US\$10,000 by US\$500s  
US\$10,000 to US\$20,000 by US\$1,000s  
US\$20,000 to US\$30,000 by US\$2,000s  
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)  
US\$50,000 to US\$100,000 by US\$5,000s  
US\$100,000 to US\$200,000 by US\$10,000s  
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

#### AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

**14974**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

#### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

# THE COLLECTOR



A FRENCH ORMOLU, MAHOGANY AND PAINTED GLASS GUÉRIDON  
by Louis-Auguste-Alfred Beurdeley (1808-1882), Paris, c. 1870  
Height: 33 in. (84 cm.), diameter: 26 in. (66 cm.)  
£60,000-100,000

## **SILVER & 19TH CENTURY FURNITURE, SCULPTURE & WORKS OF ART**

*London, 15 November 2017*

### **VIEWING**

11 & 12 November, 12pm - 5pm  
13 November, 9am - 4:30pm  
14 November, 9am - 8pm

### **CONTACT**

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gforster@christies.com  
+44 (0) 20 7389 2146

8 King Street  
London SW1Y 6QT

**CHRISTIE'S**





A GEORGE III JEWELLED GOLD AND HARDSTONE NECESSAIRE AND WATCH

London, circa 1760

The watch signed on the movement 'ROBERT ALLAM, LONDON, NO. 396, MADE FOR THE CHINESE MARKET'

Estimate on request

## MAGNIFICENT JEWELS

*New York, 6 December 2017*

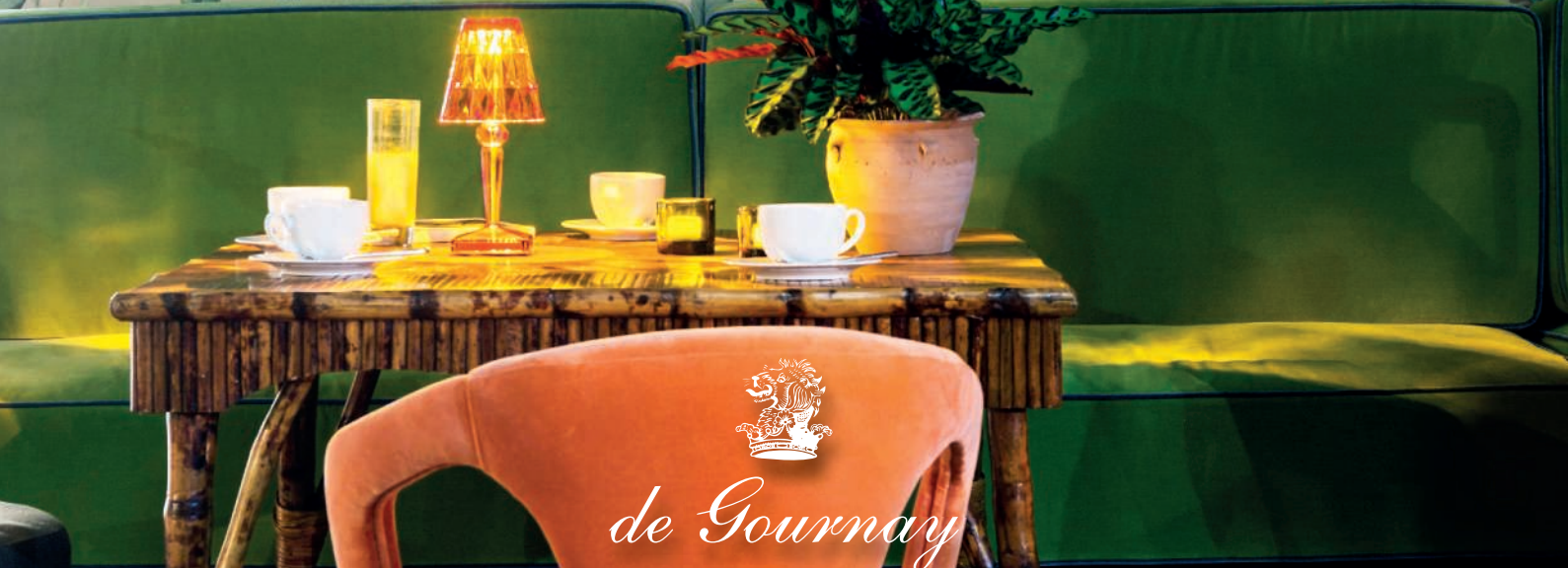
### VIEWING

1-5 December 2017  
20 Rockefeller Plaza  
New York, NY 10020

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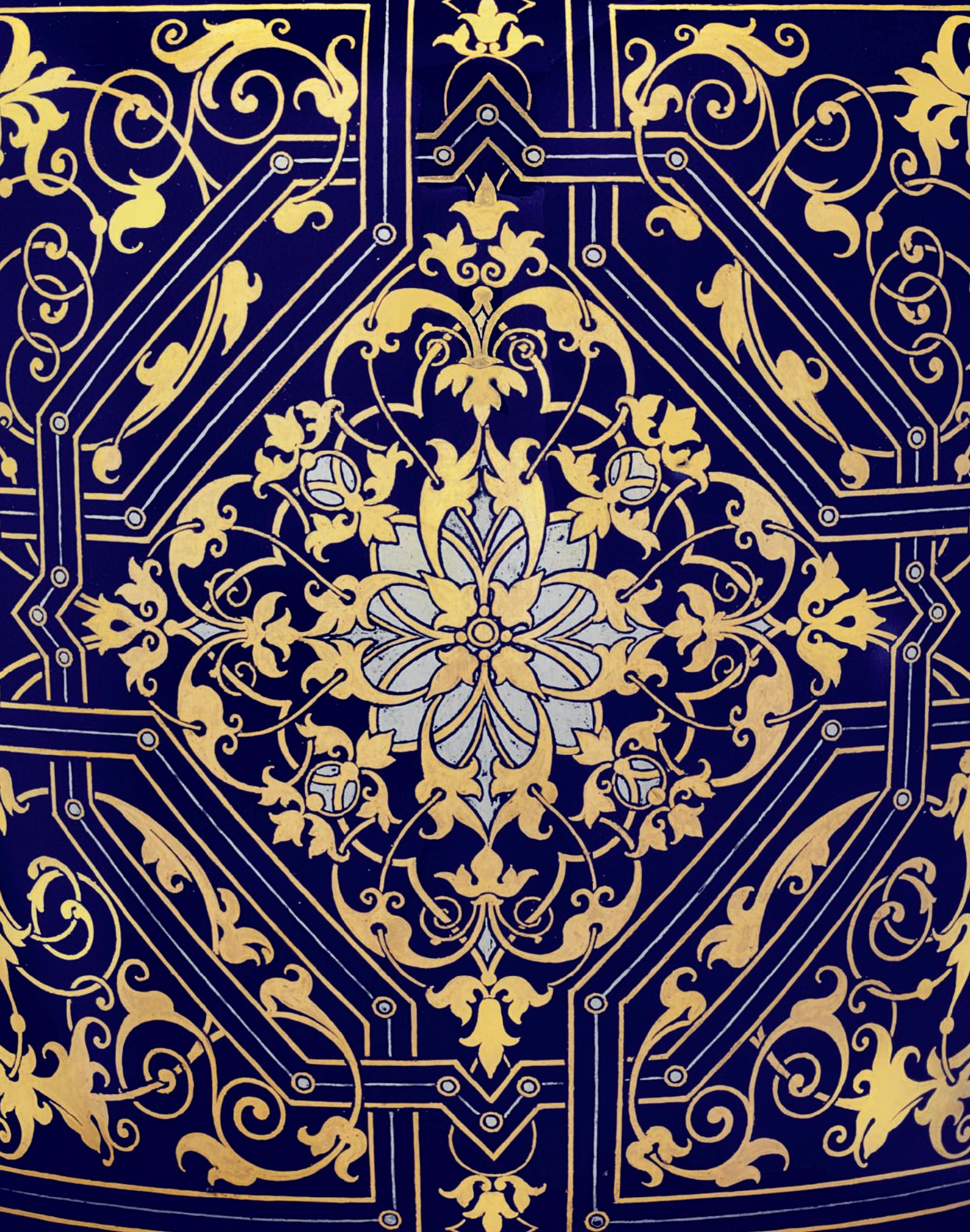
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