

# THE COLLECTOR

ENGLISH AND EUROPEAN FURNITURE,  
WORKS OF ART & CERAMICS & SILVER

Wednesday 18 October 2017



CHRISTIE'S







NEW YORK

# THE COLLECTOR

ENGLISH AND EUROPEAN FURNITURE,  
WORKS OF ART & CERAMICS & SILVER

WEDNESDAY 18 OCTOBER 2017

## AUCTION

### Session I

Wednesday 18 October at 10.00 am (Lots 501-712)

### Session II

Wednesday 18 October at 2.00pm (Lots 713-853)

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
Tuesday	17 October	10.00 am - 5.00 pm

## AUCTIONEERS

Gemma Sudlow (#2016494)

Richard Nelson (#1184056)

Adrian Meyer (#1365994)

## BIDDING ON BEHALF OF THE SELLER

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

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

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[50]

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*front cover*

Lot 558, 717

*inside front cover*

Lots 733, 740, 745, 748, 749, 750, 751 and 753 (left), 583 (right)

*opposite sale info page*

Lot 657

*inside back cover*

Lot 604

*back cover*

Lots 813, 814, 815

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21/06/16

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# the Tuttleman Collection

During their marriage, Edna and Stanley Tuttleman curated one of the most eclectic and diverse collections of art, which spans multiple decades and a variety of media. Modernist sculpture masterpieces by artists such as Henry Moore and pop works by Roy Lichtenstein live side by side in a diverse arrangement that underscores the Tuttlemans' love of art in many forms and traditions. Sculptures and paintings are represented as equally as acoustic and kinetic forms in the collection, with works by Alexander Calder and Henry Bertoia creating an atmosphere of pleasure that transcend the conventional and leans toward the unexpected.

The Tuttlemans' love-affair with all that is modern was articulated through a bold, salon-style installation in their family home that overtook every room and extended well into the surrounding landscape. Through this unique juxtaposition of works, the viewer gains a new appreciation for the relationships between works hanging side by side in close proximity to one another. The hanging is intuitive and not belabored—not overly planned or systematic. This style of installation underscores their love of the works themselves as well as their approach to collecting overall. The Tuttlemans sought out works by artists who resonated with them and purchased their work frequently.

The Tuttlemans' vast collection of sculpture displayed primarily outdoors was inspired by the family's frequent stops at Storm King Art Center on their way to their Vermont home. While often times the sheer mass of a sculpture can limit its setting to the outdoors, many modern sculptors and collectors revel in the open air as a venue where the viewer is free to study the work from any

distance and at any angle. From works by artists of American, Latin American, and British descent, Edna and Stanley Tuttlemans' collection reveals a journey of collecting some of the finest examples of outdoor sculpture from all corners of the world. Displayed throughout the grounds of their Pennsylvania home, the Tuttlemans' extraordinary collection occupied every garden, ledge and terrace creating a truly inspiring installation. Though their works are surrounded by the sublime and ever-changing environment, the love Edna and Stanley Tuttleman bestowed upon selecting a magnificent range of internationally-represented artists is unchanging.

This passion and dedication seen not only in the Tuttlemans' approach to collecting but also in their philanthropic efforts, was a hallmark of their marriage and a legacy of their life together. Edna and Stanley Tuttleman were committed to promoting the arts, culture and education in their community, and acted as benefactors to museums, universities, hospitals and temples in the Philadelphia area. The Tuttlemans funded, among others endeavors, The Tuttleman Contemporary Art Gallery at the Philadelphia Museum of Art; Franklin Institute's Tuttleman Omniverse Theater; The Tuttleman Library at Gratz College; The Tuttleman Chapel at Temple Adath Israel; The Tuttleman Imaging Center at Graduate Hospital; The Tuttleman Learning Centers at Temple University and at Philadelphia University; The Tuttleman Auditorium and The Tuttleman Terrace at Institute of Contemporary Art; The Edna S. Tuttleman Directorship of the Museum at the Pennsylvania Academy of Fine Arts; and the Tuttleman Sculpture Gallery at the Pennsylvania Academy of the Fine Arts. These institutions that they fostered will stand as a beacon of their dedication to promoting the arts and education in their community.



501

501

**FRANCIS SPEIGHT (AMERICAN, 1896-1989)**

*Manayunk Pay Day*

signed with initials and dated 'F.S./ 1928' (lower right)

oil on canvas

24¼ x 28 in. (61.6 x 71.1 cm.)

\$4,000-6,000

£3,100-4,600

€3,400-5,000

502 No Lot





503

•503

**WALTER STUEMPFIG (AMERICAN, 1914-1970)**

*Before the storm*

signed 'STUEMPFIG' (lower left)

oil on canvas

22 x 36 in. (55.9 x 91.4 cm.)

\$1,500-2,000

£1,200-1,500  
€1,300-1,700

•504

**WALTER STUEMPFIG (AMERICAN, 1914-1970)**

*Beach Haven Dock*

signed 'STuempfig' (lower right)

oil on canvas

14 x 16¼ in. (35.6 x 41.3 cm.)

\$1,500-2,000

£1,200-1,500  
€1,300-1,700

**PROVENANCE**

with Vendo Nubes Gallery, Philadelphia

Acquired from the above, 27 September 1975



504



505

•505

**WALTER STUEMPFIG (AMERICAN, 1914-1970)**

*Fairmount Park Waterworks*

signed 'Stuempfig' (lower right)

oil on canvas

26 x 32¼ in. (66 x 82 cm.)

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

**PROVENANCE**

with Vendo Nubes Gallery, Philadelphia  
Acquired from the above, 27 September 1975

506

**JEAN DUFY (FRENCH, 1888-1964)**

*Le Manoir*

signed and dated 'Jean Dufy/ 2 Aout 1914' (lower right)

watercolor and charcoal on paper

18¾ x 24¾ in. (47.9 x 62.9 cm.)

\$6,000-8,000

£4,600-6,100  
€5,000-6,700

**LITERATURE**

J. Bailly, *Jean Dufy, Catalogue Raisonné*, Paris, 2010, vol. II, no. J.907  
(illustrated).



506



507

507

**MIGUEL BERROCAL (SPANISH, 1933-2006)**

*Mobile Striptease (Seven Assembled Elements)*

stamped 'Berrocal' (on the reverse)  
 bronze with brown patina  
 16 x 30½ x 9½ in. (40.6 x 77.5 x 24.1 cm.)  
 Executed in 1962.

\$10,000-15,000

£7,600-11,000  
 €8,400-12,000

**PROVENANCE**

Acquired from the artist, 1978.  
 Estate of Mr. Daniel Patrick.  
 with Aspen Art, Aspen.  
 Acquired from the above, 8 September 1985.

•508

**MIGUEL BERROCAL (SPANISH, 1933-2006)**

*Paloma jet; together with Mini Zoraida*

the first stamped signature and numbered 'berrocal/ Berrocal/ 50½000' (on the handle); the second stamped signature and numbered 'berrocal/ 5084' (to the underside, the edition was 9500)  
 the first bronze with gold and brown patina; the second nickel plated brass and moonstone  
 the first 8¾ x 8½ x 6½ in. (22.2 x 21.6 x 16.5 cm.); the second 2 x 3¼ x 1¼ in. (5.1 x 8.3 x 3.2 cm.)  
 The first cast in 1976. This work is a carafe and cup.

\$2,000-3,000

£1,600-2,300  
 €1,700-2,500

(2)

**PROVENANCE**

the first with Fontana Gallery, Pennsylvania.  
 Acquired from the above, 11 December 1983.

**LITERATURE**

E. Treu, *Miguel Berrocal: Skulpturen*, Offenbach am Main, 1987, p.115 (illustrated). (the first)



508



509

509

**CHARLES HINMAN (AMERICAN, B. 1932)**

*Phenomena*

signed and dated 'C. Hinman/ 79' (on the reverse)  
and titled "PHENOMENA" (on the stretcher bar)  
acrylic on shaped canvas  
34 x 46 x 6 in. (86.4 x 116.8 x 15.2 cm.)

\$5,000-7,000

£3,800-5,300  
€4,200-5,800

**PROVENANCE**

with Fontana Gallery, Pennsylvania.  
Acquired from the above, 3 March 1980.



510

•510

**TOM WESSELMANN (1931-2004)**

*Blonde Vivienne*

seventeen transfer-printed glazed ceramic  
plates in colors, 1985-86, published by Rosenthal  
Limiteirte Kunstreihen, Germany, all but one in the  
original cardboard box  
diameter: 12¼ in. (311 mm.)

\$3,000-5,000

(16)  
£2,300-3,800  
€2,500-4,200

511

**MARK TOBEY (AMERICAN, 1890-1976)**

*Bird in Cornfield*

tempera on paper

20 x 14 $\frac{1}{4}$  in. (50.8 x 37.5 cm.)

Painted *circa* 1935-36.

\$5,000-7,000

£3,800-5,300

€4,200-5,800

**PROVENANCE**

with Humbolt Galleries, San Francisco.

Morris Graves.

with Richard White Gallery, Seattle, acquired from the above 1970.

Private Collection, acquired from the above.

By descent from the above to the present owner.

**EXHIBITED**

Fine Arts Gallery of San Diego, *Summer Show*, 24 June-10 September, 1972.

Fine Arts Gallery of San Diego, *Summer Loans 78*, 19 July 1978.

Achim Moeller, Managing Principal of the Mark Tobey Project LLC, has confirmed the authenticity. The work is registered in the Mark Tobey archive with the number MT [219-6-16-17].



511

PROPERTY OF A GENTLEMAN

•512

**ALEX KATZ (B. 1927)**

*Leaves*

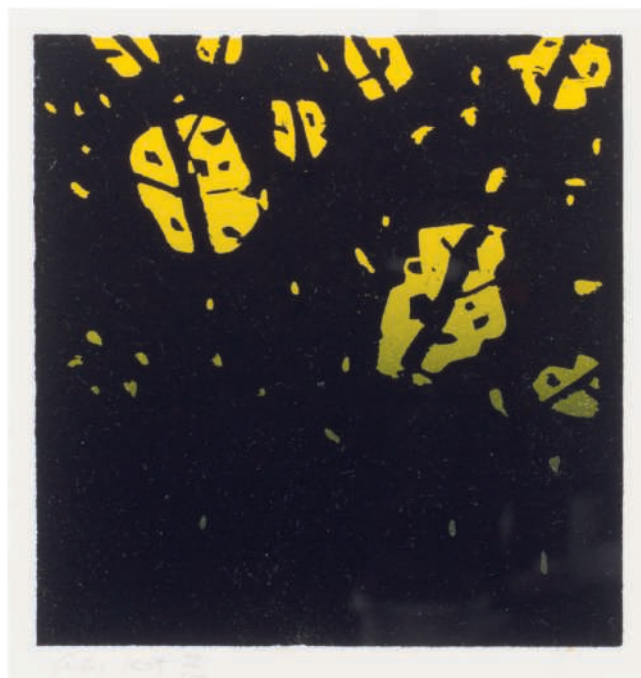
woodcut in colors, on Hosho paper, signed in pencil, numbered 7/100 (there were also 25 artist's proofs), published by Cooper Union, New York, with margins

Image: 5  $\frac{7}{8}$  x 5  $\frac{5}{8}$  in. (149 x 143 mm.); Sheet: 6  $\frac{7}{8}$  x 6  $\frac{5}{8}$  in. (175 x 169 mm.)

\$2,000-3,000

£1,600-2,300

€1,700-2,500



512



513

PROPERTY FROM THE ROBERT AND KATHRYN ALTMAN ESTATE

513

**ROBERT GRAHAM (AMERICAN, 1938-2008)**

*Head (Charlie Parker)*

signed with the artist's initials, dedicated, numbered and dated 'For R. A. 1/3 95 RG' (on the base)

bronze with green patina on wood base

8 3/4 x 4 x 3 1/2 in. (22.2 x 10.2 x 8.9 cm.)

Executed in 1995. This work is number one from an edition of three.

\$6,000-8,000

£4,600-6,100

€5,000-6,700

**PROVENANCE**

Acquired directly from the artist by the present owner

This work is the maquette for Robert Graham's public sculpture, *Charlie Parker Memorial*, 1999, located in Kansas City, Missouri.



514

PROPERTY FROM THE COLLECTION OF DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

•514

**CHAIM GROSS (AMERICAN, 1904-1991)**

*Nude*

signed, dated and indistinctly inscribed 'CHAIM GROSS 1950/ \*\*\*' (along the edge)

marble

5 1/2 x 10 x 6 in. (14 x 25.4 x 15.2 cm.)

Executed in 1950.

\$600-800

£460-610

€500-670

515

**EDWARD TER GHAZARIAN (ARMENIAN, 1923-2012)**

*Venus de Milo*

signed with initials and dated 'E.K. 1978' (on the inside)

marble and resin

8 1/4 in. (21 cm.) high

\$5,000-7,000

£3,800-5,300

€4,200-5,800

**PROVENANCE**

The artist.

By descent.



515

516

**GIULIO TURCATO (ITALIAN, 1912-1995)**

*Segnico*

signed 'TURCATO' (lower left)

oil on card

39¼ x 13¾ in. (99.7 x 35 cm.)

Executed circa 1968.

\$5,000-7,000

£3,800-5,300

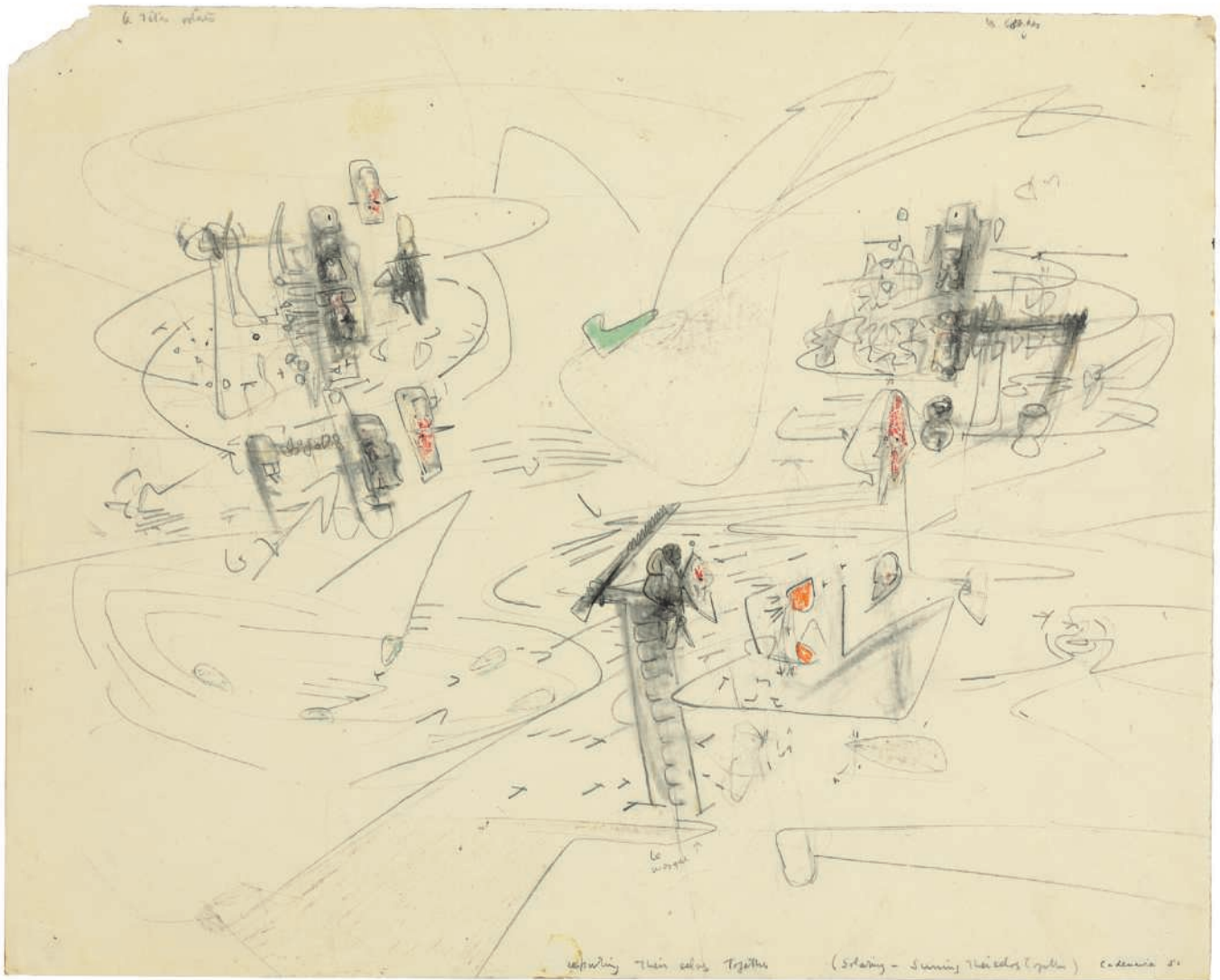
€4,200-5,800

**PROVENANCE**

Anonymous sale; Benedetto Trionfante Casa d'Aste,  
Palermo, 17 June 2015, Lot 55.

This work is registered at the Archivio Giulio Turcato,  
Rome, under the number DEZ210809SP02SA.





PROPERTY FROM A PRIVATE AMERICAN COLLECTION (LOTS 517-518)

517

**MATTA (CHILEAN, 1911-2002)**

*Solaring; Sunning Themselves Together*

titled, dated and inscribed 'REPARTING THEIR SELVES TOGETHER  
(SOLARING- SUNNING THEMSELVES TOGETHER) CADENARIA 50'  
(along the lower edge)

graphite and crayon on paper  
13 $\frac{1}{2}$  x 16 $\frac{1}{2}$  in. (33.3 x 41.6 cm.)

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

**PROVENANCE**

J.L. Hudson Gallery, Detroit.  
anonymous sale, Christie's, London, 1 July 1975, lot 117.  
acquired from the above by the present owner.





518

**HSIAO CHIN (CHINESE, B. 1935)**

*L'incontro*

signed and dated 'Hsiao Chin 1962' (lower center), signed in Chinese, titled and dated 'L'incontro 1962' (on the reverse)

oil on canvas

27½ x 31½ in. (69.9 x 80 cm.)

Painted in 1962.

\$5,000-7,000

£3,800-5,300

€4,200-5,800

**PROVENANCE**

acquired in Italy, circa 1970.



519

519

**HANS HOFMANN (GERMAN, 1880-1966)**

*After Dark*

signed and dated 'hans hofmann 52' (lower right);  
signed and dated again 'Hans Hofmann 52' (on the  
reverse)

oil on wood  
9¼ x 11 in. (24.8 x 27.9 cm.)  
Painted in 1952.

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

**PROVENANCE**

Collection of the artist.  
Private collection, New York.  
By descent from the above to the present owner.

**LITERATURE**

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné  
of Paintings Vol. III, 1952-1965*, London, 2014, p. 39,  
no. P901.

520 No Lot



521

•521

**LUCIO DEL PEZZO (ITALIAN, B. 1933)**

*Il gioco della solitudine*

signed and dated 'del Pezzo/ 65' (lower center),  
titled and dated 'Paris 1965/ Il Gioco della  
Solitudine' (on the reverse)

collage— acrylic on wood construction  
39¼ x 31¼ in. (99.7 x 79.4 cm.)  
Painted in 1965.

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

**PROVENANCE**

with Galerie Krugier & Cie., Switzerland.

**EXHIBITED**

Venice, Italy, *Biennale Internazionale d'Arte di  
Venezia*, 1966, no. 12.



■ 522

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

*La salle de repetition*

signed 'Jansem' (lower left)

oil on canvas

51½ x 77 in. (130.8 x 195.6 cm.)

Executed between 1968-1969.

\$15,000-20,000

£12,000-15,000

€13,000-17,000

**PROVENANCE**

with Wally Findlay Galleries, New York.

The authenticity of this work has kindly been confirmed by Madame Flora Jansem.



523

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

•524

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

*Vase de fleurs*

signed 'Lorjou' (lower right)  
oil on canvas  
39½ x 28¾ in. (100.3 x 73 cm.)  
Painted *circa* 1956.

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

Madame Junko Shibamura has confirmed the authenticity of this work.

523

**MARIE LAURENCIN (FRENCH, 1883-1956)**

*Jeune fille avec chat*

signed 'Marie Laurencin' (lower right)  
charcoal, wash and crayon on paper laid down to board  
13¾ x 10 in. (35 x 25.4 cm.)

\$10,000-15,000

£7,600-11,000  
€8,400-12,000



524



525

**LE PHO (FRENCH/VIETNAMESE, 1907-2001)**

*La tétée pastorale*

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

oil on canvas

38½ x 51½ in. (97.8 x 130.8 cm.)

\$30,000-50,000

£23,000-38,000

€25,000-42,000

**PROVENANCE**

with Findlay Galleries, New York.  
Private Collection, Connecticut.



526

PROPERTY FROM THE COLLECTION OF DR.  
HERBERT KAYDEN AND DR. GABRIELLE REEM  
(LOTS 526-531)

526

**JACQUES LIPCHITZ (FRENCH, 1891-1973)**

*Bull and Condor*

signed and numbered 'J. Lipchitz/ 4/7' (upper  
right)

bronze with brown patina

14 ½ x 18 ½ x 1 ½ in. (36.8 x 47 x 3.8 cm.)

Conceived in 1932. This work is number four from  
an edition of seven.

\$4,000-6,000

£3,100-4,600

€3,400-5,000

LITERATURE

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz,  
A Catalogue Raisonné, The Paris Years, 1910-1940*,  
New York, 1996, vol. I, p. 223, no. 286 (another cast  
illustrated, p. 97).



527

•527

**JACQUES LIPCHITZ (FRENCH, 1891-1973)**

*Study for The Spirit of Enterprise I*

signed, numbered and stamped with artist's  
thumbprint 'Lipchitz 5/7' (on the top of the base)

bronze with brown patina

9 ½ x 8 x 2 in. (24.1 x 20.3 x 5.1 cm.)

Conceived in 1953. This work is number five from  
an edition of seven.

\$3,000-5,000

£2,300-3,800

€2,500-4,200

LITERATURE

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz,  
A Catalogue Raisonné, The American Years, 1941-  
1973*, New York, 2000, p. 254, no. 493 (another  
cast illustrated, p. 60).

528

**JACQUES LIPCHITZ (FRENCH, 1891-1973)**

*First Study for Sacrifice*

signed, numbered and stamped with artist's thumbprint '4/7 J. Lipchitz' (on the top of the base)

bronze with brown patina

13 ½ x 9 ½ x 6 in. (34.3 x 24.1 x 15.2 cm.)

Conceived in 1947. This work is number four from an edition of seven.

\$5,000-7,000

£3,800-5,300  
€4,200-5,800

**LITERATURE**

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The American Years, 1941-1973*, New York, 2000, vol. II, p, 252, no. 415 (another cast illustrated, p, 42).



528

•529

**JACQUES LIPCHITZ (FRENCH, 1891-1973)**

*Between Heaven and Earth*

signed 'J Lipchitz' (lower left)

pencil on paper

17 x 12 ½ in. (43.2 x 30.8 cm.)

Drawn circa 1958.

\$1,000-1,500

£760-1,100  
€840-1,200

Pierre Levai has confirmed the authenticity of this work.



529



530 (two works)



•530

**JACQUES LIPCHITZ (FRENCH, 1891-1973)**

*Hagar and the Angel (two works)*

the first signed 'J Lipchitz' (lower right); the companion signed and inscribed 'Pour ange Gabrielle/ avec mes meilleurs vœux/ J Lipchitz' (upper left)  
 the first crayon, ink and pencil on paper; the companion wash and pencil on paper  
 the first 7½ x 6 in. (19.1 x 15.2 cm.); the companion 14 x 9¾ in. (35.6 x 25.1 cm.)  
 Each executed circa 1949.

(2)

\$800-1,200

£610-910  
 €670-1,000

**PROVENANCE**

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

Pierre Levai has confirmed the authenticity of this work.

•531

**JACQUES LIPCHITZ (FRENCH, 1891-1973)**

*Bellerophon Taming Pegasus*

lithograph in black and white, on wove paper  
 Sheet: 24¾ x 18¾ in. (62.5 x 47.6 cm.)

\$400-600

£310-460  
 €340-500

The present work relates to the sculpture by the artist installed at Columbia University in New York.



531

532 No Lot



PROPERTY FROM AN ESTATE (LOTS 533-535)

•533

**CAMILLE PISSARRO (FRENCH, 1830-1903)**

*Deux Femmes*

stamped with initials 'C.P.' (lower right)

pencil on paper

7 $\frac{7}{8}$  x 5 in. (20 x 12.2 cm.)

\$3,000-5,000

£2,300-3,800

€2,500-4,200

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.

•534

**CAMILLE PISSARRO (FRENCH, 1830-1903)**

*Deux Femmes*

stamped with initials 'C.P.' (lower right)

pencil on paper laid down to paper

6 $\frac{7}{8}$  x 11 $\frac{1}{8}$  in. (17.5 x 30.2 cm.)

\$4,000-6,000

£3,100-4,600

€3,400-5,000

**PROVENANCE**

Mme. Rodo Pissarro.

Jacob Goldschmidt, Paris, 1962.

Acquired from the above by the present owner.

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.



533



534



535 (obverse)



535 (reverse)

•535

**CAMILLE PISSARRO (FRENCH, 1830-1903)**

*Paysan (recto) and Paon (verso)*

signed with initials 'C.P.' (lower right)  
pencil on paper, a double-sided work  
5½ x 4 in. (14 x 10 cm.)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.

536

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

*Still life with flowers, puppet and mask*

signed 'D Edzard' (lower right)  
oil on canvas  
20 x 24 in. (50.8 x 61 cm.)

\$1,500-2,000

£1,200-1,500  
€1,300-1,700

PROVENANCE

Acquired directly from the artist, June 1962.



536



PROPERTY FROM A PRIVATE FLORIDA COLLECTION

537

**JACQUES EMILE BLANCHE (FRENCH, 1861-1942)**

*Etude pour le 'Dimanche au Bois de Boulogne'*

signed with initials 'J.E. BL' (lower left)

oil on canvas laid down on board

17½ x 21¼ (44.5 x 54 cm.)

Painted circa 1910.

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

This painting is a sketch for a larger painting of the same subject. This painting will be included in the forthcoming catalogue raisonné by Jane Roberts as number 1430.



538

**EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)**

*Marche aux fleurs, Place de La Madeleine*

signed 'EDOUARD CORTÈS.' (lower right)

oil on canvas

14 $\frac{7}{8}$  x 18 $\frac{1}{8}$  in. (37.8 x 46 cm.)

Painted *circa* 1937.

\$18,000-25,000

£14,000-19,000

€15,000-21,000

This painting will be included in Volume III of "EDOUARD CORTÈS, *Catalogue raisonné de l'œuvre peint*" currently being prepared by Nicole Verdier.



539

**EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)**

*Avenue de l'Opera après la pluie*

signed 'EDOUARD CORTÈS' (lower right)

oil on canvas

18 x 21½ in. (45.7 x 54.6 cm.)

\$20,000-30,000

£16,000-23,000

€17,000-25,000

**PROVENANCE**

with Galerie F. Clair, Paris.

Acquired from the above, 1965.

This painting will be included in Volume III of "EDOUARD CORTÈS, *Catalogue raisonné de l'œuvre peint*" currently being prepared by Nicole Verdier.



540

540

**MARCEL DYF (FRENCH, 1899-1985)**

*Bouquet devant un paysage provençal*

signed 'Dyf' (lower left)

oil on canvas

23½ x 28¾ in. (59.7 x 73 cm.)

Painted in 1958.

\$7,000-9,000

£5,400-6,800  
€5,900-7,500

This work is registered in the Marcel Dyf archive under no. 5136.

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

541

**MARCEL DYF (FRENCH, 1899-1985)**

*Portrait of Claudine*

signed 'Dyf' (lower right)

oil on canvas

21¼ x 18 in. (55.2 x 45.7 cm.)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

This work is registered in the Marcel Dyf archive under no. 5148.



541



542

PROPERTY FROM A PRIVATE COLLECTION

542

**VICTOR GABRIEL GILBERT (FRENCH, 1847-1933)**

*Vendeur de fleurs*

signed 'Victor Gilbert' (lower left)

gouache and watercolor on paper laid down to paper  
18 x 23¾ in. (45.7 x 60.3 cm.)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

PROVENANCE

with Adolphe Beugniet, Paris.

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

543

**GUSTAVE LOUIS MICHEL ALAUX (FRENCH, 1887-1965)**

*A couple promenading along a harbor; together with a couple courting in an exotic landscape*

the first signed and inscribed with artist's cypher 'Gustave Alaux' (lower left);  
the second signed and inscribed with artist's cypher 'Gustave Alaux' (lower  
right)

the first oil on masonite; the second oil on canvas

the first 15¼ x 22½ in. (38.7 x 57.2 cm.); the second 15¼ x 22¼ in. (38.7 x 56.5  
cm.)

(2)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

PROVENANCE

Acquired directly from the artist, c. 1952.



543





544

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

544

**LUCIEN ADRIAN (FRENCH, 1889-1953)**

*Jardin des Tuileries*

signed 'Adrian' (lower right)

oil on canvas

21½ x 25¾ in. (54.6 x 65.4 cm.)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

545

**PIERRE BITTAR (FRENCH, B. 1934)**

*View of a park*

signed 'Bittar' (lower left)

oil on canvas

28 x 36 in. (71.1 x 91.4 cm.)

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

PROVENANCE

Acquired directly from the artist, December 1985.



545



546

546

**PINO DAENI (ITALIAN, 1939-2010)**

*Girl in the mirror*

signed and dated 'Daeni '76' (lower right)

oil on canvas

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

\$5,000-7,000

£3,800-5,300  
€4,200-5,800

PROVENANCE

Acquired directly from the artist, September 1976.





547

547  
**GUILLERMO MUÑOZ VERA (CHILEAN, B. 1956)**

*Vista de Chinchon*

signed and dated 'M, 98' (lower left)  
 oil on panel  
 20 7/8 x 48 1/2 in. (53 x 123.2 cm.)  
 Painted in 1998.

\$5,000-7,000

£3,800-5,300  
 €4,200-5,800

548  
**PÁL FRIED (AMERICAN/HUNGARIAN, 1893-1976)**

*Estelle*

signed 'FRIED PAL' (lower left)  
 oil on canvas  
 24 x 30 1/4 in. (61 x 76.8 cm.)

\$1,500-2,000

£1,200-1,500  
 €1,300-1,700

**PROVENANCE**

Acquired directly from the artist, June 1957.

549  
**LASZLO NEOGRADY (HUNGARIAN, 1896-1962)**

*Sunset Snow Lake*

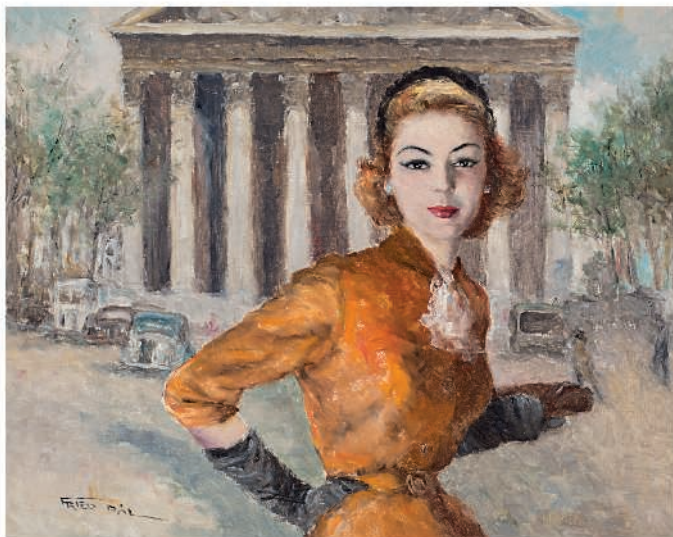
signed 'Neogrady Laszlo' (lower left)  
 oil on canvas  
 24 x 30 in. (61 x 76.2 cm.)

\$1,500-2,000

£1,200-1,500  
 €1,300-1,700

**PROVENANCE**

Acquired directly from the artist, February 1959.



548



549



550



551

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

550

**JOHANN BERTHELSEN (AMERICAN, 1883-1972)**

*Brooklyn Bridge in Winter*

signed 'Johann Berthelsen' (lower right)

oil on canvasboard

12 x 9 in. (30.5 x 22.9 cm.)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

•551

**ALEXANDER HELWIG WYANT (AMERICAN, 1836-1892)**

*Landscape with sunset*

signed 'A.H. Wyant' (lower left)

oil on canvas

9 x 14 in. (22.9 x 35.6 cm.)

\$1,200-1,800

£910-1,400  
€1,000-1,500

We would like to thank Anthony Battelle for confirming the authenticity of this painting.

SOLD BY THE ORDER OF THE TRUSTEES OF THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN TO BENEFIT ITS ACQUISITION PROGRAM (LOTS 552-555)

•552

**LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)**

*Samoan Girl*

signed 'Elshemus.' (lower right)

oil on board

8 x 6 in. (20.3 x 15.2 cm.)

Executed in 1907.

\$1,500-2,000

£1,200-1,500  
€1,300-1,700



552



553

•553

**LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)**

*Arab Woman in Village*

signed 'Elshemus' (lower right)  
oil on board  
13¾ x 9¾ in. (35 x 24.8 cm.)

\$1,500-2,000

£1,200-1,500  
€1,300-1,700

**PROVENANCE**

with Valentine Gallery, New York.

•554

**LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)**

*View from road*

signed 'Eilshemius.' (lower left)  
oil on canvas  
15 x 22¼ in. (38.1 x 56.5 cm.)

\$2,500-3,500

£1,900-2,700  
€2,100-2,900

•555

**LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)**

*View with Tree*

signed 'Elshemus' (lower right)  
oil on paperboard  
10 x 14 ¼ in. (25.4 x 36.2 cm.)  
Executed circa 1909.

\$1,500-2,000

£1,200-1,500  
€1,300-1,700



554



555



556

556

**ALFRED THOMPSON BRICHER (AMERICAN, 1837-1908)**

*Other Side of the Inlet*

signed with conjoined initials 'ATBricher' (lower right)

oil on canvas

15½ x 33 in. (38.4 x 83.8 cm.)

\$20,000-30,000

£16,000-23,000

€17,000-25,000

557

**WILLIAM TROST RICHARDS (AMERICAN, 1833-1905)**

*New England Coast*

signed with initials and dated 'WTR 1872' (lower left)

oil on panel

10¾ x 14¾ in. (27.3 x 37.1 cm.)

Painted in 1872.

\$8,000-12,000

£6,100-9,100

€6,700-10,000

**PROVENANCE**

Maude Alexander Foote

By bequest, 1958

Property of a New York Collection



557



558

558

**DAVID BURLIUK (AMERICAN/UKRAINIAN, 1882-1967)**

*Still life with sunflowers*

signed and dated 'Burliuk./ 1948' (lower right)

oil on canvas

45¼ x 30 in. (114.9 x 76.2 cm.)

\$10,000-15,000

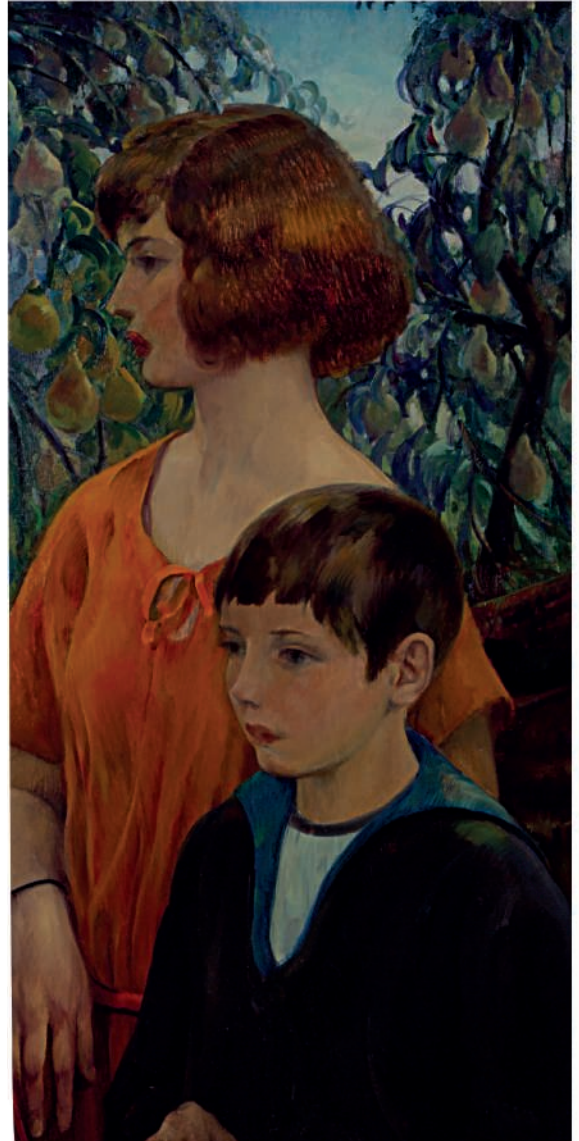
£7,600-11,000  
€8,400-12,000

**PROVENANCE**

The Little Gallery, East Newark, NJ.

Acquired from the above.

By descent.



559

559

**LEON KROLL (AMERICAN, 1884-1975)**

*In the orchard*

signed 'Kroll' (lower right)

oil on canvas

36 x 18 in. (91.4 x 45.7 cm.)

\$7,000-9,000

£5,400-6,800  
€5,900-7,500



560

**JOHN KOCH (AMERICAN, 1909-1978)**

*Village by the river*

signed 'Koch' (lower right)

oil on canvas

30 x 24 in. (76.2 x 61 cm.)

\$12,000-18,000

£9,200-14,000  
€10,000-15,000

**PROVENANCE**

with C. W. Kraushaar Art Galleries, New York.  
Julianna Force.

561

**HENRY RODERICK NEWMAN (AMERICAN, 1843-1917)**

*Duomo, Florence*

signed and dated 'HR Newman 1879' (lower left)

watercolor on paper

21 x 12 in. (53.3 x 30.5 cm.)

\$5,000-7,000

£3,800-5,300

€4,200-5,800

**PROVENANCE**

Private Collection, Florida.

Acquired by the present owner from the above.



561

562

**LOUISA MATTHÍASDÓTTIR (ICELANDIC, 1917-2000)**

*Still life with Chinese eggplant and squash*

signed 'L. Matth' (lower left)

oil on canvas

29 x 43½ in. (73.7 x 110.5 cm.)

\$5,000-7,000

£3,800-5,300

€4,200-5,800

**PROVENANCE**

with Robert Schoelkopf Gallery, New York.

with Grace Borgenicht Gallery, New York.

**EXHIBITED**

New York, Robert Schoelkopf Gallery, *Recent American Still Life Painting*, 1984, no. 18.



562



563

**THOMAS WORTHINGTON WHITTREDGE (AMERICAN, 1820-1910)**

*Tree Study, Lake George*

signed 'W Whittredge' (lower left)

oil on canvas

11½ x 17¼ in. (29.2 x 43.8 cm.)

\$12,000-18,000

£9,200-14,000  
€10,000-15,000





564

PROPERTY FROM A MANHATTAN ESTATE

564

**EDWARD SEAGO (BRITISH, 1910-1974)**

*Barges and dinghies - Pin Mill*

signed 'Edward Seago' (lower right); titled 'Barges and Dinghies - Pin Mill' (on the reverse)

oil on masonite

15½ x 23½ in. (39.3 x 59.7 cm.)

Executed in 1968.

\$18,000-25,000

£14,000-19,000

€15,000-21,000

**PROVENANCE**

with Marlborough Fine Art Ltd., London.

Acquired from the above, 12 November 1968.

■ 565

**SIR OSWALD JOSEPH HORNBY BIRLEY, R.P., R.O.I. (BRITISH, 1880-1952)**

*Portrait of Miss Cooper*

signed and dated 'Oswald Birley/ 1906' (lower right); titled and dated again 'Miss. Cooper/ June. 1906' (on the reverse)

oil on canvas

56 x 34 in. (142.2 x 86.4 cm.)

\$3,000-5,000

£2,300-3,800

€2,500-4,200



565



566

566

**FOLLOWER OF JAKOB BOGDANI**

*A dog and a parrot with grapes, peaches, pears and melon in a wooded landscape*

oil on canvas, laid down on board  
41 x 49½ in. (104.1 x 125.7 cm.)

\$6,000-8,000

£4,600-6,100  
€5,000-6,700

PROPERTY FROM A PRIVATE COLLECTOR (LOTS 567-570)

567

**NARCISSE VIRGILE DIAZ DE LA PEÑA (FRENCH, 1807-1876)**

*Personnages dans un paysage déboisé: In the forest*

signed 'N. Diaz.' (lower right)

oil on panel

10¾ x 14½ in. (27.3 x 36.8 cm.)

\$6,000-8,000

£4,600-6,100  
€5,000-6,700

**PROVENANCE**

Anonymous sale; Sotheby's, London, 15 December 1987, lot 867.

with Kunsthandel Gebroeders Douwes Fine Art, Amsterdam.

with Forbes Gallery, London.

Anonymous sale; Christie's, London, 2 July 2008, lot 174.

**LITERATURE**

P. and R. Miquel, *Diaz de la Peña. Monographie et catalogue raisonné de l'oeuvre peint*, vol. II, Paris, 2006, p. 101, no. 643 (illustrated).



567

568

**NARCISSE VIRGILE DIAZ DE LA PEÑA (FRENCH, 1808-1876)**

*Venus, cupidon et un papillon*

signed 'N. Diaz' (lower right)

oil on panel

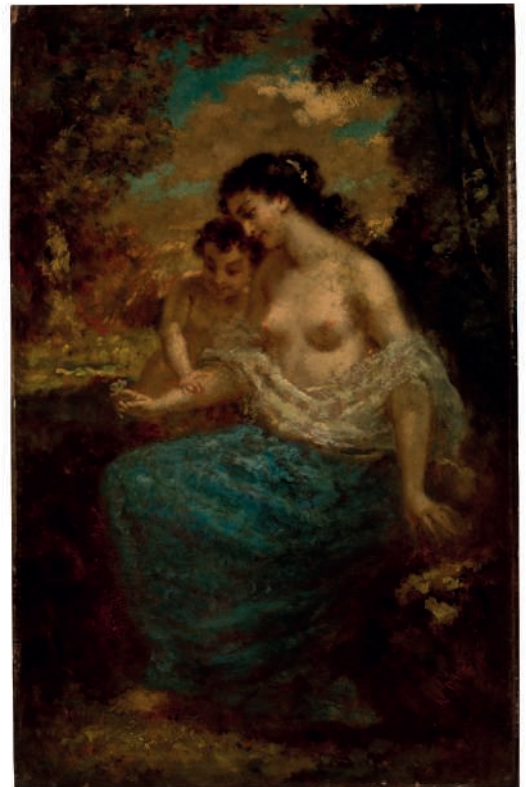
13½ x 8¾ (34.3 x 22.2 cm.)

\$5,000-7,000

£3,800-5,300  
€4,200-5,800

**PROVENANCE**

Anonymous sale; Christie's, New York, 13 December 2007, lot 117.



568



569

569

**NARCISSE VIRGILE DIAZ DE LA PEÑA (FRENCH, 1808-1876)**

*Le Fôret de Fontainbleau*

signed 'N. Diaz.' (lower right)

oil on panel

10 x 14 in. (25.4 x 35.6 cm.)

Painted circa 1866-70.

\$7,000-9,000

£5,400-6,800

€5,900-7,500

**PROVENANCE**

Anonymous sale; Christie's, New York, 24 October 2007, lot 142.

We would like to thank Pierre Miquel for confirming the authenticity of the present lot.

•570

**NARCISSE VIRGILE DIAZ DE LA PEÑA (FRENCH, 1808-1876)**

*Mother and Child*

signed and dated 'N. Diaz 57' (lower right) and stamped with the vente seal (lower left)

oil on panel

12 x 8½ in. (30.5 x 21.6 cm.)

\$3,000-5,000

£2,300-3,800

€2,500-4,200

**PROVENANCE**

Anonymous sale; Christie's, New York, 6 September 2006, lot 153.

The authenticity of this work has been confirmed by Rolande Miquel.



570



571

PROPERTY FROM THE ESTATE OF THE COUNTESS  
NADIA DE NAVARRO

571

**CIRCLE OF SIR PETER PAUL RUBENS  
(FLEMISH, 1577-1640)**

*The Christ Child and the infant Saint John the Baptist  
with Saint Francis and a lamb*

oil on canvas  
54 x 41½ in. (137.2 x 105.4 cm.)

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

**PROVENANCE**

Sir Alexander Creighton.  
Marczell von Nemes, Budapest.  
Schneider Collection, Mannheim.  
Acquired by the Countess Nadia de Navarro, Glen  
Head, New York, before 1964.

**EXHIBITED**

London, The British Gallery, 1823, as Rubens.  
Milan, Palazzo Reale, *Arte Europea da una  
Collezione Americana*, March-April 1964, no. 12, as  
Rubens (catalogue by R. De Grada).

**LITERATURE**

J. Smith, *A Catalogue Raisonné of the Works of the  
Most Eminent Dutch, Flemish, and French Painters*,  
London, 1830, II, p. 258, no. 875, as Rubens.



572

PROPERTY FROM A PRIVATE COLLECTOR

•572

**FLEMISH SCHOOL, CIRCA 1600**

*Portrait of a lady, bust-length*

oil on canvas  
26¼ x 21⅞ in. (66.7 x 53.7 cm.)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

**PROVENANCE**

The Hispanic Society of America, New York.  
Anonymous sale; Christie's, New York, 8 June 2011,  
lot 24.

PROPERTY FROM THE ESTATE OF THE COUNTESS  
NADIA DE NAVARRO

573

**GIOVANNI ANTONIO PELLEGRINI  
(ITALIAN, 1675-1741)**

*Erminia and the Shepherds*

oil on canvas, in a painted oval  
54 x 43½ in. (137.2 x 110.5 cm.)

\$15,000-20,000

£12,000-15,000  
€13,000-17,000

**PROVENANCE**

Ruggero Sonino, Venice.  
Acquired c. 1965 by the Countess Nadia de  
Navarro, Glen Head, New York.

**LITERATURE**

R. Pallucchini, 'Novità ed appunti per Giovanni  
Antonio Pellegrini', *Pantheon*, XVIII, 1960, pp.  
247-248, 250.

G. Knox, *Antonio Pellegrini 1675-1741*, Oxford,  
1995, p. 261, no. P. 457.



573

PROPERTY OF THE DAVID WINTON BELL  
GALLERY, BROWN UNIVERSITY

574

**CIRCLE OF JUSTUS SUSTERMANS  
(FLEMISH, 1597-1681)**

*Portrait of Cosimo II de' Medici (1590-1621), Grand  
Duke of Tuscany, half-length*

oil on canvas  
23¾ x 18¾ in. (59.4 x 47.6 cm.)

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

**PROVENANCE**

Reverend H. Gregory, 1895.  
Thomas Hesslein, Santa Fe, New Mexico, by  
whom bequeathed to the Bell Gallery in 2001.

This portrait of Cosimo II de' Medici (1590-1621)  
can be dated, based on the sitter's apparent age,  
to early in the second decade of the 17th century.  
It appears to relate to Justus Suttermans' full-  
length portrait of the Grand Duke in the Uffizi,  
Florence, with some differences to the costume  
(see K. Langedijk, *The Portraits of the Medici:  
15th-18th Centuries*, Florence, 1981, I, pp. 540-541,  
no. 31, fig. 28,31).



574

# PROPERTY OF THE METROPOLITAN MUSEUM OF ART

(LOTS 575-586)

The spectacular collection of British decorative arts at the Metropolitan Museum of Art is in large part due to the generosity of a single benefactor, Judge Irwin Untermyer, who served on the Museum's board for some 20 years. By the time of his death in 1973, he had left a magnanimous gift of over two thousand works of art from an impressive collection that was refined and augmented over the course of his life. His collection was broad in scope and included English furniture, silver, needlepoint and porcelain but, as he said, he had 'always regarded the English furniture as the outstanding part' of his collection.

As part of the plan to renovate the Annie Laurie Aitken and Heathcote Galleries, the Metropolitan Museum of Art has been carefully reviewing its holdings of English decorative arts. The sale of the objects such as lots (range of lot numbers) will make it possible to acquire works in categories that are less well-represented so when the Galleries are scheduled to reopen in 2019 they will more accurately reflect the stylistic development of British furniture from the 16th century up to around 1900, creating an engaging narrative of the artistry, industry and lifestyles of the British, from the grandest to the 'middling classes'.

■ 575

## A SET OF SIX GEORGE I WALNUT, BEECH AND SEAWEED MARQUETRY SIDE CHAIRS

CIRCA 1715

Two upholstered in blue damask, four upholstered in red silk

(6)

\$12,000-18,000

£9,200-14,000  
€10,000-15,000

### PROVENANCE

With Charles of London, New York, as 'the Hampton Court chairs' (\$4,290)  
Bought from the above by Marion E. and Leonard A. Cohn.  
Gift of Mrs. Leonard A. Cohn, 1945.

### EXHIBITED

New York, Metropolitan Museum of Art,  
*AngloMania: Tradition and Transgression in British Fashion*, 3 May-4 September 2006.  
On view in the Annie Laurie Aitken Galleries (four chairs)

### LITERATURE

'Recent Accessions of European Decorative Arts',  
*Metropolitan Museum of Art Bulletin*, vol. 6, no. 8,  
April 1948, p. 227 (right).



■ 576

**AN ELIZABETHAN THREE-TIER OAK COURT CUPBOARD**

CIRCA 1600 WITH MODIFICATIONS

46½ in. (118 cm.) high, 49 in. (125 cm.) wide, 15¾ in. (41.2 cm.) deep

\$4,000-6,000

£3,100-4,600

€3,400-5,000

**PROVENANCE**

Gift of Irwin Untermyer, 1964.

**EXHIBITED**

New York, Metropolitan Museum of Art, *Highlights of the Irwin Untermyer Collection*, 29 September 1977-21 May 1978.  
New York, Metropolitan Museum of Art, *AngloMania: Tradition and Transgression in British Fashion*, 3 May-4 September 2006.  
On view in the Annie Laurie Aitken Galleries.

**LITERATURE**

R. Symonds, 'The "Dyning Parlor" and its Furniture', *The Connoisseur*, vol. CXIII, 1944, p. 15, fig. 9.  
Y. Hackenbroch, *English Furniture With Some Furniture From Other Countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, p. 64, pl. 268, fig. 310.  
*Highlights of the Untermyer Collection of English and Continental Decorative Arts*, New York, 1977, p. 69, no. 113.



576

■ ~577

**A WILLIAM AND MARY KINGWOOD, ROSEWOOD AND SEAWEED MARQUETRY KNEEHOLE DESK**

CIRCA 1690, THE BACK PANEL AND BASE LATE 19TH CENTURY

The interior kneehole door with a paper label inscribed *This Table was bought at a sale some years ago at the Homme House Mr. Weobley and was the property of the Peploe family of Garnstone Castle, plus was removed from the castle many years ago. It previously being the property of Colonel Birch one of the old English warriors and owned the estate before the Peploe Family. Purchased by G. Underhill 28 College Street Worcester Feby 1892 from Mr. Maddox Hereford, the left lower drawer with a similar inscription*

35 in. (89 cm.) high, 37¾ in. (96 cm.) wide, 24¾ in. (62.5 cm.) deep

\$3,000-5,000

£2,300-3,800

€2,500-4,200

**PROVENANCE**

Colonel John Birch, M.P. (circa 1666-1735), Garnstone Manor, Weobley, Herefordshire.  
By descent in the Peploe Family, Garnstone Castle, Herefordshire.  
Mr. Maddox, Hereford., from whom purchased by;  
G. Underhill, 28 College St., Worcester, 1892.  
Sir George Donaldson, London (1845-1925).  
Rogers Fund, 1912.

**EXHIBITED**

New York, Metropolitan Museum of Art, *AngloMania: Tradition and Transgression in British Fashion*, 3 May-4 September 2006.  
On view in the Annie Laurie Aitken Galleries  
P. Macquoid, *A History of English Furniture: The Age of Walnut*, London, 1905, p. 136 (Property of Sir George Donaldson) (almost certainly the same but with different brasses).  
G. L. Hunter, *Decorative Furniture: A Picture Book for the Beautiful Forms of All Ages and All Periods*, Philadelphia and London, 1923, p. 341, fig. 2.



577



578

■ 578

**A GEORGE III MAHOGANY SIDE CHAIR**

ATTRIBUTED TO PAUL SAUNDERS, CIRCA 1765

With later side rails

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

**PROVENANCE**

[Possibly] part of a larger set supplied to James Lowther, 1st Earl of Lonsdale (1736-1802), possibly for Lowther Hall, Westmoreland or Lowther Lodge, London and by descent to Hon. William Lowther (1821-1912); Christie, Manson and Woods, London, 16 May 1912, lot 127 (a set of four) (to Mallett for £183 15s) With Mallett & Son, London and sold to the Museum in 1913. Rogers Fund, 1913.

The same distinctive flutes feature on a number of pieces attributed to the Soho firm of cabinet-makers and upholsterers founded around 1751 by Paul Saunders in partnership with George Smith Bradshaw (d.1812). Based around Carlisle House, Soho Square and 59 Greek Street, Saunders established a substantial workshop and enjoyed the patronage of many aristocratic clients both in London and the country.

■ 579

**A ENGLISH MAHOGANY SIDE TABLE**

18TH CENTURY AND LATER

With a later *verde antico* marble top, the back veneered

35 in. (89 cm.) high, 73¼ in. (186 cm.) wide, 30½ in. (77.5 cm.) deep

\$5,000-8,000

£3,800-6,100  
€4,200-6,700

**PROVENANCE**

Bequest of Bernard M. Baruch, 1965.

**EXHIBITED**

New York, Metropolitan Museum of Art, *AngloMania: Tradition and Transgression in British Fashion*, 3 May- 4 September 2006. On view in the Annie Laurie Aitken Galleries.



579



■ 580

**A GEORGE III STYLE MAHOGANY ARMCHAIR**  
THIRD QUARTER 19TH CENTURY

\$1,000-1,500

£760-1,100  
€840-1,200

PROVENANCE

Bequest of John L. Cadwalader, 1914.



580

■ ~581

**A GEORGE III REVIVAL ORMOLU-MOUNTED AND EBONY-BANDED MAHOGANY SERVING TABLE**  
THIRD QUARTER 19TH CENTURY

35½ in. (90.5 cm.) high, 86½ in. (220 cm.) wide, 40½ in. (103 cm.) deep

\$5,000-10,000

£3,800-7,600  
€4,200-8,300

PROVENANCE

Marsden J. Perry, Providence, Rhode Island.  
Rogers Fund, 1924.

EXHIBITED

New York, Metropolitan Museum of Art, *Anglo Mania: Tradition and Transgression in British Fashion*, 3 May-4 September 2006.  
On view in the Lansdowne Dining Room.



581



■ 582

**A PAIR OF GEORGE II GILTWOOD PIER MIRRORS**

CIRCA 1760

The plates largely original, the lower center plates beveled and reused at the time of making

90½ in. (230 cm.) high, 41¾ in. (106 cm.) wide (2)

\$60,000-80,000

£46,000-61,000

€50,000-67,000

**PROVENANCE**

Mrs. Robert M. Hillas, Indian Harbor, Greenwich, Connecticut.

Gift of Mrs. Robert M. Hillas, 1961.

**EXHIBITED**

On view in the Annie Laurie Aitken Galleries.

This pair of ornate giltwood pier mirrors in the 'picturesque' or 'French' taste is after designs by the cabinet-making father and son partnership of William (d. 1763) and John Linnell (d. 1796) of Berkeley Square, London. As one of the most prominent firms of cabinet-makers of the second half of the 18th century, the Linnells supplied furniture and decorations for important country houses including Kedleston Hall, Badminton House, Osterley Park, Syon Park, Alnwick Castle, Shardeloes, Bowood House, Lansdowne House and Inveraray Castle.

The design of the present mirrors with their distinctive and beautifully-carved cresting of a woven basket, overflowing with foliate and fruit garlands is reflected in drawings of circa 1755-60 for pier glasses by the Linnell firm, held in the Victoria & Albert Museum (H. Hayward, P. Kirkham, *William and John Linnell: Eighteenth Century London Furniture Makers*, London, 1980, vol. II, p. 96, fig. 186; H. Hayward, 'The Drawings of John Linnell in the Victoria and Albert Museum, *Furniture History*, vol. 5, 1969, fig. 47 and p. 93). Another whimsical design for a pier mirror with console table of about 1760, also held by the V, features similar profoundly scrolling 'shoulders', almost certainly ornamentation derived from the oeuvre of Matthias Lock as published in his *Six Sconces* (1744) (P. Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1958, fig. 199). Other pairs of Rococo mirrors of equally impressive dimensions are at Stourhead, Wiltshire, perhaps made for Sir Richard Hoare for Barn Elms in 1753, and at Hagley Park, Worcestershire, circa 1755 (Hayward, Kirkham, *op. cit.*, p. 100, fig. 191; R. Edwards, *The Shorter Dictionary of English Furniture*, London, 1964, p. 369, fig. 61).



**A SET OF FOURTEEN IRISH GEORGE III REVIVAL MAHOGANY DINING CHAIRS**

SECOND QUARTER 19TH CENTURY

(14)

\$40,000-80,000

£31,000-61,000

€34,000-67,000

**PROVENANCE**

Lord Doverdale, Westwood Park, Worcestershire (by 1896)  
Property of the Trustees of the Westwood Settlement Removed from Westwood Park; Sotheby's, London, 10 November 1950, lot 138 (a set of sixteen; £2,160 to 'Rubin' [Pelham Galleries] together with lot 139, the matching pair of settees).  
With Pelham Galleries, London.  
Bought from the above by Irwin Untermyer, New York in 1950.  
The first two chairs, Gift of Irwin Untermyer, 1951; 12 chairs and pair of settees, Gift of Irwin Untermyer, 1964.

**EXHIBITED**

New York, Metropolitan Museum of Art, *Highlights of the Irwin Untermyer Collection*, 29 September 1977-21 May 1978.  
New York, Metropolitan Museum of Art, *AngloMania: Tradition and Transgression in British Fashion*, 3 May-4 September 2006.  
On view in the Kirtlington Park Dining Room.

**LITERATURE**

'Westwood Park, Worcestershire, The Seat of Mr. Edward Partington,' *Country Life*, 29 November 1902, pp. 689-697 (part of the set shown in-situ in the Long Gallery)  
C. Latham, *In English Homes*, London, 1909 (3rd edn.), pp. 258-259 (chairs from the set shown in situ in the Long Gallery at Westwood Park).  
H. Cescinsky, *English Furniture of the 18th Century*, London, 1910, vol. II, pp. 171-172, fig. 162.  
H. Cescinsky, *Old World House*, New York, 1924, vol. II, p. 78, fig. 7.  
C. Hussey, 'Westwood Park - II', *Country Life*, 21 July 1928, pp. 94-100, figs. 2,3,5,8 (chairs from the set shown in situ in the Great Room and Sir John's Banqueting Room).  
H. Cescinsky, *The Gentle Art of Faking Furniture*, London, 1931, pl. 203.  
H. Cescinsky, *English Furniture from Gothic to Sheraton*, New York, 1937, p. 260.  
P. Remington, 'The Galleries of European Decorative Arts and Period Rooms', *Metropolitan Museum of Art Bulletin*, vol. 13, November 1954, pp. 69, 116 (the set mentioned).  
H. Comstock, 'English Furniture', *The Magazine Antiques*, May 1955, p. 400 (one chair illustrated).  
Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pp. 27-28, pl. 96-98, figs. 123-125.  
*Highlights of the Untermyer Collection of English and Continental Decorative Arts*, New York, 1977, p. 80, no. 140.

This set of dining chairs was a gift of Judge Irwin Untermyer (1886-1973) who assembled one of the greatest collections of English decorative art in twentieth century America. They were part of a bequest of over 2000 works and represent some of the seminal examples of English furniture. Untermyer was a discerning and knowledgeable collector and this set of chairs would have easily met his criteria; they are illustrated in Herbert Cescinsky's books on English furniture which established the standard for aspiring collectors.

For many years, the chairs were on display in the dining room of Kirtlington Park, one of the period rooms installed in the Museum and considered to be one of the most beautiful Rococo rooms in England. (A. Peck et al., *Period Rooms in the Metropolitan Museum of Art*, New Haven, p.136 and 139.). The chairs were part of a larger suite which is known to have included two



Part of the set in the Long Gallery at Westwood Park, 1902.  
© Courtesy of the Country Life Picture Library.

additional side chairs and a pair of settees; they were also donated by Judge Untermyer and are the two following lots. One additional side chair is in Hammond House, Annapolis, Maryland and the other is in the Victoria and Albert Museum, London (W.24-1951). The set may have originally included armchairs as one is illustrated in P. Macquoid, *The Age of Mahogany*, London, 1906, pp. 194-195, fig. 171 and noted as the property of Percy Heaton, Esq. but its present whereabouts is unknown.

The chairs were first recorded in a 1902 *Country Life* article on Westwood Park, Worcestershire where some are visible in the Long Gallery (reproduced here). Westwood was owned by Edward Partington (1836-1925), an industrialist who purchased the house in 1896 from Herbert Pakington, 3rd Baron Hampton (1848-1906), a descendant of the original Elizabethan owner. It is unknown if the chairs were sold with Westwood in 1896 or if they were acquired afterwards as only a 1786 inventory is known to exist. The chairs and the settees were part of the contents of Westwood that were sold at Sotheby's, London 10 November 1950 (lots 138 and 139). They were purchased by Pelham Galleries who sold the fourteen chairs and the settees offered here to Judge Untermyer.

The distinctive carving of acorns and oak leaves appears on two other related sets of chairs. A set of six, including two armchairs with a slightly different splat was in the collection of Mrs. Giles Whiting (H. Comstock, 'Furniture in the Collection of Mrs. Giles Whiting', *The Magazine Antiques*, February 1956, pp. 229-230, fig 3) and subsequently sold as George II style at Sotheby Parke-Bernet, New York, 15 April 1972, lot 371 (\$1600). Another set of six chairs that included two armchairs with slightly different carving to the legs were sold from the collection of Edward C Knight, Claradon Court, Newport, at Anderson Galleries, New York, 29 January 1931, lot 467 (illustrated).



(part of a set of fourteen)



584

■ 584  
**AN IRISH GEORGE III REVIVAL MAHOGANY SETTEE**  
 SECOND QUARTER 19TH CENTURY

*En suite* with the two preceding lots

80½ in. (204.5 cm.) wide, overall

\$3,000-5,000

£2,300-3,800  
 €2,500-4,200

**PROVENANCE**

Lord Doverdale, Westwood Park, Worcestershire (by 1896)  
 Property of the Trustees of the Westwood Settlement Removed from  
 Westwood Park; Sotheby's, London, 10 November 1950, lot 139 (one of two)  
 £360 to 'Rubin' [Pelham Galleries] together with lot 138 (the matching set of  
 sixteen dining chairs).  
 With Pelham Galleries, London.  
 Bought from the above by Irwin Untermyer, New York in 1950.

■ 585  
**AN IRISH GEORGE III REVIVAL MAHOGANY SETTEE**  
 SECOND QUARTER 19TH CENTURY

*En suite* with the preceding and following lots

80½ in. (204.5 cm.) wide, overall

\$3,000-5,000

£2,300-3,800  
 €2,500-4,200

**PROVENANCE**

Lord Doverdale, Westwood Park, Worcestershire (by 1896)  
 Property of the Trustees of the Westwood Settlement Removed from  
 Westwood Park; Sotheby's, London, 10 November 1950, lot 139 (one of two)  
 £360 to 'Rubin' [Pelham Galleries] together with lot 138 (the matching set of  
 sixteen dining chairs).  
 With Pelham Galleries, London.  
 Bought from the above by Irwin Untermyer, New York in 1950.



585



586

■ 586  
**A GEORGE III MAHOGANY AND POLYCHROME-PAINTED SATINWOOD SERVING TABLE**

CIRCA 1780

The drawer front replaced

34¼ in. (87 cm.) high, 78 in. (198.5 cm.) wide, 27 in. (68.5 cm.) deep

\$4,000-6,000

£3,100-4,600  
 €3,400-5,000

PROVENANCE

With C.H.F. Kindermann, Esq., London until 1910.  
 Rogers Fund, 1910.

EXHIBITED

New York, Metropolitan Museum of Art, *AngloMania: Tradition and Transgression in British Fashion*, 3 May-4 September 2006.  
 On view in the Lansdowne Dining Room.

PROPERTY OF A LADY

■ 587

**A MATCHED PAIR OF ITALIAN SPECIMEN MARBLE TOPS**  
 CIRCA 1780, THE GEORGE II STYLE GILTWOOD BASES, 20TH CENTURY

Inlaid with various volcanic stones, green and red porphyry and Sienna marble, variations to inlay

32¼ in. (83 cm.) high, 29¾ in. (74.5 cm.) wide, 21 in. (53.2 cm.) deep

\$5,000-7,000

£3,800-5,300  
 €4,200-5,800

(2)



587



587 (detail)



588

PROPERTY FROM A NEW YORK PRIVATE COLLECTION (LOT 588-593)

•588

**A MEISSEN PORCELAIN GROUP OF 'DIE POLNISCHE VERLOBUNG'**

CIRCA 1745, PROBABLY MODELED BY J.J. KÄNDLER

The turbaned sultan taking a pinch of snuff from his seated companion, a guard at attention behind

6 in. (15.3 cm.) high

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

**PROVENANCE**

With Klaber & Klaber, London.

The present model has been variously known as 'The Polish Lovers' and as 'The Polish Executioner'.

•589

**A PAIR OF MEISSEN PORCELAIN COMMEDIA DELL'ARTE FIGURES OF HARLEQUIN AND COLUMBINE AS MUSICIANS**  
CIRCA 1745, BLUE CROSSED SWORDS MARKS TO THE REVERSE, MODELED BY J.J. KÄNDLER

He playing the bagpipe, she the hurdy gurdy

5¼ in. (13.3 cm.) high, the man

\$3,000-5,000

(2)

£2,300-3,800  
€2,500-4,200

**PROVENANCE**

With Klaber & Klaber, London.



589



590

•590

**A MEISSEN PORCELAIN BOGAGE GROUP OF A GALLANT AND COMPANION AS SHEPHERD AND SHEPHERDESS**  
CIRCA 1750, BLUE CROSSED SWORDS MARK TO THE REVERSE

He presenting his companion with forget-me-nots, she playing a lute, a lamb at her feet

6½ in. (16.5 cm.) high

\$3,000-5,000

£2,300-3,800  
€2,500-4,200





591



•591

**A PAIR OF PARIS PORCELAIN GOLD-GROUND CAMPANA VASES**

CIRCA 1810, POSSIBLY NAST

Each painted *en grisaille* front and back with mythological scenes

12½ in. (31.7 cm.) high

(2)

\$5,000-7,000

£3,800-5,300  
€4,200-5,800

•592

**A MEISSEN PORCELAIN ASSEMBLED GAMING BOX  
LIKELY LATE 18TH CENTURY, FAINT BLUE CROSSED SWORDS  
MARKS**

The rectangular box and cover fitted with four smaller boxes and covers, painted with flower sprays, each enameled with a variant card suit, the large cover with a Jack and fanned playing cards

6¾ in. (17.2 cm.) long

(10)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200



Another example, described as Meissen circa 1760 and with similar quality painting, was in the collection of Mrs. Paul Mellon, sold Sotheby's New York, 21 November 2014, lot 1220.

592



593



593

**A PAIR OF SEVRES (LOUIS XVIII) PORCELAIN ICE-PAILS AND COVERS (GLACIERE VASE B)**

CIRCA 1819, ONE WITH BLUE STENCILED INTERLACED L'S AND FLEUR-DE-LYS MARK, ONE COVER WITH GILDER'S B..., ONE VASE INCISED H

Each oviform with Etruscan style bracket handles, the rim gilt with ribbon-tied overlapping laurel leaves, painted front and back with lush bouquets; *together with* two associated Sèvres liners, one incised DL and 19-8, the other Z

13 in. (33 cm.) high, 9 in. (23.1 cm.) diameter (6)

\$12,000-18,000 £9,200-14,000 €10,000-15,000

The present pair of ice-pails are almost certainly from a service described in the factory records as *Service de Dessert fond blanc, loudin en or vert imprimé, bouquets au fleurs coloriés* (Dessert Service: white ground, printed border in green gold, bouquets of colored flowers) which entered the saleroom 22 March 1823 [Vv1, 194-31]. The service included 58 plates at a cost of 27 *livres* each, 8 serving dishes (*compotiers*) at 20 *livres* each, 2 baskets (*corbeilles paniers*) at 65 *livres* each, 4 fruit bowls (*jattes à fruits*) at 100 *livres* each, 2 sugar bowls at 300 *livres* each, and two vase-shaped ice-pails, covers and liners at 275 *livres* each for a total cost of 1566 *livres*.

PROPERTY FROM A PRIVATE COLLECTOR (LOTS 594-596)

•594

**AN ORMOLU-MOUNTED SEVRES PORCELAIN VASE MODELED AS A CLOCK (VASE SOLAIRE)**

THE VASE CIRCA 1772-1773, THE COVER A LATER REPLACEMENT, THE MOUNTS PROBABLY LATER

Of fluted-shield shape applied with three circular roundels linked by rings, the socle edged by a beaded band and laurel wreath

11¼ in. (29.8 cm.) high, overall (2)

\$2,000-3,000 £1,600-2,300 €1,700-2,500

**PROVENANCE**

Anonymous sale; Sotheby's, London, 13 April 2006, lot 73.

594

595

**A PAIR OF ORMOLU-MOUNTED SEVRES PORCELAIN  
BISCUIT FIGURES OF BATHERS ON FLUTED BLEU NOUVEAU  
COLUMNAR PEDESTALS ('BAIGNEUSE' ET 'BAIGNEUSE AUX  
ROSEAUX')**

CIRCA 1766, FROM MODELS BY FALCONET, INCISED F TO THE FIRST,  
5 TO THE SECOND, THE ORMOLU OF A LATER DATE

The figure of '*Baigneuse*' in soft paste, that of '*La Baigneuse aux Roseaux*' in  
hard paste, each nude draped for modesty, standing beside the banks of a  
river poised to enter the water, one with a tree-stump at her left, the other with  
bulrushes at her right, on a fluted columnar base with a later ormolu fitted  
platform between the figure and the column

the first 17 in. high, overall; the second 16¼ in. high, overall

(6)

\$20,000-30,000

£16,000-23,000

€17,000-25,000

**PROVENANCE**

Anonymous sale; Sotheby's New York, 22 October 1974, lot 364.

Anonymous sale; Christie's New York, 19 October 2007, lot 358.





596

596

**AN ASSEMBLED SEVRES PORCELAIN PART DINNER SERVICE MOSTLY SECOND HALF OF THE 18TH CENTURY**

Painted with loose bouquets within blue-line-and-gilt dash-borders, comprising: two lobed oval serving dishes (*compotiers ovale*), two butter tubs and two covers on fixed stands (*beurriers*), fourteen soup plates (*assiettes à potage*), eighteen dinner plates (*assiettes unies*), two lobed bowls (*jattes*), four shaped oval dishes (*compotiers ovale*), four lobed circular dishes (*compotiers rond*), four shell-shaped dishes (*compotiers 'coquille'*), three shaped square dishes (*compotiers carré*), two lobed oval sugar bowls and two covers on fixed stands (*sucriers de M. Le Premier*), a shaped oval bottle cooler with pierced strainer (*seau ovale à liqueur*), four ice cups (*tasses à glasse*), ten lobed dessert plates (*assiettes unies*), together with: a feuille de choux salad bowl similarly decorated (*jatte à feuilles-de-choux*), two feuille de choux lobed ice cup stands (*soucoupes à pied*), seven feuille de choux ice cream cups (*tasses à glasse*)

(85)

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

**PROVENANCE**

Anonymous sale; Sotheby's, London, 2 December 2003, lot 69 (a large portion of the lot).

The Property of a Lady of Title; Christie's, London, 14 June 1994, lots 97 and 109 (the ice cups and stands).

Anonymous sale; Christie's, New York, 24 October 2012, lot 26.



597

597

**A SEVRES PORCELAIN ECUELLE, COVER AND STAND (ECUELLE 'ROND TOURNEE', 2EME GRANDEUR)**

CIRCA 1775, BLUE INTERLACED L'S MARK ENCLOSING DATE LETTER X, PAINTER'S MARKS FOR CHOISY AND SIOUX L'AINÉ, INCISED DA AND GN TO STAND AND LC TO ECUELLE

Painted with scattered flowers between blue line and gilt-dash bands, foliate handles

9¾ in. (24.8 cm.) wide, the stand

(3)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

Cyprien-Julien Hirel de Choisy is recorded as a painter of flowers and patterns from 1770-1812. Jean-Charles Sioux l'ainé is recorded as a painter of flowers, patterns and feathered edges from 1752-92.

PROPERTY FROM A PRIVATE COLLECTOR

598

**A PAIR OF ORMOLU-MOUNTED SEVRES PORCELAIN BLEU  
CELESTE VASES (VASES 'BOIZOT A BOUCS')**

THE PORCELAIN CIRCA 1780-1785, THE PAINTING ATTRIBUTED TO  
PIERRE JEUNE, THE ORMOLU AND PORPHYRY BASES OF SIMILAR  
DATE, THE ORMOLU HANDLES AND LOWER PORTION CIRCA 1830

Each oviform vase flanked by ormolu rams head handles, finely painted with  
birds flying before a large blooming rosebush in landscape, the reverse with  
a ribbon-tied bouquet, within chased oval surrounds and swags of bulrushes  
and berried laurel, on an ormolu base and porphyry plinth

18½ in. (47 cm.) high, overall

(2)

\$15,000-20,000

£12,000-15,000

€13,000-17,000

PROVENANCE

Anonymous sale; Etude Tajan, Paris, 20 December 2000, lot 116.

Anonymous sale; Christie's, New York, 24 October 2012, lot 60.





599

PROPERTY FROM A NEW YORK PRIVATE COLLECTION (LOT 599-603)

■ 599

**A GEORGE III GILTWOOD MIRROR**

CIRCA 1780

49 in. (124.5 cm.) high, 36¾ in. (93.5 cm.) wide

\$5,000-8,000

£3,800-6,100

€4,200-6,700

PROVENANCE

With Moss Harris & Sons, London, 1963.

■ ~600

**A GEORGE III SATINWOOD, MAHOGANY AND TULIPWOOD  
MARQUETRY PEMBROKE TABLE**

CIRCA 1780

28.1.4 in. (72 cm.) high, 20 in. (51 cm.) wide, 30 in. (76 cm.) deep, closed

(2)

\$12,000-18,000

£9,200-14,000

€10,000-15,000

PROVENANCE

Acquired from Apter-Fredericks, London.



600 (detail)



600

■ ~601

**A GEORGE III LACQUERED BRASS-MOUNTED SATINWOOD, SABICU AND TULIPWOOD SECRETAIRE AND DRESSING-CABINET**

THE CASE ATTRIBUTED TO GEORGE SIMSON, RETAILED BY THE THOMAS WEEKS MUSEUM, LONDON, CIRCA 1800, THE DIAL SIGNED 'WEEKS'S MUSEUM TITCHBORNE STREET'

The drawer with fitted interior, four finials probably old replacements

92½ in. (235 cm.) high, 38½ in. (97.8 cm.) wide, 23¼ in. (59.1 cm.) deep

\$50,000-80,000

£38,000-61,000

€42,000-67,000

**PROVENANCE**

Linden Hall, Longhorsley, Northumberland.

The Property of Miss A. P. Adamson, Linden Hall; Barnard, Thorpe & Partners, 23 May 1963, lot 1056, pl. VII.

With Messrs. Beckwith & Son.

John Allnot Esq.

Anonymous sale; Sotheby's, London, 23 May 1980, lot 244.

Acquired from Mallett.

**LITERATURE**

*The Connoisseur*, August 1963, vol. 153, no. 618.

C. Gilbert, 'Some Weeks cabinets reconsidered', *Connoisseur*, May 1971, p. 16, appendix 6.

**THE THOMAS WEEKS MUSEUM**

This cabinet is one of approximately fifteen known closely related cabinets originating from the 'Weeks Museum' of Haymarket and to which the dial's inscription relates. The museum, established c. 1797 contained various mechanical curiosities including ingenious clocks, self-playing organs, toys, animated spiders and birds of paradise.

**THE 'WEEKS CABINETS'**

Christopher Gilbert's has identified the present cabinet as one of eleven cabinets of 'standard' or 'variant' type, based on a cabinet now at Temple Newsam House, Leeds (see C. Gilbert, 'Some Weeks Cabinets Reconsidered', *Connoisseur*, May 1971). The cabinets were originally fitted with an automatic barrel organ in their lower section, which played twelve tunes. Only one extant cabinet retains its original organ.

**THE ATTRIBUTION TO SIMSON**

It has been possible to attribute the group, again on the basis of stylistic affinities linking the group, to the firm of George Simson, whose use of large panels of sabicu bordered by satinwood on certain pieces gives grounds for a firm attribution (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 422, fig. 840 & p. 50). Simson was established at 19 St. Paul's Church Yard by 1787 and traded as an upholster, cabinet-maker and undertaker until 1840.



602

**A GEORGE III CREAM, POLYCHROME-PAINTED COPPER AND PARCEL-GILT PIER TABLE**

ATTRIBUTED TO GEORGE BROOKSHAW, CIRCA 1780

The top painted on copper with abundant floral garlands between bands of pearls, paper label inscribed *H 108* and red painted *A/G.L* to reverse

34½ in. (87.5 cm.) high, 55 in. (139.5 cm.) wide, 21 in. (53.5 cm.) deep

\$40,000-60,000

£31,000-46,000  
€34,000-50,000

**PROVENANCE**

William Hesketh Lever, 1st Viscount Leverhulme, The Hill, Hampstead (inventoried in the Adams Drawing Room in 1915).  
The Art Collections of the Late Viscount Leverhulme; sold Anderson Galleries, New York, Part One, 9-13 February 1926, lot 16 (\$650).  
With H. Blairman & Son, London.  
Anonymous sale, Christie's New York, 11 October 2007, lot 110.

**LITERATURE**

C. Musgrave, Adam and Hepplewhite Furniture, London, 1996, fig. 106.  
L. Wood 'George Brookshaw: Peintre Ebeniste par Extraordinaire' The case of the vanishing cabinet-maker: Part 2' *Apollo*, June 1991, p. 392, fig. 10.  
L. Wood, Catalogue of Commodes, London, 1994, p. 51, fig. 21 (shown in situ in the Adams Drawing Room in 1925, left side of photo).

The table is a masterpiece by the acclaimed *peintre ébéniste* George Brookshaw (1751-1823) and was most likely designed to harmonize with a room's ceiling and mantelpiece. Brookshaw touted this aesthetic in a 1788 advertisement of 'a variety of the most elegant articles; consisting of pier tables, cabinets, commodes, quines [quoins], book-cases, candilabriums, girandoles, glass frames . together with a great variety of new-fashioned chimney-pieces, to correspond with his furniture, which are all made in a style peculiar to himself, in copper and marble, and painted and burnt-in, in a manner which gives them peculiar elegance.' (L. Wood, 'George Brookshaw "Peintre Ebeniste par Extraordinaire"', The case of the vanishing cabinet-maker: Part 2', *Apollo*, June 1991, p. 384). Related chimneypieces to this pier table with naturalistic floral garland decoration, combined with Etruscan Grecian vase ornament are on a chimneypiece from Hams Hall, Worcestershire (dismantled in the 1920s) and acquired by the Birmingham Museum and Art Gallery in 1993 (L. Wood, 'Brookshaw's Chimneypiece from Hams Hall, Warwickshire', *Furniture History Society Newsletter*, May 1994) and another supplied to Badminton House Gloucestershire, in 1787 (Wood, 1991, *op. cit.*, pt. II, pl. 1). Other Brookshaw furniture with related decoration includes a commode that may have been supplied for the Albermarle Street house of John, 3rd Baron Monson (d.1806) (*ibid.*, 1991, fig. 4). Another closely related table was sold anonymously, Christie's, New York, 28 January 1989, lot 110.

**THE PROVENANCE**

William Lever, later 1st Viscount Leverhulme (1851-1925), the Sunlight Soap magnate, committed himself to forming a collection representative of the best of British art - an endeavor that lasted for the last thirty years of his life and led to the Lady Lever Art Gallery, a house museum he established in 1922. His pursuit of neoclassical English furniture of the late 18th century was virtually unparalleled at the time and the table appears in a 1925 black and white photograph taken of the Adams Drawing Room at The Hill, Hampstead. While an invoice does not exist for the present table, it was included in the celebrated five-day sale of Leverhulme's vast collections at The Hill following his death, as conducted by Anderson Galleries in February 1926.









603

■ 603

**A PAIR OF GEORGE III GILTWOOD MIRRORS**

CIRCA 1780

The plates original, some boarder plates and elements of periphery carving replaced, with printed label *Experienced Picture Liners Aitken Dott'Son May 1842 carvers & Gilders 26 So. Castle St. Edinburgh*

55½ in. (141 cm.) high, 33½ in. (85 cm.) wide

\$30,000-50,000

(2)

£23,000-38,000  
€25,000-42,000



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

■ 604

**A JAPANESE LACQUER NAGAMOCHI**

EDO PERIOD (18TH -19TH CENTURY)

The storage chest lavishly decorated in the round

25½ in. (65 cm.) high, 60 in. (152.5 cm.) wide, 24½ in. (62 cm.) deep

\$10,000-15,000

£7,600-11,000  
€8,400-12,000



604

PROPERTY OF A PRIVATE COLLECTOR

■ 605

**A GEORGE I WALNUT AND PARCEL-GILT BUREAU  
CABINET**  
CIRCA 1720

The upper section opening to reveal various pigeonholes and drawers surrounding a mirrored prospect door and secret drawers, the slant front opening to reveal a green velvet writing surface and a conforming interior, hardware apparently original, later feet and finials

97 in. (246.5 cm.) high, 40½ in. (103 cm.) wide, 22½ in. (57 cm.) deep

\$40,000-60,000

£31,000-46,000  
€34,000-50,000

**PROVENANCE**

Acquired from Stair and Company, London.  
The Collection of Theodore and Ruth Baum; Sotheby's, New York,  
22 October 2004, lot 435.



(another view)



606



606 (another view)

FROM A NEW YORK PRIVATE COLLECTION (LOT 606-609)

606

**A ROYAL GEORGE III SATINWOOD, SYCAMORE, THUYA AND MARQUETRY WORK BOX**  
CIRCA 1795

The top opening to a compartmentalized interior, the underside of the top fitted with a conforming hinged panel centered by an oval patera with cross-cut book veneers within foliate and geometric borders and opening to red paper folio slots and a label inscribed *This box was given by Princess Amelia / dau. of George III to her Goddaughter Lady Mary Amelia Grosvenor only dau of Lord & Lady Westminster. She d. young 1814 to the great grief of her parents. The box was afterwards owned by Caroline Amelia Lady Leigh.*, the front of the case with a drawer opening to a compartmentalized interior, the sides with brass bail handles

8¾ in. (22 cm.) high, 14¼ in. (36 cm.) wide, 11 in. (28 cm.) deep

\$5,000-8,000

£3,800-6,100  
€4,200-6,700

**PROVENANCE**

According to a letter supplied with the present box, given by Princess Amelia, daughter of King George III to her god-daughter Lady Amelia Grosvenor.  
Given by the Marchioness of Westminster to C. A. Leigh.  
Acquired from Stair & Company, London, 1987.

**EXHIBITED**

Grosvenor House Antiques Fair, Park Lane, London 10-20th June 1987.



607



607 (another view)

■ 607

**A SET OF GEORGE III MAHOGANY METAMORPHIC LIBRARY STEPS**

BY M. P. HERVE, LATE 18TH CENTURY

With paper label inscribed *Meschain P Herve, Fecit No. 32. John Street Tottenham Court Road*

63½ in. (163 cm.) high, 58 in. (147.5 cm.) wide, 17 in. (43 cm.) deep, extended

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

For further information on this lot please visit [www.christies.com](http://www.christies.com).



608

■ 608

**A PAIR OF GEORGE III SOLID MAHOGANY ARMCHAIRS**  
PROBABLY BY GILLOWS, CIRCA 1780

\$3,000-5,000

(2)

£2,300-3,800  
€2,500-4,200

**PROVENANCE**

With Stair & Company, New York.

■ ~609

**A REGENCY ORMOLU-MOUNTED MAHOGANY SOFA TABLE**  
CIRCA 1810

With ebony and satinwood banding, each side with a sham and working cedar lined drawer

27¾ in. (70.5 cm.) high, 61 in. (155 cm.) wide, 26¾ in. (67 cm.) deep

\$6,000-9,000

£4,600-6,800  
€5,000-7,500

**PROVENANCE**

With Chappell & McCullar, San Francisco.  
Anonymous sale; Sotheby's, New York, 23 October 2013, lot 61.



609



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

■ 610

**A PAIR OF IRISH GEORGE II MAHOGANY STOOLS**

CIRCA 1750

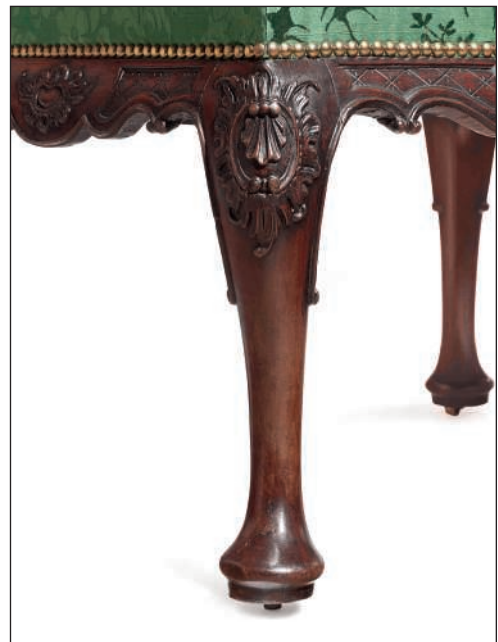
On casters

\$25,000-40,000

(2)

£19,000-30,000

€21,000-33,000



(detail)



PROPERTY FROM THE COLLECTION OF J.E. SAFRA (LOT 611-612)

■ 611

**A GEORGE I WALNUT BUREAU-ON-STAND**

CIRCA 1715-1720

The slant front opening to a fitted interior with a prospect door, pigeonholes and drawers, marked '6060' to one drawer, top drawer formerly fitted, inscribed *EA* and *Emily Adomson* on stand, later locks

36 in. (91.5 cm.) high, 25 in. (63.5 cm.) wide, 17 in. (43 cm.) deep

\$20,000-30,000

£16,000-23,000

€17,000-25,000

**PROVENANCE**

Anonymous Sale; Sotheby's, London, 26 September 1975, lot 42.

Anonymous Sale; Christie's, New York, 13 March 1983, lot 201.

Anonymous Sale; Christie's, New York, 12 October 1996, lot 194.

**LITERATURE**

G. Beard & J. Goodison, *English Furniture 1500-1840*, Oxford, 1987, p. 51 (illustrated).

This elegant bureau is part of a group of small scale bureaux that include a virtually identical example in P. Macquoid and R. Edwards. eds. *Dictionary of English Furniture*, 1954, vol. I, p. 130, fig. 16. Others from the same workshop include one illustrated in R.W. Symonds, *English Furniture from Charles II to George II*, 1929, p. 139, fig. 85, another in R.W. Symonds, 'Dressing Bureaux of the time of George I and George II', *Antique Collector*, May-June 1950, pp. 106, 111; H. Cescinsky, *English Furniture from Gothic to Sheraton*, 1937, p. 184 and H. Cescinsky, *The Old-World House, Vol. I*, 1924, p. 89.



■ 612

**A GEORGE III POLYCHROME-PAINTED  
CARTON PIERRE MIRROR**  
CIRCA 1765

Later mirror plates, possibly originally conceived without border mirror plates, the frame retaining traces of the original scheme, the back edge of the frame inscribed in ink script *Messrs Colebrook*

90 in. (226 cm.) high, 42½ in. (108 cm.) wide

\$20,000-30,000

£16,000-23,000  
€17,000-25,000

**PROVENANCE**

Anonymous Sale; Sotheby's, London, 5 July 1996, lot 68.



## THE PARISIAN MARCHANDS-MERCIERS: PURVEYORS AND CREATORS OF OBJECTS DE LUXE

The following group of Louis XV ormolu-mounted porcelains perfectly captures the creativity, sophistication and refinement of the Parisian marchands-merciers. Always at the forefront of fashion, it was their designs and commissions that informed the aesthetic of the era's most renowned connoisseurs. The marchands-merciers held a monopoly on the import of precious goods from the East such as lacquers and porcelains, but were forbidden by the guild system to create any finished product. Consequently, they presided over a sophisticated and extensive network of specialized artisans whose services they hired to execute customized pieces. They closely supervised the entire production process, from providing imported and part-finished materials from their stock, such as lacquer panels, Oriental porcelains, precious hardstone and Sèvres or Meissen porcelains, along with their own designs or those published by famous ornemanistes. The marchand-mercier Lazare Duvaux in particular promoted the fashion for mounting Chinese and Japanese porcelain with gilt bronzes in the 1740s and 1750s, and was one of the principal suppliers of mounted porcelains to Madame de Pompadour.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

613

### A LOUIS XV ORMOLU-MOUNTED CHINESE PORCELAIN CENTERPIECE

THE ORMOLU CIRCA 1740, THE PORCELAIN 18TH CENTURY

The central rock formation with a toad emerging from a well, with waves to the front on an ormolu base elaborately cast with naturalistic foliage, shells and rockwork, previously drilled for electricity, restored breaks to porcelain, originally presumably with figure of Liu Hai to top, the ormolu regilt at the end of 18th Century

10½ in. (27 cm.) high, 13½ in. (34 cm.) wide, 10½ in. (27 cm.) deep

\$20,000-30,000

£16,000-23,000  
€17,000-25,000

#### PROVENANCE

Mr. and Mrs. O. Roy Chalk, New York.  
By descent to the present owner.

This unusual Chinese porcelain centerpiece tells the story of the Daoist immortal Liu Hai (his figure is now missing) who was accompanied by a poisonous toad. The toad would frequently fall down wells, and Liu Hai would lure him out by using a string of coins like a fisherman's lure which is depicted here with the toad grasping a frond of seaweed in his mouth. The link between the poisonous powers of the toad and the lure of Liu Hai's coins was intended to symbolize the dangerous power of money. Depictions of Liu Hai in coloured porcelain on this scale are rare - small scale depictions in jade and blanc de chine are known. See, for example, R. Blumenfeld, *Blanc de Chine: The Great Porcelain of Dehua*, Hong Kong, 2002, p. 58, fig. B.



614

PROPERTY FROM THE ESTATE OF OGDEN MILLS PHIPPS

614

**A PAIR OF LOUIS XV ORMOLU-MOUNTED CONTINENTAL AND KAKIEMON PORCELAIN CENTER PIECES**

THE MOUNTS CIRCA 1745-1749, THREE PORCELAIN SWANS 18TH CENTURY, THE FOURTH OF A LATER DATE, THE BOWLS LATE 17TH/EARLY 18TH CENTURY AND ASSOCIATED

The mounts stamped with the 'C' *Couronné poinçon*

13 in. (33.2 cm.) long

(2)

\$15,000-25,000

£12,000-19,000  
€13,000-21,000

**PROVENANCE**

Antique (Porcelain) Company, New York, 1960s.

The 'C' *Couronné poinçon* was a tax mark in use between March 1745 and February 1749 on any alloy containing copper.

615

**A LATE LOUIS XV ORMOLU AND MEISSEN, FRENCH BISCUIT AND ENGLISH PORCELAIN-MOUNTED AUTOMATON CENTERPIECE CLOCK**

CIRCA 1760-1780, THE DIAL SIGNED CRONIER JEUNE RUE DE LA MONNAIE NO 6 A PARIS, THE PORCELAIN WITH MINOR LATER ADDITIONS, THE CLOCK AND AUTOMATON MECHANISMS CIRCA 1840

Two train bell striking count wheel anchor recoil escapement, with automaton windmill blades and weather vane, the roof possibly an old replacement

19½ in. (49.5 cm.) high, 20 in. (50.8 cm.) wide, 11½ in. (29.2 cm.) deep

\$30,000-50,000

£23,000-38,000  
€25,000-42,000



615 (detail)





617 (three of seven)

■ ~616

**A REGENCE ORMOLU-MOUNTED AND BRASS-INLAID EBONY REGULTEUR**

THE CASE CIRCA 1720, THE MOVEMENT DATED 1727, THE DIAL SIGNED 'THIOUT A PAIRS/FECIT ET INVENIT', THE MAJORITY OF THE MOUNTS STAMPED WITH THE 'C' COURONNE POINÇON

90 in. (228.5 cm.) high, 18½ in. (47 cm.) wide, 8¾ in. (22 cm.) deep

\$5,000-7,000

£3,800-5,300  
€4,200-5,800

**PROVENANCE**

Anonymous sale; Christie's, New York, 20 October 2006, lot 403.

Probably Antoine Thiout (d. 1761), who became *maître* in 1724, *juré* in 1742 and *garde* in 1769, and who was the *horloger du duc d'Orléans* from 1751.

The 'C' *couronné poinçon* was a tax mark employed on any alloy containing copper between March 1745 and February 1749.

■ 617

**A SET OF SEVEN ITALIAN GILTWOOD, GILT-COMPOSITION AND ETCHED-GLASS GIRANDOLES**

THE FRAMES FLORENCE, THE GLASS VENICE, CIRCA 1750

Each etched with a *Commedia dell'Arte* figure

25 in. (63.5 cm.) high, 12¼ in. (31 cm.) wide (7)

\$12,000-18,000

£9,200-14,000  
€10,000-15,000

**PROVENANCE**

Bartolozzi, Florence: Four generations of Antiquari since 1887; Christie's, London, 14 November 2013, lot 266.



■ 618

**A MONUMENTAL EMPIRE PATINATED BRONZE, ORMOLU AND VENEERED MARBLE TWO-LIGHT CANDELABRUM**  
 CIRCA 1805, THE FIGURAL BASE MOUNTS LATER

Regilt

48 in. (122 cm.) high

\$15,000-25,000

£12,000-19,000

€13,000-21,000

The superb quality of this majestic candelabrum, featuring a winged figure of Victory holding aloft torch-form candle-holders, points to the work of an accomplished *bronzier*. It derives from a celebrated drawing by Charles Percier, now in the Metropolitan Museum of Art, New York (illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 328, fig. 5.2.1). It features a closely related winged Victory candelabrum, and bears an inscription indicating that the depicted candelabrum and other pieces on the same plate were destined for Empress Josephine's Boudoir at Saint-Cloud. J.P. Samoyault suggests that it was the celebrated *fondeur-ciseleur* Pierre-Philippe Thomire (1751-1843) who was commissioned by the firm of the *marchand-mercier* Martin-Eloi Lignereux to execute the latter pair.



619

**A PAIR OF LOUIS XVI ORMOLU CHENETS**

CIRCA 1780

18½ in. (47 cm.) high, 19½ in. (49.5 cm.) wide, 6¾ in. (17 cm.) deep

(2)

\$20,000-30,000

£16,000-23,000

€17,000-25,000

A pair of chenets of this model are in the Wrightsman Collection at the Metropolitan Museum of Art, New York (accession no: 1972.199.1, .2).



PROPERTY OF A PRIVATE COLLECTOR (LOT 620-621)

620

**A NEAR PAIR OF FRENCH ORMOLU-MOUNTED EBONIZED STRIKING TERRESTRIAL GLOBE CLOCKS**

SIGNED E. SAVARY, PARIS, PÈRE IDEFONSE INVENTEUR, THE GLOBES BY CHARLES PERIGOT, CIRCA 1891

A near pair of French ebonized and ormolu-mounted striking terrestrial globe clocks, showing: equation of time, annual calendar, phases of the moon, epact indication, zodiac indication, solar meridian time and world time Signed E. Savary, Paris, Père Ildéfonse Inventeur, the globes by Charles Perigot. Circa 1891

One with enamel dials and blued steel Breguet hands, the other with engraved and silvered dials and blued steel spade hands, each with octagonal case, and on round moulded base, formerly under glass domes, raised on feet with integral casters and with plaques to the top inscribed *Père Ildéfonse/ Franciscain Recollet/INVENTEUR*, four removable side panels fitted with floral ormolu appliqué and to one of the pair the original instruction and description papers applied to the inner face, three side panels fitted with dials

LEFT SIDE DIALS: with painted moon globe, lunar days and days of the week, leap years and the Epact over thirty years

CENTRAL DIALS: night and day, time at the solar meridian with Roman chapters and signed *CADRAN UNIVERSELLE/E.SAVARY/HORLOGER CONSTRUCTEUR/PARIS*, local mean time with Roman chapters and signed *Charles Delagrave/EDITEUR/RUE SOUFFLOT 15/PARIS/DÉPOSÉ*

RIGHT SIDE DIALS: equation of time, month and date, signs of the Zodiac, season and length of each month the subsidiary dials and globe driven directly from the clock by a centrally mounted shaft, the globe with equatorial engraved and silvered chapter ring, solar horizon, universal meridian indicator and inscribed *GLOBE TERRESTRE/0.80°. de circonference(50.000.000°)/Dressé par/ CH.PERIGOT/Professeur d'Histoire et de Géographie/au Lycée St Louis/ INSTITUT GÉOGRAPHIQUE DE PARIS/CH.DELAGRAVE Editeur/15 rue Soufflot/1891*, the solar circle driven from the Zodiac shaft, Universal Indicator circle set manually, both with twin barrels movements, platform lever escapements and rack strike, one on gong, the other on bell

31 in. (78.7 cm.) high

\$20,000-40,000

(2)

£16,000-30,000  
€17,000-33,000

PROVENANCE

Anonymous sale; Christie's, London, 4 July 2007, lot 111.

621

**A REGENCY LACQUERED BRASS-MOUNTED EBONIZED WRITING AND READING STAND**

CIRCA 1810

The front and back each with false-fronted covered doors and four drawers, the sides with ten mahogany-lined drawers, the gilt-metal-mounted cockbeading engraved with two initials from A-Z, on castors, the back branded with a faint imprint of a coronet above *WRHO...COM*, white paper label under top inscribed 1800

45¼ in. (115 cm.) high, 25½ in. (64 cm.) wide, 20¼ in. (51 cm.) deep

\$30,000-50,000

£23,000-38,000  
€25,000-42,000



(detail)

**PROVENANCE**

Almost certainly, The Speaker's House, the Palace of Westminster.

With Partridge Fine Arts Ltd., London.

Madame Juan de Beistegui, rue de Constantine, Paris.

Charles de Beistegui, Chateau de Groussay.

Sold Poulain Le Fur and Sotheby's, Paris, 2 June 1999, lot 67.

With Christopher Gibbs, London.

The Bill Blass Collection; Sotheby's, New York, 23 October 2003, lot 58.

**LITERATURE**

H. M. Colvin, ed., *The History of the King's Works*, 1973, vol. VI, pp. 532-535.

G. Beard and C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986

C. and J. Riding, eds., *The Houses of Parliament*, London, 2000, pp. 195-211.

The brand on the side of this cabinet indicates that it was part of the original 19th century furnishings for the old Palace of Westminster which was almost completely destroyed by fire in October 1834. It is very likely one of two cabinets listed in an inventory of the surviving furniture where it was noted that they were formerly in the Speaker's house. The other cabinet was sold anonymously at Christie's, London 9 May 1974 lot 100 (£1600) and had an additional brand of WR IV beneath a crown, part of which is faintly visible on the present lot.

The Speaker's House was extensively remodeled and refurbished from 1805-08 by the architect James Wyatt; it largely escaped the fire and remained intact until it was demolished in 1842 to make way for the new Palace of Westminster. Although no records exist that identify the maker of this cabinet, 19th century inventories of cabinet-makers that supplied furniture to the Houses of Parliament include both Charles Elliott (1752-1832) and the architect's brother, Edward Wyatt (1784-1840). Though he was perhaps known primarily as a gilder and carver, Edward Wyatt presents the most intriguing connection to this cabinet as he and his brother had worked in tandem on both Buckingham Palace and for Lord Anson.

**CHARLES DE BEISTEGUI**

Charles de Beistegui (d.1970) was one of the most celebrated society figures, taste-makers and bon vivants of the 20th Century. The extraordinary interiors he created such as the chateau de Groussay (originally built in 1815 for the Duchesse de Charost) in which he collaborated with the celebrated Cuban-born architect Emilio Terry (1890-1969), and his assistant Michel Desbrosses, to design elaborately themed rooms in a grand neoclassical style.



■ 622

**A EMPIRE ORMOLU-MOUNTED MAHOGANY COMMODE**

STAMPED MAIGRET TWICE, CIRCA 1810

The fall front opening to a tooled leather writing surface, four mahogany lined drawers and pigeonholes, above cabinet doors opening to reveal drawers, stamped on the front left and right corners of the top, on later ormolu bun feet

40 in. (101.5 cm.) high, 55½ in. (141 cm.) wide, 24½ in. (62 cm.) deep

\$20,000-30,000

£16,000-23,000

€17,000-25,000

The bold Empire design of the present commode is a fine example of the work of Alexandre Maigret (*tapissier* and *ébéniste*, fl. c. 1775-1826). Here, Maigret's striking combination of flame-figured mahogany banded by austere linear ormolu mounts are testament to the quality of his design capabilities. Ranked alongside the likes of Jacob-Desmalter and Marcion, Maigret is a standard bearer of the Empire style. Maigret supplied many pieces of case and seat-furniture for the Imperial households, notably the Chateaux de Versailles, Saint-Cloud and the Tuileries. He collaborated on the production of ormolu with the Feuchères and Fossey workshops throughout his career, a fact attested to by the quality of the bronzes on his pieces, not least on the present commode.



623

**A PAIR OF REGENCE ORMOLU TWIN-BRANCH WALL-LIGHTS**

CIRCA 1725, POSSIBLY GERMAN, IN THE MANNER OF ANDRÉ-CHARLES BOULLE

Drilled for electricity, restorations

19 ½ in. (49.5 cm.) high

(2)

\$25,000-40,000

£19,000-30,000

€21,000-33,000

**PROVENANCE**

Anonymous sale; Christie's, London, 3 December 2014, lot 17.



These wall-lights relate to a group of designs incorporating putti supporting candlearms, which were designed by André-Charles Boulle (1642-1732) and executed in the mid-1720s. The scrolling branches and pierced backplate relate most closely to the 'bras pour un grand cabinet' illustrated in plate 8 of Boulle's *Nouveaux desseins de meubles et ouvrages de bronze et de marqueterie inventé et gravé par André-Charles Boulle*, engraved by Mariette, 1724. A set of six wall-lights identical to these and designed by Boulle are in the collection of the Residenz Munich and have been dated to 1725. A related pair executed by François-Antoine Vassé (1681-1736) are in the collection of the New Palace, in Bonn. The drawings by Boulle as well as the related models are illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, vol. II, 1989, pp. 61-64, fig. 1.9.4 and 1.9.13.



624

**A LOUIS XVI ORMOLU AND WHITE MARBLE MUSICAL MANTEL CLOCK**  
 CIRCA 1780, THE DIAL SIGNED LEPAUTE A PARIS

Two train count-wheel striking anchor recoil escapement and organ release lever, the organ motor with fusee controlled by worm gears helix and fly, wooden barrel pinned with twelve airs on ten flutes, the mechanism engraved V286

24½ in. (62 cm.) high, 18½ in. (47 cm.) wide, 8¼ in. (21 cm.) deep

\$30,000-50,000

£23,000-38,000  
 €25,000-42,000

This impressive musical clock with organ movement à *carillon* is part of a small group of similar musical clocks, including one in the Petit Trianon, Versailles, and others illustrated in P. Kjellberg, *La Pendule Française*, Paris, 1997, p. 248, figs. A, B and D. The movements for the other examples are by different makers, indicating that a *marchand-mercier* was perhaps ultimately responsible for the creation of this eye catching model.



(detail)



625

625

**A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE FIVE-LIGHT CANDELABRA**

CIRCA 1810

Once electrified

30 in. (76.2 cm.) high

\$8,000-12,000

(2)

£6,100-9,100  
€6,700-10,000

~626

**A PAIR OF GEORGE III FIGURED MAHOGANY, TULIPWOOD AND AMARANTH SIDE TABLES**

CIRCA 1790

36 in. (91.5 cm.) high, 62 in. (157.5 cm.) wide, 18½ in. (47 cm.) deep

\$10,000-15,000

(2)

£7,600-11,000  
€8,400-12,000



626 (one of a pair)

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

■ 627

**A GEORGE II PADOUK AND PARCEL-GILT BUREAU ON STAND**

CIRCA 1745

The slant front opening to a baize writing surface and mirrored prospect door enclosing solid padouk drawers, flanked by pigeonholes and further drawers, one fitted with lidded boxes, secret drawers, letter slots and a pincushion and formerly fitted with a mirror, regilt

49¾ in. (101 cm.) high; 28¼ in. (71.5 cm.) wide; 21¼ in. (25.5 cm.) deep

\$25,000-40,000

£19,000-30,000

€21,000-33,000

An almost identical bureau was exhibited at the British Antique Dealer's Art Treasures Exhibition, Bath, 29 May-7 June 1958, p. 140, pl. 43.



# A LIBRARY TABLE BY THOMAS CHIPPENDALE

■ 627A

## A GEORGE III MAHOGANY LIBRARY TABLE

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1760

The rectangular top with dentil-carved edge and a later tooled leather writing surface above a frieze fitted with sham drawers, the ends with a mahogany-lined drawer fitted with an ink drawer to the side and a replaced sliding double ratcheted writing rest, the opposing side with an oak-lined drawer, raised on two banks of three graduated drawers with opposing cabinet doors opening to shelves, on plinth base with centrally located recessed casters stamped BARRON'S PATENT, replaced locks stamped NETTLEFOLD'S/PATENT A1/GUARDIAN, the handles apparently original, the frieze handles repositioned 32 in. (81.5 cm.) high, 60½ in. (153.5 cm.) wide, 38¼ in. (97 cm.) deep

\$50,000-100,000

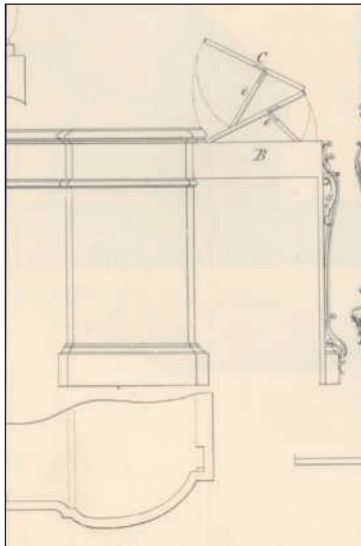
£38,000-76,000  
€42,000-83,000

### PROVENANCE

Acquired from William Blair Antiques, Bethesda, Maryland, November 1980.

### LITERATURE

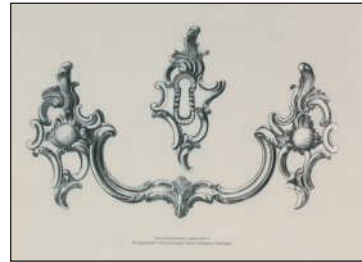
*The Magazine Antiques*, September 1980, advertisement by William Blair.



Chippendale's design in the 1762 *Director* for library tables showing a double-ratcheted end drawer.

This library table is virtually identical to one supplied by Thomas Chippendale to the 5th Earl of Dumfries in 1759 for his dressing room at Dumfries House (reproduced here). Designed and built by Robert Adam between 1754-1759 for the 5th Earl Dumfries (1699-1768), the interiors are one of the largest and earliest documented intact Chippendale commissions. His invoice dated 5th May 1759 describes 'a Mahog Library Table of very fine wood the top cover'd wt. best black leather, a Writing drawer at one End wt. a double rising slider cover'd and drawers & Cupboards in the sides & strong triple wheel castors.' This library table is illustrated and discussed in detail as lot 30 in the Christie's London Dumfries House sale catalogue of 7 July 2007; the house and contents were saved for the nation and Dumfries House is now open to the public under the Great Steward of Scotland's Dumfries House Trust.

In both the present lot and the Dumfries example Chippendale incorporated various distinct features seen in his designs for library tables published in the 1762 *Director*, such as the dentil carving at the top of the frieze, the sham frieze drawers and the end drawers, one with the double-ratcheted support to allow use when standing (reproduced here). Typical of his sophisticated refinements are the beautifully matched highly figured mahogany drawer fronts, the use of cross-grain timber on the molded edge of the top, the distinctive pattern to the edge of the mahogany fronted shelves inside the cabinet doors and this model of rococo handle. Further features include the chamfered mahogany drawer stops on the interior frames and the use of four centrally positioned anti-friction casters instead of the conventional eight; this refinement made it considerably easier to move the desk.



The pattern published in *An Eighteenth Century Design Catalogue*.



The library table supplied by Thomas Chippendale for Dumfries House in 1759.

Chippendale was the most influential cabinet-maker of the Georgian era. The detailed designs in the editions of his *Gentleman and Cabinet-Makers Director* of 1754 and 1762 were widely emulated by his English, American and European counterparts to the point that his name became synonymous for mid- 18th century furniture. In addition to Dumfries, Chippendale collaborated with Adam on several commissions such as Harewood House, Osterley, and 19 Arlington Street for Sir Lawrence Dundas producing some of the most iconic interiors and the finest examples of English furniture of the 18th century. As no records from Chippendale's workshop have survived, all the furniture attributed to him has come through the inventories and documents kept by the descendants of his patrons. In his discussion of the Dumfries library table, Chippendale historian Christopher Gilbert notes, "The library table is not so elaborately styled as the examples which Chippendale made to special order later in his career, and is probably representative of the furniture produces for stock" (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, pp. 133, 138, figs. 431 and 432). This library desk is almost certainly one of these examples as the only difference is the substitution of shelves for the folio slides inside the cabinet doors.

In addition to the Dumfries library desk, related examples supplied by Chippendale with documented invoices include one for Sir Lawrence Dundas on 6 November 1765, another to Sir Roland Winn for Nostell Priory, Yorkshire in 1767 and a third to the Earl of Pembroke between 1759-66 as part of payments totalling 1500.



■ 628

**A PAIR OF GEORGE II GILTWOOD MIRRORS**  
CIRCA 1755

Each rectangular beveled plate within a pierced surround surmounted by a Chinese figure seated beneath a canopy hung with bells and flanked by ho-ho birds, the sides entwined with naturalistic leafy branches and icicles over a base with pagoda, the trellis-work in carton-pierre, the mirror plates apparently original, the frames originally white and possibly polychrome-painted, slight differences in height, minor restorations including one bird head which is replaced

78 and 79½ in. (198 and 202 cm.) high, 38½ in. (98 cm.) wide (2)  
\$100,000-150,000 £76,000-110,000  
€84,000-120,000

**PROVENANCE**

Almost certainly commissioned by William Constable for Burton Constable Hall, Yorkshire.  
By descent in the family, and likely sold by Lt.-Col. Raleigh Chichester-Constable in the late 1920s/early 1930s  
With Mallett & Son, London, circa 1933-1934 (advertised as having been from Burton Constable)  
Bought from Mallett on 12 June 1934 by William Randolph Hearst for his mistress, the actress Marion Davies for her 'Beach House', Santa Monica, California  
Removed to Hearst Castle, San Simeon, Los Angeles County, California (referred to as 'The Hill') in 1945  
Sold to Dr. Jules C. Stein for 'Misty Mountain', Beverly Hills, California on 17 May 1960  
Remaining at 'Misty Mountain' since acquired by the present owner with the house in 1986

**EXHIBITED**

London, Mallett & Son, *Exhibition of Old English Furniture, Needlework, Silver, Old Chinese, English and Sèvres Porcelains and a small Collection of Fancy Coloured Precious Stones*, 1933, no. 119 ('formerly at Burton Constable'), illustrated

**LITERATURE**

'Mr. Mallett's Exhibition', *The Connoisseur*, July 1933, p. 71 ("Chinese Chippendale"...is superbly demonstrated in a pair of carved gilt mirrors formerly at Burton Constable)  
A. Clark, *Wallace Neff: Architect of California's Golden Age*, 1986, p. 84 (the mirrors shown *in situ* in the Living Room at Misty Mountain during the Stein's residence)  
J. Hyland, *The Legendary Estates of Beverly Hills*, 2008 (shown *in situ* at Misty Mountain)  
M. Smith, *Elements of Style*, 2004, pp. 41, 43 (shown *in situ* at Misty Mountain)

With their seated Chinese figures and fanciful pagodas hung with bells, the mirrors illustrate the full flowering of Chinese design presented in a decidedly French 'picturesque' or rococo framework. The blend of these two design sources was popularized by Thomas Chippendale in his *The Gentleman and Cabinet-maker's Director* (1754-1762) and led to today's moniker 'Chinese Chippendale.' This style was also adopted by other top cabinet-makers and designers including Thomas Johnson, Mayhew and Ince and Matthias Lock, who likely supplied designs for Chippendale's publication (J. Simon, 'Thomas Johnson's "The Life of the Author," *Furniture History*, 2003, p. 3). Lock's 1760 drawing depicting a similar mirror and pier table is reproduced in P. Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1958, pl. 67. Even Sir William Chambers, architect to King George II, produced the 'extravagant fancies that daily appear under the name of Chinese' at the behest of his clients (D. Jacobson, *Chinoiserie*, London, 1993, p. 126).

Mirrors of similar inspiration, displaying Chinese figures and exotic birds, include the iconic pair from Crichel House, Dorset illustrated in G. Wills, *English Looking Glasses*, London, 1965, p. 103, fig. 96. A closely related single mirror from the late Honorable Daisy Fellowes, Donnington Park, Berkshire was sold at Woolley and Wallis, Salisbury, 5 July 2017, lot 123 (£78,000) and was also illustrated *op. cit.*, p. 96, fig. 85. Another pair from the collection of the Earls of Winterton at Shillinglee Park, Sussex is now on display at the Metropolitan Museum of Art (J. Parker, 'Rococo and Formal Order in English Furniture,' *Metropolitan Museum of Art Bulletin*, June 1964, pp. 130-131). Others include: a further pair from Crichel, sold Christie's, London, Exceptional Sale, 4 July 2013, lot 26 (£337,875); a pair possibly commissioned for Newby (Baldersby) Park or Studley Royal, Yorkshire, and most recently sold 'Mount Congreve, Christie's, London, 23 May 1021, lot 103. (£121,250).

**BURTON CONSTABLE: A PROBABLE COUNTRY HOUSE COMMISSION**

The mirrors' early history is intriguing. They were part of 'an important exhibition' held by Mallett in 1933 where they were said to have come from Burton Constable, the great Yorkshire estate where Thomas Chippendale is known to have worked from 1768-1779. Although this makes it unlikely that Chippendale supplied the mirrors, both George Reynoldson, his apprentice Richard Farrer, and Wright and Elwick are recorded working at Burton Constable and also subscribed to Chippendale's *Director*. Reynoldson (d. 1764), a Yorkshire maker, was known to have supplied a variety of mirrors, gilt candlesticks and chairs (walnut) from 1747, the year Constable inherited, through 1763 (G. Beard and C. Gilbert, eds., *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 739). It is a strong possibility that Reynoldson, influenced by Chippendale's popular London designs, could have been responsible for the mirrors. Originally white and polychrome-painted, they may have formed part of the architecture of their designated room, much in the manner of Luke Lightfoot's amazing Chinese interiors at Claydon Park.







**THE MIRRORS' 20TH CENTURY PROVENANCE**

The mirrors graced two of Hollywood's Golden Age most glamorous interiors. They were first purchased by William Randolph Hearst for his longtime mistress, the actress Marion Davies, and hung in the 'Beach House,' the deceptively named seaside compound Hearst built and furnished for her at a cost of over \$7M. Built in 1926, the 118 room main house was installed with 18th century interiors with paintings by celebrated Old Masters such as Rembrandt, Boucher and Hals. No records exist showing where the mirrors were placed but a closely related pair is visible hanging in the Entrance Hall ('Marion Davies's Ocean House: The Santa Monica Palace Ruled by Hearst's Mistress', *Architectural Digest*, April 1994, p. 172). The mirrors were removed to Hearst Castle in 1945, where they remained until 1960 when Dr. Jules Stein, the legendary founder of MCA, and a friend of Hearst and Davies spotted them in crates. A passionate collector of English furniture, he purchased them for 'Misty Mountain,' his spectacular hilltop house in Bel Air, California. The collection he built there remained intact until it was sold along with the house to the present owner.







630



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

■ 631

**A GEORGE II MAHOGANY SILVER TABLE**

POSSIBLY BY JOHN COBB, CIRCA 1765

The top with added fillet on one side to compensate for shrinkage, on leather casters, the brackets all apparently original

29¾ in. (75.5 cm.) high, 36¼ in. (92 cm.) wide, 27½ in. (70 cm.) deep

\$60,000-90,000

£46,000-68,000  
€50,000-75,000

PROVENANCE

H.J. Joel Esq., almost certainly acquired under the advice of R.W. Symonds. Acquired from Stair and Company, New York, in 1954. Property from the Estate of Doris Merrill MacGowan; Christie's, New York, 22 May 2002, lot 20.

LITERATURE

M. Jourdain and F. Rose, *English Furniture: The Georgian Period (1750-1830)*, London, 1953, p. 102, fig. 69.

This elegant silver table, with its distinctive Vitruvian scroll frieze and acanthus-headed tapering pilaster legs is likely the work of the Royal cabinetmaker John Cobb (d. 1778). A closely related serving table attributed to him shares the characteristics was supplied to Sir George Strickland for Boynton Hall, Yorkshire is now at Temple Newsam House, Leeds (C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, Leeds, 1978, no. 337, pp. 278-80). Two other tables, including one that may have been the pair to the present lot but was altered in size was sold anonymously at Christie's London, 14 June 2001, lot 135 (£97,250) and a serving table supplied to John Scott, Esq., for Banks Fee House, Longborough, Gloucestershire, circa 1765 was sold anonymously at Christie's, London July 2000, lot 137.

This table is a prime example of the sophisticated taste and astute eye of the renowned collector H.J. 'Jim' Joel (1895-1992) who formed his collection under the aegis of the historian/architect Robert Wemyss Symonds. Then considered the greatest living authority on English furniture, Symonds is noted for his curatorial approach in the formation of the collections he helped to assemble, including Percival Griffiths, J.S. Sykes and Samuel Messer.





632

■ 632  
**A SET OF SIX GEORGE II WALNUT AND PARCEL-GILT SIDE  
 CHAIRS**  
 CIRCA 1730

\$12,000-18,000

(6)

£9,200-14,000  
 €10,000-15,000

■ 633  
**A SET OF TEN ENGLISH WALNUT AND PARCEL-GILT SIDE  
 CHAIRS**  
 19TH/20TH CENTURY

\$4,000-6,000

(10)

£3,100-4,600  
 €3,400-5,000



633



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

■ 634

**A GEORGE II GILTWOOD MIRROR**  
CIRCA 1755

The pierced scrolling apron centered with a fully  
sculpted swan

63½ in. (161.5 cm.) high, 36½ in. (92.5 cm.) wide

\$30,000-50,000

£23,000-38,000  
€25,000-42,000

**PROVENANCE**

Anonymous Sale; Sotheby's, London, 1 May 1987,  
lot 61.

Acquired from Devenish, New York, in 2000.

Two related mirrors are known. See Anon.  
sale; Sotheby's, London, 28 February 1969, lot  
116 and Anon. sale; Sotheby's, New York, 19  
November 1988, lot 97. The carved swan at the  
apron of the present mirror recalls an engraving  
by M. Darly for Chippendale's public fundraiser  
at the Black Swan tavern of 1755. The  
fundraiser was organized by Chippendale for his  
workmen who lost their tools in his workshop.  
See Bilodeau and Fraser, *Celebrating Thomas  
Chippendale, 250 Years of Influence*, Georgia,  
2005, p. 24.





635

■ 635

**A GEORGE III PINE BOOKCASE**

LATE 18TH CENTURY AND LATER, PROBABLY ADAPTED FROM AN ARCHITECTURAL FITMENT

80 in. (23 cm.) high, 54 in. (137.5 cm.) wide, 16 in. (40.5 cm.) deep

\$5,000-10,000

£3,800-7,600  
€4,200-8,300

**PROVENANCE**

Acquired in England in the 1920's.

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

■ 636

**A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED MAHOGANY BIBLIOTHEQUES**

19TH/20TH CENTURY

95 in. (241.5 cm.) high, 64 in. (163 cm.) wide, 16¾ in. (42.5 cm.) deep

\$30,000-50,000

(2)

£23,000-38,000  
€25,000-42,000

**PROVENANCE**

Acquired from Segoura, Paris.

The present bibliotheques are conceived in the manner of Jean-Henri Riesener and relates to a series of *armoires* executed by him in the 1780s. For further details see [www.christies.com](http://www.christies.com).



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PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

637

**A LOUIS XVI ORMOLU-MOUNTED  
COBALT GLASS AND WHITE MARBLE  
POTPOURRI VASES**  
CIRCA 1780

13½ in. (34 cm.) high

\$5,000-8,000

£3,800-6,100  
€4,200-6,700

**PROVENANCE**

Galerie Georges Petit, 26 November 1928, lot 31 (a garniture of five vases).  
Anonymous Sale; Sotheby's, Monaco, 22 June 1986, lot 428.

**LITERATURE**

G. Wannenes, *Les Bronzes Ornementaux et les objets montés de Louis XIV à Napoléon III*, Milan, 2004, p. 317.

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

■ 638

**A LATE EMPIRE ORMOLU-MOUNTED  
BURR ELM SECRETAIRE A ABATTANT**  
CIRCA 1810

The grey veined marble top above a frieze drawer and fall front opening to reveal a fitted interior with secret doors, the lower section opening to reveal two shelves and a locking drawer

59 in. (150 cm.) high, 34 ¼ in. (87 cm.) wide, 18 ¼ in. (46.5 cm.) deep

\$7,000-10,000

£5,400-7,600  
€5,900-8,300



638

639

**A LATE LOUIS XV ORMOLU MANTEL CLOCK**

CIRCA 1765-70, THE MOVEMENT BY J. B. DUTERTRE, THE CASE BY OSMOND

The dial signed *J. B. Dutertre A Paris*, the movement engraved *J. B. Dutertre A Paris*, the case inscribed *Osmond* to the front

15¾ in. (40 cm.) high, 10½ in. (26.5 cm.) wide, 7 in. (18 cm.) deep

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

**PROVENANCE**

Arnail François, Marquis de Jaucourt (1757-1852).  
Thence by descent to the present owner.

Arnail François, Marquis de Jaucourt, had a remarkable military and political career, serving in the courts of Louis XVI, Napoleon and Louis XVIII, and was also a close friend of Charles Maurice de Talleyrand-Périgord.

Another clock of this model, the case also stamped by the *bronzier* Osmond, is illustrated in H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 196, fig. 3.13.1.



639



640

640

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED PATINATED BRONZE AND MARBLE TWO-LIGHT CANDELABRA**

LATE 18TH CENTURY, THE BRONZE BASES TO THE FIGURES LATER AND ASSOCIATED

Drilled for electricity

16 in. (42 cm.) high

(2)

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

PROPERTY FROM A PRIVATE COLLECTION

■ 641

**A LOUIS XVI PARCEL-GILT AND FAUX MARBLE-PAINTED CABINET**  
LATE 18TH CENTURY, ORIGINALLY ARCHITECTURALLY FITTED

With consequential alterations to the top, sides and doors

36¼ in. (92 cm.) high, 67¼ in. (172 cm.) wide, 29½ in. (75 cm.) deep

\$30,000-50,000

£23,000-38,000  
€25,000-42,000

PROVENANCE

Anonymous Sale; Christie's, Monaco, 20 July 1994, lot 319.

Anonymous Sale; Sotheby's, New York, 23 May 2012, lot 395.





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

■ 642

**A PAIR OF ORMOLU-MOUNTED PORPHYRY URNS**  
FRENCH OR ITALIAN, SECOND QUARTER 19TH CENTURY

27½ in. (70 cm.) high, 20 in. (51 cm.) wide

(2)

\$40,000-60,000

£31,000-46,000  
€34,000-50,000



■ 643

**A PAIR OF RESTAURATION ORMOLU AND PATINATED BRONZE FIVE-LIGHT CANDELABRA**

CIRCA 1820-1840

With arms in the form of lily sprays and vase-form stems with female masks

48½ in. (123 cm.) high, 21½ in. (54.5 cm.) wide

(2)

\$60,000-100,000

£46,000-76,000

€50,000-83,000

**PROVENANCE**

A private collection, Palm Desert, California.

These spectacular candelabra, with their elegant vase-form bodies flanked by female masks issuing wonderfully life-like sprays of flowering lilies, demonstrate the enduring popularity in the Restoration period for the best models of *bronzes d'ameublement* from the *ancien régime*.

They are based on a series of candelabra, all of which remain in important collections, attributed to François Rémond (1747-1812), who, along with Pierre Gouthière, was perhaps the most celebrated *bronzier* of the Louis XVI period.



The Louis XVI examples, all with the same vase-form body but with variations to the arms, include:

-A pair at Waddesdon Manor (illustrated in G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes*, vol. II, Fribourg, 1974, p.696, fig.169)

- A pair at the château de Fontainebleau, acquired from the dealer Legendre in 1804 (illustrated in J.P.Samoyault, *Pendules et bronzes d'ameublement entrés sous le Premier Empire*, Paris, 1989, fig. 129)

- A pair in the Wallace Collection with candle arms in the form of Egyptian masks (a particular leitmotif of Rémond's work), which can be associated with candelabra delivered by Rémond in 1785 to the celebrated *marchand-mercier* Dominique Daguerre, described as '*une paire de girandole à Vase et Branche à tête*' (illustrated in P. Hughes, *The Wallace Collection, Catalogue of Furniture*, vol. III, London, 1996, pp. 1250-1254)

-A pair in the Huntington Collection, Pasadena, also with Egyptian-form arms but with a differing frieze at the center of the vase (illustrated in C. Sargentson, M. Chapman *et al.*, *French Art of the Eighteenth Century at the Huntington*, 2008, pp. 172-3, cat. 66

Candle arms in the form of exuberant lily sprays were enduringly popular in the 18th century, conveying as they did so perfectly the concept of an eternal spring time which so delighted their sophisticated patrons. 18th century examples of candelabra featuring lily-spray arms include examples in the Musée Jacquemart André, Paris and the Victoria and Albert Museum, London (see H. Ottomeyer, P. Pröschel, *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 259, figs. 4.7.11-12).

**FRANCOIS REMOND**

One of the foremost *ciseleurs-doreurs* of the Louis XVI period, François Rémond worked for many of the most sophisticated collectors of the day, such as the Comte d'Artois to whom he supplied ormolu for the *Cabinet Turc* at Versailles, the duc de Penthièvre, the Princesse de Lamballe and the Princesse Kinsky (whose commissions for the Hôtel Kinsky in Paris are discussed by C. Baulez in '*Le Luminaire de la Princesse Kinsky*', *L'Objet d'Art*, May 1991, pp.84-99).

Rémond supplied a considerable amount of *bronzes d'ameublement* to Louis XVI and Marie-Antoinette, most of which was in the style which has come to define the last flowering of the Louis XVI period, the *goût Etrusque* or *arabesque*. He collaborated extensively with the celebrated *marchand mercier* Daguerre, to whom he is recorded to have supplied work valued at the staggering sum of 920,000 *livres* between 1778 and 1792.







644

**A RUSSIAN ORMOLU-MOUNTED CUT AND PARCEL-GILT  
ENGRAVED GLASS MANTEL CLOCK**  
CIRCA 1820

15½ in. (39.5 cm.) high, 8½ in. (21.5 cm.) wide, 5 in. (12.5 cm.) deep

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

Delicate gilt-bronze handles in the form of snakes are a particular leitmotif of Russian *bronzes d'ameublement* of the early 19th century. A similar intricately engraved glass body in combination with snake handles features on a pair of vases in the Carlos IV chapel at the *Palacio de los Borbones, San Lorenzo de El Escorial* (ill. Exhibition Catalogue *Carlos IV: Mecenas y coleccionista*, Palacio Real de Madrid, Madrid, 2009, fig. 4, p. 31) while two further related vases were sold Christie's, London, 5 July 2013, lot 58 ( £8,125) and 'Imperial Design', Christie's, London, 25 November 2008, lot 76 ( £6,875).

644



645



646

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE, DALLAS, TX (LOT 645-646)

■ 645

**A PAIR OF SOUTH ITALIAN LILAC, WHITE-PAINTED AND PARCEL-GILT CONSOLES**  
NAPLES, CIRCA 1780

The marble tops nineteenth-century replacements, the decoration refreshed  
35¾ in. (90.8 cm.) high; 61¼ in. (155.6 cm.) wide; 30½ in. (77.5 cm.) deep (2)

\$20,000-30,000

£16,000-23,000  
€17,000-25,000

PROVENANCE

Acquired from Ariane Dandois, Paris.

■ ~646

**A PAIR OF SOUTH ITALIAN ORMOLU-MOUNTED TULIPWOOD AND PARQUETRY COMMODES**  
NAPLES, CIRCA 1785-1790, LATER MOUNTED

With later marble tops

36¾ in. (93.5 cm.) high, 58 in. (147 cm.) wide, 27¼ in. (69 cm.) deep (2)

\$30,000-50,000

£23,000-38,000  
€25,000-42,000

PROVENANCE

Acquired from Segoura, Paris.



647

**A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED LEVANTO  
ROSSO MARBLE URNS**

CIRCA 1770

15 in. (38 cm.) high

\$15,000-25,000

(2)

£12,000-19,000  
€13,000-21,000



PROPERTY FROM THE ESTATE OF RONALD P. STANTON

648

**A RESTAURATION ORMOLU-MOUNTED CHINESE  
CELADON PORCELAIN VASE**

THE PORCELAIN EARLY 18TH CENTURY, THE MOUNTS  
SECOND QUARTER 19TH CENTURY

The foliate-incised light-green celadon double gourd flanked by two scrolled channeled handles adorned by laurel and acanthus leaves, the neck terminated by a matted shaped ormolu ring resting on vine-headed and bearded satyr-masks, on a ribbon-tied circular base with laurel-garlanded festoons between upswept acanthus scrolled feet headed by flowerheads, the interior with a zinc tubular shaft, the celadon porcelain with hairline chip to the neck, the mounts probably regilt

27 in. (68.5 cm.) high, 11¾ in. (30 cm.) wide

\$20,000-30,000

£16,000-23,000  
€17,000-25,000

**PROVENANCE**

Anonymous sale; Christie's London, 7 December 1995, lot 72.

This spectacular vase is emblematic of the desire among connoisseur collectors of the West for rare ormolu-mounted Chinese porcelain. This combination was first created by the Parisian marchands-merciers in the late 17th century who commissioned ornate and sophisticated mounts to enhance the unique qualities of each piece. Celadon porcelain was among the most coveted, and this form was called a 'vase gourde' or 'vase en calebasse'.

Of the few examples to have survived, one with rams-head mounts is in the Mobilier National, Paris, while a pair from Prince Murat's Collection is illustrated in F.J.B. Watson, *The Wrightsman Collection*, New York, 1965, no.191. Chinese porcelain with related mounts include a pot-pourri vase with an identical base in the Louvre (Malecot Bequest 1895), illustrated in S. Eriksen, *Early Neo-Classicism in France*, London, 1974, pl.237. It came from the collection of Jean de Julienne and was sold in Paris in March 1767, lot 1424 where it was described as 'richement orné de bronzes, goût antique.'

These works continued to enthrall the great collectors of the early 19th century, notably The Prince of Wales (later George IV) and the Duke of Wellington. They both collected 18th century examples and also commissioned contemporary bronziers such as Vuillamy and Son to create mounts for Chinese porcelain.





649



650



651

PROPERTY FROM THE ESTATE OF ANDREW GETTY

■ 649

**A DONEGAL CARPET**

IRELAND, CIRCA 1900

Approximately 22 ft. 6 in. x 11 ft. 10 in. (686 cm. x 361 cm.)

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

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

■ 650

**A CHARLES X AUBUSSON CARPET**

FRANCE, CIRCA 1830

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

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

651 No Lot

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

■ 652

**A TABRIZ CARPET**

NORTHWEST PERSIA, LATE 19TH CENTURY

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

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

■ 653

**A SILK AND METAL THREAD CHINESE RUG**

CIRCA 1900

With a signature woven into the upper border

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

\$10,000-15,000



653



654

■ 654

**A SILK AND METAL THREAD CHINESE RUG**

CIRCA 1900

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

\$5,000-8,000

£3,800-6,100  
€4,200-6,700



655

■ 655

**A PAIR OF FRENCH PATINATED BRONZE MYTHOLOGICAL GROUPS**  
SECOND QUARTER 19TH CENTURY

Depicting Perseus and Fame on winged horses, on marble bases

19 in. (48 cm.) high, 13¼ in. (33.2 cm.) wide (2)

\$12,000-18,000

£9,200-14,000  
€10,000-15,000



656

■ 656

**AN ITALIAN RENAISSANCE EBONY AND INLAID PARCEL-GILT AND WALNUT CABINET**  
MANTUA OR FERRARA, MID 16TH CENTURY

The lower section possibly reconstructed and the top and base possibly associated

70 in. (177.5 cm) high, 53½ in. (136 cm.) wide, 20½ in. (52 cm.) deep

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

**PROVENANCE**

Collection of Bruno Perrier, Ader Tajan, Hotel Drouot, 6 April 1992, no. 26.  
European Private Collector, Sotheby's, London, 15 May 2014, lot 19.





THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

~657

**A PAIR OF SOUTH ITALIAN CORAL AND ENAMEL-MOUNTED  
GILT-COPPER VASES**

TRAPANI, LATE 17TH CENTURY

8¾ in. (22 cm.) high, 7 in. (18 cm.) wide

\$25,000-40,000

(2)

£19,000-30,000

€21,000-33,000

**PROVENANCE**

With Carlton Hobbs, New York, 2009.

Trapani, in Sicily, where the present vases were made, was a famous center of coral-work production between the 16th and the 18th centuries. Famously expensive and collected or exchanged as diplomatic gifts between European nobility, coral-work from Trapani generally combines a gilt-copper ground with enamel embellishments and was fashioned into a variety of religious and secular items.

The present pair of vases demonstrate many characteristics of workmanship from this region. The gilded copper and coral surface of the vases is achieved by setting the pieces of carved coral into the metal using a technique called 'retroincastro'. This consists of inserting small pieces of polished coral into pre-punched holes in the metal, which conform exactly to the pieces of coral. The coral is then fixed using a mixture of pitch and wax, sealed with strips of cloth. An internal examination of the present examples has revealed the presence of this fixing surface.

Interestingly, another two-handled vase with similarly modelled screaming mask mounted with coral as a tongue is known in the Museo Regionale Conte Agostino Pepoli, Trapani.



658



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

■ 658

**A PAIR OF GILTWOOD MIRRORS**

POSSIBLY NORTH EUROPEAN OR IRISH, 18TH / 19TH CENTURY

With later mirror plates and backboards

48 in. (122 cm.) high, 25½ in. (64.5 cm.) wide

\$6,000-10,000

(2)

£4,600-7,600  
€5,000-8,300

■△659

**A CENTRAL EUROPEAN WALNUT, OLIVEWOOD AND CEDAR MARQUETRY SECRETAIRE COMMODE**

SOUTH GERMAN OR NORTH ITALIAN, POSSIBLY VENETO, CIRCA 1725

The pull out secretaire drawer with a sliding compartment containing a hidden compartment, above a further writing slide, the feet and back board later

43 in. (109 cm.) high, 78½ in. (199.5 cm.) wide, 29½ in. (74.9 cm.) deep

\$10,000-20,000

£7,600-15,000  
€8,400-17,000



659



660 (another view)



660

■ ~660

**AN ITALIAN BRASS-MOUNTED EBONY AND EBONIZED SCAGLIOLA TABLE CABINET**  
FLORENCE, MID-17TH CENTURY

The interior of the drawers with architectural views enclosing various drawers  
29½ in. (75 cm.) high, 26 in. (66 cm.) wide, 15¼ in. (40 cm.) deep

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

PROVENANCE

Anonymous sale, Christie's, London, 4 June 2014, lot 583.

For similar Florentine table cabinets see M. Riccardi-Cubitt, *The Art of the Cabinet*, London, 1992, p. 74 and Anonymous sale; Christie's, London, 5 July 2013, lot 106 (£73,875 with premium).

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

■ 661

**A PAIR OF SPANISH WHITE-PAINTED AND PARCEL-GILT ARMCHAIRS**  
CIRCA 1825

Each with foliate-carved padded back, arms and seat upholstered in pink and green silk, with scrolling flowerhead-carved frieze, on acanthus legs (2)

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

Related examples, were sold from the collection of the late Robert Denning at Sotheby's, New York, 3 October 2006, lots 305 and 306. Another pair was offered from Ca'n Puig, Christie's House Sale: Ca'n Puig and Castillo de Bendinat, Mallorca, 24-25 May 1999, lot 317.



661





662

PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN (LOT 662-664)

662

**A CONTINENTAL DUTCH-ENGRAVED GLASS GOBLET**  
CIRCA 1750, THE GLASS PROBABLY LAUENSTEIN

The thistle bowl inscribed *O WONDER O WONDER EN NOGH ENS WONDER 'T SCHIP IS VOL GAETEN EN SINKT NIET ONDER* (O Wonder O Wonder and even more Wonder, the Ship is Filled with Holes and does not Sink Under), above a man waving farewell to a ship containing six maidens and a sailor, on a folded conical foot

8¾ in. (22.2 cm.) high

\$2,000-3,000

£1,600-2,300  
€1,700-2,500



663

**THREE CONTINENTAL ENGRAVED GLASS GOBLETs**

CIRCA 1750-1760, THE FIRST DUTCH; THE SECOND DUTCH OR GERMAN; THE THIRD PROBABLY GERMAN

Each with folded conical foot; the first with a farmer behind a horse-drawn plough and a galleon with flying pennants flanked by trees, beneath the inscription *'T LANDS WELVAREN* (The Prosperity of the Country); the second with a winged figure blowing a trumpet and holding a palm frond above military trophies, the reverse with two equestrian figures fighting, inscribed below the rim *PAX OPTIMARERUM* (Peace is the Highest Good); the third with the crowned arms of the Seven United Provinces (Holland, Zeeland, Utrecht, Gelderland, Overijsel, Friesland, Groningen) suspended from the branches of an orange tree

10¾ in. (27.3 cm.) high, the largest

(3)

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

663

664

**A DUTCH DOCUMENTARY STIPPLE-  
ENGRAVED GLASS GOBLET**

SIGNED AND DATED F.(RANS) GREENWOOD  
FECIT 1742, THE FOOT LATER

The round-funnel bowl stipple-engraved with a half-length portrait of a herring seller holding a half-full 'roemer' in her left hand and a herring by its tail in her right hand, a rug under her right elbow, in an arched window flanked by fruiting vines, the stem with an inverted baluster section above a knob, the foot a later replacement

9½ in. (23.2 cm.) high

\$15,000-20,000

£12,000-15,000

€13,000-17,000

Frans Greenwood (1680-1761) was a glass engraver and poet in Dordrecht who pioneered the diamond stipple technique, creating beautifully delicate works capturing sitters in intimate portraits or as allegorized figures. This method allowed for an incredible sense of spatial depth, as is seen in the present lot. Similar examples of his work can be seen in an engraved portrait of Flora on a goblet of 1728 in the Metropolitan Museum of Art in New York and a male portrait on a goblet of the same year in the Victoria & Albert Museum in London.





THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■ 665

**A NORTH ITALIAN POLYCHROME-PAINTED COLORLESS AND BLUE GLASS MIRROR**  
VENICE, EARLY 18TH CENTURY, THE POLYCHROME DECORATION LARGELY REFRESHED

The reverse with printed paper label

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

\$20,000-40,000

£16,000-30,000

€17,000-33,000

EXHIBITED

*Exposition Internationale du Cadre du XVe au XXe siècle*, Galerie Georges Petit, Paris, April 1931, no. 616.

A closely related mirror in the Museo Vetrario is illustrated in G. Mariacher, *Specchiere Italiane*, Milan, 1963, pl. 29.

666-673 No Lots

PROPERTY FORMERLY IN THE  
COLLECTION OF THE DUKE AND DUCHESS OF WINDSOR  
(LOTS 674-686)



The Duke and Duchess of Windsor, 1948.

The collection presented here, tells personal stories of the lives and love of the Duke and Duchess of Windsor. Formerly displayed in their Jansen decorated apartment in Paris, these items have never been offered at auction. Much of the group was published by Suzy Menkes of *Vogue*, in her book *The Windsor Style*.

The earliest item, lot 681, a silver model of Queen Victoria, was a Christening gift from the Queen to the infant Prince Edward of York. From 1919, in anticipation of his future role as King, the then Prince of Wales embarked on extensive Royal tours, the routes of which appear on a silver globe, lot 682. The couple's romance, which led to Edward VIII's abdication, is symbolized by a Fabergé case, lot 674. The case is engraved *WE*, probably for Wallis and Edward, a cypher they styled for themselves and no doubt a personal gift between lovers. The couple spent many happy years at their Parisian home, porcelain items such as lot 683, a pair of Meissen candlesticks, would have lit their dining tables.

674

**A ROYAL RUSSIAN GOLD AND  
GUILLOCHÉ ENAMEL CIGARETTE-CASE**  
MARKED FABERGÉ, WORKMASTER'S MARK  
OF MICHAEL PERCHIN, ST. PETERSBURG,  
CIRCA 1890

Enamelled in mauve, with vesta compartment,  
striker and tinder cord, the interior engraved with  
*W* and *E* cypher under coronets, marked *inside*  
*cover, on base and on flange of vesta compartment*

3 $\frac{7}{8}$  in. (9.8 cm.) wide

\$25,000-35,000

£19,000-27,000

€21,000-29,000

**PROVENANCE**

The Duke and Duchess of Windsor.  
Probably acquired by the ancestor of the present  
owner from the Villa Windsor, Paris, before 1997.

**LITERATURE**

K. Snowman, *Carl Faberg - Goldsmith to the  
Imperial Court of Russia*, London, 1979, p. 123 (the  
cypher erroneously described).

The engraved initials '*W*' and '*E*' under coronets  
must be those of Wallis Simpson and Edward,  
Prince of Wales (later Edward VIII and the Duke  
of Windsor). The Prince often used this amalgam  
of their initials in his private correspondence.  
For example in April 1937, during the difficult  
six month separation after his abdication and  
before their marriage, he wrote 'This is just a  
line to say I love you more and more my own  
sweetheart and praying that the next eighteen  
days won't drag too interminably for *WE*. Poor  
*WE* - and there must be such a huge store of  
happiness for us after all these months of hell...'  
(See Bloch, M. ed., *Wallis and Edward, 1931-1937;  
The Intimate Correspondence of the Duke and  
Duchess of Windsor*, London, 1986, p. 309). The  
Prince commissioned a brooch by Cartier formed  
with stylized *W E* monogram as a personal gift  
for Mrs. Simpson during their courtship. (see  
Bonhams, London, 7 December 2006, lot 227). It  
is probable that the present case may have also  
served as a love token from the Prince to Mrs.  
Simpson.





675

675

**A ROYAL PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED  
LAPIS LAZULI CANDLESTICKS**  
CIRCA 1900

10½ in. (26.7 cm.) high

(2)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

**PROVENANCE**

The Duke and Duchess of Windsor.  
Acquired by the ancestor of the present owner from the Villa Windsor, Paris,  
before 1997.

**LITERATURE**

S. Menkes, *The Windsor Style*, MA, 1987, p. 26 (illustrated in the blue  
musician's gallery).

676

**A ROYAL PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED  
LAPIS LAZULI CANDLESTICKS**  
CIRCA 1900

8 in. (20 cm.) high

(2)

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

**PROVENANCE**

The Collection of the Duke and Duchess of Windsor at Villa Windsor, Paris.  
Acquired by the ancestor of the present owner from the Villa Windsor, Paris,  
before 1997.

**LITERATURE**

S. Menkes, *The Windsor Style*, MA, 1987, p. 21 (illustrated in the silver blue  
salon).



676



PROPERTY FORMERLY IN THE  
COLLECTION OF THE DUKE AND DUCHESS OF WINDSOR  
(LOTS 674-686)



677

677

**A ROYAL SET OF FOUR AUSTRIAN SILVER TABLE  
CANDLESTICKS**

MARK OF J. C. KLINKOSCH, VIENNA, CIRCA 1930

Each engraved with Prince of Wales feathers and motto, *each marked under base*

6 in. (15.2 cm.) diameter; 35 oz. 14 dwt. (1,112 gr.)

\$2,000-3,000

(4)

£1,600-2,300

€1,700-2,500

**PROVENANCE**

The Duke and Duchess of Windsor.  
Acquired by the ancestor of the present owner from the Villa Windsor, Paris,  
before 1997.

678

**A ROYAL 12K GOLD AND STAINED HORN-MOUNTED  
MAHOGANY CANE**

MARK OF CHARLES NICOLET, LONDON, 1911

Engraved with the Prince of Wales feathers and motto above initial *E*, and with  
presentation inscription *JUNE 23RD 1912 FROM FRANK & EYA*, marked near  
*handle*

35¾ in. (91 cm.) long

\$2,000-3,000

£1,600-2,300

€1,700-2,500

**PROVENANCE**

The Duke of Windsor.  
Acquired by the ancestor of the present owner from the Villa Windsor, Paris,  
before 1997.

The present cane was given to the Prince of Wales on the occasion of his  
18th birthday. Frank and Eva must refer to Frank Dugdale Esq., Equerry  
to the Prince of Wales and Lady Eva Dugdale who was Women of the  
Bedchamber to the Princess of Wales. A 1923 portrait of the Prince of Wales  
in Highland costume by Alfred Edward Borthwick at Glasgow Museums  
Resource Centre depicts the Prince with a seemingly identical cane.



678



678 (detail)



681

**A ROYAL VICTORIAN SILVER MODEL OF QUEEN VICTORIA ON AN EBONIZED WOOD BASE**

MARK OF ELKINGTON & CO. LTD., LONDON, 1894, AFTER THE MODEL BY JOSEPH EDGAR BOEHM

Realistically modeled, the base applied *VRI* below a coronet and with presentation plaque engraved *TO PRINCE EDWARD ALBERT OF YORK FROM HIS AFFECTIONATE GREAT GRANDMOTHER AND GODMOTHER VICTORIA R.I. JULY 1894*, marked on base of figure and presentation plaque

22.1/5 in. (57 cm.) high overall, 141 oz. 8 dwt. (4,398 gr.)

\$15,000-25,000

£12,000-19,000

€13,000-21,000

**PROVENANCE**

Presented to the His Royal Highness Prince Albert of York, later King Edward VIII and then Duke of Windsor by Her Majesty Queen Victoria, July 1894.

The Duke and Duchess of Windsor.

Acquired by the ancestor of the present owner from the Villa Windsor, Paris, before 1997.

**LITERATURE**

S. Menkes, *The Windsor Style*, MA, 1987, p. 58, 59 and 63 (illustrated).

The present lot, a personal gift from Queen Victoria to her Great Grandson Prince Albert of York in July 1894 was undoubtedly intended to mark the birth and christening of the Prince. This lot was recorded in a photograph of the Duke of Windsor at his home in Paris. The Duchess of Windsor wrote 'This room represents the Duke's life', and lists the items of particular significance in the room including this 'silver statuette of Queen Victoria.' The statue is based on Joseph Edgar Boehm's famed commission to mark Queen Victoria's Golden Jubilee, installed on Castle Hill at Windsor Castle. The gift of this silver statue by Queen Victoria to her infant godson was a powerful statement about the dynasty into which he was born.



682

**A ROYAL GEORGE V SILVER AND ENAMEL COMMEMORATIVE  
GLOBE**

MARK OF GOLDSMITHS & SILVERSMITH'S CO. LTD., LONDON, 1922

The globe enameled with red and gold lines denoting world tours, supported on the shoulders of a twin-tailed merman, all raised on an ebonized wood pedestal mounted with a silver band inscribed *Presented to His Royal Highness The Prince of Wales in commemoration of his tours from August 1919 to June 1922* and with twenty signatures, marked near rim under figure and on presentation plaque

19¼ in. (49 cm.) high overall

\$20,000-30,000

£16,000-23,000  
€17,000-25,000

**PROVENANCE**

Presented to the Prince of Wales in commemoration of his Royal tours 1919-1922.

The Duke and Duchess of Windsor.

Acquired by the ancestor of the present owner from the Villa Windsor, Paris, before 1997.

Between 1919 and 1925 the Prince of Wales embarked on four tours of the British Empire, including visits to 45 different countries and colonies, totaling a distance of 150,000 miles. The presentation plaque includes twenty signatures including such friends and associates as Louis Mountbatten, Bruce Ogilvy and Alan Lascelles. Travelling remained a passionate pastime for the Duke and Duchess of Windsor throughout their lives. For Christmas 1935 the Duchess gave the Duke a gold cigarette case engraved with a map of their shared travels and similarly applied with enamel lines showing the route of their travels together.



(detail)





683



683 (detail)

683

**A ROYAL GEORGE V SILVER DOCUMENT HOLDER**

MARK OF SEBASTIAN GARRARD, LONDON, 1925

One side applied with the coat of arms of the University College Hospital above their motto *RATIONE DIRIGE CURSUM*, the other with the badge and garter of Edward, Prince of Wales, *marked on side*, together with a presentation plaque inscribed *Presented to H.R.H. The Prince of Wales. K.G. Worshipful Company of Stationers and Newspaper Makers on the occasion of his admission to the Honorary Freedom and Livery of the Company on the 20th. December 1933. Sir Percy W. Greenway, Bart., Master John W. Davy, Upper Warden. Robert E. Adlard, Under Warden. Reginald T. Rivington, Clerk, document holder marked on side near base rim*

17 in. (43.1 cm.) long,

\$3,000-5,000

£2,300-3,800

€2,500-4,200

**PROVENANCE**

The Duke and Duchess of Windsor.  
Acquired by the ancestor of the present owner from the Villa Windsor, Paris, before 1997.



684

684

**A ROYAL ENGLISH SILVER PLATE TOAST RACK**  
RETAILED BY MAPPIN & WEBB, CIRCA 1930

Six dividers formed as the Prince of Wales feathers and motto centered by a taller divider formed as crossed flags and surmounted by a coronet, *marked on base*

7 7/8 in. (20 cm.) long

\$2,000-3,000

£1,600-2,300

€1,700-2,500

**PROVENANCE**

The Duke and Duchess of Windsor.  
Acquired by the ancestor of the present owner from the Villa Windsor, Paris, before 1997.

PROPERTY FORMERLY IN THE  
COLLECTION OF THE DUKE AND DUCHESS OF WINDSOR  
(LOTS 674-686)



685

**A ROYAL PAIR OF MEISSEN PORCELAIN  
ARMORIAL CANDLESTICKS FROM THE  
SULKOWSKI SERVICE**

CIRCA 1736, BLUE CROSSED SWORDS  
MARK TO EACH

Each with Kakiemon flower sprays, the foot  
applied with crowned baroque cartouches  
displaying the arms of Count Sulkowski and his  
consort, the nozzles molded with *Sulkowski Ozier*

9¼ in. (23.4 cm.) high (2)

\$15,000-20,000 £12,000-15,000  
€13,000-17,000

**PROVENANCE**

The Duke and Duchess of Windsor.  
Acquired by the ancestor of the present owner  
from the Villa Windsor, Paris, before 1997.

**LITERATURE**

S. Menkes, *The Windsor Style*, MA, 1987, p. 29  
(illustrated).



685 (detail)



685

686

**A ROYAL PAIR OF VIENNA PORCELAIN PALE-YELLOW GROUND  
SWEETMEAT DISHES**

CIRCA 1744-1749, BLUE BINDENSCHILD MARK TO ONE, BLUE  
PAINTER'S 13. TO BOTH

The body of each modeled as an oblong shell, the handle as a panther, the  
interior of each painted with *deutsche Blumen*

10 in. (25.5 cm.) long (2)

\$5,000-8,000 £3,800-6,100  
€4,200-6,700

**PROVENANCE**

The Duke and Duchess of Windsor.  
Acquired by the ancestor of the present owner from the Villa Windsor, Paris,  
before 1997.

**LITERATURE**

S. Menkes, *The Windsor Style*, MA, 1987, p. 21 (illustrated in the silver blue  
salon).

Referred to as either a panther or a leopard, the model for the present animal  
and shell sweetmeat dishes was conceived circa 1730 for the Du Paquier  
workshop. However, the marks found on the present examples plus the style  
of decoration confirm them as slightly later examples, made after Claudius  
Innocentius Du Paquier sold his porcelain factory to the Austrian state in  
1744.



686



689

PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

689

**A GEORGE I SILVER-GILT TWO-HANDLED CUP AND COVER**

MARK OF DAVID WILLAUME, LONDON, 1716

Later engraved on one side with the royal arms as borne by Edward VIII; the other with the arms of Dickinson impaling Appleyard, circa 1750, the cover engraved with the cypher of Edward VIII, *marked near handle and cover*

10 in. (25.5 cm.) high; 50 oz. (1,569 gr.)

(2)

\$8,000-12,000

£6,100-9,100

€6,700-10,000

**PROVENANCE**

The Duke and Duchess of Windsor; Sotheby's, New York, 11-19 September 1997, lot 1120.



690

PROPERTY OF A LADY

690

**A SET OF FOUR GEORGE III SILVER CANDLESTICKS**

LATE 18TH CENTURY; THE NOZZLES MARK OF ROBERT GARRARD II, LONDON, 1845

The knopped stems with bellflower swags and ram's heads corners of shoulders, removable drip pans, *marked on nozzles, the candlesticks apparently unmarked, bases engraved No. 1 37=12, No. 2 36=6, No. 3 37=2, No. 4 37=15*

11½ in. (28.8 cm.) high; 150 oz. (4,665 gr.)

(4)

\$8,000-12,000

£6,100-9,100

€6,700-10,000

PROPERTY FROM A PRIVATE COLLECTION,  
NORTH CAROLINA (LOTS 691-701)

691

**A SET OF TWELVE REGENCY SILVER  
DINNER PLATES**

MARK OF CRADDOCK & REID, LONDON, 1812

The gadrooned rims with shells flanked by  
acanthus at intervals, the borders engraved twice  
with a coat-of-arms, *marked on undersides*

10¾ in. (27.5 cm.) diameter; 356 oz. 16 dwt. (11,101  
gr.)

(12)

\$7,000-10,000

£5,400-7,600

€5,900-8,300

**PROVENANCE**

Sir Charles Henry Coote, 9th Bt. (1792-1864) by  
descent to

Sir Algernon Charles Plumptre Coote, 12th Bt.  
(1847-1920); Christie's, London, 10 December  
1896, one of lots 13-22 (part).

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).



691

692

**A GEORGE IV SILVER PLATTER AND  
ASSOCIATED PIERCED MAZARINE**

THE PLATTER MARK OF WILLIAM ELEY II,  
LONDON, 1824, THE MAZARINE MARK OF  
ROBERT GARRARD II, LONDON, 1827

The platter and conforming mazarine both  
engraved with the royal coat of arm and  
supporters, *both marked on undersides*

22¾ in. (57.9 cm.) long, the platter; 191 oz. 14 dwt.  
(5,964 gr.)

(2)

\$3,000-5,000

£2,300-3,800

€2,500-4,200



692



693

693  
**A GEORGE V SILVER CENTERPIECE BOWL**

MARK OF RICHARD COMYNS, LONDON, 1930

Of oval form with undulating rim, the side engraved with a coat-of-arms, *marked underside and handles*

17¾ in. (45.2 cm.) long; 105 oz. 2 dwt. (3,270 gr.)

\$3,000-5,000

£2,300-3,800  
 €2,500-4,200

**PROVENANCE**

The arms are those of Vincent with the Order of the Bath, for Edgar Vincent, 1st and last Viscount D'Abernon (1857-1941), financier and diplomatist.

694  
**A GEORGE III SILVER TANKARD**  
 MARK OF JOHN KING, LONDON, 1770

The handle with heart shaped terminal engraved with block initials *P/I\*S*, *marked on body and underside of cover*

7½ in. (9 cm.) high; 24 oz. 16 dwt. (774 gr.)

\$1,200-1,800

£910-1,400  
 €1,000-1,500



694

695  
**A PAIR OF GEORGE III SILVER SHELL FORM DISHES**

MARK OF HENRY CHAWNER AND JOHN EMES, LONDON, 1796

Engraved with crest and motto under a Baron's coronet, raised on three shell feet, *marked on undersides*

6¼ in. (16 cm.) long; 8 oz. 4 dwt. (256.2 gr.)

\$1,000-1,500

£760-1,100  
 €840-1,200

(2)

**PROVENANCE**

The crest is that of Herbert, almost certainly for Henry, Baron Herbert (1772-1833), later 2nd Earl of Carnarvon, eldest son of Henry Herbert, 1st Earl of Carnarvon, created in 1792. Lord Herbet married Elizabeth (d.1813), daughter of Col. John Dyke Acland, in 1796.



695



696

**A PAIR OF GEORGE III SILVER CHAMBER CANDLESTICKS**

MARK OF JONATHAN ALLEINE, LONDON, 1777

The wells and nozzles engraved with a crest, *marked on undersides, nozzles and snuffers*

7¼ in. (19.5 cm.) long; 21 oz. 10 dwt. (671 gr.)

(4)

\$1,500-2,000

£1,200-1,500

€1,300-1,700

**PROVENANCE**

The crest is possibly that of Jennings.



696



697



697

**A PAIR OF GEORGE III SILVER BOTTLE STANDS**

MAKER'S MARK RM IN A RECTANGLE POSSIBLY FOR RICHARD MILLS OR RICHARD MEACH, LONDON, 1772

The sides pierced with scrolling foliage and engraved with a crest, the wood centers with resin disk, *marked on base rims*

4¼ in. (12.1 cm.) diameter; 11 oz. 14 dwt. (365 gr.) gross weight

(2)

\$1,200-1,800

£910-1,400

€1,000-1,500

698

**A PAIR OF GEORGE II SILVER CANDLESTICKS**

MARK OF JOHN QUANTOCK, LONDON, 1756

On a shaped square bases rising to knopped octagonal stems, *marked on undersides*

7 in. (17.8 cm.) high; 25 oz. (779 gr.)

(2)

\$3,000-5,000

£2,300-3,800

€2,500-4,200



698



699

**A PAIR OF GEORGE II SILVER CANDLESTICKS**  
 MAKER'S MARK WP IN A RECTANGLE POSSIBLY FOR WILLIAM  
 PORTAL, LONDON, 1758

The square bases engraved with a coat-of-arms under a drapery mantle, the detachable nozzles engraved with a crest, *marked on undersides and sockets, nozzles apparently unmarked but notched-numbered*

10½ in. (25.8 cm.) high; 52 oz. 18 dwt. (1,647 gr.)

(2)

\$2,500-3,500

£1,900-2,700  
 €2,100-2,900

**PROVENANCE**

The crest is probably that of Swire of Cononley and later Dowgill Hall, Yorkshire.

699

700

**A GEORGE II SILVER SALVER**  
 MARK OF DENNIS LANGTON, LONDON, 1730

shaped circular raised on three leaf-capped scroll supports, the field later engraved with a coat-of-arms within a rococo cartouche, *marked to the underside*

16½ in. (41.8 cm.) diameter; 69 oz. 10 dwt. (2,163 gr.)

\$1,500-2,000

£1,200-1,500  
 €1,300-1,700

**PROVENANCE**

The arms are those of Corsellis quartering Child impaling Goodall, for Nicholas Corsellis (1744-1821) of Wivenhoe Hall, Essex, son of Nicholas Corsellis (1697-1761) and his wife Francis, daughter of Sir Caesar Child 2nd Bt. Nicholas Corsellis the younger married Mary, daughter of Thomas Goodall, in 1762.



700



701

701

**A GEORGE I SILVER COFFEE POT**  
 MARK OF JAMES SMITH, LONDON, 1726

Of tapered cylindrical form, *marked to the side of the body and flange of cover*

10¼ in. (26.2 cm.) high; 24 oz. 14 dwt. (770 gr.) gross weight

\$2,000-3,000

£1,600-2,300  
 €1,700-2,500



702

702

**A PAIR OF GEORGE III SILVER THREE-LIGHT CANDELABRA**  
 MARK OF JOHN SCOFIELD, LONDON, 1792

Each on spreading circular base with beaded borders, rising to a tapering fluted stem and vase-form socket with removable beaded circular nozzles, the two detachable fluted scroll branches with conforming wax pans and sockets, the base and nozzles engraved with a crest and motto, *marked on bases, branches, wax pans, sockets and nozzles*

18½ in. (47 cm.) high; 93 oz. 8 dwt. (2,904 gr.)

(2)

\$15,000-25,000

£12,000-19,000

€13,000-21,000

**PROVENANCE**

Anonymous sale; Christie's, New York, 17 October 1996, lot 289.

The crest is that of Tharp.

PROPERTY FROM A PRIVATE COLLECTION, NORTH CAROLINA

703

**A SET OF THREE GEORGE II SILVER CASTERS**  
 MARK OF PEZE PILLEAU, LONDON, 1732

Each engraved with a crest and coronet, undersides with block initials *E/RE*, *marked on undersides, slip-lock covers apparently unmarked*

8¾ in. (22 cm.) high, the largest; 28 oz. 18 dwt. (901 gr.)

(3)

\$2,000-3,000

£1,600-2,300

€1,700-2,500



703

**PROVENANCE**

Anonymous sale; Christie's, London, 8 December 1994, lot 50.



704



PROPERTY DESCENDED IN A CONNECTICUT FAMILY

704

**A PAIR OF GEORGE II SILVER CANDLESTICKS**

MARK OF JOHN CAFE, LONDON, 1745

On shaped square bases with shells at corners, rising to conforming baluster stems with banded campana form sockets, *marked on undersides and sockets; together with one associated nozzle*

8¼ in. (21 cm.) high; 37 oz. 12 dwt. (1,170 gr.) (3)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

705 No Lot

706

**A PAIR OF GEORGE III IRISH SILVER WAITERS**

MAKER'S MARK WT PROBABLY FOR WILLIAM TOWNSEND, DUBLIN, CIRCA 1770

The field flat-chased with birds, grape bunches and rocaille, the center engraved with a crest, *marked to the field, undersides with scratchweights*

7¾ in. (19.8 cm.) diameter; 18 oz. 16 dwt. (586 gr.) (2)

\$1,200-1,800

£910-1,400  
€1,000-1,500



706



707

707

**A QUEEN ANNE SILVER TAZZA**

MARK OF JOHN WISDOME, LONDON, 1706

On a reel form foot with chased gadrooned border, engraved with a foliate cartouche enclosing a lion rampant on a vert field, the underside engraved with block initials *W/RE*, *marked near border*

12¾ in. (32.4 cm.) diameter; 27 oz. 4 dwt. (847 gr.)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000



708



708

**TWO SIMILAR QUEEN ANNE SILVER TWO-HANDLED CUPS AND COVERS**

MARK OF DAVID WILLAUME, LONDON, 1706 AND 1712

Both with applied mid-rib above cut-card strapwork and lobes, the earlier with partly matte surface and handles applied with flowerheads, engraved with vacant baroque cartouche, the other with applied beading to leaf-capped handles, *marked right of handles and flange of earlier cover, undersides with scratchweights*

9½ in. (24.1 cm.) high, the larger; 90 oz. 10 dwt. (2,816 gr.)

(2)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

PROPERTY DESCENDED IN A CONNECTICUT FAMILY

709

**A GEORGIAN SILVER SEAL BOX AND ASSOCIATED COVER**

THE BOX MARK OF FRANCIS GARTHORNE, LONDON, CIRCA 1720, THE COVER MARK OF THOMAS HEMING, LONDON, CIRCA 1765

The cover engraved with the royal coat-of-arms and supporters, with a removable wax seal depicting Queen Anne, *cover marked on flange with maker's mark and lion passant, box with maker's mark to interior, underside engraved 20*

6⅝ in. (16.8 cm.) diameter; 19 oz. 14 dwt. (615 gr.)

(3)

\$2,500-3,500

£1,900-2,700  
€2,100-2,900



709



710

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

710

**A LOUIS XVI SILVER CONDIMENT SUITE**  
MARK OF ANTOINE BOULLIER, PARIS, 1776

Comprising a pair of twin oval salt cellars, six salt cellars and a pair of mustard pots, each engraved with coat-of-arms and coronet, *fully marked together with eight German silver salt shovels, mark of Robbe & Berking, Flensburg, post 1964 and a silver-gilt jam pot and stand, bearing spurious marks for Paris, 1783, maker's mark ACO*

The twin salts 5½ in. (14 cm.) long; 55 oz. 10 dwt. (1,729 gr.)

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

**PROVENANCE**

The Meyer de Schauensee Collection of French Silver;  
Christie's, New York, 18 April 1991, lot 52 and 3 (part).

The arms are probably those of Crozat, Paris.

711

**A FRENCH SILVER FLATWARE SERVICE**  
MARK OF CARDEILHAC, PARIS, EARLY 20TH  
CENTURY

Anjou pattern variant, comprising:

- Twelve tablespoons
- Twelve dessert spoons
- Six teaspoons
- Twelve dinner forks
- Eleven salad forks
- Twelve pastry forks
- Twelve fish forks
- Twelve dinner knives
- Twelve fish knives
- Ten dessert knives
- Ten butter spreaders
- Two-piece carving set
- Two-piece fish serving set
- Two-piece salad serving set
- One soup ladle
- One sauce ladle
- Two serving spoons
- One serving fork
- Two small cold meat forks
- One pie server

230 oz. (7,154 gr.) weighable silver

(137)

\$6,000-8,000

£4,600-6,100  
€5,000-6,700



711



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

712

**AN EXTENSIVE FRENCH SILVER-GILT TABLE SERVICE**

MARK OF PUIFORCAT, PARIS, 20TH CENTURY

Elysée pattern, engraved with monogram, comprising:

- Twenty-three soup spoons
- Twenty-three bouillon spoons
- Seventeen dessert spoons
- Twenty-four ice-cream spoons
- Seventeen teaspoons
- Twenty-two coffee spoons
- Twenty table forks
- Twenty-four fish forks
- Twenty-four salad forks
- Forty-eight dessert forks
- Twenty-three terrapin forks
- Twenty-four pastry forks
- One seafood fork
- Twenty table knives
- Twenty-four dessert knives
- Twenty-four fish knives
- Twenty-three butter knives
- Forty-two servers

See [www.christies.com](http://www.christies.com) for further details

684 oz. (21,280 gr.), weighable silver

\$30,000-50,000

(423)

£23,000-38,000  
€25,000-42,000

18TH CENTURY MEISSEN, DU PAQUIER AND OTHER  
GERMAN PORCELAIN FROM  
THE COLLECTION OF MARJORIE WEST







Marjorie West at home amongst her collection.

An inveterate collector with an insatiable curiosity and an appreciation for fine craftsmanship and painting, Marjorie West chose to concentrate on collecting 18th century German porcelain once the departure from the 'nest' of her five children allowed her time to give serious attention to acquiring art. She sought the advice of fellow collectors and dealers alike, fulfilling two caveats - that whatever she collected must be the best of its type and add beauty to her home. Close friends with Ralph Wark, whose collection can be seen at the Cummer Museum in Jacksonville, Florida, she made a deliberate effort to seek out Meissen figures rather than the Meissen wares he favored, and to include also Bustelli figures from Nymphenburg, some of her favorites. Eager to initiate others into the wonderful world of European porcelain, she teamed up with Margaret Block, a friend who favored English factories, and together they started the Atlanta Ceramics Circle, a club of enthusiasts still active today.

Guided throughout more than forty years of buying by the legendary London dealer Bob Williams and later by Errol Manners, Margie slowly formed one of the preeminent European porcelain collections in the United States, acquiring the early Böttger wares that are arguably the strength of her collection after Ralph Wark stopped collecting. Her champagne blond hair perfectly coiffed, immediately recognizable by her deep raspy southern accent, she was an expected presence every June in London at the International Ceramics Fair. As a devotee to this fair, the Grovesnor House Fair, and the shops and galleries of dealers in Mayfair and St James's, she steadily grew her collection to encompass over 250 pieces, many of them beautifully displayed in distinctive plexiglass 'honeycomb' niches that outlined the doorways of her dining and living rooms.

The selection from Marjorie West's collection offered here represents a microcosm of the larger collection and includes many of her most interesting acquisitions. She would be thrilled to see them moving on to equally appreciative new homes.

**SESSION II**

(LOTS 713-853)

713

**A BÖTTGER BLACK-GLAZED RED STONEWARE SMALL BOWL  
CIRCA 1711-1715, DECORATED IN THE SCHNELL WORKSHOP,  
DRESDEN, POSSIBLY BY SCHNELL HIMSELF**

Glazed to imitate lacquer, gilt and cold painted in pale orange and a dash of red, with Chinoiserie figures at various pursuits, including climbing a tree, chasing a butterfly and picking flowers between double gilt line borders, the interior with flowers below a foliate strapwork border, the underside gilt within the footrim

3 $\frac{3}{8}$  in. (3.6 cm.) diameter

\$20,000-30,000

£16,000-23,000  
€17,000-25,000

**PROVENANCE**

A Highly Important Private Collection of Meissen Porcelain; Christie's, London, 11 December 2007, lot 1.

For a discussion of Martin Schnell and the attribution of pieces to him, see M. Kopplin et al., *Schwartz Porcelain*, Museum für Lackkunst and Schloss Favorite bei Rastatt 2003-2004 Exhibition Catalogue, Munich, 2003, pp. 171-193, where she illustrates a number of pieces with similar simulated lacquer and Chinoiserie decoration, some of which are attributed to him, and some to his workshop. Kopplin attributes the tankard in the Schlossmuseum, Gotha, and the tankard in the Ungarisches Kunstgewerbemuseum, Budapest to Schnell's hand, and they are both illustrated by her; the first on p. 175, fig. 6 and p. 170, and the second on pp. 178 and 179, figs 15 and 16. Both tankards show figures which are identical in treatment to the present lot. A coffee-pot, illustrated on p. 180, fig. 20, which was also sold Christie's, London, 8 July 2002, lot 2, is decorated with similar figures, and is attributed to Schnell's workshop. A teabowl and saucer of the same form, decorated in gilding (without any cold colors) with Asian figures, is given to Schnell's workshop and is illustrated on p. 189, fig. 88.



(base)



# THE WEST COLLECTION

(LOTS 713-789)

714

## A BÖTTGER BLACK-GLAZED RED STONEWARE HEXAGONAL TEA-CADDY AND COVER

CIRCA 1710-1713, BLACK JAPANESE PALACE INVENTORY NO. N.39

Glazed to imitate lacquer, each panel molded and gilt alternately with birds perched and flying among flowering tea plants, the circular cover similarly decorated with a flower

5½ in. (13 cm.) high, overall

(2)

\$25,000-35,000

£19,000-27,000  
€21,000-29,000

The present lot is one of the four from the "Inventarium über das Palais zu Alt-Dresden Anna 1721", included section 10 "Schwartz Porcelain" no 39 vier 6 eckige mit Blumen bedegte, und nachmals vergoldte Thee Büchsen, mit ihren platten Deckeln. 5 ½ Z hoch 4 Z in diam. For a nearly identical example, see M. Kopplin, ed., *Schwartz Porcelain*, Munich, 2003, p. 165, no. 76. Cf. Ingelore Menzhausen, *J.F. Böttger die Erfindung des Europäischen Porzellans*, 1982, pl. 63; see also the example sold at Christie's, London from the Nelte Collection on 12 October 1995, lot 102. Also compare the teacaddy of the same form and gilt decoration but on a white ground, H. Syz et al, *Catalogue of the Hans Syz Collection*, Washington D.C., 1979, pp. 54-55, no. 26.

### PROVENANCE

Augustus II (1670-1733), Elector of Saxony and King of Poland, Japanese Palace, Dresden.

Anonymous sale; Christie's, Geneva, 9 November 1987, lot 143.

Anonymous sale; Christie's, London, 9 July 1997, lot 289.



(base)





715

715

**A SILVER-GILT MOUNTED BÖTTGER POLISHED RED STONWARE SCENT FLASK**

CIRCA 1720, THE MOUNTS OF SIMILAR DATE

Flanked by *Eisenporzellan Frauenkopf* masks, the neck and lower body with bands of stop-fluting and ovolo, on a gadrooned foot

3 ½ in. (8.9 cm.) high, overall

\$6,000-10,000

£4,600-7,600  
€5,000-8,300

**PROVENANCE**

Anonymous sale; Christie's, London, 30 March 1987, lot 76.  
With Robert Williams, England, 1 April 1987.

See the similar example sold in Christie's, Geneva, April 28, 1978, lot 186.

716

**AN ELIZABETH I SILVER-GILT MOUNTED TIGERWARE TANKARD**

MID-16TH CENTURY, THE MOUNTS LONDON, CIRCA 1559, MAKER'S MARK SK IN A HEART, TO THE UNDERSIDE OF COVER AND COLLAR

The German stoneware jug with typical allover mottled brown glaze, fitted with a silver-gilt hinged gadrooned cover, foliate scrollwork collar and stiff leaf-tip footrim, the thumbpiece as crossed flowers, the panels on either side of the handle inscribed 1560

8 ¼ in. (21 cm.) high

\$12,000-18,000

£9,200-14,000  
€10,000-15,000

**PROVENANCE**

Property from the Collection of Edward and Kiyi Pfleuger; Christie's, New York, 20 October 2006, lot 456.

See Ian Pickford, ed., *Jackson's Silver and Gold Marks of England, Scotland and Ireland*, Antique Collector's Club, 1989, p. 94, line 7 for the unidentified maker's mark of an SK within a heart found on the present mounts.



716

# THE WEST COLLECTION

(LOTS 713-789)

717

## A BÖTTGER RED STONEWARE MINIATURE TEAPOT AND COVER

CIRCA 1710

Of globular form with fluted domed cover and mask spout terminal, the partially polished body molded at the shoulder with a band of lambrequins

3 $\frac{3}{8}$  in. (8.6 cm.) high, overall

(2)

\$40,000-60,000

£31,000-46,000

€34,000-50,000

### PROVENANCE

Anonymous sale; Bonham's, London, 1 November 1994, lot 181.

### LITERATURE

Lars Tharp, "Wise Man's Gold", *Antique Collecting*, December 1995/January 1996, p. 9.

For a teapot of the same form in the State Porcelain Collection, Dresden (Inv. no. P.E.784), see D. Syndram and U. Weinhold, ed., *Böttger Stoneware, Johann Friedrich Böttger and Treasury Art*, Dresden, 2009, p. 114, ill. 43.





718

718

**A BÖTTGER RED STONEWARE PLAQUE OF JUDITH WITH THE HEAD OF HOLOFERNES**

CIRCA 1710-1715, PROBABLY MODELED BY PAUL HEERMANN AFTER AN IVORY BY FRANCIS VAN BOSSUIT

Modeled as a half-length portrait of Judith wearing a beaded diadem, holding the severed bearded head of Holofernes in the crook of her right arm, the hilt of a sword in her left hand, pierced for hanging

4¾ x 3½ in. (4.6 cm. x 8.9 cm.)

\$6,000-8,000

£4,600-6,100  
€5,000-6,700

**PROVENANCE**

Anonymous sale; Christie's, New York, 24 May 2000, lot 29.

The present model was perhaps one of the most popular of the sculptural works produced by Böttger in the early years of the factory. The inventory of 1711 records no less than 75 as unfired, 24 in the kiln and a further 12 in the pottery room or *Töpferstube*. Other extant examples can be found in collections of the Museum of Fine Arts, Boston; the Kunstgewerbemuseum, Berlin; Rosenborg Castle, Copenhagen; the Porzellansammlung, Dresden; and the Schlossmuseum, Gotha. See Malcolm Baker, "Francis van Bossuit, Böttger Stoneware and the 'Judith' Reliefs," *Festschrift Schädler*, 1998 for a detailed discussion of these casts and their relationship to a carved ivory relief of the same subject identified by Alfred Schädler as by the Dutch sculptor Francis von Bossuit now in the collection of the Royal Museum of Scotland, Edinburgh. This ivory was likely used by Böttger as the prototype for reliefs in his newly developed red stoneware. The Böttger examples are also related to a group of five ivory reliefs of the same subject, two of which are signed PH. These were traditionally ascribed to the hand of Peter Hencke of Mainz. However, scholarship now points to Paul Heermann of Dresden as the more likely carver, a sculptor recorded as working for Böttger as of 1708 and the likely modeler of the red stoneware reliefs.



719

719

**A BÖTTGER RED STONEWARE HEAD OF VITELLIUS**

CIRCA 1712-1715, MODELED BY PAUL HEERMANN

The emperor with closely-cropped hair incised as curls

3¾ in. (9.8 cm.) high

\$5,000-7,000

£3,800-5,300  
€4,200-5,800

Vitellius was known for feasting in the extreme, sometimes banqueting four times a day. Only ruling for eight months, his reign quickly ended with the outbreak of civil war in December of the year 69. When Vespasian's troops entered Rome, Vitellius was found hiding and was subsequently murdered at the Gemonian stairs.

# THE WEST COLLECTION

(LOTS 713-789)

720

**A SILVER-MOUNTED BÖTTGER  
POLISHED AND CUT RED STONEWARE  
TANKARD AND COVER**

CIRCA 1710-1713, THE SILVER FOOTRIM OF  
SIMILAR DATE, THE COVER PROBABLY 19TH  
CENTURY, SET WITH A 17TH CENTURY COIN

The pear-shaped body cut and polished with  
faceted bands and ovolo, with loop handle, on  
spreading foot mounted in silver, the hinged cover  
with scroll thumbpiece, inset with a coin inscribed  
in Latin and with various dates from 1601 to 1659

8 in. (20.3 cm.) high, overall

\$60,000-80,000

£46,000-61,000

€50,000-67,000

**PROVENANCE**

Dr. Joseph Kler, Christie's New York, 27 April 1986,  
lot 2.

With Robert Williams, England, 24 June 1986.



721

**A BÖTTGER PORCELAIN BEAKER**

CIRCA 1718, INCISED JAPANESE PALACE  
INVENTORY NUMBER N=392/W

Molded with flowering prunus branches, with  
double footrim

3 3/8 in. (7.9 cm.) high

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

**PROVENANCE**

Augustus II (1670-1733), Elector of Saxony and  
King of Poland, Japanese Palace, Dresden.

722

**A BÖTTGER WHITE PORCELAIN COFFEE-  
POT AND COVER**

CIRCA 1715-1720

Of pear-shape, with domed cover, S-scroll handle  
and beak spout, applied with sprays of roses

7 1/8 in. (18.1 cm.) high

\$5,000-8,000

£3,800-6,100  
€4,200-6,700

(2)

723

**A BÖTTGER WHITE PORCELAIN HOT-  
MILK JUG AND COVER**

CIRCA 1715-1720

Of baluster form, with S-scroll handle and beak  
spout, the domed cover and lower portion of the  
pot applied with stiff-leaf tips, the pot rim with  
pendant tassels

5 1/4 in. (13.3 cm.) high

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

(2)



721

722

723



# THE WEST COLLECTION

(LOTS 713-789)

724

## A BÖTTGER PORCELAIN HAUSMALEREI GOLD FOIL DECORATED TEABOWL

THE PORCELAIN CIRCA 1715, THE  
DECORATION CIRCA 1720-1730

Decorated with raised gold *paillons* of birds and  
flower sprays above a border of hounds pursuing  
hares

2 $\frac{7}{8}$  in. (7.3 cm.) wide

\$2,000-3,000

£1,600-2,300

€1,700-2,500

For a discussion of these gold foil wares, see E.  
Manners, "Gold Decoration on French, German  
and Oriental Porcelain in the Early 18th century",  
*The French Porcelain Society Journal*, Volume IV,  
2011, pp. 24-42.



724

725

## A BÖTTGER PORCELAIN TEABOWL AND SAUCER

CIRCA 1715, THE ENAMELED DECORATION  
CIRCA 1718-1720 AND ATTRIBUTED TO THE  
JOHANN GEORG FUNCKE WORKSHOP,  
DRESDEN

Each molded with a band of acanthus leaves  
enriched in turquoise and purple enamel around  
the footrim, decorated in gilt and iron-red with  
scattered birds perched on branches, with  
scattered gilt stars on the saucer

4 $\frac{1}{4}$  in. (12.1 cm.) diameter, the saucer

(2)

\$5,000-8,000

£3,800-6,100

€4,200-6,700

### PROVENANCE

The Rudolf Just Collection; Sotheby's, London, 11  
December 2001, lot 234.

Before the arrival of J.G. Höroldt at Meissen  
from Vienna in 1720, the application of colored  
decoration on white porcelain had not yet been  
mastered by the factory. Instead, they relied on  
Georg Funcke's independent Dresden workshop  
to apply colored enamel decoration on their  
porcelain. Although Funcke set up his workshop  
in 1713, his surviving invoices to the factory  
for colors suggest that the use of red enamel  
was introduced in 1718. These invoices were  
published by Claus Boltz in his seminal article  
'Steinzeug und Porzellan der Böttgerperiode - Die  
Inventare und die Ostermesse des Jahres 1719 -',  
*Keramos*, No. 167/168, 2000, pp. 3-156. For a  
nearly identical cup and saucer at the Museum  
of Fine Arts, Boston, see museum accession no.  
54.684a-b.



725



726

726

**A BAYREUTH GOLDCHINESEN BLACK-GLAZED RED STONWARE TEAPOT AND COVER**

SECOND QUARTER 18TH CENTURY

In the Chinoiserie style, each side gilt with vignettes of figures within quatrefoil cartouches edged with scrolls, the spout surrounded by *Laub- und Bandelwerk*

5¾ in. (14.6 cm.) high

(2)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

**PROVENANCE**

With Koeppel, from whom it was acquired in 1956. Swiss Collection; Christie's, London, 21 February 2005, lot 158.



727

727

**A FRANCONIAN BROWN-GLAZED RED STONWARE COFFEE-POT AND COVER**  
SECOND QUARTER 18TH CENTURY,  
BAYREUTH OR ANSBACH

Decorated in gilt and silver with Chinoiserie figures on fenced terraces, three with parasols, birds flying and perched among them, all between scrollwork bands

8½ in. (21.6 cm.) high, overall

(2)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

**PROVENANCE**

Martha L. Issacon, Seattle, A.272 (on her inventory as Meissen); Sotheby's, New York, 22 May 2001, lot 144.

# THE WEST COLLECTION

(Lots 713-789)

728

**A SILVER-MOUNTED BÖTTGER  
POLISHED RED STONEWARE TANKARD  
AND COVER**

CIRCA 1715, SIX-ARM STAR MARK FOR THE  
POTTER GEORG MICHEL TO THE BASE OF  
HANDLE, THE MOUNT OF SIMILAR DATE

The wheel-polished body plain and with a  
reeded foot and rim, the slightly domed cover  
similarly decorated and with a plain strap handle,  
contemporary 18th century silver acorn thumb-  
piece, incised 'mock-seal' mark to the base of the  
handle

8¼ in. (21 cm.) high

\$50,000-70,000

£38,000-53,000

€42,000-58,000

**PROVENANCE**

Anonymous sale; Christie's, London, 29 June 1987,  
lot 278.

With Robert Williams, England, 7 July 1987.

For a very similar tankard and cover also  
impressed with the six-pointed star mark of  
Georg Michel, see B. Szelegejd, *Red and Black  
Stoneware and their Imitations in the Wilanów  
Collection*, Warsaw, 2013, pp. 222, inv. no.  
Wil.2343. For another example, its cover lacking,  
in the Schloss Friedenstein Gotha (inv. no. St  
165), see M. Eberle, *Das Rote Gold*, Gotha, 2011,  
pp. 88-89, no. 132.





729

729

**A BÖTTGER RED STONWARE EWER**  
CIRCA 1715

After a Chinese Yixing original, with *qilin* head spout, the neck molded with dragons chasing a flaming pearl between *ruyi* and lappet-shaped bands, the body with sacred fungus, peony and stylized orchids

6½ in. (16.5 cm.) high

\$15,000-20,000

£12,000-15,000  
€13,000-17,000

**PROVENANCE**

With Keoppe, from whom it was acquired in 1954.  
Anonymous sale; Christie's, London, 21 November 2005, lot 203.

Compare the kendi illustrated by Hans Syz *et al.*, *Catalogue of The Hans Syz Collection*, Washington D.C., 1979, pp. 20-21, no. 4 for a similar example, and where it refers to the three bottles in the KGL. Sächsische Sammlungen sale Catalogue (1919), pl. 16, nos. 36, 44 and 54; and the four in the Sächsische Staatssammlungen sale catalogue (1920), pl. 6, nos. 59, 60, 110 and 111.

730

**A CHINESE RED STONWARE (YIXING) WINE EWER**  
LATE 17TH/EARLY 18TH CENTURY

The body issuing a *qilin* head spout, the neck molded with prunus and pine between lappet bands, the body with additional prunus, a phoenix below the spout

7¾ in. (20 cm.) high

\$2,000-3,000

£1,600-2,300  
€1,700-2,500



730

731

**A SILVER-MOUNTED BÖTTGER RED STONWARE COFFEE-POT AND COVER**

CIRCA 1712-1715, THE MOUNTS 19TH CENTURY

Made for the Turkish market, the onion-shaped cover molded with a crescent and pendant bosses, the neck and alternate panels of the pear-shaped body molded with trellis enclosing flower-heads, the spout tip applied with a silver mount in the form of a dolphin head with 'jeweled' eyes, the lower handle terminal silver-capped with scrollwork and trellis, a silver chain linking the handle to finial

7½ in. (19 cm.) high, overall

\$40,000-60,000

£31,000-46,000  
€34,000-50,000

(2)

Described in the factory's inventory of 1711 as a *TurkischCoffeKrügel*, the present model is also known polished (Christie's, London, 25 November 1991, lot 345) and with gilt lacquer decoration ascribed to the workshop of Martin Schnell. See J. Jefferson Miller, *et al.* *Catalogue of the Hans Syz Collection*, National Gallery of Art, Washington, D.C., 1979, no. 12 for a lacquered example and for a listing of the extant examples, including a lacquer example sold Christie's, London, 3 December 1984, lot 309. This form of coffee pot was made for the Turkish Market, and descriptions of *TurkischCoffeKrügel* appear in the early inventories of the factory's products. For a similar example without a cover see S. Bursche, *Meissen Steinzeug und Porzellan des 18. Jahrhunderts*, Kunstgewerbemuseum, Berlin, no. 9. For an example in the State Collection, Dresden, with a domed cover and 'black' glaze simulating lacquer with gilt decoration, see D. Syndram and U. Weinhold, ed., *Böttger Stoneware, Johann Friedrich Böttger and Treasury Art*, Dresden, 2009, p. 134, III.50, Cat-No. 10. Another black-glazed example was sold Christie's, London, 3 December 1984, lot 309 (with a crescent and pendant), and another unglazed example, it's handle lacking, on 25 November 1991, lot 345.

THE WEST COLLECTION  
(Lots 713-789)



731



732

732

**A BÖTTGER PORCELAIN HAUSMALEREI CONICAL BEAKER**  
 THE PORCELAIN CIRCA 1715-1720, THE DECORATION CIRCA 1725  
 AND ATTRIBUTED TO IGNAZ PREISSLER, KRONSTADT

Painted in iron-red and faintly enriched in gilt with two Chinoiserie vignettes within elaborate strapwork enclosing birds and baskets of fruit and flowers

3 in. (7.6 cm.) high

\$4,000-6,000

£3,100-4,600  
 €3,400-5,000

733

**A BÖTTGER PORCELAIN DUTCH-  
 DECORATED FLARED TEABOWL AND  
 SAUCER**

THE PORCELAIN CIRCA 1715-1720, THE  
 DECORATION CIRCA 1720-1725, DREHER'S  
 INCISED X TO BOTH FOOTRIMS

Each painted in iron-red and enriched in gilt and  
 black enamel with the 'lady in the pavilion' pattern,  
 the interior of the teabowl with flower sprigs,  
 brown line rims

5½ in. (13 cm.) diameter, the saucer

(2)

\$2,500-3,500

£1,900-2,700

€2,100-2,900

**PROVENANCE**

A Highly Important Private Collection of Meissen  
 Porcelain; Christie's, London, 11 December 2007,  
 lot 49.

A similar example from the Otto Höffer Collection  
 was sold Christie's, London, 5 July 2004, lot 15.  
 Also compare the examples illustrated by H.  
 Syz *et. al.*, *Catalogue of the Hans Syz Collection*,  
 Washington, D.C., 1979, no. 384 and in the  
 Arnhold collection, M. Cassidy-Geiger, *The  
 Arnhold Collection of Meissen Porcelain, 1710-50*,  
 London, 2008, p. 611, no. 305.



733

# THE WEST COLLECTION

(LOTS 713-789)

734

## A MEISSEN PORCELAIN TEAPOT AND COVER

CIRCA 1722-1723

Of compressed baluster form, the spout with gaping mask terminal, painted in iron-red with a continuous landscape including a man smoking a pipe to one side, a man carrying rakes and a woman with baskets and a tub on her head to the other, the cover with two smaller figures

5½ in. (14 cm.) high, overall

(2)

\$25,000-40,000

£19,000-30,000

€21,000-33,000

### PROVENANCE

With Robert Williams, England, 26 June 1985.

This teapot appears to be from the same service as the teabowl and saucer sold by Christie's, London, 11 December 2007, lot 88, which was illustrated by S. Ducret in *Meissner Porzellan bemalt in Augsburg, 1718 bis um 1750*, Braunschweig, 1972, vol. II, pl. 118, where the author attributed the decoration to Elisabeth Wald. However, the decoration would appear to be very early factory decoration, and although the figures are European peasant scenes, it relates to the service of circa 1722-23 which is decorated in iron-red with Asian figures on mounds (similarly supported by double-line borders) which is thought to have been decorated by J.G. Höroldt (for pieces of this service, and a discussion of other pieces, see U. Pietsch, *Early Meissen Porcelain, Carabelli Collection*, Munich, 2000, pp. 34-35 and p. 38).



(detail)





735



735 (detail of cover)

735

**A SILVER-GILT MOUNTED MEISSEN PORCELAIN HAUSMALEREI SMALL TANKARD**

THE PORCELAIN CIRCA 1720-1725, THE DECORATION EITHER CIRCA 1725 OR BAYREUTH AND CIRCA 1737-1750

With three Chinoiserie figures in a landscape between gilt scrollwork borders, the silver-gilt cover mounted with an enamel roundel painted with the arms of Ciolek accollée with those of Wrbna von Freudenthal

4½ in. (11.4 cm.) high, overall

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

**PROVENANCE**

A Noted European Collector; Christie's, London, 17 October 1977, lot 17.

The Collection of Walter J. Johnson; Christie's, New York, 21 May 1997, lot 138.

It still remains unclear as to whether decoration of this type was executed independently of the factory at Bayreuth by Danhöffer or by Busch, or if it was produced at the factory. For a full discussion of this subject, see B. Beaucamp-Markowsky, *Europäisches Porzellan, Kataloge des Kunstgewerbemuseums Köln*, Vol. VI, pp. 89-93. Also see S. Ducret, 'Johann Philipp Danhoffer oder Christian Daniel Busch?', *Keramos*, No. 17, 1962, pp. 19-26.

736

**A MEISSEN PORCELAIN SEATED PAGODA FIGURE**  
CIRCA 1730-1735, BLUE CROSSED SWORDS MARK

Wearing a conical hat, robes reserved with *indianische Blumen*, and a feathered stomacher, the spreading oblong octagonal base gilt with star motifs

5½ in. (14 cm.) high

\$10,000-15,000

£7,600-11,000  
€8,400-12,000

**PROVENANCE**

R.W.M. Walker Collection; Christie's, London, 25 July 1945.

Jack and Bell Linsky Collection; Sotheby's, New York, 21 May 1985, lot 54.

With Robert Williams, England, 24 June 1985.

**EXHIBITED**

New York City, The Metropolitan Museum of Art, *Masterpieces of European Porcelain*, 18 March to 15 May 1949, catalogue no. 244.

**LITERATURE**

W.B. Honey, *Dresden China*, pl. XXXIX(a) and p. 72.



736



# THE WEST COLLECTION

(Lots 713-789)

737

## A MEISSEN PORCELAIN SEATED PAGODA FIGURE

CIRCA 1730

Seated holding a scroll, wearing green, blue and yellow feathered headdress and blue-lined brocade robe with brown fringe

3 $\frac{5}{8}$  in. (9.2 cm.) high

\$8,000-12,000

£6,100-9,100  
€6,700-10,000





738

738

**A MEISSEN PORCELAIN HAUSMALEREI  
GOLDCHINESEN BROWN-GROUND  
SUGAR-BOX AND COVER**

THE PORCELAIN CIRCA 1725-1728, BLUE  
CROSSED SWORDS MARK WITHIN OBLONG  
BLUE BORDERS, THE DECORATION A FEW  
YEARS LATER, ALMOST CERTAINLY FROM  
THE AUGSBURG WORKSHOP OF ABRAHAM  
SEUTER

Of oblong octagonal form, the long sides gilt with  
Chinoiserie vignettes on *Laub-und Bandelwerk*  
brackets, the angles each with a single bird, the  
cover with four birds

4¼ in. (10.8 cm.) long

(2)

\$5,000-7,000

£3,800-5,300  
€4,200-5,800



739

739

**A MEISSEN PORCELAIN HAUSMALEREI  
GOLDCHINESEN BROWN-GROUND  
COFFEE-POT AND COVER**

THE PORCELAIN CIRCA 1725-1728, BLUE  
CROSSED SWORDS MARK, INCISED  
CROSS, THE DECORATION A FEW YEARS  
LATER, ALMOST CERTAINLY FROM THE  
AUGSBURG WORKSHOP OF ABRAHAM  
SEUTER

Of baluster form, gilt with Chinoiserie figures  
preparing tea to one side, the other with an  
equestrian figure holding a parasol, one of his  
attendants playing with a monkey, the scenes  
supported by scrolls and strapwork

7 in. (17.8 cm.) high

(2)

\$5,000-7,000

£3,800-5,300  
€4,200-5,800

# THE WEST COLLECTION

(LOTS 713-789)



740

740

## A PAIR OF MEISSEN PORCELAIN IMARI PLATES

CIRCA 1740, BLUE CROSSED SWORDS AND K MARKS, THE K POSSIBLY FOR J.D. KRETZSCHMAR, PRESSNUMMER 67 TO BOTH

In a Chinese export style of 1715, each painted with a flower-filled vase, within variant leafy bands, the underside with trailing flowers

9¼ in. (23.5 cm.) diameter

(2)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

741

## A MEISSEN PORCELAIN COFFEE-POT AND COVER

CIRCA 1730, BLUE CROSSED SWORDS MARK, INDISTINCT BLUE Y. AND DREHER'S .7. TO THE FOOTRIM, THE PAINTING BY J.E. STADLER

Painted with a Chinoiserie figure standing in a rocky garden and holding striped parasol, a kneeling figure below, the reverse with a large spray of *indianische Blumen*

9½ in. (23.2 cm.) high

(2)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

A coffee-pot of the same form with similar decoration is illustrated by H. Syz *et al.*, *Catalogue of the Hans Syz Collection*, Washington D.C., 1979, pp.88-89, no. 44.



741



742

**A MEISSEN PORCELAIN HAUSMALEREI GOBLET-SHAPED VASE AND COVER**

CIRCA 1720-1725, PAINTED IN AUGSBURG IN THE AUFFENWERTH WORKSHOP

Painted after J.G. Höroldt with seated Chinese figures drinking tea at a table within shaped gilt cartouches, divided by gilt and colored strapwork incorporating chased gilt Chinoiserie scenes and colored birds, the tall flaring foot and cover similarly decorated

15¾ in. high, overall

(2)

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

**PROVENANCE**

The Nyffeler Collection; Christie's, London, 9 June 1986, lot 184.

The Property of a Mid-West Collector; Christie's, New York, 24 May 2000, lot 32.

**LITERATURE**

*Das Meissener Musterbuch für Höroldt-Chinoiserien*, no. 131.

The clear use of a Höroldt design demonstrates that Auffenwerth either had access to Höroldt's pattern or was copying a factory-decorated piece. For an illustration of this piece, see *Das Meissener Musterbuch für Höroldt-Chinoiserien*, which also cites *Tafel 92* of the Schulz-Codex as the predecessor for one of the scenes on the vase.



(detail)

# THE WEST COLLECTION

(LOTS 713-789)

743

## A MEISSEN PORCELAIN COFFEE-POT AND COVER

CIRCA 1725, GILDER'S 23. TO BOTH

Finely painted to both sides in the manner of J.G. Höroldt with Chinoiserie figures taking tea, within gilt cartouches enclosing Böttger lustre panels and further *indiansche Blumen*, below a gilt *Laub- und Bandelwerk* rim

8½ in. (21.6 cm.) high, overall

(2)

\$8,000-12,000

£6,100-9,100

€6,700-10,000

### PROVENANCE

La Baronne Alix de Rothschild; Christie's, London, 28 June 1976, lot 152.

Anonymous sale; Christie's, London, 28 November 1977, lot 185.

Anonymous sale; Sotheby's, New York, 15 October 1996, lot 462.

Property from the Collection of Mary Porter Walsh; Christie's, New York, 24 May 2000, lot 37.

Although the red trellis border on the cover is absent on the coffee-pot, the flowers and foliage on both pieces are by the same hand and the palette is the same. Both pieces bear gilder's 23 marks and, in addition, the preceding lot in the 1976 Rothschild sale was the hot-milk jug from the same service as the present coffee-pot, which also had the same trellis border on the cover and similarly bore gilder's 23 marks to both the pot and the cover. Therefore the present coffee-pot and other pieces from this service almost certainly must have been originally conceived with variations in design between the covers and pots.



743

744

## A MEISSEN PORCELAIN TWO-HANDLED SMALL ECUELLE AND DOMED COVER

CIRCA 1728, BLUE ENAMEL CROSSED SWORDS MARK, GILDER'S 9. TO BOTH PIECES

Flanked by ear-shaped handles, painted in the manner of J.G. Höroldt with Chinoiserie scenes, including figures taking tea and fanning coals within shaped quatrefoil gilt cartouches and further puce and iron-red scrollwork, the domed cover similarly decorated

3½ in. (8.9 cm.) wide

(2)

\$3,000-5,000

£2,300-3,800

€2,500-4,200

### PROVENANCE

Anonymous sale; Galerie Jürg Stuker, Berne, November 1967, lot 850.

Anonymous sale; Christie's, London, 8 December 2003, lot 123.



744



745

745

**A MEISSEN PORCELAIN CREAM POT, COVER AND STAND**

CIRCA 1730, BLUE CADUCEUS AND LATER ENAMEL BLUE CROSSED SWORDS MARK TO POT, EARLY BLUE CROSSED SWORDS AND DOT TO STAND, ONE FOOT SIGNED KLING FOR JOHANN GOTTFRIED KLINGER

With scroll handle, raised on three paw feet, with a border of lambrequins in blue, luster and gold and with *indiansiche Blumen*

6½ in. (15.6 cm.) diameter, the saucer

(3)

\$5,000-8,000

£3,800-6,100

€4,200-6,700

**PROVENANCE**

Acquired directly from the factory.

By descent through the family.

With Angela Gräfin von Wallwitz, London, 1988.

With Robert Williams, England, 13 July 1988.

**EXHIBITED**

London, An Exhibition of Continental Porcelain at Ermitage, Ltd., June 9-15, 1988, illus. in color.

746

**A MEISSEN (AUGUSTUS REX) PORCELAIN BLUE AND WHITE BEAKER VASE**

CIRCA 1730, BLUE AR MARK, DREHER'S X

Painted with flowering branches of *indianische Blumen* beneath a fretwork band

4¾ in. (12.4 cm.) high

\$5,000-8,000

£3,800-6,100

€4,200-6,700

**PROVENANCE**

Alice and Murray Braunfeld; Sotheby's, New York, 21 May 2004, lot 200.



746

747

**A MEISSEN PORCELAIN BLUE AND WHITE POURING BOWL AND COVER**

CIRCA 1735, BLUE CROSSED SWORDS MARK AND THREE DOTS IN UNDERGLAZE-BLUE TO FOOTRIM PROBABLY FOR GRUND JUNIOR OR MÜLLER, INCISED DREHER'S Z MARK

In the 'Onion Pattern', the spout molded with acanthus, the handle knopped

5 in. (12.7 cm.) high, overall

(2)

\$5,000-7,000

£3,800-5,300

€4,200-5,800

**PROVENANCE**

Anonymous sale; Sotheby's, London, 2 December 2003, lot 17.

Anonymous sale; Sotheby's, New York, 9 November 2007, lot 5.

**EXHIBITED**

Hohenberg, Deutsches Porzellanmuseum, Impulse, 1995, cat. no. 14.



747

# THE WEST COLLECTION

(LOTS 713-789)



748

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**A MEISSEN PORCELAIN BLUE AND WHITE CIRCULAR TUREEN AND COVER**  
CIRCA 1735, BLUE CROSSED SWORDS MARK, BLUE K TO FOOTRIM FOR THE PAINTER JOHANN DAVID KRETSCHMAR

The slightly domed cover with cockerel finial centering a medallion of Chinese flowers, with trellis-pattern borders

9¼ in. (23.5 cm.) diameter

(2)

\$5,000-7,000

£3,800-5,300

€4,200-5,800

For a cover of the same form with different painted decoration, see S. Bursche, *Meissen Steinzeug und Porzellan*, Berlin, 1980, pp. 192, no. 153.

749

**A MEISSEN PORCELAIN CIRCULAR TUREEN AND COVER**  
CIRCA 1730, BLUE CROSSED SWORDS MARK

In the Chinese taste, each with a band of oval cartouches of crayfish alternating with turquoise panels of peony, between blue and white bands of scrolling foliage and fretwork, seated cockerel finial

8¾ in. (22.2 cm.) high, overall

(2)

\$8,000-12,000

£6,100-9,100

€6,700-10,000

**PROVENANCE**

Anonymous sale; Sotheby's, London, 27 February 1996, lot 86.

Joseph and Laverne Schieszler, Chicago.

Anonymous sale; Christie's, New York, 24 May 2001, lot 368.



749



750

750

**A MEISSEN PORCELAIN KAKIEMON SHAPED-CIRCULAR CHARGER**

CIRCA 1735, BLUE CROSSED SWORDS MARK, THE FOOTRIM WITH INCISED 3 AND IMPRESSED DREHER'S PINCE-NEZ MARK FOR LOHSE SENIOR

Painted with a butterfly in flight by above chrysanthemum and peony, brown-line rim

13¼ in. (33.7 cm.) diameter

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

751

**A MEISSEN PORCELAIN SHAPED KAKIEMON DISH**

CIRCA 1740, BLUE CROSSED SWORDS MARK, PRESSNUMMER 20, DREHER'S // TO FOOTRIM

Painted with a Chinese pheasant flying near peonies growing from banded hedges, brown-line rim

13½ in. (34.3 cm.) diameter

\$1,500-2,000

£1,200-1,500  
€1,300-1,700



751



# THE WEST COLLECTION

(LOTS 713-789)

752

## A MEISSEN PORCELAIN 'KOREANISCHE LÖWE' PATTERN SHAPED OVAL TUREEN AND COVER

CIRCA 1741-1745, BLUE CROSSED SWORDS MARK, MODELED BY J.F. EBERLEIN

Painted in the Kakiemon palette with mythical beasts, cranes, and beetles among flowering branches, the finial modeled as a boar's head and *rocaille* scrolls

9½ in. (24.1 cm.) high, overall

(2)

\$3,000-5,000

£2,300-3,800

€2,500-4,200

### PROVENANCE

Anonymous sale; Christie's, New York, 23 April 1998, lot 62.

### LITERATURE

For a similar example in the Schneider Collection, Munich, see J. Weber, *Meissener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, Munich, 2013, pp. 233-234, no. 216, and R. Rückert, *Meissener Porzellan*, Munich, 1966, no. 303, Tafel 77. The factory records note the commission of a tureen of this form for a 'Mr. Meuniers' in August 1741.



752

753

## A MEISSEN PORCELAIN KAKIEMON OCTAGONAL DISH

CIRCA 1730

Painted with 'The Hob in the Well' pattern, the border with chrysanthemum and peony, brown line rim

9¾ in. (23.2 cm.) wide

\$5,000-8,000

£3,800-6,100

€4,200-6,700

### PROVENANCE

Private European Collection, acquired prior to World War II.  
By descent through the family.  
Property of an East Coast Estate; Christie's, New York, 24 May 2000, lot 48.

See [www.christies.com](http://www.christies.com) for further information regarding other examples.



753



754

754

**A LUDWIGSBURG PORCELAIN CHINOISERIE GROUP OF AN EMPEROR AND ATTENDANTS**

CIRCA 1765-1767, INTERLACED C'S MARK TO REVERSE, INCISED FN(?) MARK POSSIBLY FOR FRIEDRICH NICOLAUS SCHMAUCH, PUCE PAINTED REVERSED S POSSIBLY FOR SAUSENHOFER, THE MODEL BY J.A. WEINMÜLLER

The Emperor standing before a tree, a melon at his feet, kneeling attendants offering baskets of fruit and flowers

15 in. (38.1 cm.) high

\$5,000-8,000

£3,800-6,100  
€4,200-6,700

**PROVENANCE**

The Property of Lord Hylton; Christie's, London, 3 November 1997, lot 229. With Röbbig-München, no. 499.

For another example, see The Collection of the Margrave and Grand Duke of Baden; Sotheby's on site at the NeuesSchloss, Baden-Baden, 6-7 October 1995, lot 816.



755

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**A MEISSEN PORCELAIN FIGURE OF A TURKISH MUSICIAN**

THE PORCELAIN CIRCA 1745, THE DECORATION POSSIBLY LATER, MODELED BY P. REINECKE AND J.F. EBERLEIN

The turbaned mustachioed figure with a guitar slung over his back

6¾ in. (17.1 cm.) high

\$1,500-2,000

£1,200-1,500  
€1,300-1,700

**PROVENANCE**

Martha L. Issacson, Seattle, A.204; Sotheby's, New York, 22 May 2001, lot 194.

The print source for this figure is G.F. Schmidt's engraving *Le Turc Amoureux* after N. Lancret. For an illustration of this source see S. Ducret, *Keramik und Graphik Des 18. Jahrhunderts*, Brunswick, 1973, p. 82.

756

**A PAIR OF CONTINENTAL PORCELAIN FIGURES OF MALABAR MUSICIANS**

19TH CENTURY, POSSIBLY SAMSON, AFTER THE MEISSEN MODELS BY F.E. MEYER

Each wearing a conical hat and fur-lined robes, she playing a hurdy-gurdy and with a magic lantern on her back, he playing the guitar, rats perched atop his hat, shoulder and box on his rump

12 in. (30.5 cm.) high, the male figure

\$1,500-2,000

£1,200-1,500  
€1,300-1,700

(2)



756

# THE WEST COLLECTION

(LOTS 713-789)



757

## A PAIR OF FÜRSTENBERG PORCELAIN GROUPS OF A SULTAN AND SULTANA

CIRCA 1773-1774, MODELED BY ANTON CARL LUPLAU

The first group modeled as a turbaned sultan wearing a jeweled vest and ermine-lined robes, a handkerchief in one hand, his attendant beside him, the second group as a similarly attired sultana and her attendant, each playing with their hair

9¾ in. (24.8 cm.) high, the sultan group

(2)

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

### PROVENANCE

Anonymous sale; Sotheby's, London, 12 & 14 September 2000, lot 72.

### EXHIBITED

M. Newman, *Die deutschen Porzellan-Manufakturen*, Bd.I, p. 328, col. pls. XVIII and XIX.

For a similar pair in the Pflueger Collection and the engravings upon which they are based, see H. Morley-Fletcher, *Early European Porcelain & Faience as collected by Kiyi and Edward Pflueger*, London, 1993, vol. 1, pp. 158-9. The sultan group is likely after an engraving by P. Simonneau, *Le Grand Seigneur dans le Serrail avec le Kislar Agassi*; the sultana is after an engraving of 1714 by G. Scotin, *La Sultane Asseki au Sultane Reine*. For an example from the Linsky Collection in the Metropolitan Museum of Art see museum ascension no. 1982.60.293.



Engraving by G. Scotin, *La Sultane Asseki au Sultane Reine*.



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**A MEISSEN PORCELAIN BOX AND COVER FROM THE GLÜCKSBERG TOILET-SERVICE**

CIRCA 1745, BLUE CROSSED SWORDS MARK

Of tapering shaped fluted form, painted with vignettes of figures in landscapes, alternate with panels of gilt flowers and vine, the cover with branch finial

5½ in. (13 cm.) high

(2)

\$3,000-5,000

£2,300-3,800

€2,500-4,200

**PROVENANCE**

Anonymous sale; Galerie Jürg Stuker, Berne, 1978, lot 228.  
The Estate of Max Hoffmann, Basel, Switzerland; Christie's, London, 21 November 2005, lot 45.

See [www.christies.com](http://www.christies.com) for a discussion of the Glücksberg service.

759

**A MEISSEN PORCELAIN 'BERGLEUTE' TEACUP AND SAUCER**  
CIRCA 1740, BLUE CROSSED SWORDS MARKS, PRESSNUMMER 66 TO THE CUP, 64 TO THE SAUCER

Painted in the manner of B.G. Häuer with vignettes of miners at work

5¼ in. (13.3 cm.) diameter, the saucer

(2)

\$2,500-3,500

£1,900-2,700

€2,100-2,900

**PROVENANCE**

With Brian Haughton, London, 16 June 1984.



759



760

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**A MEISSEN PORCELAIN HAUSMALEREI PLATE**

THE PORCELAIN CIRCA 1735, BLUE CROSSED SWORDS MARK, PAINTED BY FRANZ FERDINAND MEYER OF PRESSNITZ CIRCA 1750

The center with three horsemen and a hound in a landscape, the well with gilt shell motifs and scrolls, the border with flower sprays

9½ in. (23.2 cm.) diameter

\$1,500-2,000

£1,200-1,500

€1,300-1,700

# THE WEST COLLECTION

(LOTS 713-789)



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## A MEISSEN PORCELAIN PUNCH BOWL

CIRCA 1755-1760, BLUE CROSSED SWORDS MARK, PRESSNUMMER 61

Painted with an adaption of Hogarth's 'A Midnight Modern Conversation' with men seated around a table drinking from a punch bowl and smoking pipes in a garden, the reverse with figures holding pamphlets in Dutch, with ozier-molded rim painted with garlands of *deutsche Blumen*, the interior with a further spray of flowers

12½ in. (30.8 cm.) diameter

\$7,000-10,000

£5,400-7,600  
€5,900-8,300

### PROVENANCE

Nyffeler Collection; Christie's, London, 9 June 1986, lot 125.  
With Robert Williams, 7 July 1986.

For a very similar bowl with this humorous subject, see H. Syz, *et al*, *The Catalogue of the Hans Syz Collection*, Washington D.C., 1979, vol. 1, p. 280, no. 177. A bowl and cover (it's rim straight and not wavy like the present bowl) also with this subject is in the collection of the Victoria & Albert Museum, London (museum no. C.37-1960).

762

## A SILVER-MOUNTED MEISSEN PORCELAIN FIGURAL PIPE-BOWL

CIRCA 1740, THE GERMAN MOUNTS OF SIMILAR DATE, THE PIPE COLLAR WITH CONTROL MARK

Depicting Schmiedel, the moustachioed head with gilt-edged tricorne hat

2¾ in. (7 cm.) long

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

### PROVENANCE

With Robert Williams, England, 20 April 1989.



762

**A MEISSEN PORCELAIN FIGURE GROUP OF FRÖLICH AND SCHMIEDEL**

DATED 1742, BLUE CROSSED SWORDS MARK, MODELED BY J.J. KÄNDLER

Frölich wearing a pointed hat tied with a bouquet of flowers, his black suspenders initialed and dated in gilt F.S.' 1742, an owl perched on the brim of his hat, a second owl perched on the right arm, torturing the fleeing Schmiedel; with a mouse trap wearing a tricorne hat, a gold medallion around his neck, his coat trimmed in oxidized silver and ornamented with a badge of the arms of Poland and Saxony, behind them a shrub and a tree with a third owl perched at the top, on a mound base applied with flowering vine

11 in. (28 cm.) high

\$35,000-50,000

£27,000-38,000  
€30,000-42,000

Frölich was the much lauded court jester for both Augustus the Strong and Augustus III. He was "reknowned for his tricks legerdemain. He was also a great punster, and so delighted his master with his aptitude for *double-entendres*, that he was dubbed Count of Sanmagen and given an escutcheon" (see Scribner's Monthly, vol. 15, November 1877-April 1878, p. 694). Schmeidel, the former postmaster at Lauchstadt, served as his cohort and foil, bearing the brunt of many of Frölich's jokes, and was known for his aversion to mice. J.J. Kändler delighted in immortalizing this fear of rodents in porcelain, as is seen in the present lot and in the bust of Schmeidel he produced at Augustus' request.

This figure group entered Kändler's *Taxa* in September of 1741 as "*Joseph Fröhlich mit einer Mäuse-Falle, und Mr. Schmiedel, mit einer Eule, in Händen haltend, und gegen-einander stehend.*" For other examples of this rare group, see O. Walcha, *Meißner Porzellan*, Dresden, 1973, pl. 105; the group in the Metropolitan Museum of Art from the Irwin Untermyer Collection (accession no. 64.101.127); and the example in the Wadsworth Atheneum, Hartford, Connecticut.



THE WEST COLLECTION

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**A SILVER-GILT MOUNTED BÖTTGER PORCELAIN HAUSMALEREI COFFEE-POT AND COVER**

THE PORCELAIN CIRCA 1720-1725, DECORATED CIRCA 1735 IN AUGSBURG WORKSHOP OF ABRAHAM SEUTER, THE MOUNTS OF SIMILAR DATE WITH EA MARKS FOR ELIAS ADAM

Painted after Watteau in *Schwarzlot*, the hands and faces with flesh tints, with scenes from the Commedia dell'Arte, one side with Harlequin and Columbine beside Pierrot, the other with Mezzetin playing a guitar among other figures, within shaped cartouches outlined in silver and with silver *Laub-und Bandelwerk*

8¼ in. (21 cm.) high, overall

\$7,000-10,000

£5,400-7,600  
€5,900-8,300

**PROVENANCE**

Property of a Lady from European Private Collection; Christie's, Geneva, 16 May 1994, lot 67.

For the engraved sources, prints adapted by Simmonneau *l'aîné* and Tomassin *fils* after Antoine Watteau, '*Les habits sont italiens*' (or alternatively titled '*Riez Chantez, Dansez, belle et verte jeunesse*') and '*Sous un habit de Mezzetin...*' respectively, see S. Ducret, *Meissener Porzellan*, vol. II, nos. 155, 176 and 187 and pl. XI. The hot-milk jug and cover from the service for which the present pot was made is known in a private Midwest Collection.



765

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**A MEISSEN PORCELAIN FIGURE OF HARLEQUIN HOLDING A PASSGLASS**

CIRCA 1740, MODELED BY J.J. KÄNDLER

Modeled mid-chug, wearing a tricorn hat and holding a mandolin under his right arm, standing before a tree-stump on a mound base

7½ in. high

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

**PROVENANCE**

The Nyffeler Collection sale; Christie's, London, 9 June 1986, lot 39.

Anonymous sale; Christie's, London, 5 December 1994, lot 126.

**EXHIBITED**

Zürich, Kunsthaus, *Schönheit des 18. Jahrhunderts*, 1955, no. P10.

Another example of this rare model from the Nellie Ionides Collection was sold Christie's, London, 6 December 2004, lot 438. Also see the example from the Untermyer Collection at the Metropolitan Museum of Art, Y. Hackenbroch, *Meissen and other Continental Porcelain, Faience and Enamel in the Irwin Untermyer Collection*, Cambridge, 1956, pl. 40, figure 62.



# THE WEST COLLECTION

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**A MEISSEN PORCELAIN HAUSMALEREI TEAPOT AND COVER**  
CIRCA 1720, ALMOST CERTAINLY PAINTED IN THE AUGSBURG  
WORKSHOP OF BARTOLOMÄUS SEUTER

Of squat pear-shape, the domed cover secured to the gilt scroll handle and eagle-head spout with a silver-gilt chain, the cover and pot painted with two songbirds perched in trees, botanical flowers, specimen fruit and scattered insects

4½ in. (11.4 cm.) high

(2)

\$7,000-10,000

£5,400-7,600  
€5,900-8,300

**PROVENANCE**

Anonymous sale; Sotheby's, London, 28 June 1973, lot 58.  
The Collection of Marian and Michael Sabbe; Sotheby's, New York, 10  
November 2006, lot 177.

Similar birds flying and perched on branches are to be found on faience jugs painted by Seuter between 1715 and 1720 and illustrated by Ducret, *Meissener Porzellan bemalt in Augsburg*, vol. II, pl. 1-7. The birds are likely taken from an illustrated book on ornithology. Compare the jug from the Kamarsky Collection, Christie's, New York, 30 October 1993, lot 12 as well as the similarly decorated *Schwartzlot* bowl with *Gitterwerk* rim in the Museo delle Porcellane at the Palazzo Pitti.

767

**A MEISSEN PORCELAIN HAUSMALEREI BEAKER**  
THE PORCELAIN CIRCA 1720-1725, THE DECORATION CIRCA 1725 BY  
THE WORKSHOP OF SABINA AUFFENWERTH, AUGSBERG

Decorated with two elaborate cartouches of mythological figures surmounted by songbirds and linked by Chinoiserie vignettes and beaded swags, the interior with a further songbird and *Gitterwerk* rim

3¼ in. (8.3 cm.) high

\$1,500-2,000

£1,200-1,500  
€1,300-1,700



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**A MEISSEN PORCELAIN CRUCIFIXION GROUP**

CIRCA 1740-1745

Christ with a crown of thorns and gilt loincloth, beneath a banner inscribed 'I.N.R.I.', a skull at his feet, on a black-painted wood cross, flanked by a figure of the Virgin Mary and Saint John in gilt-sprigged robes, on square bases, perhaps modeled by J.F. Eberlein

13¾ in. (34.9 cm.) high, 9½ in. (24.1 cm.) wide, 2½ in. (6.4 cm.) deep, overall

\$7,000-10,000

£5,400-7,600

€5,900-8,300

**PROVENANCE**

With Robert Williams, England.

A figure of St. John, similar to the right hand figure of the present lot, is illustrated by R. Rückert, *Meissener Porzellan*, Munich, 1966, pl. 237, no. 974, where the author cites J.F. Eberlein's work records of September 1740 "Eine Fiur, die Mutter Gottes unter dem Creutze vorstellend. Den heil. Joannes darzu." For related models which the authors attribute to J.J. Kändler, see L. & Y. Adams, *Meissen Portrait Figures*, London, 1987, p. 59.



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**A MEISSEN PORCELAIN FIGURE OF A NUN READING**

CIRCA 1745, FAINT BLUE CROSSED SWORDS MARK, MODELED BY J.J. KÄNDLER AND J.F. EBERLEIN

Seated on a rocky mound reading from the Bible, the open page inscribed 'Der 65 Psalm/ vers 2/ Gott man lobet/ dich in der Stille/ zu Zion und dir/ bezahlet man/ Gelübte', together with a modern marble stand

7 in. (17.8 cm.) high, overall

(2)

\$2,000-3,000

£1,600-2,300

€1,700-2,500

**PROVENANCE**

Anonymous sale; Sotheby's, London, 6 July 2005, lot 24.

For another of this rare model in the Bavarian National Museum, its book with the same inscription, and for Kändler's and Eberlein's *Taxa* records see R. Rückert, *Meissener Porzellan*, Munich, 1966, p. 181, no. 976 and pl. 976.

# THE WEST COLLECTION

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## A MEISSEN PORCELAIN FIGURE OF A BENEDECTINE NUN

CIRCA 1741, BLUE CROSSED SWORDS MARK, MODELED BY J.J. KÄNDLER

Wearing a white habit enriched with gilt sprigs, her hands clasped in prayer, standing on a molded square base

9½ in. (24.1 cm.) high

\$1,500-2,000

£1,200-1,500  
€1,300-1,700

For a similar example and the *Taxa* record, see R. Rückert, *Meissener Porzellan*, Munich, 1966, pp. 180-181, no. 975 and pl. 237.

771

## A MEISSEN PORCELAIN FIGURE OF SAINT JOHN NEPOMUK

CIRCA 1745, MODELED BY J.J. KÄNDLER

Standing holding a crucifix, wearing an ermine cloak and cassock, on a waisted canted square plinth with faux marble panels

8¾ in. (22.5 cm.) high

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

For a similar example and the *Taxa* record, see R. Rückert, *Meissener Porzellan*, Munich, 1966, p. 177, no. 943 and pl. 229.

772

## A MEISSEN PORCELAIN FIGURE OF AN EVANGELIST

CIRCA 1740-1745, BLUE CROSSED SWORDS MARK, MODELED BY J.J. KÄNDLER

Probably Saint Matthew, holding an open Bible, in a gilt-flowered robe, a winged cherub at his feet

9¾ in. (23.2 cm.) high

\$2,000-3,000

£1,600-2,300  
€1,700-2,500



(detail)

773

**A MEISSEN PORCELAIN LARGE BLUE AND WHITE VASE**

1757-1760, DESIGNED UNDER THE DIRECTION OF FREDERICK THE GREAT

Of baluster form, the waisted neck molded with *rocaille* cartouches alternating with flower-heads, painted with bouquets and scattered sprays of *deutsche Blumen*

21 in. (53.3 cm.) high

\$30,000-50,000

£23,000-38,000

€25,000-42,000

**PROVENANCE**

With Erroll Manners, London.

The present vase, lacking its original cover, is related to a set of similar vases and covers molded with masks made to be placed in niches along the garden facing the façade of Sans Souci, a pleasure palace built by Frederick the Great between 1745 and 1747. Frederick's intense fervor for porcelain concretized itself at home in the many porcelain pieces decorating his palace and extended itself throughout Europe in the growing exchange of diplomatic gifts. This virtuosic vase of impressive scale is inherently more than a royal commission with Frederick's personal proximity to the medium itself. Possibly installed in a similar fashion to the aforementioned mask-flanked vases, the decoration of the vase when placed *in situ* would mirror and replicate the flowering garden, creating a conversation specifically facilitated by porcelain. See Samuel Wittwer, 'hat der König von Preussen die Schleunige Verfertigung verschiedener Bestellungen ernstlich begehret?'- Friedrich der Grosse und das Meissener Porzellan, *Keramos*, 208/2010, pp. 17-80

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**A MEISSEN PORCELAIN MODEL OF A SPARROW-HAWK AND PREY**

CIRCA 1735-1740, FAINT TRACES OF BLUE CROSSED SWORDS MARK, INCISED 0 AND WITH TWO INCISIONS OR POSSIBLY 110, MODELED BY J.J. KÄNDLER

The hawk perched on a tree-stump, pecking at the entrails of the smaller bird, the tree-stump applied with leaves

10 $\frac{7}{8}$  in. (27.6 cm.) high

\$8,000-12,000

£6,100-9,100  
€6,700-10,000

**PROVENANCE**

Anonymous sale; Christie's, New York, 19 May 2004, sale 1376, lot 40.

This model is recorded in the the 1734 *Taxa* as "1 Rittelweibgen oder Lerchengeyer, welches vorstellet in Lebensgrösse, wie es eine Lerche frisst, ruhet auf einem verziertem Postament." See C. Albiker, *Die Meissner Porzellantiere*, Berlin, 1935, Tafel XXVIII, Abb. 105 for another example of this model and Abb. 103 for its pendant, a sparrow hawk with mouse. These two, the example of the pendant sold Christie's, New York, 24 May 2001, lot 421, and the present example are all painted with the same distinctive feather pattern.



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**A MEISSEN PORCELAIN POT AND COVER**

CIRCA 1740, BLUE CROSSED SWORDS MARK

The finial as a snail, the Alt-ozier-molded body with two quatrefoil panels painted with *Holzchnittblumen*, a small blue and green sprig nearby concealing a firing flaw near the base

3 $\frac{3}{8}$  in. (9.2 cm.) high, overall

\$1,500-2,500

(2)  
£1,200-1,900  
€1,300-2,100

**PROVENANCE**

With Betty & Vera Vandekar, London.

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## TWO LUDWIGSBURG PORCELAIN BOAR HUNT GROUPS

CIRCA 1770, THE FIRST INDISTINCTLY INCISED UM M.../.N.4. AND WITH BLACK PAINTED MARS SYMBOL, THE SECOND WITH BLUE CROWNED INTERLACED C'S MARK, INCISED 3. N: M/ X[?]:3/ L AND BLACK PAINTED REVERSED S POSSIBLY FOR SAUSENHOFER, THE MODELS BY P.F. LEJEUNE

Comprising a group of Meleager and a hound attacking the Calydonian boar and a group of two hounds bringing down a boar, the collar of one inscribed ME...LAG (?)

11¼ in. (28.6 cm.) high, the larger

(2)

\$7,000-10,000

£5,400-7,600  
€5,900-8,300

### PROVENANCE

With Röbbig Kunsthandel, Munich, 249.

777

## A PAIR OF MEISSEN PORCELAIN MODELS OF GREYHOUNDS

CIRCA 1745-1750, BLUE CROSSED SWORDS MARKS AT THE BACK, MODELED BY J.J. KÄNDLER

Each modeled running, supported by a tree-stump, the stump and oval mound base applied with leaves, scattered flowers and mushrooms

9½ in. (24 cm.) long, each

(2)

\$7,000-9,000

£5,400-6,800  
€5,900-7,500



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### PROVENANCE

With Robert Williams, England, 1997.

The present models were conceived by Kändler as table decorations for the hunt table at Augustus the Strong's hunting lodge. See [www.christies.com](http://www.christies.com) for a list of further examples.



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**A MEISSEN PORCELAIN MODEL OF A MARMOSET (PINSELÄFFCHEN)**

CIRCA 1735, BLUE CROSSED SWORDS MARK AT THE BACK, THE MODEL ATTRIBUTED TO J.J. KÄNDLER

Modeled seated, holding a yellow fruit in its right paw, his long tail curling around the shaped rockwork base

9¾ in. (24.8 cm.) high

\$12,000-18,000

£9,200-14,000  
€10,000-15,000

**PROVENANCE**

Anonymous sale; Christie's, London, 13 March 1989.  
Private Collection, Switzerland.

For a discussion of the model and comparison examples, see S. Wittwer, *The Gallery of Meissen Animals, August the Strong's Menagerie for the Japanese Palace in Dresden*, Munich, 2006, p. 102, fig. 88 and pp. 315-316.

779

**A MEISSEN PORCELAIN MODEL OF A KING CHARLES SPANIEL**

SECOND HALF 18TH CENTURY, BLUE CROSSED SWORDS MARK, AFTER THE MODEL BY J.J. KÄNDLER

The spotted dog with mouth open to reveal his tongue, seated on a gilt-tasseled pink, puce and gilt diaper-pattern

9½ in. (23.2 cm.) high

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

**PROVENANCE**

Anonymous sale; Christie's, London, 7 October 1996, lot 451.  
With Röbbig Kunsthandel, Munich.



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## TWO MEISSEN PORCELAIN MODELS OF SQUIRRELS

MID-18TH CENTURY, BLUE CROSSED SWORDS MARKS TO BACK OF BASES, MODELED BY J.J. KÄNDLER

Each holding a walnut in his forepaws, wearing a black collar and chain around his neck

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

(2)

\$10,000-15,000

£7,600-11,000

€8,400-12,000

### PROVENANCE

Douglas Lorie, Palm Beach, Florida.

Garbish Collection Part II; Sotheby's, New York, 17 May 1980, lot 199.

Compare the lighter colored pair of squirrels on ormolu bases in the Rothschild collection, A. Bount, ed., *The James A. De Rothschild Collection at Waddeson Manor, Meissen & Other Porcelain*, London, 1971, pp. 164-165, no. 56. Other examples were in the Emma Budge Collection, Hamberg, sold Berlin, 4-6 October 1937, cat. no. 767, pl. 120 and the René Fribourg Collection, sold Sotheby's, London, 25 June 1963, lot 21.





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**A VIENNA (DU PAQUIER) PORCELAIN SHAPED-SQUARE DISH FROM THE LIECHTENSTEIN 'JAGDSERVICE'**  
CIRCA 1735, PROBABLY PAINTED BY JAKOB HELCHIS AFTER AN ENGRAVING BY JOHANN ELIAS RIDINGER

Painted in *Schwarzlot* with a deer by a riverside, the shaped rim border with *Laub-und Bandelwerk* enriched in gilt

13¾ in. (34.9 cm.) diameter

\$3,000-4,000

£2,300-3,000  
€2,500-3,300

**PROVENANCE**

Anonymous sale; Sotheby's, Zurich, 7 December 1994, lot 97.

For a discussion of the *schwarzlot* hunting or *Jagd* services made at Du Paquier, see [www.christies.com](http://www.christies.com).

782

**A VIENNA (DU PAQUIER) PORCELAIN HAUSMALEREI TEABOWL AND SAUCER**

CIRCA 1730, THE DECORATION CIRCA 1740

Painted in *Schwarzlot* with figures in formal gardens, the saucer with a lady seated on a stool with a servant offering her fruit, the teabowl with figures playing with a parrot, with gilt rims

5 in. (12.7 cm.) diameter, the saucer

(2)

\$2,500-3,500

£1,900-2,700  
€2,100-2,900

**PROVENANCE**

Von Dallwitz Collection.  
Anonymous sale; Christie's, New York, 27 April 1984, lot 97.

**LITERATURE**

G.E. Pazaurek, *Deutsche Fayence und Porzellan Hausmaler*, vol. I, p. 244, no. 213.

See [www.christies.com](http://www.christies.com) for a discussion regarding the decoration.



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**A VIENNA (DU PAQUIER) PORCELAIN SHAPED-SQUARE DISH**  
CIRCA 1735

Painted with scattered specimen flowers almost certainly after engravings found in the *Archetypa studiaque patris Georgii Hoefnagelii* of 1592, four sprigs to the underside

13¾ in. (34.9 cm.) diameter

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

**PROVENANCE**

With Herbert Asenbaum, Vienna.

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**A VIENNA (DU PAQUIER) PORCELAIN  
OVAL CANDLE SCONCE OR GIRANDOLE**  
CIRCA 1730, THE ORMOLU LATER

Surmounted by two putti holding a Ducal coronet, the now vacant central crowned cartouche surrounded by the Order of the Golden Fleece, with later ormolu candle arm

16¾ in. (42.5 cm.) high, overall

\$7,000-10,000

£5,400-7,600  
€5,900-8,300

**PROVENANCE**

Anonymous sale; Sotheby's, London, 8 December 1970, lot 70.

Anonymous sale; Christie's, London, June 30, 1986, lot 167.

With Robert Williams, England, 19 September 1986.

This plaque is likely one of a pair commemorating the Second Treaty of Vienna between Austria and Spain. Its mate still has the arms of the Spanish diplomat Don José Patiño in the center and is illustrated in M. Chilton, ed., *Fired by Passion*, vol. III, p. 1333, no. 463.



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**A VIENNA (DU PAQUIER) PORCELAIN  
MUG**  
CIRCA 1730

Painted with a Chinoiserie figure holding a banner and strolling between a terraced garden and banded hedges issuing pine and prunus, three birds looking on, the rims enriched in silver

3¾ in. (9.5 cm.) high

\$1,500-2,500

£1,200-1,900  
€1,300-2,100

**PROVENANCE**

Otto and Magdalena Blohm Collection.  
Their daughter, Beatrice Blohm von Rumohr;  
Christie's, London, 27 June 2005, lot 8.

**LITERATURE**

Robert Schmidt, *Early European Porcelain as Collected by Otto Blohm*, Munich, 1953, col. pl. 18, no. 57.

A mug decorated with an almost identical figure is illustrated by J.F. Hayward, *Viennese Porcelain of the du Paquier Period*, London, 1952, pl. 29, opposite a coffee-pot also with a similar figure, pl. 28.



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**A NYMPHENBURG PORCELAIN  
COMEDIA DELL'ARTE WHITE-GLAZED  
FIGURE OF CAPITANO SPAVENTO**

CIRCA 1765, IMPRESSED BAVARIAN SHIELD  
MARK TO THE SIDE, IMPRESSED CYPHER  
TO THE UNDERSIDE, AFTER THE MODEL BY  
F.A. BUSTELLI

Dramatically posed gripping his plumed hat with  
his left hand and holding a dagger in his right, on  
*rocaille* scroll molded base

7¾ in. (19.7 cm.) high

\$5,000-8,000

£3,800-6,100  
€4,200-6,700

**PROVENANCE**

With Edmund W. Mudge, Jr.  
Anonymous sale; Christie's, New York, 8 October  
1985, lot 359.

For a similar example, see A. Ziffer,  
*Nymphenburger Porzellan, Sammlung Bäuml*,  
Stuttgart, 1997, p. 61, no. 92.

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**A NYMPHENBURG PORCELAIN WHITE-  
GLAZED KNEELING FIGURE**

CIRCA 1765, IMPRESSED BAVARIAN SHIELD  
MARK TO SIDE, AFTER THE MODEL BY F.A.  
BUSTELLI

The pig-tailed and robed figure prostrate and  
making obeisance

6 in. (15.2 cm.) wide

\$3,500-5,000

£2,700-3,800  
€3,000-4,200

**PROVENANCE**

Sir Bernard Eckstein Collection, Sotheby's,  
London, 30-31 May 1949, lot 197 (to Lycett Green).  
The Property of the Gascoyne Trust, sale;  
Christie's, London, 5 December 1983, lot 104.  
With Robert Williams, England, 19 March, 1984.

**LITERATURE**

K. Hantschmann, A. Ziffer *et al.*, *Franz Anton  
Bustelli, Nymphenburger Porzellanfiguren des  
Rokoko*, Munich, 2004, p. 462, where it is cited in  
the note for no. 121.

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**A NYMPHENBURG PORCELAIN  
COMEDIA DELL'ARTE WHITE-GLAZED  
FIGURE OF IL DOTTORE**

CIRCA 1765, IMPRESSED BAVARIAN SHIELD,  
P AND CYPHER, AFTER THE MODEL BY F.A.  
BUSTELLI

Pointing with his right hand to his forehead, in wide  
brimmed hat standing on a *rocaille* scroll molded  
base

7½ in. (19 cm.) high

\$6,000-10,000

£4,600-7,600  
€5,000-8,300

**PROVENANCE**

Edmund W. Mudge, Jr.  
Anonymous sale; Christie's, New York, 8 October  
1985, lot 360.

See the colored example of *Il Dottore* which  
was sold Christie's, London, 28 March, 1977,  
lot 159, and again at Christie's, New York, 21  
November, 1980, lot 364, now in the George R.  
Gardiner Museum of Ceramic Art, Toronto. A  
colored example is also illustrated in A. Ziffer,  
*Nymphenburger Porzellan, Sammlung Bäuml*,  
Stuttgart, 1997, p. 65, no. 101.



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(LOTS 713-789)

789

## A NYMPHENBURG PORCELAIN COMMEDIA DELL'ARTE FIGURE OF PANTALONE

CIRCA 1760, IMPRESSED BAVARIAN SHIELD  
MARK AND 2, MODELED BY F.A. BUSTELLI

With pointed beard, wearing a black cape and hat,  
his iron-red suit edged in gilt, the lining to the cape  
grey edged with black dentil embroidery; *together*  
*with* a modern Nymphenburg white-glazed figure  
of the same model

6 $\frac{7}{8}$  in. (17.5 cm.) high, each

(2)

\$25,000-40,000

£19,000-30,000

€21,000-33,000

### PROVENANCE

With Robert Williams, England, 24 October 1983  
(the 18th century model).

The series of *Commedia dell'Arte* figures  
that Franz Anton Bustelli produced for the  
Nymphenburg factory are considered the  
zenith of his sculptural achievements. They are  
particularly unusual in that pairs of figures were  
designed to interact together; there are eight  
pairs total and Pantalone couples with Julia.  
Both appear in collection of the Bayerisches  
Nationalmuseum (Inv. Nr. Ker 2103 and 1906.189)  
in Munich and are illustrated by R. Jansen,  
*Commedia dell'Arte, Fest der Komödianten*,  
Stuttgart, 2001, p. 194, nos. 199 and 200.

No matter the factory, Pantalone is almost  
always depicted in a courtly bow, and the present  
figure is no exception. For a discussion of this  
gesture and for a similar example in the Gardiner  
Museum of Ceramic Art in Toronto, see M.  
Chilton, *Harlequin Unmasked*, New Haven, 2001,  
pp. 107-109, pl. 168.



789 (part)



790

**TWO STRASBOURG FAIENCE PIGEON TUREENS AND COVERS**

CIRCA 1750, BLUE 3 TO THE BASE AND COVER OF ONE, BLUE 6 TO THE BASE AND COVER OF THE OTHER, THE MODELS BY J.-G. LANZ

Each standing on a mound base, its breast supported by a stalk or branch, one with a manganese head and breast, the other with light violet head and pale grey body, both with puce feet

9¾ in. (24.8 cm.) high, the manganese example

(4)

\$60,000-80,000

£46,000-61,000

€50,000-67,000

**PROVENANCE**

With Vandermeersch, Paris.

A single pigeon tureen from the René Fribourg Collection, New York, was sold Sotheby's, London, 15 October 1963, lot 381, and is also illustrated in the *Répertoire de la Faïence Française*, Vol. V. pl. 25A. Another example is illustrated by Antoinette Fay-Hallé et al., *Faïences Françaises*, Paris, 1980, p. 287, no. 440. Also see H. Haug, *Les Faïences et Porcelaines de Strasbourg*, Strasbourg, 1922, pl. XXI, ex. C, here described as a "Grand Pigeon servant de terrine, modèle de J.-G. Lanz. Peinture au naturel."





791

•791

**AN ALCORA POTTERY DUCK-FORM  
SMALL TUREEN AND A COVER**

CIRCA 1760, BLACK A MARK TO UNDERSIDE,  
15 TO INTERIOR AND 14 TO DUCKLING'S  
BACK

With duckling finial, the fitted cover with cut-out  
for spoon, oval base

5 in. (12.7 cm.) high

(2)

\$3,000-5,000

£2,300-3,800

€2,500-4,200

792

**A PAIR OF MEISSEN PORCELAIN QUAIL-  
FORM BOXES AND COVERS**  
THIRD QUARTER 18TH CENTURY

Possibly conceived as covered salts or patch  
boxes, each naturalistically modeled, the finial as a  
fledgling perched on its mother's back

5¼ in. (13.3 cm.) long

(4)

\$5,000-7,000

£3,800-5,300

€4,200-5,800



792



793

•793

**A DUTCH DELFT DUCK TUREEN AND A  
COVER**

MID-18TH CENTURY, PAINTED 6 AND 7  
MARK TO INTERIORS

Naturalistically modeled as a mallard

9¼ in. (23.5 cm.) high

(2)

\$3,000-5,000

£2,300-3,800

€2,500-4,200



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STEPHEN KELLEN FOUNDATION, NEW YORK  
(LOTS 793-846)

794

**A PAIR OF STRASBOURG FAIENCE PIGEON TUREENS AND  
COVERS**

CIRCA 1750, BLUE 4 TO THE BASE AND COVER OF ONE, BLUE 2 TO  
THE BASE AND COVER OF THE OTHER, THE MODELS BY J.-G. LANZ

Each standing on a mound base, its breast supported by a stalk, one with black  
and manganese tipped blue plumage, the other with a violet head and breast,  
both with puce feet and beaks

9¾ in. (24.8 cm.) high, each

(4)

\$60,000-80,000

£46,000-61,000

€50,000-67,000

See note to lot 790.



795

**A PAIR OF STRASBOURG FAIENCE DUCK TUREENS AND COVERS**

CIRCA 1750-1760, BLUE 1 TO THE BASE AND COVER OF ONE, BLUE 2 TO THE BASE AND COVER OF THE OTHER, THE MODELS BY J.-G. LANZ

Each with black and manganese plumage, with yellow webbed feet on mound base applied with flowers

13¼ in. (33.7 cm.) long

(4)

\$80,000-120,000

£61,000-91,000  
€67,000-100,000

Compare the duck tureen and cover illustrated by Hans Haug, *Les Faiences et Porcelaines de Strasbourg*, Strasbourg, 1922, pl. XXI, ex. D, here described as a "Grand Canard servant de terrine, modèle de J.-G. Lanz. Peinture au naturel."



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796

**796**  
**A PAIR OF STRABOURG FAIENCE SNAIL  
 BOXES AND COVERS**  
 MID-18TH CENTURY

After the Meissen models by J.J. Kändler, each naturalistically modeled on a leaf shape base, one cover sits a bit loosely

2¾ in. (7 cm.) high, each overall

(4)

\$4,000-6,000

£3,100-4,600  
 €3,400-5,000



797

**•797**  
**A CONTINENTAL FAIENCE MODEL OF A  
 PUG**

MID-18TH CENTURY, POSSIBLY TOURNAI  
 OR BRUXELLES

Modeled seated on a green mound base and scratching its neck

3¾ in. (9.5 cm.) high

\$800-1,200

£610-910  
 €670-1,000

**798**  
**A PAIR OF CONTINENTAL FAIENCE WALL  
 BRACKETS**

CIRCA 1760, POSSIBLY FRENCH

Of *rocaille* form, one with a crowing cockerel standing on a trumpet, the other with a boar, a ring through its snout

11 in. (27.9 cm.) high, 11¼ in. (28.6 cm.) wide

(2)

\$4,000-6,000

£3,100-4,600  
 €3,400-5,000



798

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799

•799

**A PAIR OF STRASBOURG FAIENCE  
CHINOISERIE FIGURES**  
MID-18TH CENTURY

Each with a conical hat, recumbent supported on  
opposing arms

4½ in. (10.5 cm.) high, the figure wearing a hat (2)

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

•800

**A GLEINITZ FAIENCE PARROT JUG AND COVER**  
THIRD QUARTER OF THE 18TH CENTURY

Modeled wearing a belled collar, with bright plumage and rope-twist handle

9¼ in. (23.5 cm.) high, overall

(2)

\$2,000-3,000

£1,600-2,300  
€1,700-2,500



800



801



801

**A PAIR OF MEISSEN PORCELAIN  
MODELS OF A COCKEREL AND HEN**  
CIRCA 1745, BLUE CROSSED SWORDS  
MARKS AT THE BACK, THE MODELS BY J.J.  
KÄNDLER

Both with impressive head plumage, the cockerel modeled crowing, each on mound base applied with flowers

9¼ in. (23.5 cm.) high, the cock (2)

\$8,000-12,000 £6,100-9,100  
€6,700-10,000

For a similar example and the *Taxa* record, see R. Rückert, *Meissener Porzellan*, Munich, 1966, p. 198, no. 1135 and tafel XXXII.



802

802

**A MEISSEN PORCELAIN SWAN TUREEN  
AND COVER**  
CIRCA 1755, FAINT BLUE CROSSED  
SWORDS MARK

Naturalistically modeled screaming, the wings with brown and black markings

14¾ in. (37.5 cm.) high (2)

\$8,000-12,000 £6,100-9,100  
€6,700-10,000

PROPERTY FROM THE ANNA-MARIA AND  
STEPHEN KELLEN FOUNDATION, NEW YORK  
(LOTS 793-846)

803

**A PAIR OF LOUIS XV ORMOLU-MOUNTED MEISSEN PORCELAIN  
MODELS OF KINGFISHERS**

THE MOUNTS AND PORCELAIN CIRCA 1745, THE MODELS BY J.J.  
KÄNDLER AND J.F. EBERLEIN

Each bird with blue and green plumage, perched atop flower and vine  
encrusted rockwork, grasses issuing from the base, on gilt bronze *rocaille*  
bases

10½ in. high, overall, the larger

(2)

\$30,000-50,000

£23,000-38,000  
€25,000-42,000

The model by J.J. Kändler was entered into his work records in September 1735 as (translated) "a kingfisher sitting on a small stone precipice somewhat overgrown with leaves" (see S. Wittwer, *The Gallery of Meissen Animals, Augustus the Strong's Menagerie for the Japanese Palace in Dresden*, Munich, 2006, p. 342). The second bird was later modeled by Eberlein in May of 1739. Compare the two kingfishers without mounts in the collection of Sir Gawaine and Lady Baillie, sold Sotheby's, London, 1 May 2013, lot 11.





804

•804

**AN ASSEMBLED FRENCH ORMOLU AND CONTINENTAL PORCELAIN INKSTAND**

THE ORMOLU BASE AND MEISSEN FIGURE MID-18TH CENTURY, THE REST 19TH CENTURY

Modeled as a candlestick rising behind a Meissen figure of a winged putto disguised as a curate, French teabowls fitted with hinged gilt-metal covers mounted on either side, on pierced *rocaille* base

8¾ in. high, overall

\$3,000-5,000

£2,300-3,800  
€2,500-4,200

805

**A LATE LOUIS XV ORMOLU AND MEISSEN PORCELAIN DESK CLOCK**

CIRCA 1760

Modeled as a muzzled bear chained to a bracket support fitted with a clock, the clock within a ribbon-tied wreath, the English watch movement signed *S De Charmes / LONDON*

10¼ in. (26 cm.) high, overall

\$8,000-12,000

£6,100-9,100  
€6,700-10,000



805

•806

**AN ORMOLU, TOLE, MIRRORED GLASS AND MEISSEN PORCELAIN DESK CLOCK**

MID-18TH CENTURY, THE ORMOLU 1745-49, THE ORMOLU STRUCK WITH 'C' COURONNE POINCONS

The dial signed *Delorme à Paris*, the movement signed *Martinet A Paris*, the dial and movement are associated

9½ in. (24.1 cm.) high

\$2,000-3,000

£1,600-2,300  
€1,700-2,500



806

The 'C' *couronné poinçon* was a tax mark employed on any alloy containing copper between March 1745 and February 1749.



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STEPHEN KELLEN FOUNDATION, NEW YORK  
(LOTS 793-846)





807

808

•807

**A MEISSEN WHITE PORCELAIN  
PENTAFOIL SAUCER**

CIRCA 1728, ENAMEL BLUE CROSSED  
SWORDS MARK, INCISED JAPANESE  
PALACE INVENTORY NUMBER N-108/W  
ENRICHED IN GREEN

The interior lightly molded with peony

5¾ in. (14.6 cm.) diameter

\$600-800

£460-610  
€500-670

The form and decoration of this dish was derived from Chinese originals (from the 12th to 14th centuries), and were thus left undecorated. A similar dish is illustrated by U. Pietsch, *Early Meissen Porcelain, A Private Collection*, Lübeck, 1993, pp. 106-107, no. 87, where he notes that the 1779 Japanese Palace Inventory records 'forty-three scalloped (i.e. modelled) candy dishes'.

•808

**A GILT-METAL MOUNTED MEISSEN  
PORCELAIN SCENT BOTTLE**

18TH/19TH CENTURY, BLUE CROSSED  
SWORDS MARK

Of *rocaille* molded cartouche form, painted to each side after Watteau with figures in gardens

4¼ in. (10.8 cm.) high, overall

\$1,000-1,500

£760-1,100  
€840-1,200

•809

**TWO SEVRES PORCELAIN LATER-  
DECORATED SUGAR-BOWLS AND  
COVERS**

THE PORCEAIN CIRCA 1770, THE  
DECORATION OF LATER DATE, SPURIOUS  
BLUE INTERLACED L'S MARK TO EACH AND  
PAINTER'S MARK OF TAILLANDIER TO THE  
FIRST

Each with ranunculus finial, one painted *en grisaille*  
with putto in clouds on a *pointille* ground, the  
other with *beau bleu* harebells on straight and  
undulating gilt striated ribbons

4 in. (10.2 cm.) and 3 in. (7.6 cm.) high

(4)

\$1,000-1,500

£760-1,100  
€840-1,200



809

810 No Lot

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STEPHEN KELLEN FOUNDATION, NEW YORK  
(LOTS 793-846)



~811

**A LOCRE PORCELAIN, SILVER AND GLASS TRAVELING SERVICE IN A LOUIS XVI  
TULIPWOOD MARQUETRY BOX**

THE PORCELAIN CIRCA 1775 AND WITH BLUE CROSSED TORCHES MARK, THE BOX OF A  
SIMILAR DATE, THE SILVER EARLY 19TH CENTURY

Painted with loose bouquets and flower sprays, the finials as acorns, comprising: a teapot and cover; a  
cream-jug; a sugar-bowl and cover; two cups and saucers; two silver spoons; a silver funnel; two glass  
faceted spirit bottles and stoppers; and two tiny glass beakers; all set in a tulipwood marquetry box

6 x 12¾ x 11½ in. (15.2 x 32.4 x 29.2 cm.), the fitted box

(19)

\$5,000-7,000

£3,800-5,300  
€4,200-5,800



812

•812  
**A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED CHINESE EXPORT TURQUOISE-GLAZED LEAPING CARP**  
 THE PORCELAIN 19TH CENTURY, THE MOUNTS LATER

A lady astride each emerging from the waves

8 in. (20.3 cm.) high, overall

\$3,000-5,000

(2)  
 £2,300-3,800  
 €2,500-4,200



813

**A PAIR OF LOUIS XV ORMOLU-MOUNTED ASIAN PORCELAIN POT-POURRIS**  
 THE MOUNTS CIRCA 1740, THE PORCELAIN 17TH/18TH CENTURY

The Chinese porcelain lions Kangxi period (1662-1722), the Japanese porcelain pot-pourri Edo period (circa late 17th century)

7½ in. (19 cm.) high, 6¼ in. (16 cm.) wide

\$7,000-9,000

(2)  
 £5,400-6,800  
 €5,900-7,500

**PROVENANCE**

With Ralph M. Chait Galleries, New York.



813





814

**A PAIR OF EARLY LOUIS XV ORMOLU-MOUNTED CHINESE  
PORCELAIN MODELS OF DUCKS**

THE MOUNTS POSSIBLY GERMAN, CIRCA 1735-40, THE PORCELAIN  
QIANLONG PERIOD (1735-95), THE FRENCH PORCELAIN FLOWERS  
18TH CENTURY, SOME POSSIBLY LATER

The ormolu bases with frogs and crustaceans amongst scrolling foliage

7½ in. (19 cm.) high, 8¼ in. (21 cm.) wide

(2)

\$20,000-40,000

£16,000-30,000

€17,000-33,000

**PROVENANCE**

Acquired from Perrin, Paris.

These charming candelabra embody the passion for innovation and the mysteries of the East in the imaginative and precious *objets d'art* created by the *marchands-merciers* of Paris in the 1740's and 1750's. The *marchands-merciers*, the luxury goods dealers in Paris, were one of the most significant conduits through which the rococo style was expressed, as they alone either had unrivalled access to or a monopoly on the trade in the luxury imported goods from the East such as lacquers and porcelains which were so important to this style. Thus Thomas-Joachim Hébert is credited with the idea of mounting furniture with lacquer panels, including the first delivery of a lacquer commode to Versailles in 1737, while Lazare Duvaux, the favourite dealer of Mme de Pompadour, herself a passionate collector of Oriental porcelain, supplied extensive amounts of ormolu-mounted porcelains in the 1740's and 1750's, both to the court and to connoisseur collectors such as Louis-Jean Gaignat, the sale of whose collection in 1769 included a number of superb pieces of mounted porcelain. The fascination with the East among the German rulers of the time is also well-documented and the distinctive design of the naturalistic bases of these candelabra could point to a German origin. A pair of related candelabra, but with seated stags, in the Residenz, Munich is illustrated in E. Bierende, 'Glanz und Pracht; Ostasiatisches Porzellan in den *Reichen Zimmern* der Münchner Residenz', *Weltkunst*, July 2002, p. 1022.



815

815

**A LOUIS XV STYLE ORMOLU-MOUNTED CHINESE PORCELAIN MANTEL CLOCK AND A PAIR OF ORMOLU-MOUNTED CHINESE PORCELAIN CANDLESTICKS**

THE ORMOLU CLOCK 19TH CENTURY, THE PORCELAIN LION 18TH CENTURY, THE MOVEMENT ASSOCIATED, THE CANDLESTICK MOUNTS LATE 19TH CENTURY, THE PORCELAIN FIGURES 19TH CENTURY AND ASSOCIATED, THE FRENCH PORCELAIN FLOWERS 18TH CENTURY AND LATER

9 in. (23 cm.) high, 7 in. (18 cm.) wide, the clock (3)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

•816

**A SMALL PAIR OF CHINESE IRON RED AND FAMILLE VERTE FACETED VASES**

KANGXI PERIOD (1662-1722)

Decorated with shaped registers enclosing courtesans, vignettes, and potted vases, all on a stippled green ground

6¾ in. (17.2 cm.) high

(2)

\$1,000-1,500

£760-1,100  
€840-1,200

**PROVENANCE**

With Ralph M. Chait Galleries, New York.



816

•817

**A PAIR OF ORMOLU-MOUNTED JAPANESE AND CHINESE PORCELAIN CENSERS AND COVERS**

THE PORCELAIN LATE 17TH-19TH CENTURY, THE ORMOLU POSSIBLY MID-18TH CENTURY AND ASSOCIATED

The *kakiemon* and celadon-ground censer and cover with applied flower-head handles and finial with small bird atop (19th century), supported by three laughing boys in various famille verte robes (Kangxi period), the ormolu with melon-form feet

5 in. (12.7 cm.) high, overall

(2)

\$1,500-2,500

£1,200-1,900  
€1,300-2,100

**PROVENANCE**

With Ralph M. Chait Galleries, New York.



817

PROPERTY FROM THE ANNA-MARIA AND  
STEPHEN KELLEN FOUNDATION, NEW YORK  
(LOTS 793-846)

•818

**A PAIR OF CHINESE FAMILLE VERTE  
TEAPOTS AND COVERS**

KANGXI PERIOD (1662-1722)

Lobed bodies with panels enclosing blossoming  
branches, with domed covers and arched 'rattan'  
handles

7½ in. (19 cm.) high

(4)

\$3,000-5,000

£2,300-3,800

€2,500-4,200

**PROVENANCE**

With Ralph M. Chait Galleries, New York.



818

•819

**A GROUP OF CHINESE EXPORT BISCUIT-  
GLAZED TEA WARES**

KANGXI PERIOD (1662-1722)

Comprising a sancai-glazed bamboo-form teapot  
and cover, and a pair of tea bowls and saucers

5¾ in. (14.7 cm.) wide over handle and spout, the  
teapot

(6)

\$2,000-3,000

£1,600-2,300

€1,700-2,500

**PROVENANCE**

With Ralph M. Chait Galleries, New York.



819

•820

**THREE CHINESE EXPORT FAMILLE  
VERTE TEAPOTS AND COVERS**

KANGXI PERIOD (1662-1722)

Each of barrel form, comprising a pair painted with  
phoenix amongst lotus, and a single cobalt blue-  
ground painted with cockerels and various birds in  
shaped panels

6¾ in. (17.1 cm.) wide over handles, the pair

(6)

\$3,000-5,000

£2,300-3,800

€2,500-4,200

**PROVENANCE**

With Ralph M. Chait Galleries, New York (cobalt  
blue ground teapot and cover).



820

821 No Lot

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(LOTS 793-846)



822

822

**A PAIR OF CHINESE EXPORT COCKERELS**  
19TH CENTURY

Each with bumpy comb, wattle and feet, standing on blue pierced rockwork bases

13¾ in. (34.9 cm.) high

(2)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000



823

**A PAIR OF CHINESE EXPORT WHITE-GLAZED COCKERELS**  
19TH CENTURY

Each with unglazed bumpy comb and wattle, standing atop a pierced rockwork base

16 in. (40.6 cm.) high

(2)

\$5,000-7,000

£3,800-5,300  
€4,200-5,800





823

824

825

•824

**A SMALL CHINESE EXPORT COCKEREL**  
19TH CENTURY

Modeled standing on a pierced green rockwork base

8¾ in. (22.2 cm.) high

\$1,500-2,500

£1,200-1,900  
€1,300-2,100

•825

**A CHINESE EXPORT COCKEREL**  
19TH CENTURY

White glazed with an iron-red bumpy comb and wattle, standing on a rockwork base

15¾ in. (39.3 cm.) high

\$2,000-3,000

£1,600-2,300  
€1,700-2,500



826

826

**TWO CHINESE EXPORT BISCUIT-GLAZED FIGURES OF SEATED BUDDAI**  
KANGXI PERIOD (1662-1722)

One in yellow robes; the other in black ground patchwork robes

5 in. (12.7 cm.) high, each

(2)

\$5,000-7,000

£3,800-5,300  
€4,200-5,800

**PROVENANCE**

Purchased Ralph M. Chait Galleries, New York, 25 March 1978.



827

•827

**A CHINESE EXPORT FAMILLE VERTE BISCUIT PORCELAIN FIGURE OF LI TAIBO**

19TH CENTURY

7 in. (17.8 cm.) long

\$1,500-2,500

£1,200-1,900  
€1,300-2,100

**PROVENANCE**

With Ralph M. Chait Galleries, New York.



828

•828

**TWO CHINESE 'EGG-AND-SPINACH' FIGURAL 'TRICK' CUPS, AND A PAIR OF SMALL WATER DROPPERS**

QING DYNASTY (1644-1911)

The first cup with a bearded figure in the interior, the other with an erotic figure, each 18th/19th century; the water droppers each modeled as a monkey holding a large peach, Kangxi period (1662-1722)

3¼ in. (8.3 cm.) wide, the largest cup

(4)

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

**PROVENANCE**

With Ralph M. Chait Galleries, New York (the water droppers).

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(LOTS 793-846)

829

**A CHINESE EXPORT BISCUIT-GLAZED  
'CARP' EWER AND COVER**  
KANGXI PERIOD (1662-1722)

Modeled as a large carp leaping from waves, with  
smaller fish and two lotus fronds as the spout and  
handle, all picked out in gilt

8 in. (20.3 cm.) high, overall

(2)

\$5,000-8,000

£3,800-6,100  
€4,200-6,700

**PROVENANCE**

With Ralph M. Chait Galleries, New York.



829

830

**A PAIR OF CHINESE EXPORT BISCUIT-  
GLAZED BUDDHIST LION TEAPOTS**  
18TH/19TH CENTURY

6½ in. (16.5 cm.) high

(2)

\$4,000-6,000

£3,100-4,600  
€3,400-5,000

**PROVENANCE**

J. J. Klejman Works of Art, New York, 4 June 1956.



830



831

•831

**A PAIR OF CHINESE EXPORT BISCUIT-GLAZED FROGS**  
18TH/19TH CENTURY

4¾ in. (12.1 cm.) high

(2)

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

**PROVENANCE**

The A.J. Mercher Collection (no. 452).

•832

**THREE CHINESE EXPORT BISCUIT-GLAZED BUDDHIST LIONS**  
KANGXI PERIOD (1662-1722)

Comprising a Buddhist lion with a foreigner atop his back supporting a candle nozzle; and a pair of female lions and pups; all atop leaf-shaped bases

4¾ in. (12 cm.) high, the first

(3)

\$1,500-2,500

£1,200-1,900  
€1,300-2,100

**PROVENANCE**

Ralph M. Chait Galleries, 4 December 1959 (the Buddhist lion with a foreigner).



832

•833

**A CHINESE EXPORT BISCUIT-GLAZED 'FROG' WATER DROPPER, AND A PAIR OF DUCK WATER DROPPERS**  
QING DYNASTY (1644-1911)

The frog modeled with a lily pad stalk as the spout and cover, 18th/19th century; the ducks green, yellow and brown glazed modeled atop a lily pad, 19th century

6¾ in. (17.2 cm.) long, the pair

(3)

\$1,500-2,500

£1,200-1,900  
€1,300-2,100

**PROVENANCE**

The frog:

Edgar Worch Collection, Berlin  
Parish-Watson & Co. Collection  
Garland Collection

A.J. Mercher Collection (no. 330), 7 December 1944



833

PROPERTY FROM THE ANNA-MARIA AND  
STEPHEN KELLEN FOUNDATION, NEW YORK  
(LOTS 793-846)

•834

**A CHINESE EXPORT BISCUIT-GLAZED  
DEITY, AND A BISCUIT-GLAZED  
PHEASANT**

KANGXI PERIOD (1662-1722) AND LATER

The first a *sancai*-glazed seated warrior, 18th/19th century; the second a pheasant standing before a *faux-bois* wall and large blossom, Kangxi

9 in. (22.8 cm.) high, the warrior

(2)

\$3,000-5,000

£2,300-3,800

€2,500-4,200

**PROVENANCE**

With Ralph M. Chait Galleries, New York (the pheasant group).



834



835



•835

**A PAIR OF CHINESE EXPORT BISCUIT-GLAZED BUDDHIST  
LIONS**

KANGXI PERIOD (1662-1722)

Each modeled seated with cubs and shaped vases at their backs, with articulated black-glazed eyes and floppy ears

6¼ in. (15.9 cm.) high

(2)

\$1,000-1,500

£760-1,100

€840-1,200

•836

**A CHINESE EXPORT FAMILLE ROSE LIU HAI AND HIS TOAD**  
QIANLONG PERIOD (1735-96)

Liu Hai modeled seated with his string of cash atop a rockwork base with the turquoise-glazed toad by his side

6¼ in. (15.8 cm.) high

\$1,500-2,500

£1,200-1,900

€1,300-2,100

**PROVENANCE**

With Ralph M. Chait Galleries, New York.



836



837

•837  
**TWO CHINESE EXPORT BISCUIT-GLAZED FIGURES**  
 QING DYNASTY (1644-1911)

The first a figure seated astride a horse, Kangxi period (1662-1722); the second a smiling figure atop an aubergine-glazed water buffalo, 19th century

5½ in. (14 cm.) high, the first (2)

\$2,000-3,000 £1,600-2,300  
 €1,700-2,500

PROVENANCE  
 With Ralph M. Chait Galleries, New York (the first).

•838  
**TWO CHINESE EXPORT BISCUIT-GLAZED 'PRUNUS' BEAKERS**  
 18TH/19TH CENTURY

One famille jaune; the other famille noire

4½ in. (11.4 cm.) high, each

\$1,500-2,500 (2)  
 £1,200-1,900  
 €1,300-2,100

PROVENANCE  
 With Ralph M. Chait Galleries, New York.



838



839

•839  
**A SMALL PAIR OF CHINESE EXPORT BISCUIT-GLAZED HORSES, AND A FIGURE OF AN IMMORTAL**  
 QING DYNASTY (1644-1911)

The pair *sancai*-glazed and in mirror image standing four square, Kangxi period (1662-1722); the figure in checkered robes, standing atop green waves (18th/19th century)

7¾ in. (19.7 cm.) high, the figure (3)

\$3,000-5,000 £2,300-3,800  
 €2,500-4,200

PROVENANCE  
 Pierre Saque, Paris (the horses).

PROPERTY FROM THE ANNA-MARIA AND  
STEPHEN KELLEN FOUNDATION, NEW YORK  
(LOTS 793-846)

•840

**A SMALL PAIR OF CHINESE EXPORT  
BISCUIT-GLAZED 'DEER' WATER  
DROPPERS**

KANGXI PERIOD (1662-1722)

3¼ in. (8.3 cm.) high, each

(2)

\$3,000-5,000

£2,300-3,800

€2,500-4,200



840

•841

**TWO PAIRS OF CHINESE EXPORT BISCUIT-GLAZED  
MYTHICAL BEASTS**

KANGXI-QIANLONG PERIODS

The first pair egg-and-spinach-glazed seated fantastic  
beasts, 18th century; the second pair Buddhist lions standing  
foursquare, Kangxi period (1662-1722)

3½ in. (8.9 cm.) long, the first pair

(4)

\$2,000-3,000

£1,600-2,300

€1,700-2,500



841

**PROVENANCE**

With Ralph M. Chait Galleries, New York (the fantastic beasts).

•841A

**A PAIR OF CHINESE EXPORT BISCUIT-GLAZED BUDDHIST LION  
CANDLEHOLDERS**

KANGXI PERIOD (1662-1722)

Modeled in mirror image splashed in green, yellow and brown glazes, the  
mother with a cub at her paws, the companion with a pierced ball

8 in. (20.3 cm.) high

(2)

\$2,000-3,000

£1,600-2,300

€1,700-2,500



841A



842

•842

**TWO SMALL CHINESE EXPORT BISCUIT-GLAZED PAIRS**  
KANGXI PERIOD (1662-1722)

Comprising a pair of parrots perched on rockwork bases; and a pair of recumbent hounds

3¾ in. (9.5 cm.) wide, the hounds

\$3,000-5,000

(4)

£2,300-3,800  
€2,500-4,200

**PROVENANCE**

With Ralph M. Chait Galleries, New York (the hounds).

•843

**A PAIR OF CHINESE EXPORT BISCUIT-GLAZED PARROTS**  
KANGXI PERIOD (1662-1722)

7 in. (17.7 cm.) high

(2)

\$2,000-3,000

£1,600-2,300  
€1,700-2,500

•844

**A CHINESE EXPORT GREEN-GLAZED BISCUIT PORCELAIN**  
**SEATED HOUND**

KANGXI PERIOD (1662-1722)

6¼ in. (15.8 cm.) high

\$2,000-3,000

£1,600-2,300  
€1,700-2,500



843



844



PROPERTY FROM THE ANNA-MARIA AND  
STEPHEN KELLEN FOUNDATION, NEW YORK  
(LOTS 793-846)

845

**A PAIR OF CHINESE EXPORT CRANES**  
19TH CENTURY

Each modeled standing on a pierced rockwork  
base

17 in. (43.2 cm.) high

(2)

\$6,000-8,000

£4,600-6,100

€5,000-6,700



845

•846

**TWO CHINESE EXPORT BISCUIT-  
GLAZED PUPPY GROUPS**

QING DYNASTY (1644-1911)

The first two recumbent pups scratching on  
a shaped base, Kangxi period (1662-1722);  
the second dappled standing foursquare as a  
candleholder, 18th/19th century

6¼ in. (15.8 cm.) wide, the first group

(2)

\$2,000-3,000

£1,600-2,300

€1,700-2,500



846

**PROVENANCE**

With Ralph M. Chait Galleries, New York (the first  
group).



847

847

**A VERY LARGE PAIR OF CHINESE EXPORT  
BISCUIT-GLAZED BUDDHIST LIONS**  
19TH CENTURY

The female with cub and the male with brocade ball,  
each on tall plinth

19¼ in. (48.9 cm.) high

\$7,000-10,000

(2)

£5,400-7,600  
€5,900-8,300

•848

**A LARGE PAIR OF CHINESE EXPORT YELLOW, GREEN, AND  
AUBERGINE GLAZED BISCUIT PORCELAIN PARROTS**  
19TH CENTURY

Each perched on a pierced rockwork base with applied *lingzhi* and green-  
glazed leaves

18 in. (45.7 cm.) high

\$3,000-5,000

(2)

£2,300-3,800  
€2,500-4,200



848



849

**A VERY LARGE CHINESE EXPORT BISCUIT-GLAZED CHARGER**  
18TH/19TH CENTURY

The charger yellow-ground, enameled with a riverscape, the reverse with  
diaper border and shaped panels and scrolls

20¾ in. (52.7 cm.) diameter

\$10,000-15,000

£7,600-11,000  
€8,400-12,000



850

•850

**A CHINESE LARGE CARVED PALE  
GREENISH-GREY AND RUSSET JADE  
'BUDDHIST LION' GROUP**

LATE QING DYNASTY/REPUBLIC PERIOD

Carved in the round, the recumbent Buddhist lion  
with a small cub, lucite stand

5½ in. (14 cm.) long

(2)

\$2,500-3,500

£1,900-2,700

€2,100-2,900

•851

**A CHINESE EXPORT BISCUIT-GLAZED  
RECUMBENT DEER**

19TH/EARLY 20TH CENTURY

With custom wood stand

8½ in. (21.6 cm.) long

(2)

\$2,000-3,000

£1,600-2,300

€1,700-2,500



851



852

•852

**A PAIR OF CHINESE EXPORT ARMORIAL CHARGERS**

CIRCA 1745

Each painted with the arms of Van Schoonhoven and Geraerds accollee, a Continental coat-of-arms on *bianco-sopra-bianco* ground, the rims with elaborate strapwork and diaper pattern border in *grisaille* and gilt

12¾ in. (32.4 cm.) diameter

(2)

\$3,000-5,000

£2,300-3,800

€2,500-4,200

•853

**A PAIR OF CHINESE GE-TYPE CONG FORM VASES**

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

(Drilled)

11 in. (27.9 cm.) high

(2)

\$3,000-5,000

£2,300-3,800

€2,500-4,200



853

END OF SALE









# 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 is a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17



# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

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

## SHIPPING AND DELIVERY

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

## PHYSICAL LOSS & DAMAGE LIABILITY

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

## STORAGE AND COLLECTION

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

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

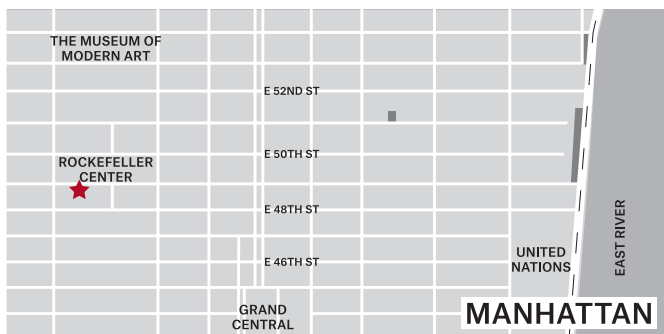
**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

**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**



ALBRECHT BOUTS (LEUVEN 1451/60-1549)

*The head of Saint John the Baptist*

oil on panel, circular

11 $\frac{1}{8}$  in. (28.3 cm.) diameter

\$300,000-500,000

**OLD MASTERS**

*New York, 31 October 2017*

**VIEWING**

27-30 October 2017  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

François de Poortere  
fdepoortere@christies.com  
+1 212 636 2120

**CHRISTIE'S**

# WRITTEN BIDS FORM CHRISTIE'S NEW YORK

## THE COLLECTOR: ENGLISH AND EUROPEAN FURNITURE, WORKS OF ART & CERAMICS & SILVER

WEDNESDAY 18 OCTOBER 2017  
AT 10.00 AM

WEDNESDAY 18 OCTOBER 2017  
AT 2.00 PM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: PIGEON  
SALE NUMBER: 14963

(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.

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

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

**14963**

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

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

\_\_\_\_\_



DYLAN LEWIS (B.1964)  
*Standing Leopards II*  
£25,000-40,000

## **INTERIORS**

**INCLUDING SKI POSTERS AND  
A COLLECTION OF BRONZES BY DYLAN LEWIS**

*London, 28 November 2017*

### **VIEWING**

25-27 November 2017  
8 King Street  
London SW1Y 6QT

### **CONTACT**

Anna Evans  
aevans@christies.com  
+44 (0)20 7752 3374

**CHRISTIE'S**



## THE EXCEPTIONAL SALE

*Paris, 28 November 2017*

### VIEWING

25–28 November 2017  
9 avenue Matignon  
Paris 8e

### CONTACT

Simon de Monicault  
sdemonicault@christies.com  
+33 (0)1 40 76 84 24

A PAIR OF MONUMENTAL PARIS  
(NAST) PORCELAIN TWO-  
HANDLED BURGUNDY AND  
GREEN JASPER GROUND VASES  
Circa 1819, the base inscribed

MANUFACTURE DE  
PORCELAINE /  
DE NAST A PARIS.

60 in. high (150 cm.) high,  
on gilt wood pedestals (4)  
€500,000–800,000

CHRISTIE'S  
MANUFACTURE DE PORCELAINE  
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