

INTERIORS

New York • Tuesday 12 - Wednesday 13 December 2017



CHRISTIE'S

Interiors FAQs

1

HOW DO I GET STARTED?

Go to our New York saleroom at 20 Rockefeller Plaza, where all works are presented before each sale. Access is free from seven days a week—with the exception of holiday closings.

Visit christies.com and consult the international auction calendar, online catalogues and descriptions of works.

Contact our specialists to provide you with additional information, such as condition reports.

Create a My Christie's online account to stay informed about sales and objects of interest.

2

HOW DO I PARTICIPATE IN THE AUCTION?

In the saleroom: go to our registration desk to register for a numbered bidding paddle at least 30 minutes before the sale.

By phone: register with the bids department or our specialists up until the morning of the sale; you will be contacted during the sale by one of our employees who will, at your instruction, place bids on your behalf.

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

If you cannot attend the sale: take the time to leave a written bid using the form at the back of this catalogue. Christie's will be responsible for attaining the best possible price on your behalf.

3

DO I NEED TO PROVIDE DOCUMENTS?

If you have already bid, bought or sold at Christie's, only your name and customer number are required.

Any new bidder must provide proof of identity, proof of address and bank details (i.e. bank statement, canceled check, etc.) at the time of registration.

4

HOW MUCH WILL I PAY?

In addition to the sale price announced in the room, the following charges will apply to the final amount:

- A buyer's premium, which is 25% of the final bid price of each lot up to and including \$250,000; 20% of the excess of the hammer price above \$250,000 and up to and including \$4,000,000; and 12.5% of the excess of the hammer price above \$4,000,000.
- Any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale

5

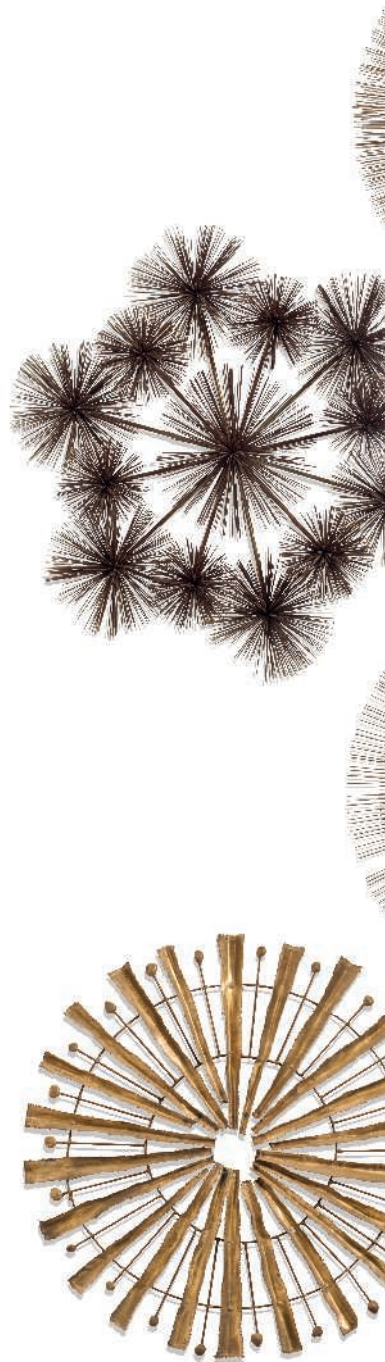
HOW DO I PAY AND TAKE MY PURCHASE HOME?

Immediately following the sale, provide us with your name and permanent address and, if requested, details of the bank from which payment will be made. The full amount due (comprising the hammer price, buyer's premium and any applicable taxes) must be paid no later than 4:30pm on the seventh calendar day following the sale.

Once payment is made, you must collect purchased lots within 30 calendar days from the date of the sale, unless otherwise agreed upon in advance. For assistance arranging shipping, you may contact Christie's art transport department.

Front Cover: Lots 44, 8A, 11
Back Cover: Lot 474
Opposite: Lot 163

Front cover lot 44 © 2017 Larry Zox/
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INTERIORS

NEW YORK • TUESDAY 12 - WEDNESDAY 13 DECEMBER 2017

AUCTION

Tuesday

12 December 2017

SESSION I 10.00 am (Lots 1-188)

SESSION II 2.00 pm (Lots 189-308)

Wednesday

13 December 2017

SESSION III 10.00 am (Lots 309-474)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	8 December	10.00 am - 5.00 pm
Saturday	9 December	10.00 am - 5.00 pm
Sunday	10 December	1.00 pm - 5.00 pm
Monday	11 December	10.00 am - 5.00 pm
Tuesday	12 December	10.00 am - 5.00 pm
Wednesday	13 December	10.00 am - 2.00 pm

AUCTION CODE AND NUMBER

In sending written bids or making inquiries, this sale should be referred to as **KELLY-14965**

AUCTION RESULTS

www.christies.com

View catalogues and leave bids online at christies.com

CONDITIONS OF SALE

The auction is subject to Important Notices, Conditions of Sale and to Reserves

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.

These auctions feature

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
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CHRISTIE'S

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AUCTIONEER(S)

Richard Nelson (# 1184056)
Robbie Gordy (# 2033717)
Gemma Sudlow (# 2016494)

AUCTION LICENSE

Christie's (#1213717)

Important Information

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

TELEPHONE BIDS MAY BE RECORDED, BY BIDDING ON THE TELEPHONE. PROSPECTIVE PURCHASERS CONSENT TO THE RECORDING OF THEIR CONVERSATIONS.

CHRISTIE'S OFFERS ALL ABSENTEE AND TELEPHONE BIDDING SERVICES AS A CONVENIENCE TO OUR CLIENTS, BUT WILL NOT BE RESPONSIBLE FOR ERRORS OR FAILURES TO EXECUTE BIDS.

PLEASE NOTE THAT ALL LOTS HIGHLIGHTED WITH RED ARE OFFERED WITHOUT A RESERVE. ALL LOTS WITH AN ASTERISK MAY BE EXEMPT FROM SALES TAX, AS SET FORTH IN THE SALES TAX NOTICE AT THE BACK OF THE CATALOGUE.

PLEASE NOTE THAT THE MAJORITY OF FURNITURE LOTS IN THE LIVING WITH ART SALE ARE TRANSFERRED TO CHRISTIE'S FINE ART STORAGE SERVICES (CFASS IN RED HOOK, BROOKLYN) ON THE DAY OF THE SALE. PLEASE SEE 'ALL YOU NEED TO KNOW - PROPERTY PICK UP & STORAGE' AT THE BACK OF THE CATALOGUE FOR FURTHER DETAILS. PLEASE CHECK WITH CASHIERS BEFORE PICKING UP PROPERTY.

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 (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM 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.

21/06/16

[35]



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

Opposite:
Lots 216, 157, 294, 408, 409, 410





Betty Blake at home with lots 12, 13, and 34.

PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

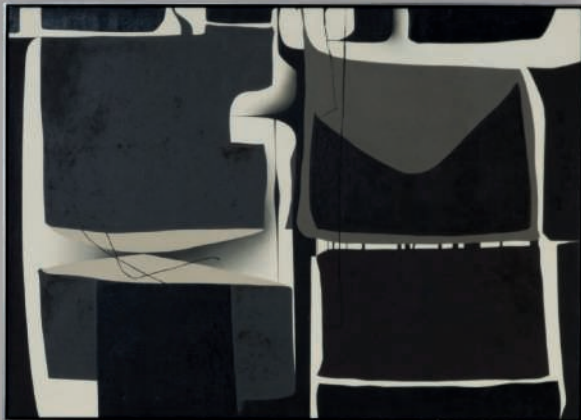
(LOTS 1-74)

Elizabeth Brooke Blake, known to her friends as Betty or “Boop,” is best remembered for her fiercely independent spirit and witty sense of humor that served her well for 100 colorful years. During her lifetime, she was an East Coast aristocrat, a Parisian debutante, art world pioneer and patron, wife, and mother. She married five times and raised four children. Born in 1916 to George Brooke Jr., a Philadelphia banker and steel manufacturer, and his wife Lucile Polk Brooke, Betty grew up at Almondbury, a Horace Trumbauer-designed house on Philadelphia’s Main Line, and summered in Newport, a locale forever dear to Betty. In her teens, Betty attended Madame Chapon’s finishing school in Paris. During her regular visits to the Louvre, her passion for art bloomed. At eighteen, Betty married Tommy Phipps, nephew to Nancy Astor and son of Nora Langhorne, and they settled in London; they socialized with a creative set that included F. Scott Fitzgerald, Nancy Lancaster and Syrie Maugham, whose furniture Betty purchased extensively.

In 1943, Betty and her third husband Jock McLean moved to Dallas, where the independent-minded Betty challenged the city’s conservative norms and where she began to build her art collection. Harry Parker, former Director of the Dallas Museum of Art, said Betty had “the best eye for contemporary art in America.” In 1951, trusting her eye, she founded the Betty McLean Gallery with artist Donald Vogel. It was one of the first Modern art galleries in Texas. In 1955, despite the incredible quality of her gallery’s offerings, Betty and Vogel shuttered the business. “I had Picassos but nobody bought them,” said Betty laughingly. “People in Dallas back then would rather buy Cadillac’s!”

Betty remained deeply involved in the Dallas arts community for the rest of her life. She was a longtime board member and acquisitions committee member of the Modern Art Museum of Fort Worth, board member of the Newport Art Museum, Chairman Emeritus of the American Federation of Arts in New York and commissioner to the precursor to the Smithsonian American Art Museum. “She was a great source of support for artists and the whole Texas art community,” said Marla Price, director of the Museum of Modern Art, Fort Worth. She mentored New York artists Mark di Suvero and Claes Oldenberg and Texas artists including Vernon Fisher and David Bates. A social maven, Betty loved to entertain her extensive circle of friends. Her homes were bright and colorful. She filled her Dallas and Newport homes with works by Roy Lichtenstein, Josef Albers, Frank Stella, and Alexander Calder amongst other artists. Along with her impressive art collection, Betty prized the furniture she acquired from her friend Syrie Maugham. The pieces ranging in date from the Louis XV period to the 1940s blended easily in Betty’s interiors, more examples of her *joie de vivre* and vibrant personality. “She was curious about everything,” says son Doug Blake. “That’s what kept her going – her love of life.” Her joy and insatiable curiosity was infectious to all who knew her, especially her nine grandchildren and eleven great grandchildren, who are spread across Texas, the East Coast, and Europe.

Capera Ryan
Deputy Chairman,
Christie’s Americas



41

4 (pair)



2 (pair)



3 (pair)



1 (pair)



5

■-1

SYRIE MAUGHAM (1879-1955)

A PAIR OF CREAM-PAINTED ROPE-TWIST FOOT STOOLS, FIRST HALF 20TH CENTURY

black patent upholstery
17½ in. (44.5 cm.) high, 24½ in. (62 cm.)
wide, 20½ in. (52 cm.) deep (2)
\$2,000-3,000

■-4

**A PAIR OF GERMAN PORCELAIN
MODELS OF PARROTS**
20TH CENTURY

20¼ in. (52.5 cm.) high (2)
\$1,500-2,000

■-2

SYRIE MAUGHAM (1879-1955)

*A PAIR OF FAUX-MARBLE PAINTED
LOW TABLES, FIRST HALF 20TH
CENTURY*

20¼ in. (51.5 cm.) high, 26 in. (66 cm.)
diameter, each (2)
\$1,000-1,500

■-5

SYRIE MAUGHAM (1879-1955)

*AN UPHOLSTERED SOFA, FIRST HALF
20TH CENTURY*

cotton button-tufted upholstery
110½ in. (280.5 cm.) long
\$3,000-5,000

■-3

SYRIE MAUGHAM (1879-1955)

*A PAIR OF UPHOLSTERED CLUB
CHAIRS, FIRST HALF 20TH CENTURY*

cotton button-tufted upholstery (2)
\$2,000-3,000

■-6

**A MEISSEN PORCELAIN MODEL OF
A COCKATOO**

EARLY 20TH CENTURY, BLUE
CROSSED SWORDS MARK,
INCISED MODEL NUMBER 1778.,
PRESSNUMMER 51

14 in. (35.5 cm.) high
\$2,000-3,000

■-7

**A PAIR OF CREAM AND GREEN-
PAINTED TWO-TIER SIDE TABLES**
ATTRIBUTED TO SYRIE MAUGHAM,
FIRST HALF 20TH CENTURY

Each with a drawer to the lower tier
12 in. (30.5 cm.) high, 27¼ in. (70.5 cm.)
diameter (2)

\$1,000-3,000



6



7

7



■-8
A PAIR OF LOUIS XV PROVINCIAL
GREY-PAINTED SIDE TABLES
MID-18TH CENTURY

Inset with later distressed mirror tops, the
decoration refreshed
28½ in. (72.5 cm.) high, 17¾ in. (45 cm.)
wide, 35 in. (89 cm.) deep (2)
\$1,000-1,500

■-8A
A PAIR OF LOUIS XVI CREAM-
PAINTED AND PARCEL-GILT
CANAPES
CIRCA 1775

50½ in. (128.5 cm.) long, each (2)
\$3,000-5,000



8A



9



10

•9
A PAIR OF JACOB PETIT PORCELAIN FIGURAL SCENT BOTTLES

MID-19TH CENTURY, UNDERGLAZE BLUE JP MARKS, SHE INCISED KI

Each modeled as a turbaned Turk seated on a cushion, he with a hookah

8½ in. (21.6 cm.) high

\$1,000-1,500

(2)

•10
AN ENGLISH PORCELAIN GREEN-GROUND PART DESSERT SERVICE

19TH CENTURY, IRON-RED PATTERN NO. 2127

Comprising: two two-handled shaped rectangular dishes, three two-handled shaped square dishes, a two-handled shaped circular dish or stand and fourteen plates

11¾ in. (30 cm.) wide, the largest

\$1,500-2,000

(20)

■-11
JOHN DICKINSON (1920-1982)

A TABLE, CIRCA 1975

white painted plaster, signed *John Dickinson*

24 in. (61 cm.) high, 30 in. (76.2 cm.) wide, 21 in. (53.3 cm.) deep

\$3,000-5,000



11



12

■-12

SYRIE MAUGHAM (1879-1955)
*A PAIR OF UPHOLSTERED SINGLE
ARMCHAIRS, FIRST HALF 20TH
CENTURY*

cotton button-tufted upholstery

\$1,500-2,500

(2)



13

■-13

**A LOUIS XV STYLE BLUE AND
CREAM-PAINTED MAGAZINE
CADDY**

ATTRIBUTED TO SYRIE MAUGHAM,
FIRST HALF 20TH CENTURY

25 in. (63.5 cm.) high, 23 in. (58.5 cm.)
wide, 16¼ in. (41.5 cm.) deep

\$1,000-1,500

■-14

**A LOUIS XV STYLE GREY-PAINTED
CANAPE**

BY MAISON JANSEN, FIRST HALF
20TH CENTURY

Stamped *JANSEN* to the center back
seat rail
83 in. (211 cm.) long

\$3,000-5,000



14



15

15
**A PAIR OF CHINESE EXPORT
 COCKERELS, MOUNTED AS LAMPS**
 DESIGNED BY SYRIE MAUGHAM,
 20TH CENTURY

With white fabric shades
 33½ in. (85 cm.) high, overall (4)
 \$500-700



16

16
SYRIE MAUGHAM (1879-1955)
**A PAIR OF UPHOLSTERED CLUB
 CHAIRS, FIRST HALF 20TH CENTURY**
 cotton button-tufted upholstery (2)
 \$2,000-3,000

17
SYRIE MAUGHAM (1879-1955)
**A CHESTERFIELD SOFA, FIRST HALF
 20TH CENTURY**
 cotton button-tufted upholstery
 80 in. (203 cm.) long
 \$3,000-5,000



17

18
A RARE CHINESE EXPORT FAMILLE ROSE
'ELEPHANT' CANDLEHOLDER

QIANLONG PERIOD, CIRCA 1775

Together with a later custom-made wood bracket
9¾ in. (24.8 cm.) high (2)

\$4,000-6,000

LITERATURE

Michael Cohen and William Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*, Reigate, 2008, p. 193.



18



20 (part)

19
A PAIR OF CHINESE EXPORT FAMILLE ROSE 'LOTUS' BOWLS,
COVERS AND STANDS

MID 18TH CENTURY

Together with four later custom-made
wood brackets
4 in. (10.2 cm.) high (10)

\$3,000-5,000



20 (part)



20 (part)



19



19



21 (part)



•20

**AN ASSEMBLED CHINESE EXPORT
FAMILLE ROSE LOTUS-MOLDED
PART TEA SERVICE**

QIANLONG PERIOD, MID 18TH
CENTURY

Comprising: a molded teapot and cover,
a pair of tea bowls and saucers, a coffee
can, a sugar bowl and cover, a small water
pot, *together with* four later custom-made
wood brackets

5 in. (12.7 cm.) high, the teapot and cover
overall (14)

\$1,000-1,500



22

•21

**A GROUP OF CHINESE EXPORT
FAMILLE ROSE ARTICLES**

MID-18TH CENTURY AND LATER

Comprising: A 'lotus' dish and two peach-
form boxes and covers, *together with* a
later custom-made wood bracket

10¾ in. (27.3 cm.) diameter, the dish (6)

\$1,000-1,500

•22

**A LARGE CHINESE EXPORT
FAMILLE ROSE PUNCHBOWL**

QIANLONG PERIOD, MID-18TH
CENTURY

Decorated in the round with blossoming
branches in a fenced scene, continuing
on the interior

15½ in. (39.5 cm.) diameter

\$1,500-2,500



24

23 No Lot

■24

**A SET OF FOUR LOUIS XV STYLE
CREAM-PAINTED BERGERES**

BY MAISON JANSEN, FIRST HALF
20TH CENTURY

Each stamped *JANSEN* to the seat rail

(4)

\$3,000-5,000



25

•26

AN AMERICAN SILVER CENTERPIECE BOWL

MARK OF ROBERT & WILLIAM WILSON, PHILADELPHIA,
CIRCA 1840

The front engraved *GMBIB*, the reverse engraved from *HEMBC*,
marked under base

8¼ in. (21 cm.) high, 11 in. (28 cm.) diameter; 35 oz. (1,102 gr.)

\$1,000-1,500

PROVENANCE

Engraved for Hiester (1827-1884) and Elizabeth M. Brooke
Clymer (1825-1870), a gift to George (1818-1878) and Mary
Baldwin Irwin Brooke (1837-1910) and thence by direct
descent to;
Elizabeth Brooke Blake (1916-2016).

•25

AN AMERICAN SILVER WATER PITCHER

MARK OF GORHAM MFG. CO., PROVIDENCE, 1884

Engraved under base with monogram *EJB*, *marked under base*
and with date symbol,

7½ in. (19 cm.) high; 19 oz. (598 gr.)

\$800-1,200

PROVENANCE

Probably a member of the Brooke or Barde family and thence by
descent to;
Elizabeth Brooke Blake (1916-2016).



26



27

•27

**AN AMERICAN SILVER FOUR-PIECE
TEA AND COFFEE SERVICE**

MARK OF THOMAS FLETCHER,
PHILADELPHIA, CIRCA 1820

Comprising: a teapot, coffee pot, open sugar
bowl and creamer, each engraved *MB 1820*,
each marked under base

10¾ in. (27.5 cm.) high, the coffee pot; 145 oz.
(4,518 gr.) gross weight (4)

\$2,000-3,000

PROVENANCE

Engraved for a member of the Brooke/
Barde/Baldwin family, and thence by direct
descent to;
Elizabeth Brooke Blake (1916-2016).

The work of Thomas Fletcher & Sidney
Gardiner has been examined by Fennimore
and Wagner in Silversmiths to the Nation
Thomas Fletcher & Sidney Gardiner 1808-
1842, 2007.

•28

A PAIR OF GEORGE III SILVER-GILT SECOND COURSE DISHES

MARK OF ROBERT GARRARD II, LONDON, 1825

Together with two similar reshaped Georgian entree dishes, each variously engraved with crests, each marked underneath 11¼ in. (28.5 cm.) diameter; 117 oz. (3,652 gr.) (4)

\$2,000-3,000



•29

AN AMERICAN 14 KT GOLD AND PRESSED GLASS THREE-PIECE DRESSING TABLE SET

MARK OF GORHAM MFG. CO., PROVIDENCE, RETAILED BY BERRY & WHITMORE CO., MID-20TH CENTURY

Comprising: a hand mirror, glass jar and cover, and a bowl and cover, variously engraved with monograms 7 in. (18 cm.) diameter, the bowl; 18 oz. (560 gr.) weighable gold (3)

\$8,000-12,000

•30

AN AMERICAN SILVER WATER PITCHER

MARK OF GORHAM MFG. CO., PROVIDENCE, CIRCA 1860, RETAILED BY CROSBY, HUNNEWELL & MORSE, BOSTON

Engraved *Mary Baldwin Irwin*, marked under base 11½ in. (29 cm.) high; 38 oz. (1,197 gr.)

\$800-1,200

PROVENANCE

Mary Baldwin Irwin (1837-1910) and thence by direct descent to; Elizabeth Brooke Blake (1916-2016).





31

31
DAISY YOUNGBLOOD (AMERICAN, B. 1945)

Untitled

signed and dated '12 4 78/ D Youngblood' (to the interior)

low-fire clay

14½ x 12 x 5 in. (36.8 x 30.5 x 12.7 cm.)

\$7,000-9,000



32



33

32
KEN PRICE (AMERICAN, 1935-2012)

Blue Stern

glazed ceramic

3 x 5½ x 3 in. (7.6 x 14 x 7.6 cm.)

Executed in 1969.

\$2,000-3,000

PROVENANCE

with Janie C Lee Gallery, Dallas.

33
KEN PRICE (AMERICAN, 1935-2012)

Chinese Specimen

signed, titled and dated "'CHINESE SPECIMEN" PRICE '71'
(lower right)

acrylic and crayon on board

20 x 15 in. (50.8 x 38.1 cm.)

\$6,000-8,000

PROVENANCE

Purchased from Willard Gallery, New York.



34
DAVID BATES (AMERICAN, B. 1952)

Texas Twister

signed 'Bates' (lower left)

oil on canvas

60 x 48 in. (152.4 x 121.9 cm.)

Executed in 1986.

\$25,000-35,000



35

•35
TRENTON DOYLE HANCOCK (AMERICAN, B. 1974)

Queeve

ink, watercolor and graphite on paper
11¾ x 9 in. (29.9 x 22.9 cm.)
Executed in 1998.

\$3,000-5,000

PROVENANCE
with James Cohan Gallery, New York.

•36
TRENTON DOYLE HANCOCK (AMERICAN, B. 1974)

Untitled

watercolor, ink and acrylic on paper
26½ x 22 in. (67.3 x 55.9 cm.)

Executed in 1998.

PROVENANCE
with James Cohan Gallery, New York.

EXHIBITED
Cleveland, Ohio, The Cleveland Museum of Art, *Trenton Doyle Hancock: Moments in Mound History*, 13 December 2003- 4 April 2004.



36



37

•37
RICHARD LINDNER (AMERICAN/GERMAN, 1901-1978)

Study of three women

signed and dated 'R. LINDNER/1961' (lower right)
graphite, ink and watercolor on vellum
7¾ x 9 in. (19.7 x 22.9 cm.)

\$2,000-3,000

38

SAUL STEINBERG (AMERICAN, 1914-1999)

Pyramid #2

signed and dated 'Steinberg/ 1968' (center)
watercolor, oil, graphite and gold leaf on paper
14½ x 23 in. (36.8 x 58.4 cm.)

\$7,000-10,000

PROVENANCE

with Betty Parsons Gallery, New York.



38



39

•39

WILLIAM T. WILEY (AMERICAN, B. 1937)

I Ran Amuck No. 1

signed with initials, dated, titled and inscribed 'I RAN AMUCK
NO.1/ WC@##!1987 ETC?' (lower right), variously inscribed
across the sheet

graphite and crayon on paper
55 x 48 in. (139.7 x 121.9 cm.)

\$2,000-3,000

PROVENANCE

with Fuller Gross Gallery, San Francisco.
with L.A. Louver, Venice CA.

40

EDWARD KIENHOLZ (AMERICAN, 1927-1994)

For \$15.00

signed and dated 'KIENHOLZ 69' (lower right)
watercolor on paper
12 x 16 in. (30.5 x 40.6 cm.)

\$4,000-6,000

PROVENANCE

with Eugenia Butler, Los Angeles
(according to a label on the reverse).
with A M Sachs Gallery, New York (by repute).



40



41

42
CHARLES HOUGHTON HOWARD (AMERICAN, 1899-1978)

The tree that got frightened by a bird

gouache on paper
10½ x 14½ in. (26.7 x 36.8 cm.)
Painted in 1935.

\$4,000-6,000

PROVENANCE
gift from the artist.



43

41
CHARLES HOUGHTON HOWARD (AMERICAN, 1899-1978)

Painting-1963 (II)

signed with initials and dated 'CH/63'
oil on canvas
33 x 45¼ in. (83.8 x 116.2 cm.)

\$8,000-12,000

PROVENANCE
with McRoberts & Tunnard, London.



42

•43
EDWARD CORBETT (AMERICAN, 1919-1971)

Washington, D.C. 1966 VI

signed twice 'Corbett' (on the reverse)
oil on canvas
48 x 34 in. (121.9 x 86.4 cm.)
Executed in 1966.

\$3,000-5,000

PROVENANCE
with Grace Borgenicht Gallery, New York.
acquired from the above, 1 December 1967.

44

LARRY ZOZ (AMERICAN, 1936-2006)

Pink

signed twice and dated 'ZOZ/ LZ 1963' (on the reverse)
oil on canvas
66 x 72 in. (167.6 x 182.9 cm.)
\$8,000-12,000



44

•45

EDWARD CORBETT (AMERICAN, 1919-1971)

Provincetown VII (Aug #7)

signed and dated 'Corbett 1969' (upper left)
acrylic and graphite on paper
16¾ x 13¼ in. (42.5 x 33.7 cm.)
\$2,000-3,000

PROVENANCE
with Grace Borgenicht Gallery, New York.



45

•46

LARRY ZOZ (AMERICAN, 1936-2006)

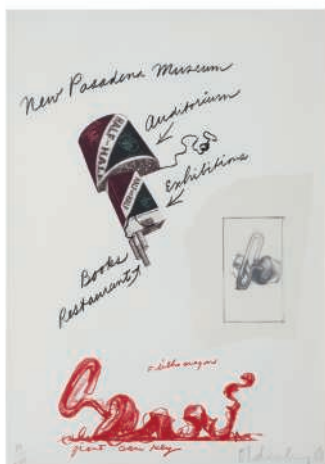
Rotation

liquitex on canvas
24 x 20 in. (61 x 50.8 cm.)
Executed in 1964.
\$3,000-5,000

PROVENANCE
with Kasmin Limited, London.



46



47 (set of 12)



47

CLAES OLDENBURG (AMERICAN, B. 1929)

Notes

the complete set of 12 lithographs in colors, on Rives BFK paper, 1968, signed and dated in pencil, numbered 76/100 (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse, the full sheets

Sheets: 22¾ x 15¾ in. (578 x 400 mm.) (12)

\$6,000-8,000

LITERATURE

Axson & Platzker 55.4; Gemini 108.

Including: *untitled [Punching Bag]*; *untitled [New Pasadena Museum]*; *untitled [Ice Cream Cones]*; *untitled [Fire Plug]*; *untitled [Kassel]*; *untitled [Geometric Mouse]*; *untitled [Kneeling Building]*; *untitled [Sneaker Lace]*; *untitled [Body Buildings]*; *untitled [City as Alphabet]*; *untitled [Drum Set]*; and *untitled [Tar Pits]*



48



49

•48

CLAES OLDENBURG (AMERICAN, B. 1929)

Typewriter/Eraser/Tornado/Ice Cream Cone/Screw Making a Superhighway in Lubbock, Tex.

signed, dated, titled and inscribed 'for Betty- best love from Claes./ 6/4/70/ TYPEWRITER/ERASER/TORNADO/ ICE CREAM CONE/ SCREW MAKING A SUPERHIGHWAY IN LUBBOCK, TEX.'

ink on paper, framed together with a reproduction

5 x 3 in. (12.7 x 7.6 cm.)

\$2,000-3,000

•49

FRANK STELLA (AMERICAN, B. 1936)

Shards Variant Ia

offset lithograph and screenprint in colors, on Arches Cover paper, 1982, signed and dated in pencil, numbered 77/100 (there were also 10 artist's proofs), published by Petersburg Press, New York, the full sheet

Sheet: 44¾ x 39¾ in. (1137 x 1007 mm.)

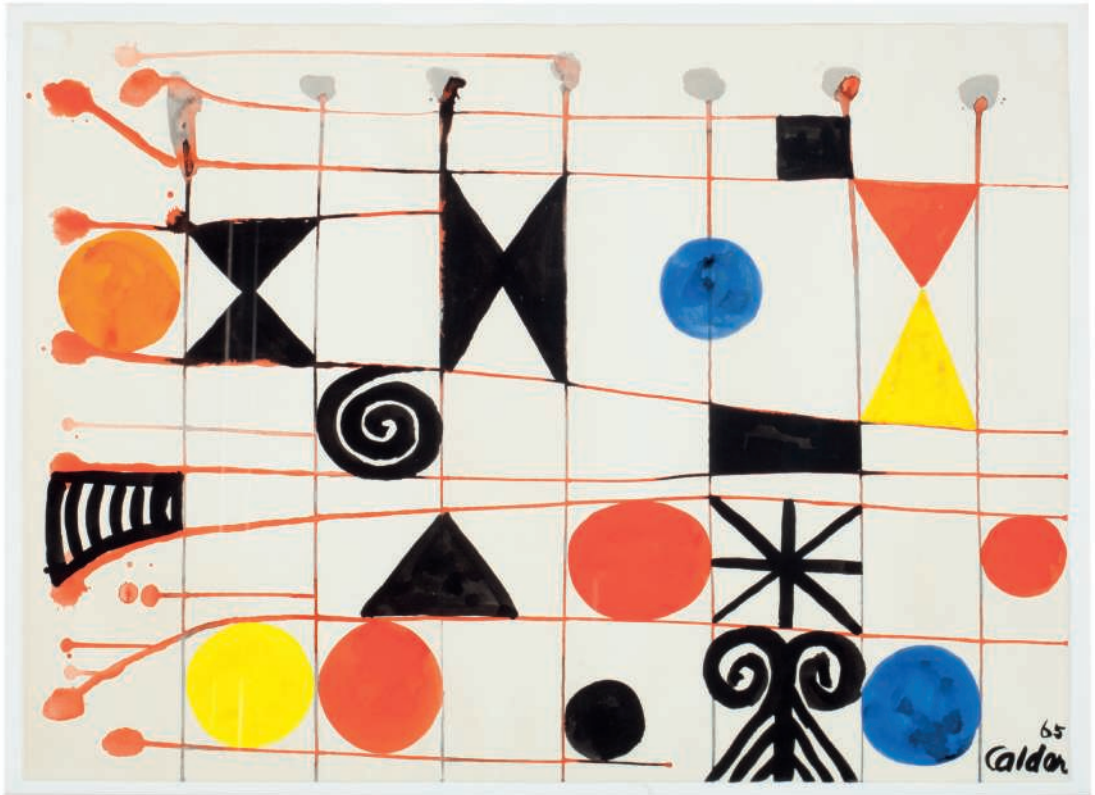
\$3,000-5,000

PROVENANCE

with Shaindy Fenton, Fort Worth.

LITERATURE

Axson 149.



50
ALEXANDER CALDER (AMERICAN, 1898-1976)

Quilt II

signed and dated '65/ Calder' (lower right)

gouache and ink on paper
21¼ x 29¾ in. (54 x 74.6 cm.)

Painted in 1965.

\$30,000-40,000

PROVENANCE

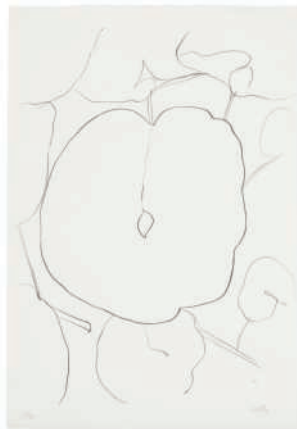
Perls Galleries, New York.

Acquired from the above by the present owner, 1966.

This work is registered in the archives of the Calder Foundation, New York, under application number **A05793**.



51



52

•51

BETTY PARSONS (AMERICAN, 1900-1982)

Pirate

titled and dated "PIRATE"/ 1971' (on the reverse)
collage—oil and staples on wood
22 x 16½ x 1 in. (55.9 x 41.9 x 2.5 cm.)

\$2,000-3,000

PROVENANCE

A M Sachs Gallery, New York, by repute.

•52

ELLSWORTH KELLY (AMERICAN, 1923-2015)

Melon Leaf

lithograph, on Rives BFK paper, 1965-66, signed in pencil,
numbered 21/75 (there were also 10 artist's proofs),
published by Maeght Éditeur, Paris
Sheet: 35½ x 24½ in. (902 x 622 mm.)

\$3,000-5,000

LITERATURE

Axson 44.

•53

MARK DI SUVERO (AMERICAN, B. 1933)

*Untitled from the Renzo Piano/Nasher series; and
Untitled*

the second signed 'Mark di Suvero' (lower center)
each ink and marker on paper
the first: 25 x 38 in. (63.5 x 96.5 cm.);
the second 24 x 18 in. (61 x 45.7 cm.)

The first executed in 2000-2001. The second executed in 1985.

(2)

\$2,000-3,000

PROVENANCE

with Paula Cooper Gallery, New York (the first).
with Janie C. Lee Gallery, Houston (the second).



53 (two works)



54

ROBERT MOSKOWITZ (AMERICAN, 1912-2001)

Untitled

oil and graphite on canvas
35½ x 35½ in. (90.2 x 90.2 cm.)
Painted *circa* 1965.

\$6,000-8,000

PROVENANCE

with Leo Castelli, New York, by repute.



54

•55

ROBERT MOSKOWITZ (AMERICAN, 1912-2001)

Untitled

signed and dated 'R. Moskowitz '61' (on the reverse)
collage— window shade pull and oil on canvas
16 x 12 in. (40.6 x 30.5 cm.)

\$2,000-3,000

PROVENANCE

with Leo Castelli, New York.



55

•56

ROBERT MOSKOWITZ (AMERICAN, 1912-2001)

Untitled

signed and dated 'Robert Moskowitz 1963' (on the reverse)
oil on canvas
11 x 9 in. (27.9 x 22.9 cm.)

\$3,000-5,000

PROVENANCE

with Leo Castelli, New York.



56



57

57
STANLEY WILLIAM HAYTER (BRITISH, 1901-1988)

Untitled

signed and dated 'Hayter/ 62' (lower left)
oil on canvas

77 x 51 in. (195.6 x 129.5 cm.)

\$8,000-12,000

PROVENANCE

with Howard Wise Gallery, New York.

58 No Lot



59

59
WOLF KAHN
(AMERICAN/GERMAN, B. 1927)

Barn on the brow of a hill

pastel on paper
20¾ x 28½ in. (52.7 x 72.4 cm.)

Executed in 1980.

\$4,000-6,000

PROVENANCE

with Odyssea Gallery, New York.

60

ROBERT ADAMS (BRITISH, 1917-1984)

Rectangular Bronze No.4

stamped 'ADAMS' (to underside)

bronze with brown patina

12 x 6½ x 3¼ in. (30.5 x 16.5 x 8.3 cm.)

This work is number 2 from an edition of 6.

\$6,000-8,000

LITERATURE

A. Grieve, *The Sculpture of Robert Adams*, London, 1992, p. 172, no. 180, another cast illustrated.



60



61

•61

WILLIAM WEGMAN (AMERICAN, B. 1943)

Waterfront Bridge + Pier

signed, titled and dated 'Waterfront Bridge + Pier
William Wegman 2001' (lower right)

collage—postcards, watercolor and graphite on paper
22¼ x 29¼ in. (56.5 x 75.6 cm.)

\$800-1,200

PROVENANCE

with Texas Gallery, Houston.

•62

HENRI ETIENNE-MARTIN (FRENCH, 1913-1995)

Petite de Meure

signed, dated and numbered '3/6 Etienne-MARTIN 1955'
(on the reverse)

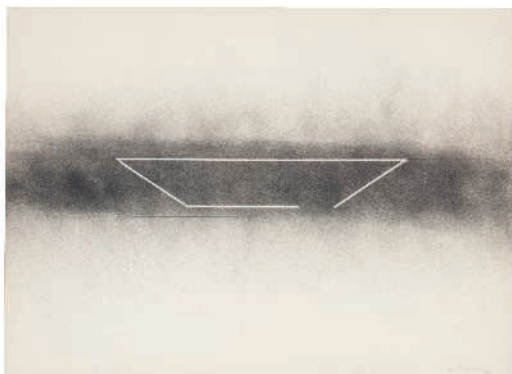
bronze

15½ x 16 x 7½ in. (39.3 x 40.6 x 19.1 cm.)

\$3,000-5,000



62



63

•63

ROBERT GROSVENOR (AMERICAN, B. 1937)

Untitled

signed and dated 'R. Grosvenor '69' (lower right)
automotive spray enamel and graphite on paper
15 x 21 in. (38.1 x 53.3 cm.)

\$1,000-1,500

•65

GASTON LACHAISE (AMERICAN/FRENCH, 1882-1935)

Large seated nude

signed 'G Lachaise' (lower right)
ink and graphite on paper
23 x 16¾ in. (58.4 x 42.5 cm.)
Executed *circa* 1930.

\$1,500-2,000

PROVENANCE

with Felix Landau Gallery, Los Angeles.

Virginia Budny has confirmed the authenticity of this work.



65



64

•64

GASTON LACHAISE (AMERICAN/FRENCH, 1882-1935)

Two Nudes

signed 'G Lachaise' (lower right)
graphite on paper
23½ x 18½ in. (59.7 x 47 cm.)
Executed *circa* 1930.

\$1,500-2,000

Virginia Budny has confirmed the authenticity of this work.

•66

CLAUDE VENARD (FRENCH, 1913-1999)

Untitled

signed 'C VENARD' (lower right)
oil on canvas
12 x 27½ in. (30.5 x 69.9 cm.)
Painted *circa* 1955.

\$3,000-5,000

PROVENANCE

with Robert de Bolli, France, by repute.

Sold with a photo-certificate from Alain Vercel.



66

67

CLAUDE VENARD (FRENCH, 1913-1999)

Les usines à Audierne

signed 'C. VENARD' (lower right)

oil on canvas

38¼ x 48¾ in. (97.2 x 123.8 cm.)

\$7,000-9,000

PROVENANCE

with Valley House, Dallas

(according to a label on the reverse).

with Robert de Bolli, France (by repute).

Sold with a photo-certificate from Alain Vercel.



67

•68

CLAUDE VENARD (FRENCH, 1913-1999)

Untitled

signed 'C VENARD' (lower right)

oil on canvas

12 x 27½ in. (30.5 x 69.9 cm.)

Painted circa 1955.

\$3,000-5,000

PROVENANCE

with Robert de Bolli, France, by repute.

Sold with a photo-certificate from Alain Vercel.



68

69

CLAUDE VENARD (FRENCH, 1913-1999)

Still life with watering can

signed and dated 'C. VENARD 56' (lower left)

oil on canvas

45 x 57½ in. (114.3 x 146.1 cm.)

\$5,000-7,000

Sold with a photo-certificate from Alain Vercel.



69



70

•70

PABLO PICASSO (SPANISH, 1881-1973)

Têtes (A.R. 367)

stamped and marked 'Edition Picasso / Madoura Plein Feu / Edition Picasso' (underneath)
white earthenware ceramic pitcher with white glaze and black oxide

Height: 5¼ in. (13.4 cm.)

Conceived in 1956 and executed in an edition of 500

\$2,500-3,500

PROVENANCE

with Lynn G Epstein, New York.

•72

PABLO PICASSO (SPANISH, 1881-1973)

Picador (A.R. 176)

stamped and marked 'Edition Picasso / Madoura Plein Feu / Edition Picasso' (underneath)
white earthenware ceramic ashtray with black oxide and white glaze

Diameter: 5¼ in. (14.6 cm.)

Conceived in 1952 and executed in an edition of 500

\$1,500-2,500



72



71

•71

PABLO PICASSO (SPANISH, 1881-1973)

Têtes (A.R. 367)

stamped and marked 'Edition Picasso / Madoura Plein Feu / Edition Picasso Madoura' (underneath)
white earthenware ceramic pitcher with white glaze and black oxide

Height: 5¼ in. (13.4 cm.)

Conceived in 1956 and executed in an edition of 500

\$2,500-3,500

•73

PABLO PICASSO (SPANISH, 1881-1973)

Sauterelle sur une branche (A.R. 258)

dated '31.8.55.' (in reverse; lower center); stamped 'Madoura Plein Feu / Empreinte Originale de Picasso' (underneath)
white earthenware ceramic bowl with black oxide and white glaze

Diameter: 7 in. (17.8 cm.)

Conceived on 31 August 1955 and executed in an edition of 100

\$3,000-5,000



73



74

PABLO PICASSO (SPANISH, 1881-1973)

Vase deux anses hautes (A.R. 141)

stamped and marked 'Edition Picasso / Madoura Plein Feu / Edition Picasso' (underneath)

white earthenware ceramic vase, partially engraved, with colored engobe and glaze, mounted as a lamp

Height: 14 $\frac{7}{8}$ in. (37.6 cm.)

Conceived in 1953 and executed in an edition of 400

\$10,000-15,000



75

75

MATTHEW BARNEY (B. 1967)
DE LAMA LÂMINA: O Sete de Ogum

signed and dated 'Matthew Barney 04'
 (on the reverse)
 chromogenic print in artist's self-
 lubricating plastic frame
 overall: 53 7/8 x 43 1/4 in. (136.2 x 109.9 cm.)
 Executed in 2004. This work is number
 five from an edition of six plus two artist's
 proofs.

\$6,000-8,000

PROVENANCE

with Gladstone Gallery, New York.
 Acquired from the above by the present
 owner.

76 No Lot



77

77

DAVID LACHAPPELLE (B. 1963)
Angelina Jolie, Horseplay, Los Angeles, 2001

chromogenic print, face-mounted on
 acrylic, flush-mounted on aluminium
 signed in ink, titled, dated and numbered
 '3/3' on affixed artist's label (flush mount,
 verso)
 49 1/2 x 60 in. (125.7 x 152.4 cm.)
 This work is number 3 from the edition
 of 3.

\$7,000-9,000

LITERATURE

LaChapelle: Heaven to Hell, Taschen, Italy,
 2006, p. 121.

78

PINO DAENI (ITALIAN, 1939-2010)

My Doll

signed and dated 'Daeni 76' (lower right)

oil on canvas

32 x 24 in. (81.3 x 61 cm.)

\$5,000-7,000

PROVENANCE

Acquired directly from the artist, June 1976.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

79

ATTRIBUTED TO FRANCISCO BORES

Still life with knife

signed and dated 'Bores/ 28' (upper right)

oil on canvas

18¼ x 24 in. (46.4 x 61 cm.)

Painted in 1928.

\$4,000-6,000

PROVENANCE

with Galerie Melki, Lebanon.



79

80

CARL ROBERT HOLTY (AMERICAN, 1900-1973)

Pressed

signed 'Holty' (lower right), signed, dated and inscribed

'Gift to my daughter Antonia- Carl Holty 1962' (on the reverse)

oil on canvas

70 x 56 in. (177.8 x 142.2 cm.)

\$4,000-6,000

EXHIBITED

Washington DC, The Corcoran Gallery of Art, *The 28th Biennial Exhibition of Contemporary American Painting*, 19 January - 3 March 1963, no. 11.



78



80



81

•81
FORREST CLEMENGER BESS
 (AMERICAN, 1911-1977)
Portrait of a woman with flowers

oil on canvas laid to board
 18¼ x 16 in. (46.4 x 40.6 cm.)
 \$3,000-5,000



82

82
JAMES HAVARD (AMERICAN, B. 1937)
Padre Island Texas

signed, titled and dated 'Padre Island Texas Havard 76' (along the upper edge)
 acrylic and crayon on paper
 40 x 32 in. (101.6 x 81.3 cm.)
 \$3,000-5,000



83

•83
AFTER ALEXANDER CALDER
Floating circle tapestry

signed with woven initials, dated and numbered 'AC 75 / 28' (lower edge)
 woven maguery jute fiber
 71 x 49½ in. (180.3 x 125.7 cm.)
 \$2,000-3,000

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

84

JONATHAN BOROFSKY (AMERICAN, B. 1942)

Flying Man with Briefcase No. 2816950

signed and numbered 'Borofsky 2/9' (on the reverse)

painted Gatorfoam and black ink

94 x 24½ x 1 in. (238.7 x 62.2 x 2.5 cm.)

\$7,000-9,000



84



85

•85

**WALTER DARBY BANNARD
(AMERICAN, 1934-2016)**

Waterloo

signed, titled and dated 'WD Bannard/ WATERLOO/ 1972' (on the reverse)

acrylic resin on canvas

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

\$2,000-3,000

PROVENANCE

with Lawrence Rubin, New York.

PROPERTY FROM THE ESTATE OF EILEEN JOSTEN LOWE

86

LOUIS LE BROCQUY (IRISH, 1916-2012)

Lemon

signed, titled and dated 'LEMON/ 1967/ Louis Le Brocquy' (on the reverse)

oil on board

7½ x 9½ in. (19 x 24 cm.)

\$4,000-6,000

PROVENANCE

with Gimpel Fils Gallery, London.

EXHIBITED

London, Gimpel Fils, April 1991, no. 13.



86

PROPERTY FROM THE STANFORD Z. ROTHSCHILD, JR. COLLECTION (LOTS 87-102)

87

PEDRO S. DE MOVELLAN (AMERICAN, B. 1967)

Nautilus

signed, numbered and dated 'Pedro de Movellan/ 64/ '97'
(underneath)

stainless steel, aluminum and brass
11 x 15 x 11 in. (27.9 x 38.1 x 27.9 cm.)

\$6,000-8,000

PROVENANCE

with Maxwell Davidson Gallery, New York.



87



88

88

PEDRO S. DE MOVELLAN (AMERICAN, B. 1967)

Untitled

signed, dated and numbered 'Pedro de Movellan/ 1/ '10'
(underneath)

powder coating, brushed aluminum, brass and stainless steel
12 in. (30.5 cm.) high

\$4,000-6,000

89

PEDRO S. DE MOVELLAN (AMERICAN, B. 1967)

Flirt

signed and dated 'Pedro de Movellan '98' (underneath)
stainless steel and aluminum

20 x 8½ x 8½ in. (50.8 x 21.6 x 21.6 cm.)

\$5,000-7,000

PROVENANCE

with Maxwell Davidson Gallery, New York.



89

PROPERTY FROM THE STANFORD Z. ROTHSCHILD, JR. COLLECTION (LOTS 87-102)

90

PEDRO S. DE MOVELLAN (AMERICAN, B. 1967)

Untitled

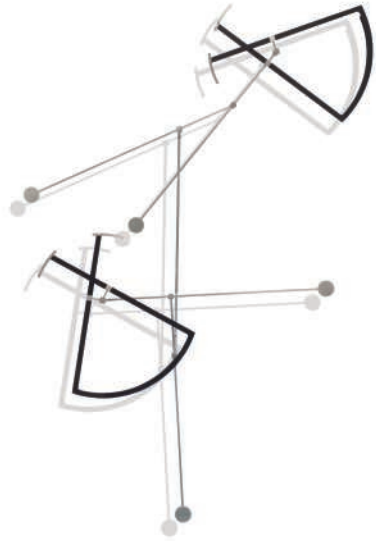
powder coating, brushed aluminum and stainless steel

26½ in. (67.3 cm.) high

\$5,000-7,000



91



90

91

JOSÉ DE RIVERA (AMERICAN, 1904-1985)

Construction No. 65

stainless steel on wooden base with electric motor

8½ in. (21.6 cm.) high, overall

Executed in 1959.

\$2,000-3,000

92

PEDRO S. DE MOVELLAN (AMERICAN, B. 1967)

Chord II

signed, dated and numbered 'Pedro de Movellan/ 4/ '03' (on the reverse)

aluminum, brass, cherry, dacron and laser unit

33 x 26 x 3½ in. (83.8 x 66 x 8.9 cm.)

\$4,000-6,000



92



93

PROPERTY FROM THE STANFORD Z. ROTHSCHILD, JR.
COLLECTION (LOTS 87-102)

93
ROBERT NATKIN
(AMERICAN, 1930-2010)

Untitled

signed 'Natkin' (lower left)
oil on canvas
12 x 22 in. (30.5 x 55.9 cm.)
\$2,000-3,000

PROVENANCE

Anonymous sale; Sotheby's, Los Angeles,
23 June 1981, lot 266.

94
CÉSAR DOMELA (DUTCH, 1900-1992)

No. 9

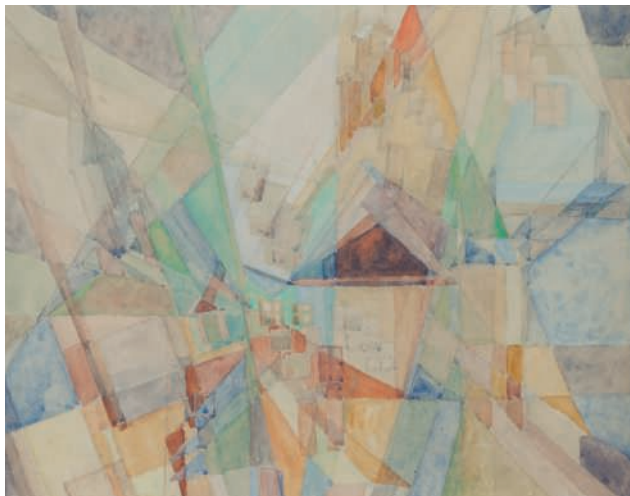
gouache on paper
30½ x 22½ in. (77.5 x 57.2 cm.)
Executed in 1972.
\$2,500-3,500

PROVENANCE

with Galerie Roger d'Amécourt, Paris.
with Galerie Pabst, Munich.
with Purnell Gallery, Baltimore.



94



95

95
OTTO ERICH WAGNER
(AUSTRIAN, 1895-1979)

Häuser

watercolor and graphite on paper
10 x 12¾ in. (25.4 x 32.4 cm.)
Executed circa 1924.
\$3,000-5,000

PROVENANCE

with Galerie Pabst, Munich.
with Rachel Adler Gallery, New York.

EXHIBITED

New York, Rachel Adler Gallery, *Vienna: From Secession to Kinetismus to Kinetismus From Secession*, April 30 - May 31, 1988, no. 6.
New York, The Gallery at the Austrian Cultural Institute, *Twenties*, January 24 - February 24, 1989.

PROPERTY FROM THE STANFORD Z. ROTHSCHILD, JR. COLLECTION (LOTS 87-102)

96

LAJOS KASSÁK (HUNGARIAN, 1887-1967)

Bildarchitektur

signed and dated 'KASSÁK 925' (lower right)

gouache on paper

8¾ x 6¼ in. (22.2 x 15.9 cm.)

\$5,000-7,000

PROVENANCE

with Kovesdy Gallery, New York.

EXHIBITED

Santa Barbara, Santa Barbara Museum of Art, *Standing in the Tempest: Painters of the Hungarian Avant-Garde*, 16 March - 12 May 1991, no. 70.



96

97

LAJOS KASSÁK (HUNGARIAN, 1887-1967)

Composition

signed with initials 'LK' (lower right)

gouache on paper

16¼ x 11½ in. (41.3 x 29.2 cm.)

\$4,000-6,000

PROVENANCE

Anonymous sale; Sotheby's, London, 24 October 1984, lot 201.
with Galerie Schlegl, Zurich.



97

98

ERIKA GIOVANNA KLIEN (AUSTRIAN, 1900-1957)

Kirche in Prein

signed, titled and dated 'KIRCHE IN PREIN a.d. RAX. ERIKA GIOVANNA KLIEN/ 1922' (lower edge)

graphite on paper

8 x 4¾ in. (20.3 x 12.1 cm.)

\$4,000-6,000

PROVENANCE

with Christian Nebahay GES. M.B.H., Vienna.

Acquired from the above by the present owner, 1988.



98

99

TONY DELAP (AMERICAN, B. 1927)

Perplexity

signed, titled and dated 'TONY DELAP 1988 "PERPLEXITY"'
(on the reverse)

oil on canvas over wood construction
74 x 38½ x 4¼ in. (188 x 97.8 x 10.8 cm.)

\$4,000-6,000

PROVENANCE

with Modernism, San Francisco.

EXHIBITED

San Francisco, Modernism, *Tony Delap: Paintings, Drawings, Prints*,
9 February- 25 March 1989 (by repute).

LITERATURE

Frank, P. "Tony Delap." *Artspace: A Magazine for Contemporary Art*.
May-June 1989. p. 48 (illustrated in color).

100

DAVID SHAPIRO (AMERICAN, 1944-2014)

Clearing 12

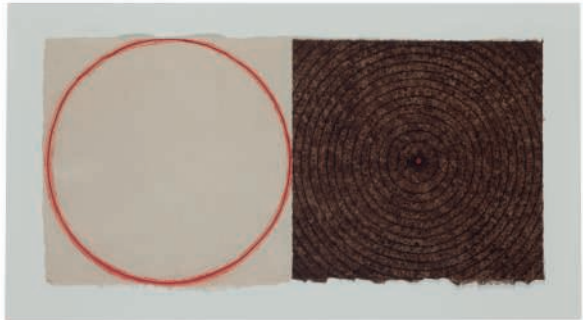
collage—acrylic on paper
12 x 24 in. (30.5 x 61 cm.)

Executed in 2007.

\$1,000-1,500

PROVENANCE

with Goya Contemporary, Baltimore, 2010.



101

101

MARLOW MOSS (BRITISH, 1889-1958)

Untitled

signed and dated '1944 Marlow Moss.' (lower edge)

ink, graphite and watercolor on paper
19¾ x 13½ in. (50.5 x 34.3 cm.)

\$2,000-3,000

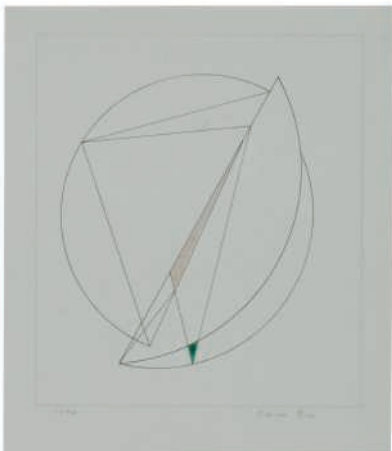
PROVENANCE

with Carus Gallery, New York.
Acquired from the above, 1979.

We are grateful to Dr. Lucy Howarth for her assistance in the
cataloguing of this lot.



99



101

PROPERTY FROM THE STANFORD Z. ROTHSCHILD, JR. COLLECTION (LOTS 87-102)

102

JEAN ALBERT GORIN (FRENCH, 1899-1981)

Composition Spatio-Temporelle Smultivisuelle No. 130

signed, dated, titled and numbered 'Jean Gorin/ 1974/
COMPOSITION SPATIO-TEMPORELLE SMULTIVISUELLE/
No 130' (on the reverse)

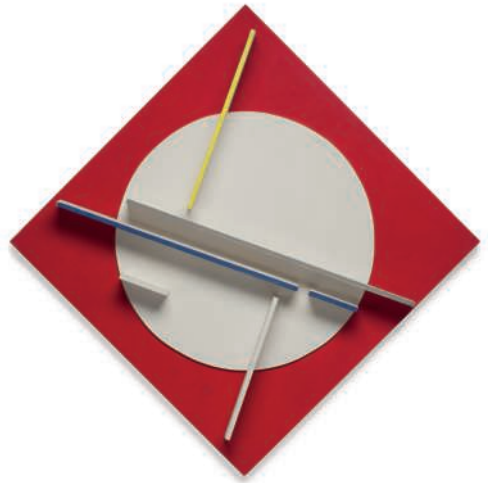
oil on wood construction

33 x 33 x 3 in. (83.8 x 83.8 x 7.6 cm.)

\$8,000-12,000

PROVENANCE

with Galerie Schlegl, Zurich.



102



103

103

FRANÇOIS GALL (FRENCH, 1912-1987)

Jeune femme coiffant ses cheveux roux, Plage de Trouville

signed 'F. Gall' (lower right)

oil on canvas

10¾ x 18¼ in. (27.3 x 46.4 cm.)

Painted in 1970.

\$2,000-3,000

PROVENANCE

Private Collection, by descent to the present owner.

The Comité François Gall has confirmed the authenticity of this work and it will be included in the forthcoming *catalogue raisonné* in preparation by Marie-Lise Gall.

104

ANDRÉ HAMBOURG (FRENCH, 1909-1999)

Le bouquet indigène

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

oil on canvas

32 x 25¾ (81.3 x 65.4 cm.)

\$6,000-8,000

PROVENANCE

Private Collection.

Anonymous sale; Hôtel Martinez, Cannes, 15 August 2000.

Private Collection, New York.

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

Acquired at the above by the present owner.

EXHIBITED

Paris, Salon des Tuileries, June 1935.

LITERATURE

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



104



105



106

105

BERNARD CATHELIN
(FRENCH, 1919-2004)

Marché Ensoleillé

signed and dated 'Cathelin/65' (lower right)

oil on canvas

45 x 57½ in. (114.3 x 146.1 cm.)

\$8,000-12,000

PROVENANCE

with Findlay Galleries, New York.

PROPERTY FROM A PRIVATE COLLECTOR

•106

JEAN LURÇAT
(FRENCH, 1892-1966)

Trois Silhouettes

signed and dated 'J Lurçat/ 30' (lower left)

oil on panel

9½ x 13¾ in. (24.1 x 35 cm.)

\$2,000-3,000

PROVENANCE

Kurt Valentine, New York.

with American Art Association, New York.

Mabel Hewitt, New York.

with Anderson Gallery, New York.



107

107

BERNARD CATHELIN
(FRENCH, 1919-2004)

Neige en Île-de-France

signed and dated 'Cathelin/ 65' (lower left); signed, titled and dated 'Neige en Île-de-France/ Mars 1963/ Cathelin' (on the reverse)

oil on canvas

39¼ x 39¼ in. (99.7 x 99.7 cm.)

\$6,000-8,000

PROVENANCE

with Findlay Galleries, New York.



108

108

BERNARD CATHELIN
(FRENCH, 1919-2004)

Nazaré, Portugal

signed and dated 'Cathelin 59' (lower right), titled and dated 'Nazaré/ Portugal/ Octobre-December 59' (on the reverse)

oil on canvas

19¾ x 28¾ in. (50.2 x 73 cm.)

\$4,000-6,000

PROVENANCE

with Findlay Galleries, New York.



109

109
ANDRÉ BRASILIER
(FRENCH, B. 1929)

Loupeigne

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

oil on canvas
 29 x 39 in. (73.7 x 99 cm.)

\$6,000-8,000

PROVENANCE

with David B. Findlay Galleries, New York. Anonymous sale; Christie's, New York, 20 February 2001, lot 23.

Acquired from the above by the present owner.

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



110

110
NICOLA SIMBARI
(ITALIAN, 1927-2012)

Caroline

signed 'Simbari' (lower right)
 oil on canvas
 31½ x 39½ in. (80 x 100.3 cm.)

\$3,000-5,000

PROVENANCE

with Wally Findlay Galleries, Chicago.

110A
HENRY MOORE
(BRITISH, 1898-1986)

Upright motive E

signed, numbered, and stamped with foundry mark 'Moore 2/9 NOACK BERLIN' (on the reverse)
bronze with brown patina
11½ x 2 x 2½ in. (29.2 x 5.1 x 5.4 cm.)
Executed in 1968, this work is number two from an edition of nine.

\$15,000-20,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 8 October 1986, lot 331.
Acquired at the above sale by the present owner.

LITERATURE

Alan Bowness, ed., *Henry Moore, Complete Sculpture 1964-73*, London, 1977, vol.4, p. 53, no. 590 (another cast illustrated).

The genesis of Moore's *Upright Motif* series began with a commission in Milan to create a sculpture in front of a new Olivetti building. The building's horizontality drove Moore to think vertically. Balancing one form on top of another, Moore's *Upright Motifs* grew organically, recalling totem poles from the indigenous cultures of the Pacific Northwest. *Upright Motive E* illustrates the conclusion of the series; the once disparate and isolated shapes have coalesced into a fluid, yet figural form. The fully realized sculptures from the series can be found in public collections across the globe.





111

111
JEAN-GABRIEL DOMERGUE
(1889-1962)

À l'opéra

signed 'Jean/Gabriel/Domergue' (lower left), titled 'à l'opéra' (on the reverse)
 oil on board

16 x 12 $\frac{1}{2}$ in. (40.6 x 32.7 cm.)

\$12,000-18,000

Noé Willer has confirmed the authenticity of this work.



112

112
CHARLES CAMOIN
(FRENCH, 1879-1965)

Bouquet de fleurs et fruit

signed 'Ch Camoin' (lower right)
 oil on canvas laid to board

17 $\frac{3}{8}$ x 18 $\frac{1}{2}$ in. (44.1 x 47.3 cm.)

Painted in 1957-58.

\$4,000-6,000

PROVENANCE

with Maison Barnard Galeria de Arte, Caracas.

Acquired from the above, 1969.

EXHIBITED

Paris, Galerie Marcel Bernheim, *Rétrospective Camoin*, June-July 1958, no. 42.

This work will be included in the forthcoming Camoin *catalogue raisonné* being prepared by the Archives Camoin.



113

PROPERTY FROM A PRIVATE MIAMI COLLECTION (LOTS 112 & 114)

113
MANÉ-KATZ (FRENCH/UKRANIAN, 1894-1962)
The Young Rabbis

signed 'Mané-Katz' (upper left)
oil on canvas
29¾ x 25 in. (75.6 x 63.5 cm.)

\$8,000-12,000



114

PROPERTY FROM A PRIVATE MIAMI COLLECTION (LOTS 112 & 114)

114
MANÉ-KATZ (FRENCH/UKRANIAN, 1894-1962)
Brothers

signed 'Mané-Katz' (upper left)
oil on canvas
31½ x 16 (80 x 40.6 cm.)

\$10,000-15,000

LITERATURE

R.S. Aries, *Mané-Katz, The Complete Works*, London, 1972, vol. 2, p. 100, no. 325 (illustrated).



115

•115

ALBERT LEBOURG
(FRENCH, 1849-1928)

Bateaux au quai, Boulogne-sur-Mer

signed 'A Lebourg' (lower right)

oil on canvas

15¾ x 25 in. (39 x 63.5 cm.)

\$3,000-5,000

PROVENANCE

with Galeria Acquavella, Caracas.

Acquired from the above, 1968.

François Lespinasse has confirmed the authenticity of this work.



116

PROPERTY FROM A PRIVATE MIAMI COLLECTION

116

ÉLISÉE MACLET
(FRENCH, 1881-1962)

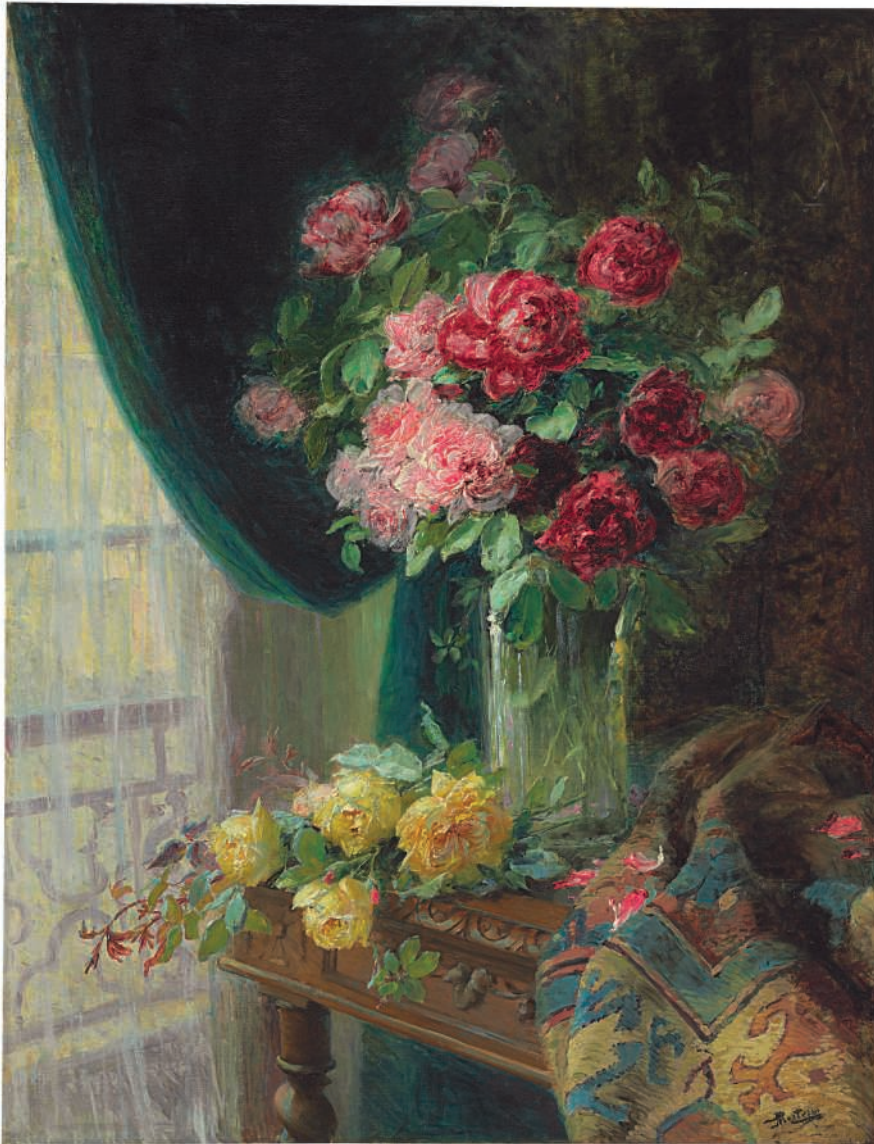
Pont de Nevers, St. Valery

signed and titled 'Maclet/ Ponte de Nevers/ St. VALERY' (lower left)

oil on cardboard

23½ x 19½ in. (59.7 x 49.6 cm.)

\$2,000-3,000



PROPERTY FROM A PRIVATE MIAMI COLLECTION

118

PIERRE EUGÈNE MONTÉZIN (FRENCH, 1874-1946)

Grand bouquet de fleurs

signed 'PMontezin' (lower right)

oil on canvas

45¾ x 35½ in. (116.1 x 89.4 cm.)

\$15,000-20,000

PROVENANCE

Galería Maison Bernard, Caracas.

Acquired from the above by the family of the present owner,
February 1976.

119-120 No Lots



PROPERTY FROM THE HANLEY COLLECTION (LOTS 121-122)

121
LOUIS ABEL-TRUCHET
(FRENCH, 1857-1918)

Venise

signed 'Abel Truchet' (lower left)
 oil on canvas
 21¼ x 25½ in. (54 x 64.8 cm.)
 \$8,000-12,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 13 September 2005, lot 32.

121

122
ALBERT ANDRÉ (FRENCH, 1869-1954)

Hameau du palus, St. Victor la Coste

signed 'Albert André' (lower left)
 oil on canvas
 14¼ x 21¼ in. (36.2 x 55.2 cm.)
 Executed in 1941.

\$3,000-5,000

PROVENANCE

Anonymous sale; Sotheby's, Olympia, 23 March, 2006, lot 19.



122



PROPERTY FROM A PRIVATE MIAMI COLLECTION

123
JACQUES MARTIN-FERRIÈRES (FRENCH,
1893-1972)

Venise

signed 'Martin-Ferrières' (lower right)
 oil on board
 15 x 18 in. (38.1 x 45.7 cm.)
 \$6,000-8,000

124 No Lot

123

PROPERTY FROM A PRIVATE MIAMI COLLECTION
(LOTS 125-126)

125

**LUDOVIC RODO PISSARRO
(FRENCH, 1878-1952)**

Dans le café

signed 'Ludovic Rodó' (lower right)

oil on board

24 x 28 in. (61 x 71.1 cm.)

\$3,000-5,000

The authenticity of this work has been confirmed by Lélia Pissarro.

126

**GEORGES MANZANA-PISSARRO
(FRENCH, 1871-1961)**

Vue de Quai Henri IV, Matin

signed 'Manzana Pissarro' (lower right),

signed again and titled 'Vue de Quai
Henri IV/ Matin/ Manzana-Pissarro' (on
the reverse)

oil on cardboard

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

\$6,000-8,000

The authenticity of this work has been confirmed by Lélia Pissarro.



125



126



127

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART ACQUISITIONS FUND (LOTS 127 - 128)

127

**JOSEF FLOCH (AMERICAN/
AUSTRIAN, 1895-1977)**

Seated figure and reclining figure

signed 'Floch' (lower right)

oil on canvas

21¼ x 26¼ in. (54 x 66.7 cm.)

\$12,000-18,000

PROVENANCE

with Forum Gallery, NY.



128

128

**JOSEF FLOCH (AMERICAN/
AUSTRIAN, 1895-1977)**

Rocky landscape in southern France

signed 'Floch' (lower right)

oil on canvas

32 x 39½ in. (81.3 x 100.3 cm.)

Painted in 1938. This work is unframed.

\$6,000-8,000

129

**JAN LEBENSTEIN
(POLISH, 1930-1999)**

Figure en pied

signed 'LEBENSTEIN' (lower left),
signed, dated and titled 'Lebenstein
1957/ "Figure en pied"'

oil on canvas

49½ x 22½ (125.7 x 57.2 cm.)

\$8,000-12,000

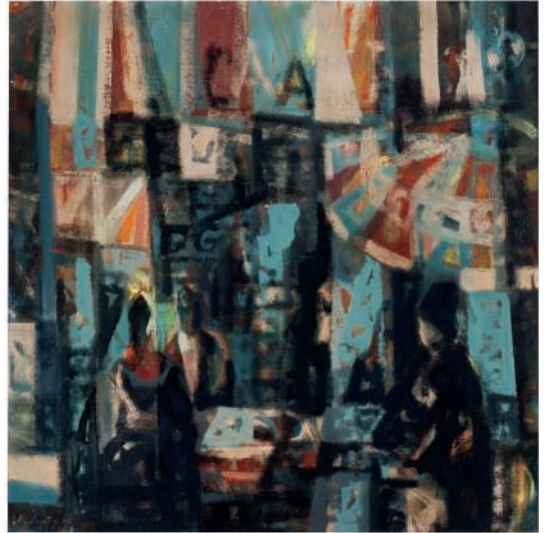


129

131
PÁL FRIED (AMERICAN/HUNGARIAN, 1893-1976)
Rodeo Ride

signed 'FRIED PÁL' (lower right)
 oil on canvas
 24 x 30 in. (61 x 76.2 cm.)
 \$1,500-2,000

PROVENANCE
 Acquired directly from the artist, July 1965.



130

130
KAREL SOUCEK (CZECH, 1915-1982)
People in Town IV

signed and dated 'K. Soucek 65.' (lower left)
 oil on canvas
 39½ x 39½ in. (100.3 x 100.3 cm.)
 \$3,000-5,000

PROVENANCE
 with Grosvenor Gallery, London.



131



132

132
PÁL FRIED (AMERICAN/HUNGARIAN, 1893-1976)
Jeanette

signed 'FRIED PÁL' (lower left), titled 'Jeanette' (on the reverse)
 oil on canvas
 24 x 30 in. (61 x 76.2 cm.)
 \$1,500-2,000

PROVENANCE
 Acquired directly from the artist, February 1961.

134
PIERRE BITTAR (FRENCH, B. 1934)
Winter Stream

signed 'Bittar' (lower left)
 oil on canvas
 26 x 32 in. (66 x 81.3 cm.)
 \$2,000-3,000

PROVENANCE
 Acquired directly from the artist, May 1983.



134



133

133
LASZLO NEOGRADY (HUNGARIAN, 1896-1962)
Snowy Mountain

signed 'Neogrady Laszlo' (lower left)
 oil on canvas
 24 x 30 in. (61 x 76.2 cm.)
 \$1,500-2,000

PROVENANCE
 Acquired directly from the artist, November 1961.

135
PIERRE BITTAR (FRENCH, B. 1934)
Snowy Path

signed 'Bittar' (lower right)
 oil on canvas
 26 x 32 in. (66 x 81.3 cm.)
 \$2,000-3,000

PROVENANCE
 Acquired directly from the artist, July 1982.



135



136

BETSY BLOOMINGDALE: A LIFE IN STYLE

136

PIERRE-AUGUSTE RENOIR (1841-1919)

Le Chapeau épinglé

etching and drypoint, on laid paper, circa 1894, signed in the plate, second (final) state, with margins
Plate: 4¾ x 3¼ in. (120 x 85 mm.)

\$800-1,200

LITERATURE

Delteil 8.

138

KER XAVIER ROUSSEL (FRENCH, 1867-1944)

Femme dans un paysage

signed with initials 'KXR' (lower right)

pastel on paper
8½ x 13 in. (21.6 x 33 cm.)

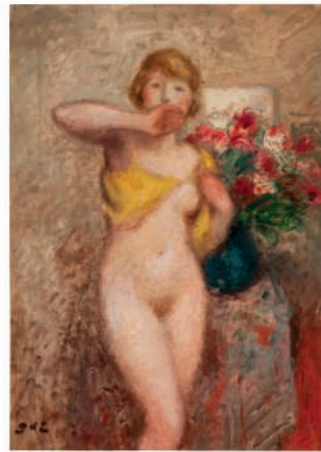
\$2,000-3,000

EXHIBITED

London, Wolseley Fine Arts, *Ker Xavier Roussel, Reflections on a Changing World*, 1999, no. 13.



138



137

PROPERTY FROM A PRIVATE MIAMI COLLECTION

137

GEORGES D'ESPAGNAT (FRENCH, 1870-1950)

Nu debout

signed with initials 'GdE' (lower left)

oil on canvas
36¼ x 25½ in. (92 x 64.8 cm.)

\$6,000-8,000

Jean-Dominique Jacquemond has confirmed the authenticity of this work.

139

MARCEL DYF (FRENCH, 1899-1985)

Fleurs des Champs

signed 'Dyf' (lower right)

oil on masonite
16 x 13 in. (40.6 x 33 cm.)

\$2,500-3,500

This work is registered in the Marcel Dyf archive under no. 5141.



139



140



141

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION
(LOTS 140-145)

■-140

PAUL LASZLO (1900-1993)

A PAIR OF LOUNGE CHAIRS, CIRCA 1950

teak, caning

(2)

\$3,000-5,000

■-141

PAUL T. FRANKL (1887-1958)

A LOW TABLE, 1940S

model 5021, manufactured by Johnson Furniture Company, Grand Rapids, Michigan, lacquered cork, stained mahogany
14½ in. (36 cm.) high, 48 in. (122 cm.) diameter
stamped 5021 321

\$3,000-5,000

PROVENANCE

Modern One, Los Angeles.

■-142

MATHIEU MATEGOT (1910-2001)

A 'DEMON-TABLE' SERVING TABLE, 1952

painted metal, on casters
38¾ in. (98.4 cm.) high, 21 in. (53.3 cm.) wide, 37 in. (94 cm.) deep

\$1,500-2,000

LITERATURE

P. Favardin, *Mathieu Mategot*, Norma Edition, 2014, pp. 122, 233 for a table of this model



142



143

■-143

ERWINE (B. 1909) AND ESTELLE LAVERNE (1915-1998)

A PAIR OF 'BUTTERCUP' CHAIRS, 1960

acrylic, together with synthetic throw pillows

(2)

\$1,500-2,000

LITERATURE

M. Krzyzanowski, *Laverne: Furniture, Textiles & Wallcoverings*, 2007, pp. 120, 143, 188 for a chair of this model



144

■-144

VLADIMIR KAGAN (B. 1927)

A PAIR OF 'TRI-SYMMETRIC' SIDE CHAIRS, CIRCA 1960

model no. 500

brass, skai

(2)

\$5,000-8,000

LITERATURE

V. Kagan, *The Complete Kagan*, New York, 2004, pp. 132-133 for a chair of this model

■-145

JOE COLOMBO (1930-1971)

A LOUNGE CHAIR, 1963-1964

model 4801, manufactured by Kartell

painted plywood

impressed 50 to the back of the apron

\$1,200-1,800

LITERATURE

Charlotte and Peter Fiell, *1000 Chairs*, 1997, p.413 for an illustration of this model.



145



146

■146
FRANCK EVENNOU (B. 1959)

A NENUPHAR CHAIR, 1990

number five from an edition of twenty-five

silvered bronze

signed *EV* and numbered *5/25*

20½ in. (52 cm.) high

\$3,000-5,000



147

Δ147
RENE LALIQUE (1860-1945)

A PAIR OF 'AMSTERDAM' SCONCES, NO. 2111, DESIGNED 1932

frosted and clear molded glass, polished metal

each 13½ in. (34.3 cm.) high, 13½ in.

(34.3 cm.) wide, 7 in. (17.8 cm.) deep

each stenciled *R LALIQUE FRANCE* (2)

\$5,000-8,000

■148
ATTRIBUTED TO LOUIS SOGNOT (1892-1970)

A DESK, 1930S

laquered wood, glass, silvered bronze
 29½ in. (75 cm.) high, 70¾ in. (179.7 cm.)
 wide, 18¾ in. (47.7 cm.) deep

\$4,000-6,000

PROVENANCE

Anonymous sale; Sotheby's, London, 20
 April 2001, lot 60.

LITERATURE

Art de Décoration, "Les Livres", Paris,
 November 1929, p. 168 for a desk with
 similar handles;
 Gabriel Henriot, "Le Salon d'Automne",
Mobilier et Décoration, December 1928, p.
 276 for a *coiffeuse* with similar handles.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION (LOTS 149-153)

■-149

POSSIBLY ITALIAN

A FLOOR LAMP, SECOND HALF 20TH CENTURY

chromed-metal, glass

62 in. (157.5 cm.) high

\$1,000-1,500



149



150

■150

MARIA PERGAY (B. 1930)

A LOUNGE CHAIR, 1970S

stainless steel

27 in. (68.7 cm.) high

\$5,000-8,000

PROVENANCE

Demisch Danant, New York.

■-151

ALESSANDRO ALBRIZZI (1934-1994)

A TRESTLE DESK, CIRCA 1970

chromed-metal, mirrored laminate

30½ in. (77.5 cm.) high, 60¼ in. (153 cm.) wide,

30¼ in. (76.7 cm.) deep

\$2,000-3,000



151



152

■152

MARIA PERGAY (B. 1930)

A 'TOTEM' FLOOR LAMP, CIRCA 1970

polished, chromed and stainless steel,
brass, polished bronze
80 in. (203.2 cm.) high, 17 in. (43.2 cm.)
wide, 15¼ in. (39.4 cm.) deep

\$8,000-12,000

PROVENANCE

Demisch Danant, New York.

LITERATURE

S. Demisch, *Maria Pergay: Between
Ideas and Design*, Verona, 2006, p. 63 for
another lamp of this model;
S. Demisch, S. Danant, *Maria Pergay:
Complete Works 1957-2010*, Bologna,
2011, pl. 77A for another lamp of this
model.



153

153

MARIA PERGAY (B. 1930)

A 'FOSSIL' TABLE LAMP, 1970

stainless steel and bronze, with later
faux-lizard shade and pivoting cast
bronze ammonite element
20¼ in. (51.5 cm.) high

\$6,000-8,000

PROVENANCE

Liz O'Brien, New York.

LITERATURE

S. Demisch, S. Danant, *Maria Pergay:
Complete Works 1957-2010*, Bologna,
2011, pl. 73 for another lamp of this model.

■154

IVORY COAST

A SENUFO BED, CIRCA 1900

carved Alstonia wood
25¼ in. (65.5 cm.) high, 108 in. (274.5 cm.)
wide, 39 in. (99 cm.) deep

\$4,000-6,000



154

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION (LOTS 155-157)

■-155

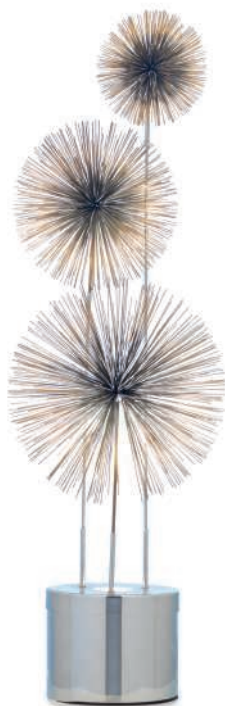
CURTIS JERE

A 'SNOWBALL' TABLE LAMP

chromed steel, brass
52¾ in. (134 cm.) high

(4)

\$1,500-2,000



155

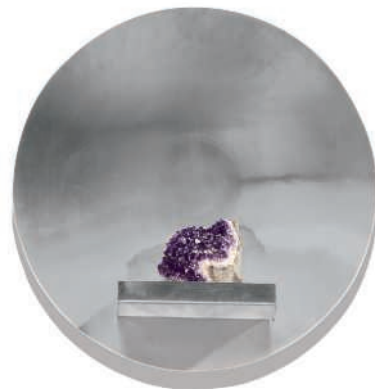
156

MARIA PERGAY (B. 1930)

AN APPLIQUE, CIRCA 1969

stainless steel, amethyst
23¾ in. (60.4 cm.) diameter,
10 in. (25.4 cm.) deep

\$4,000-6,000



156

PROVENANCE

Demisch Danant, New York.

LITERATURE

S. Demisch, S. Danant, *Maria Pergay: Complete Works 1957-2010*, Bologna, 2011, pl. 29 for another appliqué of this model;

S. Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006, pp. 42-43, 143 for another appliqué of this model.

■-157

PAUL EVANS (1931-1987)

A WALL-MOUNTED SHELF,
CIRCA 1970

copper, steel, pewter, bronze, wood, slate
6½ in. (15.5 cm.) high, 66½ in. (168.3 cm.)
wide, 13 in. (33 cm.) deep

(2)

\$2,000-3,000



157

LITERATURE

C. Kimmerle (ed.), *Paul Evans, Crossing Boundaries and Crafting Modernism*, exhibition catalogue, James A. Michener Art Museum, Bucks County, Pennsylvania, 2014, p. 179, cat. no. 50 for a related end table.

■-158

**A TIGER'S EYE DINING TABLE WITH
STEEL AND BRASS VENEERED BASE**

20TH CENTURY

30 in. (76.2 cm.) high, 72 in. (182.9 cm.)
wide, 48 in. (121.9 cm.) deep

\$5,000-8,000



158



159

■▲159

PIERO FORNASETTI (1913-1988)

A SET OF FOUR 'QUATTRO STAGIONI'
CHAIRS, DESIGNED CIRCA 1955

Lithographically decorated and
lacquered wood, painted metal legs, each
with *Fornasetti Milano* label to underside
36½ in. (93 cm.) high, each (4)

\$3,000-5,000

LITERATURE

B. Fornasetti, *Fornasetti: The Complete
Universe*, New York, 2010, p. 404 for other
chairs in this pattern.



160

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION (LOTS 160-161)

■160

ATTRIBUTED TO CURTIS JERE

A 'RAINDROPS' MIRROR, CIRCA 1975

chromed metal
31 in. (78.7 cm.) diameter

\$2,000-3,000



161

■161

PAUL EVANS (1931-1987)

A 'CITYSCAPE' SIDEBOARD,
CIRCA 1970

produced by Directional, chrome, brass,
stained wood
32 in. (81.2 cm.) high, 90¼ in. (229.2 cm.)
wide, 22 in. (55.9 cm.) deep

\$6,000-9,000

LITERATURE

C. Kimmerle (ed.), *Paul Evans, Crossing
Boundaries and Crafting Modernism*,
exhibition catalogue, James A.
Michener Art Museum, Bucks County,
Pennsylvania, 2014, pp. 186-189 for other
works from the *Cityscape* line.



162



163 (set of four)

PROPERTY FROM THE TUTTLEMAN COLLECTION

■162

ROBERT VENTURI (B. 1925)
A 'SHERATON' CHAIR, CIRCA 1985
 silk printed and laminated plywood,
 upholstery
 designed for Knoll International
 \$4,000-6,000

PROPERTY FROM AN IMPORTANT AMERICAN
 COLLECTION (LOTS 163-164)

■163

ATTRIBUTED TO CURTIS JERE
A SET OF FOUR WALL SCULPTURES,
CIRCA 1970
 copper, brass, gilt-metal
 43 in. (109.2 cm.) wide (the largest) (4)
 \$2,000-3,000

■164

DOROTHY DRAPER (1889 - 1969)
FOR HERITAGE HEREDON
A PAIR OF 'ESPANA' CHEST OF
DRAWERS, CIRCA 1950

parcel-gilt and lacquered wood, brass
 stamped *HERITAGE*
 31½ in. (80 cm.) high, 38 in. (96.5 cm.)
 wide, 20 in. (50.8 cm.) deep (2)
 \$3,000-5,000



164



165

165
MARGARET DE PATTA (1903-1964)
A BROOCH, CIRCA 1950

Silver, chalcedony and lapis lazuli, stamped with artist's cipher
 1½ x 2½ in. (3.8 x 6.4 cm.)

\$2,500-3,500

PROVENANCE

Acquired directly from the artist's estate by the present owner.

■-167
A PAIR OF TIGER'S EYE VENEERED PEDESTALS
 MODERN

36 in. (91.4 cm.) high

\$4,000-6,000



167



166

166
ROY LICHTENSTEIN (1923-1997)
 MODERN HEAD

Colored enamel on metal, brooch/pendant, with artist's
 incised signature 'Roy Lichtenstein' and stamped '(c) 1968 ROY
 LICHTENSTEIN/FOR MULTIPLES INC.'
 3 x 2¾ in. (7.7 x 6 cm.)

\$2,000-3,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

168
CHRISTIAN BERARD (1902-1949) FOR
JEAN-MICHEL FRANK (1895-1941)
A TABLECLOTH, 1939

cotton fabric, leather, felt
 64¼ x 56¼ in. (163.2 x 143 cm.)

\$4,000-6,000



168

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

■ 169

MARIA PERGAY (B. 1930)

A THREE-TIER-FAN TABLE, CIRCA 1968

metal, laminate

14 in. (35.6 cm.) high, 23¼ in. (59 cm.) diameter (closed)

\$3,000-5,000



169

■ 170

GAETANO PESCE (B. 1939)

AN 'UP-5 DONNA' ARMCHAIR AND 'UP-6 DONNA' OTTOMAN, CIRCA 1969

Manufactured by C & B Italia, Como, polyurethane foam, fabric upholstery

chair: 39 in. (99 cm.) high

ottoman: 23 in. (58.5 cm) high

(2)

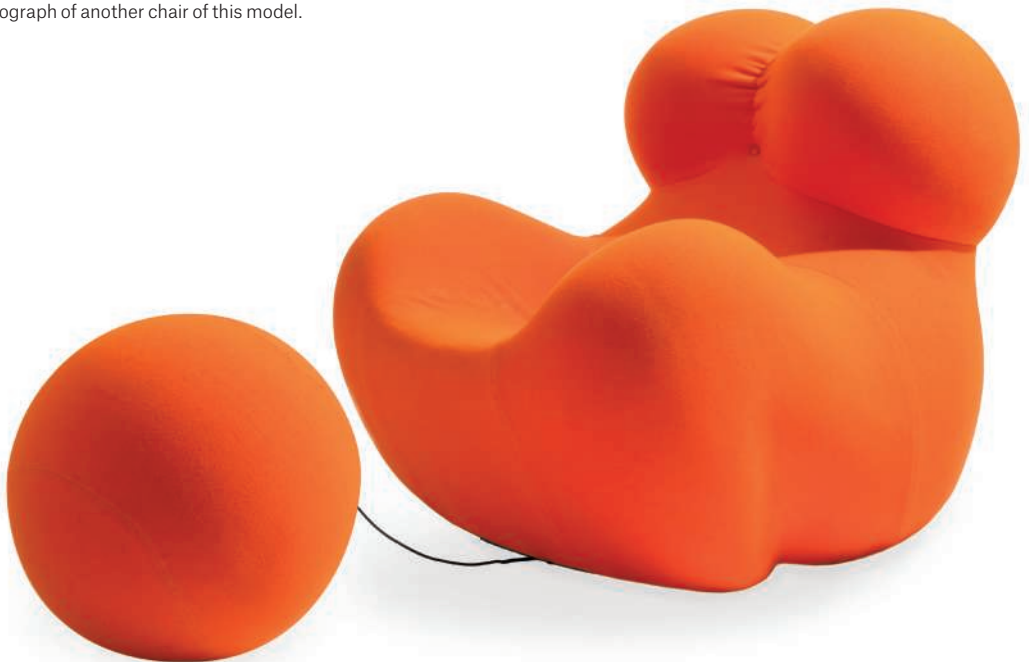
\$8,000-12,000

PROVENANCE

Dr. and Mrs. John Arthur Myers, Jr., Sunriver, Oregon,
acquired in 1973;
Thence by descent.

LITERATURE

C. and P. Fiell, *Chairs*, London, 2012, p. 506 for a period
photograph of another chair of this model.



170



171

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

171

DAUM

A VASE, CIRCA 1925

acid-etched glass, signed in intaglio *Daum Nancy France* and with cross of Lorraine
14¼ in. (36.1 cm.) high

\$4,000-6,000

172

ALMARIC WALTER (1870-1959)

A 'LIZARD' VIDE POCHE, CIRCA 1920

Modeled by Henri Bergé, pâte de verre, signed in mold A. WALTER NANCY, and HBergé sc.

8¼ in. (21 cm.) long

\$4,000-6,000



172

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

173

GEORGES JOUVE (1910-1964)

A VIDE-POCHE, CIRCA 1955

Glazed ceramic, signed *Jouve* with artist's cypher
3 in. (7.6 cm.) high, 7¼ in. (18.4 cm.) wide, 4 in. (10.2 cm.) deep

\$2,500-3,500

LITERATURE

P. Jousse, *Georges Jouve*, Paris, 2005, pp. 288-289 for a period photograph of similar models in a 1959 exhibition.



173

PROPERTY FROM THE NEWARK MUSEUM,
SOLD TO BENEFIT THE ACQUISITIONS FUND (174-176)

174

EDOUARD MARCEL SANDOZ (SWISS, 1881-1971)

La perruche

Signed 'Ed. M. Sandoz'; further signed and stamped for the foundry *Susse Fres Edts Paris*; on a later wood base, executed in 1925

bronze with brown patina

4½ x 7¾ x 3½ in. (11.4 x 19.7 x 8.9 cm.)

\$3,000-5,000



174

175

EDOUARD MARCEL SANDOZ (SWISS, 1881-1971)

Le moineau

Signed 'Ed. M. Sandoz'; further signed for foundry *Susse Fres Edts Paris*, executed in 1925

bronze

3½ x 5 x 2¼ in. (8.9 x 12.7 x 5.7 cm.)

\$2,500-3,500



175

176

EDOUARD MARCEL SANDOZ (SWISS, 1881-1971)

Pas de l'oie

Signed 'Sandoz'; further signed and stamped for the foundry *Susse Fres Edts Paris*, executed in 1918

bronze with brown patina

4 x 7¾ x 2½ in. (10.1 x 19.7 x 6.3 cm.)

\$6,000-8,000



176



177

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

177

DAUM

A GLASS TABLE LAMP, CIRCA 1925

Acid-etched glass, with wrought-iron support shade and base signed in intaglio *Daum Nancy France* with Cross of Lorraine
16 in. (40.6 cm.) high

\$4,000-6,000

•178

TIFFANY STUDIOS

A SET OF SIX FINGER BOWLS AND EIGHT UNDERPLATES, CIRCA 1910

Favrile glass, each engraved *L.C.T Favrite* 6¼ in. (15.9 cm.) diameter, the underplates; 4¾ in. (12.1 cm.) diameter, the fingerbowls (14)

\$1,200-1,800



178



179

•179

TIFFANY STUDIOS

A PAIR OF TWO-LIGHT SCONCES, CIRCA 1910

Favrile glass, red patinated bronze, each shade engraved *L.C.T* 11½ in. (29 cm.) high, 11½ in. (29 cm.) wide, 10 in. (25.5 cm.) deep (2)

\$3,000-5,000

180

TIFFANY STUDIOS

A SPHERICAL CHANDELIER, CIRCA 1915

Favrile glass, red-patinated bronze, the shade engraved *L.C.T.* and *M5177*
26½ in. (67 cm.) high, 14 in. (35.5 cm.) diameter

\$8,000-12,000



180

181

TIFFANY STUDIOS

A PAIR OF THREE-LIGHT SCONCES, CIRCA 1910

Favrile glass and red-patinated bronze, each shade engraved *L.C.T. Favrite*
11½ in. (29 cm.) high, 11½ in. (29 cm.) wide, 11½ in. (29 cm.) deep (2)

\$5,000-7,000



181



182

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

-182
A CORAL, DIAMOND AND GOLD 'CHRYSANTHEMUM' BROOCH

With articulated textured gold and diamond fronds, *Stamped '18K'*

3 3/8 in. (9.2 cm.) long

\$2,000-3,000



183

-183
A DIAMOND, CORAL AND GOLD 'ROSE BUSH' PIN
 BY CHARLES VAILLANT

The 18K yellow gold branches with suspended rounded cut diamonds and five carved coral flowerheads, *signed on reverse*

2 1/2 in. (6.3 cm.) wide

\$2,000-3,000

-184
A DIAMOND, CORAL AND GOLD 'PEGASUS' PIN
 BY CHARLES VAILLANT

The 18K yellow gold Pegasus with diamond and platinum wings, mane and tail, a single carved coral rose in its mouth, *signed on reverse*

2 1/2 in. (6.3 cm.) wide

\$3,000-4,000

PROPERTY FROM AN IMPORTANT FAMILY COLLECTION

185
A GROUP OF GOLD AND GEM SET JEWELRY

Comprising a gold, diamond and ruby elephant pin, *stamped '750' and '18K'*; a gold, diamond and ruby poodle pin, *apparently unmarked*; a gold, diamond and blue gemstone flower pin, *apparently unmarked*; and a gold Bulgari pendant, *stamped '750' to reverse*

2 3/8 in. (7.3 cm.) long the elephant pin

(4)

\$2,000-3,000



184



185



186



PROPERTY FROM A PRIVATE COLLECTION

-186

A DIAMOND, SAPPHIRE, CORAL AND GOLD SUITE OF JEWELRY

Comprising a pair of ear clips and a brooch, each stamped 'kt 18'

The brooch 2¾ in. (7 cm.) wide; the ear clips 1¼ in. (3.2 cm.) long

\$8,000-12,000

(3)



187

PROPERTY FROM AN IMPORTANT FAMILY COLLECTION (LOTS 187-188)

187

A PAIR OF GEM SET SCATTER PINS

BY EVA SEGOURA

The 18K gold set with diamond eyes, onyx dots, and red resin body, signed *Eva Segoura*, with *French maker's mark and assay marks*

¾ in. (2 cm.) long

\$1,000-1,500

(2)

188

A SAPPHIRE AND DIAMOND RING

Mounted in white gold, stamped '750'

US ring size 7.5

\$2,000-3,000



188

SESSION II
(LOTS 189-308)



189

PROPERTY OF A LADY

■-189

A PAIR OF GEORGE II INLAID-WALNUT AND OAK SIDE CHAIRS

CIRCA 1730

The vase-shaped splat delicately inlaid

(2)

\$2,000-3,000

PROVENANCE

With Mallett, London.

Acquired from Church Street Galleries Limited, London, 1976.



190

FROM A NEW YORK PRIVATE COLLECTION (LOTS 190-191)

■-190

A PAIR OF GEORGE III NEEDLEWORK PICTURES

CIRCA 1772

One signed *Edith Pearson, September 72*

20 in. (50.8 cm.) high, 17¼ in. (43.8 cm.) wide, overall

(2)

\$1,000-1,500

PROVENANCE

With Cora Ginsberg, New York.

Anonymous sale, Sotheby's, New York, 23 October 2003, lot 275.

■-191

A GEORGE III MAHOGANY CHEST-ON-CHEST
LATE 18TH CENTURY

79½ in. (201.9 cm.) high, 43¼ in. (109.8 cm.) wide,

22¼ in. (56.5 cm.) deep

\$2,000-3,000



191

THE PRIVATE COLLECTION OF JOAN RIVERS

192
AN INLAID-YEWOOD DESK AND CHAIR
20TH CENTURY

The sofa table with twin-flap top above two frieze drawers, the chair with reeded back and arms
29 in. (73.5 cm.) high, 41 in. (104 cm.) wide, 20 in. (51 cm.) deep, the table (2)
\$1,000-1,500



192



193

PROPERTY OF A LADY

193
A PAIR OF FRENCH ORMOLU TWIN-BRANCH WALL-LIGHTS
LATE 19TH CENTURY

In the Regence style
14¼ in. (36.1 cm.) high, 13½ in. (34.3 cm.) wide (2)
\$2,000-3,000

194
A LATE GEORGE III MAHOGANY PARTNER'S DESK
CIRCA 1800

31¼ in. (79 cm.) high, 72 in. (183 cm.) wide, 47 in. (119.5 cm.) deep
\$4,000-6,000



194



195 (pair)

■195
A PAIR OF IRISH GEORGE III STYLE MIRROR
CHANDELIERS

MODERN
27½ in. (69.9 cm.) high, 18½ in. (47 cm.) wide,
7½ in. (19.1 cm.) deep

(2)

\$5,000-8,000



196

FROM A NEW YORK PRIVATE COLLECTION (LOTS 196-197)

■196
A GEORGE III MAHOGANY ADJUSTABLE
TRIPOD TABLE

LATE 18TH CENTURY

The top reduced in size and probably an old
replacement

26¼ in. (66.6 cm.) high, 14¾ in. (37.4 cm.) diameter

\$800-1,200



197

■197
A REGENCY MAHOGANY SOFA TABLE

CIRCA 1810

28½ in. (71.3 cm.) high, 34 in. (86.3 cm.) wide,
24 in. (60.9 cm.) deep

\$1,000-1,500

PROVENANCE

The Collection of H.R.H the late Duke of Kent;
Christie's, London, 13 March 1947, lot 201.

■198

**A PAIR OF REGENCY STYLE
GRAIN-PAINTED AND PARCEL-GILT
ARMCHAIRS**

20TH CENTURY, AFTER A DESIGN BY
GEORGE SMITH (2)

\$1,500-2,500

PROVENANCE

Acquired from Chappell and McCullar,
San Francisco.



198

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

■199

**A GEORGE III ORMOLU-MOUNTED BLUE JOHN VASE
AND COVER**

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

On a slate, white marble and blue john base, electrified
27¼ in. (69.4 cm.) high, overall

\$1,000-1,500



199

FROM A NEW YORK PRIVATE COLLECTION
(LOTS 200-201)

■-200

**AN ENGLISH BLACK AND
POLYCHROME-PAINTED GAMES
TABLE**

LATE 17TH CENTURY AND LATER

The interior with a green velvet gaming
surface

29¼ in. (75.5 cm.) high, 31 in. (79 cm.)
wide, 12 in. (30.5 cm.) deep

\$2,000-3,000



200



201

■-201

A GEORGE II MAHOGANY TRIPOD TABLE

MID-18TH CENTURY, THE TOP LATER

28½ in. (72.4 cm.), 30 in. (76.2 cm.) wide, 28¼ in. (71.7 cm.) deep
\$1,000-1,500



202

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

202

A PAIR OF NORTH EUROPEAN ORMOLU AND PATINATED-BRONZE BRÛLE PARFUMS

POSSIBLY RUSSIAN, SECOND-QUARTER 19TH CENTURY

19½ in. (49.5 cm.) high, overall (4)

\$2,000-3,000

PROVENANCE

Anonymous sale; Sotheby's, London, 13 June 2001, lot 357.

PROPERTY OF A LADY

■-203

A GEORGE II GREEN, GILT AND POLYCHROME-JAPANNED BUREAU CABINET

CIRCA 1740

The upper case refitted, largely later japanned
92 in. (234 cm.) high, 41¼ in. (106 cm.) wide, 23½ in. (59.5 cm.) deep

\$2,000-3,000

PROVENANCE

With Church Street Galleries Limited, London.



203

FROM A NEW YORK PRIVATE COLLECTION (LOTS 204-206)

■-204

A GEORGE III MAHOGANY CELLARETTE

LATE 18TH CENTURY

With later feet

29¾ in. (75.5 cm.) high, 23 in. (58.4 cm.) wide, 18¼ in. (46.3 cm.) deep

\$1,000-1,500



204

■-205

A PAIR OF GEORGE II MAHOGANY SIDE CHAIRS

CIRCA 1740

(2)

\$1,000-1,500

■-206

A GEORGE II WALNUT LONG CASE CLOCK

THE DIAL SIGNED *William Jackson/London*, CIRCA 1740

The dial signed *William Jackson/London*

88½ in. (224.8 cm.) high, 20¼ in. (51.4 cm.) wide, 10¼ in. (26 cm.) deep

\$3,000-5,000



206



205



207

■207

PAINTING OF A RURAL SCENE

FRENCH SCHOOL,
LATE 18TH/EARLY 19TH CENTURY

Oil on linen, on a wood stretcher
103 in. (262 cm.) high, 94¼ in. (239 cm.)

\$3,000-5,000

PROVENANCE

With Galerie Bazin Antiques, Paris.

■208

A GEORGE III MAHOGANY SERVING TABLE

CIRCA 1790

36½ in. (92.5 cm.) high, 82 in. (208.5 cm.)
wide, 29¼ in. (74.5 cm.) deep

\$5,000-8,000

FROM A NEW YORK PRIVATE COLLECTION

■209

A GEORGE III MAHOGANY MEDAL CABINET-ON-STAND

CIRCA 1765

The interior probably adapted
38¼ in. (97.1 cm.) high, 20 in. (50.8 cm.)
wide, 15 in. (38.1 cm.) deep (2)

\$1,000-1,500



208



209



210

210
PAINTING OF A RURAL SCENE
 FRENCH SCHOOL,
 LATE 18TH/EARLY 19TH CENTURY

Oil on linen, on a wood stretcher, with a later black-painted and parcel-gilt frame
 107 in. (272 cm.) high, 138½ in. (382 cm.) wide, unframed

\$3,000-5,000

PROVENANCE

With Galerie Bazin Antiques, Paris.

FROM A NEW YORK PRIVATE COLLECTION
 (LOTS 211-212)

211
**A GEORGE III MAHOGANY KETTLE
 STAND**
 CIRCA 1790

With a sliding rest
 26¼ in. (66.6 cm.) high, 12½ in. (31.7 cm.) square

\$800-1,200

212
**A LATE GEORGE III MAHOGANY
 CHEST-OF-DRAWERS**
 EARLY 19TH CENTURY

The top an old replacement, probably adapted from a linen press
 36¾ in. (93.3 cm.) high, 49½ in. (125.7 cm.) wide, 23 in. (58.4 cm.) deep

\$3,000-5,000



211



212

■213

A GEORGE III STYLE MAHOGANY WINE COOLER
LATE 19TH CENTURY

27 in. (68.5 cm.) high, 26 in. (66 cm.) wide,
15 in. (38 cm.) deep

\$5,000-8,000

(2)

PROVENANCE

Acquired from Devenish, New York by the present owner.



213



214

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION (LOT 214-215)

■214

A REGENCY BLACK-PAINTED AND PARCEL-GILT
ARMCHAIR

CIRCA 1810, IN THE MANNER OF THOMAS HOPE

Stamped M under the front seat rail, upholstered in later carpet
fragments

\$3,000-5,000

The design of this chair relates closely to one with griffin arm terminals, illustrated in Thomas Hope, *Regency Furniture and Interior Decoration*, 1807, pl. 11, fig. III and IV, which features the same broad shaped backrest and long flat arms. A chair of the same form to the present lot was sold The Evill/Frost Collection III; Sotheby's, 16 June 2011, lot 335 (£37,250 including premium). For a variant of this design, with rams head terminals instead of lions, see a chair sold, Sotheby's, Much Hadham Hall, Hertfordshire, 1 October 1980, lot 703.

■215

A GEORGE IV BRASS-MOUNTED MAHOGANY ETAGERE
BY T.O. LYTE, JERSEY, CIRCA 1825

The interior door with printed label *T.O. Lyte- Cabinet Makers, Upholsterers, St. Heliers, Jersey*

64 in. (162.6 cm.) high, 30½ in. (77.5 cm.) diameter

\$3,000-5,000



215



216

PROPERTY OF A LADY

■216

A SHELL ENCRUSTED OCTAGONAL CONVEX MIRROR
BY ANTHONY REDMILE, CIRCA 1970

52 in. (132.1 cm.) wide

\$4,000-6,000

PROVENANCE

Acquired from J. Anthony Redmile, London, 1976.

■217

AN IRISH LATE REGENCY MAHOGANY SERVING TABLE
CIRCA 1820

38¼ in. (97 cm.) high, 103 in. (261.5 cm.) wide, 24½ in. (62 cm.) deep

\$7,000-10,000



217



218

FROM A NEW YORK PRIVATE COLLECTION

■ **218**
**A GEORGE III MAHOGANY
BREAKFAST TABLE**
CIRCA 1800

With a frieze drawer, the top possibly associated
28¾ in. (73 cm.) high, 46 in. (116.8 cm.)
wide, 21¼ in. (53.9 cm.) deep, closed
\$1,000-1,500

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

■ **219**
A GEORGE III BLUE JOHN COVERED URN
LATE 18TH/EARLY 19TH CENTURY

13¼ in. (33.6 cm.) high
\$2,000-4,000

PROVENANCE

Anonymous Sale; Sotheby's, New York, 23 October 1998, lot 175.



219



220

FROM A NEW YORK PRIVATE COLLECTION
(LOTS 220-221)

■ **220**
A GEORGE III MAHOGANY BUREAU
LATE 18TH CENTURY

45½ in. (115.5 cm.) high, 42½ in. (108 cm.)
wide, 21 in. (53.3 cm.) deep
\$1,000-1,500

■-221

A REGENCY MAHOGANY AND CALAMANDER CROSS-BANDED SOFA TABLE

CIRCA 1810

On casters

28½ in. (72.4 cm.) high, 42¾ in. (108.5 cm.) wide,

25 in. (63.5 cm.) deep

\$3,000-5,000

PROVENANCE

Anonymous sale, Sotheby's, New York, 23 October 2013, lot 201.



221



222

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

222

A PAIR OF GEORGE III BLUE JOHN AND SLATE COLUMNS
LATE 18TH/EARLY 19TH CENTURY

20¼ in. (51 cm.) high

(2)

\$2,000-3,000

PROVENANCE

The Collection of Benjamin F. Edwards III; Christie's, New York, 17 October 2003, lot 153.

FROM A NEW YORK PRIVATE COLLECTION

■-223

A GEORGE III MAHOGANY SECRETAIRE BOOKCASE

CIRCA 1800

The secretaire drawer opening on a fitted interior, now lacking two small drawers

88 in. (223.5 cm.) high, 43¼ in. (102.2 cm.) wide,

22¾ in. (57.8 cm.) deep

(2)

\$2,000-3,000



223

PROPERTY FROM A PRIVATE MIDWEST COLLECTION (LOT 224-226)

224

A GEORGE III ORMOLU-MOUNTED BLUE JOHN COVERED VASE

LATE 18TH/EARLY 19TH CENTURY

7¾ in. (19.7 cm.) high

\$1,500-2,500

PROVENANCE

The Collection of Benjamin F. Edwards III; Christie's, New York, 17 October 2003, lot 160.



224

•225

A PAIR OF ENGLISH BLUE JOHN GOBLETs
PROBABLY 19TH CENTURY

Together with a small blue john dish
5¾ in. (14.7 cm.) high, the tallest

\$500-800

(3)



225



226

226

A GROUP OF GEORGE III BLUE JOHN OBJECTS

LATE 18TH/EARLY 19TH CENTURY

Comprising: an ormolu-mounted ovoid vase, a small tazza and a baluster vase (foot an old replacement)

10¼ in. (26 cm.) high, the largest

(3)

\$3,000-5,000

PROVENANCE

The Collection of Benjamin F. Edwards III; Christie's, New York, 17 October 2003, lot 159.

•227

A SET OF THIRTEEN MALACHITE BOWLS

20TH CENTURY

With varied metal rims, comprising a large serving bowl and twelve smaller individual bowls
3 in. (7.6 cm.) high, 13¼ in. (33.7 cm.) diameter, the largest (13)
\$1,000-1,500

PROPERTY OF A LADY

•228

**A SILVERED METAL, OSTRICH EGG AND GREEN
HARDSTONE MOUNTED CIGAR BOX**

BY ANTHONY REDMILE, CIRCA 1970

With an oak liner, stamped *redmile London* to the back, the interior impressed 24
8 in. (20.3 cm.) long
\$1,000-1,500

PROVENANCE

Purchased J. Anthony Redmile, London, 1977.



227



228

•229

**A GROUP OF ONE HUNDRED AND TWENTY HARDSTONE
AND METAL MODELS OF EGGS**
MODERN

With perspex stands, one missing
3 in. (7.5 cm.) high, each (120)
\$4,000-6,000



229



230

PROPERTY OF A LADY

■ 230

A WALL-MOUNTED BUFFALO TROPHY

BY ANTHONY REDMILE, CIRCA 1970

With a silvered metal-mounted green hard stone
67 in. (170.1 cm.) wide
\$4,000-6,000

■ 231

A PAIR OF CHINESE BLUE AND WHITE JARS AND COVERS

20TH CENTURY

With later metal collars
26 in. (66 cm.) high, overall
\$2,000-3,000

(2)



231

FROM A NEW YORK PRIVATE COLLECTION

■ 232

A VICTORIAN BRASS-MOUNTED CAMPHORWOOD CAMPAIGN CHEST

LATE 19TH CENTURY

The top central drawer fitted as a secretary
39¾ in. (100.9 cm.) high, 39 in. (99.6 cm.) wide,
18½ in. (47 cm.) deep
\$1,000-1,500



232

■A-233

A NORTH EUROPEAN WALNUT CORNER WALL CISTERN
POSSIBLY GERMAN, MID-18TH CENTURY

On a later base
39 in. (99 cm.) high

\$3,000-5,000

PROVENANCE

Gift of The Antiquarian Society, 1936.



233



234

■-234

A LARGE PAIR OF CHINESE FAMILLE ROSE JARS AND COVERS

20TH CENTURY

Each jar with apocryphal iron-red six-character Qianlong mark to shoulder

31½ in. (80 cm.) high overall, the larger (4)

\$1,500-2,000

FROM A NEW YORK PRIVATE COLLECTION

■-235

A GEORGE III MAHOGANY CHEST-OF-DRAWERS

CIRCA 1765

With brushing slide, later feet

32 in. (81.3 cm.) high, 30¾ in. (78.1 cm.) wide,

17¼ in. (45 cm.) deep

\$1,000-1,500



235



236

236
A PAIR OF ITALIAN PORPHYRY URNS AND COVERS
20TH CENTURY

15½ in. (39.4 cm.) high, 16 in. (40.5 cm.) wide (4)
\$6,000-10,000

•237
AN EMPIRE ORMOLU MANTEL CLOCK
EARLY 19TH CENTURY

15¾ in. (40 cm.) high, 11 in. (27.9 cm.) wide, 4¼ in. (10.8 cm.) deep
\$1,200-1,800



237



238

PROPERTY FROM A PRIVATE COLLECTION
(LOTS 238-239)

■238
A GEORGE III SATINWOOD AND
AMARANTH DWARF CABINET
CIRCA 1800

The top possibly altered, later feet
32 in. (81.2 cm.) high, 49¾ in. (126.5 cm.)
wide, 14¼ in. (36.3 cm.) deep
\$3,000-5,000

■-239

A FRENCH ORMOLU NINE-LIGHT CHANDELIER
LATE 19TH CENTURY

Electrified
34¾ in. (88.3 cm.) high, 25½ in. (64.8 cm.) diameter
\$1,000-1,500



239

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

■-240

A LATE LOUIS XV ORMOLU CARTEL CLOCK

THE DIAL AND WORKS SIGNED LARUELLE A PARIS,
CIRCA 1770

35 in. (89 cm.) high
\$2,000-3,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 22 May 1997, lot 120.



240

PROPERTY FROM A PRIVATE COLLECTION

■-241

AN ENGLISH MAHOGANY SETTEE
18TH CENTURY AND LATER

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



241



242

■A242

A LOUIS XV GILTWOOD MIRROR

CIRCA 1740

The arched frame with C-scrolls, flower and fruit cresting, the mirror plate flanked by two perched birds, the frame with interweaved foliate scrolls and flowers, replacement to mirror plate

73. in (185.4 cm.) high, 40½ in. (102.8 cm.) wide

\$10,000-15,000

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■243

A PAIR OF GEORGE III GILTWOOD ARMCHAIRS

CIRCA 1780

Each ribbon-tied reeded oval back, arms and bowed seat covered in blue cut-velvet, the foliate arms above the reeded seat-rail and on reeded and foliate tapering legs, re-gilt

(2)

\$2,000-3,000



243

PROPERTY OF A PRIVATE COLLECTOR

■244

**A CENTRAL EUROPEAN GILTWOOD
TWELVE-LIGHT CHANDELIER**

PROBABLY AUSTRIA, SECOND
QUARTER 19TH CENTURY

Electrified

35¾ in. (90.8 cm.) high, 40½ in. (103 cm.)
diameter

\$5,000-8,000

PROVENANCE

With Bernd Goeckler, New York.



244

PROPERTY FROM THE ESTATE OF
J. SUZANNE GEISS-ROBBINS

■245

**A LOUIS XVI ORMOLU-MOUNTED
MAHOGANY AND AMARANTH
MARQUETRY TABLE A ECRIRE**

CIRCA 1780 AND REMOUNTED

With a sliding top

28 in. (71.1 cm.) high, 26 in. (66 cm.) wide,
18 in. (45.7 cm.) deep

\$3,000-5,000

PROVENANCE

André Seligmann, Paris.

Confiscated from the above by the
Einsatzstab Reichsleiter Rosenberg after
May 1940 (ERR no. SEL 244)

Recovered at Neuschwanstein Castle,
from where repatriated to France on 19
October 1945 and deposited at Musée
du Louvre (Objets d'Art Récupération,
OAR 229).

Château de Compiègne, 1950-1963.

Pavillion de la Lanterne, Versailles, 1963.

Restituted to the heirs of André

Seligmann, November 1999.



245



246

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

■246
A SWEDISH ORMOLU, COBALT AND COLORLESS GLASS
SIX-LIGHT CHANDELIER

LATE 18TH/19TH CENTURY, REPLACEMENTS TO PRISMS

36 in. (91.4 cm.) high, 29¾ in. (75.6 cm.) diameter

\$4,000-6,000

■247
A PAIR OF LOUIS XVI STYLE ORMOLU AND ONYX
THREE-BRANCH WALL-LIGHTS

MODERN

20 in. (50.8 cm.) high, 9½ in. (24.1 cm.) wide

\$1,500-2,000

(2)



247



248

PROPERTY FROM A NEW YORK COLLECTION

■248
A PAIR OF FRENCH GILT-METAL TELESCOPING TABLES
SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

With white marble tops

20¾ in. (52.5 cm.) at the lowest height;

12 in. (30.5 cm.) diameter

(2)

\$3,000-5,000

PROPERTY OF A LADY

■249

**A PAIR OF NORTH EUROPEAN
GILTWOOD MIRRORS**

POSSIBLY GERMAN, LATE 19TH
CENTURY

49¼ in. (125 cm.) high, 25¼ in. wide (2)

\$4,000-6,000

PROVENANCE

Acquired from Kugel, Paris, in 1984.



249

PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

■250

**A LOUIS XVI ORMOLU-MOUNTED
AMARANTH AND TULIPWOOD
BUREAU À CYLINDRE**

CIRCA 1780, LARGELY REMOUNTED

The cylinder enclosing a fitted interior,
the sides fitted with leather-lined slides,
one drawer with chalk inventory number
54798, partially remounted, lacking
encadrements, with some traces of
earlier mounts

43½ in. (110.5 cm.) high,

51 in. (129.5 cm.) wide,

26 in. (66 cm.) deep

\$8,000-12,000

PROVENANCE

Consuelo Vanderbilt Balsan, New York.
With French & Co., New York, acquired
from the above 24 May 1954 and sold on
2 August 1968, probably to Mr. and Mrs.
Cummings.

Property from the Collection of the late
Joanne T Cummings; Christie's, New
York, 21 May 1996, lot 222.



250



251

■-251

A LOUIS XVI MAHOGANY TABLE A ECRIRE

CIRCA 1780

28¼ in. (71.7 cm.) high; 19¼ in. (48.9 cm.) wide;
14½ in. (36.8 cm.) deep

\$800-1,200



252

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■-252

A LATE LOUIS XV ORMOLU CARTEL CLOCK

CIRCA 1765, THE DIAL SIGNED 'IMBERT L'AINE
PARIA'

The dial possibly reenameled

33 in. (83.8 cm.) high

\$1,500-2,500

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

■-253

A LOUIS XVI MAHOGANY BUREAU A CYLINDRE

CIRCA 1780

The interior with writing slide and various drawers

72 in. (183 cm.) high, 56 in. (142 cm.) wide,

28 in. (71 cm.) deep

\$2,000-4,000



253

254 No Lot



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

■ 255

A FRENCH BRASS-MOUNTED AND PARCEL-GILT OAK LIBRARY CABINET
MID-19TH CENTURY

The front and back with paneled doors applied with leather book spines enclosing a shelf
92 in. (234 cm.) high, 69 ½ in. (176.5 cm.) wide, 53 ½ in. (135.5 cm.) deep

\$12,000-18,000



256

■256
A PAIR OF GEORGE III STYLE MAHOGANY KNIFE BOXES
 EARLY 20TH CENTURY

Each with telescoping top
 24½ in. (62.2 cm.) high

\$1,000-1,500

PROPERTY FROM A NEW YORK COLLECTION

■258
A PAIR OF FRENCH SILVERED-METAL TELESCOPING
TABLES
 SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

With white marble tops
 20¾ in. (52.5 cm.) at the lowest height;
 12 in. (30.5 cm.) diameter

\$3,000-5,000



258



257

FROM A NEW YORK PRIVATE COLLECTION

■257
A GEORGE III MAHOGANY CUTLERY BOX
 CIRCA 1780

(2) Lacking fitments
 15½ in. (39.4 cm.) high, 12 in. (30.5 cm.) wide,
 10¾ in. (23.7 cm.) deep

\$800-1,200

PROPERTY FROM THE ESTATE OF J. SUZANNE GEISS-ROBBINS

■259
A LOUIS XVI STYLE ORMOLU-MOUNTED MAHOGANY
AND JASPERWARE INSET GUERIDON
 LATE 19TH CENTURY

(2) 31½ in. (80 cm.) high, 24¼ in. (61.6 cm.) diameter
 \$1,000-1,500



259

PROPERTY FROM A PRIVATE COLLECTION

■-260

A FRANCO-FLEMISH BRASS-MOUNTED KINGWOOD STRONGBOX

LATE 17TH CENTURY

17 in. (43.2 cm.) high, 27 in. (68.6 cm.) wide, 15¾ in. (40 cm.) deep

\$3,000-5,000

PROVENANCE

With Witney Antiques, Witney, Oxfordshire, England.



260

THE PROPERTY OF A LADY

■-261

A RESTAURATION POLYCHROME-PAINTED WRITING DESK

CIRCA 1830

With a variety of adjustable and ratcheted shelves and compartments, the reverse fitted with a chronological map
49½ in. (226 cm.) high, 34 in. (86.5 cm.) wide,
27½ in. (70 cm.) deep

\$2,000-3,000

PROVENANCE

Anonymous sale; Christie's, Paris, 22 April 2013, lot 511.



261

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

■-262

A CENTRAL EUROPEAN WALNUT, PARCEL-GILT AND EBONIZED CENTER TABLE, FORMED FROM FOUR CORNER SHELVES

SECOND QUARTER 19TH CENTURY

37¼ in. (94.5 cm.) high, 33½ in. (85 cm.) wide,
23½ in. (60 cm.) deep

\$4,000-6,000

(4)



262



PROPERTY FROM A PRIVATE SOUTH AMERICAN COLLECTION

263

AN ASSEMBLED FRENCH ORMOLU AND WHITE MARBLE THREE-PIECE CLOCK GARNITURE

LATE 19TH CENTURY

Comprising a clock and pair of twin-light candelabra; clock modeled as a pair of putti supporting a circular clockcase, the candelabra modeled as flower-bearing putti

Clock: 22½ in. (57.1 cm.) high,

13½ in. (31.2 cm.) wide

Candelabra: 16 in. (40.5 cm.) high (3)

\$4,000-6,000

263

264

A FRENCH LACQUER AND GILT-METAL CENTER TABLE
FIRST HALF 20TH CENTURY

31¼ in. (79.5 cm.) high, 35¼ in. (91 cm.) wide

\$4,000-6,000



264

265

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND MARQUETRY GUERIDON

CIRCA 1750

With a later marble top

28 in. (71.1 cm.) high; 19½ in. (49.5 cm.) wide; 14¾ in. (37.4 cm.)

deep

\$1,000-1,500



265

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■ 266

**A NORTH EUROPEAN ORMOLU
AND CUT-GLASS TWELVE-LIGHT
CHANDELIER**

GERMAN OR RUSSIAN, EARLY 19TH
CENTURY AND LATER

51 in. (129 cm.) high;
29 in. (73.6 cm.) diameter
\$10,000-15,000

267 No Lot

■ 268

**A RUSSIAN MAHOGANY AND
PARCEL-GILT SOFA**
SECOND QUARTER 19TH CENTURY

76¼ in. (195 cm.) long
\$6,000-9,000



266



268



269

269
A PAIR OF ROCK CRYSTAL-MOUNTED THREE-LIGHT WALL-LIGHTS
 MODERN

Electrified
 31½ in. (80 cm.) high (2)
 \$3,000-5,000

270
A PAIR OF FRENCH MALACHITE-VENEERED AND ORMOLU GUERIDONS
 20TH CENTURY

27 in. (68.5 cm.) high, 20¼ in. (51.5 cm.) diameter (2)
 \$4,000-6,000



270

271
AN EMPIRE STYLE ORMOLU, PATINATED BRONZE AND LAPIS VENEERED CENTER TABLE
 20TH CENTURY

33½ in. (85 cm.) high, 43 in. (109 cm.) diameter
 \$5,000-8,000



271

PROPERTY OF A LADY

■ 272

AN EARLY LOUIS XV GILTWOOD MIRROR

CIRCA 1740

90 in. (228.6 cm.) high,
46½ in. (118.1 cm.) wide

\$5,000-8,000



272

■ 273

**A SET OF SIX RUSSIAN MAHOGANY AND
PARCEL-GILT CHAIRS**

CIRCA 1830

\$5,000-8,000

(6)



273



274

PROPERTY OF A PRIVATE COLLECTOR

■ 274

**AN AUSTRIAN GILT-METAL MOUNTED GILTWOOD
SIXTEEN-LIGHT CHANDELIER**

SECOND QUARTER 19TH CENTURY

Electrified

48 in. (122 cm.) high, 34½ in. (87.5 cm.) diameter

\$5,000-8,000

■ 275

**A PAIR OF LOUIS XVI WHITE-PAINTED AND PARCEL-
GILT CONSOLES**

POSSIBLY NORTH ITALIAN, LATE 18TH CENTURY

With later Spanish brocatelle veneered marble tops

36 in. (91.4 cm.) high; 43½ in. (110.2 cm.) wide;

18½ in. (47 cm.) deep

\$3,000-5,000

(2)



275



THE PROPERTY OF A PRIVATE COLLECTOR

■ 276

AN AGRA CARPET

NORTH INDIA, CIRCA 1900

Approximately 15 ft. 5 in. x 11 ft. 8 in. (470 cm. x 356 cm.)

\$12,000-18,000

■ 277

A NINGXIA KEY-FRET RUG

19TH CENTURY

Approximately 5 ft. 11 in. x 2 ft. 8 in. (180 cm. x 81 cm.)

\$600-800

PROVENANCE

Linda Wrigglesworth Ltd., London.

The Marie Theresa L. Virata (1923-2015) Collection.

PROPERTY FROM THE DE GUIGNE COLLECTION

■▲ 278

A CHINESE LARGE BLACK CUT VELVET PANEL

18TH/EARLY 19TH CENTURY

141 in. (358.1 cm.) long, 75 in. (190.5 cm.) wide

\$3,000-5,000



276



277



278



279

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■279

A TABRIZ CARPET

NORTHWEST PERSIA, CIRCA 1900

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

\$4,000-6,000



280

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

■280

AN ISFAHAN RUG

CENTRAL PERSIA, CIRCA 1940

Approximately 7 ft. 10 in. x 5 ft. 2 in. (239 cm. x 157 cm.)

\$2,000-3,000



281

■281

A HERIZ CARPET

NORTHWEST PERSIA, CIRCA 1890

Approximately 14 ft. 4 in. x 10 ft. (437 cm. x 305 cm.)

\$3,000-5,000

■ 282

A KARABAGH GALLERY CARPET

SOUTH CAUCASUS, CIRCA 1900

Approximately 19 ft. x 7 ft. 9 in. (579 cm. x 236 cm.)

\$5,000-8,000



283

■ 283

AN USHAK CARPET

WEST ANATOLIA, CIRCA 1930

Approximately 13 ft. 4 in. x 10 ft. 3 in. (406 cm. x 312 cm.)

\$4,000-6,000

PROPERTY OF THE JACK WARNER FOUNDATION

■ 284

AN AUBUSSON CARPET

FRANCE, CIRCA 1860

Approximately 16 ft. 10 in. x 15 ft. 2 in. (513 cm. x 462 cm.)

\$4,000-6,000



284



282



285

■-285

A FRENCH GILTWOOD, GILT COMPOSITION AND ETCHED GLASS MIRROR

LATE 19TH CENTURY

61 in. (155 cm.) high, 41¼ in. (105 cm.) wide

\$2,000-3,000



286

PROPERTY FROM A PRIVATE COLLECTION

■-286

**AFTER JOSEPH MICHEL-ANGE POLLET
(FRENCH, 1814-1870)**

Une heure de la nuit

signed *Pollet* and bearing the stamp *E. COLIN & CIE*

bronze, dark brown patina

38½ in. (97.7 cm.) high

\$2,000-3,000



287

■-287

AN ITALIAN POLYCHROME-PAINTED CONSOLE

LATE 19TH CENTURY/ EARLY 20TH CENTURY

The top painted with Bacchic putti

32¾ in. (83.2 cm.) high, 42¾ in. (108.6 cm.) wide, 19¼ in. (50.2 cm.) deep

\$1,000-1,500

■-288

A PAIR OF CHAMPLEVE ENAMEL AND BRONZE-PATINATED METAL FIVE-BRANCH WALL-LIGHTS
20TH CENTURY

40¼ in. (103.5 cm.) high, 26 in. (66 cm.) wide

\$2,000-3,000

(2)



289



288

PROPERTY OF A LADY

289

A PAIR OF FRENCH BRONZE FIGURES OF ACIS AND THE LYRIC POEM

AFTER JEAN-BAPTISTE TUBY (1635-1700), LATE 17TH/
EARLY 18TH CENTURY

Each base bearing the 'C' *Couronne Poinçon*

9¾ in. (23.8 cm.) high, the female

9½ in. (23.5 cm.) high, the man

(2)

\$3,000-5,000

PROVENANCE

Anonymous sale, Christie's, London, 15 May 1984, lot. 153.

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

■-290

A LOUIS XVI STYLE GILT AND BRONZE-PATINATED METAL TORCHERE
20TH CENTURY

Electrified

84 in. (213.4 cm.) high, 20 in. (50.8 cm.) diameter

\$2,000-3,000



290



291

•291

A PAIR OF GILT TIN AND GILT-METAL MOUNTED ROCK CRYSTAL CANDLESTICKS

MODERN

22 in. (55.9 cm.) high

\$4,000-6,000

(2)

•292

A THREE-PIECE WHITE AGATE AND RHODOCHROSITE TABLE GARNITURE

20TH CENTURY

Each signed in etch 'S Paul'

6¼ in. (15.9 cm.) high, 11¼ in. (28.6 cm.) wide, the larger

\$1,500-2,000

(3)



292

•293

A PAIR OF ROCK CRYSTAL OBELISKS

MODERN

25½ in. (64.8 cm.) high

\$3,000-5,000

(2)



293

•294

TWO AMERICAN SILVER-GILT AND CHINESE HARDSTONE MOUNTED TELEPHONES

FIRST QUARTER 20TH CENTURY, RETAILED BY BENSABOTT, CHICAGO

Each with a carved carnelian or white jade plaque, late Qing dynasty, *the cases stamped*, the mechanism by Kellogg Switchboard and Supply, Co. 10¼ in. (26 cm.) wide, the larger (2)

\$2,000-3,000



294

PROPERTY OF A LADY

295

A PAIR OF LOUIS XV STYLE ORMOLU CANDLESTICKS
SECOND HALF 19TH CENTURY

12 in. (30.5 cm.) high

\$2,000-3,000

PROVENANCE

Anonymous sale, Christie's, London, 15 September 2004, lot 401.



295

PROPERTY OF A LADY

296

A PAIR OF LOUIS XV STYLE CANDLESTICKS
LATE 19TH CENTURY

(2) 13 in. (33 cm.) high

\$3,000-5,000



296

(2)



297

■-297
AN AMETHYST, ROCK CRYSTAL AND DISTRESSED METAL TWELVE-LIGHT CHANDELIER
MODERN

Electrified
46 in. (116.8 cm.) high, 37 in. (94 cm.) diameter
\$5,000-8,000



298

■-298
A SWISS GILT-METAL MOUNTED CHINESE JADEITE AND CARNELIAN DESK CLOCK
CIRCA 1920

The dial stamped *SWISS MADE* and *8 days*
4¼ in. (19.8 cm.) high
\$3,000-5,000

The present clock relates top works by such early 20th century masters as Edward Farmer and Yamanaka, who both worked in New York.



299

■-299
A PAIR OF ORMOLU-MOUNTED ROCK CRYSTAL LAMPS
20TH CENTURY

19¼ in. (48.9 cm.) high, overall
\$3,000-5,000

(2)

-300

A FRENCH SILVER, ENAMEL, CORAL AND BOXWOOD DRESSING TABLE BOX WITH HINGED COVER

RETAILED BY GROGAN CO., PITTSBURG, CIRCA 1925

The interior with removable coral mounted burl wood box and cover, the hinged cover inset with a Chinese carved boxwood plaque, stamped 4061 inside cover and on flange, stamped GROGAN CO. PITTSBURG STERLING FRANCE and scratch engraved with various numbers, *marked inside cover and on flange, with French maker's mark J* T*
2½ in. (5.8 cm.) high, 3⅞ in. (9.8 cm.) wide, 3⅞ in. (8 cm.) deep (2)
\$4,000-6,000



300



301

-301

A FRENCH SILVER AND LAPIS LAZULI DESK CLOCK

BY CARTIER, CIRCA 1929

The reverse engraved 15.5.29, the dial signed CARTIER, *the dial mount with illegible maker's mark, the reverse stamped FRANCE and 1186 and AR*
3¾ in. (9.5 cm.) high, 3¾ in. (9.5 cm.) wide
\$2,000-3,000

PROVENANCE

Anonymous sale; Christie's, New York, 21 April 1993, lot 40.

-302

AN ART DECO NEPHRITE, SILVER AND ENAMEL DESK CLOCK

CIRCA 1930

Marked 'sterling' under base
3¾ in. (9.5 cm.) high, 5½ in. (14 cm.) wide
\$2,000-3,000



302



303

■-303

A PAIR OF TERRACOTTA BUSTS OF ROMAN EMPERORS
20TH CENTURY

On faux-marble painted pedestals
28½ in. (72.4 cm.) high, 23 in. (58.4 cm.) wide,
the busts; 69¼ in. (175.9 cm.) high overall

(2)

\$3,000-5,000



304

(2)

■-304

A PAIR OF PATINATED-METAL-MOUNTED GRANITE
URNS AND COVERS

20TH CENTURY

21¼ in. (54 cm.) high, 23½ in. (59.7 cm.) wide,
14½ in. (36.8 cm.) deep

\$4,000-6,000



305

■-305

A PAIR OF MARBLE CHAIRS
SECOND HALF 20TH CENTURY

Each modeled after a Neoclassical face (2)

\$6,000-8,000

■-306

AN ITALIAN POLYCHROME-PAINTED AND PARCEL-GILT CONSOLE TABLE

LATE 19TH/EARLY 20TH CENTURY

31¾ in. high, 39¾ in. wide, 22¼ in. deep

\$1,500-2,000



306



307

■-307

A PAIR OF ITALIAN MICROMOSAIC, SPECIMEN MARBLE AND SLATE OBELISKS

20TH CENTURY

21½ in. high

(2)

\$1,500-2,000

■-308

A GROUP OF FOUR FAUX-MARBLE PAINTED COLUMNS

20TH CENTURY

74¼ in. (188.6 cm.) high, 12¾ in. (32.4 cm.) wide

(4)

\$2,000-3,000



308

SESSION III
(LOTS 309-474)



309

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION (LOTS 309-317)

309
YOLANDE ARDISSONE (FRENCH, B. 1927)

Le beau parterre

signed 'ARDISSONE' (lower right)

oil on canvas

28¾ x 36 in. (73 x 91.4 cm.)

\$2,000-3,000

PROVENANCE

with Wally Findlay Galleries, Beverly Hills.

311
YOLANDE ARDISSONE (FRENCH, B. 1927)

Les deux maisons roses

signed 'ARDISSONE' (lower left)

oil on canvas

13 x 16 in. (33 x 40.6 cm.)

\$1,000-1,500

PROVENANCE

with Wally Findlay Galleries, Chicago.



311



310

310
YOLANDE ARDISSONE (FRENCH, B. 1927)

Saint-Jean-Cap-Ferrat

signed 'ARDISSONE' (lower left)

oil on canvas

28¾ x 36¼ in. (73 x 92.1 cm.)

\$2,000-3,000

PROVENANCE

with Wally Findlay Galleries, Beverly Hills.

312
YOLANDE ARDISSONE (FRENCH, B. 1927)

Un chemin dans le jardin

signed 'ARDISSONE' (lower center)

oil on canvas

19¾ x 24 in. (50.2 x 61 cm.)

\$1,500-2,000

PROVENANCE

with Wally Findlay Galleries, Beverly Hills.



312



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION (LOTS 309-317)

313

LE PHO (FRENCH/VIETNAMESE, 1907-2001)

Trois femmes dans le jardin

signed and inscribed with characters 'Lepho' (lower right); titled
'Trois femmes dans le jardin' (on the reverse)

oil on canvas

35¼ x 51½ in. (89.5 x 130.8 cm.)

\$30,000-50,000

PROVENANCE

with Wally Findlay Galleries, Chicago.



314

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION (LOTS 309-317)

314
PAUL MADELINE (FRENCH, 1863-1920)

Vielles maisons à Crozant

signed 'P. Madeline' (lower right)

oil on canvas

18 x 21½ in. (45.7 x 54.6 cm.)

\$3,000-5,000

PROVENANCE

with Wally Findlay, Chicago.

316
A BRONZE FIGURE GROUP

EARLY 20TH CENTURY, CAST FROM A MODEL BY
ISIDORE BONHEUR

signed 'iSiDORÉ BONHEUR' (on rockwork base)

16 in. (40.6 cm.) high

\$3,000-5,000



316



315

315
ÉLISÉE MACLET (FRENCH, 1881-1962)

La vieille à Montmartre

signed 'Maclet' (lower left)

oil on board

22¾ x 15½ in. (57.8 x 39.3 cm.)

\$2,000-3,000

PROVENANCE

with Wally Findlay Galleries, Chicago.

317
ADOLPHE SCHREYER (GERMAN, 1828-1899)

An Arab horseman

signed 'Ad. Schreyer.' (lower left)

oil on panel

12½ x 9½ in. (31.8 x 24.1 cm.)

\$3,000-5,000



317



■ 318

JONATHAN KENWORTHY (BRITISH, B. 1943)

Cougar

signed, dated and numbered 'KENWORTHY 67 3/3'
(on the base)

bronze with a light brownish-grey patina

48 in. (121.9 cm.) wide overall

\$25,000-35,000



(another view)

319 No Lot



320

PROPERTY OF A LADY

320
LÉON-JEAN-BAZILLE PERRAULT
(FRENCH, 1832-1908)

Love and Innocence

signed and dated 'L Perrault -1884-'
 (lower right)
 oil on canvas
 57½ x 44½ in. (145.1 x 113.3 cm.)
 \$10,000-15,000

PROVENANCE

Haussner's Restaurant Collection,
 Baltimore.
 Their sale; Sotheby's, New York, 2
 November 1999, lot 45.
 Anonymous sale; Sotheby's, New York,
 24 April 2002, lot 68.
 Acquired at the above sale by the present
 owner.

321
CIRCLE OF NICOLAS POUSSIN
(FRENCH, 1594-1665)

An allegorical scene

oil on canvas
 29¾ x 20½ in. (75.5 x 52.2 cm.)
 \$3,000-5,000

322 No Lot

PROPERTY OF THE ART GALLERY OF ONTARIO,
 DEACCESSIONED TO BENEFIT ART PURCHASES AT
 THE AGO

•323

ATTRIBUTED TO GEORGE KNAPTON
(LONDON 1698-1778)

Portrait of a girl, full-length

oil on canvas
 55¾ x 35 in. (142 x 88.9 cm.)
 \$3,000-5,000

PROVENANCE

Peter C. Larkin (1856-1930), 94
 Lancaster Gate, London, c. 1927, and by
 descent to
 Miss L. Aileen Larkin, by whom given
 in 1961 to the Art Gallery of Ontario,
 Toronto.

EXHIBITED

Toronto, Art Gallery of Ontario, until 1961,
 as Philip Mercier.
 Hamilton, Ontario, McMaster University
 Art Gallery, 23 October-1 December 1978,
 as Philip Mercier.

LITERATURE

'Interiors of the London House of the
 Honourable Peter C. Larkin' in *Canadian
 Homes and Gardens*, IV, no. 11, November
 1927, p. 25, as Philip Mercier.
 'A Georgian Mansion - Residence of
 Mrs. P.C. Larkin, May Street, Rosedale,
 Toronto', *Canadian Homes and Gardens*,
 IX, no. 2, February 1932, pp. 17-24, as
 Philip Mercier.



321



323

PROPERTY OF THE MUSKEGON MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

•324

FLORENTINE SCHOOL, 14TH CENTURY

Saint John the Evangelist

inscribed 'JOHANNES' (lower center)
tempera and gold on panel, shaped top, marouflaged
21 $\frac{7}{8}$ x 10 in. (55.7 x 25.3 cm.)

\$4,000-6,000

PROVENANCE

Marquis de Fontana.
with Maynard Walker Gallery, New York and
Hollywood, where acquired by exchange by
Muskegon Museum of Art, Michigan, by whom
deaccessioned, 15 February 2016.



324

PROPERTY OF A PRIVATE COLLECTOR

325

CIRCLE OF ROCCO MARCONI (ACTIVE VENICE 1504-1529)

The Tribute Money

oil in panel
41 $\frac{3}{4}$ x 66 $\frac{1}{2}$ in. (106.1 x 168.9 cm.)

\$6,000-8,000

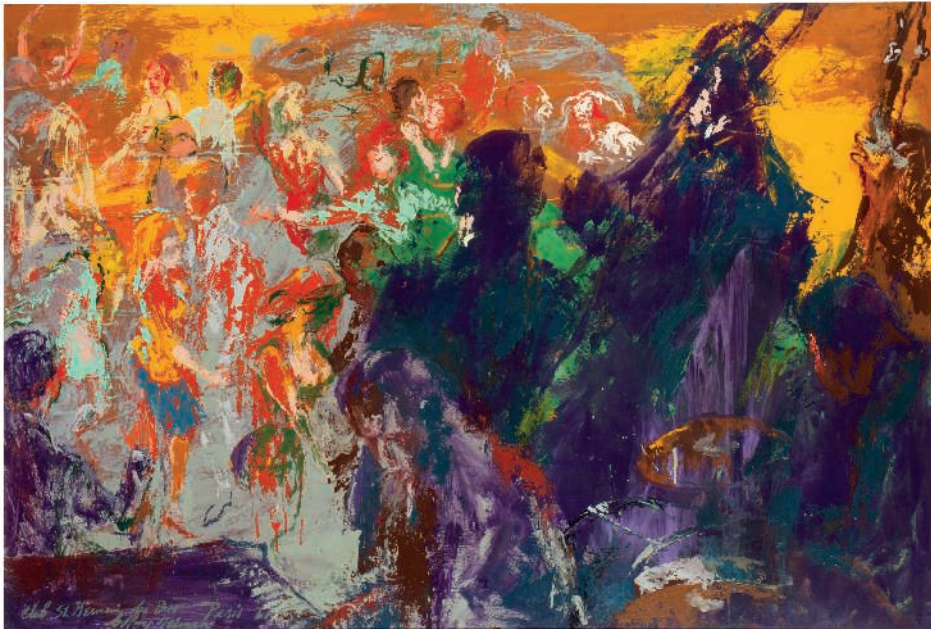
The prototype for this picture is in the Pinacoteca Nazionale, Ferrara (inv. 95). Previously attributed to Giovanni Cariani, it is now given to Rocco Marconi and illustrates an episode in the New Testament in which the relationship between Christianity, secular government, and society is examined (Matthew 22:15-22; Mark 12:13-17; Luke 20:20-26). Hostile questioners attempt to trick Christ into taking a clear stance on whether Jews should pay taxes to the Roman authorities, to which he replies 'Render therefore unto Caesar the things which are Caesar's; and unto God the things that are God's' (Matthew 22:21).



325



326



327



328

326
LEROY NEIMAN
(AMERICAN, 1921-2012)

Strike Bound

signed and dated 'LeRoy Neiman/ '67' (lower left); titled, signed and dated again 'Strike Bound/ All reproduction/ rights reserved/ by the artist/ LeRoy Neiman' (on the reverse)

oil on board
 48 x 36 in. (121.9 x 91.4 cm.)

\$20,000-30,000

PROVENANCE
 with Centaur Sculpture Galleries, Las Vegas.

327
LEROY NEIMAN
(AMERICAN, 1921-2012)

Club St. Germain des Pres, Paris

signed, titled and dated 'Club St. Germain des Pres Paris/ '61/ LeRoy Neiman' (lower left)

oil on board
 72¾ x 49¼ in. (184.8 x 125 cm.)

\$30,000-50,000

328
LEROY NEIMAN
(AMERICAN, 1921-2012)

Can Can I

signed and dated 'LeRoy Neiman/ 65' (lower left)

oil on board
 36 x 60 in. (91.4 x 152.4 cm.)

\$40,000-60,000

PROVENANCE
 with Dyansen Gallery, New York.



329

330
ADOLPH ROBERT SHULZ (1869-1963)
Turkey Roost

signed 'Adolph Robert Shulz.' (lower right)—inscribed with title and dated '1918' (on the stretcher)
 oil on canvas
 34¼ x 44 in. (87 x 111.8 cm.)
 Painted in 1918.
 \$6,000-8,000

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART,
 SOLD TO BENEFIT THE ART ACQUISITIONS FUND (LOTS 329-342)

329
ADOLPH ROBERT SHULZ (AMERICAN, 1869-1963)
Florida landscape

oil on canvas
 30¼ x 32 in. (76.2 x 81.3 cm.)
 Painted in 1930. This work is unframed.
 \$4,000-6,000



330

331
ADOLPH ROBERT SHULZ (1869-1963)
Heart of the Jungle

signed 'Adolph Robert Shulz' (lower right)—signed again, inscribed with title and inscribed 'Nashville Ind.' (on the stretcher)
 oil on canvas
 30¼ x 36 in. (76.8 x 91.4 cm.)
 Painted circa 1930s.
 \$6,000-8,000



331

EXHIBITED
 Nashville, Indiana, Brown County Gallery Association, 1956, no. 270

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND (LOTS 329-342)

332

JOHN OTTIS ADAMS (AMERICAN, 1851-1927)

Florida jungle with cabin, St. Petersburg

signed 'J. Ottis Adams.' (lower left)

oil on canvas

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

Painted in 1923. This work is unframed.

\$4,000-6,000



332

333

JOHN OTTIS ADAMS (AMERICAN, 1851-1927)

Hanging moss, St. Petersburg, Florida

oil on canvas

18 x 14 in. (45.7 x 35.6 cm.)

Painted circa 1914-1915.

\$4,000-6,000



333

334

HENRY WARD RANGER (AMERICAN, 1858-1916)

Sunset - Red and Gold

signed 'HW Ranger' (lower left)

oil on canvas

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

\$5,000-7,000



334



335

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND (LOTS 329-342)

335

THEODORE WORES (AMERICAN, 1860-1939)

Orchard in the mountains of Saratoga, California

signed 'Theodore Wores.' (lower right)

oil on canvas

12 x 16 in. (30.5 x 40.6 cm.)

\$6,000-8,000

•336

LOUIS OSCAR GRIFFITH (AMERICAN, 1875-1956)

Byway of light and shade

signed 'L. O. GRIFFITH' (lower right)

oil on canvas

24¼ x 30 in. (61.6 x 76.2 cm.)

\$3,000-5,000



336



337

337

THEODORE CLEMENT STEELE (AMERICAN, 1847-1926)

Landscape with figures beside a river's bend

signed 'T.C. Steele/ 1898' (lower right)

oil on canvas

18 x 28 in. (45.7 x 71.1 cm.)

\$7,000-10,000

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND (LOTS 329-342)

338

THEODORE CLEMENT STEELE (1847-1926)

Storm Clouds

signed and dated 'TC Steele/21' (lower right)

oil on canvas

20 x 28 in. (50.8 x 71.1 cm.)

Painted in 1921.

\$8,000-12,000



338

•339

CARL FREDERICK GAERTNER (AMERICAN, 1898-1952)

River road

signed and dated 'CARL GAERTNER/ 1949'

gouache and oil on board

15 x 21 in. (38.1 x 53.3 cm.)

\$3,000-5,000



339

•340

WILL HENRY STEVENS (AMERICAN, 1881-1949)

Landscape

signed and dated 'W.H. Stevens. '15' (lower right)

oil on board

11¼ x 9½ in. (28.6 x 24.1 cm.)

\$2,000-3,000



340



341

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND (LOTS 329-342)

341
THEODORE CLEMENT STEELE (AMERICAN, 1847-1926)
The river

signed and dated 'T C Steele/ 1906' (lower right)
oil on canvas
30 x 45 in. (76.2 x 114.3 cm.)
This work is unframed.

\$10,000-15,000

342
THEODORE CLEMENT STEELE (AMERICAN, 1847-1926)
Brookville landscape

signed and dated 'T C Steele/ 1904' (lower right)
oil on canvas
22 x 32 in. (55.9 x 81.3 cm.)

\$10,000-15,000



342



343

PROPERTY FROM THE COLLECTION OF STAFFORD ELIAS (LOTS 343 & 344)

343

WOLF KAHN (AMERICAN/GERMAN, B. 1927)

Purple Hills

pastel on paper

10½ x 13½ in. (26.7 x 34.3 cm.)

\$3,000-5,000

PROPERTY SOLD TO BENEFIT THE GERI BAUER FOUNDATION

•345

WOLF KAHN (AMERICAN/GERMAN, B. 1927)

Sailboat Harbor

signed and dated 'W Kahn 63' (lower right)

pastel on paper

7¾ x 9½ in. (19.7 x 24.1 cm.)

\$2,000-3,000

PROVENANCE

with Vered Gallery, East Hampton, NY.



344

344

WOLF KAHN (AMERICAN/GERMAN, B. 1927)

Green Trees and Gray Sky

signed 'W Kahn' (lower center)

pastel on paper

10½ x 13½ in. (26.7 x 34.3 cm.)

\$3,000-5,000

PROPERTY FROM THE COLLECTION OF STAFFORD ELIAS

346

WOLF KAHN (AMERICAN/GERMAN, B. 1927)

Untitled

signed 'WKahn' (lower right)

pastel on paper

14¼ x 19 in. (36.2 x 48.3 cm.)

\$3,000-5,000



345



346



347

PROPERTY SOLD TO BENEFIT THE GERI BAUER
FOUNDATION

•347

WOLF KAHN
(AMERICAN/GERMAN, B. 1927)

Early Spring

signed 'W Kahn' (lower center)
pastel on paper
13 x 16½ in. (33 x 41.9 cm.)

\$3,000-5,000

PROVENANCE

with Vered Gallery, East Hampton, NY.

348
ANDRÉ GISSON
(AMERICAN, 1921-2003)

Portrait of a young girl

signed 'Gisson' (lower left)
oil on canvas
9 x 12 in. (22.9 x 30.5 cm.)

\$600-800

349
ANDRÉ GISSON
(AMERICAN, 1921-2003)

In the park

signed 'Gisson' (lower right)
oil on canvas
12 x 16 in. (30.5 x 40.6 cm.)

\$600-800



348



349



350

PROPERTY FROM THE ESTATE OF EILEEN JOSTEN LOWE

350

OTTO KARL KNATHS (AMERICAN, 1891-1971)

The bust

signed 'Karl Knaths' (lower left)

oil on canvas

30¼ x 40 in. (76.8 x 101.6 cm.)

\$3,000-5,000

PROVENANCE

with Paul Rosenberg & Co., New York.

with Albright-Knox Gallery, New York.

•352

LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

Washing Hair

signed 'Eilshemius-' (lower left)

oil on printed paper laid down on board

8 x 9 in. (20.3 x 22.9 cm.)

\$1,000-1,500



352



351

SOLD BY THE ORDER OF THE TRUSTEES OF THE HIRSHHORN MUSEUM SCULPTURE GARDEN TO BENEFIT ITS ACQUISITION PROGRAM (LOTS 351-353)

•351

LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

Waterfall

signed 'Eilshemius'

oil on canvas

8 x 10 in. (20.3 x 25.4 cm.)

\$1,500-2,000

•353

LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

Wading

signed 'Eilshemius-' (lower right) and dated '1919-' (lower left)

oil on paperboard

6¾ x 14½ in. (17.1 x 36.8 cm.)

Executed in 1919.

\$1,500-2,000



353



354

PROPERTY FROM THE COLLECTION OF
MR. AND MRS. ALLAN FRUMKIN (LOTS 354-357)

354

ROY DE FOREST (AMERICAN, 1930-2007)

Prophet sighting Bigfoot

signed and dated 'DE FOREST 1988' (lower left)

acrylic on wood in artist's frame

38½ x 93½ x 2¼ in. (97.8 x 237.4 x 5.7 cm.)

\$6,000-8,000



355

355

ROY DE FOREST (AMERICAN, 1930-2007)

Untitled

signed and dated 'Roy De Forest 1978' (lower center)

pastel on paper in presumed artist's frame

30 x 22½ in. (76.2 x 57.2 cm.)

\$3,000-5,000



356

356

ROY DE FOREST (AMERICAN, 1930-2007)

Steamship and Wolf

signed and dated 'Roy de Forest 1979' (lower left)

pastel and watercolor on paper

22½ x 30 in. (57.2 x 76.2 cm.)

\$3,000-5,000

PROPERTY FROM THE COLLECTION OF
MR. AND MRS. ALLAN FRUMKIN (LOTS 354-357)

357

ROY DE FOREST
(AMERICAN, 1930-2007)

*Indian Joe reads the major works of
Edmund Husserl*

signed and dated 'DE FOREST 64'
(on the reverse)

acrylic on canvas
64¼ x 53¾ in. (163.2 x 136.5 cm.)

\$12,000-18,000

PROVENANCE

with Dilexi Gallery, San Francisco.



357

PROPERTY FROM A PRIVATE COLLECTION

358

JAMES WEEKS
(AMERICAN, 1922-1998)

Singers, Master Class

signed 'JW' (upper right)

acrylic on paper laid down on masonite
36½ x 47½ in. (92.7 x 120.7 cm.)

Executed in 1981.

\$7,000-9,000

PROVENANCE

with Charles Campbell Gallery,
San Francisco.

Acquired from the above by the present
owner, 1989.



358



359

PROPERTY FROM A PRIVATE COLLECTION

359

JAMES WEEKS (AMERICAN, 1922-1998)

Sacred Dance

signed and dated 'JW 80' (upper right)
acrylic on joined paper laid down on masonite
39¼ x 51¼ in. (99.7 x 130.2 cm.)
Executed in 1980.

\$4,000-6,000

PROVENANCE

with Charles Campbell Gallery, San Francisco.
Acquired from the above by the present owner, 1989.



360

361

JACK BEAL (AMERICAN, 1931-2013)

Random Walk (Crutches)

signed 'Jack Beal' (upper right)
oil on canvas
80 x 80 in. (203.2 x 203.2 cm.)
Painted in 1965.

\$4,000-6,000

PROVENANCE

with George Adams Gallery, New York.

EXHIBITED

Loretto, PA, Southern Alleghenies Museum of Art, "Against the Grain: Images in American Art, 1960-1990", 9 June - 9 September 1991.



361

PROPERTY FROM THE BASS MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND

■362

CHAIM GROSS (1904-1991)

Happy Mother

inscribed 'CHAIM/GROSS/1958' and 'Bedi-Rassy N.Y'

(along the base)

bronze with brown patina

52 in. (132.1 cm.) high

Cast in 1958.

\$8,000-12,000

PROVENANCE

The artist.

Alexander Rittmaster, Woodmere, New York, commissioned from the above, 1958.

Mr. and Mrs. John Madden, Coconut Grove, Florida; Dr. and Mrs.

Joseph Brenner, New Orleans, Louisiana; Mr. and Mrs. Peter

Rittmaster, London, by descent.

Gift to the present owner from the above, 1981.

LITERATURE

F. Getlin, *Chaim Gross*, New York, 1974, n.p., pl. 158, another example illustrated.

"Sculptor Gross' Bronze to be Unveiled," *The Jewish Floridian*, December 4, 1981, p. B1, illustrated.

The present work was cast in an edition of six. Other casts of *Happy Mother* are in the collections of Wichita State University, Wichita, Kansas; Albert Einstein College of Medicine of Yeshiva University, New York; Columbus Museum of Art, Columbus, Ohio; Hubert Humphrey Federal Building, Washington, D.C.



362

■363

TERRY RODGERS (AMERICAN, B. 1949)

The Conversation

signed and dated 'Rodgers 00' (lower right); signed, dated again and titled 'The Conversation T Rodgers 2000' (on the overlap)

oil on canvas

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

\$5,000-7,000



363

■364

ROBERT MOSKOWITZ (1912-2001)

Bowler

signed titled and dated 'ROBERT MOSKOWITZ 1985-86

"BOWLER" (on the reverse)

oil and latex on canvas

72 x 30 in. (182.9 x 76.2 cm.)

Executed in 1985-1986.

\$5,000-7,000



364



365 (ten works)



366 (ten works)

THE PROPERTY OF A GENTLEMAN

365
ITALIAN SCHOOL, 18TH CENTURY

Astrological studies; and nine companion works
 the first inscribed '1. Cane maggiore 2. Colomba di noé'
 (left edge)
 each watercolor, ink and gold leaf on paper
 the first 12 x 17½ in. (305 x 445 mm.), unframed
 \$3,000-5,000

(10)

366
ITALIAN SCHOOL, 18TH CENTURY

Astrological sketches; and nine companion works
 the first inscribed 'Delfino' (lower center)
 each watercolor, ink and gold leaf on paper
 the first 11¾ x 17¼ in. (298 x 438 mm.), unframed
 \$3,000-5,000

(10)

•367
AFTER LIEUTENANT JAMES MOORE

Six Views taken at and near Rangoon
 six lithographs in colors, on wove paper, with margins
 each Image 10 x 14½ in. (254 x 368 mm.)
 \$2,000-3,000

•368
AFTER JOHANNES KIP AND LEONARD KNYFF

Bird's Eye Views of English Country Estates: [8 Plates]
 eight engravings with hand-coloring, on laid paper, published in
 London, with margins
 each Plate 13½ x 17 in. (343 x 432 mm.)
 \$3,000-5,000



367 (six works)



368 (eight works)

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND

369

CHARLES HERBERT WOODBURY (AMERICAN, 1864-1940)

At sea

signed and dated 'Woodbury '07' (lower right)

oil on canvas

40 x 56 in. (101.6 x 142.2 cm.)

\$4,000-6,000



369



370

•370

RANDALL DAVEY (AMERICAN, 1887-1964)

Polo Players

signed 'R Davey' (lower left)

oil on board

7 x 9½ in. (17.8 x 24.1 cm.)

\$1,500-2,000

PROVENANCE

with Fenn Galleries, Ltd., Santa Fe.

PROPERTY FROM THE HANLEY COLLECTION

•371

HENRY SCOTT (BRITISH, 1911-2005)

Steel Ship 'Cambrian King'

signed 'Henry Scott' (lower left)

oil on canvas

14 x 20 in. (35.6 x 50.8 cm.)

\$2,000-3,000

PROVENANCE

with Kennedy Galleries, New York.

anonymous sale; Christie's, New York, 14 December 2005, lot 94.



371

PROPERTY OF A LADY (LOTS 372-373)

372

A PAIR OF DANISH SILVER SAUCE TUREENS, NO. 296C

MARK OF GEORGE JENSEN, COPENHAGEN, 1925-1932

Designed by George Jensen, circa 1919, each marked under base and numbered 296C

7¾ in. (20 cm.) wide;
28 oz. 14 dwt. (893 gr.)

(2)

\$4,000-6,000



372

373

A DANISH SILVER BOWL, NO. 180

MARK OF GEORG JENSEN, COPENHAGEN, 1919-1927

In the Louvre pattern, designed by Georg Jensen, together with a silver cover in the Jensen style, the bowl marked under base, the cover apparently unmarked,, both with Swedish import marks 6 in. (15 cm.) high; 10 oz. 2 dwt. (315 gr.)

\$1,500-2,500



373

374

A SET OF FOUR GEORGE II SILVER CANDLESTICKS

MARK OF WILLIAM TUIE, LONDON, 1759, BRITANNIA STANDARD

On shaped circular bases with baluster stems, weighted bases, each marked top of base

11½ in. (28.2 cm.) high

(4)

\$3,000-5,000

PROVENANCE

Warslawsky Collection; Sotheby's, New York, 14 October 2015, lot 402.



374

•375

A JAPANESE SILVER 'IRIS' BOWL AND GOBLET

THE BOWL MARKED WITH JUNGIN CHARACTER MARK, THE GOBLET MARK OF K & K BELOW A CRANE AND WITH CHARACTERS, BOTH MEIJI PERIOD (1868-1912)

Each marked under base

The bowl 9¼ in. (24.5 cm.) diam., the goblet 7½ in (19 cm.) high; 18 oz. (560 gr.)

\$3,000-5,000

(2)



375



375A

•375A

A CHINESE EXPORT SILVER TWO-HANDLED CUP

MARK OF LUEN WO, SHANGHAI, LATE 19TH/EARLY 20TH CENTURY

The body applied with iris plants, *marked under foot rim* 9¼ in. (24.7 cm.) high

\$2,000-3,000

PROVENANCE

With Ralph M. Chait Galleries, New York.

PROPERTY OF A LADY (LOTS 376-378A)

376

A VICTORIAN SILVER-GILT PART-FRUIT FLATWARE SERVICE

MARK OF FREDERICK ELKINGTON, LONDON, 1885

Comprising:

Twelve fruit spoons

Twelve fruit forks

Twelve fruit knives, silver-gilt blades

Together with a pair of serving spoons, the handles formed as knights, the reverse of the bowls engraved with crest and motto IN UTRUMQUE PARATUS and GWIR YN ERBYN Y BYD, mark of Henry Holland, London, 1875 and 1877 and a pair of smaller serving spoons with figural handles, the bowls engraved with a cross and flowers, mark of C.E., London, 1887 (40)

\$2,000-3,000



376



377

377

A ROYAL BELGIAN CIGARETTE-BOX

BY WOLFERS FRERES, BRUSSELS, 20TH CENTURY

The interior fitted with white velvet, the hinged cover engraved *M* below a Royal Princess' coronet for Princess Margaret (1930-2002), wood base, *marked inside cover, further engraved 'Wolfers Freres Bruxelles'*

9½ in. (23.4 cm.) long; 21 oz. 6 dwt. (663 gr.) gross weight

\$2,000-3,000

PROVENANCE

The Collection of H.R.H. The Princess Margaret, Countess of Snowdon; 14 June 2006, lot 742.

378

A ROYAL ELIZABETH II SILVER VASE

MARK OF REID & SONS LTD., BIRMINGHAM, 1989

The interior gilt, engraved with initial *M* below a Royal Princess' coronet, *marked on side and under foot*

10½ in. (26 cm.) high, 10 oz. 12 dwt. (329 gr.)

\$2,000-3,000

PROVENANCE

The Collection of H.R.H. The Princess Margaret, Countess of Snowdon, Christie's, London, 14 June 2006, lot 743.

The initial is that of H.R.H. The Princess Margaret, Countess of Snowdon (1930-2002).



378



377A

377A

A ROYAL ELIZABETH II SILVER DRESSING-TABLE BOX

MARK OF ASPREY, LONDON, 1986

The detachable cover engraved *M* below a Royal Princess' coronet, the interior lightly gilt, *marked on side and inside cover, base stamped 'Asprey'*

5 in. (12.5 cm.) long; 11 oz. (355 gr.)

\$1,000-1,500

PROVENANCE

Displayed on the Dressing Table in the Bedroom of the Private Apartment of H.R.H. The Princess Margaret, Countess of Snowdon at Kensington Palace.

The Collection of H.R.H. The Princess Margaret, Countess of Snowdon; Christie's, London, 14 June 2006, lot 841.

The initial is that of H.R.H. The Princess Margaret, Countess of Snowdon (1930-2002).

378A

A PAIR OF EDWARD VII SILVER BUD VASES

MARK OF WILLIAM COMYNS, LONDON, 1902

Weighted, *each marked on side*

7¼ in. (18.5 cm.) high

(2)

\$500-800

PROVENANCE

By repute possibly formerly in the collection of H.R.H. The Princess Margaret, Countess of Snowdon (1930-2002).



378A

PROPERTY FORMERLY IN THE COLLECTION OF THE DUKE AND DUCHESS OF WINDSOR

•379

A SILVER COIN TRAY AND A SILVER-PLATE ICE BUCKET

THE TRAY MARK OF FREDERICK CHARLES BRITTEN & FREDERICK WILLIAM BRITTEN, 1911, RETAILED BY DOBSON, PICCADILLY, THE ICE BUCKET BY JAMES DIXON & CO., SHEFFIELD, 20TH CENTURY

The tray engraved *FIRST ISSUE OF 'ROYAL MAUNDY' COINS OF THE REIGN OF KING GEORGE V 1911, marked under base*, the ice bucket engraved with monogram *WWS*
9 in. (23 cm.) wide, the tray, 5 in. (13 cm.) high, the ice bucket (2)
\$1,200-1,800



379

PROVENANCE

The Duke and Duchess of Windsor.

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

The monogram is for Wallace Warfield Simpson (1896-1986), later Duchess of Windsor.



380

PROPERTY OF A LADY

380

A FRENCH SILVER-GILT PART-DESSERT SERVICE

LÉONARD CHATENET, PARIS, CIRCA 1819-1838

Comprising:

- Twelve dessert forks
- Twelve dessert spoons
- Twelve teaspoons
- 48 oz. 2 dwt. (1,497 gr.)

\$1,500-2,500

(36)

381

A PAIR OF ENGLISH SILVER CANDLESTICKS

MARK OF L.J. MILLINGTON, BIRMINGHAM, 2012

On circular bases rising to cylindrical stems, both applied with two fully modeled mice with red glass eyes, weighted, *marked on base rims*

10 3/8 in. (26.3 cm.) high

(2)

\$3,000-5,000



381



382

PROPERTY OF A LADY (LOTS 382-385)

382
A SWISS VARI-COLOUR GOLD SNUFF BOX
 GENEVA, CIRCA 1790-1800, MARK OF 'JHC' BELOW A CORONET

The interior cover inscribed *Bidault Biniere*, marked on interior cover, base and flange
 3½ in. (7.7 cm.) wide
 \$1,500-2,500

PROVENANCE
 Anonymous Sale; Christie's, 28 November 2006, lot 56 (part).

382A
TWO LOUIS XVI VARI-COLOUR GOLD SEALING-WAX CASES

THE FIRST MARK OF ÉTIENNE-PIERRE ROUSSELET (FL. 1788-1821), PARIS, 1788/1789, WITH THE CHARGE AND DISCHARGE MARKS OF JEAN-FRANÇOIS KALENDRIN 1789-1792, LATER STRUCK WITH THE CENSUS MARK FOR THE SOUTH DIVISION 1819-1838, THE SECOND, PARIS, APPARENTLY 1785, THE MAKER'S MARK INDISTINCT

The first with matrix engraved with monogram 'OMB', each marked inside cover and on flange
 4¾ in. (12.2 cm.) long, the largest
 \$3,000-5,000

PROVENANCE
 Anonymous Sale; Christie's, London 28 November 2006, lot 25 (the first).
 S.A.R. La Principessa Reale Maria Gabriella Di Savoia; Christie's, London, 27 June 2007, lot 14.



(2)

382A



383

383
A FRENCH 18 KT GOLD SNUFF-BOX
 MARK OF MARIE-FRANÇOISE-ANTOINETTE LEJEUNE, DAME MARCILLAC (FL. 1806 - C. 1816), WITH THE THIRD STANDARD AND EXCISE MARKS FOR GOLD, PARIS 1809-1819, AND THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18-CARAT GOLD

The interior later engraved *Charley / To his dearest friend / The Earl of Strathmore / April 28, 1863* and with crest above monogram *H.C.J.*, marked inside cover and base
 3¼ in. (8.2 cm.)
 \$3,000-5,000

PROVENANCE
 Anonymous Sale; Christie's, London, 28 November 2006, lot 72.
 The crest is that of H.C. Johnson.

PROPERTY OF A LADY (LOTS 382-385)

384

A FRENCH SILVER-GILT, SILVER AND VARI-COLOUR GOLD SNUFF BOX

PARIS, CIRCA 1820, MAKER'S MARK INDISTINCT

Marked on interior of cover, base apparently unmarked
2½ in. (6.4 cm.) wide

\$5,000-7,000



384



384A

384A

A LOUIS XVI VARI-COLOUR GOLD SEALING-WAX CASE
PARIS, 1789, WITH THE CHARGE AND DISCHARGE
MARKS OF JEAN-FRANÇOIS KALENDRIN 1789-1792,
MAKER'S MARK [?]FL OR [?]FH

*The bezel engraved *Sélima Fallouard*, marked inside cover and
on flange*

4¼ in. (11 cm.) long

\$2,000-3,000

PROVENANCE

Anonymous Sale; Christie's, London, 28 November 2006, lot 23.

385

A SWISS GOLD SNUFF-BOX

CIRCA 1830, MAKER'S MARK FOT, PROBABLY
NEUCHÂTEL

*Each side chased with an animal in flight, the interior base and
cover engraved FOT, marked inside cover and to interior base*
3¾ in. (9 cm.) wide

\$3,000-5,000

PROVENANCE

Christie's, Geneva, 14 May 1996, lot 251.

Christie's, London, 27 October 2005, lot 83.



385



386

386
A SET OF FOUR GEORGE II SILVER
CANDLESTICKS

MARK OF WILLIAM CAFE, LONDON, 1758

On shaped square bases with knopped stems, each engraved with crest, *each marked under base and on body, two marked on nozzle* 10 in. (25.5 cm.) high; 87 oz. 8 dwt. (2,721 gr.) gross weight (4)

\$5,000-7,000

PROVENANCE

The Warshawsky Collection; Sotheby's, New York, 14 October 2015, lot 404.

PROPERTY OF A LADY

387
A PAIR OF FRENCH SILVER VASES

PARIS, LATE 19TH/EARLY 20TH CENTURY, RETAILED BY BOINTABURET

Each marked under base, on foot and side, mark of H. Fres & Cie and with retailers stamp

8 in. (20 cm.) high; 25 oz. 6 dwt. (789 gr.) (2)

\$1,500-2,500



387



388

388
A SWISS SILVER FOUR-PIECE TEA
AND COFFEE SERVICE

MARK OF J.G.F^S, GENEVA, POST 1934

Comprising a teapot, coffee pot, covered sugar bowl and creamer, the finials formed as frogs on lily pads, the feet as dragonflies, *each marked under base* 8¼ in. (21 cm.) high, the tallest; 72 oz. 14 dwt. (2,263 gr.) (5)

\$2,000-3,000



389



390

PROPERTY FROM THE PETER SCHEINMAN COLLECTION (LOTS 389-391)

■-389

A CHINESE HONGMU SIDE TABLE

LATE QING DYNASTY (LATE 19TH / EARLY 20TH CENTURY)

37¼ in. (94.5 cm.) high, 26¼ in. (68 cm.) wide, 13¾ in. (34 cm.) deep

\$1,500-2,500

PROVENANCE

Acquired from The Chinese Porcelain Company, New York, 17 February 1987.

■-390

A CHINESE HONGMU INCENSE STAND

LATE QING DYNASTY (LATE 19TH / EARLY 20TH CENTURY)

With inset green hardstone top

33 in. (84 cm.) high, 16½ in. (41 cm.) wide, 16½ in. (41 cm.) deep

\$1,000-1,500

PROVENANCE

Acquired from The Chinese Porcelain Company, New York, 3 December 1986.

■-391

A CHINESE HUALI SIDE TABLE

20TH CENTURY

33¾ in. (85.5 cm.) high, 36¾ in. (96.5 cm.) wide, 18½ in. (47 cm.) deep

\$1,500-2,500



391



392

■392
FOUR CHINESE CARVED JUMU WOOD PANELS
 LATE QING DYNASTY
 (LATE 19TH / EARLY 20TH CENTURY)

Each carved with openwork of scrolling lotus blossoms above gate-work enclosing a central elephant and potted vase, waxed linen backing
 65 in. (165.1 cm.) high,
 24½ in. (62.3 cm.) wide,
 2¼ in. (5.7 cm.) deep (4)
 \$2,000-3,000

PROVENANCE
 Acquired from Schoeni Fine Oriental Art,
 Hong Kong, 1990s.

•393
A LARGE PAIR OF CHINESE FAMILLE VERTE-DECORATED BLUE AND WHITE VASES
 20TH CENTURY

Each with apocryphal underglaze blue Guangxu marks
 27½ in. (69.9 cm.) high (2)
 \$1,000-1,500

•394
A CHINESE FAMILLE ROSE LARGE FIGURE OF STANDING GUANYIN
 20TH CENTURY

38¼ in. (97.2 cm.) high
 \$1,000-1,500



393



394

395
A CHINESE CLOISSONNE ENAMEL FIGURE OF A ROOSTER

20TH CENTURY

37½ in. (95.2 cm.) high

\$5,000-7,000



395



396

•396
A PAIR OF CHINESE ENAMEL-ON-COPPER CIRCULAR BOXES AND COVERS

LATE 19TH/20TH CENTURY

5 in. (12.7 cm.) high, 8¼ in. (21 cm.) diameter (4)

\$800-1,200

397
A PAIR OF CHINESE CLOISSONNE ENAMEL FIGURES OF ELEPHANTS

20TH CENTURY

16½ in. (42 cm.) high

(2)

\$6,000-9,000



397



398

•398
A PAIR OF CHINESE CLOISSONNÉ AND PAINTED ENAMEL 'LOTUS' BOWLS
 19TH CENTURY
 Realistically enameled inside and out
 8¾ in. (22.2 cm.) diameter (2)
 \$3,000-5,000

•399
A PAIR OF GILT-METAL MOUNTED CHINESE CLOISSONNE ENAMEL VASES
 20TH CENTURY
 The necks applied with gilt-metal *chilong*,
 enameled under bases
 25¼ in. (64 cm.) high (2)
 \$3,000-5,000

•400
A LARGE PAIR OF CHINESE CLOISSONNÉ ENAMEL VASES
 20TH CENTURY
 On a black ground, with applied gilt-metal dragons encircling the necks
 20¼ in. (51.5 cm.) high (2)
 \$3,000-5,000



399



400

PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION
(LOTS 401-404)

-401

**A CHINESE BRONZE ARCHAISTIC
VASE, HU**

QING DYNASTY (1644-1911)

Cast with stylized masks, and lengthy
inscription on the interior, mounted on a
hongmu wood stand

21¾ in. (55.2 cm.) high overall (2)

\$5,000-7,000



401

-402

**A PAIR OF CHINESE FAMILLE ROSE
BOUGH POTS AND COVERS**

20TH CENTURY

Enameled with prunus blossoms to each
panel, the sides applied with tree shrews and
grapes, iron-red apocryphal Qianlong seal
to bases

10¼ in. (26 cm.) high (4)

\$2,500-3,500



402

403

**A CHINESE BLUE AND WHITE FIVE-
PIECE GARNITURE**

20TH CENTURY

Comprising two beaker vases and three
baluster jars and covers

18 in. (45.7 cm.) high, the jars and covers (8)

\$5,000-7,000



403



404

•404

A PAIR OF CHINESE RED-OVERLAY WHITE GLASS VASES

20TH CENTURY

Each carved with two geese amidst lily ponds
9 7/8 in. (25 cm.) high

(2)

\$1,500-2,500

•405

A PAIR OF RED PEKING GLASS OCTAGONAL BOTTLE VASES

LATE 19TH/20TH CENTURY

12 in. (30.5 cm.) high

(2)

\$700-900



405

•406

TWO CHINESE FLAMBE-GLAZED VASES

20TH CENTURY

18 in. (45.7 cm.) high, the larger

(2)

\$800-1,000



406

PROPERTY OF A LADY (LOTS 407-410)

•407

A CHINESE YELLOW GLASS BOTTLE VASE

QIANLONG INCISED MARK AND OF THE PERIOD (1736-1795)

8½ in. (21.5 cm.) high

\$2,000-3,000



407 (mark)



407



408

•408

A CHINESE COPPER-RED-GLAZE BOTTLE VASE, MOUNTED AS A LAMP

THE PORCELAIN 18TH/19TH CENTURY, LATER MOUNTED

Drilled, with silk shade and gilt-metal finial
12½ in. (31.6 cm.) high, the vase

\$1,500-2,000

(2)

•409

FOUR CHINESE COPPER-RED OR FLAMBÉ-GLAZED VASES

19TH/20TH CENTURY

Comprising a pear-form vase; a faceted double-gourd-form vase; a sleeve vase glazed inside and out; and a bottle vase
9 in. (22.8 cm.) high, the tallest (4)

\$1,500-2,000



409



410

-410

TWO CHINESE COPPER-RED-GLAZED VESSELS
18TH/19TH CENTURY

Comprising a jar with later carved wood cover; and a *langyao*-type bottle vase
15 in. (38.2 cm.) high, the second (3)
\$2,000-3,000

-411

A CHINESE COPPER-RED GLAZED BOTTLE VASE
18TH/19TH CENTURY

13 in. (33 cm.) high
\$4,000-6,000

PROVENANCE

Anonymous sale, Christie's London, 15 May 2008, lot 351.



411



412

-412

A MATCHED PAIR OF CHINESE COPPER-RED GLAZED VASES, AND A FLAMBE-GLAZED HU-FORM VASE

LATE 19TH/20TH CENTURY

The pair with underglaze apocryphal four-character Qianlong marks, the *hu*-form vase with incised apocryphal Yongzheng seal to base
22½ in. (57.2 cm.) high, the pair (3)
\$1,500-2,500

•413

**A PAIR OF CHINESE GREEN AND YELLOW-GLAZED
BUDDHIST LIONS**

19TH/20TH CENTURY

11¾ in. (28.9 cm.) high, each

\$1,500-2,000

(2)



413



414

•414

**THREE PAIRS OF CHINESE FLAMBE OR COPPER-RED
GLAZED VESSELS**

20TH CENTURY

Comprising a pair of copper-red glazed amphora with underglaze blue double circle to base; a pair of peachbloom-glazed Chrysanthemum vases with apocryphal underglaze blue six-character Kangxi marks; and a pair of water pots

\$1,500-2,500

(6)

■•415

**A LARGE PAIR OF CHINESE CELADON-GLAZED JARS
AND COVERS**

20TH CENTURY

The bodies molded in registered with foliage, each with incised apocryphal six-character Qianlong mark

23½ in. (59.7 cm.) high, overall

\$1,000-1,500

(4)



415



416

■-416

A VERY LARGE PAIR OF CHINESE FAMILLE ROSE VASES

20TH CENTURY

Depicting various figures in fenced pavilion scenes, on giltwood pedestals

48 in. (121.9 cm.) high, the porcelain (2)

\$5,000-7,000

■-417

A GROUP OF THREE CHINESE PORCELAIN IMMORTALS AND THEIR ATTRIBUTES

20TH CENTURY, MARKED UNDERNEATH WITH SEALS FOR ZENG LONGSHENG

Together with a three-tiered metal stand

13½ in. high, the figures (4)

\$1,000-1,500



417

■-418

A LARGE PAIR OF CHINESE TEADUST-GLAZED GLOBULAR JARS AND COVERS

20TH CENTURY

With four applied beast-head and ring handles

17½ in. (44.5 cm.) high overall (4)

\$1,200-1,800



418

•419

A CHINESE IRON-RED 'DRAGON' WINE CUP
GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE
BLUE AND OF THE PERIOD (1875-1908)

Decorated with two writhing dragons chasing flaming pearls amidst clouds
2¼ in. (5.7 cm.) diameter; 1¾ in. (4.7 cm.) high
\$1,000-1,500

PROVENANCE

Anonymous sale, Bonham's London, 6 November 2008, lot 21 (one of a pair).



419 (mark)



419



420

•420

A CHINESE FAMILLE ROSE JAR AND COVER
20TH CENTURY

With three applied auspicious pomegranate, peach and finger citron branches, the base with underglaze blue seal to base
19¼ in. (48.9 cm.) high, overall (2)
\$600-800

•421

THREE SIMILAR CHINESE FAMILLE ROSE 'DRAGON' BOWLS
20TH CENTURY

Each decorated with iron-red writhing dragon chasing flaming pearls, one with iron-red and gilt dragon medallion on interior and with apocryphal iron-red six-character Guangxu mark to base; the pair with iron-red marks 'Jiujiang rong hua gongsi'
5 in. (12.7 cm.) diameter, the first (3)
\$2,000-3,000

PROVENANCE

Anonymous sale, Bonham's San Francisco, 9 September 2008, lot 2200.



421



422

422
A SET OF SIX CHINESE PAINTED-POTTERY
EQUESTRIAN FIGURES

HAN DYNASTY (206 BC - AD 220)

Each horse standing foursquare with head raised, painted with colorful saddle and trappings, the riders with hands held as if holding reins and faces finely rendered, in sizes 12 in. (30.5 cm.) high

\$5,000-7,000

PROVENANCE

Chinese Antique Center, Hong Kong, June 1997.
 The Chinese Porcelain Company, New York, October 1997.

•423
A GILT METAL-MOUNTED CHINESE PALE GREEN JADE
DESK ACCESSORY

THE JADE LATE 19TH/EARLY 20TH CENTURY, THE MOUNTS LATER

In associated box stamped *CARTIER*
 7¾ in. (18.6 cm.) long, over handles

(6)

\$2,000-3,000



423

424
TWO CHINESE BLUE AND WHITE SCALLOPED RIM 'LOTUS' CHARGERS

KANGXI PERIOD (1662-1722)

Each with an underglaze blue auspicious symbol within double circle to base
15¼ in. (38.7 cm.) diameter, the larger (2)
\$4,000-6,000



424



425

FROM A NEW YORK PRIVATE COLLECTION

•425

A PAIR OF CHINESE EXPORT ARMORIAL 'BLUE FITZHUGH' OVAL PLATTERS
CIRCA 1790-1800

With the arms of Hill Dawe of Ditcheat House of Somerset

11¼ in. (29.8 cm.) wide

(2)

\$1,000-1,500

426
A LARGE PAIR OF CHINESE EXPORT BLUE AND WHITE DOUBLE-GOURD-FORM VASES

20TH CENTURY

20¼ in. (51.4 cm.) high

(2)

\$4,000-6,000



426



427

■427
**A PAIR OF CHINESE EXPORT LARGE FAMILLE ROSE
 JARS AND COVERS**
 LATE 19TH / 20TH CENTURY
 24½ in. (62 cm.) high
 \$4,000-6,000

(4)



428 (interior detail)

FROM A NEW YORK PRIVATE COLLECTION

■428
**A CHINESE EXPORT UNUSUAL CANTON FAMILLE ROSE
 'DRAGON GATE' PUNCH BOWL**
 EARLY 19TH CENTURY

The exterior painted with the eight immortals in a continuous landscape, the interior with square panels enclosing auspicious birds and beasts, the center depicting the transformation of a carp into a dragon as it leaps thru the 'dragon gate'

12½ in. (31.6 cm.) diameter
 \$1,000-1,500



428



429

■429
**A PAIR OF CHINESE EXPORT 'CANTON FAMILLE ROSE'
 VASES AND COVERS**
 19TH CENTURY

In the 'Rose Medallion' pattern
 15¼ in. (38.7 cm.) high, overall
 \$2,000-3,000

(4)



430

430
A PAIR OF CHINESE FAMILLE ROSE ELEPHANT-FORM VASES

20TH CENTURY

Each model of an elephant a mirror image, supporting a double gourd-form vase
 14½ in. (36.8 cm.) high (4)

\$3,000-5,000

432
A PAIR OF JAPANESE PARCEL-GILT BRONZE TRIPOD JARDINIERS

MEIJI PERIOD (1868-1912)

Applied in high relief with a phoenix and a dragon chasing a glass pearl
 16¼ in. (41.3 cm.) high, 18 in. (45.7 cm.) diameter (2)

\$3,000-5,000



432



431

431
A PAIR OF CHINESE EXPORT FAMILLE ROSE MOLDED BEAKER VASES

19TH/20TH CENTURY

17½ in. (44.4 cm.) high (2)
 \$4,000-6,000

433
A PAIR OF JAPANESE KUTANI VASES

MEIJI PERIOD (1868-1912)

With four pair of doves on a red ground, one with iron-red signature to base
 24½ in. (62.2 cm.) high (2)
 \$1,200-1,800



433



434

PROPERTY FROM A PRIVATE COLLECTOR
(LOTS 434-464)

•434
**A PAIR OF SEVRES PORCELAIN
BOTTLE COOLERS (SEAUX A
BOUTEILLE 'ORDINAIRE')**

CIRCA 1764, BLUE INTERLACED L'S
ENCLOSING DATE LETTER L FOR
1764

Painted to both sides with fruit and flower
bouquets

7¼ in. (19.7 cm.) high (2)

\$2,000-3,000

PROVENANCE

Anonymous sale; Christie's, New York, 24
October 2013, lot 517.

•435
**A VINCENNES PORCELAIN TWO-
HANDLED FLUTED VASE (VASE
CANNELE OR VASE A CORSET)**

CIRCA 1754, BLUE INTERLACED L'S
ENCLOSING DATE LETTER B FOR
1754-1755, INCISED WAVED LINE

Painted with flower garlands, with gilt
dentil rim and gilt lines to base

5½ in. (13 cm.) high

\$2,000-3,000

PROVENANCE

Please see www.christies.com for
Provenance information.

•436
**A SEVRES PORCELAIN VASE (VASE
'A FLEURS A COTES')**

CIRCA 1774, IRON-RED INTERLACED
L'S ENCLOSING DATE LETTER V FOR
1774, PAINTER'S MARK FOR BARRAT
ONCLE, GILDER'S MARK FOR VANDE
PERE

Painted with garlands of flowers

6½ in. (16.5 cm.) high

\$2,000-3,000

PROVENANCE

Please see www.christies.com for
Provenance information.



435



436



437

-437
A SEVRES PORCELAIN BLEU-NOUVEAU GROUND ECUELLE COVER AND STAND

CIRCA 1786, BLUE INTERLACED L'S ENCLOSING DATE LETTER P FOR 1786, PAINTER'S MARK FOR JEAN BAPTISTE TANDART

Painted with ribbon-tied interlocking wreaths of roses, laurel and cornflowers

8 in. (20.3 cm.) diameter, the stand

\$2,000-3,000

PROVENANCE

Anonymous sale; Christie's, London, 6 March 1995, lot 90. The Dimitri Mavrommatis Collection; Sotheby's, London, 8 July 2006, lot 34.

-439
A VINCENNES PORCELAIN 'BLEU LAPIS' GROUND ECUELLE AND A COVER (ECUELLE 'RONDE TOURNEE' ET COUVERCLE, 2EME GRANDEUR)

CIRCA 1754-56, INCISED 4

Finely painted with birds in landscapes

8 in. (20.3 cm.) wide, overall

\$3,000-5,000

PROVENANCE

John Shearer; Christie's, London, 25 November 2014, lot 9.



439



438

-438
A SEVRES PORCELAIN TWO-HANDLED CUP AND SAUCER (GOBLET 'CORNET' ET SA SOUCOUBE)

CIRCA 1790, INCISED 31 AND 41

Painted with birds on an *oeil de perdrix* ground

4½ in. (11.4 cm.) high, the goblet

\$2,000-3,000

PROVENANCE

Anonymous sale; Sotheby's, London, 13 April 2006, lot 72.

-440

A PAIR OF SEVRES PORCELAIN 'BEAU BLEU' OEIL-DE-PERDRIX VASES (VASE 'A OREILLES', 3EME GRANDEUR)

CIRCA 1764, BLUE INTERLACED L'S ENCLOSING DATE LETTER L FOR 1764

Painted front and back with landscapes

7¼ in. (18.4 cm.) high

\$2,000-3,000

PROVENANCE

Mrs. Henry Walters; Parke Bernet Galleries Inc., New York, 23-26 April, lot 648 (as part of a garniture).

See www.christies.com for further Provenance.



440



441

-441

A PAIR OF SEVRES PORCELAIN HALF-BOTTLE COOLERS FROM THE 'SERVICE RITTENER' (SEAUX A DEMI-BOUEILLE 'ORDINAIRE')

CIRCA 1791, BLUE INTERLACED L'S MARK, PAINTER'S MARKS FOR LAROCHE, ONE WITH GILDER'S LG FOR LE GUAY PERE AND INDISTINCT INCISED MARK, THE OTHER INCISED 38, RECORDED AS PATTERN NO. 115

With roses and cornflowers between cell-pattern enclosing lollipop flowers
6¾ in. (17.1 cm.) high (2)
\$1,500-2,000

PROVENANCE

With Enoch Rittener, china merchant on Albemarle Street, London, delivered as part of a large service 3 April 1791. See www.christies.com for further Provenance and Literature information.



442

-442

A SEVRES PORCELAIN 'CAMAIEU ROSE' SUGAR-BOWL AND COVER (POT A SUCRE 'BOURET' ET COUVERCLE, 2EME GRANDEUR)

CIRCA 1760, BLUE INTERLACED L'S MARK, INCISED \, THE COVER POSSIBLY ASSOCIATED

Finely painted to each side with a putto emblematic of either music or theater, music beside a scroll inscribed *OEIDIPE*
4 in. (10.2 cm.) high (2)
\$1,000-1,500

PROVENANCE

Anonymous sale; Christie's, Geneva, 7 May 1979, lot 18.

Anonymous sale; Christie's, London, 3 December 1979, lot 1979.

With Bernard Dragesco, from whom it was acquired on 25 January 1984.

John Shearer; Christie's, London, 25 November 2014, lot 23.



443

443

**AN ASSEMBLED SEVRES
PORCELAIN 'CAMAIEU ROSE'
THREE-PIECE GARNITURE**

CIRCA 1761, THE VASES WITH BLUE
INTERLACED L'S ENCLOSING DATE
LETTER I FOR 1761, PAINTER'S MARK
FOR FOURE

Each painted with putti in clouds, the
vases with trophies to the reverse,
comprising: a pair of vases 'à oreilles,'
3ème grandeur, a *cuvette à fleurs 'Verdun'*,
2ème grandeur
9½ in. (24.1 cm.) long, the flower-pot (3)
\$4,000-6,000

PROVENANCE

The René Fribourg Collection; Sotheby's,
London, 25 June 1963, lot 59 (the vases).
See www.christies.com for further
Provenance.



444

444

**A PAIR OF RESTAURATION
ORMOLU-MOUNTED SEVRES
PORCELAIN BLEU CELESTE-
GROUND HALF-BOTTLE COOLERS**

THE PORCELAIN CIRCA 1758, THE
ORMOLU MOUNTS CIRCA 1825-40,
THE BASES LATER

10½ in. (26.7 cm.) high (2)
\$6,000-8,000

PROVENANCE

Mallett at Bourdon House; Sotheby's,
London, 9 March 2007, lot 1042.



445

445

**AN ORMOLU-MOUNTED SEVRES
PORCELAIN CLARET-GROUND VASE
AND A COVER (VASE BOIZOT)**

CIRCA 1775-1785, ALMOST
CERTAINLY PAINTED BY L'ECOT,
THE COVER A LATER ENGLISH
PORCELAIN REPLACEMENT
POSSIBLY BY MINTON, THE ORMOLU
SOCLE 19TH/20TH CENTURY

Finely painted front and back with
Chinoiserie scenes, the original upright
scroll handles lacking
14½ in. (36.8 cm.) high (2)
\$4,000-6,000

PROVENANCE

Anonymous sale; Christie's, New York, 3
October 2013, lot 559.



446

•446

AN ORMOLU-MOUNTED SEVRES PORCELAIN 'BLEU NOUVEAU' VASE ('VASE A GORGES' OR 'VASE A TROIS GORGES')

THE VASE BODY CIRCA 1770-80, THE LATER SOCLE WITH GREEN MARK FOR 1868 AND DECORATION MARK FOR 1912, THE ORMOLU BASE OF A LATER DATE

The body gilt with trellis and diaper, flanked by acanthus handles
13¾ in. (34.9 cm.) high, overall

\$3,000-5,000

PROVENANCE

Anonymous sale; Sotheby's, London, 4 June 1996, lot 49.

Anonymous sale; Christie's, New York, 9 October 2013, lot 560.



447

•447

A MENNECY PARCEL-BISCUIT PORCELAIN OVAL PORTRAIT PLAQUE OF KING LOUIS XV

CIRCA 1750-70, INCISED DV MARK AND CH

The profile bust of King Louis XV in biscuit, reserved on a blue ground, pierced for hanging
8½ in. (21.6 cm.) high

\$3,000-5,000

PROVENANCE

Ancienne Collection Darblay; Christie's, Paris, 16-17 April 2008, lot 368.

Anonymous sale; Christie's, New York, 2 June 2015, lot 341.



448

•448

A SEVRES PORCELAIN RECTANGULAR PORTRAIT PLAQUE

CIRCA 1813-15, IRON-RED CROWNED EAGLE MARK, LARGE INCISED X

Finely painted with an oval bust-length portrait of a bearded gentleman

4¾ in. (12 cm.) high

\$1,500-2,000



449

-449

A SEVRES BISCUIT PORCELAIN GROUP, 'LA NOURRICE'

CIRCA 1775, INCISED B14 FOR BOIZOT, THE MODEL OF 1774 BY LE RICHE UNDER THE DIRECTION OF BOIZOT

Modeled as a nursing mother, seated in an armchair, her son beside her, her daughter reading on a footstool behind her, an attendant holding a cradle

7¾ in. (19.7 cm.) high

\$2,500-3,500

PROVENANCE

Anonymous sale; Sotheby's, London, 5 June 2007, lot 49.

-451

A PAIR OF SEVRES BISCUIT PORCELAIN FIGURES, 'LES BUVEURS DE LAIT' AND 'LE PETIT PATISSIER'

THE GROUP CIRCA 1760, INCISED F, MODELED BY FALCONET AFTER BOUCHER, THE PATISSIER CIRCA 1770-80

7 in. (17.8 cm.) high, les buveurs de lait

\$2,000-3,000

PROVENANCE

See www.christies.com for Provenance information.



450

-450

A PAIR OF SEVRES BISCUIT PORCELAIN FIGURE GROUPS, 'L'ORACLE' OR 'LE NOEUD DE CRAVATE' AND 'LA BERGERE DES ALPES'

CIRCA 1770-80, THE MODELS OF 1766 BY FALCONET, BOTH INCISED B FOR BACHELIER

5¾ in. (14.6 cm.) high, la bergère des alpes

(2)

\$2,500-3,500

PROVENANCE

Anonymous sale; Sotheby's, London, 5 June 2007, lot 50.

-452

A PAIR OF SEVRES BISCUIT PORCELAIN FIGURES, 'LA JARDINIÈRE AU VASE' AND 'LE JARDINIER AU PLANTOIR'

CIRCA 1766, BOTH INCISED F FOR FALCONET, THE MODELS MADE UNDER THE DIRECTION OF FALCONET, POSSIBLY BY SUZANNE

9 in. (22.9 cm.) high, le jardinier au plantoir

(2)

\$2,500-3,500

PROVENANCE

With French & Co., Inc., New York.

The Thelma Chrysler Foy Collection; Parke-Bernet Galleries, New York, 16 May 1959, lot 270.

The Collection of Mr. and Mrs. Alfonso Landa; Sotheby's Parke-Bernet Inc., New York, 7 May 1977, lot 47.

See www.christies.com for further Provenance information.



451



452





453

•453
**TWO SEVRES BISCUIT PORCELAIN FIGURES OF PUTTI
 EMBLEMATIC OF 'SUMMER' AND 'WINTER' ON SEVRES
 STYLE GREEN-GROUND PEDESTALS**

THE FIGURES CIRCA 1751-57, BOTH INCISED B FOR
 BACHELIER, THE PEDESTALS 19TH CENTURY

9¾ in. (24.8 cm.) high, overall

\$2,500-3,500

PROVENANCE

See www.christies.com for Provenance information.

•455
**THREE SEVRES BISCUIT PORCELAIN FIGURES, 'LE
 JEUNE SUPPLIANT' OR 'LA PROTESTATION', 'LA PETITE
 FILLE A LA CAGE' AND 'LE JOUEUR DE MUSETTE' OR 'LE
 JOUEUR DE CORNEMUSE'**

THE FIRST TWO CIRCA 1752, BOTH INCISED SCRIPT B
 FOR BACHELIER, THE THIRD CIRCA 1760, INCISED F FOR
 FALCONET, ALL AFTER FRANCOIS BOUCHER, THE FIRST
 AND THIRD MODELED BY BLONDEAU

9 in. (22.9 cm.) high, le joueur de musette

\$3,000-5,000

PROVENANCE

See www.christies.com for Provenance information.



455



454

•454
FIVE SEVRES BISCUIT PORCELAIN FIGURES

CIRCA 1765, THE GUITAR PLAYER AND 'LE COUREUR'
 INCISED F FOR FALCONET

Comprising: 'Le Coureur' (2eme grandeur); a rat catcher; and
 the three 'Enfants Falconet' modeled by Falconet, including
 'La Petite Fille a la Guitare', 'La Fille au Nid' and 'Le Tambour de
 Basque'

4½ in. (11.4 cm.) high

\$2,500-3,500

(5)

PROVENANCE

See www.christies.com for Provenance information.

•456
**A SEVRES BISCUIT PORCELAIN FIGURE GROUP
 'L'EDUCATION DE L'AMOUR' OR 'L'AMOUR PRECEPTEUR'**

CIRCA 1765, FROM THE MODEL BY FALCONET AFTER
 BOUCHER
 Cupid surrounded by four maidens, one admiring herself in a
 looking glass, another reading a love letter

12¼ in. (31.1 cm.) high

\$2,500-3,500

PROVENANCE

See www.christies.com for Provenance information.



456

•457

A SEVRES BISCUIT PORCELAIN GROUP, 'L'AUTEL DE L'AMITIE'

CIRCA 1772, INCISED B FOR BACHELIER, PERHAPS
MODELED BY BOIZOT

12¼ in. (31.1 cm.) high

\$3,000-5,000

PROVENANCE

Anonymous sale; Christie's, London, 10 July 2007, lot 133.

•458

**TWO SEVRES BISCUIT PORCELAIN FIGURES, 'LE
BATTEUR EN GRANGES' AND 'LA JARDINIERE AU VASE'**

THE FIRST CIRCA 1757-66, INCISED F FOR FALCONET,
THE SECOND CIRCA 1755, INCISED B FOR BACHELIER,
THE MODELS POSSIBLY BY SUZANNE AFTER BOUCHER

8¾ in. (22.2 cm.) high

(2)

\$2,000-3,000

PROVENANCE

Anonymous sale; Christie's, New York, 7 June 2012, lot 142
(le batteur en granges).



458



457

•459

**TWO SEVRES BISCUIT PORCELAIN FIGURES, 'LA
PETITE FILLE AU TABLIER' AND 'LE JEUNE SUPPLIANT'**

CIRCA 1757-66, THE FIRST INDISTINCTLY MARKED FR,
THE SECOND INCISED F FOR FALCONET AND WITH A
HEART, BOTH MODELS BY BLONDEAU

8 in. (20.3 cm.) high, each

(2)

\$2,000-3,000

PROVENANCE

Anonymous sale; Christie's, New York, 24 October 2012, lot 39.



459



460

•460
A SEVRES STYLE PORCELAIN PART
COFFEE SERVICE

20TH CENTURY, SPURIOUS
 FACTORY AND CHATEAU MARKS,
 LIKELY LIMOGES

After the 'Hunting Service' made by
 Sèvres for Fontainebleau, comprising: a
 coffee-pot and cover, a hot-milk jug and
 cover, a large two-handled sugar-bowl
 and cover, two coffee-cups and nine
 saucers

7¾ in. high, the coffee-pot and cover
 overall

(17)

\$800-1,200

•461
A SEVRES PORCELAIN (LATER DECORATED) BLUE-
GROUND ORNITHOLOGICAL PLATE (ASSIETTE UNIE)

THE PORCELAIN 18TH CENTURY, SPURIOUS BLUE
 INTERLACED L'S AND PAINTER'S MARKS, THE
 DECORATION LIKELY MID-19TH CENTURY

Finely painted with a still-life of a flower-filled vase, the four birds
 at the rim identified on the reverse

9½ in. (24.1 cm.) diameter

\$700-900

PROVENANCE

Anonymous sale; Christie's, Amsterdam, 14-16 February 2006,
 lot 212.

Anonymous sale; Christie's, New York, 9 October 2013, lot 515.



461

•462
A SEVRES PORCELAIN 'BLEU CELESTE' RETICULATED
TREFOIL TRAY (PLATEAU TRIANGLE CORBELLE A JOUR)

THE PORCELAIN 18TH CENTURY, THE DECORATION
 PROBABLY LATER, THE MARK SPURIOUS

8¼ in. (21 cm.) wide

\$1,000-1,500

PROVENANCE

Anonymous sale; Shapiro Auctions, 16 May 2016, lot 506.



462

463

**AN ASSEMBLED SEVRES AND PARIS
PORCELAIN PART DINNER AND
DESSERT SERVICE**

MOSTLY SECOND HALF OF THE
18TH CENTURY, BLUE INTERLACED
L'S AND DATE LETTERS FOR 1761-92,
SOME PIECES LATER DECORATED

Painted with loose bouquets within blue-line-and-gilt-dash-borders or *feuille-de-choux*, comprising: a soup tureen and a later replacement cover; a bottle cooler; two butter-tubs and two covers on fixed stands; a small salad bowl; nine soup plates with plain rims; three soup plates with lobed rims; nineteen lobed dinner plates; three dinner plates with straight rims; two lobed oval sugar-bowls and covers; an oval sugar-bowl and cover on fixed stand; five quatrefoil sugar-bowl stands; two shell-shaped dishes; two shallow circular dishes; four small shaped square dishes; eleven dessert dinner plates with plain rims; *together with:* a Limoges circular stand, a Samson lobed salad bowl, and two Limoges cake plates 9½ in. (24.5 cm.) diameter, the dinner plates



463

(76)

\$6,000-8,000

PROVENANCE

Anonymous sale; Christie's, New York, 9 October 2013, lot 666.

464

**AN ASSEMBLED SEVRES
PORCELAIN PART DINNER SERVICE**

18TH CENTURY, VARIOUS BLUE
OR MANGANESE INTERLACED L'S
MARKS, DATE LETTERS, PAINTER'S
AND GILDER'S MARKS

Painted with loose bouquets, comprising: forty-six dinner plates, a triangular dish, a sugar-bowl and cover, an oval sauce tureen and cover on fixed stand, a jam stand with two fixed pots and one cover, an oval dish, an oval platter, a double salt, and a tazza on a short foot 13 in. (34.2 cm.) long, the oval platter (57)

\$5,000-7,000



464

PROVENANCE

Anonymous sale; Bonhams, Knowle, 8 July 2008, lot 418 (the nine plates with floral-molded rims and the seven with garland-painted rims).
Anonymous sale; Christie's, Paris, 16 November 2008, lot 120 (the rest).

FROM A NEW YORK PRIVATE COLLECTION (LOTS
465-468)

•465

**A WORCESTER PORCELAIN
'JABBERWOCKY' PATTERN PART
TEA SERVICE**

CIRCA 1765-70, BLUE PSEUDO
CHINESE SEAL MARKS

Of fluted form, painted with exotic
beasts and stylized foliage within lobed
turquoise borders, comprising: a coffee-
pot and cover; a teapot, cover and stand;
a creamer; a sugar-bowl and cover; a
tea-caddy and cover; a waste bowl; two
teacups; two coffee cups; four saucers;
two cake plates
9 in. (22.9 cm.) high, the coffee-pot and
cover overall (21)

\$1,200-1,800



465

•466

**A DERBY PORCELAIN IMARI THREE-
PIECE GARNITURE**

19TH CENTURY, THE TWO SMALLER
VASES WITH IRON-RED CROSSED
CROWNED BATONS AND D MARKS,
ALL WITH IRON-RED 52 AND
COBALT-BLUE 19 MARKS

12 in. (30.5 cm.) high, the tallest (3)

\$1,000-1,500



466

•467

**A GROUP OF CHAMBERLAIN'S
WORCESTER PORCELAIN TABLE
WARES**

EARLY 19TH CENTURY, PUCE AND
IRON-RED MARKS TO SOME

Comprising: an armorial tureen, cover
and stand with the arms of Cope,
initialed RMC; two crested plates; and a
spiral-molded hot-milk jug and cover and
teabowl

11 in. (27.9 cm.) high, the tureen, cover and
stand overall (8)

\$800-1,200



467

468

**AN ASSEMBLED GROUP OF ENGLISH
PORCELAIN IMARI TABLE WARES**
EARLY 19TH CENTURY

Comprising: a fruit cooler and cover, possibly Chamberlain's Worcester; a small pair Derby bottle vases and covers; and a pair of sauce tureens and covers
10½ in. (26.7 cm.) high, the cooler overall (10)
\$500-700



468

469

**A MEISSEN PORCELAIN HAUSMALEREI GADROONED
CHINOISERIE TRIO**

THE PORCELAIN CIRCA 1725, BLUE CROSSED
SWORDS MARKS TO THE TEABOWL AND SAUCER,
THE DECORATION SLIGHTLY LATER AND FROM THE
WORKSHOP OF THE AUFENWERTH SISTERS

Painted with figures preparing tea, *Gitterwerk* rims
5¼ in. (13.3 cm.) diameter, the saucer

(3)

\$3,000-5,000

PROVENANCE

Acquired prior to World War II.
By descent through the family.

Other pieces from this service are in the Hans Syz Collection at the Smithsonian Institution and the Forsythe Wicks Collection, Museum of Fine Arts, Boston (inv. nos. 65, 2076-80). See J. Jefferson Miller, et al., *The Hans Syz Collection, Meissen Porcelain and Hausmalerei*, the Smithsonian Institution, Washington, D.C., 1979, no. 342. As these pieces have been with the consignor for so many years, their existence was not known by Siegfried Ducret.



469

470

**A MEISSEN PORCELAIN KAKIEMON SHAPED-CIRCULAR
DISH FROM THE VON HENNICKE SERVICE**

CIRCA 1740, BLUE CROSSED SWORDS MARK,
PRESSNUMMER 20, DREHER'S /

With a central landscape medallion surrounded by scattered
flowers and a wheat sheaf, the border formerly with the family's
coat-of-arms (now defaced)
15½ in. (38.4 cm.) diameter

\$2,000-3,000

The present dish is from the service made for Johann Christian von Hennicke who became Vice-Director of the Meissen factory in 1739. Cf. Rainer Rückert, *Meissener Porzellan*, Munich, 1966, no. 473, tafel 116 for a plate from the service, other pieces of which have appeared regularly on the art market. It is interesting to note that the coat-of-arms on the present example has been carefully removed, leaving a large gap in the border decoration.



470



471

PROPERTY FROM A PRIVATE COLLECTOR

•471

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

LATE 19TH/20TH CENTURY, THE PLAQUES MARKED
HAUT BC

Painted with portraits of court beauties, the movement stamped
Vincent & Cie and ...ollin, Paris

19¼ in. (48.9 cm.) high

\$2,000-3,000

•472

AN ASSEMBLED DUTCH DELFT FIVE-PIECE GARNITURE
18TH/19TH CENTURY, THE THREE LARGEST WITH
VARIOUS BLUE PAINTED MARKS

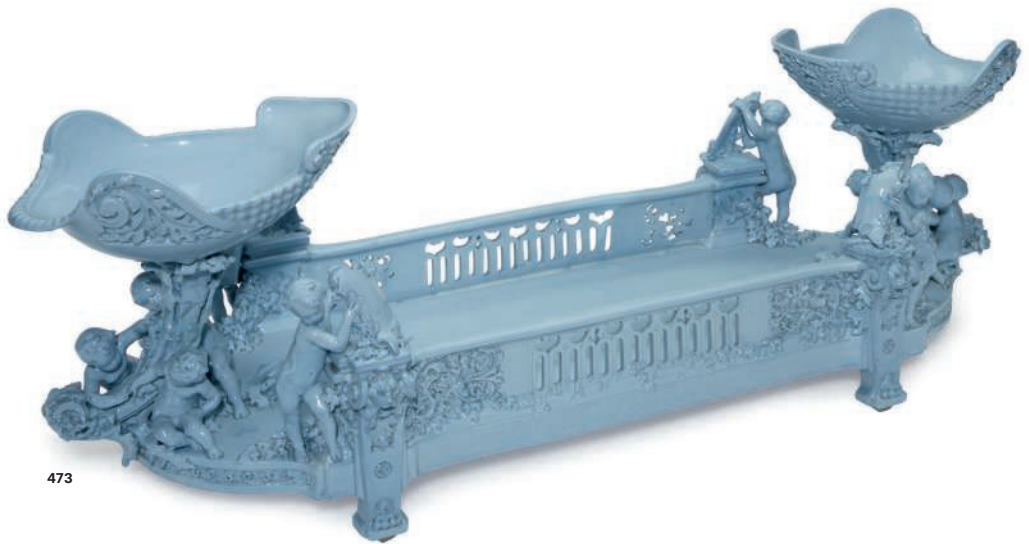
12 in. (30.5 cm.) high, the larger pair

(5)

\$1,200-1,800



472



473

•473
A FRENCH MAJOLICA POWDER-BLUE GROUND TABLE CENTERPIECE

LATE 19TH CENTURY, IMPRESSED 1568/10/99, POSSIBLY SARREGUEMINES, INSCRIBED BY THE MODELER LOUIS CARRIER. BELLEUSE

Modeled as a fenced terrace, three putti holding large cornucopia aloft at either end
 38 in. (96.5 cm.) long
 \$2,000-4,000

PROVENANCE
 Anonymous sale; Sotheby's, London, 13 April 2006, lot 103.

■-474
A VERY LARGE PAIR OF CONTINENTAL CERAMIC MODELS OF SEATED GREAT DANES

20TH CENTURY, PROBABLY ITALIAN
 Each spotted hound seated on rectangular a black glazed plinth
 44½ in. (113 cm.) high
 \$5,000-7,000

PROVENANCE
 Collection of Rudolph Valentino (by repute).



(2)



474

END OF SALE

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THE JF CHEN COLLECTION

New York, 13 February 2018

VIEWING

8-13 February 2018
20 Rockefeller Plaza
New York, NY 10020

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

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Sale date/time: **Tuesday 12 December at 10 am**
Tuesday 12 December at 2 pm
Wednesday 13 December at 10 am
Sale number: **KELLY-14965**

14965

Client Number (if applicable) _____ Sale Number _____

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Fax (Important) _____ Email _____

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US\$50 to US\$1,000 by US\$50s
US\$1,000 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800
(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000
(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

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- 2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price and buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
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- 4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
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Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

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Name(s) or Recognised Designation of an Artist without any Qualification

In our opinion a work by the artist.

**Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In our opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

**After ..."

In our opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/ "Inscribed ..."

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "bears signature..."/ "With date ..."/ "bears date..."/ "With inscription ..."/ "bears inscription..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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EUROPEAN CERAMICS

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A German cup and saucer Meissen, Blue crossed swords, mark, date"

In our opinion both were made at the factory named and match.

"A German cup and a saucer

The cup Meissen, Blue crossed swords"

In our opinion both pieces were made at the factory named but do not necessarily match.

"A Worcester style plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

FOR FURNITURE AND OBJECTS OF ART A LOUIS XV KINGWOOD COMMODOE MID-18TH CENTURY

This heading printed in capital letters, with the inclusion of the date in capital letters, means that in Christie's opinion the piece is essentially of the period.

A LOUIS XV KINGWOOD COMMODOE

This heading printed in capital letters, without the date included, means that in Christie's qualified opinion the piece is essentially of the period.

A LOUIS XV STYLE KINGWOOD COMMODOE

This heading printed in capital letters, with the word "STYLE" included in capital letters, means that in Christie's qualified opinion the piece is an intentional copy of an earlier design.

FOR SILVER A GEORGE II SILVER CUP AND COVER

Mark of Paul de Lamerie, London, 1735
In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735
In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

Bearing marks for London, 1735, with the mark of Paul De Lamerie In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hall marked object. In some instances the catalogue may note that these transposed hall marks have been cancelled to bring them into conformity with modern English hallmaking laws. Please note that the ounce weights given in this catalogue are Troy ounces.

OTHER

None of the electrical goods offered in this catalogue have been tested. We strongly advise that all electrical items be inspected by a certified electrician and any intended re-commissioning is undertaken by an appropriately qualified electrician.

In respect of mechanical pieces such as clocks, no representation is made or warranty given that any such item is in working order and nothing in the catalogue description should be taken as such.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

Measurements of Prints are taken where possible from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L'). All measurements are in centimeters to the nearest centimeter and are approximate. **ALL DIMENSIONS ARE APPROXIMATE**

IMPORTANT NOTICES CONDITION

All property is sold "as is". It is yours or your agent's specific responsibility to inspect the property and to read the Conditions of Sale section contained in this catalogue before bidding upon it. The existence or absence of a condition report relating to the property does not imply that the lot is limited to any defects referred to nor free from any defects not referred to in that condition report. A condition report is given for guidance only and the extent of any damage or restoration must be confirmed by your examination of that lot prior to the sale.

A GUIDE TO SYMBOLS USED IN THIS CATALOGUE

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

A 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.

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

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

All you need to know

Important Notices and Explanation of Cataloguing Practice

A 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 **A** next to its lot number.

o 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 **o** next to the lot number.

o♦ 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 Christie's holds 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 **o♦**.

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.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol **-** in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material. If they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected

LOTS OF IRANIAN/PERSIAN ORIGIN

Bidders are kindly reminded that some countries (such as the USA and Canada) prohibit or restrict the purchase and import of Iranian origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: bowls, tiles, ornamental boxes and carpets), "Informational materials" (such as paintings, drawings and pastels, executed entirely by hand, collages and similar decorative plaques, framed or not framed; original engravings, prints and lithographs, printed books, newspapers and manuscripts) are not subject to the restrictions. All bidders are responsible for familiarizing themselves with the laws that apply to them and ensuring that they do not bid on or import property in contravention of relevant sanctions or trade embargoes. If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to us and the proceeds from a resale of the property.

HOW DOES THE AUCTION WORK?

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Written bids that do not conform to the increments set below may be lowered to the next increment.

\$0 to \$2,000 by \$100's
\$2,000-\$3,000 by \$200's
\$3,000-\$5,000 by \$200, 500, 800
(i.e. \$4,200, 4,500, 4,800)
\$5,000-\$10,000 by \$500's
\$10,000-\$20,000 by \$1,000's
\$20,000-\$30,000 by \$2,000's
\$30,000-\$50,000 by \$2,000, 5,000, 8,000
(i.e. \$32,000, 35,000, 38,000)
\$50,000-\$100,000 by \$5,000's
\$100,000-\$200,000 by \$10,000's
above \$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion. Note that published estimates do not include buyer's premium or applicable sales taxes. Buyers should not rely upon estimates as a representation or a prediction of actual selling prices.

CONDITION REPORTS

Condition reports for most lots in the Interior Sales are available online at www.christies.com. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that **each lot is sold "as is"**.

SALEROOM NOTICES

Details in this catalogue can be subject to change after it has been printed. For example, some extra provenance or information might have come to light over a particular lot or the lot itself might have been withdrawn from the sale, or the estimate might have changed.

These details will appear in the saleroom notice for that particular sale and is available at the Bids Office, +1 212 636 2437.

Please check with the Bids Office for last minute changes prior to the sale.

PAYMENT & SUCCESSFUL BIDS

All you need to know on how, when and where to pay

New clients or existing clients planning to spend sums inconsistent with their buying history may be asked to supply written bank or other suitable references.

PAYMENT

Under normal circumstances, buyers are expected to pay for purchases within seven calendar days after the auction and to remove the property that they have bought by that date. Payment can be made by personal check, bank wire transfers, cash (in US currency up to \$7,500), Travellers checks (in US currency up to \$7,500), and money orders (in US currency up to \$7,500). A clearing period of 5 business days will be required for all personal checks. If you are planning on paying in person, our Cashiers will accept payment for collection Monday through Friday from 9:30 am until 5:00 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Purchased property can only be picked up on those days up to 4:30 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn).

Checks and money orders should be made payable to Christie's Inc. Bank transfers should be made to: JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017, ABA# 021000021, FBO: Christie's Inc., Account # 957-107978. For international transfers, SWIFT: CHASUS33. Please be sure to specify your name, invoice number, sale and lot numbers to ensure proper credit to your account.

Please note that Christie's will not accept payments for purchased lots from any party other than the buyer, unless otherwise agreed in writing between the buyer and Christie's prior to the sale.

SUCCESSFUL ABSENTEE BIDS

Christie's is not able to notify successful absentee bidders. While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary handling charges.

AUCTION RESULTS: WWW.CHRISTIES.COM

SALES TAX AT CHRISTIE'S NEW YORK

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyer's claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2495.

All you need to know • Property Pick Up & Storage

Every year we sell tens of thousands of lots of all shapes and sizes. Lots from Living with Art Sales marked with a square ■ will go to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) following the sale. All other lots will be kept at Christie's Rockefeller until they are transferred to Christie's Fine Art Storage Services 30 days after the sale

STORAGE AND WHERE TO COLLECT

You can pay for and collect all sold lots from Christie's Rockefeller until 5:00 pm on the last day of the sale. Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. Lots are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All lots will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9:30 am to 5:00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice. Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to confirm your property's location at any given time.

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

Please see information below which contains a location map, contact details for Christie's Rockefeller and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn), days and times when property is available for pick-up, and rate information related to handling, loss and liability coverage, administration and transfer of your property.

HOW TO COLLECT

All lots must be paid for at Christie's prior to collection. Please ensure that you bring your invoice and photo identification with you to collect, such as a driver's license or passport. If an agent will be collecting on your behalf, the agent must provide a signed letter of authorization from you along with photo identification. If you are collecting from Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) you will need your invoice and proof of identification. In order to ensure this, please schedule a collection time in advance, and bring a copy of your Collection Order with you. Please note that payment for lots will be accepted at the Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). A clearing period of 5 business days will be required for all personal checks.

SHIPPING AND DELIVERY

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

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

Shipping companies must e-mail a Bill of Lading (BOL) to Christie's no later than noon two business days prior to collection along with written authority to collect. All collections must be confirmed by e-mail or phone prior to pick-up. Please do not attempt collection without contacting BOL@christies.com. Shipping companies will be allocated up to 45 minutes on any loading dock to condition and pack unless otherwise requested. If more time is required, please indicate the requested time on the BOL. Failure to abide by the above conditions will affect collection of property and may result in additional fees or delayed collection appointments in the future.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export and/or import licence is required before exporting to a foreign country. It is the buyer's sole responsibility to obtain any relevant export or import licences. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making the full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. If a licence is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

PAYMENT OF ANY CHARGES DUE AND STORAGE CHARGES

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

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

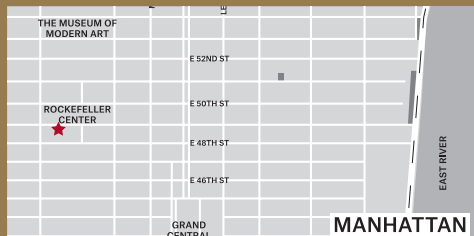
PHYSICAL LOSS & DAMAGE LIABILITY

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

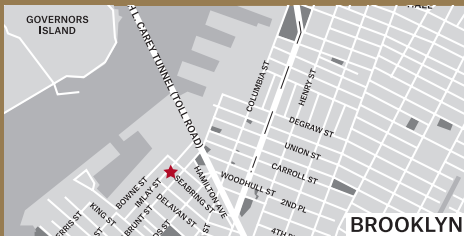
CHARGES PER LOT	LARGE OBJECTS E.G. FURNITURE, LARGE PAINTINGS, AND SCULPTURE	SMALL OBJECTS E.G. BOOKS, LUXURY CERAMICS, SMALL PAINTINGS
1-30 DAYS AFTER THE AUCTION	FREE OF CHARGE	FREE OF CHARGE
31ST DAY ONWARDS: ADMINISTRATION	\$100	\$50
STORAGE PER DAY	\$10	\$6
LOSS AND DAMAGE LIABILITY	WILL BE CHARGED ON PURCHASED LOTS AT 0.5% OF THE HAMMER PRICE OR CAPPED AT THE TOTAL STORAGE CHARGE, WHICHEVER IS THE LOWER AMOUNT	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com		

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

Conditions of Sale • Buying at Christie's

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition report** will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition reports** may be available to help you evaluate the **condition** of a **lot**. **Condition reports** are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition reports** are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition report**.

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collector's watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the internet. Please visit www.christies.com/live/bidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

- The auctioneer can at his or her sole option:
- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - cancel any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the lot.

For lots Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the lot, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for lots it ships to the following states: California, Florida, Illinois, New York, and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a lot out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the lot from a Christie's New York location, Christie's must collect New York sales tax on the lot at a rate of 8.875% regardless of the ultimate destination of the lot.

If Christie's delivers the lot, or the lot is collected by any framer, restorer or other similar service provider in New York that you have hired, New York law considers the lot delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the lot. In this circumstance, New York sales tax will apply to the lot even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the lot outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F (a) below) paid by you to us.

The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other** damages or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "authenticity warranty"). If, within 3 years of the date of the auction, you satisfy us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the

Heading even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practices". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted or impractical, or which was likely to have damaged the lot.

- The **benefit** of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- You only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other** damages or expenses.

- Books**. Where the lot is a book, we give an **additional warranty** for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold **not** subject to return; or
 - defects stated in any **condition report** or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to its original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that

the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(ii) above and the property must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer

J.P. Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978.

For international transfers, SWIFT: CHASUS33.

- Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$5,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale state.

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

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with our losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can refer to any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and if there is any amount left from that sale to you. If we have a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse. Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the lot to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) We may sell the lot in any commercially reasonable way we think appropriate.
- (iv) The storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING


We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us at the back of our catalogue on the page headed 'Christie's Post-Sale Services' at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care if we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licenses if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing ivory or materials resembling ivory

If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it

between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.


(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) If we are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
 - (i) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
 - (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
 - (d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.
 - (e) If, in spite of the terms in paragraphs H(a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or if the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation

of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

- (i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;
- (iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

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

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

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

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

condition: the physical condition of a lot.

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

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell.

Low estimate: means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, and an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



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