

THE COLLECTOR

ENGLISH AND EUROPEAN FURNITURE,
FINE ART, CERAMICS & SILVER

New York, 10 April 2018



CHRISTIE'S



THE COLLECTOR

NEW YORK · 10 & 11 APRIL 2018

ENGLISH & EUROPEAN FURNITURE,
FINE ART, CERAMICS & SILVER

TUESDAY 10 APRIL 2018
10AM, LOTS 1-147

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

TUESDAY 10 APRIL 2018
2PM, LOTS 201-377

THE FEATHER COLLECTION:
FINE FURNITURE & WORKS OF ART

WEDNESDAY 11 APRIL 2018
10AM, LOTS 401-521



THE COLLECTOR

ENGLISH AND EUROPEAN FURNITURE, FINE ART,
CERAMICS & SILVER

TUESDAY 10 APRIL 2018

AUCTION

Tuesday 10 April 2018
at 10.00 am (Lots 1-146)

20 Rockefeller Plaza • New York, NY 10020

VIEWING

Friday	6 April	10.00 am - 5.00 pm
Saturday	7 April	10.00 am - 5.00 pm
Sunday	8 April	1.00 pm - 5.00 pm
Monday	9 April	10.00 am - 5.00 pm

AUCTIONEERS

Gemma Sudlow (#2016494)
Richard Nelson (#1184056)

Front cover: Lots 101, 119, 123

Inside front cover: Lot 15

Opposite: Lot 118

Page 120: Lot 2

Back cover: Lot 9

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21/06/16

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[40]

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CHRISTIE'S

13/03/2018

INTERNATIONAL DECORATIVE ARTS CALENDAR

NEW YORK

10 APRIL 2018
**THE COLLECTOR: ENGLISH AND
EUROPEAN FURNITURE, WORKS OF
ART & CERAMICS & SILVER**

11 APRIL 2018
**THE FEATHER COLLECTION: FINE
FURNITURE, SCULPTURE & WORKS
OF ART**

20 APRIL 2018
THE EXCEPTIONAL SALE

7-11 MAY 2018
**THE COLLECTION OF PEGGY &
DAVID ROCKEFELLER**

6 JUNE 2018
**INTERIORS: NEW YORK
COLLECTIONS**

22-23 AUGUST 2018
INTERIORS

LONDON

12 APRIL 2018
INTERIORS

24 MAY 2018
**THE COLLECTOR: EUROPEAN
FURNITURE, WORKS OF ART, &
CERAMICS**

24 MAY 2018
**THE COLLECTOR: ENGLISH
FURNITURE & WORKS OF ART**

24 MAY 2018
**THE COLLECTOR: SILVER, 19TH
CENTURY FURNITURE, SCULPTURE
& WORKS OF ART**

26 APRIL 2018
**ART OF THE ISLAMIC AND INDIAL
WORLDS INCLUDING ORIENTAL
RUGS & CARPETS**

PARIS

25 APRIL 2018
**THE COLLECTOR: LE GOUT
FRANÇAIS**

THE COLLECTOR

ENGLISH AND EUROPEAN FURNITURE, FINE ART, CERAMICS & SILVER



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Co-Head of Sale



CASEY ROGERS
Co-Head of Sale



WILLIAM STRAFFORD
*Senior International
Specialist*



JODY WILKIE
*Co-Chairman
Decorative Arts*



EMILY GLADSTONE
*Associate Specialist
Fine Art*



ANNE IGELBRINK
Consultant, Furniture
anneigelbrink@
christiespartners.com



CARLEIGH QUEENTH
*Specialist Head,
European Ceramics &
Glass*



JILL WADDELL
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Silver*



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Sale Coordinator



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A collaboration with

RAFAEL DE CARDENAS/ ARCHITECTURE AT LARGE



Photo credit: Pernille Loof

New York and Paris-based designer Rafael de Cárdenas is world-renowned for his atmospheric residential and commercial spaces, custom furniture, and objects.

An expert in art advisory and curation, he has hand-selected his favorite items to showcase in the pages of this catalogue and in a custom installation at Christie's, opening Friday 6 April 2018.

'It's been a privilege to be able to hold and inspect just some of the pieces from this pair of auctions titled The Collector. Aimed at the true connoisseur, the folds and layers of the more mannerist objects we chose to highlight transcend their materiality; they are atmosphere themselves.'





Photo credit: Pernille Loof







1

1
A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE FIVE-LIGHT CANDELABRA

CIRCA 1810, MOUNTED AS LAMPS

Each formed as a winged maiden holding a cornucopia light in each hand, on *vert de mer* marble bases, originally with further ornament to center, now removed for electrification

28½ in. (72.5 cm.) high, excluding finments

(2)

\$12,000-18,000

£8,700-13,000
€9,700-14,000

2

A SET OF FOUR EMPIRE WHITE-PAINTED AND PARCEL-GILT TABOURETS

CIRCA 1810

Each with silk upholstered seat

18½ in. (47 cm.) high, 18¼ in. (46.5 cm.) wide, 15 in. (38 cm.) deep

(4)

\$6,000-9,000

£4,400-6,500
€4,900-7,200

PROVENANCE

Acquired from La Pendulerie, Paris, November 2000.

3

**A DIRECTOIRE ORMOLU-MOUNTED
WHITE MARBLE CLOCK**

CIRCA 1795

With addorsed sphinxes above a classical scene on a stepped marble base, the works stamped *M*

23 in. (58.5 cm.) high, 14¼ in. (36 cm.) wide, 7½ in. (19 cm.) deep

\$20,000-30,000

£15,000-22,000
€17,000-24,000

PROVENANCE

Acquired from La Pendulerie, Paris, October 2000.

A similar model with a smaller base is illustrated in Tardy, *La Pendule Française: Des Origines A Nos Jours*, vol. 2, Paris, p. 359, and another with different feet is illustrated in E. Niehüser, *French Bronze Clocks, 1700-1830*, Munich, 1999, p. 249, no. 1079.



PROPERTY FROM A PALM BEACH COLLECTOR
(LOTS 1-27)

4

A PAIR OF EMPIRE ORMOLU CANDLESTICKS

CIRCA 1810

Each with addorsed female figures

12¾ in. (32.5 cm.) high, each (2)

\$2,000-3,000 £1,500-2,200
€1,700-2,400



4

5

**A MATCHED PAIR OF DIRECTOIRE ORMOLU-MOUNTED
MAHOGANY AND PARCEL-EBONIZED GUERIDONS**

CIRCA 1795

Each with grey and white veined marble top and medial shelf, minor
differences in size and construction

29¾ in. (75.5 cm.) high, 28½ in. (72.5 cm.) diameter

29½ in. (75 cm.) high, 28¼ in. (72 cm.) diameter (2)

\$8,000-12,000 £5,800-8,700
€6,500-9,700

PROVENANCE

Acquired from Anne-Marie Monin, Paris.



5



PROPERTY FROM A PALM BEACH COLLECTOR
(LOTS 1-27)



6

6

AN EMPIRE ORMOLU, PATINATED-BRONZE AND ROUGE GRIOTTE MARBLE MANTEL CLOCK

CIRCA 1810

Modeled as the goddess Athena with spear and shield, on marble base above an ormolu plinth, dial within the shield, Medusa mask to center, the works stamped *STIENNON* and the interior of the case with further incised *S*

24 in. (61 cm.) high, 10½ in. (26.5 cm.) wide, 6 in. (15 cm.) deep

\$5,000-8,000

£3,700-5,800
€4,100-6,400

A related clock attributed to Gérard-Jean Galle, with figure of Minerva, Goddess of War, the movement also incorporated in her shield, is in the Château de Malmaison (illustrated in B. Chevallier et al., *Napoleon*, exh. cat., Memphis, 1993, cat. 56. p. 71). Two other Minerva clocks in the Spanish Royal collection are illustrated in J. Ramon Colon de Carvajal, *Catalogo de Relojes del Patrimonio Nacional*, Madrid, 1987, cat. 165, p.185, and cat. 229, p. 245, while a further clock of this model is illustrated in L. Montanes, *Catalogo del Museo de Relojes de las Bodegas*, Jerez de la Frontera, n.d., p. 38. Related models sold Christie's, New York, 22- 23 October 2003, lot 763 and in Segoura, Christie's, New York, 19 October 2006, lot 21.



7

7

AN EMPIRE MAHOGANY TABLE DE NUIT

CIRCA 1815

With grey and white figured marble top, supported on casters

33½ in. (85 cm.) high, 20½ in. (52 cm.) square

\$2,000-4,000

£1,500-2,900
€1,700-3,200



(detail)



■ 8

A PAIR OF EMPIRE ORMOLU-MOUNTED MAHOGANY CONSOLES

BY BERNARD MOLITOR, CIRCA 1805-1810

With *rouge griotte* marble tops and mirrored backsplashes, each with two blue paper labels with ink inscription, *Grand Salon Jaune* and *1½1*, stamped *B+MOLITOR* to front right corner

38¼ in. (97 cm.) high, 51 in. (129.5 cm.) wide, 19¼ in. (50 cm.) deep (2)

\$15,000-25,000

£11,000-18,000
€13,000-20,000

PROVENANCE

Acquired from La Pendulerie, Paris, November 2000.

With its architectural, elegant, yet simple lines, these richly-mounted mahogany console tables are characteristic of the work of Bernard Molitor, *maître* in 1787. Active from the *Ancien Régime* until circa 1818, Molitor produced neo-classical furniture adorned with classically-inspired motifs before gradually introducing ornaments and shapes of the then fashionable Empire style. Two closely related console tables by Molitor are illustrated in U. Leben, *Molitor, Ebéniste from the Ancien Régime to the Bourbon Restoration*, New York, 1992, p.99, fig. 95 and p.194, fig. 90. A third single console which shares similar female busts is illustrated in *Bernard Molitor 1755-1833*, ex. cat. Galerie d'art de la ville de Luxembourg- Villa Vauban, 1995, Luxembourg, p. 93, fig 7. A pair of burr elm consoles attributed to Molitor was sold anonymously at Christie's, London, 10 July 2008, lot 137 (£46,850).



PROPERTY FROM A PALM BEACH COLLECTOR
(LOTS 1-27)



9

9

AN EMPIRE ORMOLU ATHENIENNE

CIRCA 1810

With pierced lid and bowl raised on addorsed swan monopodia

14½ in. (37 cm.) high

(2)

\$3,000-5,000

£2,200-3,600

€2,500-4,000

■ 10

**A LOUIS XVI ORMOLU-MOUNTED BOIS SATINE TABLE A
Ecrire**

BY CHARLES TOPINO, CIRCA 1780

With galleried marble top, stamped C. TOPINO and JME to the left underside
of table

29¼ in. (74.5 cm.) high, 19¾ in. (50 cm.) wide, 14½ in. (37 cm.) deep

\$4,000-6,000

£2,900-4,300

€3,300-4,800

PROVENANCE

Acquired from Gerard Orts, Paris, 2000.

Charles Topino, *maître* in 1773.



10



(detail)

■ 11

AN EMPIRE ORMOLU-MOUNTED MAHOGANY MEUBLE D'APPUI
CIRCA 1810

With a *rouge griotte* marble top above a frieze drawer decorated with a chariot pulled by butterflies, the cabinet doors flanked by columns

38 in. (96.5 cm.) high, 57½ in. (146 cm.) wide, 25¼ in. (64 cm.) deep

\$10,000-15,000

£7,300-11,000
€8,100-12,000



PROPERTY FROM A PALM BEACH COLLECTOR
(LOTS 1-27)



12

12
**A PAIR OF CHINESE EXPORT FAMILLE VERT AND
BLUE-GROUND SQUARE VASES**
19TH CENTURY

Each with paneled landscape cartouches and fans, bases with apocryphal underglaze blue Kangxi mark, with removable electrical lamp inserts and shades

17½ in. (44.5 cm.) high

(2)

\$3,000-5,000

£2,200-3,600
€2,500-4,000

■ 13

AN EMPIRE ORMOLU-MOUNTED MAHOGANY MEUBLE D'APPUI
CIRCA 1810

With a frieze drawer above cabinet doors opening to reveal three linen slides, the mounts variously marked *Bd*

37 in. (94 cm.) high, 55¼ in. (141.5 cm.) wide, 23¾ in. (60.5 cm.) deep

\$8,000-12,000

£5,800-8,700
€6,500-9,700

PROVENANCE

Acquired from Gerard Orts, Paris, July 2000.



13 (detail)



13



14

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

CIRCA 1810

Each formed as a winged maiden standing on a globe with a rooster mount above a square base

35 in. (89 cm.) high, including fitments (2)

\$15,000-25,000

£11,000-18,000

€13,000-20,000

PROVENANCE

Acquired from Anne-Marie Monin, Paris, October 2000.

A nearly identical model with a slightly different base is illustrated in H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, fig. 5.2.13, pp. 333.



■ ~15

**AN EMPIRE ORMOLU-MOUNTED MAHOGANY CENTER TABLE
CIRCA 1810**

With a grey figured marble top above Egyptian monopodia, the ebony-strung tripartite base mounted with an urn

31¼ in. (79.5 cm.) high, 38½ in. (98 cm.) diameter

\$15,000-25,000

£11,000-18,000
€13,000-20,000

PROVENANCE

Acquired from La Pendulerie, Paris, November 2000.

The pair of fauteuils, part of a set of four, will be offered in The Exceptional Sale, New York, 20 April 2018.

16

**A LATE LOUIS XVI ORMOLU-MOUNTED ROUGE GRIOTTE
MARBLE TAZZA**

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1790

The lobed circular dish with three figural heads terminating in hoofed feet centered by a scrolling serpent

14¾ in. (37.5 cm.) high, 8¾ in. (22 cm.) diameter

\$10,000-15,000

£7,300-11,000
€8,100-12,000

PROVENANCE

Acquired from La Pendulerie, Paris, November 2000.

The present tazza further relates to another pair in the Wallace Collection (P. Hughes, *The Wallace Collection Catalogue of Furniture, Vol III, 1991*, p. 1404-1407, no. 292, F342-3) and a perfume burner at the J. Paul Getty Museum (2015.65), all attributed to Pierre-Philippe Thomire (1751-1843, *maitre* in 1772). The four examples all include figural masks above legs encircled with a ring and terminating in cloven hooves, and with a serpent entwining the center shaft.



16



17

17

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

CIRCA 1795

Each formed as a winged maiden mounted on a pedestal, with *verde antico* bases

19¼ in. (49 cm.) high

(2)

\$4,000-6,000

£2,900-4,300
€3,300-4,800

PROPERTY FROM A PALM BEACH COLLECTOR
(LOTS 1-27)



18

18

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

CIRCA 1820

One with a figure of Cupid, the other with Psyche,
on *siena* marble bases

21½ in. (54.5 cm.) high, excluding fittings (2)

\$5,000-8,000

£3,700-5,800

€4,100-6,400



19

19

**A GILT-TOOLED LEATHER AND
PATINATED-METAL LOW TABLE**

THE LEATHER PANEL 19TH CENTURY, THE
FRAME LATER

The top originally a folio cover

18½ in. (47 cm.) high, 43 in. (109 cm.) wide, 28¾ in.
(73 cm.) deep

\$2,000-3,000

£1,500-2,200

€1,700-2,400



20

A PAIR OF DIRECTOIRE ORMOLU AND PATINATED-BRONZE VASES

ATTRIBUTED TO CLAUDE GALLE, CIRCA 1795

Each on a *rouge griotte* marble base

15¼ in. (38.5 cm.) high

(2)

\$8,000-12,000

£5,800-8,700
€6,500-9,700

These vases with their slender form and graceful mounts are closely related to the *oeuvre* of the *bronzier* Claude Galle (1759-1815). Galle flourished during the Empire when he supplied bronzes and ormolu mounts for furniture, clocks and other decorative items to Compiègne, Versailles, Saint-Cloud, the Grand Trianon and various other Courts throughout Europe. These vases are comparable to examples with elegant bodies and masked mounts illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, figs. 5.12.8 and 5.12.12, pp. 364 - 365. A similar pair of vases sold Christie's, London, 15 March 2012, lot 11, and another model with identical mounts on porcelain sold Christie's, Paris, 22-23 April 2013, lot 478.

PROPERTY FROM A PALM BEACH COLLECTOR
(LOTS 1-27)



21

■ 21

A PAIR OF LOUIS XVI GREY-PAINTED FAUTEUILS
BY HENRI JACOB, CIRCA 1780

One stamped H*JACOB twice, the other once under the front seat rail (2)

\$3,000-5,000

£2,200-3,600

€2,500-4,000

Henri Jacob, *maître* in 1779.

■ 22

A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY
BOUILLOTTE TABLE

CIRCA 1790

Supported on casters, marble top and gallery later

26 in. (66 cm.) high, 19¼ in. (49 cm.) diameter

\$2,000-4,000

£1,500-2,900

€1,700-3,200

PROVENANCE

Acquired from Gerard Orts, Paris.



22



23

23

A PAIR OF CONSULAT ORMOLU CANDLESTICKS

CIRCA 1800

Each with addorsed Egyptian term figures

12¾ in. (32.5 cm.) high

(2)

\$2,000-3,000

£1,500-2,200
€1,700-2,400

■ ~24

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND FRUITWOOD MARQUETRY COMMODE

CIRCA 1765

With a *brèche d'Alep* marble top, the center inlaid with a musical trophy, the front left corner stamped *DS*, the front right corner stamped *C*

35¾ in. (91 cm.) high, 46 in. (117 cm.) wide, 20¼ in. (51.5 cm.) deep

\$12,000-18,000

£8,700-13,000
€9,700-14,000



24

PROPERTY FROM A PALM BEACH COLLECTOR
(LOTS 1-27)



25

25

A PAIR OF FRENCH ORMOLU CHENETS
LATE 19TH CENTURY

Each in the form of a winged sphinx, with considerable verdigris and losses to gilding

8¾ in. (22 cm.) high, 10¾ in. (27.5 cm.) wide, 17 in. (43 cm.) deep (2)

\$1,000-1,500

£720-1,100
€810-1,200

■ 26

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BOUILLOTTE TABLE

BY FRANÇOIS-IGNACE PAPST, CIRCA 1790

With later removable gaming surface, one side baize-lined, the reverse with gilt-tooled leather, stamped twice to the underside *F.I. PAPST*

29½ in. (75 cm.) high, 27 in. (68.5 cm.) diameter

\$3,000-5,000

£2,200-3,600
€2,500-4,000

PROVENANCE

Acquired from Gerard Orts, Paris, October 2000.

François-Ignace Papst, *maître* in 1785.



26

■ ~27

**A REGENCE ORMOLU-MOUNTED
TORTOISESHELL AND EBONY
BIBLIOTHEQUE**

ATTRIBUTED TO NICHOLAS SAGEOT,
CIRCA 1725

With red tortoiseshell-inlaid Boulle marquetry,
the sides with engraved inlaid brass diamonds
and strapwork, grilled doors and shelves, later
mounts

101½ in. (258 cm.) high, 60 in. (152.5 cm.) wide,
17¼ in. (44 cm.) deep

\$30,000-50,000

£22,000-36,000

€25,000-40,000

PROVENANCE

Acquired from Gerard Orts, Paris, April 2003.

Designed in the Louis XIV 'antique' manner
developed by André-Charles Boulle and Jean
Bérain, this bibliothèque is stylistically close to
the *oeuvre* of the *ébéniste* Nicolas Sageot.

First recorded in Paris in 1698, Sageot achieved
his *maîtrise* in 1706 and was based in the
faubourg Saint-Antoine. He evidently rapidly
expanded his business, as by 1711 he had 12,000
livres, almost all in stock-in-trade. The extensive
nature of his business is revealed by the sale
in 1720 to Lonard Prieur, '*Marchand Mercier
Grossier Joaillier Priviligié suivant la Cour*', of
16,000 *livres* of furniture, consisting of a wide
range of *armoires*, *bureaux* and *commodes* and
amongst which were several '*armoires à dôme*' in
brass-inlaid tortoiseshell, valued between 400
and 1000 *livres*.



(side view)





The related design by Lalonde from the J. Paul Getty Museum (79GA179)

28

A MATCHED SET OF FOUR LOUIS XVI ORMOLU THREE-BRANCH WALL-LIGHTS

ATTRIBUTED TO JEAN-LOUIS PRIEUR, CIRCA 1775, AFTER A DESIGN BY RICHARD DE LALONDE

Each with flaming finial over three upswept foliate arms and tapering fluted stem with chandelles, variations to casting and chasing, old replacements including one flame finial and band below

26½ in. (67.5 cm.) high (4)

\$50,000-80,000	£37,000-58,000
	€41,000-64,000

A similar set of six wall-lights was acquired by J. Paul Getty in the 1970s (purchased in 1974 and 1977 from Alexander and Berendt Ltd. as a set of four and a pair respectively) and are now in the J. Paul Getty Museum in Malibu, California. They derive from a design executed circa 1770 by Richard de Lalonde (n.d.), also in the J. Paul Getty Museum, Malibu (79 GA 179), which is illustrated in C. Bremer-David, *The J. Paul Getty Handbook*, Malibu, 1993, p. 180, fig. 304. The design was formerly discussed in H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, fig. 3.5.3, p. 172 and was then attributed to Jean-Louis Prieur.

A watercolor depicting the *Grand salon* of the château de Chantilly shows a pair of wall-lights similar to this model. The watercolor is part of an album which was presented to Grand Duke Pavel Petrovich of Russia in 1782, but has since been returned to the Musée Condé at Chantilly. The Grand Duke subsequently acquired a set of four identical wall-lights for the so-called Tapestry Study at Pavlovsk, which are illustrated in E. Ducamp, *Pavlovsk, The Collection*, Paris, 1993, p. 178 and fig. 52.

Similar wall lights include a pair which was almost certainly acquired by Peter, 5th Earl Cowper (d. 1836) for Panshanger, Hertfordshire, was sold by Mr. and Mrs. Julian Salmond, Christie's, London, 7 December 1995, lot 19, a pair sold Christie's, London, 5 July 2001, lot 4, and a pair sold Christie's, New York, 24 October 2017, lot 39.





29

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■ 29

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

The reverse with printed paper label

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

\$10,000-15,000

£7,300-11,000
 €8,100-12,000

EXHIBITED

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

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

■ 30

A PAIR OF LOUIS XIV STYLE GILTWOOD FAUTEUILS

19TH CENTURY

The foliate arms above four legs united by a stretcher centered by a bountiful basket (2)

\$3,000-5,000

£2,200-3,600
 €2,500-4,000



30



■ Δ31

AN EARLY LOUIS XV GILTWOOD FAUTEUIL

CIRCA 1740, POSSIBLY SOUTH GERMAN

The padded back, arms and serpentine seat upholstered à chassiss in pink floral cut velvet

\$12,000-18,000

£8,700-13,000

€9,700-14,000

PROVENANCE

With Kraemer et Cie., Paris.

Property from the Estate of Reginald F. Lewis; Christie's, New York, 19 October 2007, lot 304.

This grandly scaled and dynamically carved fauteuil is almost certainly *en suite* with a pair of *fauteuils* with identical idiosyncratic ruffled carving to the crest and seat rails in the Musée du Louvre and illustrated in B.G.B. Pallot, *Furniture Collections in the Louvre*, 1993, Vol. 2, p. 58, pl. 16.

PROPERTY FROM THE ESTATE OF CARROLL PETRIE

■ 32

A QUEEN ANNE GILTWOOD PIER GLASS

IN THE MANNER OF THOMAS AND RENE PELLETIER, CIRCA 1710

The beveled plates surmounted by a C-scroll and foliate cresting within beaded borders, clasps to border plate dividers replaced, the mirror plates apparently original and re-silvered

73 in. (185.5 cm.) high, 36½ in. (93 cm.) wide

\$12,000-18,000

£8,700-13,000
€9,700-14,000

PROVENANCE

The late Mrs. Robert Tritton, Godmersham Park, Canterbury, Kent; Christie's house sale, 6-9 June 1983, lot 197.

This finely executed mirror relates closely to the work of the royal cabinet-makers Thomas and René Pelletier, sons of Jean Pelletier (d.1704). This family of carvers and gilders of French Huguenot extraction supplied pier tables, mirrors, candlestands and frames to William III and Queen Anne as well as for other notable patrons such as Ralph, Earl and later 1st Duke of Montagu, Master of the Wardrobe to William III, for his London home and Boughton House, Northamptonshire. A mirror with verre eglomisé borders from Halnaby, Yorkshire, and now in the Victoria and Albert Museum features a very similar cresting and inner beaded border (see T. Murdoch, 'Jean, René and and Thomas Pelletier, a Huguenot family of carvers and gilders in England 1682-1726', *The Burlington Magazine*, part II, June 1998, p. 371, fig. 16).



32

PROPERTY FROM A PRIVATE COLLECTION

■ 33

A NORTH EUROPEAN ORMOLU-MOUNTED MAHOGANY AND FRUITWOOD LINE-INLAID GUERIDON

GERMAN OR RUSSIAN, CIRCA 1790-1800

The legs inlaid with fruitwood to simulate metalwork, the underside with printed label *T. 3678* and pencil inscription *R. 574*, gallery repositioned, mahogany veneers at top apparently original

31¼ in. (80.5 cm.) high, 26¾ in. (68 cm.) wide, 20 in. (51 cm.) deep

\$5,000-8,000

£3,700-5,800
€4,100-6,400



33

34 No Lot



■ 35

**A CHARLES X ORMOLU AND FROSTED GLASS
TWELVE-LIGHT CHANDELIER**
CIRCA 1825

The glass bowl surrounded by an ormolu band with six putti holding a light in each hand

35¾ in. (91 cm.) high, 28 in. (71 cm.) diameter

\$20,000-30,000

£15,000-22,000
€17,000-24,000

PROVENANCE

The Keck Collection, La Lanterne Bel Air, California;
Sotheby's, New York, 5-6 December 1991, lot 17.

The collection of Howard and Elizabeth Keck was one of the largest and finest collections of 18th-century French furniture and decorative arts created in the second half of the 20th century. With a particular interest in work by royal cabinetmakers and lacquerwork, the collection formed the interiors of La Lanterne, the Keck's sumptuous Bel Air, California home, which was based on the hunting lodge in the grounds of Versailles, *le Pavillon de la Lanterne*, created for the Prince de Noailles. The collection was dispersed at auction in New York 1991.



36

PROPERTY FROM THE TUTTLEMAN COLLECTION

36

MIGUEL BERROCAL (SPANISH, 1933-2006)

Strip-Tease Immobile (Opus 56)

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

\$10,000-15,000

£7,300-11,000
€8,100-12,000

PROVENANCE

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

37

A LOUIS XVI STYLE ORMOLU-MOUNTED EBONIZED BUREAU PLAT
20TH CENTURY

With a gilt-tooled leather top above three frieze drawers to the front, sham drawers to the reverse and swag corner mounts

29¼ in. (74.5 cm.) high, 50 in. (127 cm.) wide, 26¾ in. (68 cm.) deep

\$4,000-6,000

£2,900-4,300
€3,300-4,800



37

38

ROBERT PINCHON (FRENCH, 1886-1943)

L'église Saint-Madou en Rouen

signed 'Robert Pinchon' (lower right)
oil on canvas
39¼ x 31¼ in. (99.7 x 80.6 cm.)

\$10,000-15,000

£7,300-11,000
€8,100-12,000

PROVENANCE

With Galerie du Léthé, Paris.

This work will be included in the catalogue raisonné in preparation by Alain Letailleur under the number 1049.

PROPERTY FROM A PRIVATE COLLECTION

■ 39

**A PAIR OF RUSSIAN BRASS-MOUNTED MAHOGANY
COMMODES**

19TH/20TH CENTURY

Each with three geometrically reeded brass-inlaid drawers

32¼ in. (82 cm.) high, 42 in. (106.5 cm.) wide, 20¼ in. (51.5 cm.) deep (2)

\$10,000-15,000

£7,300-11,000
€8,100-12,000



38



39



40

40

**ROBERT PINCHON
(FRENCH, 1886-1943)**

Le pont Corneille à Rouen

signed 'Robert A Pinchon' (lower left)
oil on canvas
23 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in. (60 x 100.6 cm.)

\$15,000-20,000	£11,000-14,000
	€13,000-16,000

PROVENANCE
with Galerie du Léthé, Paris.

LITERATURE
A. Letailleur, *Robert Pinchon*, Paris, 1990,
p. 159 (illustrated).

This work will be included in the
catalogue raisonné in preparation by
Alain Letailleur under the number 1050.



41

41

**ROBERT PINCHON
(FRENCH, 1886-1943)**

Bord de Seine près de Rouen

signed 'Robert A Pinchon' (lower left)
oil on canvas
21 $\frac{1}{4}$ x 31 $\frac{7}{8}$ in. (54 x 81 cm.)

\$10,000-15,000	£7,300-11,000
	€8,100-12,000

PROVENANCE
with Galerie du Léthé, Paris.

This work will be included in the
catalogue raisonné in preparation by
Alain Letailleur under the number 1051.



42

LE PHO (FRENCH/VIETNAMESE, 1907-2001)

Quatre femmes dans le jardin

signed and inscribed with characters 'Le Pho' (lower right)

oil on canvas

45¾ x 35½ in. (116.2 x 89.2 cm.)

\$25,000-35,000

£19,000-25,000

€21,000-28,000

PROVENANCE

with Wally Findlay Galleries, New York.

PROPERTY FROM THE FINE ARTS MUSEUMS OF SAN FRANCISCO
(LOTS 43-54)



43

A PAIR OF FRENCH PATINATED-BRONZE BUSTS

AFTER THE MODELS BY JEAN-ANTOINE HOUDON, LAST QUARTER 19TH CENTURY

Modeled as the Alexandre and Louise Brongniart children, above ormolu-mounted *rouge griotte* marble bases, inscribed *houdon.* to the reverse

25 in. (63.5 cm.) high (2)

\$4,000-6,000

£2,900-4,300

€3,300-4,800

PROVENANCE

Gift of Mr. and Mrs. Richard O. Graw.

A pair of modern Sevres porcelain busts of the Alexandre and Louise Brongniart children from a distinguished private collection sold Christie's, New York, 28-29 March 2017, lot 483.

■ 44

A PAIR OF EMPIRE GILTWOOD AND GILT-COMPOSITION SIDE CHAIRS

CIRCA 1805

The scrolling crest above laurel leaves, punctuated throughout by stylized flower heads, the backs and slip seats upholstered in red velvet, each with a black-painted number to the reverse, 3873 or 3872

\$1,000-1,500

£720-1,100

€810-1,200

EXHIBITED

California Midwinter International Exposition, 1894.



44

45

A PAIR OF FRENCH ORMOLU AND BLEU TARQUIN MARBLE CANDLESTICKS

LATE 19TH CENTURY

Each modeled carrying a flowering vase, she with a cornucopia, he with a triton and dolphin

14½ in. (36.8 cm.) high, the female (2)

\$3,000-5,000 £2,200-3,600 €2,500-4,000

PROVENANCE

From the Collection of Mr. and Mrs. John Jay Ide.



45



46

■ 46

A FRENCH GILTWOOD AND GILT-COMPOSITION THRONE CHAIR

LATE 19TH CENTURY, AFTER THE MODEL EXECUTED BY FRANÇOIS-HONORÉ-GEORGES JACOB-DESMALTER FROM A DESIGN BY PERCIER AND FONTAINE

The upholstery with silvered metal thread embroidery with crowned 'N' on a crimson velvet ground, with black-painted number 3872. on the reverse of the cresting

\$4,000-6,000 £2,900-4,300 €3,300-4,800

EXHIBITED

California Midwinter International Exposition, 1894.

The design for the present armchair relates closely to that of the *fauteuil du Trône* supplied by the celebrated Parisian *ébéniste*, François-Honoré-Georges Jacob-Desmalter (d. 1841), for the *salle du Trône* of Napoleon I at the Palais de Saint-Cloud in 1804 and based on designs by Charles Percier (d. 1838) and Pierre-François-Léonard Fontaine (d. 1853). In keeping with Napoleon's desire for the fixtures and furnishings of the *salle de Trône* at the Tuileries and Saint-Cloud to mirror each other exactly, Jacob-Desmalter produced an additional pair of the chairs for the former palace. However, the two *fauteuils du Trône* differed from one another; the Tuileries version, without the Herculean chimera monopodia, being more restrained.

PROPERTY FROM THE FINE ARTS MUSEUMS OF SAN FRANCISCO
(LOTS 43-54)



47

47

**A PAIR OF ORMOLU-MOUNTED JAPANESE CELADON-GLAZED
BUDDHIST LIONS**

THE PORCELAIN LATE EDO/EARLY MEIJI PERIOD, 19TH CENTURY,
THE MOUNTS LATE 19TH CENTURY

Modeled as lions standing on ormolu bases, the heads opening to reveal an
inner compartment

8½ in. (21.5 cm.) high, 6½ in. (16.5 cm.) wide, 6¼ in. (16 cm.) deep (2)

\$3,000-5,000

£2,200-3,600
€2,500-4,000

48

A PAIR OF LOUIS XV ORMOLU CHENETS

CIRCA 1740

Each with a snarling dog emerging from a rocaille, with markings to reverse
...SS-41, previously but not originally with a plinth

13 in. (33 cm.) high, 16 in. (40.6 cm.) wide, 10½ in. (26.7 cm.) deep (2)

\$3,000-5,000

£2,200-3,600
€2,500-4,000

PROVENANCE

Museum purchase, Roscoe and Margaret Oakes Collection.



48



49

**A SET OF FOUR RUSSIAN ORMOLU
TWIN-BRANCH WALL-LIGHTS**
CIRCA 1800

Each in the form of a Bacchic mask issuing a grapevine beard and a pair of foliage-wrapped entwined curved candlearms, one candle socket lacking

16 in. (41 cm.) high, 9 in. (23 cm.) wide (4)

\$10,000-15,000

£7,300-11,000

€8,100-12,000

An identical pair of wall-lights was sold in Segoura, Christie's, New York, 19 October 2006, lot 202 (\$26,400). A related pair of wall-lights from the Bobinsky collection now in the State Hermitage, St. Petersburg is illustrated in I. Sychev, *Russian Bronze*, Moscow, 2003, p. 82.

PROPERTY FROM THE FINE ARTS MUSEUMS OF SAN FRANCISCO
(LOTS 43-54)



■ 50

**A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY
BUREAU PLAT**

BY GUILLAUME BENNEMAN, LATE 18TH/EARLY 19TH CENTURY, THE PUTTO UPRIGHTS POSSIBLY MODELED BY LOUIS-SIMON BOIZOT, CAST BY ETIENNE-JEAN OR PIERRE-AUGUSTE FORESTIER AND CHASED BY PIERRE-PHILIPPE THOMIRE, PROBABLY CONVERTED FROM A CYLINDER BUREAU

Tooled and gilt-brown leather top above two short, one long and a *coffre forte* drawer with removable four section insert, each leg surmounted by an ormolu term, each draped in fabric with acorn garland crowns, with either crossed arms or one arm at neck scarf the other at hip, *guilloché* mounts to legs terminating in ormolu feet, a gilt-tooled green leather writing slide to each end. Stamped twice *G. BENEMAN JME* in the *coffre forte* drawer, the underside of one slide inscribed in pencil '*Droite*', the underside of each slide and top with printer paper label '*LOAN FROM: Mrs. Peter Lewis / TABLE DESK*', one mostly obscured, the underside of top with two printed paper labels, '*M.H de YOUNG MEMORIAL MUSEUM / Exhibition LOAN / Title TABLE DESK / Artist FRENCH ABOUT 1790 (one with G. BENEMANN [Sic]) / Owner MRS. PETER LEWIS / No. 1.*', the brackets later.

30½ in. (77.5 cm.) high; 73¾ in. (192.5 cm.) wide; 40 in. (101.5 cm.) deep

\$50,000-100,000

£37,000-72,000
€41,000-80,000

PROVENANCE

Gift of Mr. and Mrs. Peter Lewis to the Grace Spreckels Hamilton Collection.

Guillaume Benneman, *maître* in 1785.



(stamp)



This eyecatching bureau plat by Benneman, with its fully sculpted gilt-bronze supports of putti wrapped in drapery, represents a fascinating puzzle. The putti are clearly inspired by the closely related uprights on the celebrated fireplace sculpted in white marble and ormolu by Louis-Simon Boizot and Pierre Gouthière for the salon of Madame du Barry at the château de Fontainebleau. However this fireplace was executed in 1772, fully thirteen years before Benneman became *maître*, and fourteen years before he was appointed *ébéniste de la couronne* in 1786. It is also interesting to note that Madame du Barry's *appartement* at Fontainebleau was sadly short lived, being demolished soon after Louis XV's death in 1774, and the fireplace was reinstalled in Louis XVI's *bibliothèque* at Versailles, where it remains today. It is certainly natural that Benneman would have been familiar with the fireplace at Versailles through his extensive work for the crown and therefore used it as the basis for the design of the uprights of his bureau, which is likely

originally to have been in the form of a cylinder bureau. Benneman continued to work into the 1790's, and the use of sculptural gilt-bronze caryatids (although admittedly usually on a smaller scale than the uprights on this bureau), was a recurrent leitmotif of his work in that period, for instance on a commode and secretaire supplied by Benneman to the Hermitage Palace, St. Petersburg in 1790 (see A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, pp. 404-5. It is also interesting to note that Benneman collaborated with Louis-Simon Boizot as late as 1787, on a secretaire à abattant delivered to Louis XVI for Compiègne in 1787, now at the Metropolitan Museum, New York (1971.206.17). The mounts of this secretaire were modelled by Boizot, cast by Forestier and chased by Thomire, leading to the possibility that they might also have created the remarkable uprights on the bureau offered here.

PROPERTY FROM THE FINE ARTS MUSEUMS OF SAN FRANCISCO
(LOTS 43-54)



51

■ 51

A LOUIS XV BEECHWOOD FAUTEUIL
CIRCA 1740

Covered in associated 18th century gros and petit point needlework

\$2,000-3,000

£1,500-2,200
€1,700-2,400

■ ~51A

**A CENTRAL EUROPEAN FRUITWOOD, EBONY, AMARANTH AND
MARQUETRY SACRISTY CHEST**

SOUTH GERMAN OR AUSTRIAN, CIRCA 1700 WITH ALTERATIONS

Of *en tombeau* form with intricate strapwork designs, two drawers with exhibition labels, later fitted with drawers to center, three base drawers original, carved giltwood elements are later embellishments

35 in. (89 cm.) high, 77 in. (195.5 cm.) wide, 33¼ in. (84.5 cm.) deep

\$10,000-20,000

£7,300-14,000
€8,100-16,000

PROVENANCE

Bequest of the Catherine D. Wentworth Collection.

EXHIBITED

Wentworth Collection, Fine Arts Museum of San Francisco, 1949.

The form of this sacristy chest is inspired by the work of the *ébéniste* Alexandre-Jean Oppenordt (c.1639-1715). A related commode of *en tombeau* form attributed to him and after a design by Jean Bérain is in the Wallace Collection (F405) and is illustrated in P. Hughes, *The Wallace Collection Catalogue of Furniture II*, London, 1996, pp. 633 and 637.



51A



■ 52

A NORTH ITALIAN POLYCHROME-PAINTED AND GILTWOOD MIRROR

CIRCA 1750-1770

With mask cresting surrounded by flowers, the frame with scrolling leaves and acorns with a satyr mask below, mirror plates possibly original

83 in. (211 cm.) high, 46 in. (117 cm.) wide

\$8,000-12,000

£5,800-8,700

€6,500-9,700

PROVENANCE

Bequest of Whitney Warren Jr. in memory of Mrs. Adolph Spreckels.

PROPERTY FROM THE FINE ARTS MUSEUMS OF SAN FRANCISCO
(LOTS 43-54)



53

53

**A PAIR OF FRENCH ORMOLU AND WHITE MARBLE
CANDLESTICKS**

FIRST HALF 19TH CENTURY

Each modeled as a classical female figure holding flowering branches, with red-painted numbers to the reverse of the bases, 75.18.64A or 75.18.64B

17 in. (43 cm.) high

(2)

\$3,000-5,000

£2,200-3,600

€2,500-4,000

PROVENANCE

Gift of Mr. and Mrs. E. John Magnin.

■ ~54

A LOUIS XV STYLE ORMOLU MANTEL CLOCK

LATE 19TH CENTURY, THE DIAL SIGNED CARON A PARIS

On ebony-inset base, with a label to the reverse marked 1928.19.24/
Huntington, with printed French storage label and a label marked *Huntington*,
dial lacking hands

32 in. (81.5 cm.) high, 22½ in. (57 cm.) wide, 8¼ in. (21 cm.) deep

\$1,000-2,000

£720-1,400

€810-1,600

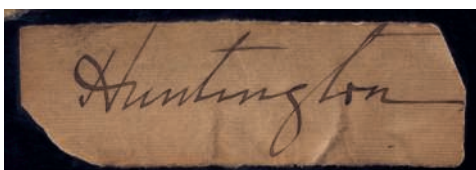
PROVENANCE

Gift of Archer M. Huntington.

55 No Lot



54



(paper label)

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ 56

A NORTH ITALIAN PARCEL-GILT WALNUT, OLIVEWOOD, FRUITWOOD, BURR VENEERED AND MARQUETRY COMMODE
EMILIA, POSSIBLY FAENZA, LATE 18TH CENTURY

The rectangular top above a frieze fitted with drawers and secret compartments over two long drawers, the sides inlaid with portrait medallions

33¼ in. (84.5 cm.) high, 46½ in. (118 cm.) wide, 22 in. (56 cm.) deep

\$15,000-25,000

£11,000-18,000
€13,000-20,000

PROVENANCE

Anonymous sale; Sotheby's, Milan, 11-12 June 1997, lot 407.

LITERATURE

E. Colle, *Il Mobile Neoclassico*, Milan, 2005, p. 161.



(detail of top)

Colle relates this commode to another by the Faenza cabinet-maker Giuseppe Bagnara and commissioned by Marcantonio Ricciarelli. He also relates it to a suite of seat furniture grain-painted to imitate burr walnut and with parcel-gilt details supplied to the Palazzo Ferniani, Faenza (E. Colle, *Il Mobile Neoclassico*, Milan, 2005, p. 160).





■ 57

A JAPANESE IMARI FIVE PIECE GARNITURE

EDO PERIOD, 18TH CENTURY

Of typical decoration, with shaped panels enclosing prunus, comprising three jars and covers and two beaker vases

18½ in. (47 cm.) high overall, the largest

(8)

\$30,000-50,000

£22,000-36,000

€25,000-40,000



(detail)

PROPERTY FROM THE ESTATE OF OGDEN MILLS PHIPPS

58

A PAIR OF ORMOLU-MOUNTED MEISSEN PORCELAIN MODELS OF BOLOGNESE HOUNDS

THE HOUNDS CIRCA 1770, BLUE CROSSED SWORDS AND DOT MARK, MODELED BY J.J. KÄNDLER, THE MOUNTS 19TH CENTURY

Each modeled seated on a tasseled cushion and shaped base cast with Vitruvian scroll and flower-heads

11¼ in. (29.8 cm.) high overall, the larger

(2)

\$20,000-30,000

£15,000-22,000
€17,000-24,000

Kändler first modeled the Bolognese dog in 1769. Bred for centuries in Bologna, they were favored as lapdogs in 18th century Germany along with the ubiquitous pug or Mops. See Christie's, New York, 16 April 2002, lot 79 for another pair circa 1770 formerly in the Collection of Mr. & Mrs. Saemy Rosenberg.



59

THE PROPERTY OF A PRIVATE COLLECTOR

■ 59

A WILLIAM IV POLLARD OAK CENTER TABLE

CIRCA 1835

The circular top above a faceted stem with lotus-carved base, on quadripartite plinth with leafy scroll feet and recessed castors

30 in. (76 cm.) high, 53 in. (134.5 cm.) diameter

\$8,000-12,000

£5,800-8,700

€6,500-9,700

PROVENANCE

Anonymous sale; Christie's, New York, 21-22 October 2010, lot 190.

PROPERTY FROM A PRIVATE COLLECTION

■ 60

A GEORGE IV MAHOGANY WINE COOLER

IN THE MANNER OF THOMAS HOPE, CIRCA 1820

With two labels to the underside, one marked *U456*, the other *177*, the mask probably associated

22 in. (56 cm.) high, 34¼ in. (88.5 cm.) wide, 20¼ in. (51.5 cm.) deep

\$5,000-8,000

£3,700-5,800

€4,100-6,400



60

CERAMICS FROM THE COLLECTION OF MARJORIE WEST (LOTS 61-80)

61

A SILVER-MOUNTED BÖTTGER RED STONEWARE COFFEE-POT AND COVER CIRCA 1712-1715, THE MOUNTS 19TH CENTURY

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

7½ in. (19 cm.) high, overall

\$20,000-30,000

£15,000-22,000
€17,000-24,000

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



CERAMICS FROM THE COLLECTION OF MARJORIE WEST
(LOTS 61-80)



62

62

**A CHANTILLY PORCELAIN BOWL AND A
CHELSEA SCALLOPED SAUCER DISH**
THE BOWL CIRCA 1735; THE DISH CIRCA
1755, IRON-RED ANCHOR MARK

Each in the Kakiemon style; the bowl with cover
ledge and flaring shaped rim, the interior with a rat
among banded hedges; the dish with phoenixes
among flowers growing from banded hedges

8¾ in. (22.2 cm.) diameter, the dish (2)

\$1,500-2,000

£1,100-1,400
€1,300-1,600

63

A JAPANESE PORCELAIN KAKIEMON BOWL
LATE 17TH/18TH CENTURY

The deep bowl with sharply everted rim, painted with prunus,
chrysanthemums and cloud scrolls, a gold *Kintsugi* repair to the rim

6¼ in. (15.9 cm.) diameter

\$1,000-2,000

£720-1,400
€810-1,600

PROVENANCE

Acquired from Asahi Art Co., Ltd., Tokyo, 18 September 1986.



63

64

A MEISSEN PORCELAIN KAKIEMON QUATREFOIL BOWL
CIRCA 1730

Painted with vignettes of Japanese figures and flower sprays, brown line rim,
the interior with three iron-red birds

6¼ in. (15.9 cm.) diameter

\$1,200-1,800

£870-1,300
€970-1,400

PROVENANCE

Anonymous sale; Christie's, London, 2 July 1984, lot 209.

LITERATURE

A.L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum*; Amsterdam, 2000,
cat. No. 188, pp. 254-255.

The distinctive decoration on the present bowl of Japanese figures enriched
in gilt is related to that found on a Meissen cinquefoil toilet box and cover
formerly in the collection of Margarete and Fritz Oppenheimer, now in
that of the Rijksmuseum, Amsterdam [BK-17353-A/B]; to two toilet boxes
likely from the same service found in the Porzellansammlung, Dresden;
and to a plate formerly in the von Klemperer Collection, all discussed in the
Rijksmuseum catalogue entry referenced above.



64



65

65

A MEISSEN PORCELAIN KAKIEMON JUG

CIRCA 1730, FAINT TRACES OF ABRADED BLUE CROSSED SWORDS MARK

Pear-shape, painted with trailing flowers beneath a band of foliate scrollwork, the handle pierced to receive a mount

6½ in. (15.5 cm.) high

\$1,500-2,000

£1,100-1,400
€1,300-1,600

PROVENANCE

Martha L. Issacon, Seattle, no. A244; Sotheby's, New York, 22 May 2001, lot 160.

A silver-mounted example was sold Sotheby's, London, 18 October 1988, lot 379.

66

A MEISSEN PORCELAIN TRITON STAND

CIRCA 1730, BLUE CROSSED SWORDS MARK, PROBABLY MODELED BY J.J. KÄNDLER

Modeled kneeling, supporting a flattened shell

5½ in. (14 cm.) high

\$1,500-2,000

£1,100-1,400
€1,300-1,600

PROVENANCE

With Len and Yvonne Adams, London, 24 June 1986.

Another of this rare model was in the Georg Hirth Collection, sold Galerie Helbing, Munich, 28 November 1916, lot 102.



66

CERAMICS FROM THE COLLECTION OF MARJORIE WEST
(LOTS 61-80)



67

67

TWO MEISSEN PORCELAIN PLATES
CIRCA 1740, BLUE CROSSED SWORDS
MARKS, PRESSNUMMERN 16 AND 20,
RESPECTIVELY

Both painted with butterflies among flowers,
comprising an ozier-molded plate painted in the
'Bienenmuster' pattern and a Chinese Export style
plate

9¼ in. (23.5 cm.) diameter (2)

\$1,500-2,000 £1,100-1,400
€1,300-1,600

PROVENANCE

With Heinz Reichert, Munich, 10 November 1983
(the Export style plate).

68
**A MEISSEN PORCELAIN MODEL OF A
COCKEREL**

CIRCA 1742, FAINT TRACES OF BLUE
CROSSED SWORDS MARK, PROBABLY
MODELED BY J.J. KÄNDLER

Modeled crowing

7¼ in. (18.4 cm.) high

\$3,000-5,000 £2,200-3,600
€2,500-4,000

PROVENANCE

Mr. & Mrs. H.G. Terwilliger; Sotheby's, New York,
22 and 24 April 1982, lot 195.



68

69

**TWO MEISSEN PORCELAIN SULKOWSKI-
MOLDED DISHES**

CIRCA 1735, BLUE CROSSED SWORDS
MARKS, THE PLATE WITH INCISED DREHER'S
E FOR ECKOLD TO FOOTRIM, THE CHARGER
WITH DREHER'S Z.. TO FOOTRIM

In the Kakiemon palette, comprising: a plate in
the 'Koreanische Löwe' pattern with a crane and
winged beast flying among flowers and butterflies;
and a Fabeltiere charger almost certainly painted
by A.F. von Löwenfinck after Petrus Schenk with a
turbaned man overseeing two boys trying to move a
recumbent steer

11½ in. (29.2 cm.) diameter, the charger (2)

\$2,500-3,500 £1,900-2,500
€2,100-2,800

Only four other plates from this particular Fabeltiere
service appear to have been recorded. See www.christies.com
for further information.



69



70

A MEISSEN PORCELAIN CIRCULAR TUREEN AND COVER

CIRCA 1730, BLUE CROSSED SWORDS MARK

In the Chinese taste, each with a band of oval cartouches of crayfish alternating with turquoise panels of peony, between blue and white bands of scrolling foliage and fretwork, seated cockerel finial

8¾ in. (22.2 cm.) high, overall (2)

\$4,000-6,000 £2,900-4,300
€3,300-4,800

PROVENANCE

Anonymous sale; Sotheby's, London, 27 February 1996, lot 86.

Joseph and Laverne Schieszler, Chicago.

Anonymous sale; Christie's, New York, 24 May 2001, lot 368.

71

A MEISSEN PORCELAIN BLUE AND WHITE POURING BOWL AND COVER

CIRCA 1735, BLUE CROSSED SWORDS MARK AND THREE DOTS IN UNDERGLAZE-BLUE TO FOOTRIM PROBABLY FOR GRUND JUNIOR OR MÜLLER, INCISED DREHER'S Z MARK

In the 'Onion Pattern', the spout molded with acanthus, the handle knopped

5 in. (12.7 cm.) high, overall (2)

\$2,000-3,000 £1,500-2,200
€1,700-2,400

PROVENANCE

Anonymous sale; Sotheby's, London, 2 December 2003, lot 17.

Anonymous sale; Sotheby's, New York, 9 November 2007, lot 5.

EXHIBITED

Hohenberg, Deutsches Porzellanmuseum, Impulse, 1995, cat. no. 14.



71

CERAMICS FROM THE COLLECTION OF MARJORIE WEST
(LOTS 61-80)

72

**A MEISSEN PORCELAIN GLOBULAR
TEAPOT AND A COVER**

CIRCA 1728, BLUE ENAMEL CROSSED
SWORDS MARK

Painted with sprays of *indianischen Blumen* and
scattered insects

4¼ in. (12 cm.) high overall (2)

\$2,000-3,000 £1,500-2,200
€1,700-2,400



72



72A

72A

A MEISSEN PORCELAIN SEATED PAGODA FIGURE

CIRCA 1730

Seated holding a scroll, wearing green, blue and yellow feathered headdress
and blue-lined brocade robe with brown fringe

3½ in. (9.2 cm.) high

\$5,000-7,000 £3,700-5,000
€4,100-5,600

73

A MEISSEN PORCELAIN CREAM-POT AND A COVER

CIRCA 1725-30, BLUE CROSSED SWORDS MARK

In the Chinoiserie taste, the squat oviform body raised on three Böttger lustre
paw feet, painted with a figure beside banded hedges issuing flowering plants,
the cover in a matching pattern but the colors darker

4½ in. (11.4 cm.) high overall (2)

\$2,000-3,000 £1,500-2,200
€1,700-2,400



73

PROVENANCE

Martha L. Issacon, Seattle, no. A.67; Sotheby's, New York, 22 May 2001, lot
157.



74

74

TWO MEISSEN PORCELAIN FABELTIERE KAKIEMON WARES

CIRCA 1740, BLUE CROSSED SWORDS MARKS, THE BOWL WITH DREHER'S / TO THE FOOTRIM

Comprising a plate and a lobed bowl, both painted in the manner of Adam Friedrich von Löwenfinck with mythological beasts among scattered flowers

9 1/8 in. (23.2 cm.) diameter, the plate

(2)

\$2,500-3,500

£1,900-2,500
€2,100-2,800

75

A MEISSEN PORCELAIN MODEL OF A PEACOCK (STEHENDER PFAU)

CIRCA 1725, BLUE CADUCEUS MARK

Modeled standing, its head turned, the stump hollow, possibly to receive a joss stick

7 in. (17.8 cm.) high

\$3,000-5,000

£2,200-3,600
€2,500-4,000

PROVENANCE

Erich von Goldschmidt-Rothschild, Herman Ball & Paul Graupe, Berlin, 23-25 March 1931, lot 449, tafel 78 (as one of a pair - this example illustrated at right).

Anonymous sale; Christie's, New York, 23 April 1998, lot 219.

Anonymous sale; Sotheby's, London, 24 May, 2006, lot 10.

Most of the extant examples of this model are in public collections, including examples in the Musée Louvre, Paris; the Historisches Museum, Bern; and the Museum of Fine Arts, Boston. Compare the pair from the Untermyer Collection, now at the Metropolitan Museum of Art, New York (64.101.23-24). It is interesting to note that most unmounted examples are decorated in a muted palette of earth tones whereas the gilt-bronze mounted examples are painted in the bright colors associated with Arita porcelain.



75

CERAMICS FROM THE COLLECTION OF MARJORIE WEST
(LOTS 61-80)



76

76

A MEISSEN PORCELAIN FIGURE OF A DANCING BOY WITH NODDING HEAD

CIRCA 1750, BLUE CROSSED SWORDS MARK AT THE BACK, PROBABLY MODELED BY J.J. KÄNDLER

Modeled mid-stride, wearing a puce-veined green leaf hat

8½ in. (21.6 cm.) high

\$4,000-6,000

£2,900-4,300

€3,300-4,800

PROVENANCE

Anonymous sale; Christie's, London, 5 December 1983, lot 140.
Nyfeller Collection; Christie's, London, 9 June 1986, lot 70.

For a very similar figure modeled by Kändler, see R. Rückert, *Meissener Porzellan*, Munich, 1966, pp. 175 and 225, no. 921.

77

A MEISSEN PORCELAIN ARTICHOKE TUREEN AND COVER

CIRCA 1755, BLUE CROSSED SWORDS MARK

Naturally decorated in shades of pink and green

5½ in. (14 cm.) high overall

(2)

\$3,000-5,000

£2,200-3,600

€2,500-4,000

PROVENANCE

With The Antique Porcelain Company, London.
With The Meissen Shop, Palm Beach.



77



78

78

A VIENNA (DU PAQUIER) PORCELAIN TREMBLEUSE SAUCER AND TWO BEAKERS

CIRCA 1735

Each painted with blossoming branches, the cups with a central band of fluting

5¼ in. (13.3 cm.) diameter

(3)

\$1,500-2,000

£1,100-1,400
€1,300-1,600

PROVENANCE

Die Sammlung der Markgrafen und Grossherzoge von Baden; Sotheby's, Baden-Baden, 5-21 October 1995, lot 796 (two beakers). With Mihail Kovacek, Vienna.

79

A VIENNA (DU PAQUIER) PORCELAIN BOWL

CIRCA 1735

In the Meissen Kakiemon style with 'Sulkowski' molded border, painted with a mythical winged beast and bird among flowering plants, the exterior with three large flower sprays in the classic Du Paquier style

10¼ in. (26 cm.) diameter

\$3,000-5,000

£2,200-3,600
€2,500-4,000



79



80

80

A VIENNA (DU PAQUIER) PORCELAIN MUG

CIRCA 1730

In the Chinoiserie taste, painted a figure holding a banner and strolling between a terraced garden and banded hedges, the rims enriched in silver

3¾ in. (9.5 cm.) high

\$800-1,200

£580-870
€650-970

PROVENANCE

Otto and Magdalena Blohm Collection. Their daughter, Beatrice Blohm von Rumohr; Christie's, London, 27 June 2005, lot 8.

LITERATURE

Robert Schmidt, *Early European Porcelain as Collected by Otto Blohm*, Munich, 1953, col. pl. 18, no. 57.

81

A VIENNA BISCUIT PORCELAIN PORTRAIT BUST OF ANTONIO CANOVA

DATED 1805-06, THE SOCLE WITH BLUE BINDENSCHILD MARK, IMPRESSED 806, 6, AND A, THE BUST INCISED ON THE REAR TRUNCATION GRASSI. F. 1805 FOR ANTON GRASSI

The sculptor classically draped, truncated at the shoulders, raised on a cobalt-blue ground socle inscribed 'Canova' in gilt

17 in. (43.2 cm.) high overall

\$6,000-8,000

£4,400-5,800
€4,900-6,400

Compare the model illustrated by W. Mrazek and W. Neuwrith, *Wiener Porzellan, 1718-1864*, Vienna, 1971, taf. 78, no. 572.



81

82

A BERLIN WHITE BISCUIT PORCELAIN PORTRAIT BUST OF FREDERICK THE GREAT

CIRCA 1778, UNDERGLAZE BLUE SCEPTRE MARK, INCISED CM./13., MODELED BY F.E. MEYER

Finely modeled, wearing an ermine wrap over his armor held with a jeweled clasp, displaying the badge of the order of the Black Eagle

12½ in. (31.8 cm.) high

\$5,000-7,000

£3,700-5,000
€4,100-5,600

PROVENANCE

A Century of Berlin; Christie's, London, 1 May 2002, lot 13.

King Freidrich II of Prussia ('Frederick the Great') generally avoided having his portrait painted, but he did allow some portraits to be made of him, including Anna Dorothea Therbusch's sculpted portrait bust which formed the basis of the present porcelain model. When it was completed, Frederick felt that the bust was more likely to 'ruin an apartment than to decorate it.'

F.E. Meyer had a tumultuous relationship with the modeler J.J. Kändler while working at the Meissen manufactory, so when Frederick the Great invited him to leave Dresden for Berlin in 1761, Meyer readily complied and remained there until his death in 1785. For a similar example in the Rijksmuseum, Amsterdam, see by E. Köllmann, *Berliner Porzellan 1763-1963*, Brunswick, 1966, vol. II, pl. 121.



82

TEN PARIS (LOCRE) PORCELAIN EGYPTIAN REVIVAL DISHES

CIRCA 1790-1800, BLUE A MARKS, VARIOUS INCISED MARKS

Each variantly painted, depicting obelisks, Egyptian temples, scarabs, sphinxes and hieroglyphics against faux marble, porphyry and other grounds, comprising: two shaped-oval dishes, two shaped-square dishes, three shallow bowls with scalloped edges and three plates

10¼ in. (26 cm.) wide, the shaped-oval dishes

(10)

\$12,000-18,000

£8,700-13,000

€9,700-14,000





PROPERTY OF A LADY

■ 84

**A NORTH EUROPEAN ORMOLU SIX-LIGHT
CHANDELIER**

EARLY 18TH CENTURY AND LATER

27 in. (68.6 cm.) high, 28½ in. (72.4 cm.) wide

\$7,000-10,000

£5,100-7,200
€5,700-8,000

84

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

85

**A PAIR OF SEVRES BISCUIT PORCELAIN
FIGURE GROUPS, 'BACCHUS PORTE PAR LES
BACCHANTES' AND 'LES TROIS GRACES
PORTANT L'AMOUR'**

CIRCA 1768-73, BOTH INCISED B FOR BACHELIER,
MODELED UNDER THE DIRECTION OF BACHELIER
AFTER BOUCHER

9¼ in. (24.8 cm.) high

(2)

\$5,000-8,000

£3,700-5,800
€4,100-6,400



85

PROVENANCE

The estate of Denise Bernstein;
Christie's, New York, 13 June 2017, lot 167

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION
(LOTS 86-141)



The marquis, one of a pair, will be offered in
The Exceptional Sale, New York, 20 April 2018.



A SUITE OF EARLY LOUIS XV
GILTWOOD SEAT FURNITURE
(LOTS 86-88)

■ 86

A SET OF FOUR EARLY LOUIS XV GILTWOOD FAUTEUILS
CIRCA 1735-1740

Each with a scalloped shell-carved crestrail and serpentine seat, further carved with shells, latticework and C-scrolls, upholstered with blue embroidered silk damask

(4)

\$40,000-60,000

£29,000-43,000
€33,000-48,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 17 November 1984, lot 229



87

■ 87

AN EARLY LOUIS XV GILTWOOD CANAPE
CIRCA 1735-1740

With a scalloped shell-carved crestrail and serpentine seat, further carved with shells, laticework and C-scrolls and upholstered with blue embroidered silk damask

78½ in. (199.5 cm.) wide, overall

\$10,000-15,000

£7,300-11,000
€8,100-12,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 17 November 1984, lot 229

■ 88

A PAIR OF EARLY LOUIS XV GILTWOOD CHAISES
CIRCA 1735-1740

Each with a scalloped shell-carved crestrail and serpentine seat, further carved with shells, laticework and C-scrolls, upholstered à chassiss with blue embroidered silk damask (2)

\$5,000-8,000

£3,700-5,800
€4,100-6,400

PROVENANCE

Anonymous sale; Sotheby's, New York, 17 November 1984, lot 229



88

A SUITE OF LOUIS XVI GILT-WALNUT SEAT
FURNITURE BY GEORGES JACOB
(LOTS 89-90)



PROPERTY FROM A DISTINGUISHED

■ 89

A SET OF FOUR LOUIS XVI GILT-WALNUT FAUTEUILS
BY GEORGES JACOB, CIRCA 1775

With leaf and viney cresting above a laurel leaf and *guilloché*-carved frame,
each stamped G*JACOB to the front seat rail (4)

\$30,000-50,000

£22,000-36,000
€25,000-40,000

PROVENANCE

By repute, Château de Filain, Vesoul, France.
With Partridge, London.

Georges Jacob, *maître* in 1765.

The château de Filain, a former moated fortress, is located in the Haute-Saône and was built around 1550 by the Sacquenay family. It underwent renovations in the 17th and 19th centuries and had several owners before becoming a public building in the 1920's. In 1980, it returned to private hands.

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION
(LOTS 86-141)



PROPERTY FROM A DISTINGUISHED

■ 90

A LOUIS XVI GILT-WALNUT CANAPE

BY GEORGES JACOB, CIRCA 1775

With leaf and viney cresting above a laurel leaf and *guilloché*-carved frame, stamped G*JACOB to the back seat rail

78 in. (198 cm.) wide, overall

\$15,000-25,000

£11,000-18,000
€13,000-20,000

PROVENANCE

By repute, Château de Filain, Vesoul, France.
With Partridge, London.

Georges Jacob, *maître* in 1765.

The château de Filain, a former moated fortress, is located in the Haute-Saône and was built around 1550 by the Sacquenay family. It underwent renovations in the 17th and 19th centuries and had several owners before becoming a public building in the 1920's. In 1980, it returned to private hands.

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION
(LOTS 86-141)



91

**AN ASSEMBLED GROUP OF CHINESE EXPORT FAMILLE ROSE
WARES IN THE 'PEACOCK' PATTERN**
QIANLONG PERIOD (1735-96)

Comprising:

A small tureen and cover,
An altered jug and a cover,
Two scallop-rimmed sauceboats,
A dish,
A shallow bowl

11¼ in. (28.5 cm.) diameter, the plate

(8)

\$5,000-7,000

£3,700-5,000
€4,100-5,600

92 No Lot



93

**A VERY LARGE PAIR OF CHINESE EXPORT FAMILLE
ROSE 'PHEASANT AND PEONY' FISH BOWLS**
QIANLONG PERIOD (1735-96)

Delicately and finely enameled on each side of the exterior with a pheasant on rockwork, large blooms on prunus branches, the interior with goldfish among sea-plant life, with two later metal liners

24 in. (61 cm.) diameter

(4)

\$30,000-50,000

£22,000-36,000

€25,000-40,000

PROVENANCE

With Earle Vandekar, Knightsbridge, London (according to sticker).

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION
(LOTS 86-141)



94

94
A CHINESE LARGE FAMILLE ROSE-IMARI FISH BOWL
CIRCA 1775

Decorated with blossoming prunus branches within iron-red and underglaze blue bands, the interior with goldfish among sea-plant life

23¾ in. (60.3 cm.) diameter

\$8,000-12,000

£5,800-8,700
€6,500-9,700

95
A CHINESE EXPORT FAMILLE ROSE PART DINNER SERVICE
QIANLONG, CIRCA 1780

Richly enameled with figures in garden scenes, comprising:

A pair of octagonal soup tureens, covers and stands

A pair of small tureens, covers and stands

A very large octagonal platter

A large octagonal platter

Four medium octagonal platters

A small octagonal platters

A pair of smaller octagonal platters

A pair of small punch bowls

Four sauceboats in sizes

Four small serving bowls in sizes

A shaped spoon tray

Twenty-four dinner plates

Twenty-three octagonal lunch plates

Fifteen octagonal salad plates

Sixteen bread plates

Thirty-one octagonal bread plates

Nineteen small fruit bowls

17¼ in. (45 cm.) wide, the largest platter

(160)

\$30,000-50,000

£22,000-36,000
€25,000-40,000



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)



96

96

**A SEVRES PORCELAIN VASE FITTED WITH FLOWERS
(CUVETTE A FLEUR 'ROUSSEL')**

CIRCA 1763, BLUE INTERLACED L'S MARK ENCLOSING DATE
LETTER K, PAINTER'S MARK FOR THEVENET PERE, INCISED ND,
THE ORMOLU 20TH CENTURY

The serpentine oval vase painted with *frises riches* and fitted with porcelain
flowers on gilt tole stems

15 in. (38.1 cm.) high overall

(2)

\$4,000-6,000

£2,900-4,300

€3,300-4,800

PROVENANCE

The Collection of John T. Dorrance, Jr.; Sotheby's, New York, 20-21 October
1989, lot 174 (described with the traditional title of a *cuvette à fleurs* 'Verdun').

Louis-Jean Thévenet *père*, is recorded at both Vincennes and Sèvres as a
painter specializing in flowers and patterns, 1741-1777.

In a paper delivered to The French Porcelain Society on 17 June 2014, Cyrill
Froissart convincingly reassigned the names of several vases found in the
Sèvres factory records to other shapes. The form of the present *cuvette*
or horizontal flower pot (*jardinière*), traditionally called a *cuvette à fleurs*
'Verdun', is now recognized as corresponding to a *cuvette 'Roussel'*. For a
detailed discussion of the detective work that led to this and two other re-
attributions, see C. Froissart, *Des Cuvettes Démasqués*, pp. 1-40.

97

**A PAIR OF ORMOLU-MOUNTED SEVRES (LATER-DECORATED)
PORCELAIN BLEU-CELESTE VASES (VASE 'INDIEN E')**

THE PORCELAIN 18TH CENTURY, THE DECORATION OF LATER
DATE, THE MOUNTS SECOND QUARTER 19TH CENTURY

Painted with birds in branches, including a hoopoe, within gilt cartouches

6 in. (15.2 cm.) high, the porcelain

(2)

\$4,000-6,000

£2,900-4,300

€3,300-4,800

PROVENANCE

The Collection of John T. Dorrance, Jr.; Sotheby's, New York, 20-21 October
1989, lot 170.



97

98

**A PAIR OF ORMOLU-MOUNTED MEISSEN PORCELAIN FLOWER-
ENCRUSTED VASES**

THE PORCELAIN SECOND HALF 18TH CENTURY, THE MOUNTS
POSSIBLY GERMAN AND MID-18TH CENTURY

12 in. (30.5 cm.) high, overall

(2)

\$3,000-5,000

£2,200-3,600

€2,500-4,000

PROVENANCE

The Collection of John T. Dorrance, Jr.; Sotheby's, New York, 20-21 October
1989, lot 130.



98



99

AN ORMOLU-MOUNTED PORCELAIN OBLONG HEXAGONAL TABLE CENTERPIECE

THE PORCELAIN MID-18TH CENTURY AND LATER, THREE PORCELAIN PANELS WITH PUCE K.H.C. MARKS FOR THE KÖNIGLICHE HOF CONDITOREI, THE MOUNTS LATE 19TH/20TH CENTURY

Modeled as porcelain flowers growing in a fenced garden; the fence as eight pierced rocaille panels, possibly Meissen

23½ in. (59.7 cm.) wide, the base

(2)

\$15,000-30,000

£11,000-22,000
€13,000-24,000

PROVENANCE

The Royal Court Pantry, Dresden (the porcelain panels only).
With The Antique Porcelain Company, New York.
The Property of a Nobleman; Christie's, London, 29 November 1973, lot 203.
The Collection of John T. Dorrance, Jr.; Sotheby's, New York, 20-21 October 1989, lot 127.

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION
(LOTS 86-141)



100

**A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE
ATHENIENNES**

CIRCA 1810

Each shallow bowl supported by three adorsed winged female caryatids,
originally with additional elements to the top

17¼ in. (45 cm.) high, 11 in. (28 cm.) diameter

(2)

\$10,000-15,000

£7,300-11,000

€8,100-12,000

**FOUR SAINT CLOUD PORCELAIN BOTTLE COOLERS
AS FLOWER-POTS**

THE COOLERS CIRCA 1740, THE FLOWERS MID-18TH
CENTURY AND LATER, THE ORMOLU 20TH CENTURY

Each molded with terraces of flowering plants with gaping dolphin-
mask handles, fitted with porcelain flowers on gilt-tole stems

23 in. (58.4 cm.) high overall

(8)

\$20,000-30,000

£15,000-22,000

€17,000-24,000

PROVENANCE

The Collection of John T. Dorrance, Jr.; Sotheby's, New York, 20-21
October 1989, lots 155 and 156.

For a Saint Cloud wine cooler in the Musée des Arts décoratifs,
Paris, of the same form and with the same molded decoration
as the present four examples, see B. Rondot, ed., *Discovering the
Secrets of Soft-Paste Porcelain at The Saint-Cloud Manufactory ca.
1680-1766*, New York, 1999, p. 176, no. 93.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION (LOTS 86-141)



102

A SET OF FOUR LATE LOUIS XV GILT-LIMEWOOD TORCHERES CIRCA 1765-1770

Each with laurel leaf circular rest above a molded frame with rosettes, with further laurel leaves and berrying swags, on a molded tripartite base raised on toupie feet, each with a paper label to the underside marked for *Le Fils de Leon Helft* at the *Exposition de Bruxelles 1935*, one with a label for Pusey Beaumont-Crassier

69¾ in. (177 cm.) high (4)

\$60,000-100,000 £44,000-72,000
€49,000-80,000

PROVENANCE

M. Hubert de Montbrison; sold, Galerie Charpentier, Paris, 8 June 1933, lot 69. With Jacques and Yvon Helft, Paris, 1935 (according to exhibition label). Arturo Lopez-Willshaw; Sotheby's, Monaco, 23 June 1976, lot 70. Anonymous sale; Sotheby's, London, 24-25 November 1988, lot 26.

EXHIBITED

Exposition de Bruxelles, 1935.



Exterior of the hôtel Rodocanachi, Neuilly. Arturo Lopez-Willshaw (1901-1962). A set of five volumes of inside and outside views of the mansion of Arturo Lopez-Willshaw, circa 1960

The *Goût Grec*

These extraordinary torcheres of monumental proportion embody the austere, architectural style of the first wave of neo-classicism of the 1760's known as the *goût grec*. The first experimental items of furniture in the *goût grec* were conceived and produced as early as around 1754-1756 with the celebrated bureau plat executed for the connoisseur Ange-Laurent Lalive de Jully, probably by Joseph Baumhauer (d. 1772) and Philippe Caffiéri (1714-1774) to the designs of Louis-Joseph Le Lorrain (1714-1759), now in the Musée Condé at Chantilly.

Prieur and Delafosse

The new designs of the *goût grec* were largely disseminated by influential designers and *ornemanistes* such as Jean-Charles Delafosse (1734-1791) and Jean-Louis Prieur (1732-1795) through several editions of engraved plates from the late 1760s.

Prieur, who became *maître sculpteur* in 1765 and *maître-fondeur en terre et sable* in 1769, was an influential *ornemaniste* in the new classical style. He is perhaps best known for a series of drawings he supplied for the execution of furniture and gilt-bronzes for the Polish Court at Warsaw in 1766, one of the most important neo-classical commissions of the time.

The four torcheres immediately call to mind smaller models executed in ormolu. A design for a similar candle stand attributed to Prieur, which may have provided inspiration for the present set of four, is illustrated in Svend Eriksen, *Early Neo-Classicism in France*, London 1974, pl. 403.

While designs by Prieur were in many cases proposals submitted for a specific intent within a defined commission, Delafosse's ornamental designs were widely circulated throughout Europe through the *Nouvelle Iconologie Historique*, first published in 1767. His engravings provided a compendious range of objects in the 'pure Grecian taste.' These *goût grec* torcheres are closely related to the pattern published in Delafosse's *Nouvelle Iconologie Historique*, 1770, vol. I, pl. 75, which was republished by J.F. Chervau Fils.

Arturo-Lopez Willshaw

These torcheres were part of the celebrated collection formed by the Chilean-born aesthete and *mécène* Arturo Lopez-Willshaw (1901-1962). He inherited a vast family fortune and settled in Paris in the inter-war years, eventually acquiring in 1928 the *hôtel Rodocanichi* in Neuilly on the outskirts of Paris, which had been built in 1903 by the architect Paul Rodocanachi and was inspired by the designs of 18th century *hôtels particuliers*. Lopez-Willshaw, along with his equally celebrated and lifelong friend Alexis de Redé, was passionate about the arts of 18th century France and was one of the greatest supporters of Versailles of his era, including notably his financing of the refurbishment of the *Chambre du Roi*. His *hôtel* in Neuilly was filled with treasures and came to be known as a 'petit Versailles'- it even included a ballroom entirely covered in shells, inspired by the famous *coquillage* at Rambouillet which he had helped to restore. He was particularly drawn to seat furniture from the early, avant garde phase of neo-classicism from the 1760's, including examples of the celebrated *mobilier* supplied by Delanois to Madame du Barry and a suite of seat furniture supplied to King Stanislaus August of Poland. The extraordinary and bold *goût grec* design of these torcheres therefore made them a natural fit for this remarkable collector.



(paper label)

THE LOPEZ-WILLSHAW GOUT GREC TORCHERES





Interior of the hôtel Rodocanachi, Neuilly. Arturo Lopez-Willshaw (1901-1962), *A set of five volumes of inside and outside views of the mansion of Arturo Lopez-Willshaw*, circa 1960

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)



103

A SET OF FOUR ORMOLU AND SILVERED-COPPER JARDINIÈRES
20TH CENTURY

Each with a Greek key rim and lion pelt swag, previously blue-painted

12 in. (30.5 cm.) high, 18½ in. (47 cm.) wide

(4)

\$12,000-18,000

£8,700-13,000
€9,700-14,000

PROVENANCE

Arturo Lopez-Willshaw; Sotheby's, Monaco, 23 June 1976, lot 70.
Anonymous sale; Sotheby's, London, 24-25 November 1988, lot 26.

These striking jardinières, with their bold lion mask and lion pelt garlands set against a body which was previously blue-decorated, were evidently inspired by the famous 'vases *Dulac*' created in the 1770's by the marchand Jean Dulac with bodies of *bleu lapis* Sèvres porcelain and ormolu lion mask mounts, enclosing ingenious pop-up candelabra (see for instance a pair with château d'Eu inventory marks, possibly those originally supplied to Madame du Barry in 1774, sold Christie's, London, 2 December 1997, lot 40). The stylish metalwork of these jardinières indicates that they may well have been commissioned directly by Arturo Lopez-Willshaw, who was known to patronize fashionable *bronziers* of the day such as Maison Toulouse.

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION
(LOTS 86-141)



104

■ 104

**A SET OF FOUR LOUIS XV BEECHWOOD
FAUTEUILS**

CIRCA 1740

With rosette and trailing flowerhead cresting,
supported on cabriole legs, upholstered à *chassis*
in yellow silk brocade (4)

\$12,000-18,000

£8,700-13,000
€9,700-14,000



105

■ 105

A LOUIS XV BEECHWOOD CANAPE

CIRCA 1740

En suite with the four fauteuils, with rosette and
trailing flowerhead cresting, supported on cabriole
legs, upholstered à *chassis* in yellow silk brocade

65 in. (165 cm.) wide, overall

\$5,000-8,000

£3,700-5,800
€4,100-6,400

■ 106

A SWEDISH GILT-LEAD AND GILTWOOD MIRROR

ATTRIBUTED TO BURCHARD PRECHT,
EARLY 18TH CENTURY

With arched divided plate, the scrolling crest with a mask of Diana, with fragmentary label on reverse inscribed in ink likely in Swedish, plates apparently original

61½ in. (156 cm.) high, 29 in. (73.5 cm.) wide

\$20,000-30,000

£15,000-22,000

€17,000-24,000

PROVENANCE

Acquired from Leif Lunden Antikhandel,
Stockholm.

This elegant mirror, with its cresting depicting Diana, can be attributed to the work of Burchard Precht (d. 1738). The name of Precht is closely associated with the production of mirrors of the highest quality in 18th Century Sweden and numerous examples are attributed to either Burchard Precht (d.1738) or his sons Gustav (d. 1763) and Christian (d. 1779). Originally from Bremen, Burchard Precht arrived in Stockholm in 1674. In 1687-88 he travelled to Rome and Paris with the court architect Nicodemus Tessin. The Baroque interiors he saw strongly influenced his work and Precht became a key proponent of the development and enrichment of the Swedish baroque style. One distinctive aspect of Precht's work is the use of finely detailed gilt-lead mounts which can be seen on the corners of this mirror. A related example is in the Nordic Museum, Stockholm (NM0087239).



PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION
(LOTS 86-141)



107

107

A NORTH EUROPEAN ORMOLU PLAQUE
POSSIBLY SWEDISH, EARLY 19TH CENTURY

The oval plaque centered by a Bacchic offering

21 in. (53.5 cm.) high, 17 in. (43 cm.) wide

\$3,000-5,000

£2,200-3,600
€2,500-4,000



108

108

**A SWEDISH INLAID-MAHOGANY AND
FAIENCE TRAY TABLE**
LATE 18TH CENTURY

The inset tray painted in brown with a landscape scene of Drottningholm by a river with peasants in the foreground, the rectangular frame with canted corners and pull-out candle rests, supported on square tapering legs terminating in caps and casters

31¼ in. (80.5 cm.) high, 36 in. (91.5 cm.) wide, 25 in. (63.5 cm.) deep

\$4,000-6,000

£2,900-4,300
€3,300-4,800



(detail of tray)

109

A LARGE NORTH EUROPEAN ORMOLU-MOUNTED AND SILVER-PAINTED SAMOVAR
EARLY 20TH CENTURY

Mounted with six shielded putti above six dolphin-form spouts

41 in. (104 cm.) high

\$4,000-6,000

£2,900-4,300
€3,300-4,800



110

A SWEDISH ORMOLU AND COBALT GLASS SURTOUT-DE-TABLE
EARLY 19TH CENTURY, ORIGINALLY WITH A CENTER SECTION

With classical urns joined by chains, one glass panel replaced

5½ in. (14 cm.) high, 22½ in. (57 cm.) diameter

(2)

\$2,000-3,000

£1,500-2,200
€1,700-2,400

PROVENANCE

Anonymous sale; Sotheby's, New York, 16 May 1987, lot 9.



110

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)



111

111

A RESTAURATION ORMOLU MANTEL CLOCK
SECOND QUARTER 19TH CENTURY

With four Corinthian columns supporting a pediment suspending a circular clock dial

25½ in. (65 cm.) high, 12¾ in. (32.5 cm.) wide, 7½ in. (19 cm.) deep

\$3,000-5,000

£2,200-3,600
€2,500-4,000

PROVENANCE

Anonymous sale; Sotheby's, London, 24-25 November 1988, lot 161.

■ 112

A PAIR OF LATE LOUIS XVI WHITE-PAINTED AND PARCEL-GILT CONSOLES
CIRCA 1775-1780, ORIGINALLY ARCHITECTURALLY FITTED WITH STRUCTURAL
ALTERATIONS TO THE REVERSE

With white and grey-veined marble top, three foliate and rosette-carved scrolled supports raised on lion paw feet

33½ in. (85 cm.) high, 25 in. (63.5 cm.) wide, 13 in. (33 cm.) deep

(2)

\$10,000-15,000

£7,300-11,000
€8,100-12,000

PROVENANCE

Anonymous sale; Sotheby's, London, 24-25 November 1988, lot 110.

These architectural consoles relate closely to Richard de Lalonde's designs for a console for the Drawing Room at Montreuil supplied to the Comtesse de Provence, and to Claude-Antoine Colombot's designs supplied in 1789 as part of the paneled salon to François-Gabriel Chappuis de Rosières, Président of the Franch Comté Parliament, for his hôtel in Besançon.



112

■ 113

A LOUIS XV GILTWOOD FAUTEUIL

CIRCA 1740

The cartouche back and serpentine seat upholstered à chassis with brown gilt-tooled leather, the seat frame with applied metal plaque and incised XII

\$3,000-5,000

£2,200-3,600
€2,500-4,000

PROVENANCE

Paramount Studios, Los Angeles.



113



114

■ 114

**A CHARLES X ORMOLU AND VERDE ANTICO MARBLE
GUERIDON**

CIRCA 1820

With double-bamboo cluster column supports, the tripartite plinth surmounted with an additional tier, supported on bun feet, the masks at the top of the uprights of a later date

27½ in. (70 cm.) high, 20¼ in. (51.5 cm.) diameter

\$8,000-12,000

£5,800-8,700
€6,500-9,700



PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION
(LOTS 86-141)

115

**A PAIR OF RESTAURATION ORMOLU AND BISCUIT
PORCELAIN-MOUNTED MAHOGANY, SATINWOOD
AND AMARANTH MEUBLES D'APPUI**

SECOND QUARTER 19TH CENTURY, INCORPORATING
LOUIS XVI ELEMENTS, THE BISCUIT PLAQUES LATE 18TH/
EARLY 19TH CENTURY

Each with three-quarter gallery surrounding a grey marble top,
above a central door inset with a biscuit porcelain plaque depicting a
maiden balancing a vase of flowers atop her head against a light blue
ground, the backs branded with *LPI* below a crown, each stamped
on the interior of the cabinet *J.H. RIESENER JME*

43½ in. (110.5 cm.) high, 24¾ in. (63 cm.) wide,
16½ in. (42 cm.) deep

(2)

\$30,000-50,000

£22,000-36,000

€25,000-40,000

The brand *LPI* is that of Louis-Philippe-Joseph II, Duc d'Orleans
(1747-93), father of King Louis-Philippe.



(detail of brand)



After Sir Joshua Reynolds, *Portrait of Louis-Philippe-Joseph II, Duc d'Orleans*

When the Duc d'Orleans inherited his title, he became the Premier Prince du Sang, First Prince of the Blood, which put him in line for the succession to the throne immediately after the comte d'Artois, the youngest brother of Louis XVI. However, in a stark contrast to his family, the Duc d'Orleans advocated for the separation of the church and state and supported the formation of a constitutional monarchy. He embraced the French Revolution to the point that he assumed the name of *Philippe-Egalité*. He voted for the death of his cousin King Louis XVI but was beheaded himself on 6 November 1793.

Louis-Philippe-Joseph II was vastly wealthy both in his own right and through his marriage to his wife, the only surviving child of the Duc de Penthièvre, one of the richest men in France. In addition to the estates and furniture that were part of his wife's dowry, the Duc d'Orleans' principal residences were the Palais Royal, Saint Cloud and the chateau d'Eu. This pair of meubles d'appui, which incorporate Louis XVI elements, may therefore have been embellished during the Restauration period for one of these residences which were restituted to his son, the future King Louis Philippe (1773-1850), who embarked on a series of lavish furnishing schemes for these palaces.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)



116

AN EMPIRE ORMOLU THREE-BRANCH WALL-LIGHT

AFTER THE MODEL BY EDME JEAN GALLIEN AND PIERRE BUREAUX, EARLY 19TH CENTURY

The ribbon-tied backplate issuing a single oak-leaf candlearm flanked by two hunting horn candlearms, with an oak clustered deer hoof, possibly previously with some additional foliage below the uppermost ribbon, electrified

48½ in. (123 cm.) high

\$10,000-20,000

£7,300-14,000
€8,100-16,000

This wall-light is a variant of a Louis XVI model by Gallien and Bureaux. A set of Empire wall-lights of this model in the *Salon de Compagnie* at Versailles, delivered by Galle for Versailles on 23 December 1809 for 2960 francs is illustrated in D. Ledoux-Lebard, *Le Petit Trianon*, Paris, 1989, p. 98.

A set of four Louis XVI wall-lights of this model sold Christie's, Monaco, 20 June 1994, lot 221, and a pair sold Christie's, New York, 23 October 1998, lot 173.

■ 117

A FRENCH ORMOLU AND COROMANDEL LACQUER-MOUNTED MAHOGANY LADIES DRESSING TABLE

IN THE MANNER OF ADAM WEISWEILER, SECOND HALF 19TH CENTURY, THE LACQUER POSSIBLY 18TH CENTURY

The lacquer panels adapted from a Chinese screen, bearing the spurious stamp *P.A. FOULLET*, the central release plaque bearing the stamp *ST.C.M 777*, the lacquer top sliding to reveal a revolving mirror and lacquer-mounted compartments

31¼ in. (79.5 cm.) high, 32 in. (81.5 cm.) wide, 19½ in. (49.5 cm.) deep

\$20,000-30,000

£15,000-22,000
€17,000-24,000

116



116



117

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)



118

A PAIR OF LOUIS-PHILIPPE ORMOLU ATHENIENNES

BY PIERRE-PHILLIPE THOMIRE, CIRCA 1830-1840

With pierced lids, the vessels supported by Ceres and Bacchus, one stamped
THOMIRE A PARIS to the base

25 in. (63.5 cm.) high

(4)

\$25,000-40,000

£19,000-29,000

€21,000-32,000

An identical example by Thomire, now in a private collection, is illustrated in
H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, fig.
5.16.13, p 387.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)



■ ~119

**A FINE PAIR OF FRENCH ORMOLU-MOUNTED PLUM-PUDDING
MAHOGANY AND EBONY COMMODES AUX VANTAUX**
AFTER THE MODEL BY JOSEPH STOCKEL AND GUILLAUME
BENNEMAN, CIRCA 1865

Each with shaped white and grey-veined marble top above three frieze drawers and a pair of cupboard doors centered with a circular plaque depicting classical figures, the interior fitted with six drawers, raised on toupie feet, the lock-plates stamped *SOUCHET/A PARIS*

38 in. (95.5 cm.) high, 72½ in. (184 cm.) wide, 30¼ in. (77 cm.) deep (2)

\$80,000-120,000

£58,000-87,000

€65,000-97,000



(interior view)



Guillaume Benneman was one of Marie-Antoinette's preferred makers. He created splendid furniture during the final years of the *ancien régime* for the Château de Versailles, the Palais des Tuileries and the Château Saint-Cloud for prestigious clients including Louis XVI, Marie-Antoinette and the comte de Provence. Like many ébénistes in the 18th century, his works were the product of artistic collaboration, and his *confrères* included the likes of *bronziers* Thomire, Ravrio and Feuchère. The pair of commodes he created for Marie-Antoinette, the inspiration for the present lot, was part of a series of eight which were ultimately transformed through a complex and costly process from a group of four begun by Joseph Stöckel. The pair at Fontainebleau were originally destined for Marie-Antoinette's bedroom at the Château de Compiègne, and later placed in her *salon des jeux* at the Château de Fontainebleau, a room of superlative neo-classical design with wall panels painted with delicate arabesques.

This popular model was widely copied in varying degrees of quality throughout the late 19th and early 20th centuries. In the 19th century, the international elite would, no doubt, have understood the importance of this model as they hastened to furnish their grand residences in a style reminiscent of the splendid rooms of Fontainebleau. A number of leading Parisian cabinetmakers of the 19th century produced faithful replicas of the model, underscoring its influence on the history of the French decorative arts. Another similar commode was sold from a private European collection, Christie's, London, 22 September 2011, lot 32 (£73,250). A further example, by François Linke, sold *Château - A Distinguished American Collection of Important 19th Century Furniture & Works of Art*; Christie's, London, 28 October 2014, lot 7 (£74,500).

120-121 No Lots

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)

■ 122

**A LARGE FRENCH ORMOLU-MOUNTED MAHOGANY CARTEL
D'APPLIQUE**

AFTER THE MODEL BY MARTIN CARLIN, LATE 19TH CENTURY

Surmounted by a handled urn, the tapering case applied with trailing oak
leaves, the dial signed *Robin*

60 in. (152.5 cm.) high, 17 in. (43 cm.) wide

\$15,000-25,000

£11,000-18,000
€13,000-20,000

The design of the present lot is based on a model by Martin Carlin, *maitre*
1766, at the Louvre (see *C. Dreyfus, Documents d'Art, Musée du Louvre, Le*
Mobilier Français, Epoque de Louis XVI, Paris, 1921, no. 136). A 19th century
example from the collection of Frances, Lady Ashburton, was sold Christie's,
London, 7 December 1989, lot 38, and another 19th century example
previously in the Collection of Hubert de Givenchy and Baron de Redé, Hôtel
Lambert was sold Christie's, New York, 7-8 February 2017, lot 385.





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION (LOTS 86-141)

■ 123

A MATCHED SET OF FOUR FRENCH ORMOLU-MOUNTED WHITE MARBLE CANDELABRA

AFTER THE MODEL BY JEAN-FRANÇOIS LORTA FOR THE CHÂTEAU
DE BELLEVUE, 19TH CENTURY

Comprising two pairs, the first pair signed *Joan FR. Lorta Sculp. 1788* with three candle arms on porphyry bases and of an earlier date, the other pair with six candle arms on *rouge griotte* marble bases, each figure clothed with drapery in the antique manner and holding a fluted cone aloft issuing a central incense burner and candle arms draped with abundant garlands of fruit, flowers and buds and issuing further similar garland sprays behind

56½ in. (143.5 cm.) high, each (4)

\$100,000-200,000

£73,000-140,000

€81,000-160,000

PROVENANCE

The pair with porphyry bases:

Anonymous sale; Sotheby's London, 24-25 November 1988, lot 31.

Acquired from Jean Lupu, Paris, February 1989.

These spectacular candelabra, sumptuously combining carved white marble figures with richly cast candle arms in gilt-bronze, are inspired by the celebrated set of four candelabra with figures emblematic of the four Seasons supplied by the sculptor Jean-François Lorta in 1788 to Mesdames Adélaïde and Victoire, daughters of Louis XV, for the *grand salon* of the château de Bellevue as part of a lavish refurbishing scheme. These candelabra remained at Bellevue during the Revolution, but were later moved to the Tuileries in 1807, when they were installed in Empress Josephine's second salon. In 1830 the four were split up, with Summer and Winter remaining initially at the Tuileries in the *Galerie de Diane* before being moved to Fontainebleau to the bedchamber of the Duc d'Orléans, while Spring and Autumn were briefly at Versailles (1839-1840) before being moved to the Empress's bedchamber at Fontainebleau where they remained from 1857-1930. All four were eventually reunited at the Louvre later in the 20th Century, where they remain today (see D. Alcouffe *et al.*, *Gilt Bronzes of the Louvre*, Dijon, 2004, p. 181, cat. 93).

Lorta, who had received the second prize in the *prix de Rome* in 1779, was active at the court and had previously supplied two groups to Madame Adélaïde in 1783, *Bergers assis avec une flûte* and *Jeune fille assise avec un couple de colombes* (now at Versailles). He continued to work both under the Empire and the Restoration- his *Amour Endormi* of 1819 was later bought by Charles X.





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)



■ 124

A PAIR OF ORMOLU-MOUNTED MAHOGANY CONSOLES
POSSIBLY ENGLISH, IN THE MANNER OF ADAM WEISWEILER, LATE
19TH/EARLY 20TH CENTURY

Each with *fleur de pecher* marble top above three drawers with a scrolling
foliate frieze, on four fluted legs jointed by a looped stretcher

37¾ in. (96 cm.) high, 61 in. (155 cm.) wide, 23½ in. (59.5 cm.) deep (2)

\$40,000-60,000

£29,000-43,000
€33,000-48,000



(detail)



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)



125

125

AN ORMOLU-MOUNTED CHINESE EXPORT 'CANTON FAMILLE ROSE' LARGE VASE

THIRD QUARTER 19TH CENTURY

Each side with panel depicting court scenes, on a dense foliate and gilt ground

37 in. (94 cm.) high

\$5,000-7,000

£3,700-5,000
€4,100-5,600

126

A PAIR OF CHINESE EXPORT FAMILLE ROSE 'HUNDRED ANTIQUES' JARDINIÈRES

LATE 19TH CENTURY

With four panels enclosing potted vases and scholar's objects, all on a dense foliate and lotus ground

15¼ in. (40 cm.) diameter

(2)

\$3,000-5,000

£2,200-3,600
€2,500-4,000



126

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)



128

128

**A CONTINENTAL FROSTED CUT-GLASS
PART STEMWARE SERVICE**

EARLY 20TH CENTURY, POSSIBLY
BACCARAT

Comprising: seven decanters and stoppers, in sizes; eighteen red wine goblets; fifty-eight white wine goblets; forty-three champagne coupes; fourteen champagne flutes; seventeen Rhine wine green goblets; thirty-two small dessert wine green goblets; forty-two whiskey glasses; fifty-four sherry glasses; thirty-five port glasses; twelve cordial glasses; twelve stands; three bowls; and five butter-pats

12½ in. (31.8 cm.) high overall,
the tallest decanter

(359)

\$8,000-12,000

£5,800-8,700

€6,500-9,700



129

129

A FRENCH SILVER LARGE VASE

PARIS, LATE 19TH CENTURY, MAKER'S
MARK RD POSSIBLY FOR LOUIS RAVINET
AND CHARLES DENFORT

Of vase form with beaded borders, applied with
band of entrelac centered by flowerheads, the
sides with Bacchus mask handles, engraved with
monogram *JJC*, marked on neck and foot

12¾ in. (32.4 cm.) high, 117 oz. 10 dwt. (3,656 gr.)

\$5,000-7,000

£3,700-5,000

€4,100-5,600



130

130

A PAIR OF FRENCH SILVER ENTREE-DISHES AND COVERS AND A SAUCEBOAT ON FIXED STAND

MARK OF ODIOT, PARIS, CIRCA 1890

All with ribbon-wrapped reeded rims, circular dishes covers and removable silver liners engraved with a coat-of-arms, with parsnip and cauliflower finials; the sauceboat, two handles of double lipped form, the stand attached by screw, marked throughout, dishes with Swedish import marks

12¼ in. (31.1 cm.) length over handles, 152 oz. 18 dwt. (4,754 gr.)

(3)

\$3,000-5,000

£2,200-3,600
€2,500-4,000

131

A VICTORIAN SILVER MONTEITH

MARK OF HAWKSWORTH, EYRE AND COMPANY, LONDON, 1898

The deep circular bowl on stepped circular base, the sides with lion heads issuing ring handles, detachable notched rim, marked near rim and on bezel of collar, also stamped CHARLES SHEPLAND.SILVERSMITH. 207 HIGH HOLBORN.LONDON

15½ in. (39.4 cm.) wide over handles, 116 oz. 6 dwt. (3,616 gr.)

\$7,000-9,000

£5,100-6,500
€5,700-7,200



131

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)

132

A VICTORIAN SILVER LARGE PUNCH BOWL

MARK OF JOHN NEWTON MAPPIN,
LONDON, 1890

The body applied with mid-rib, the lower body chased with lobes alternating with acanthus and with border of alternating leaf-tips with flowers, reeded handles with acanthus terminals, *marked on side also stamped MAPPIN AND WEBB SILVERSMITHS LONDON under base*

18¾ in. (22.2 cm.) length over handles, 108 oz. 14 dwt. (3,358 gr.)

\$6,000-8,000

£4,400-5,800
€4,900-6,400



132



133

133

AN ASSEMBLED ENGLISH SILVER FLATWARE SERVICE

VARIOUS MAKERS AND DATES, INCLUDING WILLIAM ELEY AND ELIZABETH EATON, LONDON, 19TH/20TH CENTURY

Fiddle Thread pattern, comprising:

- Twenty-four tablespoons
- Twenty-four dessert spoons
- Twenty-four teaspoons
- Twenty-three table forks
- Twenty-three dessert forks
- Twenty-four table knives
- Twenty-four cheese knives

241 oz. 14 dwt. (7,495 gr.) weighable silver

(166)

\$7,000-9,000

£5,100-6,500
€5,700-7,200



134

A WILLIAM IV SILVER-GILT LARGE EWER
 MARK OF ROBERT GARRARD, LONDON, 1833

Of baluster form, the shaped circular foot cast with scrolls and grapes, the body chased in high relief on one side with two horses neck-in-neck, the other side engraved with a presentation inscription *HOLDERNESS HUNT RACES 1834 R.T HON.BLE VISCOUNT MIDLETON A. BOSVILLE ESQR M.C. MAXWELL ESQR Stewards*, marked near rim and with maker's mark right of handle, post-1838 French import mark, also stamped GARRARD Panton Street LONDON

18 $\frac{3}{4}$ in. (47.9 cm.) high, 122 oz. 18 dwt. (3,823 gr.)

\$8,000-12,000

£5,800-8,700
 €6,500-9,700

The Holderness Hunt was founded in 1279 by a grant from Edward I to hunt foxes in the Holderness area, Yorkshire. In the Eighteenth century, William 'Squire' Draper of Beswick Hall was responsible for the re-establishment of the hunt. The present ewer is engraved with the names of the stewards of the hunt for the year 1834. These were Viscount Midleton, Mr A. Bosville and Mr M.C. Maxwell. Alexander William Robert Bosville (1800-1847), who was the eldest son of Sir Godfrey Bosville appears with his horse, Andante, in a portrait of 1836 by John Ferneley, sold Christie's, London, 8 June 1995, lot 62. The Holderness trophy for 1836, was supplied by Paul Storr and sold Christie's New York, 27 October 2005, lot 349 (\$28,800).



(reverse view)

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)



135

135
**A SET OF FOUR GEORGE IV SILVER ENTREE DISHES AND
COVERS ON SHEFFIELD-PLATED WARMING STANDS**
MARK OF WILLIAM ELLIOTT, LONDON, 1823

Rectangular with gadrooned borders, covers engraved with a coat-of-arms and with slip-lock loop finials, dishes engraved with crest, the two-handled warming stands raised on lobed bun feet, *marked on dishes, covers and finials, warming stands marked on underside, number 1-4 throughout*

14 $\frac{7}{8}$ in. (37.8 cm.) length over handles, 215 oz. 18 dwt. (6,686 gr.)

The arms are those of Errington, probably for George Henry Errington (1777-1843), of Chadwell Hall and Lexden Park, Essex.

(4)

\$6,000-9,000

£4,400-6,500
€4,900-7,200

136

A SET OF TWELVE GEORGE III SILVER DINNER PLATES
MARK OF JAMES YOUNG, LONDON, EIGHT 1789, FOUR 1792

Shaped circular with gadrooned rim, the border engraved with two crests, *marked on undersides and engraved with numbers and weights*

10 in. (25.4 cm.) diameter 234 oz. 10 dwt. (7,296 gr.)

(12)

\$7,000-10,000

£5,100-7,200
€5,700-8,000



136



137

A PAIR OF REGENCY SILVER SOUP-TUREENS AND COVERS

MARK OF PAUL STORR, LONDON, 1813

Circular raised on four scroll supports terminating in acanthus leaves and octagonal pads, bodies applied with bands of double-shells spaced by bellflowers, engraved on both sides with crest and earl's coronet, the covers engraved with conforming coat-of-arms flanked by supporters under a coronet, *marked on bodies, covers and finials*

15¼ in. (38.7 cm.) length over handles, 264 oz. 4 dwt. (8,218 gr.)

The arms are those of John Toler, Baron Norbury of Ballycrenode, Co. Tipperary, created Earl of Norbury in 1827, and his wife Grace Graham, whom he married in 1778. He died aged 85 in 1831.

(2)

\$25,000-35,000

£19,000-25,000
€21,000-28,000

John Toler, Baron Norbury of Ballycrenode, Co. Tipperary, and later Earl of Norbury, was a lawyer, judge and politician of renowned wit and zeal. He began his career as an MP in the Irish House of Commons in 1776, and rapidly rose in the judicial hierarchy, with appointments as solicitor-general in 1789 and attorney-general in 1798. Norbury was noted for his fiery prosecutions, and brought his tempestuousness to the bench in 1800, when he became chief justice of the court of common pleas. One contemporary source said of his comments that Norbury's "performances 'were greatly preferred, in the decline of the Dublin stage, to any theatrical exhibition'" (cited in R. Keane's entry on Toler in *The Oxford Dictionary of National Biography*, 2004). Upon his retirement from public life, Norbury was elevated in the peerage as Viscount Glandine and Earl of Norbury, and presented with a handsome pension. Outside of chambers, Norbury was known for his thorough knowledge of poetry, music and Shakespeare. A pair of wine coolers with the same arms and by the same maker as the present tureens, and formerly in the collection of Florence Gould, sold Christie's, London, 19 November 2002, lot 84.



(detail)

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION
(LOTS 86-141)



138

**A PAIR OF GERMAN SILVER-GILT
BEAKERS**

MARK OF MATTHÄUS SCHMIDT,
AUGSBURG, CIRCA 1670

Slightly tapered cylindrical, the sides embossed
with flowers, *marked on underside with maker
and town mark and assay scrape, rims with French
import marks*

4½ in. (11,4 cm.) high, 11 oz. (342 gr.) (2)

\$3,000-5,000

£2,200-3,600
€2,500-4,000



138 (detail of hallmark)



139

A GEORGE III SILVER TRAY

MARK OF TIMOTHY RENOUE, LONDON, 1800

Oval, with reeded rims and loop handles, the
center later engraved with a coat-of-arms,
within later flat-chased and engraved scrolls and
fish scale against a matted ground, *marked on
underside*

20½ in. (52.1 cm.) length over handles, 55 oz. 16
dwt. (1,737 gr.)

\$2,000-4,000

£1,500-2,900
€1,700-3,200



140

A PAIR OF GEORGE III SILVER TWO-LIGHT CANDELABRA

MARK OF JOHN SCOFIELD, LONDON, THE BRANCHES 1788, THE CANDLESTICKS 1790

On circular bases with reeded rims, rising to tapered fluted stems, the removable tops with central light and two scrolling reeded branches, detachable nozzles engraved with crest, *marked on base rims, branches, drip pans, sconces and nozzles, weighted bases*

17¼ in. (43.8 cm.) high, 55 oz. 16 dwt. (1,673 gr.) weighable silver (2)

\$10,000-15,000

£7,300-11,000
€8,100-12,000

141

A GEORGE III SILVER TRAY

MARK OF JOHN CROUCH AND THOMAS HANNAM, LONDON, 1787

Oval, with reeded rim and handles and raised on four bracket feet, the center engraved with a coat-of-arms flanked by supporters under a baron's coronet, *marked on underside*

25 in. (63.5 cm.) length over handles, 89 oz. 16 dwt. (2,793 gr.)

The arms are those of Foley, probably for either Thomas, 3rd Baron Foley (1780-1833) or his son Thomas Henry, 4th Baron Foley (1808-1869).

\$4,000-6,000

£2,900-4,300
€3,300-4,900



INDEX

B

Berrocal, M., 36

L

Le Pho, 42

P

Pinchon, R., 38, 40, 41



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"Castle on a Road – Fairy in a Cage", after a design by Daisy Makeig-Jones; Bequest of Francis J. Connell,
Collection of the Preservation Society of Newport County

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Lord Berners' Music Room at Faringdon House, Oxfordshire

**INTERIORS
INCLUDING FARINGDON HOUSE,
OXFORDSHIRE**

London, King Street, 12 April 2018

VIEWING

7 April – 11 April 2018
8 King Street
London SW1Y 6QT

CONTACT

Celia Harvey
charvey@christies.com
+44 207 389 2226

CHRISTIE'S



Jan Gossart, called Mabuse
The Virgin and Child
oil on panel
17 $\frac{5}{8}$ x 13 $\frac{3}{8}$ in. (44.6 x 33.9 cm.)
\$3,000,000 - 5,000,000

OLD MASTERS

New York, 19 April 2018

VIEWING

13-18 April
20 Rockefeller Plaza
New York, NY 10020

CONTACT

François de Poortere
fdepoortere@christies.com
+1 212 636 2120

CHRISTIE'S

THE COLLECTOR



A GEORGE III MAHOGANY SIDE TABLE
CIRCA 1760
£30,000-50,000

ENGLISH FURNITURE, CLOCKS & WORKS OF ART

London, 23 May 2018, 10am

EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

London, 23 May 2018, 2pm

VIEWING

19-22 May 2018
8 King Street
London SW1Y 6QT

CONTACT

Peter Horwood
phorwood@christies.com

Paul Gallois
pgallois@christies.com

CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot**, to or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 02100021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

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

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.

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- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it

between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

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

(g) **Watches**

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

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation

of the arbitration. The language used in the 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**.

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

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

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

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

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

Δ

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

◆

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

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18/05/17

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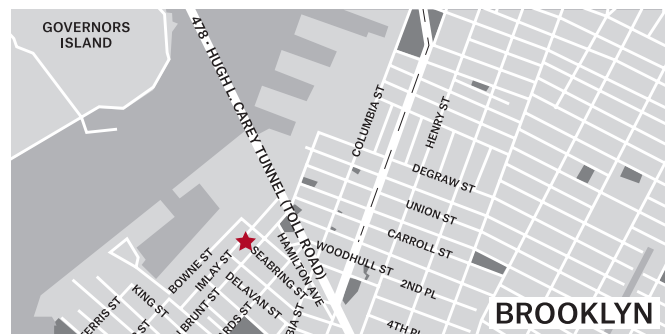
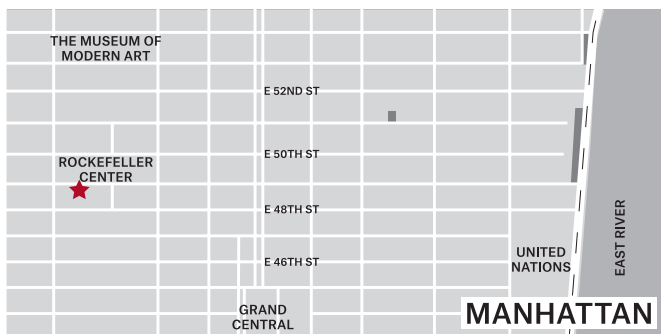
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