

THE COLLECTOR

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

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

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

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

TUESDAY 10 APRIL 2018

AUCTION

Tuesday 10 April 2018
at 2.00 pm (Lots 201-377)

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

AUCTIONEER

John Hays (#0822982)

Front cover: Lots 271
Inside front cover: Lot 356
Opposite: Lot 266, 268, 270
Inside back cover: Lot 365
Back cover: Lots 215-231

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[50]

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21/06/16

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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

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



CASEY ROGERS
*Co-Head of Sale,
Specialist Head,
19th Century Furniture*



BLISS SUMMERS
*Co-Head of Sale
Specialist
Furniture*



**HARRY WILLIAMS-
BULKELEY**
*Head of Department,
Silver
London*



JILL WADDELL
*Senior Specialist,
Silver*



CARLEIGH QUEENTH
*Specialist Head,
European Ceramics &
Glass*



SOPHIE SEVENOAKS
*Junior Specialist
Furniture*



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*Junior Specialist
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A collaboration with

RAFAEL DE CÁRDENAS/ ARCHITECTURE AT LARGE



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





201



PROPERTY FROM A PRIVATE NEW YORK ESTATE (LOTS 201-203)

201

A PAIR OF DANISH SILVER TWO-LIGHT CANDELABRA
MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Designed by Georg Jensen in 1919, each set on a circular base, the pomegranate stem supporting entwined branches with a scroll and berry central finial, the fluted sockets with circular drip pans, no. 324, each marked under base

8½ in. (21.6 cm.) high; 72 oz. 4 dwt. (2,247 gr.) (2)

\$12,000-18,000 £8,700-13,000
€9,800-15,000

~202

A DANISH SILVER THREE-PIECE COFFEE SERVICE
MARK OF GEORG JENSEN, COPENHAGEN, 1977

Designed by Georg Jensen in 1915, comprising: a coffee pot, a cream jug and a covered sugar bowl, each of slightly bulbous form the coffee pot and cream jug with ebony side handles, nos. 80 B and C, each marked under base

The coffee pot 7¼ in. (18.4 cm.) high; 28 oz. 16 dwt. (898 gr.) gross weight (3)

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



202

203

A GROUP OF FIVE DANISH SILVER SALT-CELLARS AND FIVE PEPPER CASTERS

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Comprising: five open salt-cellars, no. 180 and five vase-shaped pepper casters, no. 235, each marked under base; together with four silver salt spoons and a pair of sugar tongs, mark of Georg Jensen, Copenhagen, second half 20th century, the spoons in the Blossom pattern no. 84, each marked on side

1½ in. (3.8 cm.) high, 2¼ in. (7 cm.) diameter, the open salts; 14 oz. 16 dwt. (462 gr.) (15)

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



203

PROPERTY OF A LADY

204

A PAIR OF DANISH SILVER WINE-COASTERS

MARK OF GEORG JENSEN, COPENHAGEN, 1921

Designed by Georg Jensen in 1917, Grape pattern, the border with applied pendant grapes and lobed rim, no. 229, each marked on foot rim and dated 1921

5 in. (12.7 cm.) diameter; 34 oz. 6 dwt. (1,069 gr.) gross weight (2)

\$15,000-25,000

£11,000-18,000
€13,000-20,000



204

205

A GROUP OF TWELVE DANISH SILVER FLATWARE SERVERS

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

Acorn pattern, comprising:

Two pairs of salad serving spoons and forks, in sizes

A sauce ladle

Two cold meat forks

A cake knife

A pierced berry server

A cake server

A bottle opener

A teaspoon

26 oz. (809 gr.) weighable silver (12)

\$2,000-3,000

£1,500-2,200
€1,700-2,400



205



206

PROPERTY OF A LADY

206

A DANISH SILVER FLATWARE SERVICE
MARK OF GEORG JENSEN, COPENHAGEN,
20TH CENTURY

Cactus pattern, comprising:

- Twelve tablespoons
- Nineteen dessert spoons, in sizes
- Twenty-four teaspoons
- Twelve 5 o'clock teaspoons
- Twelve demitasse spoons
- Thirty-five dinner forks
- Twelve lunch forks
- Twenty-four salad forks
- Twenty-four fish forks
- Two small meat forks
- Twelve pastry forks
- Twenty-two dinner knives
- Twelve lunch knives
- Twenty-three fish knives
- Twenty-four fruit knives
- Two fish servers
- A cold meat server
- Two pastry servers
- Three pairs of salad serving sets, in sizes
- Two soup ladles
- A berry spoon
- A cheese knife
- A pair of sugar tongs
- A bottle opener

339 oz. 10 dwt. (10,560 gr.) weighable silver (273)

\$15,000-25,000

£11,000-18,000

€13,000-20,000

PROPERTY FROM A PRIVATE NEW YORK ESTATE

207

A DANISH SILVER CENTERPIECE-BOWL
MARK OF GEORG JENSEN, COPENHAGEN,
1925-1932

Designed by Johan Rohde in 1916, circular and on spreading stepped foot, with openwork foliage and berry stem, model no. 196, *marked under base*

7¼ in. (19.7 cm.) high, 11 in. (27.9 cm.) diameter;
38 oz. 4 dwt. (1,191 gr.)

\$3,000-4,000

£2,200-2,900

€2,500-3,200

PROPERTY OF A LADY

208

A SET OF SIX DANISH SILVER SALT AND SIX PEPPER CASTERS
MARK OF GEORG JENSEN, COPENHAGEN,
CIRCA 1945-1977

Designed by Georg Jensen, 1905, Blossom pattern, no. 2A, *each marked under base*

2½ in. (6.4 cm.) high, the salt casters; 16 oz. 10 dwt. (513 gr.) (12)

\$2,500-3,500

£1,900-2,500

€2,100-2,800



207



208

209

A DANISH SILVER BOWL

MARK OF GEORG JENSEN, COPENHAGEN, 1920

Designed by Johan Rohde, the flaring circular bowl supported by fruiting scroll on a stepped circular base, a rosette to the center, the base engraved *George Spencer Berger July 1, 1942 Eric Hoadley Berger September 22, 1944 Christened December 30, 1944, no. 268C, marked under base and dated 1920*

4 7/8 in. (11.1 cm.) high, 6 3/4 in. (17.1 cm.) diameter; 21 oz. 16 dwt. (680 gr.)

\$5,000-7,000

£3,700-5,100
€4,100-5,700

An example of this form is illustrated D. A. Taylor and J. W. Laskey, *Georg Jensen Holloware The Silver Fund Collection*, Belgium, 2003, p. 122 (erroneously described as designed by George Jensen).



209

210

A DANISH SILVER FLATWARE SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

Designed by Harald Neilsen in 1926, pyramid

pattern, comprising:

- Three tablespoons
- Twelve dessert spoons
- Twelve bouillon spoons
- Twelve iced tea spoons
- Twenty-four teaspoons
- Twelve citrus spoons
- A coffee spoon
- Ten demitasse spoons
- Twelve dinner forks
- Twelve luncheon forks
- Ten salad forks
- Twelve pastry forks
- Twelve dinner knives
- Twelve luncheon knives
- Eleven salad knives
- A fish knife
- Two two-piece carving sets, in sizes
- A blade sharpener
- A salad serving spoon and fork
- A fish serving knife and fork
- Five cold meat forks
- A tomato server
- A cake knife
- A date fork
- A sauce ladle
- A cream ladle
- Two serving spoons
- A cheese knife
- Two cheese planes
- A pair of poultry shears
- A sugar shovel
- A pair of ice serving tongs
- An olive fork
- A bottle opener
- A cheese scoop
- Two salt spoons
- A cake slice
- In a fitted wood case

245 oz. (6,946 gr.) weighable silver (201)

\$12,000-18,000

£8,700-13,000
€9,800-15,000



210



211

211

A PAIR OF GEORGE III SILVER THREE-LIGHT CANDELABRA

MARK OF JOHN SCOFIELD, LONDON, 1792

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

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

\$10,000-15,000

£7,300-11,000
€8,200-12,000

PROVENANCE

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

The crest is that of Tharp.

212

A PAIR OF GEORGE IV SILVER WINE-COOLERS

MARK OF WILLIAM ELEY AND WILLIAM FEARN, LONDON, 1823

Each with circular foot, the part-fluted body of vase-form, sides engraved with two coats-of-arms within foliate manteling, *each marked on side*

10¼ in. (26 cm.) high; 119 oz. 8 dwt. (3,716 gr.)

The arms on one side of each are those of the Worshipful Company of Drapers. (2)

\$12,000-18,000

£8,700-13,000
€9,800-15,000



212



213

PROPERTY FROM THE ESTATE OF OGDEN MILLS PHIPPS
(LOTS 213 & 214)

213

A WILLIAM IV SILVER TREASURY INKSTAND

MARK OF PAUL STORR, LONDON, 1834, RETAILED BY STORR AND MORTIMER

Of rectangular form on scrolling foliate capped feet with double hinge cover, the interior gilt, one cover chased and engraved with a coat-of-arms and opening to a fitted compartment with two inkwells with conforming silver-gilt covers, the other cover opening to a pen rest, *marked throughout, underside stamped STORR & MORTIMER*

14¾ in. (36 cm.) long, 9½ in. (24.1 cm.) wide, 3¼ in. (8.3 cm.) high; 100 oz. (3,112 gr.)

The arms are those of Cockerell quartering others and impaling Rushout for Sir Charles Cockerell, 1st Baronet (1755-1837) and his second wife the Hon. Harriet (d.1851), daughter of John, 1st Baron Northwick, whom he married in 1808.

Sir Charles was born in Bishop's Hull, Somerset, the son of John Cockerell and Frances, daughter of John Jackson of Clapham. Sir Charles was related on his maternal side to Samuel Pepys, the famous diarist. Sir Charles started his career working in Calcutta for the East India Company and was later to become a politician, serving for many years as an MP. While in Calcutta he married Maria Tryphena, daughter of Sir Charles William Blunt, in March of 1789. Sadly the marriage only lasted a few months as she was to die in October of the same year. On his return to England he moved to the Sezincote Estate in Gloucestershire. It was there that he was to leave a remarkable legacy in the form of Sezincote House which he commissioned from his brother Samuel Pepys Cockerell in a Neo-Mughal style. Samuel Pepys worked as a surveyor for the East India Company and had already used Mughal motifs on Daylesford House nearby. Sezincote House was said to have inspired the Prince Regent in his commission of the Royal Pavilion at Brighton and was immortalized by John Betjeman in his poem *Summoned by Bells* noting "Down the Drive, Under the early yellow leaves of oaks... the bridge, the waterfall, the Temple Pool and there they burst on us, the onion domes."

Sir Charles and his wife had a son, Charles Rushout Cockerell, who was to succeed him as second baronet as well as two daughters.

\$7,000-10,000

£5,100-7,200
€5,700-8,100

214

A GEORGE III SILVER SOUP-TUREEN AND COVER

MARK OF JOHN SCOFIELD, LONDON, 1797

Boat shaped and with bracket handles and detachable domed cover, engraved with a coat-of-arms to one side, heraldic finial formed as a badger, the underside engraved *New York Racing Association/ The Suburban/ Belmont Park/ 1958/ won by/ Wheatley Stables/ Bold Ruler, marked on base and rim of cover*

17½ in. (44.5 cm.) wide over handles; 96 oz. 12 dwt. (3,005 gr.)

The arms are those of Brooke quartering Townsend, for George Brooke Brigges Townshend Brooke (d.1845) of Haughton Hall, Shiffnal, Shropshire. He had assumed the surname of Brooke on the death of his maternal uncle, the Rev. John Brooke, in 1797 when he inherited the Haughton Hall estate.

\$4,000-6,000

£2,900-4,300
€3,300-4,900



214

PROPERTY FROM A DISTINGUISHED
NEW ENGLAND COLLECTION
(LOTS 215-231)



This collection was formed by two generations of a New England family. Firstly by Richard Cushing Paine Sr. (1893-1966) of Boston, Massachusetts. Later Paine's son-in-law, Dr John Constable (1927-2016) added wisely to the group, expanding themes established by Paine, such as early silver with Chinoiserie flat-chasing.

The Paine family have been in New England since 1621. Richard Paine Sr., who began this collection, was the great-great-great grandson of Robert Treat Paine (1731-1814), signor of the Declaration of Independence. Many other members of the Paine family have distinguished themselves in the early history of America. In the 19th and 20th centuries the Paine family have been supporters of the Museum of Fine Arts, Boston through bequest and loan. Dr John Constable, who married Richard Paine's daughter Sylvia in 1957 has been described by those who knew him as a Renaissance man. Through his work as a plastic surgeon, specializing in burns, Constable travelled the world and was responsible for the training of many physicians in Southeast Asia. Constable was an early member of International Physicians for the Prevention of Nuclear War, which was awarded the Nobel Peace Prize in 1985. Dr Constable was an early Christie's representative in America. His expansive interests ranged from natural history to the arts and Sherlock Holmes.

The present collection is a testament to the good taste and gracious elegance of this important American family.



215

A RUSSIAN SILVER WINE-COOLER FROM THE TSARSKOYE SELO SERVICE

MARK OF ZACHARIAS DEICHMANN, ST. PETERSBURG, 1766 WITH THE ASSAY MASTER'S MARK OF IVAN FROLOV

Cylindrical with tucked-in base, ovolo rims and loop handles terminating in stylized foliage, stamped and engraved with inventory number 751 and engraved with the old Slavonic initials *Ts* and *S*, scratch weight 4 [funts] 32¼ (the ¼ altered to ½) [zlotniks: total weight approximately 1,770 gr.], two early assay scrapes, the interior stamped 83, marked underneath

7⅞ in. (20 cm.) high; 56 oz. (1,741 gr.)

\$10,000-15,000

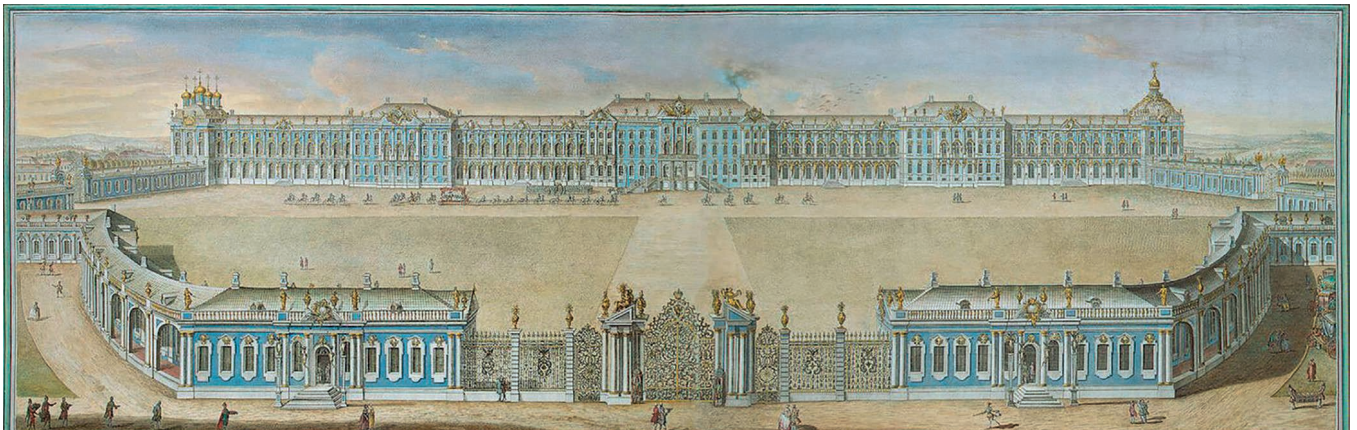
£7,300-11,000
€8,200-12,000

LITERATURE

Baron A. de Folkersam, *Inventaire de L'Argenterie Conservée dans Les Garde-Meubles des Palais Impériaux*, 1907, Vol. II, p. 36, No. 44
"Wine Coolers from Tsarskoje-Selo", *Connoisseur in America*, Wine Coolers January 1937, pp. 40-44 (for discussion of the service and illustration of wine-coolers no. 753 and 754).

This wine-cooler was part of an important service in the Imperial Collection and used at the Tsarskoye Selo Palace.

The service is recorded by Baron A. de Folkersam in *Inventaire de L'Argenterie Conservée dans Les Garde-Meubles des Palais Impériaux*, 1907, Vol. II, pp 34 and 36, No. 44 where, under the heading, which in translation reads, 'Works of the St. Petersburg master Zachariah Deichmann of 1765. Received in 1766' are listed '9 coolers for bottles, numbered 747-755, without liners.' The present example is engraved no. 751 and with Russian scratch weights that convert to approximately 1,770 gr. Deichmann was apprenticed in Moscow but became a silversmith in the St. Petersburg foreign guild. He supplied the Court with tableware and in 1771 a service 'for the every day table of his Imperial Highnesses'. After the Russian Revolution various items including parts of the Orloff Service, various gubernatorial services and the Tsarskoye Selo dining service were sold. In all, it appears that seven of the original nine wine coolers from the latter service were sold in the 1930's, two of which were resold Christie's, Geneva, April 26th, 1977, lot 146. Another two were sold Christie's, New York, September 27th, 1978, lot 163; the present cooler may have been one of the pair.



View from the main courtyard of Catherine Palace in Tsarskoye Selo, 1761. Hermitage Museum.



216

216

TWO QUEEN ANNE SILVER CANDLESTICKS
 MARK OF WILLIAM LUKIN, LONDON, 1707 AND 1709

Each on stepped square base with cut-corners, circular well rising to faceted knopped baluster stem, with a later engraved coat-of-arms and crest, *each marked under base and on socket*

7 in. (17.8 cm.) high; 31 oz. 6 dwt. (975 gr.)

The arms are those of Garland, possibly for Nathaniel Garland (d.1845), of Michaelstowe Hall, Harwich and Woodcote Grove, Epsom. (2)

\$6,000-8,000

£4,400-5,800
 €4,900-6,500

217

A SET OF FOUR GEORGE II SILVER SAUCEBOATS
 MARK OF EDWARD WAKELIN, LONDON, 1752

Each of double-lipped oval form, gadrooned rims, flying bifurcated scroll handles issuing from foliate scrolls, *each marked under base, one lacking date letter*

8¾ in. (21.3 cm.) wide; 82 oz. (2,551 gr.)

(4)

\$12,000-18,000

£8,700-13,000
 €9,800-15,000

PROVENANCE

Anonymous sale; Christie's, London, 23 June 1971.
 Dr John Constable (1927-2016), Massachusetts and thence by descent.



217

PROPERTY FROM A DISTINGUISHED
NEW ENGLAND COLLECTION
(LOTS 215-231)

218

A GEORGE II SILVER MEAT-DISH

MARK OF PAUL DE LAMERIE, LONDON, 1741

Shaped oval, gadrooned rim with leaf tips at corners, engraved twice with a coat-of-arms within rococo cartouche, *marked under rim*

17½ in. (44.5 cm.) wide; 54 oz. 18 dwt. (1,708 gr.)

\$5,000-7,000

£3,700-5,100
€4,100-5,700

PROVENANCE

The Rt. Hon. Lord Swaythling, removed from Townhill Park, Southampton; Christie's, London, 17 July 1946, lot 107.

Dr John Constable (1927-2016), Massachusetts, by 1969 and thence by descent.



218

219

A SET OF FOUR GEORGE III SILVER SALT-CELLARS

MARK OF PAUL STORR, LONDON, 1805

Each circular with gadrooned rims, the lower body flat-chased with leaf tips, raised on griffin supports and tripod base engraved with crest and earl's coronet, the bowl gilt, *marked inside bowls and under bases, the interior of bowl and undersides numbered 1-4 and with scratch weights 13"13, 13"7, 12"11 and 13"1*

2½ in. (6.4 cm.) high, 4 in. (10.2 cm.) wide; 51 oz. 12 dwt. (1,605 gr.)

The crest is that of Egerton, for John William Egerton, 7th Earl of Bridgewater (1753-1823). He was M.P. for Morpeth from 1777 to 1780 and for Brackley from 1780 to 1803. He resigned his seat on succeeding to the earldom on the death of his first cousin once removed, Francis Egerton, 3rd Duke of Bridgewater in 1803. (4)

\$8,000-12,000

£5,800-8,700
€6,500-9,700

PROVENANCE

John William Egerton, 7th Earl of Bridgewater (1753-1823).

Anonymous sale; Christie's, London, 23 June 1971, lot 67.

Dr John Constable (1927-2016), Massachusetts and thence by descent.



219



220

220

A RARE SCOTTISH PROVINCIAL SILVER QUAICH

TAIN, EARLY 18TH CENTURY, MAKER'S MARK HR CONJOINED, ALMOST CERTAINLY FOR HUGH ROSS I

Circular, on collet foot, flanked by flat handles engraved / over CG and IA within bands of engraved lines and leaves, the bowl engraved with bands and radiating lines, each side engraved with three flower heads, one side centered by a thistle, marked on side with maker's mark HR conjoined only

4¼ in. (10.5 cm.); 1 oz. 12 dwt. (52 gr.)

\$10,000-15,000

£7,300-11,000
€8,200-12,000

There is much confusion about the Tain silversmith Hugh Ross as there were at least three silversmiths by that name working in the town between the late 17th and late 18th centuries. G. P. Moss and A. D. Roe in their book *Highland Gold and Silversmiths*, (Edinburgh, 1999, pp. 152-155) note that a silversmith by the name of Hugh Ross was working as an apprentice in Inverness to Robert Innes in 1717, though documentary evidence of this has not been found. This silversmith was believed to have subsequently established a business in Tain by around 1725. The name appears in various records through the 18th century until his death at some point towards the end of the century. Moss and Roe record him as being the earliest Tain silversmith whose work is extant (*op. cit.*, p. 152) and suggest he had son who was a silversmith of the same name around 1740 (*op. cit.*, p. 153) however it would seem that this refers to Hugh Ross II and Hugh Ross III, the son and grandson respectively of the silversmith who is most likely to have produced the present quaich.

An important body of the work of Tain silversmiths is preserved in the Tain and District Museum who own work by three distinct Hugh Ross's: Hugh Ross I (c.1680-1732); Hugh Ross II (c.1715-1770) and Hugh Ross III (c.1745-1787). Of the three it would seem the Ross I was the most ambitious, producing for example a thistle cup (Tain and District Museum Cat. No. 2790) and a tott cup (Tain and District Museum Cat. No. 2596). Another quaich, described as by Hugh Ross II, circa 1740, was acquired for the collection of the Tain and District Museum from Lyon and Turnbull 13 February 2008. That example was engraved to simulate staves, similar for example to one by David Mitchell, Edinburgh, 1737, in the collection of the National Museum of Scotland (H.MEQ 135) however not with the thistles and flowers as on the present example. The presence of such engraving seems to have been a feature of earlier quaichs, for examples one marked for William Clerk, Glasgow, 1698 (see M. Clayton, *The Collectors Dictionary of the Silver and Gold of Great Britain and North America*, Woodbridge, 1985, p. 294, fig 423).

No exact dates have been established for the various marks used by the various Ross' however the distinctive maker's mark HR conjoined with which the present lot is marked, is published by I. Pickford in *Jackson's Goldsmiths and Their Marks*, (Woodbridge, 1989, p. 617) as appearing on a quaich of 1725-1730, which reinforces the suggestion of an earlier date for the present example. The later marks also often include a letter, imitating the system of date letters used by other assay offices, and in some cases also the bust of St Duthac, the patron saint of Tain, flanked by initials SD.



220 (detail)

PROPERTY FROM A DISTINGUISHED
NEW ENGLAND COLLECTION
(LOTS 215-231)

221

**A SET OF FOUR QUEEN ANNE SILVER
CANDLESTICKS**

MARK OF THOMAS MERRY, LONDON, 1709

Each faceted octagonal, with knopped baluster stem and spool-form socket, each engraved *G/I* underneath, nozzles notched numbered *I - IIII*, each marked under base and on sockets with town mark

7½ in. (18.7 cm.) high; 51 oz. 16 dwt. (1,612 gr.) (4)

\$10,000-15,000

£7,300-11,000
€8,200-12,000



221



222

222

A GERMAN SILVER-GILT TANKARD

MARK OF NICHOLAS WEISS, NUREMBURG, CIRCA 1630

Cylindrical, embossed with pointed lobes chased with strapwork and spaced by sprays of flowers, hinged domed cover, openwork scroll thumbpiece, beaded scroll handle, marked under base and inside cover

3¾ in. (9.8 cm.) high; 7 oz. 8 dwt. (232 gr.)

\$4,000-6,000

£2,900-4,300
€3,300-4,900



223

223

A GEORGE I SILVER COFFEE-POT

MARK OF SAMUEL LEA, LONDON, 1721, BRITANNIA STANDARD

Tapering octagonal, domed cover with conforming octagonal finial, scroll wood handle, marked under base and on bezel

9½ in. (24 cm.) high; 28 oz. 18 dwt. (901 gr.) gross weight

\$5,000-7,000

£3,700-5,100
€4,100-5,700

PROVENANCE

with Firestone and Parson, Boston, Massachusetts.

A CHARLES II SILVER PORRINGER, COVER AND LARGE TAZZA
LONDON, 1661, MAKER'S MARK IW A TUN BELOW, PROBABLY FOR JOHN WINTERTON

The tazza circular, on plain trumpet-form foot, the wide border embossed and chased with full-blown flowers and foliage amongst prick engraved scrolls, spaced by three lobes within acanthus cartouches, later engraved three times with crest and with a coat-of-arms flanked by crossed scrolls below a tied ribbon, the underside of foot later engraved with an inscription, the porringer and cover similarly chased, each side with cartouche, one engraved with a coat-of-arms, the other vacant, with scroll handles capped with caryatids, the domed cover with two vacant cartouches, double mask-form finial, the tazza marked on rim, the foot with lion passant, the porringer marked under base and cover, with associated fitted wood and red velvet lined case

2 $\frac{7}{8}$ in. (7.3 cm.) high, 15 $\frac{3}{4}$ in. (40 cm.) diameter, the tazza, 7 $\frac{1}{2}$ in. (19 cm.) high, 9 $\frac{1}{2}$ in. (24.1 cm.) wide over handles, the cup and cover

The arms are those of Adderley, for Boyer Adderley (1704/5-1747), of Hams Hall, co. Warwick.

The later inscription reads 'The gift of Philip, Earl of Chesterfield, to Bowyer Adderley Esqr., his Godson'. (2)

\$20,000-30,000

£15,000-22,000
£17,000-24,000

PROVENANCE

Given to Boyer Adderley (1704/5-1747), of Hams Hall, co. Warwick by his godfather Philip Stanhope, 2nd Earl of Chesterfield (1634-1714) and then by descent to his great grandson Charles Bowyer Adderley, 1st Baron Norton (1814-1905) and then by descent to his son Charles Adderley, 2nd Baron Norton (1846-1926).

A Nobleman [Lord Norton]; Christie's London, 8 June 1909, lot 57 (£1,015 to Garrard).

The mark, recorded by I. Pickford (*Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989) on page 120, line 1, as both tun below and woosack below has been attributed to John Winterton by Dr David Mitchell, in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 405-406. Winterton, originally from Leicestershire, was apprenticed to Daniel Wormleighton, becoming free in 1642. During the course of his career he had a number of apprentices including John Sutton and John Deighton.



PROPERTY FROM A DISTINGUISHED
NEW ENGLAND COLLECTION
(LOTS 215-231)



225

A PAIR OF GEORGE II SILVER-GILT TEA CADDIES
MARK OF AUGUSTINE COURTAULD, LONDON, 1733

Each rectangular, on stepped foot, the front and back finely engraved with a coat-of-arms within baroque cartouche, the sides engraved with a cypher 'M' under a duke's coronet, the hinged stepped cover engraved with a flowerhead within strap work cartouche, each marked inside cover and under base, one with scratch weight 12=19

4½ in. (10.8 cm.) high, 3¼ in. (8.2 cm.) wide, 2¼ in. (5.7 cm.) deep; 25 oz. 8 dwt. (792 gr.)

The arms are those of Churchill quartering Spencer impaling Trevor for Charles, 3rd Duke of Marlborough (1706-1758) and his wife Elizabeth (d.1761), daughter of Thomas, 2nd Baron Trevor, whom he married in 1732. (2)

\$30,000-50,000

£22,000-36,000
€25,000-41,000

PROVENANCE

Lily, Duchess of Marlborough (1854-1909) who married firstly Louis Carre Hamersley, secondly George Spencer-Churchill, 8th Duke of Marlborough and finally Lord William de la Poer Beresford.

Her Grace Lily, Duchess of Marlborough, deceased; Christie's, 28 November 1917, lot 80 (£311 to The Goldsmiths and Silversmiths Company).

Mrs Marie John Mango (b.c.1874-1955), wife of the Greek Shipping Broker John Anthony Mango (b.c.1874-1942), 27 Palace Court, Kensington, London, by 1929.

with Goldsmiths and Silversmiths Company, London, by 1933.

Richard Cushing Paine Sr. (1893-1966), Boston, Massachusetts and thence by descent.

EXHIBITED

London, *Loan Exhibition of Old English Plate*, 25 Park Lane, 1929, no. 45., plate LXV, (lent by Mrs. Mango).

LITERATURE

E. Alfred Jones, "Old English Plate in the Collection of Mrs. Mango", *The Connoisseur*, December 1920, vol. LVIII, no. 232, pp. 219-220, illus. no. XVII.

Lily, Duchess of Marlborough

Lillian Warren Price was born in Troy, New York State, in 1854, the daughter of Commodore Cicero Price (1805-1888) of the United States Navy, a veteran of the American Civil War, and his wife Elizabeth Homer Paine (1828-1910). Lillian was a celebrated beauty and through the introductions of the Washington philanthropist, Thomas Corcoran she met Louis Hammersley, son of the New York hardware millionaire Andrew Hammersley. Shortly after their marriage Louis' father died leaving him a considerable fortune. Louis was not to out live his father by many years, dying in 1883, but providing Lillian with a reported annual income of \$150,000. It was perhaps through the Jerome family that Lillian and the Duke met. His younger brother Lord Randolph Spencer-Churchill (1849-1895), father of Sir Winston Churchill, was married to Jennie Jerome, daughter of the New York financier Leonard Jerome. It was Leonard Jerome who acted as the Duke's best man for his marriage to Lillian at the New York City Hall in 1888. The new Duchess initially found a somewhat cool reception in society on her arrival in England, perhaps owing to the circumstances of the Duke's divorce from his first wife, Lady Albertha, daughter of the 7th Duke of Abercorn.



226

226

A CHARLES II SILVER CASKET

LONDON, 1679, MAKER'S MARK AH, STAR ABOVE CRESCENT BELOW IN SHAPED SHIELD, PROBABLY FOR ABRAHAM HINDE

Oval and on four scroll feet, the sides lobed within foliate cartouches, the low domed hinged cover chased with conforming lobes against an acanthus matted ground, enclosing a calyx of acanthus and centered with a serpent ring handle, with pierced hasp, the underside engraved *K* over *W+R*, marked inside base and on cover, also with maker's mark inside cover

4½ in. (11.4 cm.) high, 8¼ in. (20.5 cm.) wide, 6 in. (15.2 cm.); 26 oz. 12 dwt. (828 gr.)

\$15,000-25,000

£11,000-18,000
€13,000-20,000

PROVENANCE

Frederick Dru Drury (1845-1936), of Woolsey, Bournemouth.
Anonymous sale [Mr and Mrs Dru Drury]; Christie's, London, 9 July 1907, lot 92 (£200 to Garrard).
Clarence Chesney Wilson (1873-1936), son of Australian millionaire Sir Samuel Wilson.
Clarence Wilson Esq., of Grove Place, Nursling and 105 Mount Street; Christie's, London, 22 May 1913, lot 224 (£265 to Elkington).
Goldsmiths & Silversmiths Company, London, by 1931.
Richard Cushing Paine Sr. (1893-1966), Boston, Massachusetts and thence by descent.

The mark, recorded by I. Pickford (*Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989) on page 131, line 7, has been attributed to Abraham Hinde by Dr David Mitchell, in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 219-221. Hinde was the son of Mathew Hinde of Wiltshire, becoming free after his apprenticeship to Hugh Bollen in 1670, being appointed to the Livery in 1682. Mitchell records him receiving the equivalent of 16,000 oz. of silver from the Goldsmith Banker Steven Evance between 1688 and 1689. This, along with some of his existing plate, suggests that he was producing fine quality silver. He served as Prime Warden of the Goldsmiths' Company and was knighted and appointed Principal Jeweller to William III in 1698.

227

A CHARLES II SILVER TANKARD

LONDON, 1674, MAKER'S MARK SR, CINQUEFOIL BELOW, PROBABLY FOR SIMON ROMNEY

Tapering cylindrical, the front later engraved with a coat-of-arms flanked by scrolling acanthus, the underside of the cover engraved near hinge *Fecit / 1674*, marked right of handle, on cover and with maker's mark only on handle

5⅞ in. (14.8 cm.) high; 17 oz. 14 dwt. (552 gr.)

\$4,000-6,000

£2,900-4,300
€3,300-4,900



227

The present mark, recorded by I. Pickford (*Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989) on page 129, line 15, has been attributed to Simon Romney by Dr David Mitchell in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 496-497. Romney became free in 1662, having been baptised in Knightwick, Worcestershire in April 1640, and being appointed to the Livery in 1674. Mitchell suggests that besides having an active workshop he also ran a retail operation. He was known for producing a variety of forms including six recorded tankards (Mitchell, *op. cit.*, p. 496).

PROPERTY FROM A DISTINGUISHED
NEW ENGLAND COLLECTION
(LOTS 215-231)



228

A SET OF TEN ELIZABETH I SILVER SEAL-TOP SPOONS

LONDON, 1567, MAKER'S MARK CC LINKED

Each with gilt baluster seal prick engraved with phoenix head erased, *each marked in bowl with leopard head and on reverse of handles with maker's mark, lion passant and date letter, one spoon engraved with a scratch weight '17-5'*, in later fitted satin and felt lined wood box

6¾ in. (16.2 cm.) long; 16 oz. 2 dwt. (501 gr.)

The phoenix head appears as one of the charges in the arms of the Worshipful Company of Painter-Stainers. (10)

\$20,000-30,000

£15,000-22,000
€17,000-24,000

PROVENANCE

The Worshipful Company of Painter-Stainers; Christie's, London, 28 March 1962, lot 47 (unsold). Dr John Constable (1927-2016), Massachusetts, by 1969 and thence by descent.

While the earliest recorded seal-top spoon which can be exactly dated is the Pudsey spoon of 1525 Commander and Mrs. How note examples which stylistically date to as early as circa 1450. Two examples of circa 1500 were sold from the Benson Collection, Christie's, London, 4 June 2013, lots 334 and 335. The term seal-top is perhaps something of a misnomer as it suggests that the finial is intended to be used with wax to place a seal on a document, however, as such the engraving should be reversed and How notes that no example has yet appeared which is so engraved (Commander G. E. P. How and J. P. How, *English and Scottish Silver Spoons, Mediaeval to Late Stuart and Pre-Elizabethan Hallmarks on English Plate*, London, 1952, vol. I, pp. 212-213).



(mark)



17TH CENTURY CHINOISERIE SPLENDOR

Lots 229, 230 and 231 represent a fascinating moment in the history of English silver. Dated 1682-83, all are flat-chased with Chinoiserie scenes. Chinoiserie chasing enjoyed popularity in the 1680s and 90s. As such these three lots are early examples of this style. These vivid depictions of Chinoiserie scenes are as compelling to the modern eye, with its ready knowledge of other cultures through travel and film as they must have been for London's wealthy families of the 1680s, for whom the cultures of the East were but a dream in the mind's eye. Knowledge of China and Japan for the citizens of 17th century London was stitched together from traveler's written accounts and engravings, goods like lacquer and porcelain shipped home by the East India Company, the taste of expensive imported tea and plays staged in London theatres. Likewise, the sources informing Chinoiserie flat-chasing are a varied *mélange*.

John Nieuhoff's *An Embassy to the Grand Tartar Cham, Emperor of China*, Amsterdam, 1685 and London, 1669 may have been the source for the flat-chasing of lot 230, a porringer and cover, which depicts a woman on a donkey lead by a man. An engraving of the same subject is printed in Nieuhoff, p. 169, along with a description of the wonderings of pimps and prostitutes in search of custom. The reverse of the porringer, depicting an a

man horse may be the 'Hearing Blades and Wild Gallants' which Nieuhoff describes as the regular customer. A man, whose wide hat is particularly conspicuous, sits near a handle of the porringer. The figure recalls Nieuhoff's description of a begging priest who 'Upon his head he has a Cap, which on both sides hath long Feathers to defend him against the Sun and Rain...They seldom go about Begging, but sit upon the ground...' (Nieuhoff, *op. cit.* p. 220).

The distinctive coiled and pointed clouds on the cover of the inkstand (lot 231) must recall Chinese porcelain painting. A point developed by P. Glanville in her analysis of the Brownlow Tankards which share this cloud motif (See Ortiz-Patiño Collection; Sotheby's, New York, 21 May 1992, lot 143). Glanville links the dolphin fountain troupe (one can be seen on the cover of the inkstand) to the elaborate stage settings of such plays as Elkanah Settle's *The conquest of China by the Tartars* (June and July 1675).

229

A CHARLES II SILVER-GILT CUP AND SAUCER

LONDON, 1683, MAKER'S MARK WS, A MULLET AND TWO PELLETS ABOVE AND BELOW

The saucer circular, on short circular foot, the center flat-chased with a gentleman and attendant amongst foliage and bird, within a matted band, the circular cup flat-chased with exotic birds and berried foliage, with matted band near base, *the cup marked with maker's mark only under base and with scratch weight 6=2, the saucer marked under base and and with scratch weight 8=15*

5¾ in. (14.5 cm.) diameter, the saucer, 4 in. (10.2 cm.) diameter, the cup; 14 oz. 18 dwt. (465 gr.) (2)

\$6,000-8,000

£4,400-5,800
€4,900-6,500



PROVENANCE

Mrs. Violet Helen St. Quintin (d.1943), widow of William Herbert St. Quintin (1851-1933) of Scampston Hall, Malton, co. York; Mrs St. Quintin; Christie's, London, 22 June 1937, lot 103 (£253 to the Goldsmiths and Silversmiths Company) with Firestone and Parson, Boston, Massachusetts. Richard Cushing Paine Sr. (1893-1966), by 1964 and thence by descent.

The form of this cup, based upon that of an imported Chinese porcelain tea bowl, distinguishes it from other silver of this type, which are generally European in form. P. Glanville notes that few teawares with Chinoiserie flat-chasing are recorded, excluding 'chocolate cups' which probably originally accompanied toilet services. (see Ortiz-Patiño collection, Sotheby's, New York, 21 May 1992).

The present cup and stand may once have been part of a toilet service, now lost. The heat conducting properties of silver mean this form is unsatisfactory to use. This design flaw probably explains the scarcity of the form in silver. A pair of silver-gilt cups with S scroll handles, on stands, mark of FS over S with crown above, sold The Whiteley Trust Silver Collection; Christie's, London, 13 June 2000, lot 13 (97,250 GBP). J. Hayward in *Huguenot Silver in England 1688-1720*, London, 1959, p.59 cites the Whitley cups as the earliest examples of tea-cups. The present cup however, predates the Whitley examples by five years. Another cup, also of tea bowl form and flat-chased with Chinoiserie birds amongst foliage above a matted band, mark of GS, London, 1683 is in the Fitzwilliam Museum (M/P.1-1944).

PROPERTY FROM A DISTINGUISHED
NEW ENGLAND COLLECTION
(LOTS 215-231)

230

A CHARLES II SILVER PORRINGER AND COVER
MARK OF THOMAS JENKINS, LONDON, 1682

Circular, on short circular foot, two scroll handles, the flat domed cover surmounted by an openwork bud finial, the sides flat-chased with Chinoiserie figures in a procession, including a gentleman on a horse with falcon and a lady with fan and parasol seated on a donkey led by an attendant, the cover similarly engraved with Chinoiserie figures and dogs, prick engraved under base *T or J R P*, marked on body near rim and on cover, finial apparently unmarked

7 in. (17.7 cm.) high, 9¼ in. (23.5 cm.) wide over handles; 30 oz. 6 dwt. (943 gr.)

\$20,000-30,000

£15,000-22,000
€17,000-24,000

PROVENANCE

Colonel John George Adamson (1855-1932), of Linden Hall, Morpeth Northumberland by 1901.

Dr John Constable (1927-2016), Massachusetts, by 1965 and thence by descent.

EXHIBITED

London, Burlington Fine Arts Club, *An Exhibition of a Collection of Silversmiths' Work of European Origin*, 1901, no. 137 (loaned by Mr. Adamson).

LITERATURE

Hernmarck, *The Art of the European Silversmith 1430-1830*, London, 1977, vol. II, p. 20, fig. 55.



(detail)



PROPERTY FROM A DISTINGUISHED
NEW ENGLAND COLLECTION
(LOTS 215-231)



(detail)

231

A CHARLES II SILVER CASKET INKSTAND

LONDON, 1682, MAKER'S MARK D OR ID IN SCRIPT MONOGRAM, POSSIBLY FOR ISAAC DIGHTON

Rectangular, with cut-corners, the hinged stepped domed cover flat-chased with Chinoiserie figures in a landscape, within a leaf-tip border, the sides with exotic birds in flight amongst foliage, raised on four openwork supports cast as scrolls, the cover opening to reveal four compartments, with removable inkwell and sanding pot both of triangular form with cut-corners, *marked inside base, the hinged cover apparently unmarked, the inkwell and sander with maker's mark only under bases, the covers apparently unmarked, scratch weight 75 g and 25640*

10¼ in. (27.3 cm.) wide; 16 dwt. (2,389 gr.)

\$40,000-60,000

£29,000-43,000
€33,000-49,000

PROVENANCE

Anonymous sale [Charles Haggins, Valuer and Art Dealer, 3 Bury Street, St James's, London]; Christie's, London, 13 July 1926, lot 110 (£527 to Willson).

Anonymous sale; Christie's, London, 31 March 1971, lot 147.

Dr John Constable (1927-2016), Massachusetts and thence by descent.

LITERATURE

D. Mitchell, *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, p. 265 (where the present inkstand is recorded).

The mark, recorded by I. Pickford (*Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989) on page 139, line 1, was attributed to by Gerald Taylor to Isaac Dighton. Dr David Mitchell, in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 265-267, having considered the possible candidates concurs with this attribution. Dighton was the son of Henry Dighton of Bristol and apprenticed to William Browne. He became free in 1672. Like the present inkstand his work seems to have been of high quality and wrought in the latest fashion. Many other pieces of plate by him which are also flat chased with Chinoiserie are known, for example a snuffer stand which is accompanied by a pair of snuffers which were made by Dighton's master William Brown (Mitchell, *op. cit.*, p. 266, fig. 147).



PROPERTY FROM A PRIVATE WEST COAST COLLECTION
(LOTS 232-234)



232

A PAIR OF SPANISH COLONIAL SILVER AQUAMANILES
APPARENTLY UNMARKED, PROBABLY PERU, 19TH CENTURY

Each lion form, modeled standing wearing a crown and with spout formed as a protruding tongue

9 in. (22.9 cm.) long; 143 oz. 10 dwt. (4,465 gr.)

(2)

\$8,000-12,000

£5,800-8,700
€6,500-9,700

A similar kettle, of different size, is in a private collection and illustrated in A. Ribera and H. Schenone, *Plateria Sudamericana De Los Siglos XVII-XX*, Munich, 1981, pp. 276-278, cat. no. 336.

233

A PAIR OF SPANISH COLONIAL SILVER ALTAR PANELS (PLANCHAS)

APPARENTLY UNMARKED, PROBABLY PERU, 18TH CENTURY

Each rectangular, chased in high relief with a central bird eating grapes and a grotesque strapwork with mask terminals on a textured ground

19 in. (48.3 cm.) high, 97 oz. 8 dwt. (3,030 gr.) (2)

\$5,000-7,000

£3,700-5,100

€4,100-5,700

PROVENANCE

Formerly in the collection of Nobuko Kajitani, Textile Conservator at the Metropolitan Museum of Art, New York.



233



234

A SPANISH COLONIAL SILVER FRAME

APPARENTLY UNMARKED, PROBABLY PERU, 18TH/19TH CENTURY

Shaped rectangular, the border chased with fruits and foliage, with two figures bearing swords and flanking a coronet, with wood backing

29½ in. (74 cm.) high,

\$4,000-6,000

£2,900-4,300

€3,300-4,900

PROVENANCE

Formerly in the collection of Nobuko Kajitani, Textile Conservator at the Metropolitan Museum of Art, New York

234



235

235

A PAIR OF VICTORIAN SILVER FIGURAL SALT-CELLARS

MARK OF JOHN, EDWARD, WALTER AND JOHN BARNARD, LONDON, 1873

Each realistically modeled in 18th century costume, the base of each engraved with monogram CF within cartouche, each marked on base and in basket

8½ in. (21.5 cm.) high, the gentleman; 34 oz. 12 dwt. (1,076 gr.) (2)

\$8,000-12,000

£5,800-8,700
€6,500-9,700

236

A VICTORIAN IRISH SILVER PUNCH BOWL

MARK OF JOHN SMYTH, DUBLIN, 1891, RETAILED BY M. FALK

Circular, on spiral fluted foot, the body fluted, with two lion's-mask handles, the shaped rim with strapwork and mask border, each side with vacant cartouche, the interior gilt and chased with central foliate motif, marked near rim

10¼ in. (26.7 cm.) high, 13 in. (33 cm.) wide over handles; 73 oz. 8 dwt. (2,285 gr.)

\$3,000-5,000

£2,200-3,600
€2,500-4,100



236



CAMEO GLASS FROM
THE COLLECTION OF
ALAN W FELD, M.D.
(LOTS 237-241)

After attending the Stourbridge Art School, the brothers Thomas and George Woodall were hired in 1876 as draughtsman and engravers at Messrs. Thomas Webb & Sons, Dennis Hall Works. At Webb, innovation was encouraged, and soon the 'secret' Woodall workshop — known as the 'Gem' cameo team for its ability to engrave — was the driving force of its production. The Woodall team was commercially successful and was rewarded for their achievements. At the 1878 Exhibition, Thomas Webb & Sons was the only glassworks to receive a Grand Prix and Wilkes Webb received a Legion of Honor. Accolades followed both at home and abroad with another Paris Grand Prix (1889) and First Awards and Gold Medals in Sydney (1880) and Melbourne (1881 and 1889), among others. In general, works signed by George Woodall are very scarce, and this selection incredibly includes three of his signed allegorical masterworks (lots 237, 240-241).



237

A THOMAS WEBB & SONS CAMEO GLASS VASE AND COVER, 'DIANA AND NYMPH'

DATED 1891, ACID-ETCHED GEM CAMEO MARK, TITLED ON THE UNDERSIDE, DESIGNED BY AND SIGNED IN INTAGLIO G(EOURGE) WOODALL 1891

The frosted dark brown glass wall overlaid in opaque white, wheel-engraved with a scene after Boucher of Diana after her bath, a nymph in attendance, her bow and game resting to one side, the reverse with a ribbon-tied floral swag

10¼ in. (26 cm.) high, overall

(2)

\$100,000-150,000

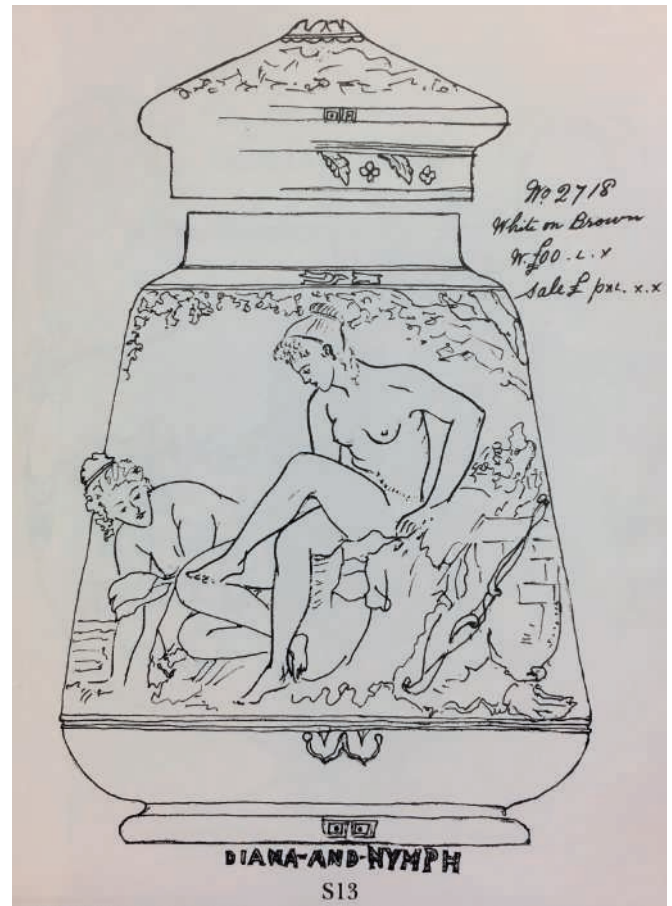
£73,000-110,000
€82,000-120,000

LITERATURE

R. and L. Grover, *English Cameo Glass*, New York, 1980, p. 93, no. 45.

C.W. Perry, *The Cameo Glass of Thomas and George Woodall*, Somerset, 2000, p. 37 no. W2718.

For the line drawing of this vase design from the 'Webb Pattern Book', see R. and L. Grover, *English Cameo Glass*, New York, 1980, p. 308, no. S13. For a photo of this vase photographed by the artist, George Woodall, see C.W. Perry, *The Cameo Glass of Thomas and George Woodall*, Somerset, 2000, p. 37 no. W2718. The subject is after François Boucher's 'Diana Leaving her Bath,' painted in 1742 and in the collection of the Louvre Museum in Paris since 1852.





CAMEO GLASS FROM THE COLLECTION OF ALAN W FELD, M.D.
(LOTS 237-241)



238

238

A THOMAS WEBB & SONS CAMEO GLASS VASE

CIRCA 1900, ACID ETCHED THOMAS WEBB & SONS CAMEO MARK

Acid-etched with intricate scrolling flowers and foliage, the yellow glass wall overlaid in opaque white with a stalk of cinquefoil flowers, the reverse with a butterfly

10¼ in. (26 cm.) high

\$2,000-3,000

£1,500-2,200

€1,700-2,400

PROVENANCE

Anonymous sale; Sotheby's New York, 1 December 2001, lot 59.



239

239

AN ENGLISH THREE-COLOR CAMEO GLASS LAMP BASE

CIRCA 1900, POSSIBLY BY WEBB & SONS

Engraved with scrolling morning glory vine, surmounted by a gilt-metal collar stamped *YOUNGS*

14 in. (35.6 cm.) high

\$2,000-3,000

£1,500-2,200

€1,700-2,400

PROVENANCE

Anonymous sale; Sotheby's New York, 1 December 2001, lot 64.

LITERATURE

R. and L. Grover, *English Cameo Glass*, New York, 1980, p. 133, no. C117.

240

**A THOMAS WEBB & SONS CAMEO
GLASS VASE, 'AUTUMN'**

CIRCA 1900, TITLED ON THE UNDERSIDE,
'AUTUMN' DESIGNED BY AND SIGNED IN
INTAGLIO GEO. (RGE) WOODALL

The frosted dark brown glass wall overlaid in
opaque white, wheel-engraved with a classically
draped maiden harvesting apples and other fruit,
aided by three putti, a sheaf of wheat by her feet

10 $\frac{1}{8}$ in. (27 cm.) high

\$40,000-60,000

£29,000-43,000
€33,000-49,000

LITERATURE

R. and L. Grover, *English Cameo Glass*, New York,
1980, p. 33, no. C33.



(signature)



CAMEO GLASS FROM THE COLLECTION OF ALAN W FELD, M.D.
(LOTS 237-241)

241

A THOMAS WEBB & SONS CAMEO GLASS VASE, 'PAINTING'
CIRCA 1900, TITLED ON THE UNDERSIDE, 'PAINTING' DESIGNED BY
AND SIGNED IN INTAGLIO G. WOODALL, INCISED 5223

The frosted dark brown glass wall overlaid in opaque white, wheel-engraved with a classically draped maiden seated by a canvas, a paintbrush in one hand, an artist's palette in the other, the Pantheon in landscape on her canvas, a snake-entwined incense burner to her side

8¾ in. (22.2 cm.) high

\$30,000-50,000

£22,000-36,000
€25,000-41,000



(signature)



PROPERTY FROM A PRIVATE PHILADELPHIA COLLECTION

■ 242

CESARE LAPINI (ITALIAN, FL. 1880-1910)

Psyche

signed GALL LAPINI;/FIRENZE, on a white marble pedestal
marble

43 ½ in. (111 cm.) high, the figure

33 ½ (85 cm.) high, the pedestal

Circa 1900.

\$20,000-30,000

£15,000-22,000

€17,000-24,000



A COLLECTION OF
VIENNESE ENAMEL WORKS
OFFERED WITHOUT RESERVE
(LOTS 243-250)



•243

A LARGE VIENNESE SILVER AND ENAMEL STANDING CUP AND COVER

MARK OF KARL RÖSSLER, CIRCA 1890

The gadrooned lid surmounted by a bearded figure, the baluster body finely painted overall with mythological vignettes, on a circular foot, marked with Austrian control and maker's mark 'KR'

26¼ in. (66.7 cm.) high, overall

\$12,000-18,000

£8,700-13,000

€9,800-15,000

•244

A VIENNESE SEMI-PRECIOUS-STONE-MOUNTED SILVER AND ENAMEL CORNUCOPIA AND COVER

CIRCA 1890

Finely painted overall with mythological and Classical vignettes, with indiscernible marker's mark and Austrian control marks to rim of cover and left wing of bird

12¾ in. (32.4 cm.) high, overall

(2)

\$8,000-12,000

£5,800-8,700

€6,500-9,700



243



244



245

•245

**A VIENNESE SILVER, ENAMEL AND LAPIS LAZULI
PENTAGONAL TOWER-FORM CLOCK**

MARK OF HERMANN BÖHM, VIENNA, CIRCA 1880

Decorated overall with figures in niches to each side, supported by paw-form feet, variously marked with Austrian control and maker's mark 'HB'

17¼ in. (43.8 cm.) high

\$10,000-15,000

£7,300-11,000
€8,200-12,000

•246

**A VIENNESE SILVER, SILVER-GILT AND ENAMEL LIDDED
TANKARD**

MARK OF HERMANN BÖHM, CIRCA 1880

Fine decorated overall with mythological vignettes, on a circular foot with dolphins, variously marked 'HB' with Austrian control marks

12¼ in. (32.5 cm.) high

\$5,000-7,000

£3,700-5,100
€4,100-5,700



246





247

•247

A VIENNESE SILVER, LAPIS LAZULI AND ENAMEL TABLE CLOCK

MARK OF KARL RÖSSLER, CIRCA 1890

Surmounted by a sphinx-like figure above a hexagonal clock-case, supported by a female term, on a circular foot mounted with semi-precious stones, the reverse of the clock marked with Austrian control mark and maker's mark 'KR'

11¼ in. (28.5 cm.) high

\$8,000-12,000

£5,800-8,700
€6,500-9,700



248

•248

A VIENNESE SILVER, ENAMEL AND ETCHED ROCK CRYSTAL NEF

MARK OF KARL RÖSSLER, CIRCA 1890

Finely decorated with scrollwork, the handle in the form of two mermaids, supported on four dolphin-form feet, the cover of ship-form, the reverse of the handle with maker's mark 'KR' and Austrian control marks

15 in. (38.1 cm.) high

\$10,000-15,000

£7,300-11,000
€8,200-12,000



(original case)

•249

**A VIENNESE SILVER, ENAMEL AND ETCHED ROCK CRYSTAL
STANDING CUP**

MARK OF KARL RÖSSLER, CIRCA 1890

Finely decorated with scrollwork and winged figures carrying a crest dated '1518', the handle modeled as a mermaid, supported on four griffin-form feet, with original leather case, marked on reverse of handle with 'KR' and control marks

15¾ in. (40 cm.) high

(2)

\$12,000-18,000

£8,700-13,000
€9,800-15,000



249

•250

**A VIENNESE SILVER-GILT, ENAMEL, LAPIS LAZULI AND
ETCHED ROCK-CRYSTAL LIDDED CASKET**

MARK OF HERMANN BÖHM, CIRCA 1880

Of rectangular outline, the interior with *repoussé* enameled panel centered with a mask, variously marked 'HB' with Austrian control marks

5¾ in. (15 cm.) high, 6¾ in. (16 cm.) wide, 5 in. (12.5 cm.) deep

\$5,000-7,000

£3,700-5,100
€4,100-5,700



250



251

PROPERTY FROM A NEW YORK ESTATE

251

A VIENNESE GILT-METAL AND ENAMEL DUAL-HANDLED VASE
CIRCA 1880-1890

Finely painted overall with mythological and Classical figures, the handles formed as winged maidens, on a circular domed foot

17 in. (43.2 cm.) high

\$5,000-8,000

£3,700-5,800
€4,100-6,500

252

**AN AUSTRIAN SEMI-PRECIOUS-MOUNTED SILVER, ENAMEL
AND AGATE TAZZA**
DATED 1867

Modeled as a crouched maiden supporting an oval dish with winged handles, on a pearl-inset circular foot, *marked to underside*

6 in. (15.2 cm.) high

\$3,000-5,000

£2,200-3,600
€2,500-4,100



252

253

**A PAIR OF SILVER AND
RHODOCHROSITE FOUR-LIGHT
CANDELABRA**

MARK OF GANCI CARMELO DI GIUSEPPE
MORANDINO, MILAN, 20TH CENTURY

Each on triangular base with scroll feet, the
hardstone shaft formed as three conjoined
columns, three scroll arms, each marked on wax
pans, branches and base

19¼ in. (48.9 cm.) high; 189 oz. 2 dwt. (5,883 gr.)
gross (2)

\$5,000-7,000

£3,700-5,100
€4,100-5,700



254

**AN ITALIAN PARCEL-GILT SILVER MODEL
OF A CENTAUR ON AN AMETHYST BASE**

MARK OF LUIGI CERVONE, MILAN, 20TH
CENTURY

Modeled as a centaur reaching for a gilt cherub on
his back, supported on an amethyst geode base,
marked on back left leg

12 in. (30.5 cm.) high

\$4,000-6,000

£2,900-4,300
€3,300-4,900





255

255
**A SILVER-GILT, ROCK CRYSTAL, RHODOCHROSITE AND
 DIAMOND VANITY MIRROR**

MARK OF MOBA, PROBABLY ITALIAN, 20TH CENTURY

Marked on side of mirror and edge of base

10½ in. (26.7 cm.) wide, 4½ in. (11.4 cm.) deep

\$3,000-5,000

£2,200-3,600
 €2,500-4,100

256

AN ITALIAN SILVER LIBRARY LAMP
 ROME, 19TH CENTURY, MAKER'S MARK LACKING

On circular base with foliate border, the stem with fluted knob font with four faceted lamps, suspending a pair of tweezers, a pair of scissors, a pick, and an associated extinguisher, with double eagle and foliage shade and heart-shaped finial, *fully marked, the pick and extinguisher apparently unmarked*

39½ in. (100.3 cm.) high; 75 oz. 16 dwt. (2,360 gr.)

\$6,000-8,000

£4,400-5,800
 €4,900-6,500



256



257

257

**A YELLOW GOLD, GEMSTONE AND ENAMEL-MOUNTED
 NEPHRITE CIGARETTE CASE**

BY TIFFANY & CO., NEW YORK, EARLY 20TH CENTURY

mark of Tiffany & Co., New York, stamped '750' to clasp

3½ in. (8.9 cm.) long

\$3,000-5,000

£2,200-3,600
 €2,500-4,100

258

A SET OF SIX GERMAN SILVER STAG-FORM STIRRUP-CUPS

RETAILED BY TIFFANY AND CO., NEW YORK, 20TH CENTURY

Each tapering cylindrical, the terminal cast as a stag's head, *marked near rim*

5 7/8 in. (14.9 cm.) high, 66 oz. 14 dwt. (2,073 gr.)

\$6,000-8,000

£4,400-5,800
€4,900-6,500



258

PROPERTY OF A LADY

259

A RUSSIAN SILVER FIGURE OF A BEAR

MARK OF KYRIL (KARL) ALBRECHT, ST PETERSBURG, CIRCA 1890

Modeled as a seated, roaring bear, one front paw resting on a tree stump, *marked on base rim*

5 1/4 in. (13.3 cm.) wide, 4 in. (10.2 cm.) deep; 23 oz. 10 dwt. (731 gr.)

\$2,000-3,000

£1,500-2,200
€1,700-2,400



259

260

A PAIR OF ITALIAN SILVER THREE-LIGHT CANDELABRA

MARK OF VITALI BRUNO, PADOVA, POST 1968, RETAILED BY BUCCELLATI, MILAN

Shaped stepped circular bases, with baluster stems issuing scroll arms, *each marked on nozzle, drip pan and foot rim*

15 3/8 in. (39.1 cm.) high, 83 oz. 6 dwt. (2,592 gr.)

(2)

\$6,000-8,000

£4,400-5,800
€4,900-6,500



260



261

PROPERTY OF A LADY

261

A FRENCH SILVER FLATWARE SERVICE
 MARK OF PUIFORCAT, PARIS, 20TH
 CENTURY

With a threaded, shield back, comprising:

- Twenty-four dinner knives
- Twelve fish knives
- Twelve fruit knives
- Twelve butter knives
- Twelve tablespoons
- Twelve teaspoons
- Twenty-four dinner forks
- Twelve fruit forks
- Twelve fish forks
- Eleven oyster forks
- Twelve coffee spoons
- Twelve dessert spoons
- A small fork
- Fish serving fork and knife
- Four large serving spoons in sizes
- A large serving fork
- A sardine server
- A sugar sifting spoon
- A sauce ladle
- A cake slice
- Two smaller servers
- Asparagus tongs
- A crumb scoop

299 oz. 18 dwt. (9,330 gr.) weighable silver (183)

\$8,000-12,000

£5,800-8,700

€6,500-9,700



262

PROPERTY OF A LADY

262

**A PAIR OF FRENCH SILVER ENTRÉE
 DISHES, COVERS, LINERS, AND STANDS**
 MARK OF A. RISLER AND CARRE, PARIS,
 CIRCA 1900

Each entrée dish shaped circular with laurel rim and openwork foliate handles, the covers with foliate and berried finial, *each marked under base, on flange of covers, under base of liner, on stand marked under base, the other stand apparently unmarked*

13½ in. (34.3 cm.) wide over handles; 152 oz. 18 dwt. (4,755 gr.) (6)

\$2,500-3,500

£1,900-2,500

€2,100-2,800



263

A PAIR OF FRENCH SILVER WINE COOLERS

MARK OF EMILE LANGLOIS, PARIS, CIRCA 1888-1924

Of bombé form, chased with scrolling panels, foliage, and shells, flanked by shell-capped scroll handles with foliate terminals, the front of each chased with badge HOTCHKISS.PARIS, each marked on neck and footrim

9 in. (22.9 cm.) high, 10½ in. (26.7 cm.) wide over handles; 99 oz. 10 dwt. (3,097 gr.)

(2)

\$10,000-15,000

£7,300-11,000

€8,200-12,000

Hotchkiss et Cie was a French arms and luxury automobile company in Saint-Denis, Paris. Hotchkiss first sold arms and machinery, most notably the revolving cannon and machine gun. At the turn of the 20th century, Hotchkiss transitioned into the automobile business, its first model was produced in 1903. The company badge, a pair of crossed cannons, can be seen on the front of the present wine-coolers. This badge relates to the company's early production of cannons. It is possible that the present wine-coolers were a gift from Hotchkiss et Cie to an esteemed client.



264

264

A FRENCH SILVER FLATWARE SERVICE

MARK OF PUIFORCAT, PARIS, 20TH CENTURY

Noailles pattern, comprising:

- Four tablespoons
- Twelve teaspoons
- Twelve coffee spoons
- Sixteen dinner forks
- Twelve luncheon forks
- Twelve fish forks
- Twelve dinner knives
- Twelve luncheon knives
- Twelve fish knives
- Two butter spreaders
- A cheese knife
- A sandwich server
- A meat knife
- A flat server
- A pair of sauce ladles

181 oz. (5,634 gr.) weighable silver (112)

\$6,000-8,000 £4,400-5,800
€4,900-6,500



265

PROPERTY FROM A PRIVATE NEW YORK ESTATE

265

A FRENCH SILVER PART-FLATWARE SERVICE

MARK OF PUIFORCAT, PARIS, FIRST HALF 20TH CENTURY

Rat-tail pattern, most engraved *L/M.T* comprising:

- Thirteen teaspoons
- Twelve dessert spoons
- Twelve dinner forks
- Twelve luncheon forks
- Twelve salad forks
- Twelve terrapin forks
- Thirteen dinner knives
- Twelve luncheon knives
- Twelve butter spreaders
- A salad serving fork
- A serving spoon
- A sauce ladle

Together with a similar French silver-plate pastry server, mark of Puiforcat, Paris, 20th century

134 oz. 12 dwt. (4,188 gr.) weighable silver (111)

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



266

266

A PAIR OF MINTONS PORCELAIN PATE-SUR-PATE PEACOCK-BLUE BOTTLE VASES, 'L'APPAT Y LE BUTIN'
 CIRCA 1876, GILT CROWNED GLOBE MARK, EACH SIGNED MLS FOR MARC LOUIS SOLON

Finely painted and hand-tooled in white slip with Cupid either dangling a heart on a string while casting a net or hauling a net full of hearts away, the sides painted in polychrome slip with planters of tall blue flowers and ivy

7 $\frac{3}{8}$ in. (18.7 cm.) high (2)

\$12,000-18,000 £8,700-13,000
 €9,800-15,000

Completed between 11 February and 11 March of 1876, Solon's Illustrated Journal records, "*Deux paire de vases...vers bleu..., L'appat y le butin.*" Solon worked on the present pair of vases, along with another pair of moon flask form entitled *Cerf-volant*, over the course of 5 days.

267

A MINTONS PORCELAIN PATE-SUR-PATE CELADON-GROUND PILGRIM BOTTLE
 DATED 1876, IMPRESSED UPPERCASE MARK, SHAPE NO. 1664 AND CYPHERS

Finely painted and hand-tooled in white and colored slip with a Chinese maiden at her toilette, the reverse with flower-filled antiques

14 $\frac{1}{4}$ in. (36.2 cm.) high

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



267

268

**A MINTONS PATE-SUR-PATE PEACOCK-BLUE VASE,
'JEU DE DAMES'**

CIRCA 1899, GILT CROWNED GLOBE AND IMPRESSED UPPERCASE
MARKS, INDISTINCT CYPHER, GILT 1.8.98 K, SIGNED L.(OUI) SOLON

Finely painted and hand-tooled in white slip with Cupid watching as two
women play checkers to win Love, the reverse with a chessboard, the
chessmen as putti

10¼ in. (26 cm.) high

\$20,000-30,000

£15,000-22,000

€17,000-24,000

This subject, *Jeu de dames*, is recorded as being produced by Solon on shape
no. 3180 in 1899. See J. Jones, *Mintons, The First Two Hundred Years of
Design & Production*, Shrewsbury, 1993, appendix C, p. 399.



(detail)





269

A PAIR OF SEVRES PORCELAIN PATE D'APPLICATION LAVENDER (FOND CHANGEANT) AND BLACK GROUND VASES (VASE A DOUBLE CULOT)

CIRCA 1868-74, IRON-RED REPUBLIQUE FRANCAISE DORE MARKS FOR 1874, INCISED POTTER'S CR 69 2 MEL.COL.53 D TO ONE, CR 68 1 MEL.COL.52 D, GILT B.Z. TO BOTH

Each finely painted and hand-tooled in white slip with a putto sitting among berried branches and gilt vine, flanked by gaping lion mask and ram's horn handles, the reverse with further berried branches

15 $\frac{3}{8}$ in. (40.3 cm.) high

(2)

\$20,000-30,000

£15,000-22,000

€17,000-24,000

A FINE PAIR OF MINTONS
PÂTE-SUR-PÂTE VASES

FORMERLY IN THE COLLECTION OF
WILLIAM H. VANDERBILT







(another view)

270

A PAIR OF MINTONS OLIVE-BROWN PATE-SUR-PATE VASES, 'LES ALTERES Y LES FRILEUX'

SIGNED AND DATED 1879, THE BASES WITH GILT PRINCE OF WALES FEATHER MARK FOR THE 1878 PARIS UNIVERSELLE EXPOSITION AND IMPRESSED UPPERCASE MARKS, IMPRESSED SHAPE NO. 1937 TO BOTH VASES AND STANDS, BOTH SIGNED L.(OUI) SOLON 79

Each of baluster form, the flaring trumpet neck flanked by gilt and platinum enriched rope-twist handles with bearded Bacchic head terminals, finely painted and hand-tooled in white slip with putti gathering round altars, either filling their amphorae with wine or warming themselves by the heat of the fire, the obverse with either a tree littered with upturned amphorae or putti huddled by a brazier, the neck and lower-body with stylized floral forms in polychrome slip

16¾ in. (42.5 cm.) high

(2)

\$120,000-180,000

£87,000-130,000
€98,000-150,000

PROVENANCE

William H. Vanderbilt, 640 Fifth Avenue, New York.
The Mrs. Henry Walters Art Collection; Sotheby Parke-Bernet, New York, 3 May 1941, lot 1346.



THE WILLIAM H. VANDERBILT MANSION: GILDED AGE SPLENDOR

Lauded as one of America's grandest and most opulent interiors, William H. Vanderbilt's mansion at 640 Fifth Avenue encompassed the essence and spirit of The Gilded Age. Completed in 1882 under the direction Herter Brothers, New York's preeminent cabinetmakers and decorating firm, the cavernous halls, atriums and antechambers of the Vanderbilt mansion were incomparable in quality, execution, material and style. The extravagant yet harmonious *mélange* of revival styles – ranging from Japanese and Moorish to the Renaissance and Baroque – were only augmented by the myriad of jewel-like objects on display throughout the residence. It is only fitting that Vanderbilt, through his extensive travels with agent George A. Lucas, would select the most revered craftsmen of his age; including Neo-Grec furnishings supplied by his foreman Christian Herter, eastern-inspired enamel-works by Parisian *bronzier* Barbedienne and sublime *pâte-sur-pâte* masterworks by Louis Solon.

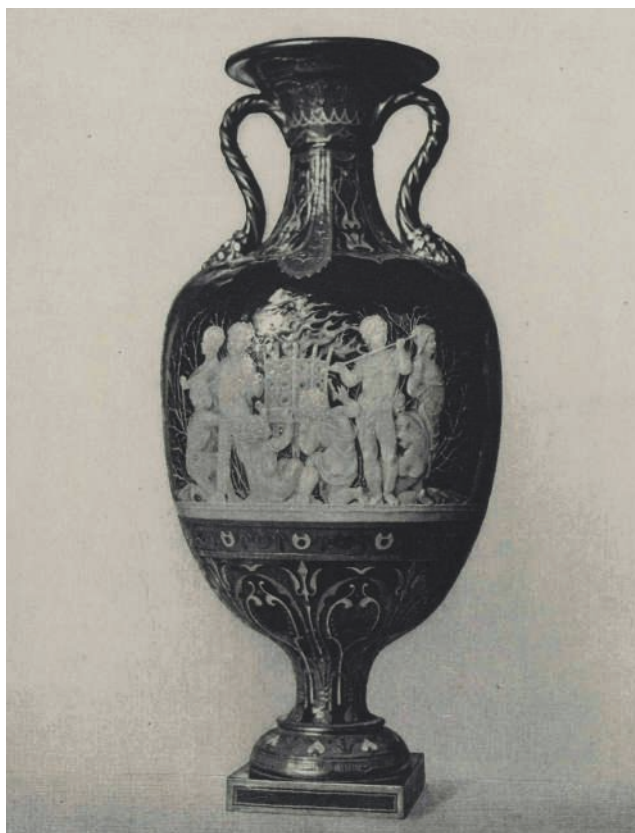
Accompanying a rare *photogaveur* of the contents of Mr. Vanderbilt's library, where the present vases were housed, the delicate and often ethereal genius of Solon's work is described in great detail in E. Strahan's *Mr. Vanderbilt's House and Collection William H. Vanderbilt*, vol. I, Boston, 1883, p. 40:

"The artist who has dignified the clay with these enchanting cameos is worthy to sign his works, with a name that should be held in as grateful remembrance as the names of the Greek potters whose signatures the student spells out on the cups and pitchers of the museums. Solon-Miles has enlarged the horizon of the ceramist's material; he has made it one of the most flexible, yielding, transparent mediums to express fancies evanescent and faint as morning dreams. His productions, when they are classed with the general achievements of the century in sculpture, painting, and the like, hold a high place among the highest, and represent what is best in modern design; when they are classed with the specialty of their material, they easily surpass all that has been done since the Greeks, with the single exception perhaps of Flaxman's designs—connect themselves in rank with the products of the admired potters of antiquity, and should perhaps be placed above those of the men who only invented a process or a material, like Delia Robbia and Palissy."

The present pair of vases were completed by Solon between 11 June and 11 July of 1879, after having worked on them for a full seven days. Solon's *Illustrated Journal* records, "Paire...vers brun. Les altérés y les frileux." Solon's reputation as 'The Master of the Medium' is self-evident in the pair's execution. Additionally astounding is his originality. Not only are each of his works uniquely hand-tooled and carved with intricate care, but his day-book confirms that no two pieces are identical. Compare the pair of the same form from an Ohio Estate, offered Christie's, New York, 14-15 April 2011, lot 174 (\$194,500).



One of the present pair shown *in situ* in William H. Vanderbilt's library, E. Strahan, *Mr. Vanderbilt's House and collection*, Boston, 1883, p. 32.



A *photogaveur* of the one of the present vases, titled 'Winter', illustrated in E. Strahan, *Mr. Vanderbilt's House and collection*, Boston, 1883, p. 39.

THE PROPERTY OF A BALTIMORE COLLECTOR

271

A MINTONS PATE-SUR-PATE PEACOCK-BLUE VASE

CIRCA 1895-1900, GILT CROWNED GLOBE AND IMPRESSED
UPPERCASE MARK, INCISED SHAPE NO. 2811, SIGNED L.(OUIS)
SOLO

Of shield shape, the flared mouth enriched with gilt acanthus, the shoulder with hearts and key-pattern, the body finely painted and hand-tooled in white slip with Cupid freeing a young maiden from his chains, the reverse with a putto emblematic of the death of love, the sides gilt with elaborate handle terminals issuing leafy vine

16 $\frac{3}{8}$ in. (42.9 cm.) high

\$20,000-30,000

£15,000-22,000
€17,000-24,000



(side view)



272

PROPERTY OF A LADY

272

F. LEONARD (FRENCH, EARLY 20TH CENTURY)

Nude on a bearskin rug

signed *F Leonard.*, on a portor marble plinth
marble

8¼ in. (21 cm.) high, 24 in. (61 cm.) wide, overall

\$6,000-8,000

£4,400-5,800

€4,900-6,500



■▲273

CESARE LAPINI (ITALIAN, FL. 1880-1910)

Volere è Potere

signed and dated *C. Lapini/Firenze 1888* on the
base
marble

28 in. (71 cm.) high

\$5,000-8,000

£3,700-5,800

€4,100-6,500

273

(pedestal not included)

274

**JEAN-BAPTISTE CLÉSINGER (FRENCH,
1814-1883)**

Femme piquée par un serpent

inscribed *J. CLESINGER* and *F. BARBEDIENNE*.

FONDEUR

bronze, dark brown patina

8 in. (20.3 cm.) high, 22½ in. (57.1 cm.) wide

Circa 1880.

\$3,000-5,000

£2,200-3,600

€2,500-4,100



274



275

**EMMANUEL HANNAUX (FRENCH,
1855-1934)**

Le poète et la sirène

inscribed *E. HANNAUX* and stamped with
Susse Frères foundry *cachet* and further Susse
inscription

bronze, light brown patina

30¾ in. (78.1 cm.) high, 28 in. (71 cm.) wide

Circa 1910.

\$8,000-12,000

£5,800-8,700

€6,500-9,700

275

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION
(LOTS 274-282)

276

HEINRICH WADERE (GERMAN, 1865-1950)

Figural tazza

inscribed *H. WADERE.* and stamped with *GUSS./C. LEYRER./MÜNCHEN*
foundry mark, the rim inscribed *Professor Dr Theodor von Jürgensen von seinen/
Assistenzärzten gewidmet. Tübingen 1873-1898*
bronze, dark brown patina
30¼ in. (76.8 cm.) high, 15½ in. (39.5 cm.) diameter

Circa 1910.

\$5,000-8,000

£3,700-5,800
€4,100-6,500



276



277

277

ALFRED BOUCHER (FRENCH, 1850-1934)

L'hirondelle blessée

signed *BOUCHER* and with *Susse Frères* foundry *cachet* to the reverse
gilt bronze and granite
27 in. (68.5 cm.) high, overall

Circa 1910.

\$7,000-10,000

£5,100-7,200
€5,700-8,100



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION
(LOTS 274-282)

278

ALFRED BOUCHER (FRENCH, 1850-1934)

Le Repos (en haut-relief)

signed and dated A. BOUCHER/1911

marble

19½ in. (49.5 cm.) high

\$40,000-60,000

£29,000-43,000

€33,000-49,000

PROVENANCE

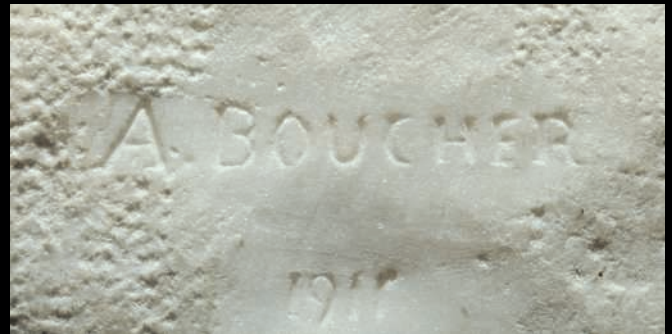
Anonymous sale; Sotheby's, New York, 3 November 1999, lot 57.

LITERATURE

J. Piette, *Alfred Boucher 1850-1934: L'Oeuvre sculpté, Catalogue raisonné*, Paris, 2014, p. 160, no. A33C.

Capable of executing accurate portraits and academic monuments in bronze and marble and employed as a sculptor at Sèvres, Alfred Boucher often had an erotic edge to his work, as exemplified by the present nude. Stylistically, this work is in clear conversation with his contemporary Auguste Rodin and Boucher's pupil Camille Claudel. This sculpture speaks to his overarching stylistic tendencies across his oeuvre, with the rough surface of the stone in stark comparison to the incredibly smooth undulating texture of the body.

The organic ovoid form enwrapping her body, concretizes and reiterates the female womb contained within the subject herself. Any intonation of a maternal representation stops at the limits of the rough surface as Boucher instead chooses to create an explicitly sexual work. Her body is canted out towards the viewer with her sex on full display, while her head is averted to the rough surface behind her; the sculpture demands close inspection but invites voyeurism.



(signature)



(stonemason's mark)



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION
(LOTS 274-282)



279

279

ETIENNE LENHOIR (FRENCH, LATE 19TH CENTURY)

La Venus de Pradier

signed *Lenhoir*, with a bronze plaque inscribed and dated *LA VENUS DE PRADIER/ A NOTRE AMI CHARLES BARON/ SES COLLABORATEURS/ 7 FÉVRIER 1911*

marble

10¾ in. (27.3 cm.) high, 24 in. (61 cm.) wide

\$3,000-5,000

£2,200-3,600
€2,500-4,100

PROVENANCE

Anonymous sale; Christie's, 16 June 1994, Lot 332.

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

280

E. PAGADO (ITALIAN, EARLY 20TH CENTURY)

Bathing Venus

signed *E. PAGADO*

marble

59¾ in. (151.7 cm.) high

Circa 1900.

\$7,000-10,000

£5,100-7,200
€5,700-8,100



280

281

GUSTAVE DORÉ (FRENCH, 1832-1883)

La Danse

inscribed *G. Doré* and stamped *Thiebaut Frères*

Fondeurs Paris, on a *rouge* marble base

bronze, brown patina

48 in. (121.9 cm.) high overall

\$12,000-18,000

£8,700-13,000

€9,800-15,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 31 October
2000, lot 71.





282

PROPERTY OF A LADY

283

**A FRENCH ORMOLU AND PATINATED BRONZE MODEL OF THE
'RAPE OF THE SABINES'**

AFTER THE MODEL BY GIAMBOLOGNA, BY HENRY DASSON, PARIS,
DATED 1885

On a pierced *rocaille* base signed *Henry Dasson 1885*

25½ in. (63.5 cm.) high, overall

\$10,000-15,000

£7,300-11,000
€8,200-12,000



282

ERNEST BARRIAS (FRENCH, 1841-1905)

La Nature se dévoilant devant la Science

inscribed *E. Barrias* and with *Susse Frères* foundry *cachet* and further *Susse*
inscription
bronze, gilt patina
22¾ in. (57.8 cm.) high

Circa 1905.

\$8,000-12,000

£5,800-8,700
€6,500-9,700

PROVENANCE

Anonymous sale; Christie's, New York, 22 May 1997, Lot 153.

LITERATURE

P. Kjellberg, *Les Bronzes du XIXe Siècle*, Paris, pp. 49-51 (illustration of another version).



283

PROPERTY OF A LADY

284

**FRANÇOIS-RAOUL LARCHE (FRENCH,
1860-1912)**

Les violettes

inscribed **RAOUL LARCHE** and stamped with
foundry mark *Siot Paris*, on a green onyx plinth
bronze, gilt patina

25¾ in. (65.5 cm.) high, overall

Circa 1905.

\$12,000-18,000

£8,700-13,000

€9,800-15,000

François Raoul Larche is perhaps best known for his dynamic Art Nouveau works, epitomized by his depictions of Loïe Fuller. Larche studied at the *l'Ecole Nationale des Beaux-Arts* in Paris in 1878, before debuting his work at the *Société des Artistes Français* in 1881, and exhibiting regularly at the Salon between 1884 and 1911. *Les violettes* was commissioned by the French government, and it was exhibited at both the Paris Salon of 1899 and the *Exposition Universelle* in 1900, where he was awarded the gold medal for sculpture. The original plaster group is conserved in the Musée d'Orsay, while another gilt bronze group of the same sold Christie's, London, 11 May 2000 (£30,550).



(detail)





285

285

A PAIR OF VIENNA STYLE PORCELAIN CLARET AND YELLOW GROUND VASES, COVERS AND STANDS

LATE 19TH/20TH CENTURY, BLUE BEEHIVE MARKS, IMPRESSED 760 TO ONE VASE, THE BASES IMPRESSED 766

Finely painted with mythological views of Cupid and Psyche, identified in gilt as *Psyche devant la justice*, the reverse with musical trophies

30% in. (77.8 cm.) high overall

(6)

\$5,000-7,000

£3,700-5,100
€4,100-5,700

286

TWELVE LENOX PORCELAIN ORNITHOLOGICAL CABINET PLATES

CIRCA 1906-30, GREEN L AND WREATH MARKS, GILT PATTERN 1830) T.28, SIGNED W.H. MORLEY

Each finely painted with a variant pair of male and female birds, their species identified on the reverse, within elaborate acid-etched gilt foliate borders with cobalt-blue bands

10½ in. (26.7 cm.) diameter

(12)

\$5,000-7,000

£3,700-5,100
€4,100-5,700



286

287

**A LARGE MEISSEN PORCELAIN FIGURE OF A HUNTSMAN
OR PIQUEUR**

CIRCA 1938, BLUE CROSSED SWORDS MARK, IMPRESSED
CROSSED SWORDS AND 'WEISS' MARKS, INCISED MODEL
NUMBER A1282

Standing with one hand on his hip, a coiled brass hunting horn in the
other hand, a hound at his feet gazing up at him

33½ in. (85 cm.) high

\$8,000-12,000

£5,800-8,700

€6,500-9,700

PROVENANCE

Anonymous sale; Sotheby's, London, 20 June 2000, lot 153.

The present subject is based on a pair of 18th century sandstone
sculptures of hunters by Johann Christian Kirchner that flanked the
entrance of *Schloss Mortizburg* in Saxony. In 1937 plaster molds
were made of both sculptures by Käthe Scheurich, wife of the noted
modeler Professor Paul Scheurich, though it would seem only one
of the two models was ever produced in porcelain. Factory records
indicate that only three of this Piqueur model were made in total,
of which only the present example appears to survive. See J. Rafael,
'Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur',
Meissener Manuskripte, Sonderband VIII, pp. 145f for further
information regarding this rare figure.



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

288

A SET OF FOUR WHITE AND GREY MARBLE AND PORPHYRY PORTRAIT MEDALLIONS

20TH CENTURY

Of oval form, each with molded frame and central profile relief depicting an emperor with laurel crown, variation to grey marble to two medallions

27½ in. (70 cm.) high, 21½ in. (55 cm.) wide (4)

\$8,000-12,000

£5,800-8,700

€6,500-9,700

PROVENANCE

Anonymous sale; Christie's, New York, 15 June 2005, Lot 77.



PROPERTY OF A LADY

289

AFTER ANTONIO CANOVA

Paolina Borghese

marble with gold paint

14½ in. (36.8 cm.) high

Circa 1920.

\$5,000-8,000

£3,700-5,800

€4,100-6,500

288





290

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

290

A FINE ITALIAN MICROMOSAIC PLAQUE

BY GIOVANNI BATTISTA LUCHINI, NAPLES, DATED 1821

Signed *G. LUCHINI FECE NAPOLI/1821*, within a silvered metal repoussé frame

4¼ x 5¾ in. (10.8 x 14.6 cm.), the mosaic

7 x 8½ in. (17.8 x 21.6 cm.), overall

\$5,000-8,000

£3,700-5,800

€4,100-6,500

PROVENANCE

Anonymous sale; Sotheby's, New York, 6 August 1995, lot 315.

PROPERTY FROM A PRIVATE COLLECTION

291

A ROMAN GILT-METAL AND MICROMOSAIC TABLE CASKET

SECOND HALF 19TH CENTURY

The cover with plaque of The Forum, the sides with eight further Italian views in malachite borders

4¼ in. (10.8 cm.) high, 8¾ in. (22.2 cm.) square

\$4,000-6,000

£2,900-4,300

€3,300-4,900

PROVENANCE

Anonymous sale; Christie's, London, 15 September 2004, lot 329.



291



PROPERTY FROM A NEW YORK ESTATE
(LOTS 292-329)

•292

**A PAIR OF FRENCH ORMOLU AND PATINATED-
BRONZE FIGURAL CHENETS**
LAST QUARTER 19TH CENTURY

Each with a cloak-draped putto, stamped *BC*, the underside of the bases with inventory numbers 56328A and 56328B, respectively, with further museum accession number 1964.110A

14¼ in. (36 cm.) high, 11¾ in. (30 cm.) wide (2)

\$2,000-3,000

£1,500-2,200
€1,700-2,400

PROVENANCE

Property from the Fine Arts Museum of San Francisco; Christie's, New York, 24 November 2009, lot 459.

■ ~293

**A FRENCH ORMOLU-MOUNTED MAHOGANY,
KINGWOOD AND BOIS SATINE PARQUETRY CONSOLE**
CIRCA 1880

The red *campan* marble top above a cupboard door centered with a ribbon-tied floral basket, the interior with two shelves, flanked by shelves, on a conforming base with toupie feet

45¾ in. (116.5 cm.) high, 50 in. (127 cm.) wide, 17 in. (43 cm.) deep

\$10,000-15,000

£7,300-11,000
€8,200-12,000





294

•294

A NAPOLEON III ORMOLU AND WHITE MARBLE FIGURAL MANTEL CLOCK
BY HOUEBINE & CIE., PARIS, THIRD QUARTER 19TH CENTURY

Modeled as Diana the Huntress with her greyhound, on a spreading plinth centered with a hunting trophy, the dial signed GUY EVRARD & HT. HOUEBINE/FTS de Bronzes/8 R. DE LIMOGES

21 in. (53.5 cm.) high, 23½ in. (60 cm.) wide

\$4,000-6,000

£2,900-4,300
€3,300-4,900

■•295

A FRENCH ORMOLU-MOUNTED MAHOGANY AND BOIS SATINE PARQUETRY COMMODE
EARLY 20TH CENTURY

The *brèche d'Alep* marble top above a guilloché frieze set with two drawers, above two drawers decorated *sans traverses*, the apron centered with a mask, on short cabriole legs

37½ in. (95 cm.) high, 54 in. (137 cm.) wide, 24 in. (61 cm.) deep

\$4,000-6,000

£2,900-4,300
€3,300-4,900



295

•296

**TWO GILT-METAL MOUNTED SEVRES STYLE
PORCELAIN COBALT-BLUE GROUND JEWEL BOXES**
LATE 19TH/20TH CENTURY, SPURIOUS INTERLACED BLUE L
MARKS TO LARGER, THE BOOK SIGNED ST. AUBIN

Both painted with figures in landscape; one the in the form of a
book, the spine labeled 'A TRIANON/ TOME I,' a lakeside scene to
the reverse; the other shaped-oval painted with flower sprigs to the
interior

9½ in. (24.1 cm.) wide, the shaped oval form (2)

\$2,000-3,000

£1,500-2,200
€1,700-2,400



296

297

**SIXTEEN SEVRES PORCELAIN COBALT-BLUE GROUND
TOPOGRAPHICAL PLATES**
1849-1853, GREEN LOZENGE AND IRON-RED EAGLE MARKS,
VARIOUS INCISED POTTER'S MARKS, ONE PLATE SIGNED
POLYCLEL LANGLOIS

Each with a different landscape view within gilt scrollwork, identified
on the reverse

9¼ in. (23.5 cm.) diameter (16)

\$5,000-7,000

£3,700-5,100
€4,100-5,700

Michel Nicolas Eustache Hyacinthe Polyclès Langlois worked as a
painter at Sèvres 1846-1872.



297



298

•298

A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE FOUR-LIGHT CANDELABRA

LAST QUARTER 19TH CENTURY

Each spiral-cast vase issuing four scrolled candle branches

28¾ in. (73 cm.) high

(2)

\$3,000-5,000

£2,200-3,600

€2,500-4,100

•299

A FRENCH ORMOLU FIGURAL CENTERPIECE

CAST FROM A MODEL BY AUGUSTE MOREAU (1834-1917), CIRCA 1900

Modeled as six putti pulling a boat, the base inscribed *Aug.t Moreau* and numbered 1951

8¼ in. (21 cm.) high, 24 in. (61 cm.) wide

\$4,000-6,000

£2,900-4,300

€3,300-4,900



299

PROPERTY FROM A NEW YORK ESTATE
(LOTS 292-329)

■ 300

**A FRENCH ORMOLU-MOUNTED MAHOGANY AND VERNIS
MARTIN VITRINE**

IN THE MANNER OF FRANÇOIS LINKE, PARIS, CIRCA 1900

The red *campan* marble top above a garland frieze centered with goats and a
mask, over a glass door and oval painted painted, on short cabriole legs

58 in. (147.3 cm.) high, 29 in. (73.7 cm.) wide, 15¼ in. (40 cm.) deep

\$5,000-8,000

£3,700-5,800
€4,100-6,500



301



300

•301

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

Bacchante

signed A. Carrier.

bronze, gilt patina

26½ in. (67.3 cm.) high

\$4,000-6,000

£2,900-4,300
€3,300-4,900

PROPERTY FROM A NEW YORK ESTATE
(LOTS 292-329)

•302

**A PAIR OF CONTINENTAL ENAMELED BLUE-OVERLAY GLASS
VASES**

MID-TO-LATE 19TH CENTURY, POSSIBLY JOSEPHINENHÜTTE

Enameled with birds on flowering branches, flanked by gilt glass handles

14 in. (35.5 cm.) high

(2)

\$2,500-3,500

£1,900-2,500

€2,100-2,800

■•303

A WILLIAM IV GILTWOOD DAYBED

SECOND QUARTER 19TH CENTURY

Upholstered in red cut velvet

41 in. (104 cm.) high, 40¼ in. (102 cm.) wide, 27 in. (68.5 cm.) deep

\$4,000-6,000

£2,900-4,300

€3,300-4,900



302



303



304

HARRIET WHITNEY FRISHMUTH (AMERICAN, 1880-1980)

The Dancers

inscribed *HARRIET W. FRISHMUTH © 1921* (on the base) and stamped *GORHAM CO. FOUNDERS/QB05*

bronze, reddish-brown patina
16¾ in. (42.5 cm.) high, 26¾ in. (68 cm.) wide

Modeled in 1921.

\$20,000-30,000

£15,000-22,000
€17,000-24,000

LITERATURE

C.N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 122-23, 208, (another example illustrated).

C.S. Rubinstein, *American Women Sculptors*, Boston, Massachusetts, 1990, p. 155, (another example referenced).

J. Conner, F. Hohmann, et al., *Captured Motion: The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, New York, 2006, pp. 158-59, 241, no. 1921:4, (another example illustrated).

Having studied under Rodin and exhibiting with the Philadelphia Ten, Harriet Frishmuth sculpted slender smooth forms whose limbs reach far beyond the confines of their bases. Alternatively titled *The Dancers* and conceived in 1921, *Pas de Deux* represents a synthesis of this notable style in depicting the dancers Desha and Leon Barté.

Janis Conner and Joel Rosenkranz write, "Like many sculptors of her generation, including Malvina Hoffman, Abastenia St. Leger Eberle and Alfred Lenz, Frishmuth was stirred during the early twenties by the legendary personalities and romantic themes of modern and classical dance. Although her work derives from lyrical movement, Frishmuth created several small figures and groups that were specifically related to the dance... 'The Dancers' (1921), posed by [Leon] Barté and Desha [Delteil], evokes a moment of physical exultation." (*Rediscoveries in American Sculpture: Studio Works 1893-1939*, Austin, Texas, 1989, p. 40)





305

•305

A FRENCH ORMOLU AND GLASS TANTALUS
EARLY 20TH CENTURY

Comprising three decanters and six glasses

14¼ in. (37.5 cm.) high, 17¼ in. (45 cm.) wide

\$3,000-5,000

£2,200-3,600
€2,500-4,100



306

•306

A PAIR OF FRENCH PARCEL-GILT, ENAMELED AND CUT-CRYSTAL THREE-LIGHT CANDELABRA

ATTRIBUTED TO BACCARAT, PARIS, LATE 19TH CENTURY

Finely decorated with white floral sprays, the drip-pans suspending cut prisms

21½ in. (54.5 cm.) high, 13 in. (33 cm.) wide

(2)

\$2,500-3,500

£1,900-2,500
€2,100-2,800



307

•307

A PAIR OF MOLDED AND ETCHED-CRYSTAL LUSTRES

ATTRIBUTED TO BACCARAT, PARIS, 20TH CENTURY

Each modeled as a dolphin supporting a hurricane shade

22¾ in. (56 cm.) high

(4)

\$2,000-3,000

£1,500-2,200
€1,700-2,400

PROPERTY FROM A NEW YORK ESTATE
(LOTS 292-329)

308

**A LARGE ASSEMBLED NAPOLEON III ORMOLU THREE-PIECE
CLOCK GARNITURE**

THE CANDELABRA BY VICTOR PAILLARD, THIRD QUARTER 19TH
CENTURY

Comprising a mantel clock and pair of putto-form ten-light candelabra;
the clock modeled with three winged putti on a pierced shaped base, the
candelabra modeled *en suite*, each stamped VP beneath a crown

28 in. (71 cm.) high, 25 in. (63.5 cm.) wide, the clock

29¼ in. (74.5 cm.) high, the candelabra (3)

\$10,000-15,000

£7,300-11,000
€8,200-12,000



PROPERTY FROM A NEW YORK ESTATE
(LOTS 292-329)



309



310

309

A FRENCH ORMOLU AND CUT-CRYSTAL DESSERT STAND
ATTRIBUTED TO BACCARAT, PARIS, CIRCA 1875

Surmounted by a figure of Minerva, supported by three female sphinxes and pheasants

26¾ in. (68 cm.) high

\$6,000-8,000

£4,400-5,800
€4,900-6,500

•310

A BERLIN PORCELAIN COBALT-BLUE GROUND PART TEA AND COFFEE SERVICE

LATE 19TH/20TH CENTURY, BLUE SCEPTRE AND IRON-RED ORB MARKS

All with elaborate gilt acanthus handles, comprising: a coffee-pot and cover; a teapot and cover; a cream-jug; and three cups and saucers

8½ in. (21.6 cm.) high, the coffee-pot

(11)

\$2,000-3,000

£1,500-2,200
€1,700-2,400

■~311

A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE AND EBONY VITRINE

LAST QUARTER 19TH CENTURY

Of rectangular outline, the pediment centered by a *bas-relief* plaque, above a pair of glass doors decorated with winged female terms, raised on toupie feet

74¼ in. (188 cm.) high, 49¼ in. (125 cm.) wide, 18 in. (45.5 cm.) deep

\$12,000-18,000

£8,700-13,000
€9,800-15,000





312

•312

AFTER GIAMBOLOGNA, 19TH CENTURY

Mercury and Fortuna

each inscribed *Jean-de-Bologne*, each on Belgian black marble and bronze base

bronze, brown patina

37 in. (94 cm.) high, Mercury

(2)

\$3,000-5,000

£2,200-3,600

€2,500-4,100

■313

**A FRENCH ORMOLU-MOUNTED MAHOGANY BUREAU PLAT
AFTER THE MODEL BY GUILLAUME BENNEMAN, LATE 19TH/EARLY
20TH CENTURY**

The top with later inset black leather writing surface over three frieze drawers with Vitruvian scroll and lions masks suspending foliate swags, the reverse with false drawers, on four square tapering legs

29½ in. (74.9 cm.) high, 63 in. (160 cm.) wide, 31¼ in. (79.4 cm.) deep

\$5,000-8,000

£3,700-5,800

€4,100-6,500

The present bureau plat is a replica of the model created by Guillaume Benneman *circa* 1787 for Louis XVI's library at Fontainebleau before it was placed in the *cabinet de travail* at the Tuileries where it was used by Napoleon, Queen Marie-Amélie and the Empress Eugénie. It is today in the collections of the Louvre (OA 5329).



313

PROPERTY FROM A NEW YORK ESTATE
(LOTS 292-329)

■•314

**A PAIR OF CONTINENTAL PARCEL-
SILVERED AND CARVED OAK FIGURES,
ON STANDS**

SECOND HALF 19TH CENTURY, STANDS
20TH CENTURY

Each modeled as a putto amidst swirling clouds,
mounted on a scrolled column.

77½ in. (196.9 cm.) high overall (2)

\$4,000-6,000

£2,900-4,300
€3,300-4,900



314



315

•315

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

Danseur Napolitain à la Mandoline

inscribed A CARRIER

bronze, parcel gilt, light brown patina

39¼ in. (99.7 cm.) high

\$4,000-6,000

£2,900-4,300
€3,300-4,900



316

■ 316

A FRENCH ORMOLU AND FLEUR DE PECHER MARBLE SIX-LIGHT CHANDELIER

CIRCA 1900

With three chains suspending an urn *en flambeau*

36 in. (91.5 cm.) high, 23.2/1 in. (59.5 cm.) diameter

\$4,000-6,000

£2,900-4,300

€3,300-4,900

■ 317

A FRENCH ORMOLU-MOUNTED AND WHITE MARBLE FIRE-SURROUND

LATE 19TH CENTURY

Of Louis XVI style, the frieze decorated with a central wreath and foliage, the jambs with headed with *patera* and suspending laurel swags, with trellis-cast insert

53 in. (134.6 cm.) high, 75 in. (190.5 cm.) wide, 17 in. (43.2 cm.) deep

\$8,000-12,000

£5,800-8,700

€6,500-9,700



317

PROPERTY FROM A NEW YORK ESTATE
(LOTS 292-329)

•318

**A PAIR OF FRENCH ORMOLU AND CIPPOLINO MARBLE VASES,
MOUNTED AS LAMPS**

LATE 19TH/EARLY 20TH CENTURY

Decorated with ribbon-tied garlands, electrified

16¾ in. (42.5 cm.) high, excluding finments (2)

\$3,000-5,000 £2,200-3,600
€2,500-4,100



■•319

A FRENCH GILTWOOD SEVEN-PIECE SALON SUITE

LAST QUARTER 19TH CENTURY

In the Louis XVI style, comprising a canapé, four fauteuils and two side chairs;
each with cornucopia-carved armrests, upholstered in red silk damask

64½ in. (163.8 cm.) wide, the canapé (7)

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





320

•320

A MEISSEN PORCELAIN PATE-SUR-PATE POLYCHROME VASE
LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED
MODEL NO. E144

Finely painted and hand-tooled front and back in white slip with a putto, the sides with foliate scrollwork

9¾ in. (24.8 cm.) high

\$3,000-5,000

£2,200-3,600
€2,500-4,100

•321

**A PAIR OF FRENCH ORMOLU AND MEISSEN PORCELAIN
THREE-LIGHT CANDELABRA**

19TH CENTURY, BLUE CROSSED SWORDS MARKS

In the Louis XV style, each modeled as an 18th century figure on a *rocaille* base

20¾ in. (52.5 cm.) high, 12¾ in. (32.5 cm.) wide, overall (2)

\$4,000-6,000

£2,900-4,300
€3,300-4,900



321



322

■322

**A FRENCH ORMOLU-MOUNTED
MAHOGANY AND VERNIS MARTIN SIDE-
CABINET**

BY L. MARTIN, PARIS, LATE 19TH/EARLY
20TH CENTURY

The *brèche d'Alep* marble top above the three cabinet doors decorated with landscapes and courting couples, the right door signed *Ménard*, on toupie feet, stamped to the reverse *L. MARTIN PARIS MEUBLES DE LUXE*

33¾ in. (85.5 cm.) high, 45 in. (114.5 cm.) wide, 16¾ in. (42 cm.) deep (2)

\$5,000-8,000

£3,700-5,800
€4,100-6,500

PROPERTY FROM A NEW YORK ESTATE
(LOTS 292-329)

323

A NAPOLEON III ORMOLU AND WHITE MARBLE THREE-PIECE GARNITURE

BY RAINGO FRERES, PARIS, THIRD QUARTER 19TH CENTURY

Comprising a figural group and pair of ten-light candelabra; inscribed *Clodion/1762* and *Raingo*, the candelabra modeled as putti supporting a dual-handled vase

28¾ in. (73 cm.) high, the group

30¼ in. (77 cm.) high, the candelabra

\$10,000-15,000

£7,300-11,000

€8,200-12,000





324

•324

A PAIR OF FRENCH ORMOLU AND VERDE ANTICO MARBLE CASSOLETTES

AFTER THE MODEL BY PIERRE GOUTHIERE, LATE 19TH CENTURY

Each gadrooned vase supported by satyr masks joined by a coiled serpent, on a circular base, *previously with pierced rims*

17 in. (43 cm.) high

(2)

\$3,000-5,000

£2,200-3,600

€2,500-4,100

The present lot is modeled after a celebrated perfume-burner, now preserved at the Wallace Collection, London (cat. no. F292). Mounted by Pierre Gouthière (d. 1813), it was first noted in the 1782 inventory of the Hôtel d'Aumont, and was subsequently purchased for Marie-Antoinette by Le Brun. The design, attributed to François-Joseph Bellanger (d. 1818) is inspired by 'Antique' bronze tripods discovered in archaeological expeditions of the mid-18th Century.

•325

A PAIR OF ORMOLU-MOUNTED SEVRES STYLE PORCELAIN VASES AND COVERS

LATE 19TH CENTURY, SPURIOUS
BLUE INTERLACED L MARKS, INCISED
NUMERALS, EACH SIGNED DAPOIGNY

Each painted with a maiden and attendant putti in continuous landscape, flanked by scroll handles with maiden mask terminals

23 in. (58.4 cm.) high overall

(4)

\$3,000-5,000

£2,200-3,600

€2,500-4,100



325

PROPERTY FROM A NEW YORK ESTATE
(LOTS 292-329)



326

•326

**A PAIR OF ORMOLU-MOUNTED SEVRES STYLE PORCELAIN
'JEWELLED' COBALT-BLUE GROUND VASES AND COVERS**
MID-TO-LATE 19TH CENTURY, SPURIOUS BLUE INTERLACED L
MARKS, EACH SIGNED A. MORIOT INV. SEVRES

Each with a continuous pastoral view, flanked by maiden mask handles

23 in. (58.4 cm.) high overall

(4)

\$4,000-6,000

£2,900-4,300
€3,300-4,900

327

**A NAPOLEON III ORMOLU AND PATINATED BRONZE
FIGURAL GROUP**

BY RAINGO FRERES, PARIS, THIRD QUARTER 19TH CENTURY

Modeled as trumpeting putti driving a chariot, inscribed *Raingo*

27 in. (68.5 cm.) high, 23½ in. (59.7 cm.) wide, 16 in. (40.5 cm.) deep

\$6,000-8,000

£4,400-5,800
€4,900-6,500



327

PROPERTY FROM A NEW YORK ESTATE
(LOTS 292-329)

■ 328

PHILIP (1907-1987) AND KELVIN (B. 1937) LAVERNE

A LOW TABLE, NEW YORK, CIRCA 1960

Acid-etched and patinated polychrome bronze, pewter and parcel gilt, signed
Philip Kelvin Laverne to top

16½ in. (41.9 cm.) high, 45 in. (114.3 cm.) wide, 30¾ in. (78.1 cm.) deep

\$3,000-5,000

£2,200-3,600
€2,500-4,100



328



329



■•329

ROBERT CROWDER (1911-2010)

AN EIGHT-PANEL SCREEN

Hand painted with birds and blossoming trees by a river, signed *Robert Crowder* with Japanese characters
paper on board

91 in. (231.1 cm.) high, 18½ in. (47 cm.) wide, each panel

\$4,000-6,000

£2,900-4,300
€3,300-4,900



330

330

A LARGE PAIR OF MINTONS PORCELAIN YELLOW-GROUND PAMPAS GRASS HOLDERS

CIRCA 1890, BLUE CROWNED GLOBE AND IMPRESSED UPPERCASE MARKS, IMPRESSED SHAPE NO. 2937 AND VARIOUS CYPHERS, GILT E2502/X

Each of bottle form with bulbous neck, blue and white geometric bands printed at the collar

23¾ in. (60.3 cm.) high

(2)

\$4,000-6,000

£2,900-4,300

€3,300-4,900

331

A LARGE THEODORE DECK FAIENCE CHARGER

CIRCA 1875, IMPRESSED TH.DECK. AND BUST MEDALLION MARKS

Finely painted with two geese swimming in an aqua pond

19¼ in. (48.9 cm.) diameter

\$4,000-6,000

£2,900-4,300

€3,300-4,900



331

332

**A VERY LARGE PAIR OF CHINESE CLOISSONNE ENAMEL
BUDDHIST LIONS ON STANDS**
20TH CENTURY

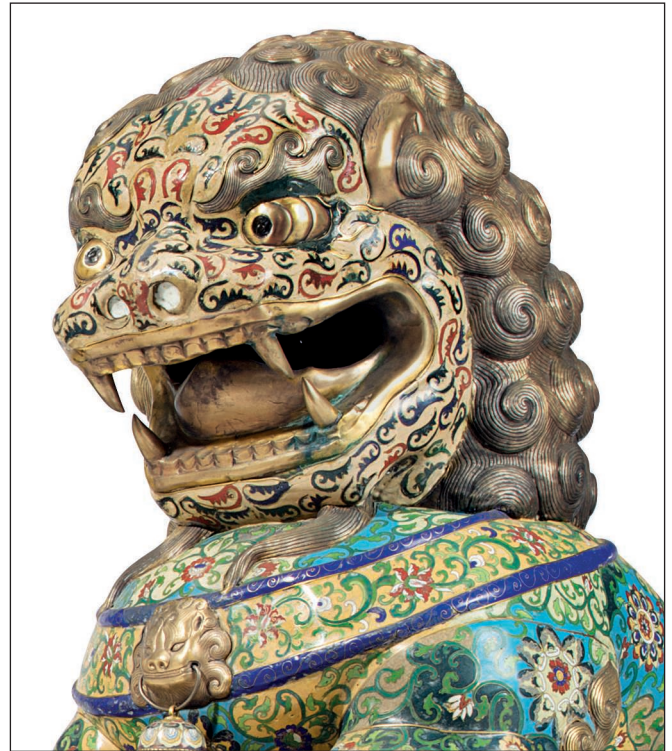
She with her paw on a pup, he with his paw on a brocade ball, on stepped yellow-ground stands with polychrome lions, decorated throughout with vibrant variegated scrolling foliage

57 in. (145 cm.) high, 27 in. (68.5 cm.) wide, 40 in. (101.5 cm.) deep (4)

\$25,000-35,000

£19,000-25,000

€21,000-28,000





333

333

A FRENCH ORMOLU AND POLYCHROME-PATINATED BRONZE VASE

DESIGNED BY EMILE-ALPHONSE REIBER, BY CHRISTOFLE & CIE., PARIS, CIRCA 1875

Decorated overall with silvered *arabesques*, the shaped foot signed *CHRISTOFLE & CIE*, the underside stamped 789594

12¾ in. (32.5 cm.) high

\$6,000-9,000

£4,400-6,500

€4,900-7,300



Emile Reiber's design for the present vase, as a lamp.

Appointed as head of Christofle's design studio in 1865, Émile-Alphonse Reiber (d. 1893) developed, in addition to their usual production of silverware, a series of extraordinary pieces inspired by exotic mixed metal works, such as the present vase. With Christofle's considerable technical capabilities in *orfèvrerie*, *galvanoplastie* (electroplating) and bronze-work at his disposal, Reiber produced Persian, Chinese and Japanese-inspired designs realized in exceptional quality. His innovation was both technical and artistic, and the crowning achievement of his career was the breadth of *cloisonné* enamels and mixed-metal bronze-works which imitated fashionable trends of the late 19th century. The *dessinateur* and *ornemiste* promoted his appreciation in *Albums Reiber: Bibliothèque Portative des Arts du Dessin*, a compendium of designs in which he illustrates a propensity for ancient design and ornament.



William H. Vanderbilt's drawing room showing decorations by Barbedienne and Sévin, illustrated E. Strahan, *Mr. Vanderbilt's House and collection*, Boston, 1883, p. 50.

334

A FRENCH ORMOLU AND ENAMEL TABLE

THE TOP ATTRIBUTED TO FERDINAND BARBEDIENNE, PARIS, CIRCA 1860-70

The rectangular stepped top with variegated polychrome flowering enamel scrolls, raised on four black-painted and carved legs

30¾ in. (78 cm.) high, 62½ in. (159 cm.) wide, 39¾ in. (101 cm.) deep

\$25,000-35,000

£19,000-25,000

€21,000-28,000

This large and meticulously enameled table-top is not unlike Barbedienne's Moorish-inspired works for William H. Vanderbilt's opulent drawing room at 640 Fifth Avenue, New York. Decorated in vivid color and sinuous *arabesques*, bespoke bronze furnishings and display cabinets by the firm, under the direction of their premier designer, Louis-Constant Sévin. Such works, including an elaborate display cabinet-on-stand (sold Sotheby's, New York, 20 April 2017, lot 271, \$287,500), were notably ordered for the mansion by Herter Brothers to house the American magnate's vast collection of ivories and enamel works (H. Williams, *Enamels of the World 1700-2000, The Khalili Collections*, London, 2009, p. 73).





335

335

A PAIR OF FRENCH SILVERED-BRONZE AND CUT-CRYSTAL VASES

BY BACCARAT, PARIS, LAST QUARTER 19TH CENTURY

Cut with peach tree branches, the underside stamped with the Baccarat cachet

12¾ in. (32.4 cm.) high

\$3,000-5,000

£2,200-3,600
€2,500-4,100

336

A FRENCH ORMOLU AND CUT-CRYSTAL EPERGNE

ATTRIBUTED TO BACCARAT, PARIS, LAST QUARTER 19TH CENTURY

Cut with peach tree branches, the base cast as blossoming branches

15½ in. (39.5 cm.) high, 11¾ in. (30 cm.) diameter

\$3,000-5,000

£2,200-3,600
€2,500-4,100



336

337

**A PAIR OF GILT-BRONZE MOUNTED THEODORE DECK FAIENCE
CELADON-GROUND VASES, MOUNTED AS LAMPS**
CIRCA 1875, IMPRESSED THD MONOGRAM MARK, THE BASE
PLATES MARKED GAGNEAU

Each of bottle form, in the Chinese taste, molded with scrolling lotus, the neck
with stiff-leaf tips, the pierced bases cast with foliate scrollwork

12 in. (30.5 cm.) high, the ceramic vases only (2)

\$7,000-10,000 £5,100-7,200
€5,700-8,100



337



338

338

**A PAIR OF GILT-BRONZE MOUNTED THEODORE DECK FAIENCE
CELADON-GROUND VASES, MOUNTED AS LAMPS**
CIRCA 1875, IMPRESSED THD MONOGRAM MARK, THE OIL-LAMP
FITMENTS SIGNED GAGNEAU

Each decorated in the Chinese taste, with flower-head medallions within
foliate scrollwork, the pierced bases with beast-mask monopodia feet

12½ in. (31.8 cm.) high, the ceramic vases only (2)

\$7,000-10,000 £5,100-7,200
€5,700-8,100



339

339

A PAIR OF NAPOLEON III ORMOLU TEN-LIGHT FIGURAL CANDELABRA

THIRD QUARTER 19TH CENTURY

Each modeled with seated putti beneath scrolled acanthus branches

27½ in. (70 cm.) high

(2)

\$6,000-9,000

£4,400-6,500

€4,900-7,300

■ ~340

A FRENCH ORMOLU-MOUNTED KINGWOOD AND JAPANESE LACQUER BUREAU

CIRCA 1880

The *brèche violette* marble top above two sets of drawers and central recess, over a shaped writing surface and conforming frieze with five further drawers, three lockplates stamped *HILBRUNN PARIS*, the reverse with further lacquer panels, on eight legs joined by two undertiers

40 in. (101.6 cm.) high, 50 in. (127 cm.) wide, 24 in. (61 cm.) deep

\$12,000-18,000

£8,700-13,000

€9,800-15,000

A nearly identical bureau, attributed to Henry Dasson, sold Christie's, London, 24 February 2005, lot 20 (£16,800).



340

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

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

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

58 in. (147.3 cm.) high, overall (2)

\$30,000-50,000 £22,000-36,000
 €25,000-41,000

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





342

PROPERTY OF A LADY

342

A NAPOLEON III PATINATED BRONZE BACCHANALIA GROUP
CAST BY RAINGO FRERES, AFTER THE MODEL BY CLODION, THIRD
QUARTER 19TH CENTURY

Inscribed and dated *Clodion/1862* and *Raingo*, on a green marble base

22¾ in. (57.8 cm.) high, the bronze

\$5,000-7,000

£3,700-5,100
€4,100-5,700

PROPERTY FROM A PRIVATE MIAMI COLLECTION

■ 343

**AN FRENCH ORMOLU-MOUNTED IMARI PORCELAIN FIVE-
LIGHT TORCHERE**

THE PORCELAIN EDO PERIOD, 18TH CENTURY, THE MOUNTS THIRD
QUARTER 19TH CENTURY

The four scrolling candle arms and central *bobèche* with cut and pressed glass
swags between, the porcelain vase mounted with two scrolling foliate handles,
electrified

77¼ in. (196.2 cm.) high, overall

\$5,000-8,000

£3,700-5,800
€4,100-6,500



343

344

**A BERLIN PORCELAIN VIENNA STYLE COBALT-BLUE GROUND
PORTRAIT VASE**

LATE 19TH CENTURY, BLUE SCEPTRE MARK AND IMPRESSED FH,
SIGNED WAGNER

Finely painted after Baron François Pascal Gérard with a portrait of Empress
Josephine, the reverse gilt with exotic birds and foliate scrollwork

11¾ in. (29.8 cm.) high

\$2,000-3,000

£1,500-2,200
€1,700-2,400



344

■ 345

**A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY
CONSOLES**

LATE 19TH CENTURY

The galleried inset marble tops above swag mounts and a central festooned
frieze drawer above tapering fluted legs and a medial shelf

36 in. (91.5 cm.) high, 30½ in. (77.5 cm.) wide, 15 in. (38 cm.) deep (2)

\$8,000-12,000

£5,800-8,700
€6,500-9,700



345





PROPERTY FROM A PRIVATE MIAMI COLLECTION (LOTS 346-348)

■ 346

AN ORMOLU-MOUNTED SEVRES STYLE PORCELAIN COBALT-BLUE GROUND VASE AND PEDESTAL

LATE 19TH/20TH CENTURY, SIGNED G. POITEVIN

With caryatid handles, vase painted to both sides with Classically draped maidens resting on bower of flowers, attended by a putto

62½ in. (159 cm.) high

\$6,000-8,000

£4,400-5,800
€4,900-6,500

347

A FRENCH ORMOLU-MOUNTED SEVRES STYLE PORCELAIN 'JEWELLED' COBALT-BLUE GROUND THREE-PIECE CLOCK GARNITURE

BY LE ROY & FILS, PARIS, LATE 19TH CENTURY

Comprising a mantel clock and pair of vase-form candelabra; the back plate stamped *LEROY & FILS/ A PARIS/ No 5902*, the clockworks with Vincenti & Cie. *cachet*

19 in. (48.5 cm.) high, 22¼ in. (56.5 cm.) wide, the clock; 22¾ in. (57.8 cm.) high, the candelabra (3)

\$7,000-10,000

£5,100-7,200
€5,700-8,100

■ 348

A FRENCH ORMOLU-MOUNTED MAHOGANY COMMUNE A VANTAUX

AFTER THE MODEL BY JOSEPH STÖCKEL AND GUILLAUME BENNEMAN, LATE 19TH CENTURY

With a demilune *brèche violette* marble top above a frieze applied with ribbon-tied floral festoons, on lion-paw feet

37 in. (94 cm.) high, 82¼ in. (209 cm.) wide, 28¾ in. (73 cm.) deep

\$15,000-25,000

£11,000-18,000
€13,000-20,000



347



348



■ 349

A DIRECTOIRE SAVONNERIE CARPET
FRANCE, CIRCA 1795 AND LATER

Approximately 16 ft. 5 in. x 17 ft. 7 in. (500 cm. x 536 cm.)

\$12,000-18,000

£8,700-13,000
€9,800-15,000

350

**A FRENCH ORMOLU, PATINATED-BRONZE AND FLEUR DE
PECHER MARBLE CLOCK**
LATE 19TH CENTURY

The spherical clock-case supported by two maidens on a marble plinth with
ormolu banding, the clockworks stamped a *Marti et Cie, cachet* and numbered
'1918'

22½ in. (57 cm.) high, 12¼ in. (31 cm.) wide, 6½ in. (16.5 cm.) deep

\$4,000-6,000

£2,900-4,300
€3,300-4,900

PROPERTY OF A LADY

■ 351

**A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE
GUERIDONS 'A DOUBLE COLONETTES'**
LATE 19TH/EARLY 20TH CENTURY

Bearing the stamp *HENRY DASSON 1875*

29¾ in. (cm.) high, 21¼ in. (cm.) diameter

(2)

\$8,000-12,000

£5,800-8,700
€6,500-9,700

PROVENANCE

Anonymous sale; Sotheby's, Monaco, 14 October 1989, lot 154.



350



351



B. 1077

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 352

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

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

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

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

The smaller: 43 in. (109 cm.) high, 55 in. (140 cm.) long (2)

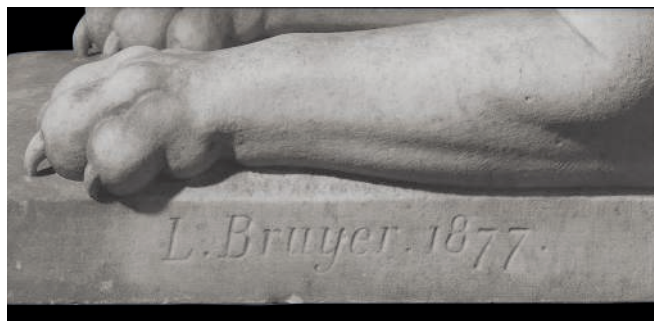
\$40,000-60,000

£29,000-43,000

€33,000-49,000

PROVENANCE

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





353

353

**A BERLIN (K.P.M.) PORCELAIN OVAL
PORTRAIT PLAQUE**

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

Finely painted in the manner of François Martin
Kavel with a bust-length portrait of a beauty
holding roses

13½ in. (34.3 cm.) high, 11½ in. (29.2 cm.) wide,
excluding the giltwood frame

\$7,000-10,000

£5,100-7,200
€5,700-8,100

354

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

LATE 19TH/20TH CENTURY, IMPRESSED
MONOGRAM AND SCEPTRE MARK AND F,
INCISED 16-12, SIGNED E. MEINLT.

Finely painted with a three-quarter length portrait
of a Neapolitan beauty

16¼ in. (41.3 cm.) high, 12¼ in. (31.1 cm.) wide,
excluding the giltwood frame

\$5,000-7,000

£3,700-5,100
€4,100-5,700



354





PROPERTY FROM A PRIVATE COLLECTION

355

AN ASSEMBLED FRENCH ORMOLU AND COBALT-BLUE GROUND SEVRES STYLE PORCELAIN THREE-PIECE CLOCK GARNITURE

RETAILED BY TIFFANY & CO., NEW YORK, THE CANDELABRA ATTRIBUTED TO BARBEDIENNED, LAST QUARTER 19TH CENTURY

Comprising a mantel clock and pair of four-light candelabra, the clock modeled with a dancing bacchante and putto, the dial signed *TIFFANY REED & COMPY/NEW-YORK*, the clockworks stamped with *Japy Frères cachet*, the candelabra decorated with rams masks and fabric swags

23¾ in. (60 cm.) high, 16 in. (40.5 cm) wide, the clock

21¼ in. (54 cm.) high, the candelabra (3)

\$7,000-10,000

£5,100-7,200

€5,700-8,100

355



■~356

A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE AND EBONY TEA TABLE

BY FRANÇOIS LINKE, THE MOUNTED DESIGNED BY LEON MESSAGE, INDEX NUMBER 610 (BIS), PARIS, CIRCA 1900-1910

The serpentine molded upper-tier with lift-off glazed tray supported by four cherubic tritons and pierced trellises supported by dolphins, the lower tier above a shaped-frieze set with masks and trophies emblematic of the seasons, on cabriole legs, the support to the glass tray signed *F. Linke*

37 in. (94 cm.) high, 32 in. (81.5 cm.) wide, 22¾ in. (58 cm.) deep

\$30,000-50,000

£22,000-36,000

€25,000-41,000

Linke's index no. 610 *bis* belongs to a series of excessively popular *tables à thé* produced by the firm during the early 20th century. The original design - '*Table à thé Louis XV*' - was first conceived in conjunction with fifteen other models to be displayed in Linke's award-winning stand at the 1900 Paris *Exposition universelle* and effectively showcased the collaboration between the sculptor, Léon Messagé (C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 143).

The present variant, referenced as 610 *bis*, appears less frequently than its simplified counterparts, and the elaborate pierced bronzes supporting the removable tray relate most closely to those on Linke's '*Table à thé Régence*', index no. 1477, supplied to Nussinoff in 1907 and Elias Meyer for his Grosvenor Square residence in 1909 (*op. cit* p. 239).

Linke's *cliché* for index no. 610 *bis*. (Courtesy of Christopher Payne/Linke Archive)



356



357

357

AN ORMOLU-MOUNTED SEVRES PORCELAIN THREE-PIECE GARNITURE, THE PORCELAIN FROM THE ROYAL HUNTING SERVICE MADE FOR THE CHATEAU DE FONTAINEBLEAU (SERVICE 'ORDINAIRE' DE FONTAINEBLEAU)

CIRCA 1840-43, STENCILED BLUE CROWNED LP MONOGRAM MARKS AND IRON-RED CHATEAU MARKS, VARIOUS INCISED POTTER'S MARKS

Comprising a centerpiece formed from a 'Fontainebleau' serving bowl and a pair of tazze formed from soup plates, the borders with crowned monograms for Louis Philipe among scrolling foliage and animals

17¼ in. (45 cm.) wide over handles, the center bowl (3)

\$4,000-6,000

£2,900-4,300
€3,300-4,900

PROPERTY FROM A PRIVATE MIAMI COLLECTION

■ 358

A FRENCH ORMOLU-MOUNTED MAHOGANY COMMODE A VANTAUX

AFTER THE MODEL BY JOSEPH STÖCKEL AND GUILLAUME BENNEMAN, LATE 19TH/EARLY 20TH CENTURY

The eared rectangular white and grey-veined marble top above a centered by a lion mask, above a pair of paneled doors centered by a ribbon-tied roundel with a plaque depicting classical figures, the angles with fluted columnar uprights

38½ in. (97.8 cm.) high, 71¼ in. (182.2 cm.) wide, 29½ in. (75 cm.) deep

\$8,000-12,000

£5,800-8,700
€6,500-9,700



358



PROPERTY FROM A PRIVATE MIAMI COLLECTION

359

A FRENCH ORMOLU AND WHITE MARBLE THREE-PIECE CLOCK GARNITURE
 BY LEMERLE-CHARPENTIER & CIE., PARIS, LAST QUARTER 19TH CENTURY

Comprising a mantle clock and pair of thirteen-light candelabra; the clock modeled with three garland-bearing putti, on a festooned marble base, the dial signed *LEMERLE-CHARPENTIER & CIE./Bronziers/8 Rue Charlot*, the clockworks with Charpentier *cachet*, the candelabra modeled *en suite* as a putto supporting a flower-filled vase

27 in. (68.5 cm.) high, 24 in. (61 cm.) wide, the clock

37 in. (94 cm.) high, the candelabra

(3)

\$15,000-25,000

£11,000-18,000
 €13,000-20,000



■ ~360

**A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE
PARQUETRY AND BOIS DE BOUT MARQUETRY BUREAU A
CYLINDRE**

BY FRANÇOIS LINKE, INDEX NUMBER 393, PARIS, CIRCA 1895

Surmounted by a pierced acanthus gallery above three frieze drawers and a fall-front with cube parquetry and a central cartouche enclosing a bouquet, the interior with pull-out gilt-tooled leather-lined writing surface and fitted with three pigeon holes above three drawers, above a central drawer with 'crab' escutcheon flanked by two drawers, the right with a deep drawer fitted with a lift-out tray and *coffre fort*, on cabriole legs and scrolled sabots, the locks stamped Ct LINKE/PARIS

43 in. (109 cm.) high, 36 in. (91.5 cm.) wide, 24 in. (61 cm.) deep

\$25,000-35,000

£19,000-25,000
€21,000-28,000



■ 361

**A MONUMENTAL PAIR OF ITALIAN
GILTWOOD TORCHERES**

LATE 19TH/EARLY 20TH CENTURY

The underside with labels *La Marechalerie Jacques
pere et Fils/ Maison cree en 1870/ Atelier de
reedition de mobilier ancien/ Paris France* and
inventory brands 887-44178 and 1138-50068.

89 in. (226 cm.) high (2)

\$10,000-15,000

£7,300-11,000

€8,200-12,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 17 October
2015, Lot 548.



Δ362

**A MEISSEN PORCELAIN CENTERPIECE
EMBLEMATIC OF WINE**

LATE 19TH CENTURY, BLUE CROSSED
SWORDS MARK, INCISED MODEL NO. K.137

With central vase set above four large upturned shells, the acanthus molded stem supported by four adorsed dolphins alternating with figures emblematic of wine production including a vintner pressing grapes, a besotted Bacchic putto wearing a leopard skin, a singing reveler and a brewer corking a barrel

22 in. (55.8 cm.) high

\$7,000-9,000

£5,100-6,500
€5,700-7,300

This rare centerpiece appears to be the only example of the model known.

363 No Lot





■ 364

A DIRECTOIRE AUBUSSON PILE CARPET
FRANCE, CIRCA 1795

Approximately 9 ft. 10 in. x 9 ft. 7 in. (300 cm. x 292 cm.)

\$15,000-25,000

£11,000-18,000
€13,000-20,000



365

365

AN AMERICAN GILT-BRONZE AND ENAMEL BIFOLD FOLIO
BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1915-1920

Depicting two figures on horseback, and figures in four roundels with geometric patterned border

13 ¾ in. (35 cm.) high, 22 ½ in. (57 cm.) wide

\$6,000-8,000

£4,400-5,800
€4,900-6,500



366

366

AN AMERICAN GILT-BRONZE AND ENAMEL INKWELL
BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1915-1920

The hinged triangular top depicting St. George and the Dragon, the sides decorated with mythological creatures; the underside signed *E. F. Caldwell & Co. New York*

2 ¾ in. (7 cm.) high, 6 ¼ in. (15.5 cm.) wide

\$2,000-3,000

£1,500-2,200
€1,700-2,400

PROPERTY FROM AN EAST COAST ESTATE
(LOTS 365-368)

367

AN AMERICAN GILT-BRONZE AND ENAMEL TABLE LAMP

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1915-1920

Decorated overall with figures and mythological creatures, on a paw-footed tri-form base, electrified

16¾ in. (42.5 cm.) high, excluding fitment

\$3,000-5,000

£2,200-3,600
€2,500-4,100

Ψ 368

AN GROUP THREE AMERICAN GILT-BRONZE AND ENAMEL SMOKING ACCESSORIES

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

Comprising a match-stand, an ashtray and a cigarette box; each decorated with crests and mythological creatures, the underside of the match-stand and rim of the ashtray signed signed *E. F. Caldwell & Co. Inc. New York*

4½ in. (11.5 cm.) high, the match-stand

(3)

\$3,000-5,000

£2,200-3,600
€2,500-4,100



367



368



369



370

■ 369

A KHOTAN CARPET

EAST TURKESTAN, EARLY 19TH CENTURY

Approximately 13 ft. 7 in. x 6 ft. 10 in. (414 cm. x 208 cm.)

\$8,000-12,000

£5,800-8,700

€6,500-9,700

■ 370

AN AVAR RUG

NORTH CAUCASUS, CIRCA 1900

Approximately 6 ft. x 4 ft. 6 in. (183 cm. x 137 cm.)

\$3,000-5,000

£2,200-3,600

€2,500-4,100



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

■ 371

A SILK CAUCASIAN EMBROIDERY
18TH CENTURY

Approximately 36 in. x 37.5 in. (91 cm. x 95 cm.)

\$15,000-20,000

€11,000-14,000
€13,000-16,000

PROVENANCE

Battilossi Tappeti d'Antiquariato sale, Christie's London, 11 February 1998, lot 82.

LITERATURE

Literature: *HALI* 68, April/May 1993, pp. 66-67.

It is generally accepted that this group of silk on cotton needleworks were made in the Azerbaijan region in the South Caucasus. Jennifer Weardon in her influential article "A Synthesis of Contrasts" (*Hali*, issue 59, October 1991, pp. 102-111), divides these embroideries into three technical groups: cross-

stitch, surface darning, and surface darning on the diagonal. All three groups share a cotton plain-weave ground fabric, use of silk threads that are 2-ply S-twisted and outlines worked in black.

This dynamic example falls into the third group with its nine pastel colors darned on the diagonal with the outlines worked in a black cross-stitch. The swirling pin-wheel motifs in the interiors of the light brown roundels create movement to the design and similar pin-wheel roundels can be found on an embroidery sold at Sotheby's (Collection of Eugene Chesrow, Sotheby's New York, 31 January 2004, lot 14). The overall design conceit is related to the Afshan design found on Persian pile rugs and shows the influence of Persian craftsmen who moved North into Azerbaijan in the second half of the 18th century.

Other closely related examples with similar technique, coloring and pattern are in the Victoria and Albert Museum (Weardon, *ibid.* figs. 16 and 19, pp. 110-111), Eberhart Hermann, *Asiatische Teppich und Textilkunst*, vol. 1, Munich, 1989, pl. 20 and from the Collection of Eugene Chesrow, Sotheby's New York, 31 January 2004, lot 12.



372



373

■ 372

A BAKHTIARI CARPET
WEST PERSIA, CIRCA 1920

Approximately 18 ft. 2 in. x 12 ft. 5 in. (554 cm. x 378 cm.)

\$8,000-12,000

£5,800-8,700
€6,500-9,700

■ 373

A HERIZ GALLERY CARPET
NORTHWEST PERSIA, CIRCA 1900

Approximately 15 ft. x 7 ft. 7 in. (457 cm. x 231 cm.)

\$8,000-12,000

£5,800-8,700
€6,500-9,700



■ 374

A SAROUK FEREGHAN CARPET
WEST PERSIA, CIRCA 1880

Approximately 16 ft. 7 in. x 13 ft. 9 in. (505 cm. x 419 cm.)

\$30,000-50,000

£22,000-36,000
€25,000-41,000



375

■ 375

A KHORASSAN CARPET

NORTHEAST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 22 ft. 3 in. x 16 ft. 3 in. (678 cm. x 495 cm.)

\$8,000-12,000

£5,800-8,700
€6,500-9,700



376

■ 376

A TABRIZ CARPET

NORTHWEST PERSIA, CIRCA 1900

Approximately 12 ft. 3 in. x 8 ft. 2 in. (373 cm. x 249 cm.)

\$8,000-12,000

£5,800-8,700
€6,500-9,700



■ 377

A SAROUK FEREGHAN CARPET
WEST PERSIA, CIRCA 1880

Approximately 19 ft. 5 in. x 13 ft. 7 in. (592 cm. x 414 cm.)

\$20,000-30,000

£15,000-22,000
€17,000-24,000

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 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

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

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

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) 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
- (b) 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 give notice to us your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) 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**.

- (c) 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.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) 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.
- (f) 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**.
- (g) 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) 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
 - (iii) 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.
- (i) 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.
- (j) **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:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) 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.
- (k) **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

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
 - (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - (c) 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:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.,
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) 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.

- (iii) 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
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) 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.
- (e) 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:

- (a) When you collect the **lot**; or
- (b) 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

- (a) 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):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) 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;
 - (iii) 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;
 - (iv) 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;
 - (v) 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);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) 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;
 - (viii) 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
 - (ix) we can take any other action we see necessary or appropriate.
- (b) 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

- (a) 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).
- (b) 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.
- (c) 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.

- (d) 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:
 - (i) we will charge you storage costs from that date.
 - (ii) 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.

- (c) 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:
- charge you storage fees while the **lot** is still at our saleroom; or
 - 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:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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 paragraph F1(a).

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

Δ

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

◆

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

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

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

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

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

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

STORAGE AND COLLECTION

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

STORAGE CHARGES

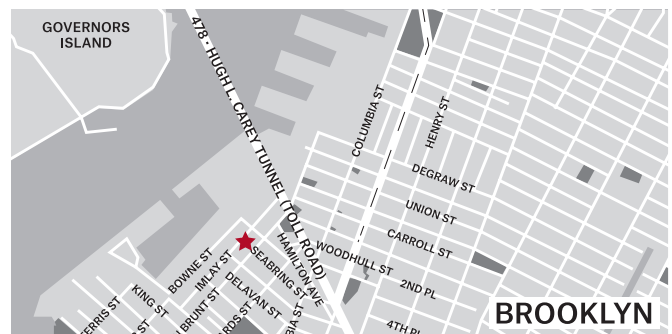
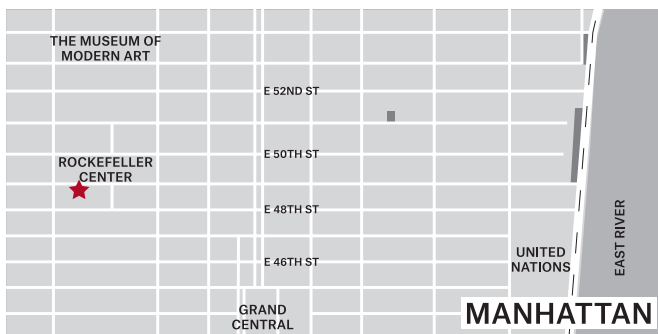
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CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per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

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 nycollections@christies.com
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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

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CHRISTIE'S



A FRENCH ORMOLU AND JASPERWARE-MOUNTED MAHOGANY,
TULIPWOOD, AMARANTH, SYCAMORE AND MARQUETRY 'BUREAU DU ROI'
BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY (1847-1919), AFTER THE MODEL
BY JEAN-FRANÇOIS OEBEN AND JEAN HENRI RIESENER, LATE 19TH CENTURY
\$500,000-800,000

THE EXCEPTIONAL SALE

New York, 20 April 2018

VIEWING

Highlights on view 6–9 April 2018
Official viewing 13–19 April 2018
20 Rockefeller Plaza
New York, NY 10020

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THE COLLECTION OF PEGGY AND DAVID
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“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”

— DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, 7–11 May 2018

VIEWING

Begins 28 April 2018

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A PAIR OF GEORGE II MAHOGANY AND PADOUK ARMCHAIRS
POSSIBLY BY THOMAS CHIPPENDALE, CIRCA 1755
\$15,000-25,000

CHRISTIE'S

THE COLLECTOR



ARTHUR STRASSER (AUSTRIAN, 1854-1927)

Kleopatra

Bronze

39 in. (99 cm.) high; 32 ¼ in. (82 cm.) wide; 18 ¾ in. (48 cm.) deep
£40,000-60,000

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

London, 24 May 2018

VIEWING

19-24 May 2018
8 King Street
London SW1Y 6QT

CONTACT

Giles Forster
gforster@christies.com

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

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

10 APRIL 2018
AT 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: DARLING
SALE NUMBER: 16828

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 2.5% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
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AUCTION RESULTS: CHRISTIES.COM

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16828

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

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

Signature

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PLEASE PRINT CLEARLY

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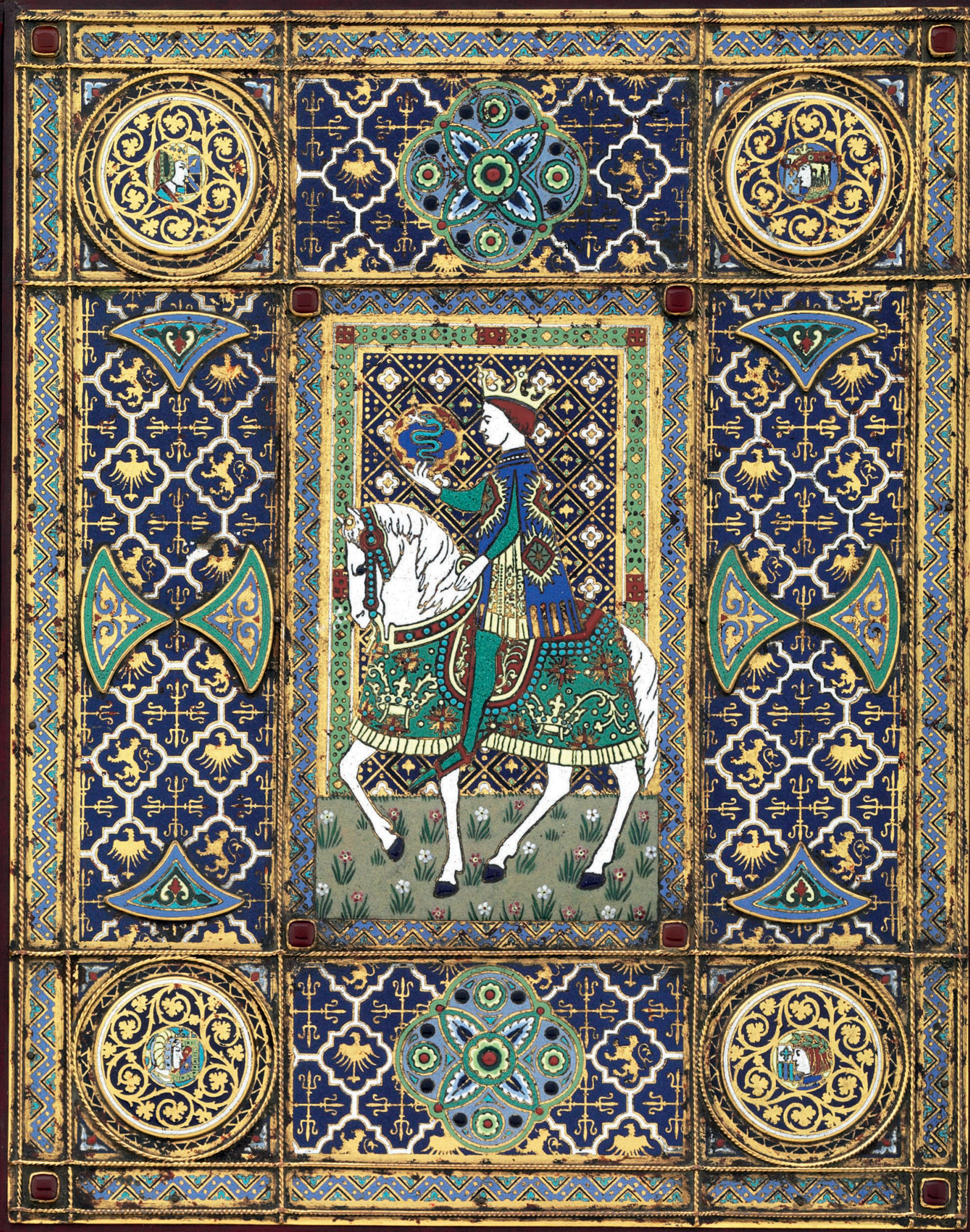
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