

THE FEATHER COLLECTION

FINE FURNITURE & WORKS OF ART

New York 11 April 2018





THE FEATHER COLLECTION FINE FURNITURE & WORKS OF ART

WEDNESDAY 11 APRIL 2018

AUCTION

Wednesday 11 April 2018
at 10.00 am (Lots 401-521)
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
Tuesday	10 April	10.00 am - 2.00 pm

AUCTIONEER

Richard Nelson (#1184056)

BIDDING ON BEHALF OF THE SELLER

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

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM to 5.00 PM, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

21/06/16

Front cover: Lot 509
Opposite: Lot 520
Back cover: Lot 521

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **FEATHER-15900**

AUCTION LICENSE

Christie's (#1213717)

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue. [50]



Browse this auction and view
real-time results on the Christie's
App for iPhone and iPad

These auctions feature
CHRISTIE'S LIVE™

Bid live in Christie's salerooms worldwide
register at christies.com

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2018)

View catalogues and leave bids
online at christies.com

CHRISTIE'S



SPECIALISTS & SERVICES FOR THIS AUCTION



CASEY ROGERS
*Head of 19th Century
Furniture, Sculpture &
Works of Art
New York*
crogers@christies.com



GILES FORSTER
*Head of 19th Century
Furniture, Sculpture &
Works of Art
London*
gforster@christies.com



ANNSLEY MCKINNEY
*Sale Coordinator
New York*
amcKinney@christies.com



SIMA JALILI
*Regional Managing Director
New York*
sjalili@christies.com



NINA MILBANK
*Head of Sale Management
New York*
smilbank@christies.com

REGIONAL REPRESENTATIVES



ELLANOR NOTIDES
*Deputy Chairman,
Christie's San Francisco*
enotides@christies.com



ANNA SMITH
*Senior Client
Management Coordinator,
Christie's San Francisco*
annasmith@christies.com

EMAIL

First initial followed by last name
@christies.com (eg. Annsley McKinney =
amcKinney@christies.com.)

For general enquiries about this auction,
please email the sale coordinator.

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: christies.com

INSURANCE

Tel: +1 212 484 4879
Fax: +1 212 636 4957

POST-SALE SERVICES

Emily Zhao
Post-Sale Coordinator
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

JACK & EILEEN FEATHER: A TRIBUTE

by Christopher Payne

My acquaintance with Jack and Eileen Feather coincided with my becoming head of the furniture department at Sotheby's Belgravia in Motcomb Street in 1976. Operating as a self-contained auction room since 1971, the magnificent building housed a myriad of departments from Art Nouveau to Photography, Ceramics to Works of Art, Victorian Paintings and ephemera. We were all very young but enthusiastic experts, some already internationally recognized in their field, most of us in our mid-twenties. It was an exciting and innovative time and not without its challenges.

My own responsibilities covered furniture, clocks, sculpture, works of art and textiles of all countries, with a team of six running up to thirty auctions a year at its height. The most daunting of all my new tasks was to learn to be an auctioneer, greatly helped by the fact that I had been an auctioneer's clerk at Bond Street for two years in the early '70s, subliminally 'learning the trade'. It was during one of my earliest auctions that I first saw Jack and Eileen Feather. Amongst a room full of experienced dealers and a scattering of expectant vendors was a well-dressed couple sitting at the front carefully marking the price of each lot as the hammer fell. In the days when the trade were the dominant buyers it was relatively rare to see private people in 'the rooms' although this trend was clearly changing.

During the auction, it was clear to me, by now a veteran auctioneer of a few weeks, that the couple in the front row were more nervous than I was. Every auctioneer soon learns to pick up vibes from the room, indeed depends on them. The bidders are the orchestra, the auctioneer merely the conductor. Body language changes as the bidder prepares himself for the battle ahead, apparent nonchalance turns to full concentration. The bidding starts and the hands go up, in fact, I seem to remember that Jack and Eileen each raised a hand, and I was able to assure them from the rostrum that only one of them needed to bid and there was no need to 'bid against each other'!

After a hectic few minutes, bidding against strong trade competition, they successfully bought the star lot, the pair of torchères by Emile Guillemin, lot 455 in the present auction. From memory, it was Eileen who made the final bid, no doubt going higher than they had originally planned. However, as I found out later, the setting for them in their Pebble Beach home was perfect, in front of the bookcases flanking the Beurdeley copy of the bureau du Roi which has been selected for the Exceptional Sale at Christie's New York on April 20th, (lot 18).



To be offered in The Exceptional Sale, 20 April 2018.

AN IMPORTANT FRENCH ORMOLU- AND JASPERWARE-MOUNTED MAHOGANY,
BOIS SATINE AND FRUITWOOD MARQUETRY 'BUREAU DE ROI'
AFTER THE MODEL BY JEAN-FRANÇOIS OEBEN AND JEAN HENRI REISNER,
BY ALFRED BEURDELEY, PARIS, CIRCA 1890-1895
\$500,000-800,000

At the end of the auction I was able to introduce myself to the Feathers who were obviously relieved that this ordeal was over, and that they had won the day. Lunch inevitably ensued, the first of many opportunities of generous and hospitality and Mr. & Mrs. Feather of Pebble Beach' became simply 'Jack and Eileen' in true and warm hearted Californian style. Over lunch I learnt that they had been buying at auction since 1972 but, such was their excitement and passion that their nervousness when bidding had not diminished over the intervening four years. To my consternation, they had even been buying 'down the road' – at Christie's since 1972. At the time Christie's had organized some very good specialist Victorian Furniture auctions and competition was gentlemanly, but fierce! By the end of lunch I felt relaxed enough to confess my own nervous anticipation, the final hammer price of the torchères was by far the highest figure I had achieved at the time as a fledgling auctioneer

It was in these early days that I first began to really appreciate the quality of 19th century Paris made furniture. I remember Jack and Eileen – they were always together, an inseparable pair of chineurs - discussing with them two pieces by François Linke. One view was a wonderful three-fold screen, the other a copy of the lower part of the bureau du Roi, the Guillaume Benneman and Jean Hauré desk made in 1787 and without doubt this was the impetus for their purchase of the Beurdeley copy of the 1769 desk by Oeben and Riesener.

As I understood it, most of these early purchases were destined for one of the two adjoining ocean front houses on 17 Mile Drive at Pebble Beach in California. Their purchase at auction in 1979 of a pair of large bronze plaques, 7' 5" high after Goujon, the Fontaine des Innocents to be used as front doors was an early baptism for me of the incorporation of works of art as architectural items. The plaques are still in situ, as the front doors of 'The House by the Sea' the principle house of the Feathers' estate, Villa Eden Del Mar, so called after the title character Martin Eden in the 1909 novel by Jack London. The journey of Martin Eden, a sensitive, brilliant young man born to a working-class family, who ascends through the strata of society by wit, force of will, and determination, had a huge impact on the young Jack Feather who saw parallels between Martin's struggles and his own, as he strove to define his place in the world.

'The House by the Sea', one of the most beautiful homes on the Monterey Coast at Pebble Beach, was built in the Spanish Moorish style from around 1920 by the architect George Washington Smith, commissioned by Mr. and Mrs. William Bowers Bourn II as a residence for their daughter Mrs. Arthur Rose Vincent. The Bourns were the owners of the longest and most productive gold mine during the gold rush. The Bourns' own estate, Filoli, was built in San Francisco in 1915. Having holidayed in the area, Jack and Eileen long dreamed of owning a home at Pebble Beach, and so set about making 'The House by the Sea' their own, with opulent interiors and additions such as the Terrace Room, with its magnificent sea views akin to standing on the bow of an ocean liner.

In 1972 Jack and Eileen had purchased a traditional English country house, Bridley Manor, near Guildford in the Surrey countryside and it was here that many of their finds were displayed. This was my first experience of 'Americans in England', furnishing a large Tudor style country house with huge rooms and, more importantly for Jack, room for his gym equipment. A large part of the substantial outbuildings had been made into a state of the art gym, as had rooms at the House by the Sea in Pebble Beach. This passion of Jack's, part work part hobby, continued into later life with a vast state of the art gym being built near the main house, with a covered walkway for those few days a year when the weather was inclement.

I first visited the Pebble Beach complex when we were discussing the prospect of the purchase of the Beurdeley bureau du Roi in 1985. I had been approached by the vendor in Fort Wayne, Indiana to value the desk but was told that they wanted a private sale, not to a dealer and not to be sold at auction. Jack was hesitant but Eileen adored the idea and was sure it was a canny purchase and I later travelled with a colleague from New York to Fort Wayne to try and secure the purchase of the desk for Jack and Eileen. My colleague was from The Deep South and there was no hiding the accent, but I remember clearly their suspicion of me with an unfamiliar timbre – I might have been from New York and, even worse I was wearing a suit - possibly a prospective dealer. It was only on production of my British passport and Sotheby's credentials that I was allowed inside to see what I think was, and still is, one of the best examples of nineteenth century furniture I have ever had the privilege to handle. The price and details were soon decided upon and what has become more de rigueur in the auction world, a 'Private Sale', was agreed.

Brindley Manor was sold in 1991, the larger items were sold in England and the remainder taken to California and the forthcoming sale contains many of these purchases. Visits to Pebble Beach were full of fun and entertainment. Driving from San Francisco one would arrive to a warm welcome. Somehow Eileen had divined that one of my visits was by coincidence on my birthday and I was met with a more than splendid lunch. Their healthy and strict diet for once was ignored, at least on my part when the chauffeur was summoned to 'drive to the other house' for tea and cake. The 'other house' was all but one hundred yards away and I was once again reminded of Jack and Eileen's impish sense of fun and humour.

So it is, I find myself looking again at furniture and objects accumulated in this catalogue: recalling fondly their many stories, and mostly how they were treasured and gave, as only art can, such great pleasure to Jack and Eileen Feather. I know that they would take much pride in seeing their treasured possessions so beautifully displayed in this catalogue, and in knowing that they were fortunate custodians of these works of art which will now bring great enjoyment to a new generation of collectors.







THE CLOISTER





■ 401

**A NAPOLEON III ORMOLU AND
PATINATED BRONZE THREE-PIECE
CLOCK GARNITURE**

THIRD QUARTER 19TH CENTURY

Comprising a mantel clock and pair of thirteen-light candelabra; the clock modeled as a pair of reclining putti, on a shaped clock-case hung with flower garlands, the clockworks stamped with a Samuel Marti cachet, the candelabra modeled en suite with seated putti

21 in. (53.4 cm.) high, 31½ in. (80 cm.) wide, 12 in. (30.5 cm.) deep, the clock

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

\$12,000-18,000

£8,700-13,000

€9,800-15,000

PROVENANCE

Anonymous sale; Sotheby's, London, 6-7 November, 1986, lot 344.





■ 402

A GILTWOOD MIRROR
OF GEORGE II STYLE, LATE 19TH/20TH CENTURY

Carved overall with pierced scrolls and central balustrade gallery, with wings to each side, re-gilt

72 in. (183 cm.) high, 47 (119.5 cm.) wide

\$5,000-8,000

£3,700-5,800
€4,100-6,500

■ 403

**A FRENCH ORMOLU AND POLYCHROME
PATINATED-BRONZE TANTALUS**

IN THE MANNER OF CHARLES
CUMBERWORTH, LATE 19TH CENTURY

Modeled as four figures holding aloft a pierced
liqueur case

13 in. (33 cm.) high, 18½ in. (47 cm.) wide, 12 in. (30
cm.) deep

\$3,000-5,000

£2,200-3,600
€2,500-4,100



■ 404

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

LATE 19TH CENTURY

Comprising a canapé and a pair of fauteuils; each
with carved guilloche frames, upholstered in floral
silk damask, *en suite with lot 441*

66 in. (168 cm.) wide, the canapé

\$4,000-6,000

£2,900-4,300
€3,300-4,900





405

■ **405**
A NAPOLEON III ORMOLU AND BLUED STEEL THREE-PIECE
CLOCK GARNITURE

BY LEROLLE FRÈRES, PARIS, THIRD QUARTER 19TH CENTURY

Comprising a mantel clock and a pair of six-light candelabra; the clock surmounted by a figure of Psyche amidst scrolling foliage, on a pierced *rocaille* base, the clockworks stamped *LEROLLE FRÈRES*, the candelabra modeled *en suite*

23 in. (58 cm.) high, 20 in. (51 cm.) wide, 11 in. (28 cm.) deep, the clock

28 in. (71 cm.) high, the candelabra

\$10,000-15,000

£7,300-11,000
 €8,200-12,000

■ **406**
A LARGE FRENCH GILTWOOD MIRROR
OF REGENCE STYLE, LATE 19TH CENTURY

The arched pierced acanthus cresting with *rocaille* and C-scrolls, the corbelled sides with border plates, re-gilt

90 in. (228.5 cm.) high, 53 in. (134.5 cm.) wide

\$4,000-6,000

£2,900-4,300
 €3,300-4,900

■ **~407**
A FRENCH ORMOLU-MOUNTED TULIPWOOD, KINGWOOD AND
PARQUETRY COMMODE A VANTAUX

AFTER THE MODEL DESIGNED BY THE SLODTZ BROTHERS AND EXECUTED BY ANTOINE GAUDREUX, LATE 19TH/EARLY 20TH CENTURY

The serpentine white marble top above a conforming case set with two cupboard doors each decorated with lozenge parquetry and centered by an oval medallion within a ribbon-tied floral frame, on ram-headed cabriole legs

39½ in. (93 cm.) high, 67½ in. (172 cm.) wide, 25½ in. (65.5 cm.) deep

\$12,000-18,000

£8,700-13,000
 €9,800-15,000

This commode is based on the *commode médallier* by Antoine Gaudreaux (d. 1746), so called because it contained a set of the famous series of medals known as the medallic history of Louis XIV and Louis XV, which included portraits of the leading crowned heads of Europe. It was delivered on 10 January 1739 for the *Cabinet aux tableaux* in Louis XV's new apartments at Versailles.

406



407



408

■ 408

**A FRENCH ORMOLU AND PATINATED BRONZE CARTEL
D'APPLIQUE**

OF LOUIS XV STYLE, LATE 19TH/ EARLY 20TH CENTURY

Surmounted by cloudborne putti above a circular clock face and *rocaille* case

30½ in. (77.5 cm.) high

\$2,000-3,000

£1,500-2,200
€1,700-2,400

■ 409

A LARGE ITALIAN GILTWOOD CANAPE
SECOND HALF 19TH CENTURY

Profusely carved with figures of Cupid with bows drawn, centered by an acanthus cresting, the arms carved with dolphins, upholstered in blue and gold silk damask

76 in. (193 cm.) wide

\$4,000-6,000

£2,900-4,300
€3,300-4,900

PROVENANCE

Anonymous sale; Sotheby's, London, Friday 12 December 1986, lot 277.



409





■-410

A FINE PAIR OF FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE AND BOIS DE BOUT MARQUETRY PEDESTALS

BY FRANÇOIS LINKE, PARIS, CIRCA 1900

Each with canted rectangular *brèche violette* marble top above *bombé* sides inlaid with loose floral bouquets, the angles mounted with lion-pelts suspending laurel swags and drapery, on short foliate-clasped cabriole legs with paw-cast *sabots*, one pedestal signed *F. Linke*, the reverse of the mounts variously incised 'FL'

50 in. (127 cm.) high, 18 in. (46 cm.) square

\$50,000-80,000

£37,000-58,000
€41,000-65,000

PROVENANCE

The Property of a Palm Beach Collector; Christie's, New York, 30 April 1986, lot 191.

LITERATURE

C. Payne, *François Linke: The Belle Époque of French Furniture*, Woodbridge, 2003 p. 422 & 465 (a pedestal of this model illustrated in Linke's Faubourg Saint-Antoine showrooms)

C. Payne, *European Furniture of the 19th Century*, Woodbridge, 2013, p. 184 (a pedestal of this model illustrated).

FRANÇOIS LINKE: 'MODÈLE TÊTE DE LION'

Laurel-festooned in celebration of 'abundance through labor' and hung with lion-pelts recalling Hercules's labors, there is perhaps no greater admired nor more frequently imitated master work of French furniture than Jean-François Oeben's and Jean-Henri Riesener's celebrated *Bureau du Roi*. The inspiration for this pair of pedestals was the richly-mounted bureau commissioned by Louis XV from Oeben (*maître* 1759) in 1760 and ultimately completed by Riesener (*maître* 1768) in 1769. The bureau survived devastation at Saint-Cloud in 1870 and was subsequently moved to the Louvre. Under instructions from the fourth Marquess of Hertford, it is believed that the first 19th century reproduction of the bureau was completed between 1853 and 1870 by Carl Dreschler and Charles Crozatier.

Linke's first example of the *Bureau du Roi*, index number 710, was completed in 1902 and in all he made four. Linke subsequently applied much of the ornament and mounts from his version of the *Bureau du Roi* to create other pieces of furniture. Thus in addition to this pair of pedestals 'inspired by the *Bureau du Roi*' Linke completed a monumental *bibliothèque*, a *bergère*, a piano and commodes - all with distinctive lion-pelt corner mounts (C. Payne, *François Linke: The Belle Époque of French Furniture*, Woodbridge, 2003, pp 218-226).

Furthermore, the present pedestals relate closely to a variant design (Index No. 894), fitted with a circular marble top, shown *circa* 1900 in Linke's Place Vendôme showroom (*op. cit.* p. 160, in background) and subsequently at the *Salon des Industries du Moblier* in 1902 and the Liège exhibition of 1905 (*op. cit.* p. 182). Among Linke's clients for the celebrated and popular design was Elias Meyer of 16 Grosvenor Square, London, and the King of Egypt for whom Linke made the last pair in 1923. A further example of the model was offered in *The Collection of the Late Emil Winter*, Parke-Bernet, New York, 15-17 January 1942, lot 382.



The present model displayed in Linke's Paris showroom. Courtesy of Christopher Payne/Linke Archive.



(signature)



411



■ 411

**A PAIR OF FRENCH GILT-BRONZE
MOLDED, PRESSED AND CUT-GLASS
FIFTEEN-LIGHT GIRANDOLES**
OF LOUIS XV STYLE, EARLY 20TH CENTURY

Each with three tiers of candles hung with
variously shaped prisms and drops, electrified

44 in. (112 cm.) high

\$4,000-6,000

£2,900-4,300

€3,300-4,900

PROVENANCE

Anonymous sale; Christie's, New York, 14
November 1985, lot 23.

■ 412

A MYTHOLOGICAL TAPESTRY
PROBABLY FRENCH, LATE 19TH/20TH
CENTURY

Depicting a scene from the story of Diana

130 in. (330 cm.) high, 96 in. (244 cm.) wide

\$3,000-5,000

£2,200-3,600

€2,500-4,100



412



■ 413

**A SET OF FOUR VENETIAN POLYCHROME-DECORATED,
EBONIZED AND GILTWOOD SEVEN-LIGHT TORCHERES
20TH CENTURY**

Each modeled as a figure holding aloft out-scrolled candle branches, on a faux-hardstone inset base

86 in. (212 cm.) high, overall
78 in. (198 cm.) high, the figures

\$12,000-18,000

£8,700-13,000
€9,800-15,000



414

■ 414

A PAIR OF GEORGE II GILTWOOD AND GESSO TWIN-LIGHT GIRANDOLES

CIRCA 1765

In the Chinese Chippendale style, each of cartouche shape with C-scroll framed divided plates ornamented with a pagoda, re-gilt

42 in. (107 cm.) high, 28 in. (71 cm.) wide

\$6,000-9,000

£4,400-6,500
€4,900-7,300



415

■ 415

A PAIR OF GEORGE III GILTWOOD ARMCHAIRS

CIRCA 1770

Each with bead carved frame, upholstered in blue and gold silk damask, re-gilt

\$5,000-8,000

£3,700-5,800
€4,100-6,500

PROVENANCE

The Property of a Lady of Title; Sotheby's, London, 20 October 1972, lot 152.

416 No Lot

■ 417

AN ITALIAN GILTWOOD AND PIETRE DURE CONSOLE TABLE

THE PIETRE DURE 18TH/19TH CENTURY,
THE BASE 19TH CENTURY

The rectangular marble top inlaid with shaped reserves including *verde antico*, alabaster *fiorito*, *bianco e nero antico* and Spanish *brocatelle*, supported by a crouched putto emerging from scrolling foliage

36 in. (92 cm.) high, 42½ in. (108 cm.) wide, 22½ in. (57 cm.) deep

\$8,000-12,000

£5,800-8,700
€6,500-9,700



THE MASTER SUITE



■ 418

A FRENCH ORMOLU ENCRIER

CIRCA 1900

Fitted with a clock supported by two putti and flanked by scrolled candle branches, the underside stamped *BD1388Z/BD*

15 in. (38.1 cm.) high, 16 in. (40.6 cm.) wide

\$2,000-3,000

£1,500-2,200

€1,700-2,400



418



419

■ 419

**A PAIR OF GEORGE III GILTWOOD
ARMCHAIRS**

CIRCA 1770

Each with channeled frame, upholstered in light blue silk with button-tufted back, re-gilt

37½ in. (95 cm.) high

\$3,000-5,000

£2,200-3,600

€2,500-4,100

PROVENANCE

The Property of a Lady of Title; Sotheby's, London, 20 October 1972, lot 153.



420

■ 420

A GROUP OF SIX FRENCH ORMOLU, MARBLE AND PATINATED BRONZE CANDLESTICKS

SECOND HALF 19TH CENTURY

Comprising a pair of cassolles each concealing an internal nozzle, a pair of putto-form candlesticks and a pair of small candlesticks cast with swans on a tri-form base

11 in. (28 cm.) high, the tallest

\$2,500-3,500

£1,900-2,500
€2,100-2,800

■ 421

A FRENCH ORMOLU-MOUNTED MAHOGANY SIDE CHAIR

ATTRIBUTED TO FRANÇOIS LINKE, PARIS, CIRCA 1900

With foliate-cast cresting, on slight cabriole legs headed with a mask, with caned back and seat

\$800-1,200

£580-870
€650-970

François Linke made six versions of the present chair in two sizes, in mahogany or *bois satiné*, upholstered or caned. Compare similar chairs sold Christie's, London, 19 March 2009, lot 115 and from *A Private Collection: Volume I*, Sotheby's, New York, 26 October 2006, lot 111.



421



422 (detail)



■-422

A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS SATINE PARQUETRY BUREAU AU ROGNON

BY MAISON MILLET, PARIS, LATE 19TH CENTURY

The kidney-shaped case surmounted by a putto above a circular clock-case, four drawers and central shelf, over a brown leather writing slide, the angles each with a cloudborne putti supporting twin-light candelabra, above three frieze drawers, on slight cabriole legs headed with busts, the mounts variously incised 'MB', electrified

55 in. (140 cm.) high, 45 in. (115 cm.) wide, 24 in. (61 cm.) deep

\$20,000-30,000

£15,000-22,000
€17,000-24,000

The present distinctive bureau of Louis XV inspiration, can be firmly attributed to Maison Millet by comparison to closely related examples which have sold Christie's East, New York, 13 December 1983, lot 427; Christie's New York, October 24, 2006, lot 474 and Sotheby's, New York, 19 April 2012, lot 106. The present bureau is an especially nice example distinguished by the candelabra supported by cherubs.

The Maison Millet, established by Blaise Millet in 1857, was first located at 11, rue Jacques-Coeur, Paris, then moved to 23, Boulevard Beaumarchais in 1902. Specialising in '*meubles et bronzes d'art, genre ancien et moderne*', mainly copies of French 18th century models, Maison Millet was awarded many medals such as the 1889 *Exposition Universelle* Gold Medal, a *Grand prix* in 1900 and three *Diplômes d'Honneur*. In 1902, Millet was authorised by the curator of the Palais de Versailles to replicate Queen Marie-Antoinette's celebrated '*Grand cabinet bijoux*'. An auction of their stock was held in 1906 and the firm finally ceased trading in 1918.



423

■ 423

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

OF LOUIS XVI STYLE, LATE 19TH CENTURY

Each modeled a classically-draped maiden holding aloft scrolled candle branches, electrified, re-gilt

40 in. (102 cm.) high

\$3,000-5,000

£2,200-3,600

€2,500-4,100

■ 424

THREE EMPIRE GILTWOOD SIDE CHAIRS
POSSIBLY ITALIAN, EARLY 19TH CENTURY

Each with out-scolled backs, with interlaced strapwork splats, the flared seat carved with dolphins, variously upholstered, re-gilt

\$1,000-1,500

£730-1,100

€810-1,200

PROVENANCE

Property form the Estate of J. Paul Getty; Sotheby Parke-Bernet, Los Angeles, 12 June 1979, lot 399 (a set of six).



424



■ 425

**AN ORMOLU-MOUNTED EBONIZED OAK BUREAU PLAT
IN THE MANNER OF CHARLES CRESSÉNT, 20TH CENTURY**

The rectangular top with inset leather top, above a serpentine frieze set with three drawers, on a cabriole legs headed with female busts

31½ in. (80 cm.) high, 69 in. (175 cm.) wide, 38 in. (96.5 cm.) deep

\$3,000-5,000

£2,200-3,600
€2,500-4,100



426

427

■ 426

**A CARVED GILTWOOD MIRROR
OF GEORGE III STYLE, LATE 19TH CENTURY**

The arched pediment centred by an acanthus finial flanked by ho-ho birds, the serpentine shaped frame with C-scroll and acanthus border plate, re-gilt

63 in. (162.5 cm.) high, 40½ in. (103 cm.) wide

\$7,000-10,000

£5,100-7,200
€5,700-8,100

■ 427

**A FRENCH ORMOLU, PATINATED BRONZE AND WHITE MARBLE
THREE-PIECE CLOCK GARNITURE
SECOND HALF 19TH CENTURY**

Comprising a mantel clock and pair of music-making putti *en suite*, each on a fluted white marble base

23 in. (58 cm.) high, 21 in. (55 cm.) wide, 11 in. (28 cm.) deep, the clock
17 in. (43 cm.) high, the groups

\$10,000-15,000

£7,300-11,000
€8,200-12,000

PROVENANCE

Anonymous sale; Sotheby's, London, 6 March 1987, lot 350.

■ 428

**AN ORMOLU-MOUNTED SEVRES STYLE COBALT BLUE-
GROUND PORCELAIN VASE AND COVER
EARLY 20TH CENTURY**

With gadrooned lid and looped handled with female bust terminals, the body painted with a game of 'blind man's bluff', on a square foot set with portrait medallions

22½ in. (57.2 cm.) high

\$1,500-2,000

£1,100-1,400
€1,300-1,600



428

■ 429

**THREE GILTWOOD TABOURETS AND A WINDOW BENCH
19TH/20TH CENTURY**

Comprising a pair of light blue upholstered tabourets with tassels, a button-tufted window bench and a single tabouret

47 in. (119.5 cm.) wide, the bench

\$1,500-2,500

£1,100-1,800
€1,300-2,000

PROVENANCE

Anonymous sale; Christie's, New York, 18 June 1986, lot 57 (the pair).



429

430

VITTORIO CARADOSSI (ITALIAN, 1861-1918)

Shooting Stars

signed *Professore V Caradossi/Florence* to the base

marble

61½ in. (156 cm.) high

circa 1900.

\$70,000-100,000

£51,000-72,000

€57,000-81,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 19 September 1987, lot 97.

Born in 1861, Vittorio Caradossi studied under Augusto Rivalta (d. 1925) at the *Accademia di Belle Arti* and was later commissioned to execute a number of public monuments. Though he is most remembered for his celebrated statue of the Renaissance artist *Desiderio da Settignano*, the model for which was exhibited at the 1900 Paris *Exposition universelle*, the artist specialized in depictions of celestial and ethereal nudes, such as the present group of intertwined nymphs. A virtuoso marble-carver, Caradossi effortlessly achieved uninhibited movement in his exceptionally balanced works, all of which were hewn from a single block of Carrara marble. Another example of this scale, considered the artist's most popular work, sold at Sotheby's, New York, 8 November 2013, lot 114.







431

■ 431

LUCA MADRASSI (ITALIAN, 1848-1919)

L'innocence tourmentée par l'amour

inscribed *L.MADRASSI.PARIS*, with Gervais foundry cachet and stamped *MEDAILLE D'OR/EXPOSITION UNIVERSELLE DE 1900*, numbered '6663,' on a *brèche violette* marble base

bronze, brown patina
24½ in. (62.2 cm.) high, overall
circa 1900.

\$2,000-3,000

£1,500-2,200
€1,700-2,400

■ 432

**A FRENCH GILTWOOD DUCHESSE BRISEE
OF LOUIS XVI STYLE, LATE 19TH CENTURY**

The frame carved with ribbon-twist, beading and flower-head cresting, upholstered in light pink cut-velvet; *together with three pillows*

77 in. (195.6 cm.) long, 28 in. (71.1 cm.) wide

\$2,000-3,000

£1,500-2,200
€1,700-2,400

PROVENANCE

The Property of Major A. F. Clarke-Jervoise; D.L., J.P., Christie's, London, 19 October 1972, lot 56.



432



■-433

**A FRENCH ORMOLU-MOUNTED KINGWOOD AND VERNIS
MARTIN BONHEUR DU JOUR**

ATTRIBUTED TO EMMANUEL ZWIENER, PARIS, LATE 19TH CENTURY

Of serpentine outline, the upper structure with central cupboard flanked by eight drawers over a retractable writing surface and three further frieze drawers, raised on satyr-headed cabriole legs

51¼ in. (131.4 cm.) high, 44½ in. (113 cm.) wide, 17½ in. (44.5 cm.) deep

\$15,000-25,000

£11,000-18,000
€13,000-20,000

PROVENANCE

Anonymous sale; Sotheby's Belgravia, London, 30 March 1979, lot 219.

LITERATURE

C. Payne, *European Furniture of the 19th Century*, Woodbridge, 2013, p. 234 (illustrated).

'A beautifully finished *bonheur-du-jour* designed in a vigorous Louis XV inspired shape with the pull-out slide in the frieze. [...] The mounts, veneers and carcass are of the finest quality and the design is typical of the Zwienier workshop of the rue de la Roquette.' (Payne, *op. cit.*, p. 234).



434

■ 434

**A FRENCH ORMOLU FIGURAL GROUP, MOUNTED AS A LAMP
AFTER THE MODEL BY CLODION, LATE 19TH CENTURY**

Inscribed *Clodion 1762*, on a faux-marble base, electrified

23 in. (60 cm.) high, the group

\$3,000-5,000

£2,200-3,600
€2,500-4,100

■ 435

**A FLORENTINE PIETRE DURE AND SCAGLIOLA TABLE-TOP
19TH CENTURY, THE BASE POSSIBLY ENGLISH**

The circular top decorated with florets and stars and inset with multicolored hardstones, on a tri-form base with dolphins

34 in. (86 cm.) high, 45 in. (114 cm.) diameter

\$7,000-10,000

£5,100-7,200
€5,700-8,100

PROVENANCE

Anonymous sale; Sotheby Parke-Bernet, Los Angeles, 2 March 1982, lot 517.



435

■ 436

**A PAIR OF ITALIAN GILTWOOD
GIRANDOLES**

VENICE, MID-18TH CENTURY

Each with cartouche shaped plate bordered by
pierced acanthus scrolled frame, re-gilt

52 in. (132 cm.) high, 36 in. (91 cm.) wide

\$5,000-8,000

£3,700-5,800

€4,100-6,500

PROVENANCE

Anonymous sale; Sotheby Parke-Bernet, New
York, 13 March 1976, lot 43.



436

■ 437

**A PAIR OF CARVED AND GILTWOOD
ARMCHAIRS**

OF GEORGE III STYLE, LATE 19TH CENTURY

Each with fluted frame, upholstered in cream
button-tufted silk damask

\$3,000-5,000

£2,200-3,600

€2,500-4,100

PROVENANCE

The Property of a Lady of Title; Sotheby's, London,
20 October 1972, lot 154



437

THE LIVING ROOM



■ 438

A PAIR OF AMERICAN GILT AND PATINATED BRONZE AND PORTOR MARBLE FIGURAL LAMPS

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1900-1910

Modeled as a satyr and bacchante each seated on a lion or dolphin, electrified

26 in. (66 cm.) high, excluding fitment

\$7,000-10,000

£5,100-7,200
€5,700-8,100



438

■ 439

A GROUP OF THREE CARVED OAK AND ROUGE MARBLE SIDE TABLES

MODERN

Each modeled as a Corinthian capital

23 in. (58.5 cm.) high, 25½ in. (65 cm.) square

\$1,000-1,500

£730-1,100
€810-1,200



439



440

■ 440

A PAIR OF FRENCH ORMOLU-MOUNTED SEVRES STYLE COBALT BLUE-GROUND PORCELAIN POTPOURRI VASES AND COVERS ('VASES DULAC')

LAST QUARTER 19TH CENTURY

Each with domed lid with pinecone finial, above a pierced Vitruvian-scroll frieze, with dual lion mask handles suspending pelt swags, on a square base with Greek-key border

17 in. (43 cm.) high

\$6,000-8,000

£4,400-5,800
€4,900-6,500

With their bold 'à la Grec' mounts, these vases embody the most robust Neoclassicism of the 1760s and 1770s, while reflecting the constant search for innovation promoted by the marchands-merciers of Paris. Styling himself as 'Dulac marchand gantier-parfumeur et bijoutier rue Saint Honoré près de l'Oratoire à la tête d'or', Jean Dulac (d. 1786) appears consistently in the sales register at Sèvres from 1758-1776. Commonly incorporating the amusing device of concealed candle branches to the underside of the covers, Dulac's 18th century originals were popular among the sophisticated collectors of the day, with examples acquired by Madame du Barry, Horace Walpole and Prince Baryatinski for Grand Duke Paul's apartments at Pavlovsk.

■ 441

A PAIR OF GEORGE III STYLE GILTWOOD AND BLUE GLASS MIRRORS

LATE 19TH CENTURY

Each with urn finial amidst scrolling acanthus above an oval plate in beaded and husk carved frame with blue glass border

71 in. (180 cm.) high, 39½ in. (100.5 cm.) wide

\$20,000-30,000

£15,000-22,000
€17,000-24,000

PROVENANCE

Ditchley Park
The Estate of Mrs. Ethel Shields Garrett;
Christie's, New York, 20 September 1986, lot 476.

A pattern for a related mirror, enriched with Roman acanthus in the 'Robert Adam' manner, was illustrated in C. and R. Light, *Cabinet Furniture: Designs and Catalogue of Cabinet and Upholstery Furniture*, 1881. A single mirror of this pattern was purchased around 1860 by John Derby Allcroft (d.1893) for his Italiante mansion in Lancaster Gate, most probably through Messrs. Howard & Son (sold Stokesay Court, Shropshire, Sotheby's house sale, 28 September 1994, lot 138).

■ 442

A PAIR OF ITALIAN GILTWOOD CONSOLE TABLES

PROBABLY NAPLES, MID-18TH CENTURY

Each with serpentine *rosso brecciato* marble top, above a shaped frieze and cabriole legs, re-gilt

35 in. (89 cm.) high, 52½ in. (133.5 cm.) wide, 27¼ (69 cm.) deep

\$20,000-30,000

£15,000-22,000
€17,000-24,000

PROVENANCE

Anonymous sale; Sotheby Parke-Bernet, Los Angeles, 2 March 1982, lot 524.



441 (one of a pair)



442 (one of a pair)



443

■ 443

A PAIR OF ORMOLU-MOUNTED CHINESE BLUE FLAMBÉ-GLAZED VASES

LATE 19TH CENTURY

Of baluster outline, with pierced rocaille foot

26 in. (66 cm.) high

\$4,000-6,000

£2,900-4,300
€3,300-4,900

■ 444

A SET OF FOUR FRENCH GILTWOOD SIDE CHAIRS

LATE 19TH CENTURY

Each with carved *guiloché* seat and back, upholstered in blue and gold silk damask

\$3,000-5,000

£2,200-3,600
€2,500-4,100



444

■ 445

A LARGE PAIR OF ORMOLU, PATINATED BRONZE AND CUT-GLASS EIGHT-LIGHT CANDELABRA

EARLY 20TH CENTURY, THE FITMENTS ASSOCIATED AND LATER

Each modeled as seated putto holding aloft an associated eight-light girandole, bearing the inscription *Clodion*, on a giltwood and rouge marble stand

58½ in. (149 cm.) high

\$8,000-12,000

£5,800-8,700
€6,500-9,700





446

■ 446

A PAIR OF FRENCH ORMOLU AND CANDLESTICKS
SECOND HALF 19TH CENTURY

Each modeled as a putto satyr balanced on a tambourine, raised on a Blue John circular base

11 in. (28 cm.) high

\$1,000-1,500

£730-1,100
€810-1,200

■ 447

TWO NAPOLEON III ORMOLU TABLE CASKETS

BY MAISON ALPHONSE GIROUX AND MAISON TAHAN, PARIS, THIRD QUARTER 19TH CENTURY

Comprising a spherical glass *bonbonnière* with silvered-metal underlay, the interior signed *Alph. Giroux à Paris*, and a rectangular porcelain-inset casket with tufted silk interior, the lock-plate signed *Tahan à Paris*

9 in. (23 cm.) high, the *bonbonnière*

6½ in. (16 cm.) high, 12½ in. (32 cm.) wide, the porcelain box

\$1,500-2,500

£1,100-1,800
€1,300-2,000

PROVENANCE

Anonymous sale; Butterfield & Butterfield, San Francisco, 10 March 1987, lot 639 (the *bonbonnière*).



447 (detail)



447



448

■ 448

A PAIR OF FRENCH GILTWOOD FAUTEUILS

OF LOUIS XV STYLE, 20TH CENTURY

Each with foliate-carved frames, upholstered in blue velvet with gold piping, re-gilt

\$2,000-3,000

£1,500-2,200

€1,700-2,400

■ 449

A PAIR OF ORMOLU CHENETS

FIRST HALF 20TH CENTURY

Each modeled with a figure of Venus amidst cloud-borne putti

34½ in. (88 cm.) high

\$1,500-2,000

£1,100-1,400

€1,300-1,600



449



■ 450

**A NAPOLEON III ORMOLU CARTEL D'APPLIQUE AND
COMPANION BAROMETER**

ATTRIBUTED TO RAINGO FRÈRES, PARIS, THIRD
QUARTER 19TH CENTURY

Each ribbon-tied back plate suspending a circular clock case,
surmounted by a cockerel and putto

64 in. (163 cm.) high, 16¼ in. (41.5 cm.) wide

\$20,000-30,000

£15,000-22,000
€17,000-24,000





451



■ 451

A SUITE OF UPHOLSTERED SEAT FURNITURE
MODERN

Comprising a pair of button-tufted sofas and pair of matching club chairs, each upholstered with embroidered tigers and leopards on blue silk damask with gold fringe

102 in. (259 cm.) wide, 37 in. (94 cm.) deep, the sofas

\$5,000-8,000

£3,700-5,800
€4,100-6,500



452



451 (detail)

■ 452

A PATINATED BRONZE AND BRECHE MARBLE FIGURAL FOUNTAIN
20TH CENTURY

The central basin supported by a putto astride a dolphin

51 in. (129 cm.) high, 29 in. (74 cm.) diameter

\$4,000-6,000

£2,900-4,300
€3,300-4,900





453

■ 453

A PAIR OF ORMOLU-MOUNTED MARBLE OBELISKS
20TH CENTURY

Each with paw feet

35 in. (89 cm.) high

\$3,000-5,000

£2,200-3,600
€2,500-4,100

■ 454

A PAIR OF FRENCH MAHOGANY AND GOLD-PAINTED FAUTEUILS DE BUREAU

AFTER THE MODEL BY JACOB DESMALTER, EARLY 20TH CENTURY

Each molded back mounted with scrolling foliage, on paw footed legs, with circular red leather cushion

32 in. (81 cm.) high, 23¾ in. (60 cm.) wide

\$4,000-6,000

£2,900-4,300
€3,300-4,900

PROVENANCE

Anonymous sale; Sotheby's, New York, 30 November 1985, lot 258.



454





■ 455

**'DEUX FEMMES DE LA RENAISSANCE':
A PAIR OF FRENCH PARCEL-GILT AND
PATINATED BRONZE FIGURAL SEVEN-
LIGHT TORCHÈRES, ON PEDESTALS**

CAST BY FERDINAND BARBEDIEÑNE
FROM THE MODEL BY EMILE-CORIOŁAN
HIPPOLYTE GUILLEMIN, CIRCA 1890

Each signed *Ele Guillemin* and *F. BARBEDIEÑNE*
FONDEUR, raised on an ormolu-mounted Belgian
black marble pedestal, electrified

64 in. (163 cm.) high, the figures
37 in. (94 cm.) high, the pedestals

\$70,000-100,000

£51,000-72,000
€57,000-81,000

PROVENANCE

Anonymous sale; Sotheby's Belgravia, London,
3 November 1976, lot 76.

Emile Guillemin (d. 1907) debuted at the Salon in 1870, when he exhibited a pair of Roman gladiators, entitled *Rétaire* and *Mirmillon*. However, like his contemporary Charles Cordier, he is best-known for Orientalist works, inspired by the Middle East and its exoticism. The present figures, though a departure those works for which Guillemin is renowned, are no less exotic or refined in their painstakingly detailed and jewel-like decoration. The largest (150 cm.), of three available sizes, each figure wears a bejewelled diadem in their intricately plaited hair and draped robes held by a *repoussé* breastplate cast with *arabesques*. They number alongside two other models of *candélabres* by Guillemin; '*Deux Femmes: Indienne et Persane*' and '*Deux Femmes Japonaises*' which are illustrated in Barbedienne's 1886 catalogue. Another pair of this largest size sold Christie's, New York, 21 October 2015, lot 126.







456

■ 456

**A GERMAN SILVER-GILT ROCOCO
REVIVAL REPOUSSÉ EIGHT-PIECE TEA
AND COFFEE SERVICE**

CIRCA 1900

Comprising a hot water kettle on lamp stand with lamp, a teapot, a coffee pot, a sugar, a waste bowl, a creamer, a covered tea caddy and an oval tray, the underside of the tray inscribed 25 Avril 1898/25 Avril 1923

28 in. wide, the tray

\$2,000-3,000

£1,500-2,200
€1,700-2,400



457

■ 457

**A FRENCH ORMOLU-MOUNTED
MAHOGANY, KINGWOOD AND
MARQUETRY TEA-TABLE**

BY CHRISTOFLE & CIE, PARIS, LATE 19TH
CENTURY

The serpentine upper tier on scrolled oak leaf-cast supports, above a similarly-shaped under-tier decorated with a floral border, on foliate-clasped cabriole legs and scrolled sabots, one corner of the upper tier stamped *CHRISTOFLE & CIE/187[...]*

37 in. (94 cm.) high, 37½ in. (95 cm.) wide, 24 in. (61 cm.) deep

\$12,000-18,000

£8,700-13,000
€9,800-15,000

PROVENANCE

Anonymous sale; Butterfield & Butterfield, San Francisco, 3 October 1987, lot 665.

■ 458

**A CARVED GILTWOOD MIRROR
OF GEORGE III STYLE, LATE 19TH/ 20TH
CENTURY**

The pierced C-scroll pediment surmounted by a plume finial, the rectangular plate framed by columns flanked by rockwork and icicles

58 in. (147 cm.) high, 36 in. (97 cm.) wide

\$2,000-3,000

£1,500-2,200
€1,700-2,400



458

456

457



■ 459

A PAIR OF ITALIAN SPECIMEN MARBLE BUSTS
LATE 19TH/EARLY 20TH CENTURY

In black marble mounted with sienna marble tiaras and yellow and pink *breccia* marble togas

35 in. (89 cm.) high

\$15,000-25,000

£11,000-18,000
€13,000-20,000

PROVENANCE

Anonymous sale; Sotheby's, London, 6-7 November 1986, lot 308W.

■ 460

A PAIR OF SIENNA MARBLE COLUMNAR PEDESTALS
MODERN

43 in. (109 cm.) high

\$5,000-8,000

£3,700-5,800
€4,100-6,500

■ 461

A PAIR OF ITALIAN GILTWOOD ARMCHAIRS

BY FRATELLI LUCCHESI, LUCCA, SECOND QUARTER 19TH CENTURY

Each with laurel-carved seat and rails, the arms carved as wings, the back and cushion covered in a leopard print upholstery, the reserve with paper label
FABBRICA DI MOBILI/Dei Fratelli Lucchesi/[...]/IN LUCCA

\$8,000-12,000

£5,800-8,700
€6,500-9,700



(label)

PROVENANCE

The Property of a Lady; Sotheby's, London, 1 June 1973, lot 118.

This pair of early 19th century Italian neo-classical armchairs is probably from the same set as an identical chair at the Pitti Palace, Florence, illustrated in ed. H. Hayward, *World Furniture*, London, 1965, p. 268. Bearing a label for Fratelli Lucchese, they were made by this celebrated firm of chair-makers from Lucca in Tuscany. As the firm's name suggests, it comprised three brothers, Antonio, Pietro Ricci and Lorenzo Lucchesi. Little is known today of their activities but between 1817 and 1820 they were engaged to supply giltwood seat-furniture as part of the magnificent refurbishment of the Palazzo Ducale in Lucca at the instigation of Maria Luisa di Borbone, former Queen of Etruria. On the death of the duchess in 1824, the Palazzo di Lucca was considered one of the richest interiors in Italy (E. Colle, 'Furnishings and Interior Decoration in Lucca', *The Villas of Lucca*, Mulgrave, 2014, p. 48). The inclusion of carved outspread wings on the arms is possibly derived from designs in Percier & Fontaine's *Recueil et Décorations Intérieures* (pl. 6 & 39).





462



463



■ 462

A LARGE PAIR OF AUBUSSON TAPESTRY PANELS

LAST QUARTER 19TH CENTURY

Depicting *fêtes gallantes*, including a game of 'blind man's bluff' and a group of dancing figures, each in a parcel-giltwood frame

112 in. (285 cm.) high, 71 in. (180 cm.) wide

\$6,000-8,000

£4,400-5,800

€4,900-6,500

■ 463

A PAIR OF FRENCH PATINATED BRONZE MODELS OF THE MARLY HORSES

AFTER THE MODELS BY GUILLAUME COUSTOU, LATE 19TH CENTURY

Apparently unsigned

24 in. (64 cm.) high

\$3,000-5,000

£2,200-3,600

€2,500-4,100







■-464

**A PAIR OF ORMOLU-MOUNTED, CUT-BRASS INLAID
TORTOISESHELL 'BOULLE' MARQUETRY AND EBONY
COMMODES**

AFTER THE MODEL BY ANDRÉ-CHARLES BOULLE, LATE 19TH
CENTURY

The eared variegated red and green marble top above a berried guilloche frieze, and with a pair of concave and *convex première partie*-inlaid drawers, the angles with caryatid busts terminating in paw feet, the top of each commode twice stamped *MADE IN ENGLAND*, incised 'BA' to the underside of the handles

34½ in. (88 cm.) high, 48½ in. (123 cm.) wide, 25¼ in. (65.5 cm.) deep

\$250,000-400,000

£190,000-290,000
€210,000-320,000

COMPARATIVE LITERATURE

W. Rieder, 'Andre-Charles Boulle' in *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*, New York, 1984, p. 206, no. 126.

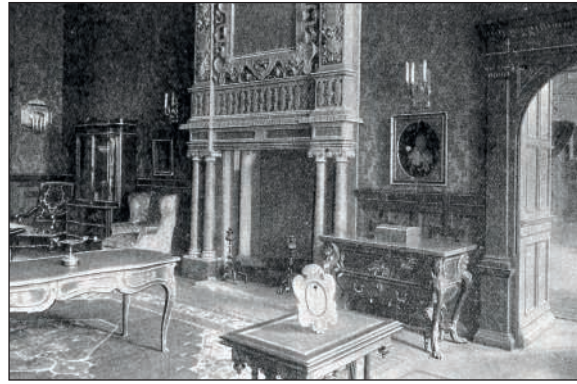
J. Focarino, Ed. *The Frick Collection, An Illustrated Catalogue, V. Furniture*, New York, 1992, cat. no's. 16.5.2 and 16.5.3, pp. 233 - 246

P. Hughes, *The Wallace Collection - Catalogue of Furniture*, London, 1996, Vol. III, Appendix VII, p. 1554 & p. 1576.

P. Hughes, 'The Grand Trianon Commodes by André-Charles Boulle and their Influence,' *Furniture History Society Journal*, Vol. XLIII, 2007, pp. 195-203

These impressive commodes are reproductions after the pair made by André-Charles Boulle and supplied in 1708 for the bed-chamber of Louis XIV at the Palais de Trianon, now the Grand Trianon, Versailles. Thereafter known as the Trianon Commodes, they are inspired by ancient sarcophagi and are among the most recognizable and important items of furniture ever conceived. They perfectly encapsulate Boulle's work in their striking originality and use of copper and tortoiseshell marquetry with which Boulle became synonymous, making him the greatest French cabinetmaker at the turn of the 18th century. Boulle also pioneered the use of gilt-bronze mounts, ostensibly to protect the furniture carcass but, in reality, this was an excuse to add supplementary sculptural ornament often in flattery of a royal patron. Thus the distinctive sphinx heads to the corners of the Trianon Commodes which imply knowledge and wisdom.

The model was so popular that by 1715 Boulle is recorded to have been working on three further examples and as many as six commodes matching the description appear in French 18th century auction catalogues. One 18th Century example entered the collection of the Dukes of Hamilton at Hamilton Palace, having purportedly been acquired from William Beckford at Fonthill. Prior to its sale at auction (see Christie's Hamilton Palace Sale, 17 June-20 July 1882, lot 994) the Hamilton Palace commode had been loaned by the 11th Duke for the Specimens of Cabinet Work exhibition at Gore House in London from May to July 1853. Though he did not attend the exhibition, Richard Seymour-Conway, 4th Marquess of Hertford - whose celebrated collection was largely bequeathed to the British nation to become The Wallace Collection - eventually obtained permission from the Duke of Hamilton to have a replica of the commode made for his own collection, entrusting the task to the co-organizer of the exhibition, the Cork Street dealer, John Webb. In turn, Webb appears to have subcontracted the work to an anonymous cabinetmaker who, to all intents and purposes, must have been Blake of London (further collaboration between Webb and Blake is known to have taken place between 1854 and 1865 in the execution of the so-called Slocombe Table for the 4th Duke of Northumberland at Alnwick Castle).



A 'Trianon Commode' in Gillows' Oxford Street showroom, London, as illustrated in the *Connoisseur*, March 1902



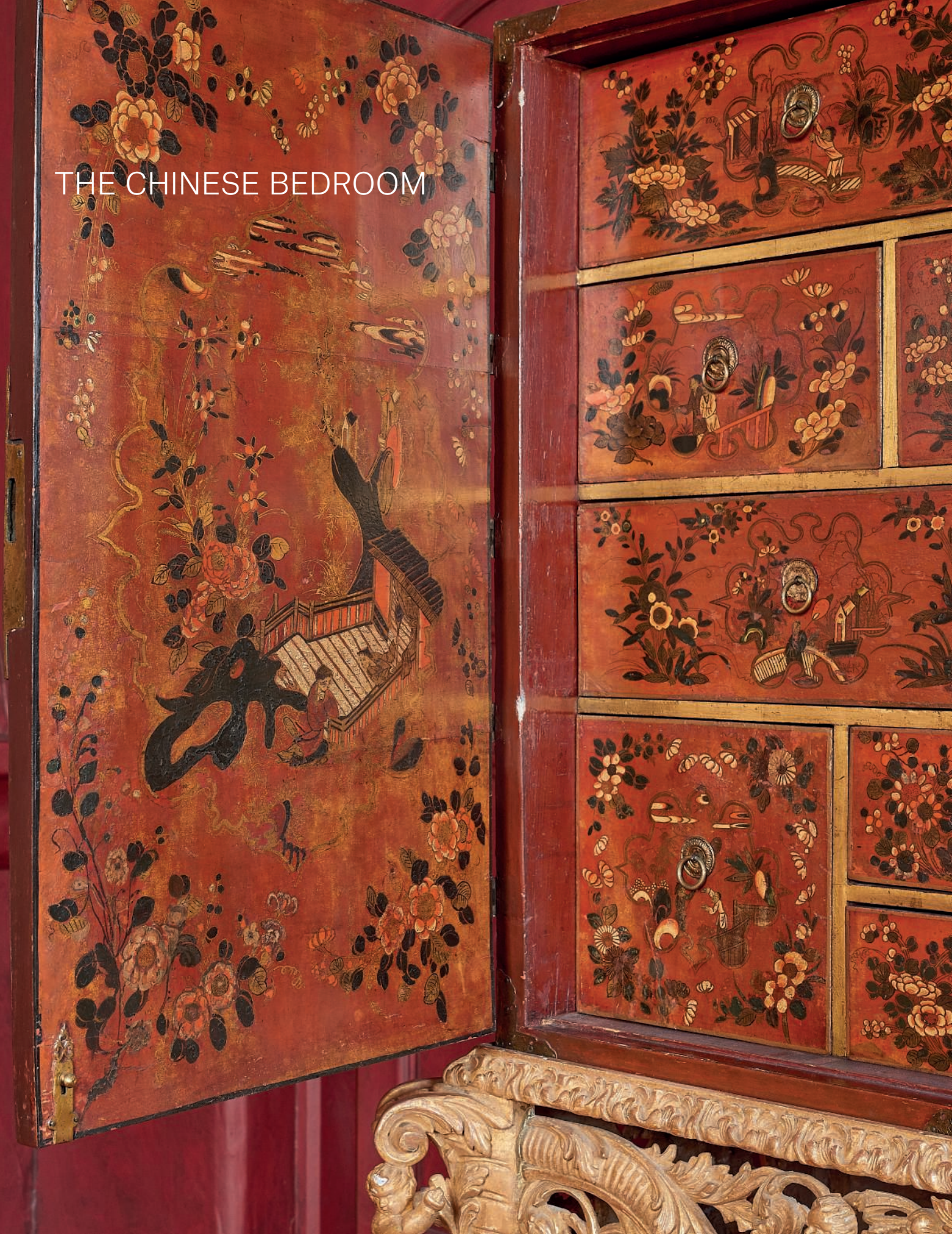
The Hamilton Palace 'Trianon Commode' as illustrated in the 1882 Christie's catalogue

No commodes today remain in the Wallace Collection, and there is some scholarly dispute that Lord Hertford might have received a total of five: three are recorded in a 1912 probate inventory for his Paris *hôtel particulier* on rue Lafitte, and two, probably from Hertford House, sold from 5 Connaught Place following the death of Sir John E. A. Murray Scott - the eventual heir of part of Lord Hertford's collection - at Christie's, London, 24 June 1913, lot 292. It is possible that Webb and Blake subcontracted some, if not all, of the work of making the commodes to French craftsmen, and set in motion further reproductions of the model by Parisian *ébénistes*, notably Alexandre-Georges Fourdinois, Charles-Guillaume Winckelsen, Henry Dasson, Emmanuel Zwiener and François Linke.

Interestingly the present commodes are stamped beneath the marble 'MADE IN ENGLAND', which indicates that they were imported to the USA sometime after 1909. Following 1891, United States tariff law required imported goods to bear the country of origin. An amendment of the tariff law in 1909 required the text to be 'MADE IN ENGLAND'. This suggests that the commodes were purchased in England, and a likely maker/retailer at that time would have been Gillows. An article in the March 1902 issue of the *Connoisseur* magazine includes a photograph of Gillows galleries at 406-414 Oxford Street showing a commode of the Trianon model. The present commodes have some signs of English manufacture (such as walnut drawers) but looking especially at the fine 'Boulle' marquetry, it is probable that they were made, at least in part, in France. Indeed Gillows are recorded to 'have had exact copies made by French *ébénistes* of the most celebrated works in the palaces and museums of France' (*Connoisseur*, March 1902, p. AD. XLVI). The model is known to have been made by French *ébénistes*, notably François Linke, at the turn of the 20th century, and the history of the model supports the likelihood of the present commodes having been made in Paris.



THE CHINESE BEDROOM



■ 465

A PAIR OF FRAMED CHINESE EXPORT REVERSE-PAINTED MIRRORS

LATE 18TH CENTURY, THE FRAMES LATER

Each painted with a seated figure, within a pierced pagoda-form frame

43¼ in. (110 cm.) high

\$8,000-12,000

£5,800-8,700

€6,500-9,700

PROVENANCE

Anonymous sale; Christie's, New York, 17 October 1981, lot 34.



465



466

■ 466

A FRENCH ORMOLU AND PATINATED BRONZE MANTEL CLOCK
SECOND HALF 19TH CENTURY

Modeled as an elephant, on a pierced *rocaille* base

22 in. (56 cm.) high

\$2,000-3,000

£1,500-2,200

€1,700-2,400

PROVENANCE

Anonymous sale; Sotheby's Belgravia, London, 3 March 1976, lot 76.



467

■ 467

A GILTWOOD OVERMANTEL MIRROR
POSSIBLY ENGLISH OR DUTCH, LATE 17TH CENTURY

The scallop shaped cresting above a rectangular plate flanked by acanthus carved corbels

44 in. (112 cm.) high, 55 in. (140 cm.) wide

\$2,000-3,000

£1,500-2,200
€1,700-2,400

PROVENANCE

Anonymous sale; Sotheby's, London 20 June 1986, lot 4.

■ 468

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE CHENETS
OF LOUIS XV STYLE, LATE 19TH CENTURY

Each modeled with a Chinoiserie figure on a scrolled base

13 in. (33 cm.) high

\$2,000-3,000

£1,500-2,200
€1,700-2,400

PROVENANCE

Anonymous sale; Sotheby's, London, 21-22 March 1985, lot 419.



468

■ 469

**A BRASS-MOUNTED RED LACQUER 'JAPANNED'
CHEST, ON GILTWOOD STAND**
20TH CENTURY

The chest with two doors decorated with chrysanthemums, pagodas and equestrian figures, the interior with an arrangement of eleven drawers, the stand carved with pierced foliage, strapwork and cherubs

66 in. (167 cm.) high, 44½ in. (113 cm.) wide, 23 in. (58.5 cm.) deep

\$5,000-8,000

£3,700-5,800
€4,100-6,500





470

■ 470

A NAPOLEON III ORMOLU MANTEL CLOCK
THIRD QUARTER 19TH CENTURY

The cartouche shaped case modelled with *rocaille* and scrolling acanthus, flanked by winged putti holding doves, the twin-barrel movement stamped *Japy Frères*

27 in. (68.5 cm.) high. 25 in. (63.5 cm.) wide. 9 in. (23 cm.) deep

\$3,000-5,000

£2,200-3,600
€2,500-4,100

PROVENANCE

Anonymous sale; Sotheby's, London, 12-13 June 1986, lot 232.

■ 471

A GILTWOOD AND FAUX-LACQUER LOW TABLE

MODERN

Of rectangular outline, decorated with birds and foliage

15 in. (38 cm.) high, 43 in. (109 cm.) wide, 33 in. (84 cm.) deep

\$1,000-1,500

£730-1,100
€810-1,200



471

■ 472

A SUITE OF UPHOLSTERED SEATING FURNITURE
MODERN

Comprising a sofa and three swivel club chairs, upholstered in red and gold silk damask with gold fringe

\$3,000-5,000

£2,200-3,600
€2,500-4,100



472 (part)





■ 473

A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY, BOIS SATINE, SYCAMORE AND COROMANDEL LACQUER SIDE-CABINETS

OF LOUIS XVI STYLE, SECOND HALF 19TH CENTURY

Each with rectangular *brèche* marble top, above a scrolled frieze centered with a pair of putti and bearded mask, over a pair of cupboard doors decorated with exotic birds, rockwork and blossoming branches, the interior doors quarter-veneered with a stained fruitwood border, fitted with shelves, over a further mask emerging from scrolling acanthus

60 in. (152 cm.) high, 61 in. (155 cm.) wide, 20 in. (50.5 cm.) deep

\$30,000-50,000

£22,000-36,000

€25,000-41,000

PROVENANCE

Anonymous sale; Sotheby's, London, 6-7 November, 1986, lot 532.





■ 474

**A CHINESE SCARLET LACQUERED AND GILT-DECORATED
CARVED CANOPY BED**

LATE QING DYNASTY (1644-1912)

Of rectangular outline, carved throughout with *ruyi*-design, dragons and mythical beasts in pierced foliate panels, with yellow silk drapery

96 in. (244 cm.) high, 131 (332.7 cm.) in. wide, 36 in. (91.5 cm.) deep

\$4,000-6,000

£2,900-4,300
€3,300-4,900





475

■ **475**
FOUR EMPIRE STYLE GILTWOOD
FAUTEUILS
 AFTER THE MODEL BY JACOB, 20TH

CENTURY
 Comprising two matched pairs; each with carved sphinx armrests, covered with leopard-print upholstery

\$1,000-1,500

£730-1,100
 €810-1,200

■ **476**
A GROUP OF FOUR GILTWOOD
TABOURETS
 20TH CENTURY

Comprising a pair of Louis XV style and a matched pair carved with rope twists, covered in leopard print upholstery

\$1,500-2,500

£1,100-1,800
 €1,300-2,000



476



477

■ 477

A NAPOLEON III ORMOLU ENCRIER
BY HENRI PICARD, PARIS, THIRD QUARTER
19TH CENTURY

Of pierced *rocaille* shape with a pair of scrolled
candle branches, the underside incised 'HP'

8¾ in. (22 cm.) high, 22 in. (56 cm.) wide

\$1,500-2,000

£1,100-1,400

€1,300-1,600



478

■ ~478

A MID-VICTORIAN ORMOLU-MOUNTED KINGWOOD AND SATINWOOD BUREAU PLAT
THIRD QUARTER 19TH CENTURY

The serpentine top inset with a red leather writing surface within a *rocaille*-cast ormolu surround, above a shaped frieze set with a recessed central drawer enclosing a red leather writing surface, flanked on each side by a drawer applied scrolled handles, the *bombé* sides centered by an acanthus clasp, on cabriole legs headed by cartouches with foliate entwined *chutes* terminating in scrolled *sabots*

32½ in. (82.5 cm.) high, 89 in. (226 cm.) wide, 43 in. (109.5 cm.) deep

\$20,000-30,000

£15,000-22,000

€17,000-24,000

LITERATURE

C. Payne, *European Furniture of the 19th Century*, Woodbridge, 2013, p. 93 (illustrated)



This imposing *bureau plat* is part of a distinguished group of Louis XV-style furniture of identical form and closely related gilt-bronze mounts found in at least three prestigious 19th century British collections. Previously thought to have been French of the Louis Philippe or Napoleon III period, recent research suggests that they are of English manufacture.

A pair of very similar rosewood *bureau plat* is in the collection of the dukes of Buccleuch and were almost certainly acquired by Walter Francis, 5th Duke of Buccleuch (d. 1884), one of the richest landowners in Britain. With a large number of properties to furnish including Dalkeith and Bowhill, the 5th Duke would have acquired his *bureaux* after his coming of age from the 1820s when he commenced a period of considerable expenditure on building, decorating and collecting.

Another virtually identical kingwood *bureau plat* was in the collection of the earls of Normanton at Somerley, Hampshire, recorded by *Country Life* in the Picture Gallery in 1958; this model was probably acquired by Welbore Ellis Agar, 2nd Earl of Normanton (d. 1868) who had the opulent Picture Gallery built in 1850 to display his splendid works of art. A further *bureau plat* was acquired by Mervyn Wingfield, 7th Viscount Powerscourt (d. 1904) for Powerscourt, Co. Wicklow, Ireland (sold Christie's, London, 24-25 September 1984, lot 489). These three prominent aristocrats were contemporaneous collectors with collections that exemplify the lavish taste of the period. Several additional examples are known:

- A further finely veneered in wood marquetry depicting hunting and village-life scenes sold Christie's, Paris, 17 June 2003, lot 166 (illustrated Payne *op. cit.*, p. 89).
- Another sold Sotheby's, Villa Demidoff, near Florence, 21-24 April 1969, lot 235.
- Examples in 'Bouille' marquetry sold Christie's, New York, 26 October 1993, lot 383, and subsequently, Christie's, New York, 28 October 2003, lot 187 and Christie's, London, 18 September 2014, lot 200.
- A bureau in 'Bouille' marquetry and of the same distinctive form is clearly visible on the stand of Litchfield and Radclyff at the London International Exhibition in 1862 (*The Illustrated London News*, 27 September 1862, p. 352).



479

■ 479

A FRENCH ORMOLU CARTEL CLOCK

BY MAISON MOTTHEAU, PARIS, CIRCA 1900

The circular clockcase surmounted by a torch and flanked by a pair of trumpeting putto terms, the dial signed *E. Mottheau/a Paris*

34½ in. (87.5 cm.) high

\$2,000-3,000

£1,500-2,200

€1,700-2,400

■ -480

A MID-VICTORIAN ORMOLU-MOUNTED KINGWOOD OPEN BOOKCASE

THIRD QUARTER 19TH CENTURY

The oval green leather-lined top within an ormolu surround, above three shelves on each side, the angles headed by fruiting swags on short cabriole legs with paw feet

34¾ in. (88 cm.) high, 27½ in. (70 cm.) wide, 22 in. (56 cm.) deep

\$3,000-5,000

£2,200-3,600

€2,500-4,100



480

■ 481

**A PAIR OF FRENCH ORMOLU, CUT
AND MOLDED GLASS SIX-LIGHT
GIRANDOLES**

OF LOUIS XV STYLE, LATE 19TH/ 20TH
CENTURY

Each with a scrolling pear-shaped frame hung with
faceted drops surmounted and a finial, electrified

34½ in. (87.6 cm.) high

\$3,000-5,000

£2,200-3,600

€2,500-4,100



481

■ 482

**A SUITE OF UPHOLSTERED SEAT
FURNITURE AND LACQUER TABLE**
MODERN

Comprising a sofa and four swivel club chairs,
upholstered in blue and gold silk damask

\$2,000-3,000

£1,500-2,200

€1,700-2,400



482



THE OTHELLO STAIRCASE





483

■ 483

A SET OF FOUR GILTWOOD BERGERES
LOUIS XVI STYLE, LATE 19TH/20TH CENTURY

Upholstered in blue and red striped silk damask, re-gilt

(4) \$1,500-2,000

£1,100-1,400
€1,300-1,600

■ 484

A PAIR OF BEECHWOOD SIDE TABLES
OF REGENCE STYLE, 20TH CENTURY

Each with rectangular onyx top above a pierced frieze centered with a mask

27 ½ in. (69.9 cm.) high, 40 in. (101.6 cm.) wide, 20 in. (50.8 cm.) deep

\$4,000-6,000

£2,900-4,300
€3,300-4,900



484



485

■ 485

**A PAIR OF ITALIAN GILTWOOD
TORCHERES**

LATE 19TH/EARLY 20TH CENTURY

Profusely carved overall with fruit, scrolls and
cherub masks, one on casters, re-gilt

87 in. (221 cm.) high, overall

\$10,000-15,000

£7,300-11,000
€8,200-12,000

■ 486

**A PAIR OF GILTWOOD WING-BACK
ARMCHAIRS**

OF GEORGE II STYLE, 20TH CENTURY

Upholstered in dark blue velvet

49 in. (124.5 cm.) high

\$2,000-3,000

£1,500-2,200
€1,700-2,400



486



PIETRO CALVI

Pietro Calvi was born in Milan and studied at the *Accademia*, to which he was elected an Honorary Member in 1882. He trained under Giovanni Seleroni (active in Milan from 1840) who worked in marble and bronze and from whom, he most probably, acquired his knowledge of bronze casting. Seleroni had in turn learnt bronze foundry techniques from Gaetano Manfredi (d. 1870).

Having first exhibited *Othello* in Milan in 1867, it attracted international attention at the Parma Exhibition of 1870, which was the first Artistic Congress of Italy and conceived to celebrate unification. It sought a move away from regionalism to create a national artistic style and integrate Italy into European culture. This construct might imply conformation to Beaux-Arts sensibilities, however, Calvi, who was only 37 years old, showed youthful rebellion in submitting to the exhibition his bust of *Othello* (catalogue no. 241).

Othello was a radical choice as a character of color depicted in marble and bronze and a fierce repudiation of the pure white statuary of neoclassicism. However, an educated critic of the day would have observed that the young Calvi was reflecting an international trend by alluding to the inequalities of slavery – referencing *The Greek Slave* by the American sculptor Hiram Powers – and by observing the fashion for polychrome sculpture as exemplified by Charles Cordier's ethnographic portraits.

Being so on-trend, *Othello* was awarded a bronze medal by unanimous decision of the jury at the Parma Exhibition, but nonetheless Calvi's combined use of bronze and marble stimulated much comment and criticism, causing one reviewer in the *Giornale Ufficiale* to summon the great sculptor of antiquity in Calvi's defense: "The great Phidias in his Jove Olympicus combined several materials".

In Shakespeare's tragedy first performed about 1603, Othello was a highly-regarded Moor of Venice who married Desdemona, the daughter of a Senator named Brabantia. The villain Iago leads Othello to believe her unfaithful. Othello smothers her to death before learning of her innocence, after which he kills himself. It is said that Calvi based the present bust on the likeness of Ira Aldridge (d. 1867), who was the first African actor to play the part. Born in New York, Aldridge moved to England aged 18, famously playing Othello in Covent Garden, where he was "extremely well received" according to a critic from *The Times*, and went on to overcome prejudice gradually developing other roles and, with the use of make-up, went on to play Richard III, Shylock, Iago and King Lear and Macbeth.

The story was set to music in operas by Rossini in 1816 and Verdi in 1887 and Calvi was drawn to literary and operatic characters for their rich pathos, replicating his success with *Othello* by depicting other dramatic characters such as his bust of *Selika* from the opera *L'Africaine*, shown at the Royal Academy, London, in 1872; *Aida*, from Verdi's eponymous opera, exhibited in Rome in 1883; *Aleydah* from the romantic historical novel *El Ray Maldito*, shown in Turin in 1884; and, again invoking a polemic against slavery in his portrayals of the title character from *Uncle Tom's Cabin* and *The Minstrel*, exhibited at the Royal Academy in 1883. *Othello* however was Calvi's magnum opus and versions were shown at the Paris Salon of 1870 (no. 4318), the Royal Academy in London in 1872 (no. 1526) and in the *Exposition Universelles* of 1878 in Paris (no. 48) and Sydney in 1879. A number of busts of *Othello* by Pietro Calvi are recorded, one of which sold Sotheby's, London, 27 September, 1991, lot 17 and 16 December 2015, lot 88.

■ 487

PIETRO CALVI (ITALIAN, 1833-1884)

Othello

Signed *Calvi/Milano* to the reverse, on a *brèche* marble socle marble and bronze
35½ in. (90 cm.) high
circa 1870.

\$50,000-80,000

£37,000-58,000
€41,000-65,000

PROVENANCE

Anonymous sale; Sotheby's, London, 12 June 1986, lot 205W.

LITERATURE

Pietro Marcheselli, *Pietro Calvi Milano 1833-1884*, undated letter (Christie's private source).

A. Panzetta, *Nuovo dizionario degli scultori Italiani. Dell'ottocento e del primo novocento*, Milan, 1990, vol. 1, p. 193.

The Colour of Sculpture 1840-1910, exh. cat. Van Gogh Museum, Amsterdam, 1996, pp. 125-126.

The Colour of Life. Polychromy in Sculpture from Antiquity to Present, exh. cat. The J. Paul Getty Museum, Los Angeles, 2008, pp. 160-161.

■ 488

AN ORMOLU-MOUNTED GREEN GRANITE PEDESTAL 20TH CENTURY

The square top above a column with floral swag

40 in. (102 cm.) high, 16 in. (41 cm.) square

\$5,000-8,000

£3,700-5,800
€4,100-6,500



487



488





489

■ 489

A CARVED GILTWOOD MIRROR
OF GEORGE III STYLE, 19TH CENTURY

The eared rectangular plate with cluster column and C-scroll borders, the reverse with maker's label, *THOMAS Mc. ARTHUR / SUCCESSOR TO / WM MURRAY / CARVER & GILDER TO THE QUEEN / 14 Enoch Square / GLASGOW*, regilt

65 in. (165 cm.) high, 35.1/5 in. (50 cm.) wide

\$3,000-5,000

£2,200-3,600
€2,500-4,100

PROVENANCE

Anonymous sale; Sotheby's, New York, 2 December 1978, lot 53A.



488 (label)



490

■ ~490

A GEORGE III MAHOGANY, SATINWOOD, EBONIZED AND EBONY MARQUETRY COMMODE

CIRCA 1780

Of serpentine outline, the red and white mottled marble top with three quarter bronze gallery, above a pair side doors inlaid with perched owls

34½ in. (88 cm.) high, 31¼ in. (81 cm.) wide, 17¼ in. (44 cm.) deep

\$5,000-8,000

£3,700-5,800
€4,100-6,500

■ ~491

A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS SATINE PARQUETRY REGULTEUR

AFTER THE MODEL BY CHARLES CRESSENT, LATE 19TH CENTURY

The serpentine-shaped case surmounted by a figure of Chronos and set with an enamel dial, centred by a glazed cartouche-shaped pane, on spreading base with paw-cast feet and conforming plinth

97½ in. (248 cm.) high, 30 in. (76 cm.) wide, 14 in. (35.5 cm.) deep

\$20,000-30,000

£15,000-22,000
€17,000-24,000

An example of Charles Cressent's original *régulateur*, of which the present model is a copy, is in the collection of Her Majesty the Queen at Buckingham Palace (illustrated in A. Pradère, *Les Ebénistes français de Louis XIV à la Révolution*, Paris, 1989, p. 135). Another 19th century example, by Paul Sormani, sold Christie's, London, 24 September 2008, lot 96.



491





492

■ 492

A FRENCH ORMOLU MANTEL CLOCK
LATE 19TH CENTURY

Surmounted by a winged putto and sunburst, the circular clock-case flanked with garlands, on a shaped base with a pair of putti, the clockworks variously stamped with letters and numbers

22¾ in. (58 cm.) high, 22 in. (56 cm.) wide, 8¼ in. (21 cm.) deep

\$4,000-6,000

£2,900-4,300

€3,300-4,900

■ 493

A FRENCH ORMOLU FENDER
LATE 19TH CENTURY

Each scrolled chenets seated with a putto, joined by pierced scrollwork and two putti with arms outstretched

14 in. (35.5 cm.) high, 57½ in. (147 cm.) wide

\$3,000-5,000

£2,200-3,600

€2,500-4,100



493

494

A LARGE FRENCH ORMOLU-MOUNTED MARBLE BUFFET
CIRCA 1900

The serpentine *brèche de benou* marble backsplash centered with a scallop shell, the top supported by two scrolled volutes headed with acanthus clasps, the supports joined by a beveled panel, raised on a shaped plinth

59½ in. (151 cm.) high, 84 in. (213 cm.) wide, 25½ in. (65 cm.) deep

\$15,000-25,000

£11,000-18,000
€13,000-20,000





495

■ 495

HENRI HONORÉ PLÉ (FRENCH, 1853-1922)

Maiden with birds

inscribed *h. Plé*
 bronze, dark brown and red patina
 31½ in. (80 cm.) high
 circa 1900

\$4,000-6,000

£2,900-4,300
 €3,300-4,900

■ 496

A PAIR OF ITALIAN GILTWOOD FIGURAL CONSOLE TABLES
 EARLY 18TH CENTURY AND LATER

Each modeled as a pair of putti, redecorated, the tops adapted

36½ in. (93 cm.) high, 30 in. (76 cm.) wide, 18 in. (46 cm.) deep

\$3,000-5,000

£2,200-3,600
 €2,500-4,100

PROVENANCE

The Property from the Collection of Mrs. Marietta Peabody Tree & Ronald Tree; Sotheby Parke-Bernet, New York, 9 October 1976, lot 348.

■ 497

A FRENCH ORMOLU-MOUNTED ONYX JARDINIÈRE
 LATE 19TH/EARLY 20TH CENTURY

Of molded ovoid shape with acanthus handles

18 in. (46 cm.) high, 30 in. (76 cm.) wide, 16½ in. (42 cm.) deep

\$4,000-6,000

£2,900-4,300
 €3,300-4,900

PROVENANCE

Anonymous sale; Sotheby's, London, 6-7 November 1986, lot 419.



496





497



(one of a pair)

498

A PAIR OF GEORGE III CARVED GILTWOOD MIRRORS

CIRCA 1760

Each profusely carved with scrolls and vines, the arched *rocaille* cresting flanked by ho-ho birds, re-gilt, later plates

72 in. (183 cm.) high, 32 in. (81 cm.) wide

\$10,000-15,000

£7,300-11,000
€8,200-12,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 13 December 1986, lot 35.

■ 499

A PAIR OF UPHOLSTERED SIDE CHAIRS

MODERN

Upholstered in red and blue striped silk damask with gold fringe

\$4,000-6,000

£2,900-4,300
€3,300-4,900



499

■ 500

A PAIR OF FRENCH GILTWOOD

MERIDIENNES

LATE 19TH CENTURY

Each with acanthus-carved cresting, the armrests, back and seat upholstered in red and gold silk damask

\$1,500-2,000

£1,100-1,400
€1,300-1,600



500



501

■ 501

A PAIR OF NAPOLEON III ORMOLU TEN-LIGHT CANDELABRA

THIRD QUARTER 19TH CENTURY

Each modeled as a putto supporting scrolled candle branches, the bases with hounds and stags

29 in. (73.5 cm.) high

\$3,000-5,000

£2,200-3,600
€2,500-4,100

■ 502

A NAPOLEON III ORMOLU SURTOUT DE TABLE

THIRD QUARTER 19TH CENTURY

Cast with pierced scrolls and winged putti, hounds and stags

9 in. (23 cm.) high, 37 in. (94 cm.) wide, 25 in. (63 cm.) deep

\$10,000-15,000

£7,300-11,000
€8,200-12,000

■ 503

A PAIR OF NAPOLEON III ORMOLU FIGURAL VASES AND COVERS

THIRD QUARTER 19TH CENTURY

Each lidded vase surmounted by a putto, the baluster vase flanked by scrolled handles each sat with further putto, on a pierce *rocaille* foot

23 in. (58 cm.) high

\$4,000-6,000

£2,900-4,300
€3,300-4,900



502

■ 504

**A NAPOLEON III ORMOLU TWELVE-LIGHT
CANDELABRUM**

THIRD QUARTER 19TH CENTURY

Cast overall with scrolling foliage surrounding a central vase, the base with hounds and stags

26 in. (66 cm.) high, 16 in. (41 cm.) wide, 12½ in. (32 cm.) deep

\$3,000-5,000

£2,200-3,600
€2,500-4,100

■ 505

A LOUIS XV CARVED GILTWOOD CONSOLE TABLE
MID-18TH CENTURY

The serpentine *Languedoc rouge* marble top, above a conforming pierced frieze, re-gilt

35 in. (89 cm.) high, 63½ in. (161.5 cm) wide, 26 in. (66 cm.) deep

\$8,000-12,000

£5,800-8,700
€6,500-9,700



503

504

503

505







VARIABLE
Bluie
TEMPÊTE
TRÈS SEC
P. SORBIÈRE
PARIS

■~506

**A FINE FRENCH ORMOLU-MOUNTED AMARANTH, KINGWOOD, TULIPWOOD,
SYCAMORE AND PARQUETRY PEDESTAL CLOCK AND COMPANTION BAROMETER**
BY PAUL SORMANI, PARIS, LAST QUARTER 19TH CENTURY

Each surmounted by a cloud-form case cast with three putti suspending garlands, on a spreading socle with ribbon-hung garlands, above the square tapering pedestal headed by a laurel wreath beneath an Apollo mask, on *toupie* feet, the clock dial signed *P. SORMANI/A PARIS*, the reverse of both stamped *SORMANI/PARIS*

88½ in. (225 cm.) high, 19½ in. (49.5 cm.) wide, 12½ in. (32 cm.) deep

\$100,000-200,000

£73,000-140,000

€82,000-160,000

PROVENANCE

Anonymous sale; Victorian International, Sotheby's Park Bernet, New York, 14 February 1979, lot 572.

This fine *régulateur de parquet* and its companion barometer are based upon the celebrated model attributed to Jean-Henri Riesener, executed in 1785 and now in the Musée de Louvre (cat. C.Dr., No. 185). Today this model is one of the most famous *régulateur* clocks from French Royal *ancien régime*. Its enduring popularity owes much to it being a favored object of Empress Eugénie, during the Second Empire embarked on an ambitious refurbishment campaign of her apartments at the Tuileries, creating rooms which evoked the final flourishing of the *Ancien Régime* – the Louis XVI period – and paired furniture and works of art from the 18th century with fine 19th century reproductions. As part of this campaign, Eugénie commissioned the celebrated 19th century cabinetmaker Grohé to create a pendant barometer to Riesener's longcase clock, which is illustrated in P. Verlet, *Les bronzes dorés français du XVIIIe siècle*, Paris, 1987, p. 384, fig. 394.

Following defeat in the Franco-Prussian war and Napoleon III's abdication, the original *régulateur* together with Grohé's barometer were transferred to the Mobilier National for display at the Louvre. It is here that they were admired by *ébénistes* who would have sought permission to replicate the model, perhaps utilising Grohé's bronze master models and drawings. The finest reproductions of the model dating to the last quarter of the 19th century are recorded by Henry Dasson, Alfred Beurdeley, L'excellent and Paul Sormani - and are not to be confused with the proliferation of later and vastly inferior copies. A single *régulateur* by Henry Dasson is illustrated in C. Mestdagh, *L'ameublement d'art français 1850-1900*, Paris, 2010, p. 192, fig. 220, and another by Dasson sold from a distinguished American collection, Christie's London, 28 October 2014, lot 14 (£62,500).

A pair - the *régulateur* with its companion barometer – are exceedingly rare. The only other pair recorded are by Henry Dasson and sold Christie's, New York, 24 April 2002, lot 66.



(stamp)



507

■ 507

AN AMERICAN FIVE-PIECE SILVER TEA AND COFFEE SERVICE AND TRAY

MARK OF REED & BARTON, TAUNTON, 1951

'Francis I' pattern, comprising a kettle-on-stand with burner, coffee pot, teapot, covered sugar bowl and cream jug; each baluster form and chased with fruit, flowers and foliage, with cornucopia encircling a vacant cartouche on either side, *marked under bases and on reverse of tray*

31 in. (78.5 cm.) wide, the tray

\$5,000-8,000

£3,700-5,800
€4,100-6,500



508

■ 508

A PAIR OF LARGE SILVER-PLATED WINE COOLERS

APPARENTLY UNMARKED, PROBABLY ENGLISH, SECOND HALF 19TH CENTURY

Each dual-handled urn with grape-vine frieze, on a square faux marble base

29½ in. (75 cm.) high, overall

21 in. (53 cm.) wide

\$4,000-6,000

£2,900-4,300
€3,300-4,900

PROVENANCE

Anonymous sale; Sotheby Parke Bernet, Los Angeles, 3 March 1982, lot 601



■ 509

A PAIR OF LARGE FRENCH ORMOLU, PATINATED BRONZE AND ROUGE GRIOTTE MARBLE FIGURAL TEN-LIGHT CANDELABRA

SECOND HALF 19TH CENTURY

Each modeled as a putto sitting on a shell, one with a lobster, the other with a leopard, on *rouge griotte* marble base, electrified

48 in. (122 cm.) high

\$20,000-30,000

£15,000-22,000
€17,000-24,000

PROVENANCE

The Edward James Collection; Christie's, West Dean Park, 2-6 June 1986, lot 33.
Anonymous sale; Sotheby's, London, 6-7 November 1986, lot 443.



THE TERRACE ROOM





510 (one of six)

■ 510

**A SET OF SIX GILTWOOD TORCHERES
AND SIX-LIGHT CUT AND PRESSED-
GLASS GIRANDOLES**
19TH/20TH CENTURY

Each six-light girandole affixed to a carved Baroque
style baluster-form *torchère*, electrified

93 in. (236 cm.) high, overall

\$10,000-15,000

£7,300-11,000

€8,200-12,000

■ 511

A PAIR OF GEORGE III CARVED GILTWOOD MIRRORS
ATTRIBUTED TO BY WILLIAM MATHIE, EDINBURGH,
CIRCA 1760

Each with entablature pediment surmounted by flower and fruit-filled basket, flanked by flowering *rocaille* ewers, above a cartouche pediment with small plates framed with C-scrolls and acanthus and large arched top plate, the principle plate below with reeded frames and corbelled borders entwined with leafy branches, re-gilt in the 19th century

109 in. (277 cm.) high, 57½ in. (131 cm.) wide

\$100,000-150,000

£73,000-110,000
€82,000-120,000

PROVENANCE

Property of Ambassador & Mrs. Walter Annenberg; Sotheby's, New York, 16-17 April 1982, lot 289.





511 (one of a pair)

WILLIAM MATHIE

This pair of exuberantly carved rococo pier glasses display many of the characteristics of the Scottish carver, William Mathie (fl. 1733-61). Mathie's craftsmanship was directly influenced by Thomas Chippendale's (d. 1779) patterns, published in his *Gentleman and Cabinet-Maker's Director*, 1754, 1755 and 1762. Thus, the form of the present mirrors is closely related to designs for pier glasses in the 1st and 2nd editions of the *Director* (plates CXLI, CLXII), while the flower-filled urns are undoubtedly inspired by those found on a design for an over-mantel, which are virtually identical, in the 3rd edition (plates CLXXXI and CLXVII). Mathie's skill lay in the panache with which he executed his carved mirror frames often including sinuous and entwining foliate branches as found on this example. Such ebullient carving is likewise featured on a looking glass created by Mathie in 1759 for one of the principal bed chambers at Dumfries House, Ayrshire, for William Crichton-Dalrymple, 5th Earl of Dumfries (d. 1768), Mathie's largest known commission; his principal role there was to provide a series of mirrors to complement those already supplied by Chippendale. The Dumfries example also has similar flower-filled urns. Another example by Mathie, based on a comparable Chippendale shape, features entwining branches too; this mirror was supplied in 1760-61 to Francis Charteris, 7th Earl of Wemyss (d. 1808), for Amisfield House, near Haddington, Scotland (sold Christie's, London, 15 November 2017, lot 100).



■ 512

**A PAIR OF FRENCH ORMOLU
CANDELABRA**

LATE 19TH/EARLY 20TH CENTURY

Each modeled with a music trophy and merry-making putto, electrified

23 in. (58.5 cm.) high

\$1,500-2,000

£1,100-1,400
€1,300-1,600



512

■ 513

**A PAIR OF FRENCH GILTWOOD WINDOW
BENCHES**

LATE 19TH CENTURY

In the Regence style, upholstered in button-tufted gold silk damask

21 in. (51 cm.) high, 50 in. (127 cm.) wide, 18½ in. (47 cm.) deep

\$3,000-5,000

£2,200-3,600
€2,500-4,100



513



514

■ 514

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE FIGURAL JARDINIÈRES

CAST FROM A MODEL BY AUGUSTE MOREAU (1834-1917), LATE 19TH CENTURY

Each inscribed signed *Aug. Moreau*, raised on a bead-molded marble plinth

40 in. (102 cm.) high; 17½ in. (44.5 cm.) wide, overall

\$12,000-18,000

£8,700-13,000
€9,800-15,000

PROVENANCE

Anonymous sale; Sotheby's, London, 6 March 1987, lot 403.

■ 515

A PAIR OF UPHOLSTERED ARMCHAIRS
MODERN

Upholstered in gold velvet with red and gold fringe

\$1,000-1,500

£730-1,100
€810-1,200



515





■ 516

PIETRO CALVI (ITALIAN, 1833-1884)

The Four Seasons

three signed CALVI and the other signed and dated Calvi/Milano 1872 white marble, each on a later giltwood and white-painted fluted pedestal
32 in. (81.5 cm.) high, *Summer*
28½ in. (72.5 cm.) high, *Spring*
30½ in. (77.5 cm.) high, *Autumn*
31 in. (79 cm.) high, *Winter*
39 in. (99 cm.) high, the pedestals
circa 1870-80.

\$40,000-60,000

£29,000-43,000
€33,000-49,000

PROVENANCE

Anonymous sale; Sotheby's, London, 12 June 1986, lot 206W.

The Four Seasons have been a mainstay in art history since late antiquity but their sculptural manifestation peaked in 17th and 18th century France when Louis XIV himself commissioned numerous artists to produce, amongst others, allegories of the Months, Virtues, Elements and Seasons - examples of which can be seen in the Château de Versailles, and in the Jardins des Tuileries, Paris.

The present workings of the subject, in their idealized beauty and sentimentality, recall the frivolity and decadence of the rococo, especially the paintings of François Boucher. They are exemplary of Italian studio production of late 19th century, depicting floral, foliate and fruit-wreathed young women with plunging décolletage.

A single bust of *Primavera (Spring)* by Pietro Calvi is recorded to have been presented to the city of Naples and another of the same subject sold Christie's, London 20 September 2012, lot 180. A pair, of *Spring and Autumn*, sold Christie's, London, 29 March 2007, lots 114 and 115. The present lot is the only full set of the Four Seasons known to have come to the market.





517

■ **517**
A PAIR OF FRENCH GILTWOOD BERGERES
 PART LATE 18TH CENTURY

Each with musical trophy cresting and ram's mask armrests, upholstered in light pink damask, stamped *DEMAY*, re-gilt

\$3,000-5,000

£2,200-3,600
 €2,500-4,100

PROVENANCE

Succession de la Comtesse Mona Bismarck; Sotheby's, Monaco, 30 November 1986, lot 777.

■ **518**
A PAIR OF FRENCH ORMOLU FIGURAL CHENETS
 LATE 19TH CENTURY

Each modeled with a seated musician, on a scrolled base

14½ in. (37 cm.) high

\$2,000-3,000

£1,500-2,200
 €1,700-2,400



518

■ **519**
A REGENCE GILTWOOD PIER MIRROR
 EARLY 18TH CENTURY

The arched top with *rocaille* cresting, flanked by mythological birds above swept acanthus shoulders and borders, the plates replaced, re-gilt

76 in. (193 cm.) high, 46 in. (117 cm.) wide

\$4,000-6,000

£2,900-4,300
 €3,300-4,900

PROVENANCE

Collection A. Roussel; Sotheby's, Monaco, 22 June 1986, lot 543.

519





■-520

A FINE GILTWOOD AND POLYCHROME-PAINTED CONCERT GRAND PIANO

THE MOVEMENT BY STEINWAY & SONS, NEW YORK, SERIAL NO. 78400, THE CASE DECORATED BY TH. KAMMERER OF CUEL & CIE., PARIS, CIRCA 1894

Painted overall with scenes signed TH. KAMMERER, the sides profusely carved with floral garlands and painted with scenes of a fox hunt, the interior of lid painted with a fox and scrolling foliage, the movement with stenciled serial number and further Steinway patents, *redecorated*

Closed: 40½ in. (103 cm.) high, 109 in. (227 cm.) long, 61 in. (155 cm.) wide

\$50,000-100,000

£37,000-72,000
€41,000-81,000

PROVENANCE

Cornelius Vanderbilt II.
Flora Whitney Miller.
Sotheby's Park Bernet, New York, 11 April 1987, lot 323.

LITERATURE

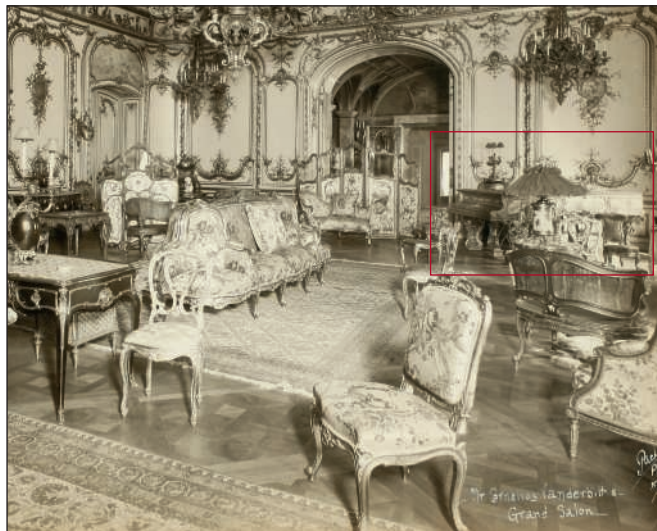
R. Ratcliffe, *Steinway*, New York, 1989, p. 149 (illustrated).

The end of the 19th century marked the rise of the great American industrial fortunes and essentially ushered in The Gilded Age in its full glory. Although the elite businessmen of the time were referred to as 'Robber Barons' for their sometimes unscrupulous business practices, it is largely for their philanthropy that America's early captains of industry are remembered. Few art collections rivaled those of Cornelius Vanderbilt II (d. 1899), the infamous New York socialite, philanthropist and heir to the New York Central Railroad fortune. With palatial interiors exuding luxury and opulence, the Vanderbilt residence was a hallmark of America's Gilded Age and marked the unparalleled collaborative genius of architects George Browne Post, Richard Morris Hunt and noted *bronzier* and interior designer, Jules Allard.

The Vanderbilt Mansion, described as an 'early French Renaissance style château', was located at the northwest corner of West 57th Street and grew out of the demolished remnants of three brownstone buildings which Cornelius acquired after his grandfather's passing in 1877. The first phase of the home was completed in 1882, though by the early 1890s Vanderbilt launched an ambitious renovation which encompassed a massive addition to increase the size of the residence to over 130 rooms. The renovations to the interior equaled that of the exterior and Vanderbilt commissioned designs from the leading American and Parisian firms of the era; including Louis Comfort Tiffany for a Moorish smoking room, Jules Allard for the *Petit Salon* and fellow Parisian Gilbert Cuel for the splendid *Grand Salon* where the present instrument was placed and admired by New York's well-heeled social elite.

The Steinway Archives record the instrument as 'a New York Grand Model D, Fancy, White and Gilt, decorated in France, Louis XV style, length 8'10", completion date 22 April 1893, shipped by Cuel Brothers to Paris, sale entered on 21 April 1894'. Following its completion, Vanderbilt celebrated the mansion's renovations with a sparkling ball to introduce his daughter, Gertrude Vanderbilt Whitney, to society – an affair which was aptly described in *Vanity Fair*, "A Fifteen Thousand Dollar Piano", vol. XVI, July-December, New York, 1894:

"Upon top and bottom and around the sides of this beautiful instrument are many elaborate carvings, all of glittering gilt. The whole scene of the piano is in harmony with the Louis XV rooms in Mr. Vanderbilt's house. All of the decorative work on Mr. Vanderbilt's piano was done in Europe. The whole piano case, including all of the woodwork, was done in this country. Then it was taken apart and shipped to Paris to Gilbert Cuel, of 20 Rue des Capucines, under whose supervision the decoration was begun. Kammerer was secured to paint the panels, which numbered half-a-dozen. He is noted in Paris for decorative work in the Louis XV style [...]. Kammerer's panels show some exquisite color work in a light key. There are landscapes and allegorical pieces with a bewildering array of cupids and little goddesses and many pleasing fancies emblematic of music and the arts."



The piano *in situ* in the Louis XV Salon, The Cornelius Vanderbilt Mansion, New York Collection of the New-York Historical Society



THE VANDERBILT STEINWAY PIANO



■-521

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

BY FRANÇOIS LINKE, THE MOUNTS DESIGNED LÉON MESSAGÉ, INDEX NUMBER 930, PARIS, LATE 19TH/EARLY 20TH CENTURY

The serpentine top inlaid with loose floral sprays, above a conforming frieze set with three drawers and centered on each side with a mask amidst seaweed swags, the angles with busts of *Modestie et Coquetterie*, the sides each with a scallop shell, on slight cabriole legs with scrolled *sabots*, the upper molding signed *Linke*

29¾ in. (75 cm.) high, 39½ in. (100 cm) wide, 24 in. (61 cm.) deep

\$50,000-100,000

£37,000-72,000

€41,000-81,000

This exquisite writing table finished with scrolling *bois de bout* marquetry is closely related to Francois Linke's index number 965, a larger example measuring 175 cm. wide and described as *modèle riche* namely for the addition of an elaborate stretcher seated with banner-bearing cherubs (see Christie's, New York, 18 November 2014, lot 249). As on table number 965, the luxurious mountings here are the unmistakable genius of Linke's frequent collaborator, Léon Messagé. Laden with cascading waves, seaweed swags, *coquilles* and androgynous busts, the present table draws from a well of inspiration within Linke's own extensive *oeuvre*, mainly from the cabinetmaker's celebrated *commode coquille: Coquetterie et Modestie* (index number 559) for his award-winning stand at the 1900 *Exposition Universelle* in Paris (C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 170). The design was popular among Linke's impressive register of clientele, which included commissions supplied to Elias Meyer in 1909, Madame d'Astoreca in 1910, Antonio Devoto in 1913 and for the King Fuad I's study at Ras al-Tin, Alexandria, Egypt in the 1920s.

The number of tables produced of this scale remains unknown, though its rarity is assured as only other table of this design has since come to the market. The other, sold at Sotheby's, New York, 15 October 2015, lot 161, was linked to a special commission for Ethel Pissis, an American divorcé from San Francisco who married François Linke's second son Charles in March 1931.



Linke's cliché for index no. 930. Courtesy of Christopher Payne/Linke Archive.



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:

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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:

- 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**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the

Heading even if shown in **UPPERCASE type**.

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

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

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

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

- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- 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 **lot**. 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
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

STORAGE AND COLLECTION

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

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

STORAGE CHARGES

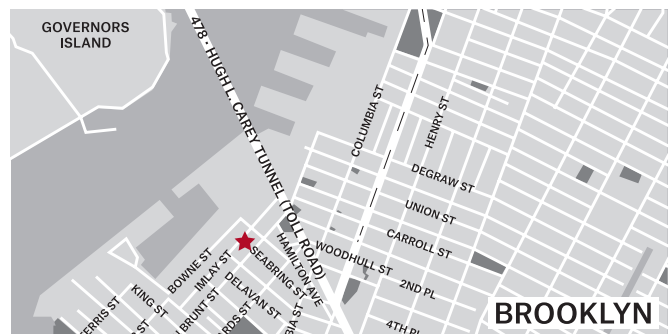
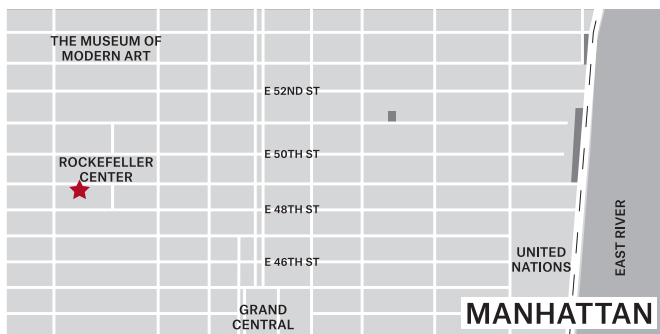
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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

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

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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

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

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



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

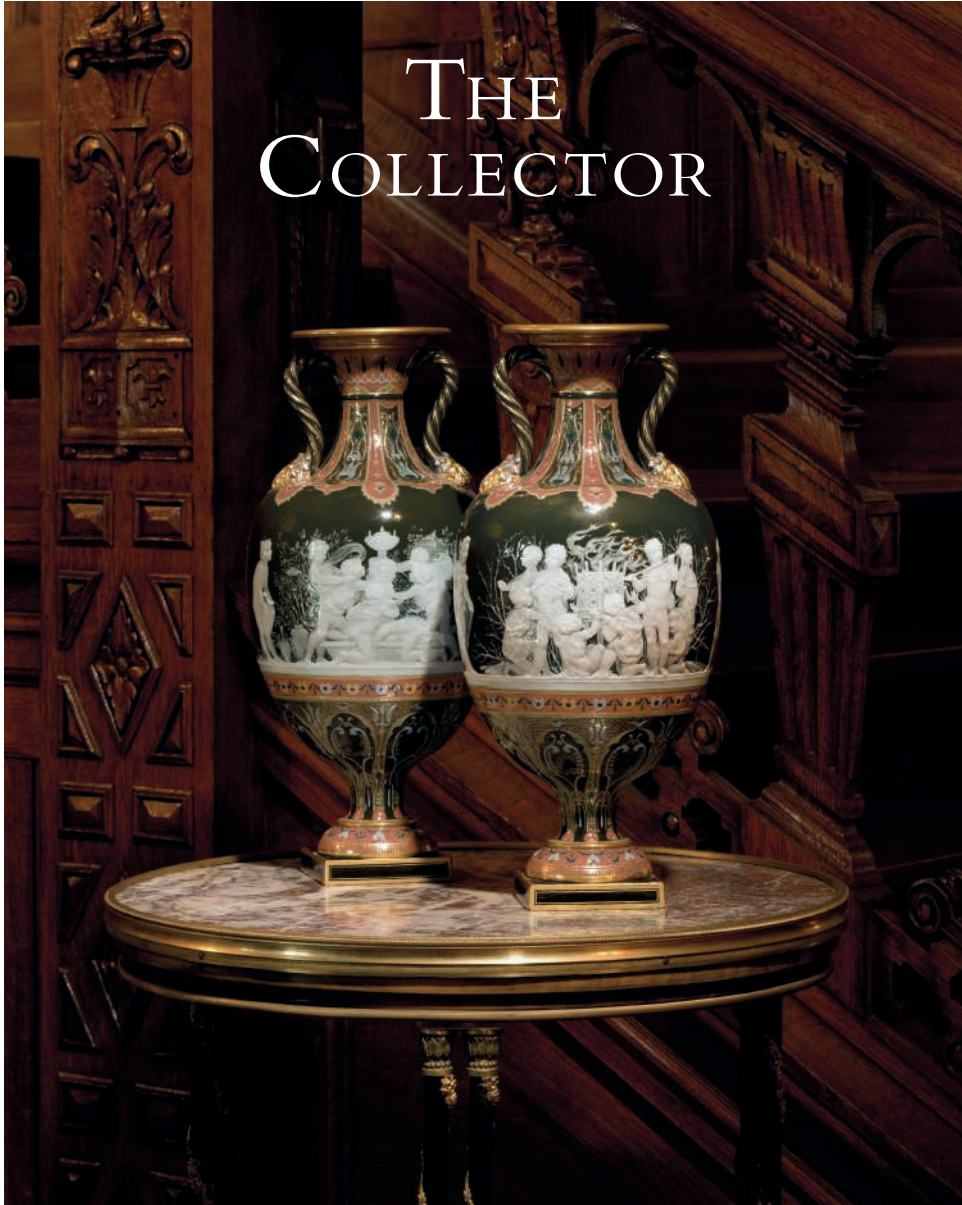
CONTACT

Casey Rogers
crogers@christies.com
+1 212 707 5910

Alexssa Todd
atodd@christies.com
+1 212 641 7559

CHRISTIE'S

THE COLLECTOR



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.(OUIS) SOLON 79
\$120,000-180,000

SILVER, 19TH CENTURY FURNITURE & SCULPTURE, CERAMICS & RUGS

New York, 10 April 2018

VIEWING

6 - 9 April 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

TheCollectorSaleNewYork@Christies.com

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

THE FEATHER COLLECTION FINE FURNITURE & WORKS OF ART

WEDNESDAY 11 APRIL 2018
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: FEATHER
SALE NUMBER: 15900

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

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

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

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

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

AUCTION RESULTS: CHRISTIES.COM

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

15900

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

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

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

Signature

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

PLEASE PRINT CLEARLY

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

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

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe and Asia
Loïc Brivezac
Gilles Erulin
Jean François Palus
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Charles Cator, Deputy Chairman, Christie's Int.
Stephen Lash, Chairman Emeritus, Americas
Xin Li-Cohen, Deputy Chairwoman, Christie's Int.
The Earl of Snowdon, Honorary Chairman, EMERITUS

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Brook Hazelton, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Loïc Gouzer, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Maria C. Los, Deputy Chairman
Ellanor Notides, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S ADVISORY BOARD, AMERICAS

The Lord Carrington, KG, Honorary Chairman
John L. Vogelstein, Chairman
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,
Stephen Bronfman, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhardt, Archbold D. van Beuren,
Casey Wasserman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer,
Diane Baldwin, Heather Barnhart, Alyson
Barnes, Michael Bass, Elizabeth Beaman,
G. Max Bernheimer, Rita Boyle, Catherine Busch,
Max Carter, Angelina Chen, Sandra Cobden,
Dan Conn, Kathy Coumou, Deborah Coy,
Francois de Poortere, Carrie Dillon, Monica Dugot,
Richard Entrup, Lydia Fenet, Jessica Fertig,
Johanna Flaum, Sara Friedlander, Virgilio Garza,
Keren Gottesman, Benjamin Gore, Karen Gray,
Jennifer K. Hall, Bill Hamm, Darius Himes,
Koji Inoue, Erik Jansson, Rahul Kadakia,
Kathy Kaplan, Julie Kim, Sharon Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Susan Kloman, Timothy Kompanchenko,
James Leitch, Daphne Lingon, Richard Lloyd,
Gabriela Lobo, Rebecca MacGuire,
Andrew Massad, Adrien Meyer, Rick Moeser,
Richard Nelson, Tash Perrin, Jason Pollack,
Denise Ratinoff, Kimberly Ray, John Reardon,
Margot Rosenberg, Sonya Roth, Caroline Sayan,
Muys Snijders, Will Strafford, Sarah Vandeweerd,
Cara Walsh, Amy Wexler, Allison Whiting,
Marissa Wilcox, Jody Wilkie, Zackary Wright,
Steven Wrightson, Katsura Yamaguchi,
Jennifer Zatorski, Steven J. Zick

VICE PRESIDENTS

Charlie Adamski, Christine Layng Aschwald,
Danielle Austin, Diane Baldwin, Adrian Bijanada,
Katie Bollom, Diana Bramham, Eileen Brankovic,
Cristina Carlisle, John Caruso, Elisa Catenazzi,
Ana Maria Celis, Veronique Chagnon-Burke,
Margaret Conklin, Kristen de Bruyn,
Elise de la Selle, Aubrey Daval, Cathy Delany,
Ashish Desai, Caitlin Donovan, Alexandra Duch,
Yasaman Djunic, Dani Finkel, Lauren Frank,
Vanessa Fusco, Sayuri Ganepola, Christina Geiger,
Joshua Glazer, Lisa Gluck, Peggy Gottlieb,
Margaret Gristina, Izabela Grocholski,
Helena Grubestic, James Hamilton,
Elizabeth Hammer-Munemura, Minna Hanninen,
William Haydock, Margaret Hoag, Jennifer Hong,
Val Hoyt, Sima Jalili, Jessica Katz, Sumako Kawai,
Marisa Kayyem, Caroline Kelly, Peter Klarinet,
Alexis Klein, Samantha Koslow, Noah Kupferman,
Richard LaSalle, Richard Lopez, Ryan Ludgate,
Erin McAndrew, Adam McCoy, Michael Moore,
Danielle Mosse, Caroline Moustakis, Libia Nahas,
Laura Nagle, Marysol Nieves, Jonquil O'Reilly,
Rachel Orkin-Ramey, Joanna Ostrem,
Sam Pedder-Smith, Carleigh Queeneth,
Joseph Quigley, Shlomi Rabi, Prakash Ramdas,
Jeremy Rhodes, Casey Rogers, Thomas Root,
William Russell, Emily Sarokin, Arianna Savage,

Stacey Sayer, Morris Scardigno, Monique Sofo,
Edwina Stitt, Gemma Sudlow, Bliss Summers,
Bo Tan, Scott Torrence, Arianna Tosto,
Terence Vetter, Beth Vilinsky, Jill Waddell,
Hartley Waltman, Michal Ward, Frederic Watrelot,
Alan Wintermute, Jennifer Wright, Kristen Yraola,
Timothy Yule, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Tyron Armstrong, Nicole Arnot,
Nishad Avari, Abby Bauman, Kristin Bisagna,
Bernadine Boisson, Anne Bracegirdle,
Christiana Bromberg, Natalie Brown, Tristan Bruck,
Elisa Catenazzi, Megha Choudhury, Patrick Conte,
Alison Curry, Cathy Delany, Christine Donahue,
Julie Drennan, William Fischer, Emily Fisher,
Sara Fox, Kristen France, Juarez Francis,
Russell Gautsch, Douglas Goldberg,
Mariya Golovina, Robert Gordy, Julia Gray,
Lindsay Griffith, Emily Grimball, Rachel Hagopian,
Olivia Hamilton, Natalie Hamrick, Anne Hargrave,
Amy Indyke, Bennett Jackson, Katie Jacobs,
Tianyue Jiang, Stephen Jones, Peter Kalogiannis,
Jean M Kim, Kirill Kluev, Kristin Kolich,
Paula Kowalczyk, Madeline Lazaris, Andrew Lick,
Alexandra Lenobel, David Lieu, Malcolm Lindquist,
Alexander Locke, Samantha Margolis,
Ruth Mauldin, Leo Montan, Takaaki Murakami,
Libia Nahas, Margaret O'Connor, Ayub Patel,
Daniel Peros, Jessica Phifer, Nell Plumfield,
Joseph Quigley, Rebecca Roundtree, Sara Rutter,
Emily Salzberg, Morgan Schoonhoven,
Adnan Shafique, Chloe Sherrill, Hilary Smith,
Victoria Solivan, Hannah Fox Solomon,
Natalie Stagnitti-White, Joanna Szymkowiak,
Lillian Vasquez, Han-I Wang, Mike Wang,
Stella Wang, Candace Wetmore Elizabeth Wight,
Emma Winder, Gretchen Yagielski

AMERICAN BOARD

INTERNATIONAL REPRESENTATIVES

Meg Bowen, Alexandra Burroughs, Lydia Kimball,
Mary Libby, Juanita Madrinan, Brenda Norris,
Kelly Perry, Betsy Ray, Nancy Rome, Brett Sherlock

8/3/18

© Christie, Manson & Woods Ltd. (2018)

Catalogue photo credits:

Kristen Brochmann, Julio Vega,
Charles Kaufman, Martha Stanitz,
and Scott Schedivy

In-situ photo credits:

Glen Cheriton
Johnna Arnold







CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020

GOVERNMENT PRINTING OFFICE: 1967 O 345-000