

# THE COLLECTOR

ENGLISH & EUROPEAN 18TH & 19TH CENTURY FURNITURE,  
CERAMICS, SILVER & WORKS OF ART

New York, 23 October 2018



CHRISTIE'S







# THE COLLECTOR

ENGLISH & EUROPEAN 18TH & 19TH CENTURY  
FURNITURE, CERAMICS, SILVER & WORKS OF ART

TUESDAY 23 OCTOBER 2018

## AUCTION

Tuesday 23 October 2018  
at 10.00 am (Lots 1-152)  
and at 2.00 pm (Lots 201-335)

20 Rockefeller Plaza • New York, NY 10020

## VIEWING

Friday	19 October	10.00 am - 5.00 pm
Saturday	20 October	10.00 am - 5.00 pm
Sunday	21 October	1.00 pm - 5.00 pm
Monday	22 October	10.00 am - 5.00 pm

## Paint generously provided by Farrow & Ball.

Front cover: Lots 81 (pair), 84, 265 (pair)  
Inside front cover: Lots 252, 140  
Opposite: Lot 112  
Opposite Specialists: Lot 88  
Page 6: Lot 255  
Page 7: Lot 274  
Pages 8-9: Lots 15, 261 (pair)  
Back cover: Lots 36-38, 41, 43-46

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.

## AUCTIONEERS

Diana Bramham (#1464939)  
Richard Nelson (#1184056)  
Gemma Sudlow (#2016494)

## BIDDING ON BEHALF OF THE SELLER

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

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **JULIA-16270**

## AUCTION LICENSE

Christie's (#1213717)



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

## CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue. [40]

## 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)

21/06/16

# CHRISTIE'S

These auctions feature

CHRISTIE'S  LIVE™

Bid live in Christie's salerooms worldwide  
register at [christies.com](http://christies.com)

View catalogues and leave bids  
online at [christies.com](http://christies.com)

13/03/2018



# THE COLLECTOR

THE COLLECTOR: ENGLISH & EUROPEAN 18TH & 19TH CENTURY FURNITURE,  
CERAMICS, SILVER & WORKS OF ART



**CASEY ROGERS**  
Co-Head of Sale,  
Specialist Head



**BLISS SUMMERS**  
Co-Head of Sale  
Specialist



**WILLIAM STRAFFORD**  
Senior International  
Specialist



**JODY WILKIE**  
Co-Chairman  
Decorative Arts



**JILL WADDELL**  
Senior Specialist,  
Silver



**CARLEIGH QUEENTH**  
Specialist Head,  
European Ceramics &  
Glass



**WILLIAM RUSSELL**  
Specialist, Sculpture



**RICHARD NELSON**  
Senior Specialist



**ANNE IGELBRINK**  
Consultant, Furniture  
anneigelbrink@  
christiespartners.com



**VICTORIA TUDOR**  
Specialist,  
Asian Works of Art



**EMILY GLADSTONE**  
Specialist, Fine Art



**EMILY SHWAJLYK**  
Associate Specialist



**SOPHIE SEVENOAKS**  
Junior Specialist



**INDIA DIAL**  
Junior Specialist



**ANNSLEY MCKINNEY**  
Junior Specialist



**JULIA JONES**  
Sale Coordinator



**NINA MILBANK**  
Head of Sale Management

## EMAIL

First initial followed by last name  
@christies.com (eg. Julia Jones =  
jjones@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

Payment, Shipping and Collection

Tel: +1 212 636 2650

Fax: +1 212 636 4939

Email: PostSaleUS@christies.com











## SESSION I (LOTS 1-152)



### **PROPERTY FROM THE COLLECTION OF ROBERT AND ELLEN GUTENSTEIN (LOTS 1-46)**

Robert and Ellen Gutenstein were recognized for their strategic collecting and desire to help others. They sought out beauty and craftsmanship in their quest for unusual and well-preserved silver and Chinese porcelain. The Gutenstein's traveled extensively and carefully grew their collection piece-by-piece over the span of forty years. Ellen and Bob Gutenstein enjoyed the entire process of collecting and were especially enthralled with learning about the historical use and impact of each work in their Collection.

As a young couple in their 30's they started the Robert G. and Ellen S. Gutenstein Family Foundation with the intent to give back to society, leave a legacy and to make the world a better place. They made innumerable financial, intellectual and moral contributions over the years as they lived their lives with honesty and integrity. The Gutenstein's knew how to live and give while influencing others to hold themselves to a higher standard.

A portion of the proceeds from their collection will go directly to the Robert G. and Ellen S. Gutenstein Family Foundaton in order to continue the their legacy.



1



PROPERTY FROM THE COLLECTION OF ROBERT AND ELLEN GUTENSTEIN (LOTS 1-46)

**1**

**A PAIR OF DANISH SILVER COMPOTES, NO. 263**

MARK OF GEORG JENSEN, COPENHAGEN, 1918

Grapevine pattern, designed by Georg Jensen in 1918, *marked and dated to underside*

7½ in. (19 cm.) high

33 oz. 5 dwt. (950 gr.)

(2)

\$3,000–5,000

£2,400–3,800

€2,600–4,300

**PROVENANCE:**

Acquired from The Silver Fund, New York, November 1999.

**2**

**A DANISH SILVER WATER PITCHER, NO. 407C**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Grapevine pattern, designed by Georg Jensen in 1925, *marked to base*

10 in. (25 ¾ cm.) high

39 oz. 12 dwt. (1,231.5 gr.) gross weight

\$4,000–6,000

£3,100–4,600

€3,500–5,200

**PROVENANCE:**

Acquired from The Silver Fund, New York, September 2000.



2



### 3

#### A DANISH SILVER FLATWARE SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

Acorn pattern, comprising:

- Thirty-six teaspoons
- Twelve large teaspoons
- Twelve dessert spoons
- Twenty-four soup spoons
- Eleven ice cream spoons
- Four iced tea spoons
- Two tablespoons
- Twenty-four dinner forks
- Twelve luncheon forks
- Twenty-four fish forks
- Twelve salad forks
- Twelve oyster forks
- Twenty-four dinner knives
- Twelve fish knives
- Twenty-four butter spreaders
- Three-piece carving set
- Two-piece salad serving set with ebonized wood bowls
- Two-piece salad serving set
- Two-piece fish serving set
- Two cold meat forks

- Two luncheon meat forks
- Three serving spoons
- A tomato server
- Three small spatulas
- Two sauce ladles
- Three cheese planes
- A pastry server
- An ice cream knife
- Two cake knives
- Three caviar servers with horn bowls
- Two nut spoons
- Two casters
- Two salt cellars with blue enamel liners
- Four salt spoons
- Pair of chopsticks
- A chopsticks rest
- A lemon fork
- A relish fork
- A bottle opener

353 oz. (10,978 gr.) weighable silver

\$15,000–25,000

(287)

£12,000–19,000  
€13,000–22,000



4

**A PAIR OF DANISH SILVER WINE-COASTERS, NO. 229**

MARK OF GEORG JENSEN, COPENHAGEN, 1918 AND 1919

Grapevine pattern, designed by Georg Jensen circa 1917 with lobed sides applied with running grapevine, with turned wood centers, *each marked on foot rim and dated 1918 and 1919 respectively and with Swedish import marks*

5½ in. (14 cm.) diameter

36 oz. 8 dwt. (1,132 gr.) gross weight (2)

\$15,000–25,000

£12,000–19,000

€13,000–22,000

**PROVENANCE:**

Acquired The Silver Fund, London, June 2001.



5



6

**5**

**A DANISH SILVER MUFFINIER, NO. 91**  
MARK OF GEORG JENSEN, COPENHAGEN,  
1919-1927

Designed by George Jensen 1918-1919, of inverted baluster form, the shoulders chased with radiating veined leaves, the detachable slip-lock cover pierced and chased with a bouquet of flower heads, *marked to underside and with French import marks*

4½ in. (20 ¾ cm.) high  
4 oz. (113 gr.)

\$2,000-4,000

£1,600-3,100  
€1,800-3,400

**PROVENANCE:**

Anonymous sale, Christie's, New York, 26 October 2007, lot 55.

**6**

**A DANISH SILVER MUFFINIER, NO. 296**  
MARK OF GEORG JENSEN, COPENHAGEN,  
1919-1927

Grapevine pattern, designed by Georg Jensen circa 1918, lobed lower body with applied grapes, cover pierced and engraved with grape bunches and with conforming grape finial, *marked to underside and with London import marks*

7¼ in. (18.5 cm.) high  
7 oz. 14 dwt. (239.4 gr.)

\$1,500-2,000

£1,200-1,500  
€1,300-1,700

**7**

**A CHINESE EXPORT SILVER FISH SLICE**  
MARK OF KHECHEONG, CANTON, CIRCA  
1850

Fiddle Thread Shell pattern, the blade pierced and engraved with a fish surrounded by grapevine, handle engraved with a coat-of-arms, *marked reverse of handle*

13 in. (33 cm.) long  
7 oz. (217 gr.)

\$1,200-1,800

£930-1,400  
€1,100-1,600

**PROVENANCE:**

Anonymous sale, Christie's, New York, 21 April 2005, lot 165.



7



**8**  
**A PAIR OF CONTINENTAL SILVER THREE-LIGHT CANDELABRA**  
19TH CENTURY

In the Empire style, decorated with acanthus leaves and scrolling vines, the base with applied figures of Hermes and Cupid, with detachable tops, base rims marked 13 and with maker's mark IL  
19¼ in. (50 cm.) high  
93 oz. 16 dwt. (2,917 gr.)

\$5,000–7,000

£3,900–5,400  
€4,400–6,000

**9**  
**A PAIR OF WILLIAM IV SILVER MEAT DISHES**  
MARK OF PAUL STORR, LONDON, 1831

Oval, with sloped gadrooned rims, marked to undersides  
17½ in. (45 cm.) long (each)  
108 oz. (3,358 gr.)

\$6,000–8,000

£4,700–6,200  
€5,200–6,900

**PROVENANCE:**

Anonymous sale, Christie's, New York. 16 April 2004, lot 73.



8



9



10

**A PAIR OF REGENCY SILVER SALVERS**

MARK OF PAUL STORR, LONDON, 1814

Circular, the gadrooned rims with double-shells flanked by acanthus at intervals, the centers engraved with the Royal Arms, raised on three leaf supports, *marked to underside* 10½ in. (26.5 cm.) diameter (each) 45 oz. 16 dwt. (1,424 gr.)

\$4,000–6,000	£3,100–4,600
	€3,500–5,200

**PROVENANCE:**  
With Rare Art Ltd., London.

The Royal Arms are for King George III (1760-1820).

10

11

**A PAIR OF GEORGE III SILVER ENTREE DISHES**

MARK OF PAUL STORR, LONDON, 1807

Shaped circular, the gadrooned rim with double-shells flanked by acanthus at intervals, the sides engraved with two crests, *marked to sides*

11 in. (28 cm.) diameter (each)

65 oz. 5 dwt. (1,857 gr.)

\$3,000–5,000

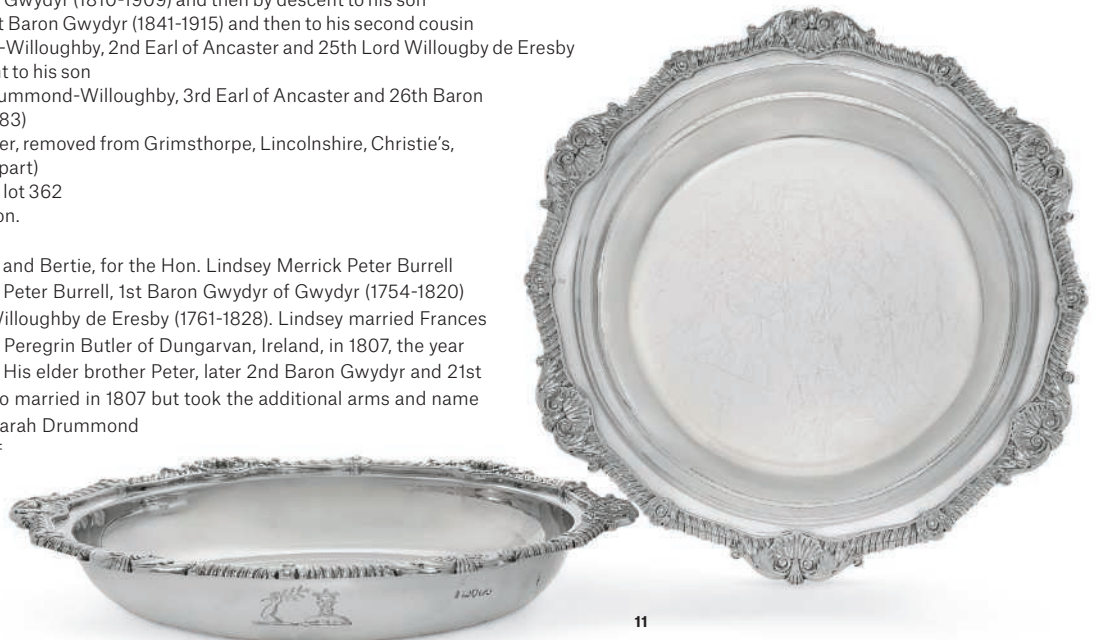
£2,400–3,800

€2,600–4,300

**PROVENANCE:**

Hon. Lindsey Merrick Peter Burrell (1786-1848) and presumably then by descent to his son Peter Robert Burrell, 4th Baron Gwydyr (1810-1909) and then by descent to his son Willoughby Burrell, 5th and last Baron Gwydyr (1841-1915) and then to his second cousin Gilbert Heathcote-Drummond-Willoughby, 2nd Earl of Ancaster and 25th Lord Willoughby de Eresby (1867-1951) and then by descent to his son Sir Gilbert James Heathcote-Drummond-Willoughby, 3rd Earl of Ancaster and 26th Baron Willoughby de Eresby (1907-1983)  
The Rt. Hon. the Earl of Ancaster, removed from Grimsthorpe, Lincolnshire, Christie's, London, 29 June 1955, lot 105 (part)  
Christie's, London, 7 June 2011, lot 362  
With Koopman Rare Art, London.

The crests are those of Burrell and Bertie, for the Hon. Lindsey Merrick Peter Burrell (1786-1848), second son of Sir Peter Burrell, 1st Baron Gwydyr of Gwydyr (1754-1820) and Lady Priscilla, Baroness Willoughby de Eresby (1761-1828). Lindsey married Frances (d.1846), youngest daughter of Peregrin Butler of Dungarvan, Ireland, in 1807, the year these dishes were hallmarked. His elder brother Peter, later 2nd Baron Gwydyr and 21st Lord Willoughby de Eresby also married in 1807 but took the additional arms and name of Drummond, his wife Lady Sarah Drummond being the only child and heir of James Drummond, 11th Earl of Perth.



11



12

**TWO PAIRS OF REGENCY SILVER SALTS**

MARK OF PAUL STORR, LONDON, 1814-1817

Of *bombe* form with foliate and shell rims, the bodies with ribbon-tied floral swags, underside engraved with initials *BC* under a baron's coronet, raised on four lions head feet, gilt interior; *marked to underside*  
 4¼ in. (10 cm.) diameter  
 51 oz. 12 dwt. (1,605 gr.)

\$8,000–12,000

£6,200–9,200

€6,900–10,000

**PROVENANCE:**

The initials are those of Angela, Baroness Burdett Coutts (1814-1906), and then by descent.

Anonymous sale, Christie's, London, 29 November 2012, lot 342 (part).

Angela Georgina Burdett-Coutts (1814-1906) was the granddaughter of Thomas Coutts (1735-1822), founder and, in 1778, sole partner of the London banking firm Coutts & Co., and his first wife Susan Starkie (d. 1815). She used her wealth to amass a large art collection and to fund numerous philanthropic schemes for which she was created a Baroness by Queen Victoria in 1871. She died on December 30, 1906 and her body lay in State for two days, during which time 30,000 people paid their last respects. She was buried in Westminster Abbey on 5 January 1906.





### 13

#### A SET OF THREE GEORGE III SILVER MEAT DISHES

MARK OF PAUL STORR LONDON, 1804-1811

Each oval shaped, in sizes, the gadrooned rims with double-shells flanked by acanthus at intervals, border engraved twice with a coat-of-arms flanked by supporters under a baron's coronet, *marked to undersides* 22¼ in. long, the largest 217 oz. 8 dwt. (6,761 gr.)

\$7,000-10,000

£5,400-7,700

€6,100-8,600

#### PROVENANCE:

With Rare Art Ltd., London.

The arms are those of Littleton impaling Wellesly.



14

**A WILLIAM IV SILVER SALVER**

MARK OF PAUL STORR, LONDON, 1834

Octafoil, raised on four foliate scroll feet, with wrapped reeded rim with acanthus at intervals, the center engraved with a coat-of-arms, *marked to underside*  
 23¼ in. (59 cm.) long, over handles  
 121 oz. 12 dwt. (3,782 gr.)

\$15,000-25,000

£12,000-19,000

€13,000-22,000

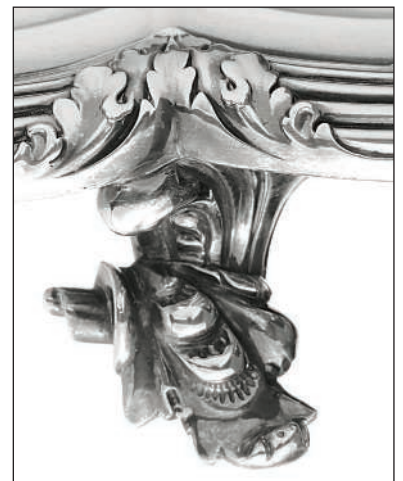
**PROVENANCE:**

George, 2nd Duke of Sutherland K.G. (1786-1861) and then by descent to Cromartie Sutherland-Leveson-Gower, 4th Duke of Sutherland K.G. (1851-1913)  
 The Trustees of His Grace Cromartie, 4th Duke of Sutherland K.G., deceased, Christie's, London, 29 November 1961, lot 140 (to Moss)  
 The Lilian and Morrie A. Moss Collection  
 Robert H. and Lucille D. Gris, Christie's, New York, 23 October 2000, lot 353.

**LITERATURE:**

M.A. Moss, *The Lilian and Morrie A. Moss Collection of Paul Storr Silver*, Miami, 1972, p. 89, pl. 30.

The arms are those of Leveson-Gower impaling Howard for George, 2nd Duke of Sutherland and his wife Lady Harriet, daughter of George Howard, Earl of Carlisle, whom he married in 1823.





15

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

MARK OF PAUL STORR, LONDON, 1808

Each on domed circular foot chased with acanthus borders and water leaves, tapering cylindrical stems with foliate borders, urn form socket with basketweave bases and nozzles engraved with a crest, *marked to base*

13½ in. (34.3 cm.) high

147 oz. 4 dwt. (4,577.9 gr.)

(4)

\$80,000–120,000

£62,000–92,000

€69,000–100,000

**PROVENANCE:**

Samuel J. Campbell, Christie's, New York, 11 February 1982, lot 144.

Anonymous sale, Christie's, New York, 12 June 2002, lot 42.

Acquired from Koopman Rare Art, London, June 2005.

The crest is that of Chamberlayne or Manwaring.







16

16

**A REGENCY SILVER SALVER**

MARK OF PAUL STORR, LONDON, 1811

Oval, the gadrooned rim with double-shells flanked by acanthus at intervals, raised on four leaf supports, the center engraved with a coat-of-arms, *marked to underside*

18 in. (46 cm.) long

76 oz. 16. dwt. (2,388 gr.)

\$5,000–7,000

£3,900–5,400

€4,400–6,000

**PROVENANCE:**

Christie's, South Kensington, 29 November 2005, lot 378.

Acquired Koopman Rare Art, London, June 2008.

The arms are those of Christie impaling Newton.

17

**A PAIR OF GEORGE III SILVER WINE COASTERS**

MARK OF PAUL STORR, LONDON, 1809

Circular with gadrooned rim and lobed sides, the turned wood centers with silver discs, *marked to base rims, discs with maker's mark only*

6¼ in. (16 cm.) diameter (each)

20 oz. 6 dwt. (631 gr.) gross weight

\$4,000–6,000      £3,100–4,600  
 €3,500–5,200

**PROVENANCE:**

Acquired MS Rau, New Orleans,

Louisiana, November 2003.



17





18

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

MARK OF PAUL STORR, LONDON, 1809

Shaped circular, gadrooned rim with double-shells flanked by acanthus at intervals, well, conforming nozzle and snuffer engraved with two crests, marked to undersides of stands, nozzles and snuffers

8 in. (20.3 cm.) long, over handle  
39 oz. 16 dwt. (1,238 gr.)

\$4,000-6,000

£3,100-4,600  
€3,500-5,200

**PROVENANCE:**

Property of a Gentleman, Christie's, London, 15 December 1953, lot 154 (to Clarke).

**EXHIBITED:**

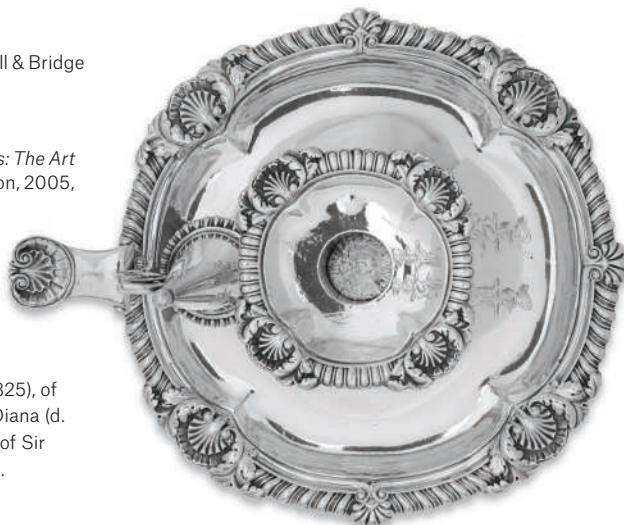
Royal Goldsmiths: The Art of Rundell & Bridge 1797-1843, London, June-July 2005.

**LITERATURE:**

Christopher Hartop, *Royal Goldsmiths: The Art of Rundell & Bridge 1797-1843*, London, 2005, No. 40, p. 152.

The crests are those of Beaumont with a cadency mark of a crescent for the second son and Wentworth, almost certainly for William Beaumont (1794-1872)

Colonel Richard Beaumont (1758-1825), of Bretton Hall, co. York and his wife Diana (d. 1831), natural daughter and heiress of Sir Thomas Wentworth 5th and last Bt.



19

**A GEORGE IV SILVER TWO-HANDLED TRAY**  
MARK OF PAUL STORR, LONDON, 1820

Shaped oval, the border cast with shells and acanthus, the center engraved with a coat-of arms surrounded by flat-chased foliage, underside with presentation inscription dated 1820, *marked to underside*  
27 in. (68.5 cm.) long, over handles  
166 oz. (5,175 gr.)

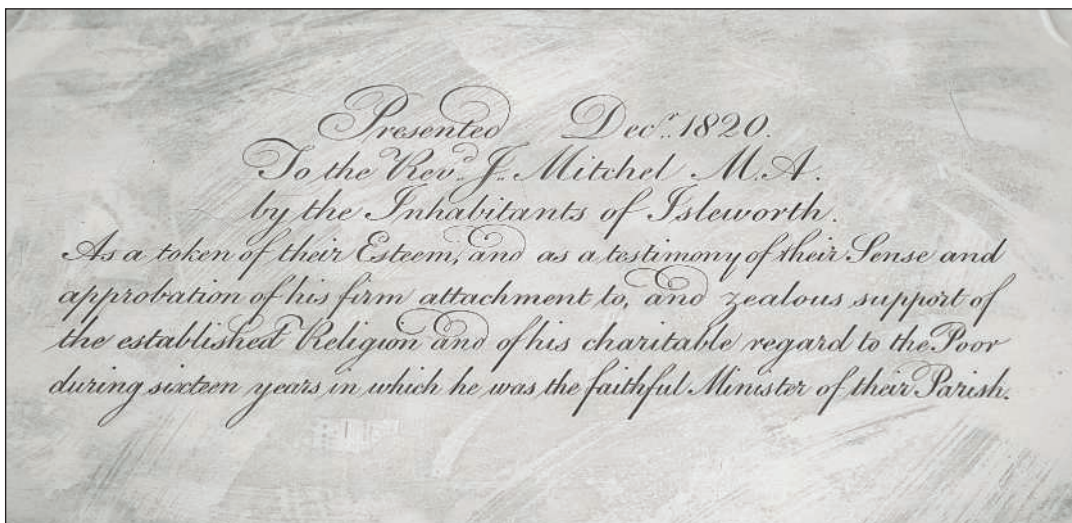
\$20,000–30,000

£16,000–23,000  
€18,000–26,000

**PROVENANCE:**

Anonymous sale, Christie's, New York, 14 April 2005, lot 157.

The inscription to the underside reads: Presented Dec. 1820 To the Rev. J. Mitchel. M. A. by the Inhabitants of Isleworth, As a token of their Esteem, and as a testimony of their Sense and approbation of his firm attachment to, and zealous support of the established Religion and of his charitable regard to the Poor during sixteen years in which he was the faithful Minister of their Parish.







20

20

**A GEORGE II SILVER TANKARD**

MARK OF PAUL STORR, LONDON, 1793

In German style, the lobed body chased with foliage and stippled decoration, the finial formed as a bee resting on a mushroom, underside engraved with inscription dated 1810, gilt interior, marked to underside and flange of cover  
7½ in. (19 cm.) high  
29 oz. (901 gr.)

\$3,000–5,000

£2,400–3,800  
€2,600–4,300

**PROVENANCE:**

Sotheby's, New York, 17 October 2008, lot 186.

The engraved inscription reads: *W.R. Mitchella Present from My Uncle and God-Parent Mr. Wm. Standton, April 10th, 1810.* William Robert Mitchell (d. 1807), was son of Peter Mitchell and his wife Sarah Elizabeth (née Stanton).



21

**A GEORGE III SILVER CAKE BASKET**

MARK OF PAUL STORR, LONDON, 1810

Of rectangular boat form, the gadrooned rim with double-shells flanked by acanthus at intervals, with acanthus scroll handles, the center engraved with a coat-of-arms, marked to base rim  
17 in. (43 cm.) long, over handles  
54 oz. 6 dwt. (1,687 gr.)

\$5,000–7,000

£3,900–5,400  
€4,400–6,000

**PROVENANCE:**

Acquired Rare Art Ltd., London, July 2002.

The arms are those of Onslow as borne by the Earls of Onslow.



21



**22**

**A REGENCY SILVER SOUP TUREEN AND COVER**

MARK OF PAUL STORR, LONDON, 1813

Oval, on four leaf-clad paw feet, the rectangular plinth supporting oval gadrooned base, the tureen with gadrooned lower body and two reeded handles with lion's-head joins, the everted gadrooned rim with shells and leaves at intervals, the domed cover with gadrooned border, the acanthus calyx finial with reeded lion's-head handle, the body engraved with a coat-of-arms, the cover engraved with a crest, *marked to calyx, rim and underside of top, later removable liner unmarked*

18½ in. (47 cm.) long, over handles

186 oz. 4 dwt. (5,790 gr.)

\$30,000–50,000

£24,000–38,000

€26,000–43,000

**PROVENANCE:**

Acquired Rare Art Ltd., London, October 2004.

Anonymous sale, Christie's, New York, 16 April 2004, lot 77.





23

**23**

**A GEORGE III SILVER CAKE BASKET**  
 MARK OF BENJAMIN AND JAMES SMITH,  
 LONDON, 1810

Rectangular boat form, with lobed rim and pierced grapevine border, reeded swing handle topped by a sunflower, *marked to base rim and handle, underside with scratch weight 29\*13*  
 10¾ in. (27.5 cm.) long  
 28 oz. (871 gr.)

\$3,000–5,000	£2,400–3,800
	€2,600–4,300

**PROVENANCE:**

The Van Cliburn Collection, Christie's, New York, 17 May 2012, lot 62.



24

**24**

**A GEORGE III SILVER SUGAR BASKET**  
 MARK OF PAUL STORR, 1801

Bellied circular, raised on a square plinth, with gadrooned rim and reeded swing handle, engraved on one side with a crest and Earl's coronet, the other side with another crest, *marked to base rim, handle with lion passant*  
 5½ in. (14 cm.) in diameter  
 14 oz. 14 dwt. (457 gr.)

\$2,000–3,000	£1,600–2,300
	€1,800–2,600

**PROVENANCE:**

Acquired MS Rau Antiques, New Orleans, Louisiana, February 2006.

The crest beneath an earl's coronet is that of Jervis for Admiral John Jervis, 1st Earl St. Vincent (1735-1823), GCB. Jervis, joined the navy on his fourteenth birthday and was steadily promoted. During the French Wars he commanded the Mediterranean and Channel Fleets and was known as a stern disciplinarian. He was a full Admiral by 1795 and on February 14, 1797 his squadron defeated the Spanish fleet off Cape St. Vincent, for which victory he was made an Earl and awarded a pension of £3,000. He was promoted to Admiral of the Fleet on George IV's coronation in 1821. Several examples bearing his arms were sold in the Doris Duke Collection sale, Christie's, New York, 2004.



25

**25**

**A GEORGE IV SILVER EAR TRUMPET**  
 MARK OF REILLY & STORER, LONDON, 1829

Of bugle form with reeded rim, *marked near rim*  
 7½ in. long  
 5 oz. (156 gr.)

\$3,000–5,000	£2,400–3,800
	€2,600–4,300

**PROVENANCE:**

Acquired S.J. Shrubsole, New York, October 2013.



**26**

**A PAIR OF GEORGE III SILVER SAUCE TUREENS AND COVERS**

MARK OF PAUL STORR, LONDON, 1799

Oval, with gadrooned rims and acanthus-capped ring handles, the bodies and domed covers engraved with a crest, *marked to bases and covers*

9¼ in. (23.5 cm.) long, over handles (each)

46 oz 10 dwt. (1,446 gr.)

(4)

\$10,000–15,000

£7,700–12,000

€8,700–13,000

**PROVENANCE:**

Possibly Lady Helen Rose Dewar, deceased wife of the late Sir James Dewar of the Royal Institution of Great Britain, sold

Christie's, London, 22 March 1935, lot 33 (to Crichton)

With S.J. Shrubsole, New York

Anonymous sale, Christie's, New York, 21 October 2001, lot 182.









27

**A PAIR OF REGENCY SILVER WINE COOLERS**  
 MARK OF PAUL STORR, LONDON, 1812

Each urn-shaped, on four lion's-paw feet, each on a low canted rectangular platform, the feet with acanthus terminals, the partly-lobed body with molded mid-rib and gadrooned rim, with two reeded foliage and shell-capped handles with lion's-mask terminals, the detachable waisted collar with gadrooned, foliage and shell border and plain cylindrical liner, engraved twice on the body with a coat-of-arms surmounted by a coronet, and on the collar twice and liner once with a crest and coronet, engraved on either side with arms under foliate mantling, the collars with three crests, the liners with two crests, marked on bodies, collars and liners, numbered 2 and 4 throughout  
 10 in. (25.5 cm.) high; 242 oz. (7,530 gr.)

(2)

\$80,000–120,000

£62,000–92,000  
 €69,000–100,000



**PROVENANCE:**

Anonymous Sale, Christie's, London, 28 June 1927, lot 48.  
 Acquired from Koopman Rare Art, London, 2004.

The arms are those of Howard Impaling Long for Henry of Greg, Stoke Castle, Cumberland, and his wife Charlotte Caroline Georgina Long.



28

**28**

**A GEORGE II SILVER SMALL SAUCE BOAT  
OR CREAM BOAT**

MARK OF PAUL DE LAMERIE, LONDON 1738

With scalloped rim and leaf-capped double-scroll handle, the body engraved with a bird crest,  
*marked to underside*

6½ in. (16.8 cm.) long, over handle

6 oz. 4 dwt. (192 gr.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200

**PROVENANCE:**

Acquired MS Rau Antiques, New Orleans,  
Louisiana, April 2004.



29

**29**

**A GEORGE I SILVER STRAWBERRY DISH**

MARK OF PAUL DE LAMERIE, LONDON, 1717

Engraved in center with a coat-of-arms, underside  
with block initials *GD*, *marked to underside and*  
*with scratch weight 7"5*

6¼ in. (15.8 cm.) diameter

7 oz. 2 dwt. (221 gr.)

\$5,000–7,000

£3,900–5,400

€4,400–6,000

**PROVENANCE:**

With MS Rau Antiques, New Orleans, Louisiana.



**30**

**A GEORGE II SILVER DESSERT DISH**

MARK OF PAUL DE LAMERIE, LONDON, 1730, BRITANNIA STANDARD

Circular with shell and scroll border, engraved with a coat-of-arms and flat-chased with strapwork enclosing trellis and scrolls, *marked on underside*  
 7 in. (17.8 cm.) diameter  
 10 oz. 2 dwt. (314 gr.)

\$10,000-15,000

£7,700-12,000

€8,700-13,000

**PROVENANCE:**

Christie's, London, 1 February 1950, lot 99.  
 A European Collection, Christie's, London, 5 July 2005, lot 20.  
 Acquired N & I Franklin, London, June 2006.

The arms are those of Neate of London and Swindon, Wiltshire.





31

**A GEORGE II SILVER COFFEE JUG**

MARK OF PAUL DE LAMERIE, LONDON,  
1744

Baluster form on circular foot, the body chased with rocaille, scrolling shells and foliage, the spout with scales and shell ornament, the domed and hinged cover with coffee plant and bean finial, with a leather-covered scroll handle, the body engraved with a later 18th-century script monogram, with scratch weight 29=7, marked *under base and cover*  
10 in. (25.5 cm.) high  
29 oz. 4 dwt. (908 gr.)

\$30,000-50,000

£24,000-38,000  
€26,000-43,000

**PROVENANCE:**

Christie's, New York, 20 October 1997, lot 294.  
With S.J. Shrubsole, New York  
Anonymous sale, Christie's, New York, 21  
October 2011, lot 206.





**32**

**A GEORGE II SILVER DESSERT DISH**  
 MARK OF PAUL CRESPIN, LONDON 1735

Circular, with upturned lobed border, flat-chased with strapwork panels enclosing trellis, the center engraved with an asymmetrical cartouche enclosing a crest, *marked to underside and engraved No. 1 and scratch weight 19=18* 9¾ in. (24.7 cm.) diameter  
 18 oz. 16 dwt. (584 gr.)

\$4,000–6,000

£3,100–4,600  
 €3,500–5,200

**PROVENANCE:**

The Rt. Hon. The Baroness Burton  
 Christie's, London, 5 July 1950, lot 75 (to Davidson).  
 Acquired Koopman Rare Art, London, October 2012.



**33**

**A GEORGE II SILVER SALVER**  
 MARK OF PAUL DE LAMERIE, LONDON, 1731

Shaped circular, engraved with strapwork and shells, the center engraved with asymmetrical cartouche enclosing a coat-of-arms flanked by terms, *marked to base* 10½ in. (26.7 cm.) diameter  
 22 oz. 6 dwt. (694 gr.)

\$8,000–12,000

£6,200–9,200  
 €6,900–10,000

**PROVENANCE:**

Acquired MS Rau Antiques, New Orleans, Louisiana, April 2004.

The arms are those of Manners.



**34**

**A GEORGE II SILVER SUGAR CASTER**

MARK OF PAUL DE LAMERIE, LONDON, 1732,  
BRITANNIA STANDARD

Of baluster form with pierced domed top, body  
engraved with a coat-of-arms, *marked to underside,*  
*flange of cover with Britannia mark only*

8¼ in. (21 cm.) high  
15 oz. 14 dwt. (488 gr.)

\$10,000-15,000

£7,700-12,000  
€8,700-13,000

**PROVENANCE:**

Acquired Koopman Rare Art, London, October 2006.





### 35

#### A GEORGE II SILVER SALVER

MARK OF PAUL DE LAMERIE, LONDON, 1742

Shaped circular, on four cast and pierced feet, the similar cast and openwork border with four classical heads dividing the pierced decoration of fruiting vine branches, the center engraved with a later coat-of-arms, crest and motto in foliate scroll mantling, *marked on reverse*  
22¼ in. (56.5 cm.) in diameter  
139 oz. 6 dwt. (4,332.2 gr.)

\$40,000–60,000

£31,000–46,000  
€35,000–52,000

#### PROVENANCE:

Rt. Hon. Lord Hillingdon, Christie's, London, 21 June 1933, lot 56.  
With SJ Phillips, London, 1965.  
Samuel J. Campbell, Christie's, New York, 11 February 1982, lot 444.  
The Collection of Eloise and Nelson Davis, Toronto.  
Anonymous sale, Christie's, New York, 11 April 2003, lot 313.

#### LITERATURE:

P.A.S. Phillips, *Paul de Lamerie*, London, 1935, pl. CXXXVII

The arms are those of Bridge, Dorset

The border on this salver appears on a select group of Lamerie salvers of differing sizes. See J.B. Hawkins, *Masterpieces of English and European Silver and Gold*, Sydney, Australia, 1980, p.21. Another example, 19¾ inches diameter, is illustrated in T. Schroder, *The Dowty Collection of Silver by Paul de Lamerie*, Cheltenham Art Gallery and Museum, 1983, no. 13.









36

**36**  
**A ROMAN MICROMOSAIC BOX**  
 CIRCA 1800

Depicting a pastoral landscape with ruins and a pyramid, applied to a red lacquer box within a gold mount

3 3/8 in. (8 cm.) wide, 1 1/4 in. (3.2 cm.) deep

\$10,000–15,000

£7,700–12,000

€8,700–13,000



37

**37**  
**A ROMAN MICROMOSAIC BROOCH**  
 FIRST HALF 19TH CENTURY

Depicting a courting couple and chaperone being rowed in a gondola, set within a looped rope-twist bezel frame

3 1/4 in. (8.3 cm.) wide; 2 1/2 in. (6.3 cm.) high

\$1,500–2,500

£1,200–1,900

€1,300–2,200

38

**A GERMAN VARI-COLOR GOLD  
MICROMOSAIC BONBONNIERE**

THE MICROMOSAIC IN THE MANNER OF  
GIACOMO RAFFAELLI (1753-1836), ROME,  
CIRCA 1800, THE GOLD BOX HANAU, EARLY  
19TH CENTURY

The cover set with a micromosaic plaque depicting  
a perched European goldfinch, with a star border;  
the gold box decorated with scrolling vines and  
flowers, *marked to interior*  
2 $\frac{1}{8}$  in. (7 cm.) diameter

\$8,000-12,000

£6,200-9,200  
€6,900-10,000

**PROVENANCE:**

Acquired from The Antique Enamel Co., London,  
June 2010.

Giacomo Raffaelli is often credited with the  
invention of micromosaics, exhibiting the  
technique for the first time in 1775 in Rome. The  
depiction of birds in mosaic was often found in  
Florentine pietre dure plaques, table tops and  
cabinets, typically on a dark background. Raffaelli  
reproduced the popular motif in various, dynamic  
forms, including the present example. A snuff  
box and cover, inscribed by Raffaelli, was sold  
at Christie's, Amsterdam, on 13 December 2011.  
Another near identical example is illustrated in  
Jeanette Hanisee Gabriel, *Micromosaics Private  
Collections*, 2016, fig. 125.



39

**A ROMAN MICROMOSAIC PLAQUE**  
CIRCA 1830

Decorated with a micromosaic plaque within a  
gold bevel depicting The Doves of Pliny  
3 $\frac{3}{4}$  in. (9.5 cm.) wide; 2 $\frac{3}{8}$  in. (6 cm.) long

\$7,000-10,000

£5,400-7,700  
€6,100-8,600

**PROVENANCE:**

Acquired from John Jaffa Antiques, London.

The present micromosaic depicts the Doves  
of Pliny, or the Capitoline Doves. The popular  
motif is designed after a second-century BC  
floor mosaic discovered at Hadrian's Villa in  
1737, now in the Capitoline museum. Pliny  
the Elder attributed to mosaic to Greek artist  
Sosus. Several examples of this subject matter  
are illustrated in Jeanette Hanisee Gabriel,  
*Micromosaics Private Collections*, 2016, figs. 2,  
10, 35, 75, 97 122 and 138.





**40**

**A ROMAN MICROMOSAIC PLAQUE**

CIRCA 1815

Depicting views of the Lucano Bridge, Tivoli, set in a copper bezel

1 1/16 in. (3.5 cm.) high; 2 1/8 in. (5.4 cm.) wide

\$2,500–3,500

£2,000–2,700

€2,200–3,000

A nearly identical example in the Gilbert Collection (no. 38, pg. 77, Jeanette Hanisee Gabriel, 2016.) The present view was depicted by many artists of the, including J.M.W. Turner, and popularized for micromosaic subject matter through the etchings of Domenico Pronti and Giovanni Battista Piranesi.

**41**

**A ROMAN MICROMOSAIC PLAQUE**

FIRST HALF 19TH CENTURY

The circular panel depicting two resting bulls, set in a green velvet presentation case

2 9/16 in. (7.5 cm.) diameter

\$2,000–3,000

£1,600–2,300

€1,800–2,600



**42**

**A ROMAN MICROMOSAIC PLAQUE**

AFTER CLAUDE LORRAINE, CIRCA 1815

Depicting an Arcadian landscape within a gilt metal frame

1 1/16 in. (5 cm.) high; 2 1/8 in. (6.6 cm.) wide (the frame)

\$5,000–8,000

£3,900–6,200

€4,400–6,900



Claude Lorraine reimagined this scene in many of his mid-century works. The composition of the trees that frame the central scene and the group of ladies lounging in the grass both can be seen in several of these works, including 'The Mill' in the National Gallery of Art London, as well as in the present example. A very similar micromosaic in the Gilbert Collection (no. 15, pg. 67, Jeanette Hanisee Gabriel, 2000).



43

**43**  
**A ROMAN MICROMOSAIC PLAQUE**  
 CIRCA 1830

Depicting a view of St. Petersburg from the river, within a gilt-metal bezel  
 2½ in. (5.7 cm.) wide, 3½ in. (8.9 cm.) deep

\$7,000–10,000

£5,400–7,700  
 €6,100–8,600

**PROVENANCE:**  
 Acquired from Koopman Rare Art, London; June 2003.

**44**  
**A FRAMED MICROMOSAIC PLAQUE**  
 THE SUBJECT AFTER WENCESLAUS PETER, CIRCA 1830

Depicting a cat and dog fight, within a gold frame with suspension ring  
 2½ in. (6.4 cm.) high; 3¾ in. (8.4 cm.) wide (including frame)

\$6,000–8,000

£4,700–6,200  
 €5,200–6,900

**PROVENANCE:**  
 Acquired from MS Rau Antiques, New Orleans, Louisiana; May 2015.

The source for this scene is attributable to Wenceslaus Peter (1742-1829), a popular animal painter who worked in Rome. Two examples based on the same source at the Victoria & Albert Museum are illustrated in Jeanette Hanisee Gabriel, *Micromosaics Private Collections*, 2016, figs. 13 and 115.



44



45

**45**  
**A FRAMED MICROMOSAIC PLAQUE**  
 CIRCA 1820

Depicting a flower-filled basket, within a gold frame  
 2 3/8 in. (6 cm.) high; 3 1/4 in. (8 cm.) wide (including frame)

\$3,000–5,000	£2,400–3,800
	€2,600–4,300

The present depiction resembles a large Roman floor mosaic discovered at the Quintilii in 1790, now housed in the Pio Clementine Museum at the Vatican, and was often reproduced in the form of micromosaics in the 18th and 19th century.



46

**46**  
**A ROMAN MICROMOSAIC PLAQUE**  
 CIRCA 1800-1820

Depicting a landscape with a waterfall, set within a burgundy velvet presentation box  
 1 3/4 in. (4.4 cm.) high; 2 1/2 in. (6.4 cm.) wide

\$3,000–5,000	£2,400–3,800
	€2,600–4,300

THE PROPERTY OF A PRIVATE COLLECTOR, MARYLAND

**47**  
**AN ITALIAN MICROMOSAIC PAPERWEIGHT**  
 MID-19TH CENTURY

Depicting a seated woman classically garbed, amongst a landscape of flowers and trees, surrounded by an elephant and bird, resting one arm around the bird's neck, the other on a carved stone  
 4 1/2 in. (11.4 cm.) high, 8 3/4 in. (22.2 cm.) wide

\$3,000–5,000	£2,400–3,800
	€2,600–4,300



47



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

**48**

**A ROMAN MICROMOSAIC PLAQUE**  
AFTER GIOVANNI BATTISTA CIPRIANI,  
CIRCA 1860-70

Depicting a putto in the guise of Bacchus with an attendant holding aloft a basket of grapes within a circular black ground, set within a square giltwood frame

13½ in. (34.2 cm.) diameter, the plaque

\$8,000–12,000

£6,200–9,200  
€6,900–10,000

A related mosaic is illustrated in J. Hanisee Gabriel, *Micromosaics: Private Collections*, 2016, p. 84-85.

**49**

**AN ROMAN MICROMOSAIC PLAQUE TITLED 'LOTTA MI PARI'**

BY THE VATICAN MOSAIC STUDIO, ROME, 20TH CENTURY

Unpolished, depicting a cavalier and woman laughing playfully within a courtyard, the reverse with paper label *STUDIO DEL MOSAICO / no. 5569 A / Rev. Fabbrica / di / S. Pietro in Vaticano / Lotta mi pari*, set within an acanthus-carved giltwood frame  
The plaque: 19½ x 14⅞ in. (49.5 x 37.7 cm.)

The frame: 29¼ x 25⅞ in. (75.5 x 63.8 cm.)

\$8,000–12,000

£6,200–9,200  
€6,900–10,000





PROPERTY OF A LADY (LOTS 50-51)

**50**

**A GOLD AND DIAMOND VANITY CASE**

BY CARTIER, CIRCA 1950

Of rectangular form, with an overlapping scallop pattern and a diamond thumbpiece, opening to reveal a fitted mirror, powder compartment, hair comb, and lipstick holder, *marked to top right of interior 'Cartier, Paris, no. 04068' with French importation mark and maker's marks*

4½ in. (11.5 cm.) wide

\$3,000–5,000

£2,400–3,800

€2,600–4,300

**PROVENANCE:**

The Collection of Helene Arpels, Christie's, New York, 14 December 2006, lot 318.

The Collection of Caroline Ryan Foulke, Christie's, New York, 2 December 1987, lot 658.



**51**

**A FRENCH GOLD VANITY BOX**

MARK OF CARTIER, PARIS, 20TH CENTURY

In rectangular form, the sides engine-turned and with diamond-mounted thumbpiece, opening to reveal a fitted mirror, powder compartment, hair comb, and lipstick holder, *marked to top right of interior 'Cartier, Paris, 04588,' with French assay mark*

4½ in. (11.5 cm.) wide

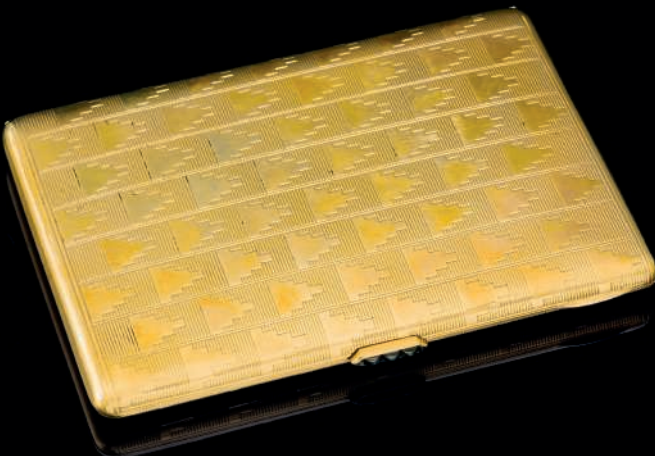
\$2,500–3,500

£2,000–2,700

€2,200–3,000

**PROVENANCE:**

The Collection of Helene Arpels, Christie's, New York, 14 December 2006, lot 299.



PROPERTY OF A LADY

**52**

**AN ART DECO GOLD CIGARETTE BOX**

MARK OF CARTIER, 20TH CENTURY

Rectangular engraved with geometric pattern, sapphire thumbpiece, *marked to interior 'Cartier, Paris, London, New York'*

4¼ in. (12.1 cm.) wide

\$2,500–3,500

£2,000–2,700

€2,200–3,000

**PROVENANCE:**

Anonymous sale, Christie's, Paris; 12 December 2006, lot 94.



PROPERTY FROM A DISTINGUISHED COLLECTION

**53**

**A CONTINENTAL ENAMELLED GOLD SNUFF-BOX**  
LATE 19TH CENTURY, STRUCK WITH MARKS  
RESEMBLING THOSE FOR PARIS 1774-1780 AND THE  
PARISIAN DATE LETTER FOR 1776

circular box, the cover and sides set with panels of enamel simulating pink marble, within opaque apple-green enamel borders set with laurel leaf and flowerhead garlands and translucent dark-blue enamel outer borders, the sides and base each centred with a translucent dark-blue enamel cartouche on a *guilloche* ground overlaid with pierced gold foliate cagework, the sides with applied laurel and berry garlands, the cover centred with an oval *grisaille* enamel depicting cupids sacrificing at an Altar of Love, within an *entrelac* gold frame 3 in. (76 mm.) diam.

\$5,000-7,000

£3,900-5,400  
€4,400-6,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**54**

**A LOUIS XVI ENAMELLED GOLD SEALING-WAX CASE**

PARIS, 1784-1789, WITH THE SECOND CHARGE MARK  
OF HENRY CLAVEL 1782-1789 AND THE COUNTER-  
MARK OF JEAN-FRANÇOIS KALENDRIN 1789-1792

Slightly tapering *étui-à-cire* of oval section, the cover and base enamelled in red over horizontal reeding scattered with pellets and cinquoils, the borders with trailing foliage on matted ground, the domed cap topped with a rosette on matted ground, matrix with script initials *MZ*  
4 7/8 in. (111 mm.) long

\$2,000-3,000

£1,600-2,300  
€1,800-2,600



**PROVENANCE:**

Christie's, London, 10 June 2008, lot 82.

PROPERTY OF A LADY

**55**

**A CONTINENTAL GOLD SNUFF BOX**  
EARLY 20TH CENTURY

With translucent blue flowers on vines, all within white borders and scrolled swag thumbpiece, marked 1914 to interior rim of lid  
3 3/8 in. (9.3 cm.) long

\$2,500-3,500

£2,000-2,700  
€2,200-3,000





PROPERTY FROM A PRIVATE FLORIDA COLLECTION  
(LOTS 56 & 57)

**56**

**EMMANUEL FREMIET (FRENCH, 1824-1910)**

*Chevaux de course et jockeys (Racehorses and jockeys)*

signed E. FREMIET. and inscribed F. BARBEDIENNE Fondeur.

bronze, medium brown patina

18 in. (45.7 cm.) high, 22½ in. (57.2 cm.) wide

\$8,000-12,000

£6,200-9,200

€6,900-10,000

**57**

**PIERRE JULES MÊNE (FRENCH, 1810-1879)**

*Vainqueur du Derby (Derby Winner)*

signed and dated P. J. MÊNE 1863

bronze, dark brown patina

17 in. (43 cm.) high, 17¼ in. (44 cm.) wide

\$5,000-8,000

£3,900-6,200

€4,400-6,900



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

■ **58**

**PIERRE-JULES MÊNE (FRENCH, 1810-1879)**

*La Chasse aux canards (The duck hunt)*

signed P.J. MÊNE

bronze, medium brown patina

9½ in. (24.1 cm.) high, 16½ in. (41.9 cm.) wide, 6 in. (15.2 cm.) deep

This cast circa 1860-70.

\$2,500-3,500

£2,000-2,700

€2,200-3,000



■ 59

**TWO FRENCH BRONZE-PAINTED  
CAST-IRON FIGURAL TORCHERES**

CAST FROM THE MODELS BY  
MATHURIN MOREAU, ONE CAST  
BY VAL D'OSNE, PARIS, LATE 19TH/  
EARLY 20TH CENTURY

One with a foundry plaque for Val d'Osne &  
Cie., electrified

83 in. (210 cm.) high, excluding fitments (2)

\$15,000–25,000

£12,000–19,000

€13,000–22,000



60



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

■ 60

**GASTON VEUVENOT LEROUX (FRENCH, 1854-1942)**

*A pair of Orientalist figures*

each signed *GASTON LEROUX*  
 bronze, medium brown patina  
 37 in. (94 cm.) high, the male  
 35½ in. (90.1 cm.) high, the female  
 These casts *circa* 1900.

\$10,000-15,000

(2)

£7,700-12,000

€8,700-13,000

A student of François Jouffroy, Gaston Veuvenot Leroux was a regular exhibitor at the *Paris Salon*. He was awarded an honorable mention in 1882 and 1883, a third class medal in 1885 and a bronze medal at the *Exposition universelle* of 1889 as well as that of 1900.

THE PROPERTY OF A GENTLEMAN

■ 61

**EMILE-CORIOLAN-HIPPOLYTE GUILLEMIN (FRENCH, 1841-1907)**

*Rebecca and Eliezar at the well*

Inscribed '*Ele. Guillemin*', raised on a *rouge* marble base  
 bronze, dark brown patina  
 36 in. (91.5 cm.) high, 26 in. (66 cm.) wide  
 This cast *circa* 1880.

\$10,000-15,000

£7,700-12,000

€8,700-13,000



61



62

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION (LOTS 62-63)

**62**

**OTTO PILNY (SWISS, 1866-1936)**

*The captives*

signed 'OTTO PILNY' (lower right)

oil on canvas

29½ x 43 in. (72.4 x 109.2 cm.)

\$12,000-18,000

£9,300-14,000

€11,000-16,000

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 13 October 2000, lot 595.

Acquired at the above sale by the present owner.

**63**

**ADAM STYKA (FRENCH/POLISH, 1890-1959)**

*Resting in the sunshine*

signed 'ADAM/ STYKA' (lower right)

oil on canvas

45¾ x 35¼ in. (116,2 x 89.5 cm.)

\$12,000-18,000

£9,300-14,000

€11,000-16,000

**PROVENANCE:**

Anonymous sale, Christie's, London, 21 June 2001, lot 87.

Acquired at the above sale by the present owner.



63





PROPERTY FROM A PRIVATE NEW YORK COLLECTION  
(LOTS 64-65)

■ 64

**EMILE CORIOLAN HIPPOLYTE  
GUILLEMIN (FRENCH, 1841-1907)**

*Judith*

signed *Ele. Guillemin* and inscribed *JUDITH* to the base

bronze, rich brown patina

47 in. (119.4 cm.) high

This cast circa 1880.

\$12,000-18,000

£9,300-14,000

€11,000-16,000

■ 65

**EMILE-CORIOLAN-HIPPOLYTE-  
GUILLEMIN (FRENCH, 1841-1907)**

*Othello*

signed *Ele. Guillemin* and inscribed *OTHELLO* to the base

bronze, brown patina

46 in. (116.8 cm.) high

This cast circa 1880.

\$12,000-18,000

£9,300-14,000

€11,000-16,000

Othello's character is based on the image of the "noble savage", the ultimate tragic hero. A Moorish general in Venice, he embodies all the traits of a noble military man: courage, honor, valor. Othello's flaws become apparent when faced with the manipulations of the villain, Iago, who provokes the rage and jealousy latent in this insecure character by playing to his weaknesses. The thought of his wife, a young Venetian noblewoman, having an affair with his lieutenant

brings all of his imagined shortcomings to the forefront. He sees himself as the uncivilized Moor, tricked and betrayed by those closest to him who also represent everything he is not. He is too proud to confront the situation head on, he is too naïve to question Iago and he is too brutal to find an alternative to murder. Essentially, his qualities as a soldier prevail and lead to his downfall as a man.

Guillemin, a student of Emile Marie Auguste, debuted at the *Salon* in 1870 and won an honorable mention for sculpture in 1897. Clearly a follower of both the Orientalist as well as the polychromatic sculpture movements, Guillemin excels in all fronts of his trade. The present work with its excellent cast, fine detail, dramatic posture and rich patina, combines the contemporary vogues of theater and costume design with ethnographic interest in the Middle East.



66

PROPERTY FROM A PRIVATE TEXAS COLLECTION (LOTS 66-69)

■ 66

**AN AUSTRIAN COLD-PAINTED BRONZE FIGURAL LAMP**  
 CAST FROM A MODEL BY FRANZ BERGMAN, VIENNA, EARLY 20TH CENTURY

The canopy illuminating to reveal a traveling musician on camelback, inscribed *Nam Grab* to back of canopy, electrified  
 14 in. (35.5 cm.) high

\$5,000–8,000

£3,900–6,200

€4,400–6,900



67

■ 67

**ALFRED DUBUCAND (FRENCH, 1828-1894)**

*Huntsman in the Desert*

signed *DUBUCAND*

bronze, parcel-gilt brown patina

31 in. (78.7 cm.) high, 27½ in. (69.8 cm.)

wide

\$4,000–6,000

£3,100–4,600

€3,500–5,200



■ 68

**AN AUSTRIAN COLD-PAINTED BRONZE FIGURAL LAMP**

CAST FROM A MODEL BY FRANZ BERGMAN, VIENNA, EARLY 20TH CENTURY

Modeled as a reclining male gazing upon a moonlit landscape through an illuminating glass window, the reserve stamped *MADE IN AUSTRIA*, electrified

20 in. (50.8 cm.) high, 10 in. (25.5 cm.) wide

\$6,000–9,000

£4,700–6,900

€5,200–7,800

An identical lamp was sold Christie's, New York, 20 October 2009, lot 68 (\$25,000).



68



69

■ 69

**AN AUSTRIAN COLD-PAINTED BRONZE FIGURAL LAMP**

CAST FROM A MODEL BY FRANZ BERGMAN, VIENNA, EARLY 20TH CENTURY

Modeled as a rider on camelback and an attendant at an oasis, with illuminating glass pool, the reverse stamped with Bergman foundry *cachet*, electrified

32¾ in. (83.1 cm.) high

\$5,000–8,000

£3,900–6,200

€4,400–6,900

PROPERTY FROM A NORTHEAST COLLECTOR (LOTS 70-76)

**70**

**AN ITALIAN SILVER MASSIVE CENTERPIECE BOWL**

MARK OF MARIO BUCCELLATI, MILAN, MID-20TH CENTURY

Shaped oval with flaring rim, chased with lobes, raised on eight scroll feet headed by acanthus leaves, *marked on underside*  
24½ in. (62.2 cm.) long

210 oz. 8 dwt. (6,543.4 gr.)  
\$15,000-25,000

£12,000-19,000  
€13,000-22,000

**71**

**AN ITALIAN SILVER LARGE VASE**

MARK OF BUCCELLATI, MILAN, CIRCA 1965

Of lobed campana-form, the neck chased with shellwork, *base rim engraved*  
*BUCCELLATI ITALY 800*  
17¼ in. (45 cm.) high

89 oz. 16 dwt. (2,792.7 gr.)  
\$12,000-18,000

£9,300-14,000  
€11,000-16,000



70



71



**72**

**A PAIR OF ITALIAN SILVER SEVEN-LIGHT CANDELABRA**

MARK OF BUCCELLATI, MILAN, 1965-1970

Each on circular bases, topped with acanthus scrolls rising to baluster stems, conforming central light with six acanthus-capped scroll branches, all with urn-form sockets, *marked to base rims*

22½ in. (57.2cm.) high

318 oz. 4 dwt. (9,896 gr.)

\$30,000–50,000

(2)

£24,000–38,000

€26,000–43,000

**73 No Lot**





74

**74**

**A ITALIAN SILVER MODEL OF A STALLION**  
MARK OF BUCCELLATI, MILAN, 1966

Realistically modeled as a rearing stallion, *engraved with signature under hoof, and with authentication certificate indicating number 4/12*  
11 $\frac{5}{8}$  in. (29.5 cm.) high

86 oz. 8 dwt. (2,687 gr.)  
\$6,000–8,000

£4,700–6,200  
€5,200–6,900

**75**

**AN ITALIAN SILVER MODEL OF A BULL**  
MARK OF BUCCELLATI, MILAN, 1977

Realistically modeled as a charging bull, *with engraved signature and number 7 on underside of hooves, and with authentication certificate indicating number 7/12*  
15 in. (38 cm.) long

111 oz. 12 dwt. (3,470 gr.)  
\$5,000–8,000

£3,900–6,200  
€4,400–6,900



75



**76**

**AN ITALIAN SILVER MODEL OF A GORILLA**

MARK OF MARIO BUCCELLATI, MILAN, 1940'S

Realistically modeled as a seated gorilla, on a quartz base, *underside engraved BUCCELLATI ITALY 800*  
15 in. high (overall)

45 oz. 8 dwt. (1,411.9 gr.), weighable silver  
\$10,000–15,000

£7,700–12,000  
€8,700–13,000



PROPERTY OF A PRIVATE COLLECTOR

**77**

**A PAIR OF ITALIAN THREE LIGHT CANDELABRA**  
MARK OF FEDERICO BUCCELLATI, MILAN, FOURTH QUARTER 20TH CENTURY

On shaped triangular bases, chased with rocaille rising to three dolphins supporting sconces and waxpans, *marked to base*  
7 $\frac{3}{8}$  in. (19.2 cm.) high

92 oz. 18 dwt. (2,889.1 gr.)  
\$15,000–25,000

(2)  
£12,000–19,000  
€13,000–22,000





78

**A GEORGE V SILVER MODEL OF A DRAGON  
MARK OF OMAR RAMSDEN & ALWYN CARR, LONDON, 1910**

Modeled as a standing dragon with raised wings, scrolling tail and expelling flames from his snout, raised on a stepped shaped rectangular ebonized wood plinth applied with silver plaque engraved with a Greek inscription, dragon marked to belly and engraved OMAR RAMSDEN & ALWYN CARR ME FECERUNT MCMX

13 1/2 in. (34.2 cm.) long, the dragon

\$10,000-15,000

The Greek inscription translates to, "A man who does not boast, but who knows the thing to do."

The present model depicts the Ismenian dragon, slain by Cadmus in the story of the foundation of Thebes, as told in Ovid's 'Metamorphoses' (III: 1-151). Cadmus was instructed by a Delphic oracle to follow a sacred cow and found the future city of Thebes where she rested. Upon arrival, Cadmus decided to sacrifice the cow to the goddess Athena, and sent his followers to get water from the nearby spring of Ares. The Ismenian dragon, the son of Ars and guardian of the spring, kills all of Cadmus' men. Cadmus kills the dragon in retaliation and satisfied with his sacrifice, Athena instructs him to bury the dragon's teeth. Warriors emerge from the ground, and engage in battle, killing all but five men who become the founder of the city of Thebes.



Workshop of Hendrick Goltzius, *The Dragon Devouring the Companions of Cadmus*, c. 1615.



79

**79**

**AN ITALIAN SILVER FIGURAL TUREEN AND COVER**

MARK OF FRATELLI LISI E FIGLI, FLORENCE, SECOND HALF 20TH CENTURY

Oval, the cover formed as a pair of realistically modeled male and female mallards on a bed of overlapping leaves, the bowl with with openwork handles formed as twisted reeds, *marked on a leaf 615FL, and with national mark and stamped 800*  
 21 in. (53.3 cm.) long, over handles  
 77 oz. 2 dwt. (2,398 gr.) (2)

\$10,000-15,000

£7,700-12,000

€8,700-13,000



80

**80**

**AN ITALIAN SILVER BIRD FORM BOX AND COVER**

MARK OF FRATELLI LISI E FIGLI, FLORENCE, SECOND HALF 20TH CENTURY

Realistically formed as a resting bird with textured feathers, gilt interior, *marked on underside of tail feather 615FL, and with national mark and stamped 800, underside of body stamped 4*  
 12 in. (30.5 cm.) long  
 14 oz. (436 gr.) (2)

\$3,000-5,000

£2,400-3,800

€2,600-4,300

PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

■ 81

**A PAIR OF GEORGE II STYLE GILTWOOD MIRRORS**  
LATE 19TH/EARLY 20TH CENTURY

Each rectangular plate within a pierced surround surmounted but a ho-ho bird sitting amongst branches, decorated overall with scrolling foliage and *rocaille* and Gothic arches, the apron carved with C-scrolls, rock-work and icicles  
97 in. (246.3 cm.) high, 49 in. (124.4 cm.) wide

\$10,000–15,000

£7,700–12,000

€8,700–13,000

**PROVENANCE:**

From Hyde Park Antiques, New York.



THE PROPERTY OF A MARYLAND COLLECTOR

■ 82

**A FRENCH POLYCHROME-PATINATED BRONZE AND ALGERIAN ONYX GUERIDON**

THE DESIGN ATTRIBUTED TO EUGÈNE CORNU AND POSSIBLY EXECUTED BY G. VIOT & CIE., PARIS, CIRCA 1870

In the 'japonisme' taste, the circular top supported on two branches with a phoenix between, above a pierced base mounted by fluttering birds, raised on four splayed feet

36½ in. (93 cm.) high, 16½ in. (42 cm.) diameter

\$8,000–12,000

£6,200–9,200

€6,900–10,000

At this stand's center is an iridescently-patinated phoenix intended to resemble Japanese metalworks known as *mokume*. Similar designs incorporating this design are repeated throughout Cornu's *oeuvre*, particularly a number of onyx *guéridons* of the present design or centered with a crane and a series of baluster vases repeating the motif, such as one sold at Christie's, London, 24 May 2018, lot 609 (£60,000).



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

■ 83

**A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED CHINESE LACQUER AND VERNIS MARTIN OCCASIONAL TABLES**  
LATE 19TH/20TH CENTURY

With blossoms and bird decoration throughout, above a single drawer, with shaped apron decorated with rectangular vignettes, on cabriole legs joined by undertier, ending in foliate sabots

26½ in. (67.3 cm.) high, 14½ in. (36.8 cm.) wide, 11 in. (27.9 cm.) deep (2)

\$3,000–5,000

£2,400–3,800

€2,600–4,300

PROPERTY FROM A TEXAS PRIVATE COLLECTION

■ 84

**A VERY LARGE PAIR OF CHINESE CLOISSONNÉ ENAMEL MODELS OF CRANES**  
19TH CENTURY

Each modeled with long neck turned slightly to one side, holding a circular pricket stand in its beak, standing with one leg raised atop a base formed as rocks within a rectangular balustrade raised on a double lotus base, the wings of the bird forming the cover of the hollow body, with white, gray and blue feathers

78 in. (198.1 cm.) high (2)

\$40,000–60,000

£31,000–46,000

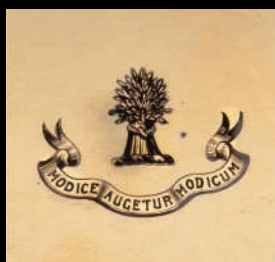
€35,000–52,000







85



85

**A MINTONS PORCELAIN TURQUOISE-GROUND PART SERVICE**  
 IMPRESSED DATE CYPHERS FOR 1875-76, REGISTRY DIAMONDS  
 FOR 1874, PATTERN NO. Z2240, THE DESIGN ATTRIBUTED TO  
 CHRISTOPHER DRESSER

Enameled in the Chinese taste with stylized flowers and prunus, the rims  
 pierced with key-pattern, comprising: two tureens with pierced scroll handles;  
 two footed tazza; and six plates

14¼ in. (36.2 cm.) long over handles, the tureens (10)

\$6,000-8,000

£4,700-6,200  
 €5,200-6,900

For another pair of tureens in this rare form, see Christie's, New York, 23  
 November 2010, lot 26.

PROPERTY OF A PENNSYLVANIA COLLECTION

86

**A VICTORIAN EGYPTIAN REVIVAL PARCEL-GILT,  
 ELECTROPLATED AND CHAMPLEVE ENAMEL TAZZE**  
 BY ELKINGTON & CO., BIRMINGHAM, CIRCA 1876

The ovoid tazza engraved with a coat-of-arms and the inscription *MODICE  
 AUGETUR MODICUM*, on a spreading support decorated with Pharaoh  
 figures and lotus, the angles each mounted with an Egyptian mask, the  
 underside engraved with an eagle above *1876/PHILADELPHIA EXHIBITION*,  
 hallmarked and engraved *ELKINGTON & CO* and stamped *11625*  
 7½ in. (19 cm.) high; 10 in. (25.4 cm.) wide

\$5,000-8,000

£3,900-6,200  
 €4,400-6,900

In 1876, Elkington showed a group of cloisonné enameled ornaments at  
 the Philadelphia Centennial Exhibition (*Contributions to the International  
 Exhibition at Philadelphia 1876*, Londoll, 1876). The enamels, designed in the  
 Egyptian taste with the advice of Christopher Dresser, were lauded by the  
 public, but their manufacture was later abandoned by Elkington due to high  
 production costs.



86

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

87

**A PAIR OF ORMOLU-MOUNTED CHINESE PORCELAIN  
ELEPHANTS**

JIAQING PERIOD (1796-1820), THE MOUNTS SECOND HALF 19TH  
CENTURY

Each modeled with turned head, surmounted by a Chinese figure on tasseled  
cushion, on a scrolling foliage and C-scroll base

15½ in. (39.3 cm.) high, 11¼ in. (29.8 cm.) wide, 8 in. (20.3 cm.) deep (2)

\$15,000-25,000

£12,000-19,000

€13,000-22,000





88

**88**

**A FRENCH 'JAPONISME' ORMOLU VASE**

BY FERDINAND BARBEDIENNE, PARIS, LATE 19TH CENTURY

The baluster vase cast in relief with intertwined flowering vines above a spreading circular base supported by four elephant-head feet with down-turned scrolled trunks, the base signed *F. BARBEDIENNE*, the underside inscribed 22-1256

23¼ in. (59.5 cm.) high, 8 in. (20.5 cm.) diameter

\$8,000–12,000

£6,200–9,200  
€6,900–10,000

**89**

**A PAIR OF CONTINENTAL PORCELAIN PAGODA FIGURES**

19TH/20TH CENTURY

Modeled as a man and woman, each seated on pillows with legs crossed, their mouths open in smiles revealing wagging tongues, with nodding heads and articulated hands

13½ in. (34.2 cm.) high

(2)

\$5,000–7,000

£3,900–5,400  
€4,400–6,000



89



90

**90**

**A PAIR OF MINTONS PORCELAIN YELLOW-GROUND GARDEN SEATS**

IMPRESSED DATE CYPHER FOR 1873, IMPRESSED UPPERCASE MARK, INCISED SHAPE NO. 1708

In the Japonism style, painted with butterflies and birds among flowering branches, the top and center with geometric fretwork and *man*

17⅞ in. (45.4 cm.) high

(2)

\$3,000–5,000

£2,400–3,800  
€2,600–4,300



■ 91

**A LIFE-SIZE FRENCH MARBLE FIGURAL TORCHÈRE**

BY CHARLES RAPHAEL PEYRE, FIRST QUARTER 20TH CENTURY

Modelled with billowing robe, wearing a diadem star, and holding aloft a lantern, signed Ch. Raphael Peyre d's Cavalier

89 in. (226 cm.) high

\$12,000-18,000

£9,200-13,700

€10,200-15,300

**PROVENANCE:**

Sir Dhunjibhoy Bomanji, Kt. and Lady Bomanji at The Willows, Windsor, and thereafter moved to Pineheath House, Harrogate, and thence by descent. Anonymous sale, Christie's, London, 6 March 2014, lot 220.

This imposing torchère was formerly in the collection of Sir Dhunjibhoy and Lady Bomanji, purchased in the 1920s and installed at their residence The Willows in Windsor, England before moving permanently to Pineheath House in Harrogate.

Sir Dhunjibhoy Bomanji was an Indian born shipping magnate and philanthropist who built a great fortune from shipping and allied interests in Bombay. Knighted in 1922 for services to the nation, among many generous benefactions he paid for the equestrian statue of Earl Haig at Edinburgh Castle.

Following Sir Dhunjibhoy's death, and after World War II, Lady Bomanji moved permanently to their Harrogate home, Pineheath, accompanied by her daughter Mrs. Mehroo Jehangir whose husband had been tragically killed in an air raid in London. Lady Bomanji was affectionately known as 'Lady Harrogate', and her daughter took over many of her charitable and civic roles. Pineheath was a testament to belle époque splendor, the furnishings were cared for, but remained relatively untouched for its sixty years at the center of Harrogate society.



The present marble shown in situ at The Willows, Windsor, England, early 20th century.





92

**92**

**AN AMERICAN GILT-BRONZE AND WHITE MARBLE FIGURAL LAMP  
BY EDWARD F. CALDWELL & CO., NEW YORK, EARLY 20TH CENTURY**

Modeled as a putto triton astride a nautilus shell, the underside stamped with a 'C' within a lozenge  
28½ in. (72.4 cm.), including fitment

\$4,000–6,000

£3,100–4,600  
€3,500–5,200

**93**

**A PAIR OF AMERICAN ORMOLU-MOUNTED BLACK AND PARCEL-GILT PORCELAIN TABLE LAMPS**

ATTRIBUTED TO EDWARD F. CALDWELL CO.,  
NEW YORK, EARLY 20TH CENTURY

Each on a black ground decorated with various gilt blossoms and branches,  
electrified

30½ in. (77.4 cm.) high, including fitment

(2)

\$6,000–8,000

£4,700–6,200  
€5,200–6,900



93



95 (detail)



These highly unusual lamps are attributed to the renowned firm of Edward F. Caldwell & Co., the prolific New York lighting firm who illuminated the mansions of America's Gilded Age. The form and use of 'exotic' enameling techniques dates the lamps to the first quarter of the 19th century when Caldwell's partner, Victor von Lossberg, championed the use of *champlevé* and *cloisonné* enameling on mounted objects and lighting. Fixtures in the 'chinoiserie' style remained a cornerstone of the firm's output and Caldwell produced a large series of fixtures simulating scarlet and gilt-lacquers and incorporating Chinese ceramics and imported precious jade for carved finials, such as those on lots 94 and 95. Lot 95, whose base is decorated with a pair of dragons in pursuit of a 'sacred pearl', taps into common Chinese motifs. The pearl, a metaphor for wisdom and enlightenment, and remains and elusive just beyond their eager grasp.

A related pair of blue-enameled standard lamps by the firm was sold at Christie's, New York, 9 June 2014, lot 57 (\$37,500). A single red lacquer lamp in the Chinese taste with jade finial was sold at Christie's, New York, 18 November 2014, lot 51.

**94**  
**AN AMERICAN GILT-BRONZE AND CLOISONNE ENAMEL FLOOR LAMP**

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

Surmounted by a carved jade finial, the central stem and foot decorated with fish-scale inlay, supported on a circular base with masks, electrified  
 58¼ in. (147.9 cm.) high

\$10,000-15,000

£7,700-12,000  
 €8,700-13,000

**95**  
**AN AMERICAN GILT-BRONZE AND CLOISONNÉ ENAMEL FLOOR LAMP**

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

Surmounted by carved jade finial, decorated with writhing dragons spiraling down, its base decorated with two dragons chasing a flaming pearl, raised on four dragon-head feet, electrified  
 58¼ in. (147.9 cm.) high

\$10,000-15,000

£7,700-12,000  
 €8,700-13,000



94



95

■ 96

**A NAPOLEON III SILVERED COPPER-MOUNTED OAK CIGAR CABINET-ON-STAND**

THE MOUNTS DESIGNED BY EMMANUEL FRÉMIET, THE CASE BY CHARLES-GUILLAUME DIEHL, PARIS, THIRD QUARTER 19TH CENTURY

The spreading top surmounted by a panther pouncing a serpent, over an arch monogrammed CS, enclosing five caned trays, on a fixed stand with outstretched legs joined by a platform stretcher, the lock inscribed *Diehl, 19.r. Michel le Comte PARIS*  
48 in. (121.9 cm.) high, 18 in. (45.7 cm.) wide,  
13½ in. (34.3 cm.) deep

\$15,000–25,000

£12,000–19,000

€13,000–22,000

Of fantastical form and inventive decoration, this *coffre de cigares* evokes the unique neo-gothic style of late 19th century France as interpreted by one of the era's most accomplished *ébénistes* in partnership with the lauded *animalier* sculptor, Emmanuel Frémiet (1824-1910). Centered with a skulking, grotesque creature with spread wings, Diehl draws heavily on medieval architecture, manuscripts and sculpture to create works of art in a 'neo-gothic' style. These unusual objects combined the maker's romanticized visions of the middle ages with the practicality and technology of contemporary France. While the neo-gothic style saw the construction of grand public buildings such as the Basilique St. Clotilde in Paris which was begun in 1846, it also manifested itself at the Great Exhibitions of the mid-19th century and in the creation of more intimate interiors and works such as present cabinet. Examples of Diehl's eccentric design formed the core of his stand at the 1867 Paris *Exposition universelle*, the most ambitious of which was a related, albeit exuberant, silvered-bronze-mounted marquetry-inlaid medal cabinet with central *bas-relief* by Emmanuel Frémiet and described as 'Merovingian in style' (purchased by the Louvre in 1973 and now on display in the Musée d'Orsay, Paris).

The similar sculptural mounts of the present *coffre*, attributed to Frémiet, are characteristic of the artist's unconventional *oeuvre*, which witnessed the creation of imaginary creatures and rampant beasts. Frémiet reached peak eccentricity with the commission of gas lighting fixtures and sculptures for the Hotel Dervillé at 35-37 rue Fortuny, Paris. For its impressive and eccentric interior, Frémiet created monumental 'neo-gothic' chandelier crawling with *bêtes rampantes* (sold Christie's, New York, 18 November 2014, lot 180).

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

97

**FANNY LAURENT FLEURY (FRENCH, 1848-1905)**

*A perfect reflection*

signed 'F. FLEURY.' (lower right)

oil on canvas

84¼ x 47 in. (214.2 x 119.4 cm)

\$4,000–6,000

£3,100–4,600

€3,500–5,200

PROVENANCE:

Anonymous sale, Christie's London, 2 December 2004, lot 165.



96





98

98

**A VICTORIAN SILVER FIVE-PIECE  
TEA AND COFFEE SERVICE AND  
TRAY**

MARK OF EDWARD JAMES AND  
WILLIAM BARNARD, LONDON, 1848-  
1849

The bodies with matte scrollwork and floral  
swags engraved with crest and monogram,  
two-handed shaped oval tray with openwork  
border, surface engraved with floral swags  
and a coat-of-arms, *marked throughout*  
The tray 29¾ in. (75.5 cm.) long, over handles  
270 oz. 8 dwt. (8,409 gr.) gross weight (6)

\$6,000-8,000

£4,700-6,200

€5,200-6,900



99

99

**A SET OF THREE GEORGE III SILVER  
TEA CADDIES**

MARK OF WILLIAM VINCENT,  
LONDON, 1771

Shaped rectangular, chased with flowering  
vines, domed covers with rose finials,  
engraved on one side with a crest, *marked to*  
*base, covers with lion passant*

5½ in. (14 cm.) high

18 oz. 8 dwt. (883 gr.)

(3)

\$6,000-8,000

£4,700-6,200

€5,200-6,900



100

**100**  
**A PAIR OF GEORGE I SILVER CANDLESTICKS AND WICK CUTTER STAND**

MARK OF MATTHEW COOPER I, LONDON, 1718

Of octagonal form with knopped stems, *together with a Queen Anne wick cutter, mark of Matthew Cooper I, London, 1710, and a pair of George III wax pans, mark of Jonathan Alliene, London, circa 1775, each marked to base, the candlesticks marked to top of stem and drip pan* 7 $\frac{5}{8}$  in. (19.3 cm.) high, the candlesticks

34 oz. (1,054 gr.)  
 \$8,000–12,000

(4)  
 £6,200–9,200  
 €6,900–10,000

PROPERTY FROM THE ESTATE OF OGDEN MILLS PHIPPS

**101**  
**A PAIR OF GEORGE II SILVER TOILET BOXES**  
 MARK OF JOHN PERO, LONDON, 1733

Rectangular with shaped corners, the sides with cast panels of masks within foliate scrolls against matted ground, the corners with ribbon tied floral bouquets, the hinged covers engraved with a later coat-of-arms in a baroque strapwork cartouche, *marked on undersides*

33 oz. 10 dwt. (1041.8 gr.)  
 \$4,000–6,000

(2)  
 £3,100–4,600  
 €3,500–5,200

The arms are those of Howden.



101





102



PROPERTY OF A PRIVATE COLLECTOR

**102**

**TWO CONTINENTAL SILVER MODELS OF PHEASANTS**  
POSSIBLY ITALIAN, MID-20TH CENTURY

Two standing silver pheasants, realistically modeled and decorated with feathers and plumes, *apparently unmarked*  
22½ in. (57.2) cm. long, the larger

91 oz. (2,580 gr.)  
\$20,000–30,000

(2)  
£16,000–23,000  
€18,000–26,000

PROPERTY FROM A NORTHEAST COLLECTOR

**103**

**A GEORGE IV SILVER SAUCE-TUREEN AND COVER FROM THE DUKE OF YORK SERVICE**

MARK OF EDWARD FARRELL, LONDON, 1823

Oval form, the sides and detachable cover chased with vegetables and flowers within foliage scrolls, with two cast shell capped handles, the cover with cast vegetable finial below loop handle, applied on one side with a Royal duke's coronet above a rose, *marked underneath, inside cover and on handle, further stamped underneath 'Lewis Silversmith to H.R.H. The Duke of York London'*  
9¾ in. (24.8 cm.) long, over handles

40 oz. 16 dwt. (1,268.8 gr.)  
\$12,000–18,000

£9,300–14,000  
€11,000–16,000

**PROVENANCE:**

Part of the massive 'Vegetable Service' supplied to Fredrick, Duke of York (1763-1827) by Kensington Lewis.  
H.R.H. Fredrick, Duke of York; Christie's London, 19 March 1827, part of lot 55 or 56 (each a set of four).





103

This sauce tureen belongs to an extensive dinner-service decorated with vegetables made in 1823 for the Duke of York by Edward Farrell under the direction of Kensington Lewis, silver retailer and chief promoter of the most innovative styles of the period. Christie's 1827 auction catalogue of the Duke of York's silver describes the service in 35 lots under the heading "*SERVICE OF SUMPTUOUS PLATE . . . of rich and massive manufacture (made by Lewis,) the surface covered with vegetables in high relief, very boldly executed, and producing a very rich effect.*" Another sauce-tureen from this service was sold Christie's, New York, 21 April 1998, lot 164 and two soup tureens were sold Christie's, New York 16 October 1985, lots 199 and 200.

The Duke of York, as Commander-in-Chief of the forces of Great Britain and Ireland, was accused of corruption in 1809, chiefly on account of the practices of his mistress Mary Anne Clark in obtaining promotions for Army officers. He was acquitted by a vote of the House of Commons, but compelled to resign his post for two years. "It is foible of history that the Duke is now chiefly remembered in the public mind as the man who marched his army up and down a hill and ran it, as a commercial proposition, with the aid of his mistress" (*Complete Peerage*).

As a gourmand and connoisseur of wine, the Duke was well known. He employed Louis XVI's former chef, Louis Eustach Ude, who stayed with him until the Duke's death.

Following the example of his brother, the Prince Regent, the Duke amassed a considerable collection of silver, much of it supplied by Kensington Lewis, who generally employed Edward Farrell as maker. The greatest commission undertaken by Farrell for Lewis and the Duke was the celebrated candelabrum weighing some 1144 ounces formed as Hercules Slaying the Hydra, subsequently sold by Christie's, London, October 18, 1967, lot 59 (illustrated in A. Phillips *et al.*, *Antiquity Revisited: English and French Silver-Gilt in the Collection of Audrey Love*, 1997, cover and fig.12, pp. 62-67).

On the Duke's death of dropsy in 1827, it was discovered that he had debts totalling between 200,000 gbp and 500,000 gbp. It is indicative of the confused state of his financial affairs that his executors were unable to provide a more specific figure. On account of this, they took the unprecedented step of placing his collections up for public auction, entrusting the young James Christie II with the sale, which took place March 19-22, 1827.

The sale, which totalled 22,438 gbp was not a success; Lewis was forced to buy back much of what he had sold the Duke at vastly inflated prices only a few years before. Many of the items, such as the Hercules candelabrum, failed to reach half of their original cost, prompting Christie to observe that "the sacrifice was indeed great."

104

**A MEISSEN PORCELAIN 'ELEMENTS' EWER EMBLEMATIC OF FIRE**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. 310, PRESSNUMMER 46, AFTER A MODEL BY J.J. KÄNDLER

With dragon handle surmounted by a putto, the neck painted with salamanders, the body molded with forest animals fleeing a fire set by a maiden with a torch, Vulcan seated at the shoulder with bellows, an erupting volcano on the reverse, the foot applied with a putto holding torches

26½ in. (67.3 cm.) high

\$12,000-18,000

£9,300-14,000  
€11,000-16,000



105

**A MEISSEN PORCELAIN 'ELEMENTS' EWER EMBLEMATIC OF EARTH**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. 109, PRESSNUMMER 75, AFTER A MODEL BY J.J. KÄNDLER

With wheat handle surmounted by a putto, the body molded with a hunting scene with boars, stags, bears and foxes, Pan seated amongst foliage playing the panpipe, Diana seated at the shoulder with bow and quiver of arrows, the foot applied with a putto shoveling soil

25½ in. (64.7 cm.) high

\$12,000-18,000

£9,300-14,000  
€11,000-16,000



106

■ 106

**A PAIR OF LARGE GILTWOOD MIRRORS**

POSSIBLY FRENCH, LATE 19TH/EARLY 20TH CENTURY

Each with pierced *rocaille* cresting, over a rectangular plate and frame  
86 in. (218.5 cm.) high, 60 in. (152.5 cm.) wide

(2)

\$10,000–15,000

£7,700–12,000

€8,700–13,000

**PROVENANCE:**

Anonymous sale, Sotheby's, New York, 27 April 2006, lot 154.

Anonymous sale, Sotheby's, New York, 15 April 2011, lot 183.

THE PROPERTY OF A GENTLEMAN

■ 107

**A PAIR OF RUSSIAN ORMOLU-MOUNTED MALACHITE LAMPS**

CIRCA 1840

Of columnar form and adjustable height, electrified  
36 in. (91.5 cm.) high, including fitments at the lowest height

(2)

\$10,000–15,000

£7,700–12,000

€8,700–13,000



107



108



109



110

**108**

**A PAIR OF FRENCH ORMOLU THREE-LIGHT WALL APPLIQUES**

LATE 19TH/EARLY 20TH CENTURY

Issuing three scrolled branches, above a bearded mask, electrified

24½ in. (62.2 cm.) high, 17 in. (43.2 cm.) wide (2)

\$4,000–6,000

£3,100–4,600

€3,500–5,200

PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

**109**

**A FRENCH GILTWOOD AND AUBUSSON STYLE TAPESTRY THREE-PANEL FOLDING SCREEN**

LATE 19TH/EARLY 20TH CENTURY

80 in. (203.2 cm.) high, 26½ in. (67.3 cm.) wide, the largest panel

\$3,000–5,000

£2,400–3,800

€2,600–4,300

PROPERTY FROM THE COLLECTION OF JACK & EILEEN FEATHER, PEBBLE BEACH, CALIFORNIA

**110**

**A PAIR OF FRENCH GILTWOOD BERGERES**

LATE 19TH CENTURY

Each with musical trophy cresting and ram's mask armrests, upholstered in light pink damask, bearing the spurious stamp *DEMAY*, re-gilt (2)

\$3,000–5,000

£2,400–3,800

€2,600–4,300

**PROVENANCE:**

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



PROPERTY FROM A NEW YORK COLLECTION

■ 111

**A DIRECTOIRE AUBUSSON CARPET**

FRANCE, CIRCA 1800

Approximately 12 ft. 8 in. x 11 ft. 4 in. (386 cm. x 345 cm.)

\$15,000-25,000

£12,000-19,000

€13,000-22,000

**PROVENANCE:**

The Dildarian Collection, Sotheby's New York, 4 October 1994, lot 117  
Anonymous sale, Christie's New York, 25-26 September 2001, lot 395



PROPERTY FROM THE ESTATE OF OGDEN MILLS PHIPPS

**112**

**A GEORGE IV SILVER-GILT WINE COOLER**

MARK OF PHILIP RUNDELL, LONDON, 1822, AFTER A DESIGN BY JOHN FLAXMAN

In the form of the Theocritus cup, the body chased with a scene in relief depicting a fisherman hauling a net on one side, a maiden with two suitors on the other, *marked on base rim and stamped RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS LONDINI*  
9¾ in. high (24.7 cm.)

82.6 oz. (2,342 gr.)  
\$12,000–18,000

£9,300–14,000  
€11,000–16,000

The present cup was designed by John Flaxman, the virtuoso neoclassical sculptor, engraver and designer for Wedgwood and Rundell's. Flaxman's design is based on the description of a pottery cup in the first Idyll of Theocritus (c.300-260 BC), the Alexandrian pastoral poet. The pen and ink design drawing by Flaxman is preserved at the Victoria and Albert Museum (V&A;2410). A Theocritus Cup by Storr for Rundell, Bridge & Rundell, 1812, was presented to King George IV, when Prince Regent by his mother Queen Charlotte and remains in the Collection of Her Majesty the Queen (RCIN 51538). The pair to this wine cooler was sold at Christie's New York on 13 April, 2017 (realized \$28,750.)



112 (reverse)



113

**A FRENCH SILVER GILT SIX-PIECE TEA AND COFFEE SERVICE  
WITH MATCHING TRAY**

MARK OF VICTOR BOUDET, PARIS, LATE 19TH CENTURY

Of paneled baluster form applied with rococo cartouches, floral sprays and swags of berried laurel, the swan neck spouts emerging from classical masks and with plumed helmet-form finials, the urn supported on four scrolled legs headed by terms, with conforming shaped oval tray etched with floral swags, baskets of fruit and a classical mask; comprising a teapot, a coffee pot, a hot water urn, a cream jug, a covered sugar bowl and a waste bowl; *marked to undersides*

43¼ in. (110 cm.) length over handles, the tray; 868 oz (26,884 gr.) gross weight  
(6)

\$15,000–25,000

£12,000–19,000

€13,000–22,000





114

**A PAIR OF LOUIS XVI SILVER CANDLESTICKS**

MARK OF JEAN PIERRE CHARPENAT, PARIS, 1788

On a circular base, with fluted stem and urn form socket, *marked to base and underside*

11¼ in. (928.5 cm.) high

53 oz. (1,502.5 gr.)

(2)

\$4,000–6,000

£3,100–4,600

€3,500–5,200



114

115

**A SET OF FOUR FRENCH SILVER WINE COASTERS**

MARK OF JEAN-CHARLES CAHIER, PARIS, 1809-1819

In circular form, pierced sides, the center engraved with a coronet above an armorial, *marked on to center and underside*

4¾ in. (12 cm.) diameter

19 oz. 12 dwt. (555 gr.)

(4)

\$5,000–7,000

£3,900–5,400

€4,400–6,000



115

116

**A PAIR OF FRENCH SILVER VEGETABLE DISHES AND COVERS**

MARK OF SIXTE-SIMON RIOM, PARIS, 1809-1819

Each circular with rectangular handles hung with rings, the cover with a water-leaf and berry calyx and a bud finial, bodies and covers engraved with monogram LF?, *each marked on bodies, covers and handles, one finial with petit guarantee mark only*

10¼ in. (26 cm.) long over handles

69 oz. 16 dwt. (1,979 gr.)

(4)

\$6,000–8,000

£4,700–6,200

€5,200–6,900



116



117

PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

■ 117

**A PAIR OF NAPOLEON III ORMOLU, PATINATED AND SILVERED-BRONZE SIX-LIGHT FIGURAL CANDELABRA**

THIRD QUARTER 19TH CENTURY, THE SILVERED DECORATION 20TH CENTURY

Each modeled as a putto supporting a raised cornucopia issuing six candlearms, on a pink granite circular plinth and square base, electrified 40½ in. (102.8 cm.) high

(2)

\$8,000-12,000

£6,200-9,200

€6,900-10,000

PROPERTY OF A LADY

118

**A FRENCH ORMOLU AND WHITE MARBLE MANTEL CLOCK ('PENDULE A CERCLES TOURANTS')**

BY LEROY & CIE. PARIS, SECOND HALF 19TH CENTURY

Modeled as a figure of cupid supporting a lidded vase with entwined serpent handles, on a square base applied on each side with a relief plaque depicting a river god, the dial signed *L. LEROY & CIE A PARIS*, the works engraved *L. LEROY & CIE A PAIRS / 7 BD DE LA MADELEINE* 28 in. (71 cm.) high, 10 in. (25.5 cm.) square

\$8,000-12,000

£6,200-9,200

€6,900-10,000



118



119

PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

■ 119

**A FRENCH ORMOLU AND JASPERWARE-MOUNTED CARTEL D'APPLIQUE AND BAROMETER**

BY VICTOR RAULIN, PARIS, LAST QUARTER 19TH CENTURY

The ribbon-tied clock case, above a jasperware plaque depicting classical figures within a cast floral wreath cartouche, flanked by cornucopia and putti, the dial signed *Raulin / A Paris*  
33½ in. (85.1 cm.) high

\$12,000–18,000

(2)

£9,300–14,000  
€11,000–16,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

■ ~ 120

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

THE MOUNTS ATTRIBUTED TO CHRISTOFLE & CIE., PARIS, CIRCA 1870

The red *campan* marble top above a cupboard door centered with a ribbon-tied floral basket, the interior with two shelves, flanked by shelves, on a conforming base with toupie feet  
45¾ in. (116.5 cm.) high, 50 in. (127 cm.) wide, 17 in. (43 cm.) deep

\$10,000–15,000

£7,700–12,000  
€8,700–13,000



120



121

PROPERTY FROM THE COLLECTION OF JACK & EILEEN FEATHER, PEBBLE BEACH, CALIFORNIA (LOTS 121-123)

■ • 121

**A FRENCH ORMOLU, PATINATED-BRONZE AND WHITE MARBLE THREE-PIECE CLOCK GARNITURE**  
THIRD QUARTER 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

(3)

\$5,000–8,000

£3,900–6,200

€4,400–6,900

**PROVENANCE:**

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



122

122

■ 122

**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

(2)

\$4,000–6,000

£3,100–4,600

€3,500–5,200





PROPERTY FROM THE COLLECTION OF JACK & EILEEN FEATHER,  
PEBBLE BEACH, CALIFORNIA (LOTS 121-123)

■ 123

**A MONUMENTAL PAIR OF FRENCH ORMOLU AND  
CUT-GLASS EIGHTEEN-LIGHT TORCHERES**  
CIRCA 1880-1900

Each surmounted by a feather cast finial and looped *rocaille* candle branches suspending shaped prisms, over an undulating central stem supporting three garland-bearing putti and applied with Apollo masks, on a pierced base cast with acanthus-sheathed *coquilles* and hairy paw feet

110 in. (280 cm.) high, 41½ in. (105 cm.) diameter, approximately  
\$120,000-180,000 £93,000-140,000  
€110,000-160,000

**PROVENANCE:**

Evalyn Walsh McLean, thence by descent.  
Sold; Sotheby's New York, 8 October 2004, lot 169.

These palatial *torchères* perfectly encompass the lavishness and height of luxury so often associated with the Belle Epoque in France. Though the *bronzier* for the pair remains unknown, the undulating neo-Rococo design is reminiscent of the luxurious and sculptural furniture mountings by Léon Messagé and his contemporaries. In 1890, Messagé published his *Cahier des Dessins et Croquis Style Louis XV*, which inspired a flourish of *objets d'art* in gilt-bronze, such as clocks and chandeliers, exhibited at the *Exposition universelle* of 1900.

An identical pair of *torchères* formerly in the collection of Evalyn Walsh McLean (1886-1947), the last private owner of the Hope Diamond, were installed in the family's vast mansion on Massachusetts Avenue in Washington D.C. after the heiress's father struck gold in Colorado. The pair were subsequently sold at Sotheby's, New York, 8 October 2004, lot 169 (\$265,600).



An identical pair of *torchères* in the Evalyn Walsh McLean mansion, Washington D.C., early 20th century.





124

■ 124

**A NAPOLEON III ORMOLU AND ROUGE GRIOTTE MARBLE  
THREE-PIECE CLOCK GARNITURE**

BY HENRI PICARD, PARIS, THIRD QUARTER 19TH CENTURY

Comprising: a mantel clock and pair of seven-light candelabra; the clock surmounted by a figural group of two bacchantes, inscribed *Clodion / 1762*, raised on a shaped base, reverse stamped *H. PICARD* and numbered 2868, the candelabra *en suite* and stamped *H. PICARD*

39¼ in. (100 cm.) high, 21¼ in. (54 cm.) wide, 13¾ in. (35 cm.) deep, the clock

25 in. (64 cm.) high, the candelabra (3)

\$8,000–12,000

£6,200–9,200

€6,900–10,000

PROPERTY FROM THE COLLECTION OF JACK & EILEEN FEATHER, PEBBLE BEACH, CALIFORNIA

■ • 125

**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

\$2,000–3,000

£1,600–2,300

€1,800–2,600



125



PROPERTY FROM A PRIVATE SOUTH AMERICAN COLLECTION

**126**

**A LARGE FRENCH ORMOLU-MOUNTED FLEUR  
DE PECHER CENTERPIECE AND COVER**

CIRCA 1900

The cover surmounted by a pomegranate, the bulbous body with handles cast as putti and drapery, on a waisted socle with a ribbon-twist collar, on a square base, fitted with removable brass liner

20½ in. (52.1 cm.) high, 24 in. (60.9 cm.) wide, over handles

\$15,000–25,000

£12,000–19,000

€13,000–22,000





127

PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

■ 127

**A FRENCH GILT-BRONZE, CUT AND ENAMELED GLASS  
EIGHT-LIGHT CHANDELIER**  
LATE 19TH/EARLY 20TH CENTURY

With two scrolling tiers of enameled and cut-glass prisms above a shaped and central bowl issuing eight scrolling candlearms lavishing hung with prisms, electrified

44 in. (111.7 cm.) high, 36 in. (91.4 cm.) diameter, approximately

\$8,000-12,000

£6,200-9,200  
€6,900-10,000

■ Δ • 128

**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)

\$2,000-3,000

£1,600-2,300  
€1,800-2,600



128



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

**129**

**PIERRE CARRIER-BELLEUSE (FRENCH, 1851-1932)**

*Portrait of the artist's model*

signed and dated 'Pierre Carrier-Belleuse/ 1904' (upper right)

oil on canvas

69 x 33¼ in. (175.2 x 84.4 cm.)

\$10,000-15,000

£7,700-12,000

€8,700-13,000

**PROVENANCE:**

Anonymous sale, Sotheby's, New York, 20 July 1995, lot 278.



**130**

**A MONUMENTAL ORMOLU-MOUNTED SEVRES STYLE  
PORCELAIN COBALT-BLUE GROUND VASE AND COVER  
CIRCA 1900, SPURIOUS BLUE INTERLACED L'S MARK, SIGNED  
MAXANT**

Of baluster form, flanked by upright acanthus scroll handles suspending laurel swags, painted with Venus, Cupid and attendants in a landscape, the reverse with putti among clouds, the cover, neck and socle with gilt scrollwork on faux gilt craquelure

54¼ in. (137.7 cm.) high

(2)

\$8,000-12,000

£6,200-9,200

€6,900-10,000

Georges Maxant exhibited painted porcelain vases mounted in bronze at the Exposition Universelle of 1900. He is recorded at 3, *rue Pierre-Levée* in Paris.



131

PROPERTY FROM A NEW YORK COLLECTION (LOTS 131-132)

■ 131

**A LOUIS XV AUBUSSON CARPET**  
MID 18TH CENTURY

Approximately 17 ft. 8 in. x 15 ft. 4 in. (538 cm. x 467 cm.)

\$30,000–50,000

£24,000–38,000  
€26,000–43,000

**PROVENANCE:**

Anonymous sale, Sotheby's New York, 14 December 2001, lot 144.

■ 132

**A LOUIS-PHILIPPE AUBUSSON CARPET**  
FRANCE, CIRCA 1860

Approximately 30 ft. 3 in. x 15 ft. 6 in. (922 cm. x 472 cm.)

\$30,000–50,000

£24,000–38,000  
€26,000–43,000

**PROVENANCE:**

Anonymous sale, Christie's London, 11 June 1992, lot 123.



■ 133

### A LARGE FRENCH ORMOLU-MOUNTED MAHOGANY CENTER TABLE

CIRCA 1875

With inset rectangular *sarrancolin* marble top above a stiff-leaf border and conforming frieze decorated with paterae -inset *guilloche*, raised on square tapering legs headed with oak leaf swags

34½ in. (87.5 cm.) high, 68 in. (172.5 cm.) wide, 38 in. (96.5 cm.) deep

\$50,000–80,000

£39,000–62,000

€44,000–69,000

#### PROVENANCE:

Anonymous sale, Sotheby's, New York, 27 April 2006, lot 241.

Anonymous sale, Sotheby's, New York, 18 October 2016, lot 153.

#### LITERATURE:

P. Hughes, *The Wallace Collection: Catalogue of Furniture*, Vol. II, London, 1996, pp. 1142–5 (F320).

This palatial center table is closely related to an example acquired by the 4th Marquess of Hertford in 1853 after the sale of the collection of the 2nd Marquess of Abercorn at Bentley Priory, now part of the Wallace Collection, London (F320). Though remarkably similar, the Wallace desk is larger than the present table and its frieze adorned with further oak-leaf swags to complement the those on the legs. Recorded in the Large Drawing Room at Hertford House in 1870 as a 'Costly Centre Writing Table, Louis XVI finely mounted in chased ormolu with drawers, top covered with velvet', the Wallace table was loaned to the pioneering exhibition at Bethnal Green, London from 1872 to 1875, where it was almost certainly admired and meticulously studied for reproduction by burgeoning *ébénistes* of the Belle Epoque, such as Dasson, Sormani, Beurdeley and their contemporaries.







134

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

**134**

**DELPHIN ENJOLRAS (FRENCH, 1857-1945)**

*Missing a loved one*

signed 'D. Enjolras' (lower right)

pastel on canvasboard

14¼ x 10½ in. (36.2 x 26.7 cm.)

\$4,000-6,000

£3,100-4,600

€3,500-5,200

**PROVENANCE:**

Anonymous sale, Christie's, London, 23 September 2004, lot 123.



135

■ - 135

**A NAPOLEON III ORMOLU-MOUNTED MAHOGANY, AMARANTH, KINGWOOD, BOIS SATINE AND MARQUETRY TABLE A ECRIRE BY GUILLAUME GROHÉ, PARIS, THIRD QUARTER 19TH CENTURY**

With Greek urn and flower garland medallion above a single long frieze drawer on fluted legs joined by inverse C-shaped stretchers and terminating on toupie feet, the drawer stamped *GROHÉ / A PARIS* and with two further branded stamps on the underside *GROHÉ / A PARIS* 28¾ in. (73 cm.) high, 26¾ in. (68 cm.) wide, 15¼ in. (40 cm.) deep

\$4,000-6,000

£3,100-4,600

€3,500-5,200

**PROVENANCE:**

Anonymous sale, Sotheby's, New York, 27 April 2006, lot 253.



PROPERTY OF A PRIVATE COLLECTION

■ 136

**A LARGE PAIR OF FAMILLE ROSE VASES,  
MOUNTED AS LAMPS**  
19TH/20TH CENTURY

Decorated with flowers and butterflies within  
shaped floral borders, drilled  
37½ in. (95.3 cm.) high, overall (2)

\$4,000–6,000

£3,100–4,600

€3,500–5,200



136

■ ~137

**A FRENCH ORMOLU-MOUNTED  
MAHOGANY, KINGWOOD AND BOIS  
SATINE PARQUETRY GAMES TABLE**  
BY FRANÇOIS LINKE, PARIS, LATE 19TH  
CENTURY

The hinged D-shaped top opening to a later red  
velvet-inset playing card surface, on cabriole legs,  
headed by foliate cast chutes, mounts variously  
numbered and incised *FL*  
29½ in. (75 cm.) high, 33¼ in. (84.5 cm.) wide, 16⅞  
in. (41 cm.) deep

\$7,000–10,000

£5,400–7,700

€6,100–8,600

**PROVENANCE:**

Anonymous sale, Sotheby's New York, 27 April  
2006, lot 254.



137



138

■ 138

**A SET OF SIX FRENCH ORMOLU FIVE-LIGHT WALL LIGHTS**

LATE 19TH/EARLY 20TH CENTURY

The tops with scalloped shells, with five leafy candlearms above a female mask, electrified  
38 in. (96.5 cm.) high, 25¼ in. (64 cm.) wide, overall  
(6)

\$15,000–25,000

£12,000–19,000

€13,000–22,000



139

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

• 139

**A FRENCH ORMOLU FIGURAL CENTERPIECE**

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

Modeled as six putti pulling a boat, the base inscribed *Aug. Moreau* and numbered 1951  
8¼ in. (21 cm.) high, 24 in. (61 cm.) wide

\$4,000–6,000

£3,100–4,600

€3,500–5,200



140

**A PAIR OF FINE FRENCH ORMOLU-MOUNTED AGATE AND BLOODSTONE VASES AND COVERS**  
CIRCA 1880

Each of tapered ovoid form, mounted with leafy draped swags, flanked by female figure handles, the waisted socle, above an octagonal base with laurel wreath and acanthus panels  
17 in. (43.1 cm.) high

\$30,000–50,000

£24,000–38,000  
€26,000–43,000

Revival of the *ancien régime* in the late 19th century was paramount to the French furniture and bronze casting firms of the *Belle Époque*. Imitation in the highest regard and replication of those tastes and styles was prevalent throughout Paris' Faubourg, where the most talented *bronziers* and *ébénistes* established their workshops. The present vases recall the late 18th century's

obsession with hardstones - a taste expounded above all by the duc d'Aumont and, subsequently Marie-Antoinette. Such hardstone-mounted pieces, reminiscent of Renaissance *schatzkammer* objects, enjoyed a revived popularity at the end of the 18th century through the impetus of both the *marchands-mercier* and, more importantly, the *hôtel des Menus-Plaisirs*, where the duc d'Aumont himself established a workshop in 1770 specializing in the cutting and polishing of precious hardstones.

These exceptional vases, sumptuously-mounted with finely chased gilt-bronzes, incorporated highly-prized materials such as lustrous agate and flecked bloodstone. Bloodstone, also known as Heliotrope (as the Greeks believed if immersed in water it would turn the sun red) or Blood Jasper, is a type of dark green chalcedony with distinctive small red spots. A further variant, seen on the present vases, with a greater amount of red also belongs to the chalcedony family. An identical pair of vases was sold Freeman's, Philadelphia, 8 October 2014, lot 371 (\$87,500).

(4)



PROPERTY FROM A PRIVATE COLLECTION

■ 141

**A PAIR OF MONUMENTAL FRENCH ORMOLU AND PATINATED-BRONZE SIXTEEN-LIGHT FIGURAL TORCHÈRES**

PROBABLY CAST BY FERDINAND BARBEDIENNE FROM A MODEL BY AUGUSTE MOREAU, PARIS, LATE 19TH CENTURY

Each modeled as a female herm festooned with rose garlands and attended by a winged putto, holding aloft a dual-handled vase issuing sixteen foliate sheathed barley-twist candlearms and further lily spray branches, raised on a scrolled acanthus base centered on each side with a monogrammed cartouche *CFN*, with paw-cast feet 110 in. (279.5 cm.) high (2)

\$100,000–150,000

£77,000–120,000  
€87,000–130,000

With highly expressive figures attributed to the sculptor, Auguste-Louis-Mathurin Moreau (d. 1917), these monumental torchères are evocative of superb quality and ingenuity of design achieved by the great Parisian *bronziers* during the last quarter of the 19th century.

The present pair may be attributed to the prolific firm of Ferdinand Barbedienne, evidenced by the sale of a nearly identical pair of torchères by the firm which sold at Sotheby's, New York, 22 April 2010, lot 389 (\$314,500). Additionally, the 1870s and 1880s saw no shortage of output from the acclaimed *fondeur* and the firm achieved a heightened level of opulence and a greater ambition in the scale the scale of their works. Consequently, Barbedienne began to include a variety of *lampadaires* or *porte-torchères* by Salon artists of the era. In addition to casting works by the Moreau dynasty of sculptors, the foundry produced a series of figural torchères sculpted by Emile-Coriolan-Hippolyte Guillemin (d. 1907) which appear in their 1886 catalogue.

The exquisite quality of the casting of the herm figures coupled with the luxuriant ormolu-embellishments of the flower-filled vases and trailing flower garlands to the pedestals dates them to the last quarter of the 19th century and shows the hand of a masterful *sculpteur-statuaire*. The popularity of the form – a minimally-draped female herm with putto attendant – was sufficiently documented to inspire the New York firm of Edward F. Caldwell related torchères in marble and bronze in the early 20th century, a pair of which (lacking their flower basket candelabra fitment) sold Christie's, New York, 18-19 April 2012, lot 413 (\$146,500).

The Moreau dynasty of painters and sculptors included Auguste-Louis-Mathurin Moreau and his older brothers Mathurin and Hyppolyte-François, who studied under their father Jean-Baptiste and at the École des Beaux-Arts in Paris. Moreau fathered two sons, Louis-Auguste and Hippolyte – also sculptors – who followed in their father and uncles' footsteps.





■ 142

**BIGGI FAUSTO (ITALIAN, LATE 19TH CENTURY)**

*Psyche*

signed *Biggi Fausto Carrara*, on a gadrooned *verde antico* marble pedestal

39 in. (99 cm.) high, the figure

43 in. (109.2 cm.) high, the pedestal (2)

\$25,000–35,000

£20,000–27,000

€22,000–30,000

■ 143

PAOLO CRISCONIO (ITALIAN, 19TH CENTURY)

*Al circo (At the circus)*

signed *Paolo Crisconio Fecit*, the base inscribed *AL CIRCO*

marble

45½ in. (115.5 cm.) high,

\$7,000–10,000

£5,400–7,700  
€6,100–8,600



144

ITALIAN SCHOOL (LATE 19TH CENTURY)

Group of two children

indistinctly signed '*G. R[...]*Jssò', on an associated green marble pedestal

76 in. (193 cm.) high, overall

Circa 1890-1900.

\$7,000–10,000

£5,400–7,700  
€6,100–8,600



145

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

**145**  
**ANTHONY TRONCET (FRENCH, 1879-1939)**

*The artist's model*

signed 'A. Troncet' (lower left)

oil on canvas

80½ x 46¼ in. (204.5 x 117.5 cm.)

\$10,000-15,000

£7,700-12,000

€8,700-13,000

**PROVENANCE:**

Maurice Rosenthal, Paris, 1921 (purchased from the artist).

Private Collection, France.

Anonymous sale, Sotheby's, New York, 23 April 2004, lot 204

**LITERATURE:**

Couvent des Cordeliers, *Anthony Troncet: Portraitiste, Paysagiste, Peintre de Nus et Poète*, 1988, pp. 48-49 (illustrated).



146

PROPERTY OF A LADY

**146**  
**A FRENCH ORMOLU AND PATINATED-BRONZE MODEL OF THE 'RAPE OF THE SABINES'**

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

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

25½ in. (63.5 cm.) high, overall

\$5,000-8,000

£3,900-6,200

€4,400-6,900

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

**147**  
**A FRENCH ORMOLU AND FLEUR DE PECHER MARBLE FIGURAL CLOCK**  
THE FIGURE CAST FROM A MODEL BY ERNEST BARRIAS, LATE 19TH/EARLY 20TH CENTURY

Surmounted by a figure of Victory, signed *E.*

*Barrias*, raised on a stepped base centered with a circular clock face, on toupie feet

34½ in. (87.6 cm.) high, 18 in. (45.7 cm.) wide, 23½ in. (59.6 cm.) deep

\$5,000-8,000

£3,900-6,200

€4,400-6,900



147





148

■ 148

**ADRIEN-HENRI TANOUX (1865-1923)**

Allegory of Music, a pair

both signed 'Tanoux' (lower left)

oil on canvas

50 x in. (127.5 x 63cm.)

\$6,000–8,000

£4,700–6,200

€5,200–6,900

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam, 23-24 June 2015, lot 227.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

■ 149

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

La Baigneuse (A Bather)

inscribed 'RAOUL LARCHE' and stamped with the *Susse Frères* cachet

terracotta

17 in. (43.2 cm.) high, 30 in. (76.2 cm.) wide

\$2,000–3,000

£1,600–2,300

€1,800–2,600



149



■ 150

**RAFFAELLO ROMANELLI (ITALIAN, 1856-1928)**

*Raffaello e Fornarina*

signed *PROF. Raffaello Romanelli / Firenze*, on a mottled green marble pedestal  
marble

30¼ in. (97 cm.) high, the figural group

39 in. (99 cm.) high, the pedestal

\$25,000–35,000

£20,000–27,000

€22,000–30,000



■ 151

**PIETRO BAZZANTI (1842-1881)**

*Fisherboy*

signed *Galerie P. Bazzanti. / Fienze*, on a mottled green marble pedestal carved with a dolphin  
marble

42 in. (108 cm.) high, the figure  
41¼ in. (105 cm.) high, the pedestal  
*circa* 1900.

\$12,000–18,000

£9,300–14,000  
€11,000–16,000

152

**DONATO BARCAGLIA (ITALIAN, 1849-1930)**

*Bathing Nude*

signed *D. Barcaglia / Milano*, on a fluted green marble pedestal  
marble

42½ in. (108 cm.) high, the figure  
43½ in. (110.5 cm.) high, the pedestal  
*Circa* 1890.

\$20,000–30,000

£16,000–23,000  
€18,000–26,000



151



152



ESTITVER

CL. CONSTANTINVS  
MAXIMVS AVGVSTVS  
GIBERTVS ANTIQVARIVS  
VINDICENS ET ASSERTOR  
ORBIS QVIVS AB ANTIQVARIIS  
IMPVBERIS QVOD  
SOLI DEDICAVIT  
SCILICET AVGVSTVS  
PATER ANTONINI PAVLI  
ALEXANDRIANVS  
VT NABATHAEANVS  
AD SECVS CONSTITVIT  
TO DECVARIIS ANTONINVS

IMP CAESAR DIVI  
F. AVGVSTVS PONTIFEX  
MAX. IMP. XII. COS. XI.  
TRIB. POT. XIV. AECV.  
PTO III POTESTATEM  
POPVLI ROMANI REDACT  
SOLI DONVM DEDIT.

M. AVRELIVS IN  
ARMEN. PART. HISG.  
BELLO. MAX. DEVI  
TRIVMPHALEM  
COLVM. REBVS. GE  
INSIGN. IMP. ANT.  
PATRI. DEDICAVIT



SESSION II (LOTS 201-335)



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 201-243)

**201**

**A SET OF EIGHT GEORGE III SILVER DINNER PLATES**  
 MARK OF WILLIAM FRISBEE, LONDON, 1807

Circular with gadrooned rims, borders engraved with a coat-of-arms within rococo cartouche, *marked to base*  
 9¾ in. (24.7 cm.) diameter, 154 oz. 18 dwt. (4,817.3 gr.)

\$5,000–8,000

(8)

£3,900–6,200

€4,400–6,900

The arms are those of Rowley with Dawson in pretence, for Admiral Sir William Rowley K.B. (circa 1690-1768) and his wife Arabella (d. 1784), daughter and heiress of Thomas Dawson (d. 1705) of Castle Dawson, co. Londonderry, whom he married before 21 July 1729. The baronets's badge is later engraved, presumably during the lifetime of his second son Admiral Sir Joshua Rowley (1734-1790), who was created a baronet in 1786. The present lot was almost certainly commissioned by his grandson Sir William Rowley 2nd Bt. (1761-1832), the arms being engraved to match an existing service, by Edward Feline, 1747, five dinner-plates of which were sold Christie's New York, 29 April 1986, lot 127. (12). Another set of twelve plates dinner plates by Paul Storr, 1808, with matching arms was sold Christie's, London, 17 November 2009, lot 345.





202

**202**

**A SET OF TWELVE GEORGE II SILVER SOUP PLATES**

MARK OF JOHN HUGH LE SAGE, LONDON, 1749

Each circular with gadrooned rim, border engraved with a later coat-of-arms under a baron's coronet, *marked to base*  
 9¾ in. (25 cm.) diameter, 210 oz. 8 dwt. (6,543.4 gr.)

(12)

\$10,000–15,000

£7,700–12,000

€8,700–13,000

**PROVENANCE:**

With James Robinson Inc., New York.

The arms are those of Cranstoun quartering another.

**203**

**A GEORGE III SILVER TEA TRAY**

MARK OF JOHN CROUCH II, LONDON, 1810

Rectangular shape with gadrooned rim, the center engraved with a crest within a drapery mantling, *marked to underside*  
 24¼ in. (61.2 cm.) long, over handles; 91 oz. 8 dwt. (2,843 gr.)

\$3,000–5,000

£2,400–3,800

€2,600–4,300



203

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 201-243)

**204**

**A PAIR OF GEORGE III SILVER DOUBLE LIPPED SAUCEBOATS**

LONDON, 1778, MARK OF WS IN A RECTANGLE, POSSIBLY FOR WILLIAM SKEEN

Oval with shaped rims, on four scrolled feet, the sides cast with Bacchic masks and grapevines, surrounding a crest and coat-of-arms alternatively, with cast grape vine handles, *marked to base and with scratch weights 31-9 and 32-7*

9  $\frac{3}{8}$  in. (24 cm.) long, 62 oz. 14 dwt. (519.3 gr.)

(2)

\$18,000-22,000

£14,000-17,000

€16,000-19,000

The arms are those of Fetherstonhaugh, Barons.







PROPERTY FROM THE ESTATE OF WILLIAM KELLY  
SIMPSON (LOTS 201-243)

**205**

**A GEORGE III SILVER SALVER**

MARK OF JOHN CROUCH AND THOMAS  
HANNAM, LONDON, 1784

Oval with beaded rims, on four bracket feet,  
the field bright-cut and engraved with a foliate  
starburst enclosing a coat-of-arms, the reverse  
engraved *The Gift of Joseph Hague Esq., To his  
Great Niece Mary Doxon, marked to underside*  
23¼ in. (59 cm.) long  
110 oz. 4 dwt. (3,427 gr.)

\$3,000–5,000

£2,400–3,800  
€2,600–4,300

The inscription is for Joseph Hague (1695-1786)  
of Park Hall, Hayfield, Derbyshire and his great-  
niece Miss Mary Doxon (d. 1816), tombs for both  
were to be found in All Saint's Church, Glossip.



**206**

**A GEORGE III SILVER MEAT DISH**

MARK OF WILLIAM GRUNDY, LONDON, 1764

Shaped oval with beaded rim, the border engraved  
with a coat-of-arms under an earl's coronet, *marked  
to underside and with scratch weight*  
18¼ in. (46.4 cm.) long  
73 oz. 4 dwt. (2,270 gr.)

\$3,000–5,000

£2,400–3,800  
€2,600–4,300

**PROVENANCE:**

Henry Howard, 12th Earl of Suffolk and his wife,  
the Hone. Maria Constantia Hampden-Trevor  
With James Robinson Inc., New York

The arms are those of Howard quartering  
Brotherton, Warren and Mowbray impaling Trevor,  
for Henry Howard, 12th Earl of Suffolk and 5th  
Earl of Berkshire (1739-1779) and his first wife,  
the Hon. Maria Constantia Hampden-Trevor  
(d. 1767), daughter of Robert Hampden-Trevor,  
1st Viscount Hampden (1706-1783), whom he  
married in 1764.



207

**A GEORGE II SILVER CAKE BASKET**

MARK OF SAMUEL HERBERT, LONDON, 1750

Oval, on four scroll supports headed by putti, the body pierced with quatrefoils and scrolls, the cast floral border with espagnolet heads, the swing handle chased with conforming rocaille flowers, *marked to base*  
 16 in. (40.6 cm.) long  
 70 oz. (2,177 gr.)

\$18,000-22,000

£14,000-17,000

€16,000-19,000

**PROVENANCE:**

Sir Narborough D'Aeth, 2nd Bt. And his wife Anne Clarke.  
 Possibly Colonel Tipping, deceased of Brasted Place, Brasted, Kent, Christie's,  
 London, 15 May 1911, lot 39 (to Teniers).

The arms are those of D'Aeth quartering another impaling Clarke, for Sir  
 Narborough D'Aeth, 2nd Bt. (1708-1773) of Knolton and his wife Anne,  
 daughter of John Clarke of Blake Hall, co. Essex, whom he married in 1738.



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 201-243)

**208**

**A QUEEN ANNE SILVER TAZZA**

MARK OF JOHN JACKSON, LONDON, 1705

Circular, on stepped pedestal foot, the center engraved with a coat-of-arms in a baroque cartouche, *marked to field and underside of foot*  
10½ in. (26.6 cm.) diameter  
19 oz. 10 dwt. (606 gr.)

\$3,000–5,000

£2,400–3,800

€2,600–4,300

**PROVENANCE:**

Possibly anonymous sale (Pitts-Tuckers), Christie's, London, 19 July 1922, lot 86 (to Crichton)  
Estate of Abby Aldrich Rockefeller, 740 Park Ave, New York, 1960

The wife's arms are those of Coffin (later Pine-Coffin), probably for Jane Coffin (1657-1717), who in 1682 married Roger Wollocombe (1658-1708) of Combe in the parish of Roborough, North Devon, Sheriff of Devon in 1706.



**209**

**A QUEEN ANNE SILVER TAZZA**

MARK OF JOSEPH WARD, LONDON, 1704

Circular with raised rim, supported on stepped pedestal foot, the center engraved with a coat-of-arms within a foliate cartouche, *marked to field and underside of foot*  
104 in. (26.5 cm.) diameter  
19 oz. 6 dwt. (600 gr.)

\$2,500–3,500

£2,000–2,700

€2,200–3,000

**PROVENANCE:**

Property of a Gentleman (A.R. Harris-Temple), Christie's, London, 14 December 1921, lot 33 (to Crichton)  
Estate of Abby Aldrich Rockefeller, 740 Park Ave, New York, 1960



**210**

**A WILLIAM III SILVER TAZZA**

MARK OF WILLIAM GIBSON, LONDON, 1697

Circular, on trumpet-form foot, with chased gadrooned borders, surface engraved with a coat-of-arms in foliate cartouche, *marked to field and underside of foot*  
10⅝ in. (26.8 cm.) diameter  
19 oz. 10 dwt. (606 gr.)

\$3,000–5,000

£2,400–3,800

€2,600–4,300

**PROVENANCE:**

Estate of Abby Aldrich Rockefeller, 740 Park Ave., New York, 1960.

The arms are those of Oxenden, baronets, almost certainly for Sir James Oxenden, 2nd Bt. (1641-1708), who succeeded his father in 1686.





211

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

MARK OF JOHN CAFE, LONDON, 1744

Each on a triangular base cast with shells and scrolls, the knopped blauster stem similarly cast and engraved with fish scales, the shaped circular waxpans with rocaille on reverse, top of base engraved with a coat-of-arms, the waxpan with a crest, *marked on undersides of base rims*

9 ¼ in. (23.5 cm.) high

110 oz. 8 dwt. (3,436.5 gr.)

(4)

\$30,000–50,000

£24,000–38,000

€26,000–43,000

**PROVENANCE:**

Thomas Medlycott (1697-1767), and then by descent Sir Herbert Medlycott, Bart. Of Vea House, Somersetshire; Christie's, London, 28 April 1910, lot 43 (to Crichton) With James Robinson Inc., New York Gift of Martha Baird Rockefeller, Christmas 1958.

The arms are those of Medlycott for Thomas Medlycott (1697-1767).



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 201-243)

**212**

**A GEORGE II SILVER EPERGNE**  
 MARK OF MAGDALEN FELINE, LONDON, 1756

Of oval form, on four scroll feet, with cast foliate apron and pierced frame supporting an oval basket, with rocaille and female mask handles, the four scroll arms supporting circular dishes with openwork border, each dish engraved with crest and coronet, the later removable liner engraved with a coat-of-arms under an earl's coronet, *marked and numbered throughout*

12¼ in. (32.3 cm.) high; 14¾ in. (37.4 cm.) long; 94 oz. 16 dwt. (2,948.2 gr.)

\$30,000–50,000

£24,000–38,000

€26,000–43,000

**PROVENANCE:**

Henry Grey, 4th Earl Stamford and his wife Mary Booth  
 With Tessiers Ltd., London

Acquired Abby Aldrich Rockefeller, May 1937, to her daughter  
 Abby Rockefeller Mauze, to her daughter  
 Marilyn Ellen Milton Simpson, then by descent.

The arms are those of Grey impaling Booth for Henry Grey, 4th Earl of Stamford (1715-1768) and his wife Mary (1704-1772), daughter of George Booth, 2nd Earl of Warrington (1675-1758), whom he married in 1736.

Magdalen Feline was one of many female silversmiths registered with the Goldsmith's Hall in the mid eighteenth century. After her husband Edward's death, Magdalen took over responsibility for their business in Covent Garden, and there registered her mark in 1753. While women were only allowed to register their marks upon the death of their spouse, most were already engaged in the craft by that time. Many women were active business partners with their husbands, contending with tradesman while also learning the tools of smithing. Widowed female silversmiths were held to the same standards of production as their husbands as well, and allowed apprentices. Magdalen's son Edward II apprenticed with his father, but surprisingly did not take over the business after his death. An article by Thomas Hamilton Ormsbee (*American Collector*, April 3rd, 2009) suggests Magdalen's daughter may have apprenticed with her as well. An example of Magdalen's work may be found in the Metropolitan Museum of Art (35.80.125a, b).









213

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 201-243)

**213**

**A BOW PORCELAIN GROUP OF A HEN AND COCKEREL**

CIRCA 1755

The cockerel modeled standing next to his seated mate

4½ in. (11.4 cm.) high

\$5,000–7,000

£3,900–5,400

€4,400–6,000

For another of this model, see E. Adams & D. Redstone, *Bow Porcelain*, London, 1981, pl. 141.

**214**

**A CHELSEA PORCELAIN MODEL OF A GROUSE OR PARTRIDGE**

CIRCA 1749-52, RAISED PAD AND IRON-RED ANCHOR MARK

The bird modeled standing, its head turned to one side nestled on stalks of wheat

6¼ in. (15.8 cm.) high

\$6,000–8,000

£4,700–6,200

€5,200–6,900

**PROVENANCE:**

With the Antique Porcelain Company, New York.

For a similar model in the Victoria & Albert Museum, London, formerly of the collection of Lady Charlotte Schreiber, see museum no. 414:215/A-1885. Also compare the pair in the Metropolitan Museum of Art, New York, formerly in the Irwin Untermyer collection (64.101.437 and 438).



214



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 201-243)

**215**

**A CHELSEA PORCELAIN DUCK TUREEN AND COVER**

CIRCA 1755, IRON-RED ANCHOR MARK TO COVER

Modeled as a mallard duck standing among leaves and water plants

15 $\frac{3}{8}$  in. (39 cm.) long

\$12,000–18,000

(2)

£9,300–14,000

€11,000–16,000

For another of this rare 'drake tureen' in the Cecil Higgins Museum, Bedford, see F. Severne Mackenna, *Chelsea Porcelain, the Red-Anchor Wares*, Leigh on the Sea, 1951, pl. 36, no. 74.



216

**216**

**A PAIR OF BOW PORCELAIN DUCK BOXES AND COVERS**  
 CIRCA 1755, EACH WITH BLACK PAINTED 2 TO THE BASE

Each bird modeled seated, with heads facing opposing directions  
 3½ in. (8.8 cm.) high, each

(4)

\$12,000-18,000

£9,300-14,000  
 €11,000-16,000

Compare the pair in the Collection of Peggy and David Rockefeller, Christie's, New York, 10 May 2018, lot 627.

**217**

**A PAIR OF DERBY PORCELAIN MODELS OF RECUMBENT LIONS**  
 CIRCA 1752-55

Each maned cat modeled seated, looking in opposing directions  
 4¼ in. (10.8 cm.) long

(2)

\$5,000-7,000

£3,900-5,400  
 €4,400-6,000

**PROVENANCE:**

With the Antique Porcelain Company, New York.

For a similar model in the Victoria & Albert Museum, London, formerly of the collection of Lady Charlotte Schreiber, see museum no. 414:145-1885.



217



218

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 201-243)

**218**  
**A PAIR OF ORMOLU-MOUNTED GERMAN PORCELAIN PIGEON**  
**POT-POURRI BOXES AND COVERS**

THE PORCELAIN THIRD QUARTER 18TH CENTURY, PROBABLY  
 MEISSEN; THE MOUNTS 19TH CENTURY

Each bird naturalistically modeled standing among tufts of grass, the ormolu  
 rims pierced with flowers  
 8¾ in. (22.2 cm.) long (4)

\$10,000-15,000

£7,700-12,000

€8,700-13,000



219

**A CHELSEA PORCELAIN WHITE 'STRAWBERRY LEAF' MOLDED**  
**CREAM-JUG**

CIRCA 1744-49

With bamboo-form handle

3½ in. (8.8 cm.) high

\$2,500-3,500

£2,000-2,700

€2,200-3,000

220

**A PAIR OF BERLIN PORCELAIN MODELS OF PARTRIDGES**

CIRCA 1765-70, INCISED 1¼ TO ONE AND INDISTINCT 3.T TO THE  
 OTHER, THE MODELS POSSIBLY BY JOHANN BAPTIST PEDROZZI

Each modeled perched on rocky mounds, a feather at their feet

6½ in. (16.5 cm.) high (2)

\$7,000-10,000

£5,400-7,700

€6,100-8,600

221

**A PAIR OF LONGTON HALL PORCELAIN PIGEON TURENS AND**  
**COVERS**

CIRCA 1755

Each modeled nesting, its feathers picked out in puce

9 in. (22.8 cm.) long (4)

\$6,000-8,000

£4,700-6,200

€5,200-6,900

**PROVENANCE:**

The Estate of Edith Kaue Baker; Sotheby Parke Bernet, New York, 28-29  
 October 1977, lot 114.

Compare the pair illustrated from the MacAlister Collection, B. Watney,  
*Longton Hall Porcelain*, London, p. 39 and fig. 59B, where the author  
 describes them as "amongst Longton's most satisfactory models."



219



220



221



222

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 201-243)

**222**  
**AN ORMOLU-MOUNTED MEISSEN PORCELAIN MODEL OF A WOODPECKER**

MID-18TH CENTURY, BLUE CROSSED SWORDS MARK TO BACK, THE MODEL BY J.J. KÄNDLER; THE ORMOLU BASE PROBABLY 19TH CENTURY AND ASSOCIATED, AND WITH SPURIOUS 'C' COURONNÉ POINÇON

The open-mouthed bird modeled perched on a tree-stump applied with flowers, leaves, and mushrooms  
 11½ in. (29.2 cm) high

\$6,000–8,000

£4,700–6,200  
 €5,200–6,900

**223**  
**A MEISSEN PORCELAIN MONKEY TEAPOT AND COVER**

CIRCA 1735, BLUE CROSSED SWORDS MARK, THE MODEL BY J.J. KÄNDLER

Modeled seated, a chain about its waist, the spout formed as a baby monkey in its mother's arms, the handle formed as another baby monkey on her back eating an apple

8 in. (20.3 cm.) high (2)

\$6,000–8,000

£4,700–6,200  
 €5,200–6,900

**PROVENANCE:**

With the Antique Porcelain Company, New York, 1963.

Compare the example from the Irwin Untermyer Collection, now in the Metropolitan Museum of Art, museum accession no. 64.101.200.



223

**224**  
**FOUR MEISSEN PORCELAIN FIGURES EMBLEMATIC OF THE CONTINENTS**

CIRCA 1745-50, FAINT BLUE CROSSED SWORDS MARK TO ASIA, MODELED BY J.J. KÄNDLER

Each female modeled holding their continent's respective attributes, Europe riding a horse, Africa a lion, Asia a camel and America an alligator  
 8½ in. (21.5 cm) high, Europe (4)

\$20,000–30,000

£16,000–23,000  
 €18,000–26,000

**PROVENANCE:**

With the Antique Porcelain Company, New York, 1959 (America).

Compare the four Continents in the Pauls Collection, Basel, see P.W. Meister and H. Reber, *European Porcelain of the 18th Century*, Oxford, 1983, p. 163, nos. 278 & 290. Also compare the four from the Nelson Rockefeller collection, sold Sotheby's, New York, 11 April 1980, lot 194 and those illustrated by Y. Adams, *Meissen Figures, 1730-1775 The Kaendler Period*, Atglen, 2001, pp. 182-3, nos. 491-4. For a set of the same models on ormolu bases, see Sotheby's, New York, 24 May 2007, lot 269.





225

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 201-243)

**225**

**A NORTH EUROPEAN FAYENCE PIGEON TUREEN AND COVER**  
MID TO LATE 18TH CENTURY

Modeled seated with a ruffled crest, a squab on its back as the finial  
12 in. (30.4 cm.) long

(2)

\$4,000–6,000

£3,100–4,600  
€3,500–5,200

**PROVENANCE:**

With the Antique Porcelain Company, New York, 1956.

**226**

**A FRENCH FAÏENCE PORTRAIT BUST OF LOUIS XV**  
CIRCA 1745-55, PROBABLY LUNEVILLE OR PONT-AUX-CHOUX

The King modeled with his head slightly turned, drapery about his shoulders, a lion and shield at the base of his pedestal  
21 in. (53.3 cm.) high

\$6,000–8,000

£4,700–6,200  
€5,200–6,900

For a discussion of this model, created in 1747, see C. Maire, *Histoire de la faïence fine Française 1743-1843, Le triomphe des terres blanches*, Sèvres, 2008, pp. 106-9. For another of this model, see Sotheby's, Paris, 18-19 March 2015, lot 21. Also compare the similar examples made by Chantilly and Mennecy at the Museum of Fine Arts, Boston (65.2014) and the J. Paul Getty Museum, Los Angeles (84.DE.46), respectively.



226





227

227

**TWENTY-FOUR SEVRES PORCELAIN  
ORANGE-GROUND PLATES**

CIRCA 1824-33, THIRTEEN WITH VARIOUS  
CHARLES X BLUE INTERLACED C MARKS,  
ELEVEN WITH BLUE STAR AND CIRCLE  
MARKS FOR 1833, VARIOUS POTTER'S  
MARKS

Each finely painted in the center with various  
named motifs related to mealtime, including  
*Les Coquillages*, *Les Gauffres*, *Les Glaces*, *Les  
Cornichons* and *La Musique de Repas*  
9½ in. (24.1 cm.) diameter (24)

\$8,000-12,000

£6,200-9,200  
€6,900-10,000

228

**A PAIR OF ORMOLU-MOUNTED MEISSEN  
PORCELAIN FIGURES OF A SHEPHERD  
AND SHEPHERDESS**

THE PORCELAIN CIRCA 1750, BLUE  
CROSSED SWORDS MARKS TO BACK OF  
BASES, THE MODELS BY J.J. KÄNDLER; THE  
MOUNTS 19TH CENTURY

He holding a love bird in one hand, a birds nest in  
his hat, a hound at his feet; she with a birdcage,  
attended by a lamb, the three-light candelabra and  
base cast in the *rocaille* taste  
20¼ in. (51.4 cm.) high, overall (2)

\$4,000-6,000

£3,100-4,600  
€3,500-5,200



228



PROPERTY FROM THE ESTATE OF WILLIAM KELLY  
SIMPSON (LOTS 201-243)

■ 229

**A GEORGE III GILTWOOD AND GILT-  
COMPOSITION MIRROR**

CIRCA 1780

The oval plate within a beaded slip and with  
rosette dividers  
34 in. (86.3 cm.) high, 25½ in. (64.7 cm.) wide

\$3,000-5,000

£2,400-3,800  
€2,600-4,300



230

**AN ENGLISH GILTWOOD WALL  
BRACKET**

20TH CENTURY

Modeled as an eagle within 'C' scrolls and foliage  
supporting a shaped top  
19 in. (48.2 cm.) high, 21¼ in. (53.9 cm.) wide

\$800-1,200

£620-920  
€690-1,000



■ 231

**A GEORGE II MAHOGANY SECRETAIRE BREAKFRONT BOOKCASE**

CIRCA 1765

With a broken arch pediment above a pair of glazed doors flanked by two banks of eight graduated drawers, the lower case with a central frieze drawer with a sliding leather-lined writing surface revealing compartments over a pair of cabinet doors flanked by two banks of three graduated drawers

95½ in. (242.5 cm.) high, 69½ in. (176.5 cm.) wide, 22½ in. (57.1 cm.) deep

\$20,000–40,000

£16,000–31,000

€18,000–34,000



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 201-243)

**232**

**FRITZ KÖNIG (GERMAN, B. 1924)**

*Quadriga*

signed and numbered 'Koenig II' (on the base)

bronze with brown patina

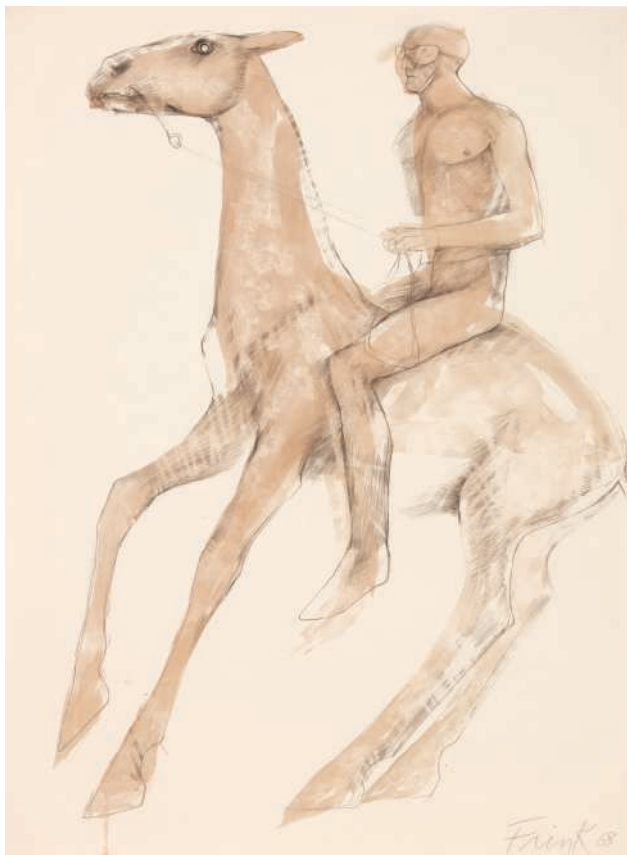
18¼ x 28½ x 5 in. (46.4 x 72.4 x 12.7 cm.)

This work is from an edition of five.

\$7,000–9,000

£5,400–6,900

€6,100–7,800



**233**

**DAME ELISABETH FRINK, R.A. (BRITISH, 1930-1993)**

*Horse and rider*

signed and dated 'Frink 68' (lower right)

pencil and wash on paper

30 x 22 in. (76.2 x 55.9 cm.)

\$7,000–9,000

£5,400–6,900

€6,100–7,800

**PROVENANCE:**

Gifted by the artist to Abraham and Sidney Waintrob, USA

Anonymous sale, Sotheby's, New York, 6 October 2009, lot 118.



■ 234

**A GEORGE III MAHOGANY CARLTON HOUSE DESK**

ATTRIBUTED TO GILLOWS, CIRCA 1800, THE LOCKS STAMPED BRAMAH

The curved gallery with two banks of three graduated drawers, curved cabinet doors and two front drawers surrounding a tooled leather writing surface over three frieze drawers, on fluted tapering legs headed with rosettes on caps and casters

40 in. (101.6 cm.) high, 64¼ in. (163.1 cm.) wide, 34½ in. (87.6 cm.) deep

\$20,000–40,000

£16,000–31,000

€18,000–34,000

The first published design of a desk of this type was one illustrated in A. Hepplewhite & Co., *The Cabinet Maker's London Book of Prices*, 2nd ed., 1793, pl. 21, but the present example adheres closely to a Gillows design for a 'Writing-table' from 1798 (L. Boynton, *Gillows Furniture Designs 1760-1800*, Royston, 1995, fig. 50). A desk stamped GILLOWS.LANCASTER and inscribed Nash Oak Lodge is of similar design, and might be the same desk

in a watercolor from the *Colored Sketch Book* inscribed the *Carlton table made for Carlton House for Prince Consort*, illustrated in S. Stuart, *Gillows of Lancaster and London 1730-1840*, 2008, vol. I, p. 287, pl. 302.

The best known form of 'Carlton House' desk is that usually executed in mahogany, with a stepped superstructure of two or three tiers and curved back. This form of desk became associated with Carlton House, the residence of the Prince Regent, later King George IV, after Rudolph Ackermann had illustrated a writing table of this design in 1814, claiming that it was called a Carlton House desk "from having been first made for the august personage whose correct taste has so classically embellished that beautiful palace" (see H. Roberts, 'The First Carlton House Table?', *Furniture History*, 1995, pp. 124-128). The recent discovery of a bill among the Prince of Wales's accounts in the Royal Archive revealed that "a large Elegant Sattin wood Writing Table containing 15 Drawers and 2 Cupboards" and with "16 Elegant Silver handles with Coronets" was supplied by John Kerr, a recipient of several orders for the Prince of Wales, in 1790, a full two years before the earliest known published design for a table of this form (*ibid.* p. 127).



235

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 201-243)

■ 235

**AN ENGLISH GILT-PAINTED MIRROR  
IN THE QUEEN ANNE STYLE, LATE 19TH/20TH CENTURY**

The arched top above a rectangular beveled plate set within a similar frame  
57 in. (144.8 cm.) high, 29½ in. (74.9 cm.) wide

\$2,000–3,000

£1,600–2,300  
€1,800–2,600



236

236

**A PAIR OF FRENCH GILT-METAL MOUNTED ROCK CRYSTAL  
AND GLASS TWO-LIGHT CANDELABRA  
IN THE MANNER OF BAGUES, EARLY 20TH CENTURY**

In the form of a flowering urn, with birds perched amongst the branches, on a  
waisted socle and stepped oval base  
21¼ in. (53.9 cm.) high

(2)

\$2,000–3,000

£1,600–2,300  
€1,800–2,600



237

■ 237

**AN ITALIAN SPECIMEN MARBLE TOP  
19TH/20TH CENTURY**

The rectangular white marble top inlaid with  
marble and hardstone specimens including  
porphyry, Sicilian jasper, lapis lazuli, malachite,  
granite, *giallo antico* and *breccia corallina*, on a  
modern patinated-metal base  
16½ in. (41.9 cm.) high, 58¾ in. (149.2 cm.) wide,  
26¾ in. (66.7 cm.) deep

(2)

\$3,000–5,000

£2,400–3,800  
€2,600–4,300

■ 238

**A CHIPPENDALE REVIVAL GILTWOOD MIRROR**

SECOND QUARTER 19TH CENTURY

Of pagoda-form, with carved acanthus leaf and floral decoration flanked to each side by winged birds

34¼ in. (86.9 cm.) high, 20½ in. (52 cm.) wide

\$1,000–1,500

£770–1,200

€870–1,300



238

■ 239

**A NORTH ITALIAN PARCEL-GILT, PATINATED AND MARBLEIZED SIDE TABLE**

LATE 19TH/20TH CENTURY, INCORPORATING EARLIER ELEMENTS

With a later rectangular granite top above a fluted cornice and rope-twist molding, on supports in the form of Antinous, each with headdress and loin cloth, the rear supports in the form of paneled pilasters with strung acanthus and oak-and-acorn decoration on a stippled ground within a strung beaded border, on later rectangular plinth bases

39½ in. (100.5 cm) high, 81½ in. (207 cm) wide, 34½ in. (87.5 cm) deep (2)

\$6,000–9,000

£4,700–6,900

€5,200–7,800

**PROVENANCE:**

Anonymous sale, Christie's, New York, 29-30 March 2001, lot 473 (as a pair).



239

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 201-243)

**240**

**CRAIGIE AITCHISON (SCOTTISH, 1926–2009)**

*Portrait of a blonde boy*

oil on canvas

11¾ x 10 in. (29.9 x 25.5 cm.)

Executed in 2001.

\$10,000–15,000

£7,700–12,000

€8,700–13,000

**PROVENANCE:**

Timothy Taylor Gallery, London, acquired in January 2007.

The Robert Devereux Collection of Post-War British Art in aid of the African Arts Trust, Sale 2; Sotheby's, London, 4 November 2010, lot 159.

**241**

**MARY FEDDEN (BRITISH, 1915–2012)**

*The white jug*

signed and dated 'Fedden 1961' (lower right)

oil on masonite

20 x 30½ in. (50.8 x 77.5 cm.)

\$5,000–7,000

£3,900–5,400

€4,400–6,000

**PROVENANCE:**

with The Redfern Gallery, Ltd., London.

E. Marshall Esq., purchased from the above 1962.

with Vincent Kosman Fine Art, Edinburgh.

Anonymous sale, Sotheby's, London, 30 September 1999, lot 118.



240



241



242

**JOHN BRADLEY STORRS (AMERICAN,  
1885-1956)**

*Three figures*

signed and dated 'JOHN/ STORRS/ 1951' (on the  
reverse)

polychromed limestone

15¾ x 6 x 1 in. (40 x 15.2 x 2.5 cm.)

\$10,000-15,000

£7,700-12,000

€8,700-13,000

**PROVENANCE:**

John Storrs to his companion.

Private Collection, Los Angeles.

with Tom Veilleux Gallery, Portland, Maine, 2009.



242

243

**ALBERT EUGENE GALLATIN  
(AMERICAN, 1881-1952)**

*Abstraction*

signed and dated 'A.E. Gallatin/ March 1944'  
(on the reverse)

oil on canvas

16 x 20 in. (40.6 x 50.8 cm.)

\$6,000-8,000

£4,700-6,200

€5,200-6,900

**PROVENANCE:**

The artist.

Niece of the above.

Dr. Mildred Lederman, acquired from the  
above.

Anonymous sale, Christie's, New York, 27  
September 2011, lot 2.

Acquired at the above sale by the present  
owner.



243



**244**

**A PAIR OF CHINESE CELADON-GROUND MASSIVE VASES**

LATE QING DYNASTY (19TH/20TH CENTURY)

Each white slip decorated with square panels enclosing warriors on a foliate ground, with underglaze blue mythical beast handles

50 1/8 in. (127.3 cm.) high

(2)

\$8,000-12,000

£6,200-9,200

€6,900-10,000

**PROVENANCE:**

Anonymous sale, Sotheby's New York, 3 October 2007, lot 166.



245

**245**

**A PAIR OF ORMOLU-MOUNTED CHINESE CELADON-GROUND VASES**

19TH CENTURY

Each white slip decorated with butterflies and bats amidst prunus and foliate branches, the elongated neck with pierced shaped handles, the rim with foliate wrapped rope mount, the base terminating in a rope twist mount  
34½ in. (87.5 cm.) high (2)

\$10,000–15,000

£7,700–12,000

€8,700–13,000

**PROVENANCE:**

Anonymous sale, Christie's London, 13 September 2007, lot 1295.

THE TUTTLEMAN COLLECTION

• **246**

**A PAIR OF CHINESE GE-TYPE CONG-FORM VASES**

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

(Drilled)

11 in. (27.9 cm.) high (2)

\$3,000–5,000

£2,400–3,800

€2,600–4,300

**PROVENANCE:**

The Dorothy Buffum Chandler Collection, Christie's Los Angeles, 20 November 1997, lot 9.



246



247

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION (LOTS 247-248)

**247**

**ANDREAS ACHENBACH (GERMAN, 1815-1910)**

*Boote im Hafen*

signed 'A. Achenbach' (lower right)

oil on panel

17½ x 30 in. (44.5 x 76.2 cm.)

\$8,000-12,000

£6,200-9,200  
€6,900-10,000

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 29 March 2001, lot 18.

**248**

**ANDRÉ LHOTE (FRENCH, 1885-1962)**

*Nu*

signed 'A. LHOTE:' (lower left)

oil on canvas

16¼ x 13⅞ in. (41.3 x 33.3 cm.)

\$8,000-12,000

£6,200-9,200  
€6,900-10,000

**PROVENANCE:**

Private Collection, acquired 1970.

Anonymous sale, Sotheby's, London, 14 March 1995, lot 250.



248



PROPERTY FROM THE COLLECTION OF HER IMPERIAL HIGHNESS PRINCESS ACHRAF  
PAHLAVI OF IRAN

**249**

**GUSTAVE LOISEAU (FRENCH, 1865–1935)**

*Fabrique bords L'oise*

signed and dated 'G Loiseau 1906' (lower left)

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

\$30,000–50,000

£24,000–38,000

€26,000–43,000



250

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION (LOTS 250-251)

**250**

**ANDRÉ LHOTE (FRENCH, 1885-1962)**

*Paysage*

signed 'A.LHOTE' (lower right)

oil on canvas

16 x 26 $\frac{1}{2}$  (40.6 x 66.3 cm.)

\$15,000-20,000

£12,000-15,000

€13,000-17,000

**PROVENANCE:**

with O'Hana Gallery, London.

Private Collection, acquired in the early 1960s.

Private Collection, by descent from the above.

Anonymous sale, Sotheby's, London, 25 October 1995, lot 118.

**251**

**ISMAEL GONZÁLEZ DE LA SERNA (SPANISH, 1898-1968)**

*Jeune fille à l'accordéon*

signed 'De La serna' (upper right); titled 'Jeune fille à l'accordéon' (on the reverse)

oil on masonite

35 x 45.5 in. (88.9 x 115.6 cm.)

\$12,000-18,000

£9,300-14,000

€11,000-16,000

**LITERATURE:**

C.R. Aguilera, *Ismael de la Serna*, Barcelona and Paris, 1977, p. 153, no. 209 (illustrated)



251



The Chinese export famille verte porcelains from the Estate of William Kelly Simpson to be offered in the January 2019 Chinese Export auction.

**A GERMAN ROSE-PAINTED CANAPÉ**

ATTRIBUTED TO JOHANN MICHAEL HOPPENHAUPT II,  
BERLIN, CIRCA 1745-1750

With a serpentine padded back and sides above a serpentine padded seat, on two pairs of cabriole front legs and four further cabriole legs terminating in scrolled feet, the whole carved with flowers, leaves and rocaille  
86 in. (218.4 cm.) long

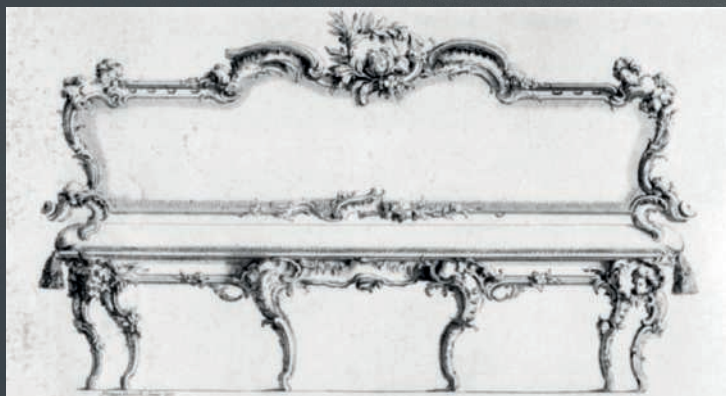
\$40,000–60,000

£31,000–46,000

€35,000–52,000

The richly carved frame of rocailles and C-scrolls and sinuous outline of this settee relates to the work of the celebrated rococo designer Johann Michael Hoppenhaupt II (1709–circa 1755), who in 1746 was made *Directeur des ornements* at Potsdam by Frederick the Great. Hoppenhaupt's style developed under the influence of Johann August Nahl (1710–1781), who was *Hofbildhauer* between 1741 and 1746. They had worked together on numerous occasions, including the decoration of the concert hall at Sanssouci, designed by Nahl and carried out by Hoppenhaupt circa 1746–47. Hoppenhaupt's designs were typical of the *Friederizianische Rokoko* pioneered by Johann Michael Hoppenhaupt (1709–1769) and his brother Johann Christian Hoppenhaupt (1719–1786) under King Frederick II of Prussia (1740–1786). Johann Michael Hoppenhaupt designed lavish rococo interiors for Frederick the Great at Potsdam, such as the Music Room in Schloss Sanssouci and other work at the Stadtschloss, before retiring from the royal service in 1750.

Their generous proportions, bold a-symmetric ornament, and exaggerated organic lines, especially to the arms and legs are characteristic of this style. Supplying seat-furniture and wall furnishings such as mirrors and console tables for Schloss Charlottenburg, Neues Palais, Schloss Sanssouci and other castles of the *Friederizianische Rokoko*, their designs are well-known and well documented. A design for a settee of a similarly curvaceous outline by Hoppenhaupt, engraved by J.W. Meil, is illustrated in H. Kreisel, *Die Kunst des Deutschen Möbels*, Munich, 1970, vol. II, fig. 742 (see fig. 1). A similar settee at Schloss Sanssouci, Potsdam, by Lucas Mayer clearly influenced by Hoppenhaupt's designs, is illustrated op. cit., fig. 743. A nearly identical canapé attributed to Hoppenhaupt was sold at Sotheby's, London, 8 July 2008, lot 153 where we see the virtually identical and very unusual play of twin feet present. Furthermore, another related settee was offered Christie's, London, 21 June 2000, lot 143. Here we see strong similarities with the exuberantly carved frame and exaggerated curves of the legs.



A design for a similar settee by Johann Michael Hoppenhaupt, engraved by J.W. Meil around 1753.







253

■ ▲ 253

**AN EMPIRE ORMOLU AND TOLE PEINTE BOUILLOTE LAMP**  
CIRCA 1805

The circular base with pierced sides supporting an urn and quiver shape stem issuing two spread winged swan arms, with adjustable red *tôle* shade decorated with gilded griffins  
28 in. (64 cm.) high, 11½ in. (29 cm.) diameter

\$8,000–12,000

£6,200–9,200  
€6,900–10,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 254

**A RARE LOUIS XVI MAHOGANY CANAPÉ**  
ATTRIBUTED TO GEORGES JACOB, CIRCA 1780

The perforated lyre-shaped sides resting on seven tapered and fluted legs, with fawn alcantara trim  
67¼ in. (170.8 cm.) long

\$10,000–15,000

£7,700–12,000  
€8,700–13,000

**PROVENANCE:**

Anonymous sale, Sotheby's, Paris, 16 April 2013, lot 249.

Georges Jacob, *maitre* in 1765.

The celebrated *menuisier* Georges Jacob created a range of chair styles 'à l'anglaise', employing pierced backs and mahogany construction in the manner of Thomas Chippendale so fashionable at the close of the 18th Century. While chair back designs came in numerous varieties, the lyre form, seen in the present lot as armrest supports, was one of the most dominant and is often attributed to Jacob.



254

255

**A LARGE MEISSEN PORCELAIN ORNITHOLOGICAL ASSEMBLED PART SERVICE**

LATE 18TH CENTURY, BLUE CROSSED SWORDS MARKS, MOST WITH STARS, SOME WITH DOTS

Finely painted to the center with pheasants, ducks, cockerels, geese and other birds in landscape, surrounded by scattered insects and a gilt *laub-und-bandelwerk* rim, the finials and putti spilling cornucopia; comprising: four graduated oval tureens, covers, and two-handled stands; nineteen square dishes, in sizes; twenty octagonal platters, in sizes; five circular platters, in sizes; four scalloped pentagonal dishes; three bowls with shaped rims; eight saucer dishes, in sizes; thirty-one soup plates; ten dinner plates; forty-five salad/dessert plates; together with nineteen similar Meissen dinner plates with *ozier*-molded rims; two Herend dinner plates; and two similar plates 17½ in. (44.5 cm.) wide, the largest platter (180)

\$30,000–50,000

£24,000–38,000  
€26,000–43,000

**PROVENANCE:**

Baron Edouard de Rothschild (1868-1949), Paris.  
By descent.

Other portions of this service have been associated with the Reepmakers, an eminent Rotterdam family, in the past. See the portion sold Christie's, Amsterdam, 12 May 1992, lot 242 and again Christie's, London, 5 July 2001, lot 30.

Such extensive ornithological services are extremely rare. The paintings of groups of birds were copied from freely circulating contemporary engravings, or books of engravings, which would have been purchased by the Meissen factory for just such a purpose. The decorators worked directly from these, while adding touches of their own, re-arranging the birds into different compositions, improvising and varying the colors and inventing and adapting background landscapes. See [christies.com](http://christies.com) for further information about these ornithological sources.





THE PROPERTY OF A MIDWEST COLLECTOR

■ 256

**A LATE LOUIS XV ORMOLU PENDULE A CERCLES TOURNANTS**  
AFTER A DESIGN BY JEAN-LOUIS PRIEUR, CIRCA 1765

Modeled with The Three Graces garlanded with roses and supporting a globe with twin *cercles tournant* dials and enameled cabochons of both Roman and Arabic numerals, surmounted by Cupid peering over the edge holding an arrow, the column-form base with berried laurel collar  
25¼ in. (64.1 cm.) high, 10¾ in. (27.3 cm.) wide, 9¾ in. (24.7 cm.) deep

\$60,000–90,000

£47,000–69,000  
€52,000–78,000

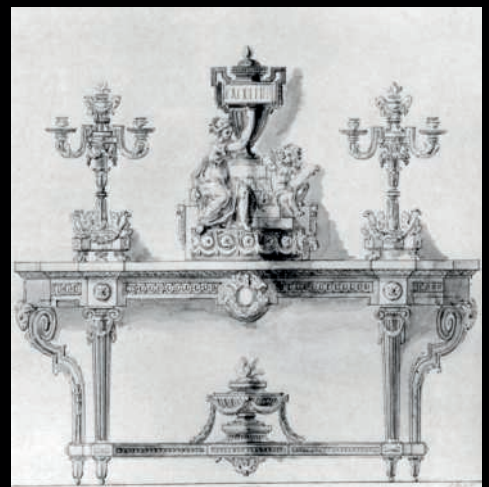
**PROVENANCE:**

Acquired from Kugel, Paris.

This elegant clock closely relates to the refined *goût Grec* designs of the *dessinateur* and *bronzier* Jean-Louis Prieur (1732-95). Although they were disseminated through several editions of engraved plates from the late 1760s to a much wider audience, Prieur's were in many cases proposals submitted for a specific intent within a defined commission.

Interestingly, one of Prieur's drawings for a closely related clock is in the National Museum Warsaw (reproduced here) which may suggest that it was part of a celebrated commission on behalf of Stanislas August, the King of Poland (1764-98). Upon his election to the throne in 1764, August initiated an extensive program of renovation and modernization at the Royal palace in Warsaw. With the help of the French architect Victor Louis and the influential *amateur* Madame Geoffrin, he proceeded to furnish the palace in the latest *goût Grec* style. Acquisitions were made in Paris in 1764 by the King's agent Casimir Czempinski who was directed to purchase only the most fashionable items. Czempinski conscientiously reported to the King that *dans tous les achats que je fais, je donne la préférence au bel antique, au Grec dessin*" (S. Lorentz, 'Victor Louis et Varsovie', *Revue Historique de Bordeaux et du departement de la Gironde*, January-March 1958, p. 9). Prieur was among the celebrated artisans contracted for the scheme which also included the goldsmith Francois-Thomas Germain, the painter Jean Pillement, and Philippe Caffieri. Prieur and Caffieri seem to have received the largest share of the commission for ornamental bronzes such as clocks, fire-dogs, barometers, and wall-lights delivered between 1766 and the early 1770s.

Other clocks that relate to this design include one in the Frick Collection, New York ('French Clocks in North American Collections,' *The Frick Collection November 2-1982-January 30, 1983 Exhibition Catalogue*, p. 81 fig. 71) and another in the Gulbenkian Museum, Lisbon inventory 2242 (H. Ottomeyer and P. Proschel, *Vergoldete Bronzen*, Munich, 1986, p. 167, fig. 3.4.5).



The design for a closely related clock by Jean-Louis Prieur from 1766 among the presentation drawings sent to the royal court in Warsaw for approval.





257

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 257-258)

**257**

**A PAIR OF RUSSIAN ORMOLU AND PATINATED BRONZE CANDLESTICKS**

AFTER A MODEL BY CLAUDE GALLE, POSSIBLY BY ANDREI SCHREIBER, ST. PETERSBURG, CIRCA 1805

Each with circular tapering stem surmounted by Egyptian masks and anthemion cast vase shaped nozzle, above circular spreading foot 8¾ in. (22.2 cm.) high

(2)

\$2,000–4,000

£1,600–3,100

€1,800–3,400

**■ 258**

**A LOUIS XVI WALNUT BERGERE DE BUREAU**

LATE 18TH CENTURY

The incurving padded back and downscrolled arms above a round padded seat covered in close-nailed brown suede swiveling above a conforming seat frame, on tapering fluted legs

\$2,000–3,000

£1,600–2,300

€1,800–2,600

**PROVENANCE:**

The Property of Nancy Richardson, Christie's, New York, 21 October 1997, lot 290.



258

PROPERTY FROM THE FINE ARTS MUSEUMS OF SAN FRANCISCO

**■ 259**

**A RUSSIAN ORMOLU AND MARBLE GUERIDON**

ST. PETERSBURG, CIRCA 1800, POSSIBLY AFTER A DESIGN BY ANDREI VORONIKHIN

The foliate scroll and laurel bough pierced gallery on three scroll legs capped by rams-heads issuing foliage, berries and *guilloché*, joined by a shelf stretcher and terminating in hairy hoof feet, the marbles possibly old replacements, with two printed linen labels to underside 3. *FRENCH & CO. / M..OAKES* 30¼ in. (76.3 cm.) high; 22¼ in. (56.5 cm.) diameter

\$30,000–50,000

£24,000–38,000

€26,000–43,000

**PROVENANCE:**

With French & Co., New York.  
Roscoe and Margaret Oakes Collection.

This elegant guéridon is part of a small, distinct group, many of which were supplied to the Russian Imperial family, attributed to the celebrated designer Andrei Voronikhin (1760-1814). With its ram's mask monopodia and distinctive pierced gallery, the design shows the clear influence of the French à l'antique style. It is a variation of a model said to have been invented by the Parisian *marchand-mercier* Dominique Daguerre in association with Martin-Eloy Lignereux, both of whom were inspired by the recent archeological discoveries of Pompeii and Herculaneum.

In the late 18th and early 19th century, there was a huge demand in Russia for Parisian gilt-bronze mounted objects and furniture. However, there was a ban on their legal import which made these works both incredibly scarce



and exorbitantly expensive. Not surprisingly, this led to the development of a flourishing group of local craftsmen eager to provide comparable wares. Though at first they hoped to pass off their work as expensive Parisian models, a distinctive Russian style developed and is evidenced most notably through the St. Petersburg *bronziers* such as Charles Dreier, Friedrich Bergenfeldt, and Yan Aoustin, many of whom were foreign born.

A possible candidate as the maker of this guéridon is the German-born *bronzier* Friedrich Bergenfeldt (1768-1814). Both Voronikhin and Bergenfeldt had traveled to the workshops of Paris and were strongly influenced by Galle's bronzes. In Russia, they had also worked very closely with the great collection of French bronzes assembled by the Emperor Paul at Mikailovsky and Pavlovsk.

Their work at Pavlovsk provides the closest link to their collaboration on this group of guéridons. Pavlovsk suffered a fire in 1803 and Voronikhin was commissioned to redesign and refurbish the interiors and it is at Pavlovsk that two of the small group of only seven guéridons currently known are located. This group, almost all with lion-masks as opposed to the ram's masks on this model, have largely remained in various Imperial palaces in St. Petersburg.

For further information on this lot, please see the Christie's online catalogue at: [www.christies.com](http://www.christies.com)



THE PROPERTY OF A FLORIDA COLLECTOR (LOTS 260-268)

■ **260**

**A GEORGE II GILTWOOD GIRANDOLE MIRROR**

CIRCA 1755

With an asymmetrical frame decorated with naturalistic foliage and acanthus scrolls, surmounted by a ho-ho bird perched on a scroll, issuing two scrolled candle-branches with gilt-metal leaf-shaped drip-pans and nozzles

47 in. (119.4 cm.) high, 22½ in. (57.2 cm.) wide

\$12,000–18,000

£9,300–14,000

€11,000–16,000

**PROVENANCE:**

Acquired from Jeremy Ltd., London.

These mirrors are conceived in the French picturesque manner popularised by 'Girandole' patterns issued in Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1762, Third edition, pl. CLXXVIII, and the carver Thomas Johnson's *Twelve Girandoles*, 1755. They represent the merging of various styles with their whimsical 'antique' pilasters fused with vegetation emblematic of the Elements and their homage to chinoiserie. The carved giltwood lattice-work basket of flowers at the top of the girandoles is a motif often associated to William and John Linnell, as illustrated in a pair of pier glasses, circa 1755-60, made for Bramshill, Hampshire, and ordered by Sir Monoux Cope, 7th Baronet (d. 1795) (H. Hayward, P. Kirkham, *William and John Linnell*, London, 1980, p. 98, figs. 187-188).







■ 261

**A PAIR OF GEORGE III GILTWOOD SIDE TABLES**  
 IN THE MANNER OF ROBERT ADAM, CIRCA 1775, THE TOPS ROMAN,  
 LATE 18TH CENTURY

Each with 18th century Roman gilt-bronze mounted *verde antico* marble veneered top with flower and *guilloche* cast ormolu edge, the frieze carved with paterae and stiff-leaf bunches, on turned tapering fluted legs headed by acanthus and with paterae-carved blocks, joined by concave-fronted stretchers carved with entrelac and on later turned tapering feet, the frame possibly slightly altered to accommodate the tops  
 33½ in.(85.1 cm.) high, 70½ in.(179 cm.) wide, 27 in.(69 cm.) deep (2)

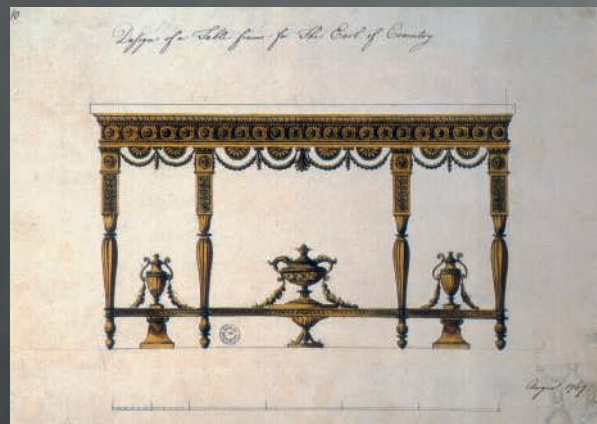
\$80,000–120,000 £62,000–92,000  
 €69,000–100,000

**PROVENANCE:**

The Barbara Piasecka Johnson Collection, Christie's, New York, 9 October 1993, lot 193.  
 Acquired from Pelham Galleries, London.

Designed in the neoclassical style of Robert Adam (d. 1792), architect to King George III, these tables with their ormolu-bordered marble slabs, paired columnar legs and curved stretchers enriched with ribbon guilloche, relate to a large pier table which was supplied for the drawing room at Northumberland House, London, which Adam designed in 1773 (see: D. Owsley and W. Rieder, *The Glass Drawing Room from Northumberland House*, London, 1974, pls. 10 and 20. A closely related table was exhibited at the 'Third International Art Treasures Exhibition C.I.N.O.A.' at the Victoria and Albert Museum, Exhibition Catalogue, 1962, no. 120, plate 85.

A similar pair of side tables also displaying concave stretchers sold, Christie's, London, 20 November 1986, lot 194. Designed by Robert Adams and originally for the home of the Earl of Coventry in 1768 for the Great Room of Coventry House, Piccadilly. Robert Adam's watercolor design inscribed in ink 'Design of a Table Frame for the Earl of Coventry' dated August 1767 (reproduced above, fig. 1) (Sir John Soane's Museum, vol., 17 no. 10).



A watercolor design for a similar table by Robert Adam for the Earl of Coventry dated August 1767.



■ 262

**A PAIR OF RUSSIAN BRASS-MOUNTED SOLID MAHOGANY  
TABOURETS DE VOYAGE**

EARLY 19TH CENTURY

Each with rectangular padded seat upholstered in Senneh kilim fragments,  
*circa* 1900, above a paneled seatrail, on detachable baluster-turned legs  
headed by roundels

16½ in. (41.9 cm.) high, 19¾ in. (50.1 cm.) wide, 14¼ in. (36.1 cm.) deep

\$7,000–10,000

£5,400–7,700

€6,100–8,600

**PROVENANCE:**

The Garrick C. Stephenson Collection, Christie's, New York, 29 October 1993,  
lot 129.

The American designer Garrick C. Stephenson (1927-2007) was a true  
collector with an instinctive eye and arbiter of taste. After studying at Yale  
and the Parsons School of Design, he joined the New York firm McMillen  
& Co. before founding his own company in 1959. The greatest American  
collectors quickly counted among his clients.

Part of his collection was sold in these rooms, 29 October 1993, and  
highlight his particular taste for neoclassicism and more specifically for  
mahogany furniture. The Stephenson Collection featured many pieces of this  
exciting moment in the history of taste.

■ ~ 263

**A GEORGE III INDIAN ROSEWOOD, SATINWOOD MARQUETRY  
AND TULIPWOOD BANDED DEMI-LUNE CONSOLE**

CIRCA 1760-1765

Raised on a giltwood monopodium support

31¼ in. (79.3 cm.) high, 37¼ in. (94.6 cm.) wide, 17¾ in. (45.1 cm.) deep

\$7,000–10,000

£5,400–7,700

€6,100–8,600

**PROVENANCE:**

Acquired from Gerald Bland, New York.



262



263



264

■ 264

**AN EARLY GEORGE III MAHOGANY TRIPOD TABLE**  
CIRCA 1760

The rectangular top with pierced Chinese fretwork gallery, tilting above a baluster-turned and reeded stem with spirally fluted knob over cabriole legs ending in pad feet  
29 in. (73.7 cm.) high, 27 $\frac{1}{8}$  in. (68.8 cm.) wide, 21 in. (53.3 cm.) deep

\$7,000-10,000

£5,400-7,700  
€6,100-8,600

**PROVENANCE:**

Acquired from Partridge, London.

■ 265

**A PAIR OF GEORGE III GILTWOOD BERGERES**  
IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1775

Each with a curved padded back and loose cushion seat covered in green damask, above a bowed, fluted seatrail on foliate-headed turned tapering legs (2)

\$7,000-10,000

£5,400-7,700  
€6,100-8,600

This pair of bergeres conforms to what Christopher Gilbert has identified as the 'uniform character' of Chippendale's chair designs of the 1770s. Although he never repeated an exact decorative permutation twice, the basic arrangement of elements is common among most provenanced suites of this date. A very similar single bergere sold anonymously



265



Christie's, London, 19 April 2001, lot 278 (\$52,875, including premium), both displaying wave arm supports and s shaped seatrail ending in paterae, two common stylistical attributes of Chippendale. Similar bergeres displaying a foliate-headed arched crestrail and waved arm supports, were provided for the actor David Garrick's drawing room at the Adelphi, which Robert Adam had designed around 1770 (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, p. 98 fig. 160). A related bergere with closely related profile was supplied in 1778 as part of a larger suite for Burton Constable (*ibid*, vol. II, p. 99, fig.161). A further comparable bergere, one of a pair from a suite was ordered for the Yellow Damask Sitting Room at Harewood House (*ibid*, vol. II, p. 99, fig.163).

In addition to their stylistic affinities with documented Chippendale furniture, these bergeres have the constructional features that have been identified as characteristic of the workshop, including the cramp-cuts and pegged joints.

■ 266

**A PAIR OF GEORGE III MAHOGANY LIBRARY ARMCHAIRS**  
CIRCA 1765

Each with shaped padded back and serpentine seat covered in yellow floral damask, on blind-fret carved front legs, joined by pierced H-stretchers, with leather casters

	(2)
\$10,000–20,000	£7,700–15,000
	€8,700–17,000

**PROVENANCE:**

Acquired from Gerald Bland, New York.



266

■ 267

**A REGENCY MAHOGANY DINING TABLE**

CIRCA 1810

The circular top tilting above a baluster and ring-turned stem on splayed reeded legs with brass caps and casters

28½ in. (72.5 cm.) high, 66 in. (167 cm.) diameter

\$8,000–12,000

£6,200–9,200  
€6,900–10,000

**PROVENANCE:**

Anonymous sale, Christie's, New York, 17 October 1997, lot 360.

■ 268

**SCIPIONE TADOLINI (ITALIAN, 1822-1892)**

*Ceres*

signed and dated *TADOLINI. ROMA. 1881*

marble

48 in. (121.9 cm.) high

\$12,000–18,000

£9,300–14,000  
€11,000–16,000

Descended from a dynasty of Roman sculptors who exerted a profound and lasting influence on the artistic production of the Eternal City, Scipione Tadolini (1822-1892) was a skilled sculptor whose broad *œuvre* spanned the neoclassic to the romantic movements. The present work of a kneeling odalisque fully demonstrates his virtuoso talent and is a fine evocation of the 'orientalist' influences which were prevalent in European art of the 19th century.

After a classical formation in the Accademia in Rome and with his father Adamo, Scipione Tadolini sculpted a series of celebrated portraits for Roman churches and went on to create a number of large-scale monuments for patrons around the world including an equestrian group of Simon Bolivar for the city of Lima, Peru. However, it was for his individual figures that he is perhaps best known.



267





268



■ 269

**A GEORGE II WALNUT SETTEE**

IN THE MANNER OF WILLIAM KENT, CIRCA 1760

With scrolling leaves emanating from a shell at the crest, the arms terminating in lion heads, on cabriole legs, partially re-railed, possibly originally with apron carving

49 in. (124.5 cm.) long, overall

\$20,000-30,000

£16,000-23,000

€18,000-26,000

The form and ornament of this distinctive settee derives from the Roman fashion promoted by Richard Boyle, 3rd Earl of Burlington and his protégé William Kent (1685-1748). His influential designs were initially popularized by J. Vardy's, *Some Designs of Mr. Inigo Jones and Mr. William Kent, 1744* and inspired both their contemporaries as well as the next generation of architects and cabinet-makers.

Although the Kentian aesthetic remains consistent between both generations, its interpretation can be seen to fall into two distinct periods: the first, from the 1720s to the 1740s occurs during Kent's lifetime and displays a more experimental, Baroque character while the second period from the 1760s to the 1780s displays a more delicate, refined version that can incorporate the new Neoclassical vocabulary of the late 18th century.

This difference between these two periods is aptly illustrated with the present settee as it is an almost identical copy of one from around 1735 supplied to Henry Hoare II (1705-1785) for Stourhead, Wiltshire (reproduced here). The frame has been refined with a more delicate, scrolled leg as well as a narrower back and the carving, though faithful to the original, is less deeply carved and lacks the sculptural nature of the Stourhead example. It is currently unknown who made either settee as contemporary inventories at Stourhead do not clearly identify the more significant furnishings (D. Dodd, "The 1742 Inventory of Stourhead: Contemplating a Transient House, *Furniture History*, 2017, p. 57) but it is clear that the cabinet-maker for the present lot had studied the Stourhead settee very closely.

One potential candidate for the present lot is the London workshop of John and William Linnell, as their work spanned both periods of the Kentian aesthetic and they are known to have supplied furniture to the Hoares (L. Wood, "A Bonheur-Du-Jour At Stourhead: The Work Of John Linnell And Christopher Fuhrlögh", *Furniture History*, 2007, p.58). First period Kentian furniture attributed to the Linnells include a set of six hall settees commissioned by the 3rd Duke of Devonshire for Devonshire House, Piccadilly around 1735-40, which are now at Chatsworth are attributed to the Linnells and intriguingly, a surviving drawing from their workshop of 1758-60 depicts a more refined version that closely adheres to their design (H. Hayward and P. Kirkham, *William and John Linnell*, vol. II, London, 1980, figs. 229 and 230). Other Kentian furniture from the 1760's attributed to the Linnells include a pair of hall chairs supplied to either Edwin or Daniel Lascelles sold from the Collection of Simon Sainsbury, Christie's, London, 18 June 2008, lot 10. Another surviving design from 1767 for a pair of hall settees commissioned by William Drake for Shardeloes, Buckinghamshire also further illustrates their constant reworking of the Kentian aesthetic (*Ibid.*, p. 127, fig.251).



The related settee at Stourhead, Wiltshire





■ ~270

**A GEORGE IV OAK, INDIAN EBONY, OAK AND EBONIZED GAMES TABLE**

ATTRIBUTED TO GEORGE BULLOCK, CIRCA 1825

The square top inlaid with scrolling foliate border and gadroon-molded rim, the rotating central section inlaid with a chessboard to one side, the reverse inset with leather, on lotus leaf-headed scrolled legs and paw feet, joined by a concave-sided undertier with lotus boss, with recessed castors  
29¾ in. (75.5 cm.) high, 37⅞ in. (96.2 cm.) square

\$40,000–60,000

£31,000–46,000

€35,000–52,000

George Bullock (d. 1818) is one of the most recognized names in Regency cabinet-making, admired largely for his dramatic 'Grecian' forms, his use of indigenous English woods (such as British oak), and inventive ornamental patterns realized in brass or marquetry. Originally from Liverpool, Bullock had set up his business in London by 1812 and in 1815, he advertised as 'Sculptor, 4 Tenterden Street, Hanover Square, Mona Marble and Furniture Works, Oxford Street', where he worked until his death in 1818 (*Dictionary of English Furniture Makers 1680-1840*, 1986, p. 127).

This library table of golden oak, embellished with Grecian-black ebony, is conceived as an altar in the early 19th century French or antique manner. It incorporates a games-box within its pivoting leather top. Honeysuckle enriches the top's ribboned border and is inlaid in the Louis XIV 'Roman' fashion. Palms and laurels embellish the serpentine and truss-scrolled pilasters and bacchic paws support the Ionic-scrolled and hollow-sided 'altar' plinth.

A closely related ebony inlaid oak games table attributed to George Bullock was sold, Christie's London, 9 June 2005, lot 239 (66,000 GBP).







PROPERTY FROM THE FINE ARTS MUSEUMS OF SAN FRANCISCO

■ **271**  
**A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY BUREAU PLAT**

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

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

30 ½ in. (77.5 cm.) high; 73 ¾ in. (192.5 cm.) wide; 40 in. (101.5 cm.) deep

\$20,000–40,000

£16,000–31,000

€18,000–35,000

**PROVENANCE:**

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



Guillaume Benneman, maître in 1785.

This eye-catching bureau plat by Benneman, with its fully sculpted gilt-bronze supports of putti wrapped in drapery, represents a fascinating puzzle. The putti are clearly inspired by the closely related uprights on the celebrated fireplace sculpted in white marble and ormolu by Louis-Simon Boizot and Pierre Gouthière for the salon of Madame du Barry at the château de Fontainebleau. However this fireplace was executed in 1772, fully thirteen years before Benneman became maître, and fourteen years before he was appointed ébéniste de la couronne in 1786. It is also interesting to note that Madame du Barry's appartement at Fontainebleau was sadly short lived, being demolished soon after Louis XV's death in 1774, and the fireplace was reinstalled in Louis XVI's bibliothèque at Versailles, where it remains today. It is certainly natural that Benneman would have been familiar with the fireplace at Versailles through his extensive work for the crown and therefore used it as the basis for the design of the uprights of his bureau, which is likely originally to have been in the form of a cylinder bureau. Benneman continued to work into the 1790's, and the use of sculptural gilt-bronze caryatids (although admittedly usually on a smaller scale than the uprights on this bureau), was a recurrent leitmotif of his work in that period, for instance on a commode and secretaire supplied by Benneman to the Hermitage Palace, St. Petersburg in 1790 (see A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, pp. 404-5. It is also interesting to note that Benneman collaborated with Louis-Simon Boizot as late as 1787, on a secretaire à abattant delivered to Louis XVI for Compiègne in 1787, now at the Metropolitan Museum, New York (1971.206.17). The mounts of this secretaire were modelled by Boizot, cast by Forestier and chased by Thomire, leading to the possibility that they might also have created the remarkable uprights on the bureau offered here.



272 (detail)

DISTINGUISHED PRIVATE COLLECTION FROM A EUROPEAN NOBLE FAMILY

■ 272

**AN ITALIAN BLUE AND CREAM-PAINTED, PIETRA-DURA AND PIETRA PAESINA INLAID SIDE TABLE**

CIRCA 1780

The black-inlaid white marble top above a frieze of stone panels with buildings in landscapes on paterae and floral-carved square tapering legs, inscribed in graphite 2504 and a further white chalk inscription

32½ in. (82.5 cm.) high, 34¾ in. (88.2 cm.) wide, 26⅞ in. (66.3 cm.) deep (2)

\$15,000–25,000

£12,000–19,000

€13,000–22,000

**PROVENANCE:**

Anonymous sale, Christie's, New York, 20 May 2008, lot 252.

*Pietra paesina*, the marble in the background of the plaques on the table's frieze, is mined from the Arno area of Italy. Its literal translation, "landscape stone," aptly captures its fantastically colored and figured graining. This landscape pattern was created when the stone fractured from the earth's movement and water then passed through and reacted to the oxides in its chemical makeup. The marble can then be cut in such a way to exploit these patterns. As seen on the plaque detail here, there is the sense of trees arching over the building.

Small plaques of *pietra paesina* were popular for the decoration of cabinets and tables. Though primarily associated with Italian furniture, *pietra paesina* was also used in Germany.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

■ 273

**A GEORGE II WALNUT SIDE CHAIR**

ATTRIBUTED TO GILES GRENDHEY, CIRCA 1730

With carved paterae and scrolling foliage on the upper part of the splat, the compass seat covered in associated 18th century *gros* and *petit*-point needlework, on hipped cabriole legs with scrolling acanthus knees terminating in hairy paw feet, stamped *WH* to the reverse of the seat rail

\$10,000–15,000

£7,700–12,000

€8,700–13,000

**PROVENANCE:**

With Mallett.

The present chair is related to a set of six in the Carnegie Museum of Art, Pittsburgh, Pennsylvania by the celebrated Clerkenwell cabinet-maker and upholsterer Giles Grendey (d. 1780), two of which carry labels 'GILES GRENDHEY, In St. John's-Square, Clerkenwell, LONDON, Makes and Sells all Sorts of Cabinet- Goods, Chairs and Glasses' (illustrated C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 242, fig. 434).

The stamp *WH* is probably for William House, employed by Grendey from April 14, 1747 (G. Beard and C. Gilbert, eds., *Dictionary of English Furniture Makers 1660-1840*, 1986, pp. 371-372). A number of chairs from Grendey's workshop bear the stamp of his journeymen - and indeed the *WH* stamp appears on numerous chairs of known Grendey models.





272

273

The Chinese export famille verte porcelains from the Estate of William Kelly Simpson to be offered in the January 2019 Chinese Export auction.



(Fonthill collection label)

PROPERTY FROM THE COLLECTION OF JACK & EILEEN FEATHER, PEBBLE BEACH, CALIFORNIA

■ 274

**AN ITALIAN 'ANTIQUARIAN' GILTWOOD AND SPECIMEN MARBLE CONSOLE TABLE**

THE MARBLE TOP ROMAN, LATE 16TH CENTURY, THE BASE ITALIAN, EARLY 18TH CENTURY, THE FRIEZE AND PART OF CONSOLE FRAMING ENGLISH, SECOND QUARTER 19TH CENTURY

The rectangular marble top inlaid with shaped reserves including *verdé antico*, *alabastro fiorito*, *bianco e nero antico* and *brocatelle d'Espagne*, supported by a crouched putto emerging from scrolling foliage; the top reduced from a larger table and the underside inscribed *LADY WAKEHURST*  
36 in. (92 cm.) high, 42½ in. (108 cm.) wide, 22½ in. (57 cm.) deep

\$30,000–50,000

£24,000–38,000

€26,000–43,000

**PROVENANCE:**

Either James (1790–1857) or Alfred Morrison (1821–97) for Fonthill Splendens, Wiltshire and by descent to J.G. Morrison (1906–1996), later 1st Lord Margadale, sold Christie's London, 7 May 1936, lot 128 (to Comer? for 9gn 9s.) Margaret Tennant Loder, 3rd Baroness Wakehurst (1899–1994), circa 1950.

This striking console with its magnificent late sixteenth century Roman inlaid-marble top was in the collection of one of Victorian England's most renowned patron-connoisseurs, Alfred Morrison (1821–1897). The second son of the millionaire textile merchant and railway investor James Morrison, who was probably the richest commoner in the 19th century, Alfred inherited from his father both his fortune and a honed sense of the aesthetic. He devoted his substantial inheritance to amassing an encyclopedic collection at his Fonthill Estate, Wiltshire, and London home, 16 Carlton House Terrace.

Although Morrison is perhaps most well-known today for his collection of Chinese works of art of which many had come from the Summer Palace in Peking, his collection was astonishingly diverse. Morrison was a patron of contemporary artists such as Frederick, Lord Leighton and John Brett as well as the Spanish metalworker Placido Zuloaga. Their work sat alongside Old Master paintings, Persian carpets, sculpture, tapestries, lace and embroidery, coins and medals, Greek antiquities, autographs and letters as well as a rich array of custom and antique furniture. Morrison employed Owen Jones (1809–1874), one of the most influential and well-known designers of mid-nineteenth-century Britain to create a complete decorative scheme to display these treasures at Fonthill in 1862 and at Carlton House Terrace two years later. These interiors included designs for wall-silks, carpets and plasterwork, and, most importantly, for interior fittings, paneling and bespoke furniture to compliment his myriad treasures.

The console appears in the 1897 Fonthill inventory after Alfred's death as 'a small oblong Florentine table, of inlaid jasper onyx and colored marbles in white marble border, on carved and gilt stand, with figure of Cupid, fruit and scrolls'. It is also almost certainly partially visible in images of the Grand Salon taken in 1910. Though it is certainly possible that Alfred purchased the console, it is far more probable that it was either part of Fonthill's contents when he

inherited from his father in 1844 or among the contents of the Harley Street townhouse sent to Fonthill after James Morrison's death in 1857. Alfred's aesthetic reflected the fashion of the time, and he was largely known for commissioning furniture to form a backdrop to his various collections. In contrast, James Morrison's taste was more along the lines of the newly rich and he chose to create interiors in line with his aristocratic contemporaries, focusing on traditional antique furniture and decoration.

However, the console's construction creates the strongest link with James Morrison. Not only did he buy furniture at auctions and through various London dealers but he commissioned both Robert Hume, who also worked for the collector-connoisseur William Beckford as well as the architect-designer J.B. Papworth to create works that incorporated antique elements. In an 1845 letter to James Morrison, Papworth writes of tables 'with tops that do not fit them nor indeed belong to them—but these I find on examination are solid verdantique and therefore valuable—when cleaned they would be effective furniture for Fonthill' (C. Dakers, "Furniture and Interior Decoration for James and Alfred Morrison," *Furniture History*, 2010, p. 193). This letter which documents the practice of reusing rare materials to form luxurious new objects aligns perfectly with the dating of this console's English construction and its incorporation of a 16th century Roman inlaid marble top and an early 18th century Italian giltwood base.

This sumptuous inlaid marble top is an outstanding example of Roman *commesso* work from the end of the 16th or beginning of the 17th century and would have certainly attracted Papworth's attention despite its reduction in size. Intriguingly, a related table top signed by Pietro Carli now at All Souls College, Oxford, was sold privately from Fonthill in 1936 (S. Swynfen Jervis and D. Dodd, *Roman Splendour, English Arcadia*, London, 2015, p. 45) which clearly illustrates that the present table top was not an anomaly in the collection. *Commesso* work featured rare marbles which in the present top includes the central demilune of richly figured *alabastro fiorito*, the border of translucent alabaster palmettes and *brocatello di spagna* with corners of *bianco et nero* marble. These materials, and in particular translucent alabaster, appear in table tops by Jacopo Vignola (1507–73), who is now thought to have provided the designs for the celebrated table supplied to Alessandro Farnese circa 1565, now in the Metropolitan Museum, New York, as well as the All Souls College table top. At the time of their manufacture they attracted some of Rome's greatest patrons such as Cardinal Giovanni Ricci of Montepulciano and Cosimo I Medici, whose fascination for the art of inlaying marbles led to the foundation of the celebrated Medici workshop by his son Ferdinando. As both Morrisons sought to continue this centuries old tradition of patronage and connoisseurship this connection would have created a welcome link with some of history's most renowned collectors.

Christie's would like to thank Caroline Dakers for her assistance in cataloguing this lot.





PROPERTY OF A MAIN LINE COLLECTOR

**275**

**AN ITALIAN MAIOLICA EWER STAND**  
MID-16TH CENTURY, DERUTA

Painted in blue and gold with radiating foliate lappets  
13¼ in. (33.6 cm.) diameter

\$5,000–7,000

£3,900–5,400  
€4,400–6,000

**PROVENANCE:**

With M. Gluckselig & Son, New York.  
Property from the Estate of Dr. Henry Wax; Sotheby Parke Bernet, New York, 1  
December 1991, lot 159.

**276 No Lot**

PROPERTY FROM THE COLLECTION OF JACK & EILEEN FEATHER, PEBBLE BEACH,  
CALIFORNIA

■ **277**

**A PAIR OF SOUTH ITALIAN GILTWOOD CONSOLE TABLES**  
NAPLES, MID-18TH CENTURY

Each with serpentine *rouge griotte* marble top, above a shaped frieze and  
cabriole legs, possibly originally polychrome decorated (4)

\$10,000–15,000

£7,700–12,000  
€8,700–13,000

**PROVENANCE:**

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



275



277

CERAMICS FROM THE COLLECTION OF MARJORIE WEST (LOTS 278-295)

**278**

**A MEISSEN PORCELAIN LILAC-GROUND DOUBLE-GOURD VASE**

CIRCA 1740, PARTIAL BLUE CROSSED SWORDS MARK TO THE BASE AND PRESSNUMMER 21

Both the upper and lower register painted with two quatrefoil panels of harbor scenes

15 in. (38.2 cm.) high

\$5,000–7,000

£3,900–5,400

€4,400–6,000

**PROVENANCE:**

French & Company, Inc., New York City, 27 October 1955.

Frederick J. and Antoinette H. Van Slyke; Sotheby's, New York, 26 September 1989, lot 70.

**EXHIBITED:**

Baltimore, The Baltimore Museum of Art, anonymous loan, 30 March 1964 - 2 October 1969.

A pair of similar lilac-ground double-gourd vases was sold Christie's, London, 1 November 1965, lot 134.



278



279

**279**

**A GILT-METAL MOUNTED MEISSEN PORCELAIN YELLOW-GROUND CHOCOLATE-POT AND COVER**

CIRCA 1740, GILT 57 TO BOTH, PRESSNUMMER 23 TO THE POT

Finely painted with quatrefoil cartouches of figures in landscape vignettes, ebonized wood handle

10½ in. (26.8 cm.) long, overall

\$2,000–3,000

(2)

£1,600–2,300

€1,800–2,600

**PROVENANCE:**

With Antiquitäten C. Bednarczyk, June 1999.

280

**A LUDWIGSBURG PORCELAIN OZIER-MOLDED SOUP TUREEN AND COVER**  
CIRCA 1765, BLUE CROWNED ENTWINED C'S MARK, PAINTER'S K, IMPRESSED 3, 30, AND 20

Of *bombé* oval form on *rocaille* scroll feet and with similar handles, the cover applied with parsnips and pea pods, the finial a cabbage, painted with lush loose bouquets and flower sprays  
12½ in. (31.8 cm.) wide, overall (2)

\$1,500-2,000

£1,200-1,500  
€1,300-1,700



280



281

281

**A GILT-METAL MOUNTED MEISSEN PORCELAIN CHAFING DISH AND COVER**  
CIRCA 1750, BLUE CROSSED SWORDS MARK TO BASE

Painted with scattered *Holzschneitblumen* within *Gitterwerk* banding, raised on three scroll feet, with ebonized wood handle  
11½ in. (29.3 cm.) wide, overall (2)

\$2,500-3,500

£2,000-2,700  
€2,200-3,000

282

**A MEISSEN PORCELAIN TREMBLEUSE TETE-A-TETE**  
THIRD QUARTER 18TH CENTURY, BLUE CROSSED SWORDS AND DOT MARKS, PRESSNUMMER 6 TO ONE CUP

All painted with *Holzschneitblumen* and scattered insects, the stand *rocaille*-molded  
10 in. (25.4 cm.) wide (3)

\$1,500-2,000

£1,200-1,500  
€1,300-1,700



282



283



**283**

**TWO GERMAN PORCELAIN PLATES**

ONE MEISSEN, CIRCA 1750, BLUE CROSSED SWORDS MARK, PRESSNUMMER 22; THE OTHER HÖCHST, CIRCA 1760, BLUE WHEEL MARK, INCISED N2

The Meissen *ozier*-molded gold-ground plate painted and applied with flowers; the Höchst example with flower sprigs scattered between the bright green radiating leaves  
9 3/8 in. (23.9 cm.) diameter, each (2)

\$1,200-1,800

£930-1,400  
€1,100-1,600



284

**284**

**A MEISSEN PORCELAIN LEAF-SHAPED DISH FROM THE ROYAL 'GRÜNES WATTEAU' SERVICE**

CIRCA 1750, BLUE CROSSED SWORDS MARK, PUCE KHC FOR KÖNIGLICHE HOF-CONDITOREI

Painted in green after Watteau with two lovers and a child in a landscape vignette, four sprays of *deutsche Blumen* at the rim, the branch handle with flower-spray terminal  
10 in. (25.4 cm.) long

\$800-1,200

£620-920  
€690-1,000

**PROVENANCE:**

Augustus III (1696-1763), King of Poland and Elector of Saxony.  
Dr. Joseph Kler, Christie's, New York, 27 April 1984, lot 66.

The 'Grünes Watteau' service was one of the largest services produced for the Saxon Court in the 1740s.



285

**A MEISSEN PORCELAIN VASE  
EMBLEMATIC OF WINTER**

CIRCA 1740, BLUE CROSSED SWORDS  
MARK TO BASE

Applied with a robin perched amongst pine cones  
and trailing ivy, painted with scattered insects,  
molded icicles around the neck  
11½ in. (29.3 cm.) high

\$5,000-7,000

£3,900-5,400

€4,400-6,000

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 28 June 1973,  
lot 57.

Important Meissen Porcelain from the Collection  
of Marian and Michael Sabee; Sotheby's, New  
York, 10 November 2006, lot 198.

Compare the example sold in the Property of Lt.  
Col. W. Forbes of Callendar C.B.E., Christie's,  
London, 28 October 1963, lot 156.



285



286



286

**A PAIR OF MEISSEN PORCELAIN  
MODELS OF EUROPEAN GOLDFINCHES  
(DISTELFINK)**

CIRCA 1740-50, BLUE CROSSED SWORDS  
TO THE BASE OF ONE, THE MODELS  
PROBABLY BY J.J. KÄNDLER

Each modeled perched on a tree-stump issuing  
leafy branches, facing opposing directions

5½ in. (14 cm.) high

(2)

\$2,000-3,000

£1,600-2,300

€1,800-2,600

See the examples illustrated by R. Rückert,  
*Meissener Porzellan 1710-1810*, Munich, 1966, cat.  
nos. 1113-4. Also compare the pair from the Irwin  
Untermeyer collection, now at the Metropolitan  
Museum of Art, accession nos. 64.101.1 and 2.



287

**287**

**A MEISSEN PORCELAIN MODEL OF A KING CHARLES SPANIEL  
SECOND HALF 18TH CENTURY, BLUE CROSSED SWORDS MARK,  
AFTER THE MODEL BY J.J. KÄNDLER**

The spotted dog with mouth open to reveal his tongue, seated on a gilt-tasseled diaper-pattern pillow  
9 7/8 in. (23.2 cm.) high

\$3,000–5,000

£2,400–3,800  
€2,600–4,300

**PROVENANCE:**

Anonymous sale, Christie's, London, 7 October 1996, lot 451.  
With Röbbig Kunsthandel, Munich.



288

**288**

**A MEISSEN PORCELAIN HAUSMALEREI ARMORIAL COFFEE-  
POT AND A COVER  
CIRCA 1730, BLUE CROSSED SWORDS MARK TO BASE**

The pot and cover each painted with a variant coat of arms below a coronet, surrounded by flowering branches and scrollwork  
9 1/4 in. (23.5 cm.) high

\$2,000–3,000

£1,600–2,300  
€1,800–2,600

**PROVENANCE:**

Prince of Lichtenstein.  
Dr. Joseph Kler; Christie's East, New York, 30 January 1985, lot 252.  
The Property of a Mid-West Collector, Christie's, New York, 24 May 2000, lot 63.



289



289

**TWO MEISSEN PORCELAIN SEATED FIGURES**

CIRCA 1745-50, HE WITH SMALL BLUE  
CROSSED SWORDS MARK TO THE BACK,  
EACH MODELED BY J.F. EBERLEIN

She with a dove in her lap, he as a toper holding a  
wine glass and jug  
5 in. (12.7 cm.) high (2)

\$3,000-5,000

£2,400-3,800

€2,600-4,300

Compare the example of the female figure in the  
Victoria & Albert Museum, London, museum no.  
C.1465-1919.



290

290

**A MEISSEN PORCELAIN FIGURE OF A  
MAN WITH A PUG**

CIRCA 1740-45, MODELED BY J.F. EBERLEIN

Modeled seated on rockwork, the pug standing on  
his hind legs  
5¼ in. (13.4 cm.) tall

\$2,500-3,500

£2,000-2,700

€2,200-3,000

Compare the example illustrated by H. Syz, J.J.  
Miller II and R. Rückert, *Catalogue of the Hans  
Syz Collection*, Washington D.C., 1979, pp. 442-3,  
no. 277.

291

**A MEISSEN PORCELAIN COMMEDIA  
DELL'ARTE FIGURE OF PULCINELLA**

19TH/20TH CENTURY, BLUE CROSSED  
SWORDS MARK TO BACK OF BASE, TINY  
IMPRESSED F ON THE COLUMN, RECORDED  
AS MODEL NO. D30, AFTER A MODEL BY J.J.  
KÄNDLER

The actor wearing his typical long-nosed mask and  
hump, carrying a basket of colorful cubes  
7½ in. (20 cm.) high

\$2,000-4,000

£1,600-3,100

€1,800-3,400



291



**292**

**A NYMPHENBURG PORCELAIN CRUCIFIXION GROUP**  
CIRCA 1755-60, MATER DOLOROSA WITH IMPRESSED  
BAVARIAN SHIELD MARK, MODELLED BY F.A. BUSTELLI

Comprising: a figure of *Mater dolorosa* heavily draped in robes,  
looking up at a figure of Christ (*Kleines Kruzifix*) later mounted on  
an ebonized wood cross, below a later scroll impressed *INRI*  
20 in. (50.8 cm.) high, overall (2)

\$8,000-12,000

£6,200-9,200

€6,900-10,000

**PROVENANCE:**

Anonymous sale, Christie's London, 2 July 1956, lot 63 and 64.  
With the Antique Porcelain Company, London.

Anonymous sale, Christie's New York, 8 October 1985, lot 358.

For a pair of these figures in the Bäuml Collection, see A. Ziffer,  
*Nymphenburger Porzellan*, Stuttgart, 1997, nos. 47 & 48, p. 38.

293

**A MEISSEN PORCELAIN FIGURE OF A MONK OR FRIAR**  
MID-18TH CENTURY, MODELED BY J.J. KÄNDLER

The bearded man holding a clasped book, his scapular inscribed in gilt 'Charitas' within a gilt sunburst, on a square base  
11¼ in. (29.9 cm.) high

\$2,500–3,500

£2,000–2,700  
€2,200–3,000

**PROVENANCE:**

Anonymous sale, Christie's Geneva, 28 April 1978, lot 139.  
Anonymous sale, Christie's London, 1 March 1993, lot 234.



293



294

294

**A MEISSEN PORCELAIN SAINT JOHN NEPOMUK FIGURE GROUP**

CIRCA 1740-48, BLUE CROSSED SWORDS MARK, MODELED BY J.J. KÄNDLER

The saint depicted kneeling on a bridge above the rushing Vltava river, with four putti among cloud scrolls at his feet  
10½ in. (26.7 cm.) high

\$4,000–6,000

£3,100–4,600  
€3,500–5,200

**PROVENANCE:**

The Estate of Andreina Torre; Christie's, Geneva, 16 November 1992, lot 118.

The example in the Hetjens Museum Düsseldorf is illustrated in R. Rüchert, *Meissener Porzellan*, Munich, 1966, no. 914 where he cites two entries from Kändler's taxa and his report of 1744. Also see the example sold Christie's, London, 5 April 1971, lot 53.



295



296

### 295

#### THREE NYMPHENBURG PORCELAIN BUSTS EMBLEMATIC OF SPRING, SUMMER AND WINTER

CIRCA 1760, EACH WITH IMPRESSED BAVARIAN SHIELD MARK ON A CARTOUCHE ON THE FRONT OF THE SOCLE, MODELED BY F.A. BUSTELLI

Spring as a maiden with a flower-filled apron; Summer as a maiden with wheat and a scythe; Winter as a bearded man with a muff  
5 7/8 in. high, the largest (3)

\$4,000-6,000

£3,100-4,600  
€3,500-5,200

Compare the four seasons in the Bayrisches Nationalmuseum, Munich, P.W. Meister and H. Reber, *European Porcelain of the 18th Century*, Oxford, 1983, p. 66, no. 70.

### Δ 296

#### A MEISSEN PORCELAIN FIGURE OF AN OPERA SINGER

THE PORCELAIN 18TH CENTURY, THE DECORATION LATER, FAINT BLUE CROSSED SWORDS MARK

Modeled standing with mouth open in song, a sheet of music in his left hand  
5 1/4 in. (13.3 cm.) high

\$1,000-1,500

£770-1,200  
€870-1,300

CERAMICS FROM THE COLLECTION OF MARJORIE WEST (LOTS 297-298)

**297**

**A MEISSEN PORCELAIN FIGURE OF A PRETZEL SELLER**

CIRCA 1740-50

Modeled standing with a dish of pretzels in his left hand, a caster of salt in his right

6 in. (15.3 cm.) high

\$1,500-2,500

£1,200-1,900

€1,300-2,200



297



298

**298**

**A MEISSEN PORCELAIN FIGURE OF AN IRONMONGER**

CIRCA 1740, SMALL BLUE CROSSED SWORDS MARK TO BACK OF BASE, MODELED BY J.J. KÄNDLER

After a print by Edmé Bouchardon, modeled standing with a cauldron slung over one shoulder, its cover and an iron in his hands

7¾ in. (19.8 cm.) high

\$2,500-3,500

£2,000-2,700

€2,200-3,000

**PROVENANCE:**

With Henry Stern, New Orleans.



**Δ 299**

**A MEISSEN PORCELAIN FIGURE GROUP OF A SAVOYARDE WOMAN AND CHILDREN**  
THE PORCELAIN 18TH CENTURY, THE DECORATION LATER, BLUE CROSSED SWORDS  
MARK TO BACK OF BASE, THE MODEL BY J.J. KÄNDLER AND F.E. EBERLEIN

Modeled after an engraving of a painting by Jean Daullé with a peasant woman holding a young boy by her right hand and a baby in a cradle in her left  
9¼ in. (23.4 cm.) high

\$4,000–6,000

£3,100–4,600  
€3,500–5,200

See Y. Adams, *Meissen Figures 1730-1775 The Kaendler Years*, Atglen, 2001, p. 166, no. 447 for a similar example.



THE PROPERTY OF A DISTINGUISHED LADY (LOTS 300-301)

**300**

**A GILT-METAL MOUNTED MEISSEN  
PORCELAIN SNUFF-BOX**  
MID-18TH CENTURY

The exterior lightly molded with undulating lines and decorated with *Holzschnittblumen* and insects, the interior painted with a *Commedia dell'arte* scene

3¼ in. (8.3 cm.) wide

\$2,500–3,500

£2,000–2,700

€2,200–3,000



300

**301**

**TWO GILT-METAL MOUNTED MEISSEN  
PORCELAIN SNUFF-BOXES**  
MID-18TH CENTURY

Each painted with *Holzschnittblumen*, the interiors painted with floral still-lives; one lightly *rocaille*-molded, the other with a small butterfly to the interior

3⅝ in. (9.3 cm.) wide, the larger

(2)

\$2,500–3,500

£2,000–2,700

€2,200–3,000



301

**Jean-Baptiste Tiliard, maître in 1717.**

These richly carved fauteuils are typical of the work of the celebrated Tiliard dynasty of *menuisiers*. Considered to be among the most talented workshops of the Louis XV era, it was founded by Jean-Baptiste Tiliard (1685-1766) who worked in conjunction with his brother, Nicholas, until 1750 and his son, Jacques Jean-Baptiste. Tiliard often employed other skilled *sculpteurs* such as Nicolas Heurtaut, Damien Quintel and Toussaint Foliot to assist with his commissions. In 1728, he was appointed *maître menuisier du Garde-Meuble du Roi* and his son, Jean-Baptiste II, succeeded him and continued to use his stamp after his retirement in 1766. The Tiliard dynasty received regular Royal commissions and provided work for such distinguished clientele as the Prince de Soubise and the Marquise de Pompadour.

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION (LOTS 302-304)

■ 302

**A PAIR OF LOUIS XV GILTWOOD FAUTEUILS**

BY JEAN-BAPTISTE TILLIARD, CIRCA 1745

Each with a cartouche-shaped back and seat rail centered by foliage, on foliate headed cabriole legs with scrolled feet, each stamped *TILLIARD* to the back seat rail (2)

\$8,000-12,000

£6,200-9,200  
€6,900-10,000

■ 303

**A PAIR OF LOUIS XV GILTWOOD FAUTEUILS**

BY JEAN-BAPTISTE TILLIARD, CIRCA 1745

Each with a cartouche-shaped back and seat rail centered by foliage, on foliate headed cabriole legs with scrolled feet, each stamped *TILLIARD* to the back seat rail (2)

\$8,000-12,000

£6,200-9,200  
€6,900-10,000

■ 304

**A PAIR OF LOUIS XV GILTWOOD FAUTEUILS**

BY JEAN-BAPTISTE TILLIARD, CIRCA 1745

Each with a cartouche-shaped back and seat rail centered by foliage, on foliate headed cabriole legs with scrolled feet, each stamped *TILLIARD* to the back seat rail (2)

\$8,000-12,000

£6,200-9,200  
€6,900-10,000





PROPERTY OF A PRIVATE COLLECTOR

■ **305**

**A PAIR OF GEORGE II GILTWOOD  
GIRANDOLES**

CIRCA 1755

Each with an asymmetrical frame, carved with  
C-scrolls, stylized columns and trailing vines  
29 in. (73.7 cm.) high, 17 in. (43.2 cm.) wide (2)

\$12,000–18,000

£9,300–14,000

€11,000–16,000

**PROVENANCE:**

Tom Devenish: The Collection; Sotheby's, New York, 24  
April 2008, lot 65.

The design of these girandoles fully displays the full  
idiom of the *rococo*. They are related to a number  
of designs from various pattern books published  
in the 1750s, including Thomas Chippendale's *The  
Gentleman and Cabinet Maker's Director*, 1754,  
Thomas Johnson, *Twelve Girandoles*, 1755, *Collection  
of Designs*, 1758, *One Hundred and Fifty New Designs*,  
1761 and A Society of Upholsterers' *Genteel Household  
Furniture in the Present Taste*, circa 1765.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ **306**

**A PAIR OF A LOUIS XV BEECHWOOD  
FAUTEUILS**

BY MICHEL CRESSON, CIRCA 1745

With tan leather upholstery, each stamped *M*  
*CRESSON* to the rear seat-rail (2)

\$5,000–8,000

£3,900–6,200

€4,400–6,900

Michel Cresson, *maitre* in 1740.



305



306



■ 307

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

CIRCA 1825

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

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

\$12,000–18,000

£9,300–14,000

€11,000–16,000

**PROVENANCE:**

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

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

PROPERTY FROM THE COLLECTION OF JACK & EILEEN FEATHER, PEBBLE BEACH, CALIFORNIA

■ • 308

**A LOUIS XV 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

£6,200–9,200

€6,900–10,000



307



308



309

PROPERTY OF A PRIVATE COLLECTOR (LOTS 309-312)

**309**

**A GROUP OF ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PLATES**  
20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN NO. 20

Each finely painted with a botanical specimen, named in Latin to the reverse, comprising: thirteen pierced dinner plates, shape no. 637; twelve pierced salad/dessert plates, shape no. 635; and twelve bread and butter plates, shape no. 615 11¼ in. (28.5 cm.) diameter, the dinner plates (37)

\$10,000-15,000

£7,700-12,000

€8,700-13,000

**310**

**TWELVE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' SOUP-CUPS AND STANDS**

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, SHAPE NO. 107, PATTERN NO. 20

*En suite* to the preceding lot

6¾ in. diameter, the saucers

(24)

\$6,000-8,000

£4,700-6,200

€5,200-6,900



310



311

**311**  
**A ROYAL COPENHAGEN PORCELAIN**  
**'FLORA DANICA' PART TEA SERVICE**  
 20TH CENTURY, BLUE WAVE AND GREEN  
 PRINTED MARKS, PATTERN NO. 20

*En suite* to the preceding lots; comprising: a coffee-pot and cover, shape no. 126; a teapot and cover, shape no. 141; two sugar-bowls and covers, shape no. 156; two cream-jugs, shape no. 394; ten coffee-cups and saucers, shape no. 71; five teacups and saucers, shape no. 80

8¾ in. long over handle, the coffee-pot (40)  
 \$10,000-15,000 £7,700-12,000  
 €8,700-13,000

**312**  
**A GROUP OF ROYAL COPENHAGEN**  
**PORCELAIN 'FLORA DANICA' SERVING**  
**WARES**  
 20TH CENTURY, BLUE WAVE AND GREEN  
 PRINTED MARKS, PATTERN NO. 20

*En suite* to the preceding lots; comprising: an oval monteith, shape no. 411; a vegetable dish and cover with wooden handle, shape no. 169; two sauceboats on fixed stands, shape no. 563; a circular platter, shape no. 380; a mustard-pot and cover, shape no. 198

15¼ in. long over handle, the vegetable dish (8)

\$8,000-12,000 £6,200-9,200  
 €6,900-10,000



312

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION (LOTS 313-314)

■ 313

### A SET OF FOUR LOUIS XVI GILTWOOD FAUTEUILS

BY JEAN-BAPTISTE II TILLIARD, CIRCA 1770

Each oval back and bowed frame carved with egg-and-dart, bead-and-reel and *guilloché*, centered with a leaf tip to the cresting and a flowerhead to the apron, lacking upholstery, each stamped *TILLIARD* to the back seat rail, one stamped twice (4)

\$40,000–60,000

£31,000–46,000

€35,000–52,000

#### PROVENANCE:

Property from a European Princely Family; Sotheby's, London, 24 November 1988, lot 21.

Jacques Jean-Baptiste Tilliard, known as Jean-Baptiste II Tilliard, *maître* in 1752.

The architectural form of this suite illustrates the stylistic progression of the Tilliard dynasty from the sinuous, sculpted lines of the Rococo to the Classical lines and ornament of the Louis XVI era. Under the direction of Jean-Baptiste II Tilliard (1723-1797), who assumed both his father's stamp and the title of *maître menuisier du Garde-Meuble du Roi*, Tilliard continued to supply furniture to the Royal family. Those commissions included a suite of six fauteuils, a canapé, two bergères and a firescreen for the *marchand-mercier* François-Charles Darnault in 1784 which went to the apartment of the King of Sweden at Versailles (P. Kjellberg, *Le Mobilier Français du XVIII<sup>e</sup> Siècle*, Paris, 1989, p. 840).

The present set of four fauteuils and the following six chaises are part of a larger suite of which several pieces are known. A sofa and four armchairs are in the J. Paul Getty Museum, Malibu, California (*Decorative Arts, A Handbook of the Collections of the J. Paul Getty Museum*, 1986, p. 46, plates 101a and 101b); another pair of marquises sold Sotheby's, London, 24 June 1988, lot 36; a firescreen from the Collection of the Earl of Rosebery, Mentmore Towers, sold Sotheby's, London, 18 May 1977, lot 41; and a four-leaf screen is in the James A. de Rothschild Collection at Waddesdon Manor, catalogue no. 136.









PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION (LOTS 313-314)

■ 314

**A SET OF SIX LOUIS XVI GILTWOOD CHAISES**

BY JEAN-BAPTISTE II TILLIARD, CIRCA 1770

Each with oval back and bowed seat carved with leaf-tips and *guilloché*, the apron centered with a flowerhead, fluted tapering legs, five stamped *TILLIARD* to the back seat rail

(6)

\$20,000–30,000

£16,000–23,000

€18,000–26,000

**PROVENANCE:**

The Property of a European Princely Family; Sotheby's, London, 24 June 1988, lot 37 (three).

Property from a European Princely Family; Sotheby's, London, 24 November 1988, lot 22 (three).

Jacques Jean-Baptiste Tilliard, known as Jean-Baptiste II Tilliard, *maître* in 1752.

**315 No Lot**

PROPERTY OF A LADY (LOTS 316-317)

**316**

**AN ENGLISH GREY-GROUND PART SERVICE**

CIRCA 1840, IRON-RED PATTERN NO. 1649, POSSIBLY RIDGWAY

Painted in bright colors with specimen flowers and butterflies, the grey border gilt with foliate scrolls, the lobed rims molded and reserved with flower-heads, comprising: twenty-four soup plates; forty-one dinner plates; twenty-three salad/dessert plates; two fruit plates; two soup tureens, covers, and stands; four vegetable dishes and covers; three sauce tureens, covers, and stands; a two-handled footed bowl; and fifteen platters, in sizes 22 in. (55.9 cm.) long, the largest platter

(129)

\$5,000-7,000

£3,900-5,400

€4,400-6,000



PROPERTY OF A LADY (LOTS 316-317)

**317**

**A SPODE FELDSPAR PORCELAIN BOTANICAL PART SERVICE**

CIRCA 1821-47, PUCE SPODE MARKS, SOME WITH FELSPAR WREATH MARKS AND COPELAND & GARRETT MARKS

From the 'Lubbock' service, each piece painted with variant flowers named in English on the underside, comprising: an ice pail and cover; a large two-handled footed compote and stand; a smaller two-handled footed compote; two vegetable tureens and covers; an open two-handled oval vegetable dish; four graduated two-handled shaped-rectangular dishes; two large lozenge-shaped dishes; two smaller lozenge-shaped dishes; three shell-shaped dishes; seventeen graduated platters; a two-handled low tazza with aperture to center; a small two-handled circular bowl and cover; fifteen soup plates; forty-four dinner plates; and fourteen salad/dessert plates  
20 in. (50.8 cm.) long, the largest platter

(114)

\$6,000-8,000

£4,700-6,200

€5,200-6,900

This service, which included several hundred pieces, was made for the Lubbock family over a period of forty years in the 19th century. Each piece incorporates two botanical studies. See L. Whiter, *Spode: A History of the Family, Factory and Wares from 1733 to 1833*, London, 1970, p. 81 and pl. 281 for an *in situ* illustration and further information.





■ 318

**A GEORGE III MAHOGANY SILVER TABLE**

CIRCA 1765

Of serpentine form with pierced gothic arched gallery and eared corners above a gadrooned and egg-and-dart molded frieze raised on foliate tendril-wrapped cluster-column legs joined by a double-scroll cross-stretcher centered by a ribbed tapering finial, the legs terminating in octagonal block feet with inset anti-friction casters, stamped *GB* twice to underside of top 29 in. (74 cm.) high, 34½ in. (88 cm.) wide, 24 in. (61 cm.) deep

\$25,000–40,000

£20,000–31,000

€22,000–34,000

**PROVENANCE:**

Anonymous sale, Christie's, New York, 24 October 1984, lot 191.  
Anonymous sale, Christie's New York, 7 April 2006, lot 301.

This elegant serpentine silver table stands on highly unusual and finely carved foliate-wrapped cluster-column legs. Its overall form compares to a table formerly in the collection of William Pitt, 1st Earl of Chatham and

thence by descent which is illustrated in *A Catalogue and Index of Old Furniture and Works of Decorative Art*, part II, p.303, as produced by the London dealers M. Harris and Sons in the 1920s. Another with cluster-column legs but pierced 'gothic' elements was sold from the collection of H.J. Joel, Esq., Childwick Bury, Hertfordshire, Christie's London, 15 May 1978, lot 89. Its serpentine form with outset corners, double-scroll stretchers and tapering finial correspond to patterns for 'China Tables' published in Thomas Chippendale's *Director*, 1762, pl.LI. A further comparable example is shown *in situ* in the Entrance Hall of Home House, Portman Square (illustrated in Dr. M. Whinney, *Home House*, No. 20 Portman Square, London, 1969, p.85). The table would have been acquired for the Robert Adam-designed townhouse by the late Samuel Courtauld, founder of the Courtauld Institute, who lived there from 1927 to 1932.

The table also recalls the example from Charlton Park, Kent (illustrated in H.A. Tipping, *English Homes*, period III, vol.I, 1922, p.385) which is now in the Gerstenfeld Collection (E.Lennox-Boyd, ed., *Masterpieces of English Furniture: The Gerstenfeld Collection*, London, 1998, no.19, p.201 and pl.47).



■ 319

**A PAIR OF GEORGE III GILTWOOD  
ARMCHAIRS**

CIRCA 1780

Each with a rectangular *guilloche*-carved crestrail above a padded back and seat covered in blue and pink striped damask, over a similarly-carved seatrail, on turned tapering fluted legs ending in caps and casters (2)

\$7,000–10,000

£5,400–7,700  
€6,100–8,600

**PROVENANCE:**

Anonymous sale, Christie's, New York, 7 April 2006, lot 211.

The chair frames compare to a set of fourteen supplied by Thomas Chippendale (Senior or Junior) for the White Drawing Room at Harewood House in circa 1779 (see C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, p. 114, fig. 199). An interesting feature shared by both is the seatrail which runs to one-half the height of the flowered tablets that cap the legs.



THE PROPERTY OF A PRIVATE COLLECTOR

■ 320

**A WILLIAM IV POLLARD OAK CENTER  
TABLE**

CIRCA 1835

The circular top above a faceted stem with lotus-carved base, on quadripartite plinth with leafy scroll feet and recessed castors  
30 in. (76 cm.) high, 53 in. (134.5 cm.) diameter

\$6,000–8,000

£4,700–6,200  
€5,200–6,900

**PROVENANCE:**

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



PROPERTY FROM A PRIVATE LONG ISLAND COLLECTION

■ 321

**AN IRISH LATE REGENCY GILTWOOD AND GILT-COMPOSITION  
SIDE TABLE**  
CIRCA 1820

The shaped rectangular *giallo antico* marble top with Greek-key border above a frieze carved with anthemion, foliate scrolls and rosettes, raised on square tapering legs carved with trailing husks headed with rosettes on foliate-carved toupie feet

35 in. (89 cm.) high, 71½ in. (182 cm.) wide, 26 in. (68 cm.) deep

\$15,000–25,000

£12,000–19,000

€13,000–22,000

**PROVENANCE:**

Almost certainly supplied to Thomas Tylour, 1st Marquess of Headfort (d. 1829), Headfort House, Co. Meath and by descent at Headfort until at least 1948.

Anonymous sale, Christie's, New York, 11 October 2007, lot 94.

**LITERATURE:**

Literature for the set:

C. Hussey, 'Headfort, Co. Meath - I', *Country Life*, 21 March 1936, p. 301, fig. 2 (shown *in situ* in the saloon), 'Headfort, Co. Meath - II', 28 March 1936, p. 327, fig. 3 (shown *in situ* in the eating-room).

M. Bence-Jones, *Burke's Guide to Country Houses, Volume I, Ireland*, London, 1978, p. 151.

R. MacDonnell, *The Lost Houses of Ireland*, London, 2002, p. 107 (shown *in situ* in the eating-room circa 1948 when photographed for *Irish Tatler and Sketch*) and p. 111 (shown *in situ* in the Chinese drawing-room).

This sideboard table is almost certainly one of those that once graced the great series of rooms at Headfort House, Co. Meath, designed circa 1771 by Robert Adam. The austere-fronted house was built in the preceding decade, between 1761 and 1771, for the 1st Earl of Bective to designs by George Semple. Bective was one of only three Irish patrons to employ Adam; the others being Hercules Rowley and the 1st Lord Templetown.

The table's marble top, framed by a Grecian ribbon-fret and with indented corners, copies the George II marble top that sat on one of the other tables from the set (offered by Headfort School, Christie's, London, 14 November 1996, lot 47 and now in the National Museum of Ireland, Dublin). The marble top is displayed on a Regency 'Adam' frame, its arabesque frieze of Grecian palm-flowers, emerging from flowered and husk-festooned Roman acanthus, which derives from a sideboard-table pattern issued in *The Works in Architecture of Robert and James Adam*, vol. III, London, 1822 (pl. XI). Similar ornament also appears on a table frame designed in 1765 for the dining-room at Syon House, Middlesex, by Robert Adam (C. Musgrave, *Adam and Hepplewhite and Other Neo-Classical Furniture*, London, 1966, fig. 15). The Headfort tables may have been executed by the Dublin firm of James Del Vecchio, carvers, gilders, looking-glass sellers and composition ornament manufacturers (The Knight of Glin and J. Peill, *Irish Furniture*, New Haven and London, 2007, p. 292).

It can be established from *Country Life* photographs that there were certainly three identical side tables at Headfort, and it is possible that there were others.

■ ▲ 322

**A RESTAURATION ORMOLU-MOUNTED MAHOGANY  
GUERIDON**

CIRCA 1820-1840

After a model by Adam Weisweiler, the pierced ormolu gallery surround a Spanish *brocatelle* marble top and raised on three twin ring-turned columnar supports joined by a dished medial shelf, on three sabre legs, ending in ormolu sabots

30 in. (76.2 cm.) high, 14½ in. (36.8 cm.) diameter

\$6,000-7,000

£4,700-5,400

€5,200-6,000

**PROVENANCE:**

Anonymous sale, Christie's, Paris, 7 December 2005, lot 191.

Palais Galliera, Paris, 12 June 1970, lot 153.

DISTINGUISHED PRIVATE COLLECTION FROM A EUROPEAN NOBLE FAMILY

■ 323

**A PAIR OF FRENCH GRAY-PAINTED AND PARCEL-GILT  
TABOURETS**

THE FRAMES, CIRCA 1900, THE BEAUVAIS TAPESTRY, EMPIRE,  
EARLY 19TH CENTURY

With X-form frame, each rectangular padded seat covered in tapestry, above  
foliate carved legs centered by rosettes

20½ in. (51.1 cm.) high, 26 in. (66 cm.) wide, 18 in. (45.7 cm.) deep (2)

\$7,000-10,000

£5,400-7,700

€6,100-8,600



322



323







■ 324

**A RUSSIAN ORMOLU TWELVE-LIGHT CHANDELIER**

AFTER A DESIGN BY CARLO ROSSI, PROBABLY BY IVAN DIPNER, ST. PETERSBURG, CIRCA 1825

The circular corona with sprays of rose branches issuing scroll-cast chains suspending a pierced circular dish cast with alternating lyres and scrolls and supporting figures of frolicking putti to the rim, with twelve foliate scrolled candlearms, fitted for electricity, pinecone finial later  
55¾ in. (142 cm.), 34 in. (86.5 cm.) diameter

\$30,000–50,000

£24,000–38,000

€26,000–43,000

**PROVENANCE:**

Galerie Kugel, Paris.  
Anonymous sale, Christie's, New York, 18 May 2006, lot 800.

**LITERATURE:**

J. Kugel, *Tresors des Tzars: La Russie & L'Europe de Pierre Le Grand à Nicolas Ier*, Paris, 1998, pl. 263 and p. 108.

This classically-inspired chandelier relates to a design by the Italian-born architect Karl Ivanovich (Carlo) Rossi, reproduced in I. Sychev, *Russkie svetilniki epokhi klassitsizma (Russian chandeliers of the classical epoch)*, St. Petersburg, 2003. p. 182. Carlo Rossi (1777-1849) became one of the most important architects and designers in Russia in the early 19th century, working at Pavlovsk from 1814 and becoming Court Architect in 1816.

A similar chandelier at Pavlovsk designed by Rossi and attributed to the German *bronzier* Ivan Dipner, who executed Rossi's designs at Mikhailovsky Palace and Pavlovsk, is illustrated in A. Koutchoumov, *Russian Decorative Art in the Collection of the Pavlovsk Palace Museum*, Leningrad, 1981, ill. 85. Another related chandelier attributed to Dipner after a design by Rossi was with Ariane Dandois and is illustrated in the 2000 catalogue, no. 27. A further related example in a Russian museum decorated with lyres, cupids and roses is reproduced here and illustrated in K.A. Solovlev, *Russian Decorative Arts of the XVIII-XIX Centuries*, Moscow, 1950, pls. 223-224.



TVER

AVRELIVS IMP  
SERVATVS  
LO MAX DE VICTIS  
V M PHALEMBANG  
M REVIS GERTIS  
DE IMPART FIG  
BI DE RIC AVIT

IMP CAESAR DIVI  
F AVGVSTVS PONTIFEX  
MAX IMP XII COS XI  
TRIB POT XIV ACCV  
PTO III POTESTATEM  
ROMANI REDACT  
VM DEDIT.



*Fantasy View of Ancient Rome, 1737, Giovanni Paolo Panini (1691/2-1765), Museum of Fine Arts, Houston/Bridgeman Images*

## THE GRAND TOUR: A NEW LOOK AT AN ANCIENT SUBJECT

The Grand Tour was, simply, an education in the glorious landscape, history, architecture and art of Italy. In the late 17th and 18th centuries, young men of fortune and education traveled to Italy to be exposed to the cultural feast that country, and its Antique past, had to offer. And while these travels sometimes also included cities like Paris and, later in the 19th century, more exotic forays to places like the Upper Nile, Italy was always the primary destination.

As Charles Thompson wrote in 1744, before embarking on a trip to Italy, he was 'impatiently desirous of viewing a country so famous in history, which once gave laws to the world; which is at present the greatest school of music and painting, contains the noblest productions of statuary and architecture, and abounds with cabinets of rarities, and collections of all kinds of antiquities'.

Possibly the most satisfying part of the Grand Tour was the ability to purchase works of art to bring home. Young aristocrats from Stockholm to West Sussex commissioned portraits of themselves surrounded by Rome's famous monuments from Batoni and bought fantastical landscape paintings of the ruins of Ancient Rome – now inhabited by wild goats and woman hanging their laundry from former imperial palace windows -- by Panini and Robert as well as Piranesi's wildly romantic engravings. They also commissioned table tops made of dazzling-colored marbles and sculpture based on Ancient Greek and Roman models and bought authentic Roman Antiquities. All of these objects were then brought home to their town and country houses – often designed by William Kent or Robert Adam or their many followers throughout Europe – which were intended to suggest an Italian Arcadia that was somehow transplanted to their soggy, gray landscapes of the North.

The Grand Tour remains an appealing subject that has not faded with the centuries. Who is immune to the landscape, history, architecture and art of Italy? Not to mention the gelato. And who wouldn't want to be reminded of their trip – especially after we've returned to our post-holiday lives, usually confined to modern buildings and cities that so often lack patina and history.

And now, the Grand Tour objects resonate just as well in Manhattan, Minneapolis and Malibu. So there is no reason that the Grand Tour should refer to just 18th century aristocrats on a buying spree for their country estates. It can just as easily refer to the modern collector or decorator who can recreate the skyline of Ancient Rome on an empty table top.

325

**A SIENA MARBLE AND TINTED ALABASTER MODEL OF THE COLONNADE OF AMON-OFIS III (AMENHOTEP III), LUXOR, EGYPT**  
ITALY AND ENGLAND, CIRCA 1830

Realistically modeled as the colonnade, raised on an engraved and gilt Ashford black marble base, engraved *COLONNADE OF AMON-OFIS III*.  
16¾ in. (42.5 cm.) high, 36 in. (91.4 cm.) wide, 5½ in. (13.9 cm.) deep

\$8,000–12,000

£6,200–9,200  
€6,900–10,000

**PROVENANCE:**

Antiquus, London, 1992.  
The Estate of Theodore and Aristeia S. Halkedis, New York, NY.  
Anonymous sale, Freeman's, Philadelphia, 6 October 2015 lot 50.

**LITERATURE:**

Lacovara, Peter, Betsy Teasley. Trope, Theodore Halkedis, and Aristeia Halkedis.  
*The Collector's Eye: Masterpieces of Egyptian Art from the Thalassic Collection, Ltd.*:  
Courtesy Theodore and Aristeia Halkedis. Atlanta: Michael C. Carlos Museum, Emory  
University, 2001, pg. iv.

This large, very ambitious model stands well outside the usual production of Grand Tour architectural souvenirs across the 19th century. Rather than depicting a well-known and documents Roman ruin, it reproduces a place which, when this model was assembled, was off the beaten path for tourists. Unlike other subjects, of which models were produced in a multitude of sizes multitude of sizes and scales, we know of no other antique replicas of this Colonnade.

The materials, especially the English "marble", indicate dating to the first part of the 19th century, when the import of architectural models from Italy to dealers in the UK was standard practice. Thus, this appears to be a commissioned model, perhaps by some learned society or very well-heeled travelers who, dissatisfied with the trinkets available in Luxor, arranged to produce their own, much more formidable, souvenir.



Colonnade, Temple of Karnak, Luxor, Francis Firth (1858)





AMON-OFIS III.



**326**

**AN ITALIAN PATINATED-BRONZE  
EQUESTRIAN STATUE OF MARCUS  
AURELIUS**

ATTRIBUTED TO WILHELM HOPFGARTEN  
AND BENJAMIN JOLLAGE, ROME, CIRCA  
1830

After the Roman antique currently in the Palazzo dei Conservatori, depicted on horseback with one hand stretched in front of him and the other at his side with his palm turned up, on a rectangular pedestal with dedication inscriptions on either side

23¼ in. (59 cm.) high, 11¼ in. (29.8 cm.) wide, 5¼ in. (14.6 cm.) deep

\$8,000–12,000

£6,200–9,200  
€6,900–10,000

**EXHIBITED:**

SFO Museum, *All Roads Lead to Rome: 17th–19th Century Architectural Souvenirs from the Collection of Piranesium*, January 31 - August 17, 2017.

**LITERATURE:**

SFO Museum, *All Roads Lead to Rome: 17th–19th Century Architectural Souvenirs from the Collection of Piranesium*, 2017, pp. 76–77.

This large, early 19th century replica, including the Michelangelo designed base, was cast by Roman founders Wilhelm Hopfgarten and Benjamin Jollage. After Jollage's death in 1837, identical versions of this model were signed by Hopfgarten alone and, later, by Hopfgarten and various partners. That this model is unsigned suggests it was cast in the earlier 1830s.

For more information on the Hopfgarten and Jollage firm see: Chiara Teolato, *Hopfgarten and Jollage Rediscovered: Two Berlin Bronzists in Napoleonic and Restoration Rome*, 2016.



**327**

**AN ITALIAN CARRARA MARBLE MODEL OF THE NAVICELLA**

ROME, 19TH CENTURY

Modeled after the antique, raised on stepped white marble base bearing inscriptions on either side  
17 in. (43.2 cm.) high, 29½ in. (74.9 cm.) wide (2)

\$6,000-9,000

£4,700-6,900

€5,200-7,800

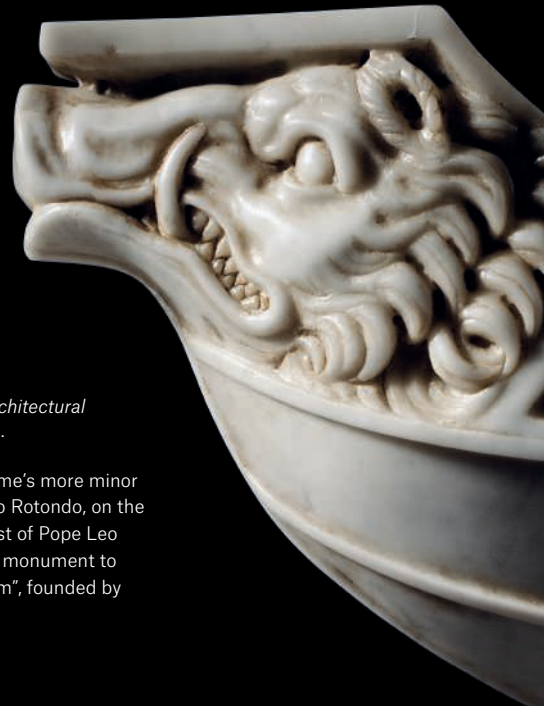
**EXHIBITED:**

SFO Museum, *All Roads Lead to Rome: 17th-19th Century Architectural Souvenirs from the Collection of Piranesium*, January 31 - August 17, 2017.

**LITERATURE:**

SFO Museum, *All Roads Lead to Rome: 17th-19th Century Architectural Souvenirs from the Collection of Piranesium*, 2017, pp. 64-65.

A remarkably large and well turned-out model of one of Rome's more minor monuments, the ship-shaped fountain fronting San Stefano Rotondo, on the Caelian Hill, this vigorously-carved marble includes the crest of Pope Leo X (1475 - 1521), as well as a Latin inscription dedicating the monument to the Egyptian goddess Isis and to the naval "fleet of Misenum", founded by Augustus.



G. B. Piranesi, Detail showing the Navicella (1748).  
©Teylers Museum, Haarlem, The Netherlands



328

**ITALIAN NERO ANTICO MARBLE  
MODELS OF THE SOLAR OBELISK AND  
THE LATERAN OBELISK**

ROME, CIRCA 1850

Each modeled after the antique, incised with  
dedication inscriptions on all four sides, one raised on a  
*nero antico* marble plinth, the other raised on a  
*rouge giotte* marble plinth

35 in. (88.9 cm.) high, the taller (2)

\$12,000-18,000

£9,300-14,000

€11,000-16,000

**EXHIBITED:**

SFO Museum, *All Roads Lead to Rome: 17th-19th  
Century Architectural Souvenirs from the Collection  
of Piranesium*, January 31 - August 17, 2017.

**LITERATURE:**

SFO Museum, *All Roads Lead to Rome: 17th-19th  
Century Architectural Souvenirs from the Collection  
of Piranesium*, 2017, pp. 40-41 (Solar Obelisk).

There are more ancient Egyptian obelisks  
decorating Rome than there are in Egypt. The  
Lateran Obelisk, originally erected at Karnak,  
whose model is the shorter of the two offered  
here, is the world's tallest standing Egyptian  
obelisk.





329

**A PAIR OF ITALIAN GILT-BRONZE  
MOUNTED AND ROSSO ANTICO  
MARBLE MODELS OF TRAJAN'S AND  
MARCUS AURELIUS' COLUMN**  
ROME, CIRCA 1820

Each of typical form, one surmounted with a figure of Trajan holding the orb, the other with a figure of Marcus Aurelius holding his shield, each on a square *nero antico* marble base 30 in. (76.2 cm.) high (2)

\$15,000-25,000

£12,000-19,000

€13,000-22,000



M. AURELIUS IMP.  
ARMENI PARTHIS GERM.  
BELLO MAX. DEVICTIS  
TRIVMPHALEM HANC  
COLV. M. REBUS GESTIS  
INSIGNIB. PART. FIG.  
PATRI DEDICAVIT

BY THE  
FRENCH REPUBLIC  
IN THE  
MUSEUM OF  
ARTS AND  
METALS



■ 330

**AN ENGLISH PATINATED-BRONZE  
MODEL OF CLEOPATRA'S NEEDLE**

BY JOSEPH WHITLEY, LEEDS, DATED 1881

Decorated all over with hieroglyphs, raised on a stepped base inscribed *MODEL / OF / CLEOPATRA'S NEEDLE / SCALE 1/4 IN. = 1 FT* and signed *JOSEPH WHITLEY / FOUNDER / LEEDS / 1881*

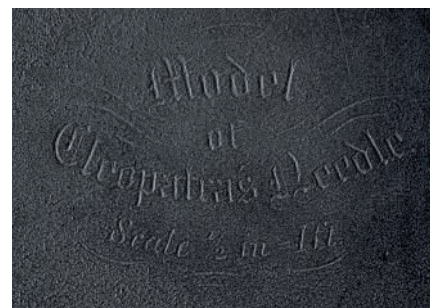
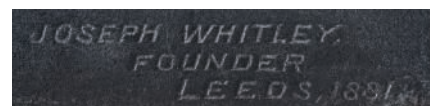
43½ in. (110.4 cm.) high, 8 in. (20.3 cm.) square

\$12,000-18,000

£9,300-14,000

€11,000-16,000

The obelisk now known as London's Cleopatra's Needle was first perched upright in about 1450 BC in Heliopolis, on the order of Pharaoh Thutmose III. In 12 BC, Roman Emperor Augustus, having defeated Egypt 18 years earlier, directed the stele be floated down the Nile to Alexandria, where it was re-erected. 1,890 years later, in 1878, the red Aswan granite pinnacle was pivoted into place along the Thames, a gift of Egypt's ruler, in thanks for England's vanquishing of the French at the Battles of the Nile and Alexandria in 1801.



## A MONUMENTAL VENDOME COLUMN

331

### A FRENCH PATINATED-BRONZE MODEL OF THE VENDOME COLUMN

PARIS, CIRCA 1835

After the Place Vendôme column, on a black marble base  
61 in. (154.9 cm.) high

\$40,000–60,000

£31,000–46,000  
€35,000–52,000

**PROVENANCE:**

Empire; Sotheby's, Paris, 2 December 2004, lot 56.

The Place Vendôme column, inspired by the column of Trajan in the Forum Rome, was constructed from the bronze of 1250 Russian and Austrian cannons captured after the Battle of Austerlitz in 1805. The present model is surmounted by the figure of Napoleon as *Le Petit Corporal* -after a design by sculptor Charles Emile Seurre's (1798 - 1858), which was replaced 19 years after its removal. The Column's original statue, depicted Napoleon as a Roman emperor and in 1863, Seurre's statue was replaced by another, with Napoleon classically garbed in a toga.





**332**

**AN ITALIAN GILT-BRONZE MODEL OF  
TRAJAN'S COLUMN**

ROME, CIRCA 1820

Surmounted by a bronze figure of the Emperor on a  
stepped white marble plinth  
33½ in. (85.1 cm.) high

\$10,000–15,000

£7,700–12,000

€8,700–13,000

This model is very much along the lines of those cast by Wilhelm Hopfgarten and Benjamin Jollage, which are always unsigned. The Prussians preferred to render their models as they appeared in antiquity. Thus, Trajan's Column is topped by Trajan, rather than his replacement, St. Peter. As well, the chiseled Latin inscription over the doorway is similar to the manner of inscriptions seen in other examples by the firm, including the large, patinated bronze model of the Equestrian Statue of Marcus Aurelius.





333

**AN ITALIAN GIALLO ANTICO MODEL OF THE TEMPLE OF CASTOR AND POLLUX AND A MODEL OF THE TEMPLE OF VESPASIAN**  
 ROME, CIRCA 1850

Each on a *nero antico* marble base  
 30¾ in. (78.1 cm.) high, 10 in. (25.4 cm.) wide, 9¾ in. (24.7 cm.) deep (2)

\$15,000–20,000

£12,000–15,000  
 €13,000–17,000

This subject is among the most popular of Roman Grand Tour souvenir architectural models. Their very unusual and substantial size of the models as well as the highly-accurate detailing of the architectural ornament, especially the Corinthian capitals, architraves and friezes.



G. B. Piranesi, etching, detail of Temple of Vespasian (1756), prior to its excavation, c. 1810



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

■ **334**

**A MASSIVE ITALIAN SPECIMEN-MARBLE BUST OF A ROMAN EMPEROR**  
LATE 19TH/EARLY 20TH CENTURY

Classically draped in sienna marble over a cuirass of *sarrancoli*, porphyry, onyx and lapis lazuli specimens, on mottled black marble socle  
46 in. (116.8 cm.) high, 33 in. (83.8 cm.) wide

\$15,000-20,000

£12,000-15,000  
€13,000-17,000

PROPERTY FROM THE COLLECTION OF TOM BRITT

■ **335**

**A GILT BRONZE-MOUNTED PORPHYRY MORTAR**  
POSSIBLY ITALIAN, LATE 18TH/19TH CENTURY

Mounted with satyr masks  
17½ in. (44.4 cm.) high, 8½ in. (21.5 cm.) diameter

\$1,000-1,500

£770-1,200  
€870-1,300



335

## INDEX

### A

Achenbach, A., 247  
Aitchison, C., 240

### B

Barcaglia, D., 151  
Bazzanti, P., 152

### C

Carrier-Belleuse, P., 129  
Crisconio, P., 143

### D

de la Serna, I., 251  
Dubucand, A., 67

### E

Enjolras, D., 134

### F

Fausto, B., 142  
Fedden, M., 241  
Fleury, F.L., 97  
Fremiet, E., 56  
Frink, E., 233

### G

Gallatin, A.E., 243  
Guillemin, E., 61, 64, 65

### K

König, F., 232

### L

Larche, F., 149  
Leroux, G., 60  
Lhote, A., 248, 250  
Loiseau, G., 249

### M

Mêne, P., 57, 58

### P

Pilny, O., 62

### R

Romanelli, R., 150

### S

Storrs, J.B., 242  
Styka, A., 63

### T

Tadolini, S., 268  
Tanoux, H., 148  
Troncet, A., 145



# 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](http://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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (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](http://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; Rhode Island and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

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

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

## 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc. ;  
Account # 957-107978,

for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

- (a) You must collect **purchase lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option:
  - (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will 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.

## 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](http://www.christies.com/shipping) or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- 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](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- 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.
- 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.
- 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.

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

- 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**.
- (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.
- 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.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

### 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](http://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](http://www.christies.com).

### K GLOSSARY

**authentic**: authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

**due date**: has the meaning given to it 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](http://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

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

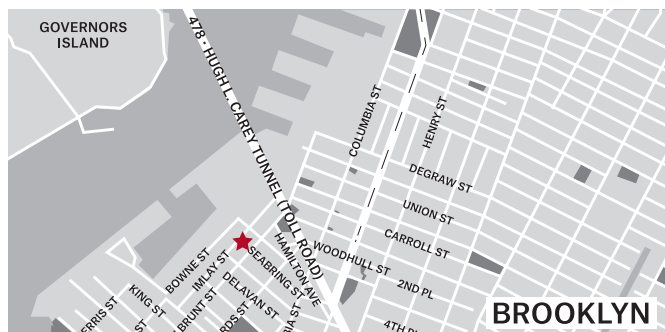
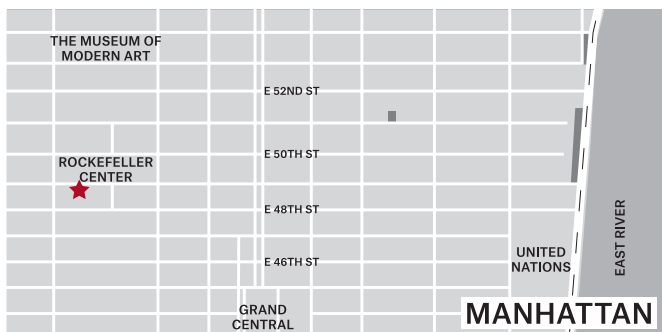
Email: PostSaleUS@christies.com

## 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.

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

# LEARN THE WAY YOU WANT TO

CHRISTIE'S  
EDUCATION

[LEARN MORE AT CHRISTIES.EDU](https://www.christies.edu)

DEGREE PROGRAMMES • CONTINUING EDUCATION • ONLINE COURSES

LONDON • NEW YORK • HONG KONG



**OLD MASTERS**

*New York, 30 October 2018*

**VIEWING**

25-29 October 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

François de Poortere  
FdePoortere@christies.com  
+1 212 636 2469

NICOLAS RÉGNIER  
(MAUBEUGE, FLANDERS  
1591-1667 VENICE)

*Saint Jerome*

oil on canvas

36 ½ x 45 ¾ in.  
(92.7 x 116.2 cm.)

\$250,000-350,000

CHRISTIE'S



**PROPERTY FROM THE ESTATE  
OF EUGENE V. THAW**

*New York, 30 October 2018*

**VIEWING**

27-29 October 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Gemma Sudlow  
Gsudlow@christies.com  
+1 212 636 2464

**CHRISTIE'S**



Property of Virginia Theological Seminary, Sold to Underwrite the Vocations Scholarship Fund and Other Bicentennial Objectives  
AN ASSYRIAN GYPSUM RELIEF OF A WINGED GENIUS  
REIGN OF ASHURNASIRPAL II, CIRCA 883-859 B.C.  
7 ft., 4 in. x 6 ft., 5 in. (223.5 cm. x 195.5 cm.)  
Estimate on Request

## ANTIQUITIES

*New York, 31 October 2018*

### VIEWING

25-30 October 2018  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Hannah Fox Solomon  
hsolomon@christies.com  
+1 212 636 2245

**CHRISTIE'S**





**A LOVE AFFAIR WITH FRANCE:  
THE ELIZABETH STAFFORD COLLECTION**

*New York, 1 November 2018*

**VIEWING**

27-31 October 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Elizabeth Seigel  
eseigel@christies.com  
+1 212 636 2229

**CHRISTIE'S**



**CHINESE EXPORT ART**  
*New York, 17 January 2019*

**VIEWING**  
12-16 January 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**  
Becky MacGuire  
bmacguire@christies.com  
+1 212 636 2215

**CHRISTIE'S**

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### THE COLLECTOR: ENGLISH & EUROPEAN 18TH & 19TH CENTURY FURNITURE, CERAMICS, SILVER & WORKS OF ART

23 OCTOBER 2018  
AT 10.00 AM AND 2.00 PM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: JULIA  
SALE NUMBER: 16270

(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](http://www.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](http://www.christies.com)

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

**16270**

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:

\_\_\_\_\_



## INTRODUCING NINE NEW COLOURS

From an exotic pink and our deepest red, to a soft off white and down to earth blue. Blended with only the richest pigments and finest quality ingredients for an extraordinary depth of colour.



DOWNLOAD  
BLIPPAR APP



SCAN THE  
WHOLE PAGE



DISCOVER THE  
NEW COLOURS

ORDER YOUR NEW COLOUR CARD

[WWW.FARROW-BALL.COM](http://WWW.FARROW-BALL.COM)

# 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  
Jean-François Palus  
Stéphanie Renault  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.

## CHRISTIE'S AMERICAS

Marc Porter, Chairman  
Jennifer Zatorski, President

## CHAIRMAN'S OFFICE

Ben Hall, Chairman  
Alexander Rotter, Co-Chairman  
Bonnie Brennan, Deputy Chairman  
Cyanne Chutkow, Deputy Chairman  
Sheri Farber, Deputy Chairman  
Loïc Gouzer, Co-Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Richard Lloyd, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Andrew Massad, 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

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

## CHRISTIE'S AMERICAS

### SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer,  
Diane Baldwin, Heather Barnhart, Alyson  
Barnes, Michael Bass, G. Max Bernheimer,  
Rita Boyle, Catherine Busch, Max Carter,  
Angelina Chen, Sandra Cobden, Dan Conn,  
Kathy Coumou, Deborah Coy, Francois de Poortere,  
Carrie Dillon, Yasaman Djunic, Monica Dugot,  
Richard Entrup, Lydia Fenet, Jessica Fertig,  
Dani Finkel, Johanna Flaum, Sara Friedlander,  
Sayuri Ganepola, Virgilio Garza, Benjamin Gore,  
Karen Gray, Jennifer K. Hall, Bill Hamm,  
William Haydock, Darius Himes, Margaret  
Hoag, 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, Gabriela Lobo,  
Rebecca MacGuire, Erin McAndrew, Adrien Meyer,  
Rick Moeser, Richard Nelson, Tash Perrin,  
Jason Pollack, Denise Ratinoff, Kimberly Ray,  
John Reardon, Margot Rosenberg, Sonya Roth,  
Caroline Sayan, Veronique Shagnon-Burke,  
Muys Snijders, Will Strafford, Sarah Vandeweerd,  
Cara Walsh, Hartley Waltman, Amy Wexler,  
Allison Whiting, Marissa Wilcox, Jody Wilkie,  
Zackary Wright, Steven Wrightson, Steven J. Zick

### VICE PRESIDENTS

Tylee Abbott, Christine Layng Aschwald,  
Danielle Austin, Victoria Ayers, Diane Baldwin,  
Marina Bertoldi, Adrian Bijanada, Katie Bollom,  
Diana Bramham, Eileen Brankovic, Maryum Busby,  
Cristina Carlisle, John Caruso, Elisa Catenazzi,  
Ana Maria Celis, Veronique Chagnon-Burke,  
Michelle Cheng, Margaret Conklin,  
Kristen de Bruyn, Elise de la Selle, Aubrey Daval,  
Cathy Delany, Ashish Desai, Christine Donahue,  
Caitlin Donovan, Lauren Frank, Vanessa Fusco,  
Christina Geiger, Joshua Glazer, Lisa Gluck,  
Peggy Gottlieb, Lindsay Griffith, Margaret Gristina,  
Izabela Grocholski, Helena Grubestic,  
James Hamilton, Elizabeth Hammer-Munemura,  
Natalie Hamrick, Minna Hanninen, Anne Hargrave,  
Val Hoyt, Sima Jalili, Emily Kaplan, Jessica Katz,  
Sumako Kawai, Marisa Kayyem, Caroline Kelly,  
Peter Klarinet, Alexis Klein, Kristin Kolich,  
Samantha Koslow, Noah Kupferman,  
Alexandra Lenobel, Richard Lopez, Ryan Ludgate,  
Adam McCoy, Michael Moore, Danielle Mosse,  
Caroline Moustakis, Christopher Munro,  
Libia Nahas, Laura Nagle, Marysol Nieves,  
Remi Nouailles, Jonquil O'Reilly,  
Rachel Orkin-Ramey, Joanna Ostrem,  
Sam Pedder-Smith, Carleigh Queenth,  
Joseph Quigley, Shlomi Rabi, Prakash Ramdas,  
Jeremy Rhodes, Casey Rogers, Thomas Root,  
William Russell, Emily Sarokin,  
Arianna Savage, Stacey Sayer, Morris Scardigno,  
Morgan Schoonhoven, Monique Sofo,  
Jogendra Somarouthu, Edwina Stitt,  
Gemma Sudlow, Bliss Summers, Bo Tan,  
Scott Torrence, Arianna Tosto, Terence Vetter,  
Beth Vilinsky, Jill Waddell, Michal Ward,  
Frederic Watrelot, Alan Wintermute,  
Jennifer Wright, Kristen Yraola, Timothy Yule,  
Cara Zimmerman

### ASSOCIATE VICE PRESIDENTS

Tyron Armstrong, Nicole Arnot, Nishad Avari,  
Kristin Bisagna, Bernadine Boisson,  
Vanessa Booher, Anne Bracegirdle,  
Elaine Brens, Christiana Bromberg, Natalie Brown,  
Tristan Bruck, Elisa Catenazzi, Michelle Cha,  
Patrick Conte, Cathy Delany, Alessandro Diotallevi,  
Julie Drennan, William Fischer, Emily Fisher,  
Sara Fox, Kristen France, Juarez Francis,  
Russell Gautsch, Emily Gladstone, Douglas Goldberg,  
Robert Gordy, Julia Gray, Emily Grimbball,  
Olivia Hamilton, Amy Indyke, Bennett Jackson,  
Stephen Jones, Paige Kestenman, Peter Kalogiannis,  
Jean M. Kim, Paula Kowalczyk, Sibyl Lafontant,  
Madeline Lazaris, Andrew Lick, David Lieu,  
Alexander Locke, Samantha Margolis,  
Laura Mathis, Nina Milbank, Ruth Mauldin,  
Nicole Moffatt, Leo Montan, Melissa Morris,  
Takaaki Murakami, Libia Nahas, Margaret O'Connor,  
Daniel Peros, Jessica Phifer, Nell Plumfield,  
Joseph Quigley, Rebecca Roundtree, Sara Rutter,  
Nicole Sales, Emily Salzberg, Jill Sieffert,  
Jason Simonds, Hilary Smith, Victoria Solivan,  
Hannah Fox Solomon, Natalie Stagnitti-White,  
Joey Steigelman, Joanna Szymkowiak, Victoria Tudor,  
Lillian Vasquez, Mike Wang, Stella Wang, Izzie Wang,  
Seth Watsky, Candace Wetmore, Elizabeth Wight,  
Emma Winder, Gretchen Yagielski

### AMERICAN BOARD

#### INTERNATIONAL REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Natalie Lenci,  
Mary Libby, Juanita Madrinan, David G. Ober,  
Betsy Ray, Nancy Rome, Brett Sherlock





# CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020