

THE COLLECTOR

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

New York, Tuesday 9 April 2019



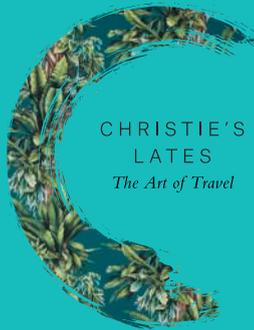
CHRISTIE'S



THE COLLECTOR

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

TUESDAY 9 APRIL 2019



CHRISTIE'S LATES

Friday 5 April, 6:00PM – 8:00PM.
Gallery talks and other activities.
For the full program please see christies.com.

Front cover: Lots 14, 19, 56, 59 (part), 205

Inside front cover: lot 51

Opposite Specialists: Lot 10, 52, 121

Page 4: Lot 411

Page 5: Lot 171

Page 6: Lots 44, 109, 157

Back cover: Lot 160

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.

9/10/18

CHRISTIE'S

AUCTION

Tuesday 9 April 2019
at 10.00 am - (Lots 1-214)

20 Rockefeller Plaza • New York, NY 10020

VIEWING

Friday	5 April	10.00 am - 5.00 pm
Saturday	6 April	10.00 am - 5.00 pm
Sunday	7 April	1.00 pm - 5.00 pm
Monday	8 April	10.00 am - 5.00 pm

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 **PIERRE - 17140**

AUCTION LICENSE

Christie's (#1213717)



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

These auctions feature

CHRISTIE'S LIVE™

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

CONDITIONS OF SALE

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

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. (2019)

View catalogues and leave bids
online at christies.com



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



ELISABETH PARKER
Consultant, Carpets
elisabethparker@
christiespartners.com



VICTORIA TUDOR
Specialist,
Asian Works of 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





L. Solon

NE TROUVE SON COUVERCLE





Christie's is honored to partner with La Maison Pierre Frey for the April 9 Collector Sale catalogue and exhibition design.

Founded in 1935, La Maison Pierre Frey designs and manufactures fabrics, wallpapers, carpets and furniture in the finest French tradition. Its textile and wallpaper designs combine expert craftsmanship with the firm's characteristic bold patterns and color combinations. The designs embrace homages to the arts of 18th century France as well as inspirations from global cultures and contemporary fine art.

The House's dedication to design history and French ingenuity is recognized globally. Its products bear the prestigious French "EPV" label (Entreprise du Patrimoine Vivant) which is awarded only to French firms committed to traditional production practices. It is a member of the Comité Colbert, which promotes French art de vivre, and the Design Leadership Network.

It continues to promote and preserve traditional design and manufacturing practices. The House includes five historic brands: Pierre Frey, Braquenie, Fadini Borghi, Boussac and Le Manach. In 2018, it acquired a third-generation furniture factory, which continues to employ furniture designers, carpenters, assemblers and upholsterers.

Pierre Frey remains a family-owned business. Chairman Patrick Frey is the son of the originator Pierre Frey. He is joined by his three sons, Pierre, Vincent and Matthieu.



1

1

A DANISH SILVER LARGE TAZZA, NO. 264A

MARK OF GEORG JENSEN, COPENHAGEN, 1945-77

Grapevine pattern, designed by Georg Jensen in 1918, the twisted stem topped by pendant grape bunches, circular bowl with flaring rim, *marked on underside*
 10½ in. (26.7 cm.) high
 41 oz. 16 dwt. (1,299 gr.)

\$5,000-7,000

£3,800-5,300

€4,400-6,100

2

A DANISH SILVER FLATWARE SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, 1933-44

Acorn pattern, engraved with initial D on reverse, comprising:

Twelve dessert spoons

Twelve teaspoons

Twelve dinner forks

Twelve fish forks

Eight pastry forks

Twelve dinner knives with English stainless blades

Twelve butter spreaders

A cake knife

A sugar shovel

A pickle fork, Blossom pattern

A sugar tong, Blossom pattern

A preserve spoon, another pattern

A sugar tong, Acanthus pattern

Together with a pair of Danish salad servers and a Georg Jensen USA creamer and sugar bowl

109 oz. 2 dwt. (3,393 gr.) weighable silver

(90)

\$5,000-7,000

£3,800-5,300

€4,400-6,200



2

PROPERTY FROM THE COLLECTION OF ROBERT AND ELLEN GUTENSTEIN

3

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)

\$10,000-15,000

£7,600-11,000

€8,800-13,000

PROVENANCE:

Acquired from The Silver Fund, London, June 2001.





PROPERTY OF A LADY

4

A DANISH SILVER FLATWARE SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

Cactus pattern, comprising:

- Twelve tablespoons
- Nineteen dessert spoons, in sizes
- Twenty-four teaspoons
- Twelve 5 o'clock teaspoons
- Twelve demitasse spoons
- Thirty-five dinner forks
- Twelve lunch forks
- Twenty-four salad forks
- Twenty-four fish forks
- Two small meat forks
- Twelve pastry forks
- Twenty-two dinner knives

- Twelve lunch knives
- Twenty-three fish knives
- Twenty-four fruit knives
- Two fish servers
- A cold meat server
- Two pastry servers
- Three pairs of salad serving sets, in sizes
- Two soup ladles
- A berry spoon
- A cheese knife
- A pair of sugar tongs
- A bottle opener
- 339 oz. 10 dwt. (10,560 gr.) weighable silver

(273)

\$10,000-15,000

£7,600-11,000
€8,800-13,000



THE BURT COLLECTION OF AMERICAN SILVER

7

AN AMERICAN SILVER ICE BOWL

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1871

Of oval form, chased as a craggy iceberg and applied with suspending icicles, the handles mounted with polar bears, marked on underside and numbered 125 and with date code for 1871

10¾ in. (27.3 cm.) long

31 oz. 6 dwt. (973.4 gr.)

\$15,000-25,000

£12,000-19,000

€14,000-22,000

Gorham lists this model for an ice bowl as No. 125 and it was first introduced on 15 April, 1870 at the manufacturing cost of \$81.96. Gorham made several different ice bowls; however, this model was the most popular and best-selling.

The iconography of this ice bowl relates to the 1867 purchase of Alaska from Russia for \$7.2 million. Also at this time, the Bostonian, Frederic Tudor (1783-1864) developed the technology to harvest, market, and sell ice to an affluent client base. Ice was a luxury in the late 19th century, and these silver bowls reflected its value and prestige. (See Samuel J. Hough, "The Class of 1870: Gorham Sterling Ice Bowls," *Silver Magazine*, September-October 1989, pp. 30-33).





8

AN ITALIAN SILVER MODEL OF A RABBIT

MARK OF BUCCELLATI, MILAN, CIRCA 1960

Realistically modeled as a rabbit resting on his hind legs,

underside engraved BUCCELLATI 800

16½ in. (41.9 cm.) high

47 oz. 6 dwt. (1,471 gr.)

\$12,000-18,000

£9,100-14,000

€11,000-16,000

9

AN ITALIAN SILVER FRUIT BASKET

MARK OF MARIO BUCCELLATI, MILAN, CIRCA 1935

Modeled as a basket of fruit, the basket of woven reed style with removable top realistically designed as full sized fruits, and foliage including pears, grapes, apples and pomegranates, *marked on underside of basket*

14 in. long

75 oz. (2,333 gr.)

\$15,000-25,000

£12,000-19,000

€14,000-22,000





10

A LARGE ITALIAN MODEL OF A FLAMINGO

MARK OF M. BUCCELLATI, MILAN, CIRCA 1940

Realistically modeled standing with an arched neck and head turned slightly, textured feathers, *marked M. BUCCELLATI under beak and stamped 800 on tail feather*

70¼ in. (178.4 cm.) high

230 oz. (7,153 gr.)

\$60,000-90,000

£46,000-68,000

€53,000-79,000



PROPERTY FROM A NORTHEAST COLLECTOR

11

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 vase shaped sockets, *marked to base rims*

22½ in. (57.2cm.) high
318 oz. 4 dwt. (9,896 gr.)

(2)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

12

A VICTORIAN SILVER EWER AND STAND

MARK OF JAMES BARCLAY HENNELL, LONDON, 1877

The ewer of vase form with oak branch rims and scroll handle, chased in high relief with knights on horseback engaged in battle, the domed foot with sprays of oak, the circular stand with wide border chased with similar scene and applied with twisted oak branches, the well engraved with a coat-of-arms and supporters, ewer engraved with matching crest, *marked on neck of ewer and rim of stand*

20½ in. (52 cm.) high

112 oz. 2 dwt (3,486 gr.)

(2)

\$7,000-10,000

£5,300-7,500

€6,200-8,800

The coat-of-arms are those of Howard quartering others.

PROPERTY FROM THE COLLECTION OF JACQUELINE DE ROTHSCHILD PIATIGORSKY

13

A VICTORIAN SILVER FIVE-PIECE TEA AND COFFEE SERVICE AND MATCHING TWO-HANDLED TRAY

MARK OF GEORGE FOX, LONDON, 1880-82

all of spherical form with beaded rims and lobed lower bodies, the upper bodies engraved with pendant acanthus leaf-tips, the reeded strap handles with acanthus terminals, hinged covers with applied ring of rosettes, engraved with monogram RR, comprising a kettle on lampstand, a teapot, a coffee pot, a cream jug, a two-handled sugar bowl and a conforming two-handled oval tray; together with a pair of matching sugar tongs, *fully marked*

20¼ in. (51.5 cm) long, the tray, over handles; 10½ in. high, the kettle on lampstand

105 oz. 16 dwt. (3,290 gr.)

\$4,000-6,000

£3,100-4,500

€3,600-5,300

The monogram RR is likely that of a member of the Rothschild family; the vendor being a descendant of Mayer Alphonse James de Rothschild (1827-1905).



12



13



14

A SET OF FOUR REGENCY SILVER-GILT CANDLESTICKS

MARK OF JOSEPH CRADDOCK AND WILLIAM REID, LONDON, 1819

The shaped square bases cast with masks surrounded by scrolls and sprays of flowers, rising to knopped stems cast with shells and sweeping scrolls enclosing flowers, campana shaped sockets with shells and bosses linked by strapwork, bases and conforming detachable nozzles engraved with a crest, *marked and numbered on base rims and flanges of nozzles*

11¾ in. (29.8 cm.) high

157 oz. 2 dwt. (4,886 gr.)

\$10,000-15,000

(4)

£7,600-11,000

€8,800-13,000

The crest is that of Kemp.



15

A REGENCY SILVER TWO-HANDLED TRAY

MARK OF PAUL STORR, LONDON, 1814

Shaped oval, the gadrooned border with double-shells flanked by acanthus alternating with palmettes at intervals, the reeded handles with acanthus terminals, raised on foliate bracket supports, the center engraved with the Royal arms and a crest within the Order of the Bath below a baron's coronet, *marked on underside*

27½ in. (69.8 cm.)

156 oz. 18 dwt. (4,880 gr.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

James, 1st baron Gambier (1756-1833).

Anonymous sale: Christie's, New York, 18 October 1994, lot 323.

The crest and coronet are for James, 1st Baron Gambier, born in 1756, the celebrated Admiral who, at Lord Howe's victory in 1794, distinguished himself by commanding the first ship to break through the enemy's line. He was in command of the Baltic fleet during the bombardment of Copenhagen in 1807, for which service he was created Baron Gambier. At the time of Lord Cochrane's attack on the French fleet in 1809 he was in command of the Channel Fleet and it was said that he but feebly supported his comrade's action, through his conduct was upheld by a court martial at his own request.

In July 1814 he was appointed First Commissioner at Ghent in charge of negotiations to conclude a peace with the United States, which was subsequently ratified at Washington on 17 February 1815. It is evident that this tray formed part of the allowance of plate issued to him by the Jewel House for his diplomatic mission.



William Beechey (1753-1839), *Portrait of James Gambier, 1st Baron Gambier (1756-1833)*, 1809
National Maritime Museum, Greenwich



16

**A PAIR OF REGENCY SILVER THREE-LIGHT
CANDELABRA**

MARK OF BENJAMIN SMITH II AND BENJAMIN SMITH
III, LONDON, 1817

Domed circular bases and baluster stems boldly cast with shells, roses, and scrolling acanthus leaves, detachable scroll branches surmounted by petal-form drip pans and blossom-form sockets, the detachable nozzles with beaded rims, candlestick sockets and nozzles engraved with crest, *marked on base rims, flanges of branches, sockets and most nozzles, and with import marks for Dublin, 1929, socket and nozzles notch-numbered*

18¼ in. (47 cm.) high

242 oz. 10 dwt. (7,541 gr.)

(2)

\$20,000-30,000

£16,000-23,000

€18,000-26,000



17

A PAIR OF REGENCY SILVER CANDLESTICKS

MARK OF BENJAMIN SMITH II AND BENJAMIN SMITH
III, LONDON, 1817

Domed circular bases and baluster stems boldly cast with shells, roses, and scrolling acanthus leaves, conforming vase shaped sockets with detachable nozzles with beaded rims, sockets and nozzles engraved with crest, *marked on base rims and nozzles, base rims with import marks for Dublin, 1929*

12½ in. (30.9 cm.) high

132 oz. 6 dwt. (4,114 gr.)

(2)

\$8,000-12,000

£6,100-9,100

€7,100-11,000

17 (detail)



16



17



PROPERTY FROM THE COLLECTION OF ROBERT AND ELLEN GUTENSTEIN

18

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.)

\$12,000-18,000

£9,100-14,000
€11,000-16,000

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.



19

A WILLIAM IV SILVER WARWICK VASE WINE COOLER AND PLINTH

MARK OF PAUL STORR, LONDON, 1834

Of typical form and on square plinth base, with bifurcated vine branch handles and egg-and-dart border, the base and plinth engraved on both sides with crest and script cypher WC, gilt interior, *marked on wine cooler near handle and base rim of plinth, base rim of wine cooler and stand further stamped STORR & MORTIMER LONDON*

16 in. high (40.7 cm.) high; 14 $\frac{3}{8}$ in. (36.5 cm.) long, over handles
206 oz. 10 dwt. (6,422 gr.)

\$50,000-70,000

£38,000-53,000

€44,000-61,000

The crest and motto are those of Greville, as borne by the Earls of Warwick.



20

A SET OF TWENTY-FOUR SILVER DINNER PLATES FROM THE BATTENBURG SERVICE

MARK OF PAUL STORR, LONDON, 1810 (13), 1811 (8), 1808 (3)

Shaped circular, the applied gadrooned rim with acanthus leaf-tips at intervals, the border engraved with accolé coats-of-arms with royal coat-of-arms above, *marked on undersides*

10¼ in. (26 cm.) diameter

525 oz. (16,328 gr.)

(24)

\$25,000-35,000

£19,000-26,000

€22,000-31,000

PROVENANCE:

H.R.H. Henry, Prince of Battenburg K.G. (1858-1896) and thence to his wife.

H.R.H. Princess Beatrice (1857-1944); Christie's London, 4 May 1932, lot 116 (part).

Anonymous sale; Christie's, New York, 18 October 1995, lot 329.

The arms are those of Battenberg *accolé* with the Royal arms of Great Britain with those of Saxony on an escutcheon of pretence, as borne by Prince Henry of Battenburg K.G., and his wife, Princess Beatrice, fifth daughter of Queen Victoria, whom he married in 1885.

These plates form part of an extensive dinner service by Storr weighing a total of 4,882 oz., dispersed in the sale cited above for a total of £1,168. Other pieces from the service to have appeared in these Rooms include the following: a pair of wine coolers from the George Sydney Collection, sold May 24, 1977, lot 199; twelve dinner plates from the Samuel J. Campbell Collection, February 11, 1982, lot 145; a pair of vegetable dishes, a pair of sauce tureens and covers, a further twelve dinner plates, and a pair of meat dishes, all sold October 22, 1984, lots 15 through 162, and a soup tureen on stand, sold April 11, 1990, lot 368.

The Battenburg service appears in the diary kept by the young Arthur Grimwade, then a trainee in Christie's London silver department: "7 April 1932. Today I went with Mr. B. to Princess Beatrice's apartments at Kensington Palace to view a magnificent silver dinner service by Paul Storr which they want to know if we think we could get more than /p1,000 for. They have had an offer of this amount. We took the portable scales..." Then, in May: "The royal Storr dinner service was sold as one lot. It was bought by a man named Vardi [probably an American dealer] who had left a commission on it but had to go higher. He got it at 6/10d. per oz., the total amounting to /p1,668.3.5. The plated dish covers were sold separately. It was quite a quick sale, the bidding starting at 3/-. For such a large service at such a time and for such a late date 1809-11, 6/10 is not bad although it was by Storr" (Arthur Grimwade, *Silver for Sale*, published by M. Russell, Norwich, 1994, pp. 17-19).

Another set of twelve plates sold in these rooms 11 February 1982, lot 145, The Estate of Samuel J. Campbell.



H.R.H. Princess Beatrice of Battenburg (1857-1944)

21

A SET OF TWELVE REGENCY SILVER SOUP PLATES FROM THE BATTENBURG SERVICE

MARK OF PAUL STORR, LONDON, 1811 (8), 1810 (4),

Shaped circular, the gadrooned rims with acanthus leaf-tips at intervals, border engraved with accolé coat-of-arms with royal coronet above, *marked on undersides, 1810 plates further stamped 3, 1811 plates stamped Z*

10½ in. (25.6 cm.)

280 oz. 16 dwt. (8,733 gr.)

(12)

\$12,000-18,000

£9,100-14,000

€11,000-16,000

PROVENANCE:

H.R.H. Henry, Prince of Battenburg K.G. (1858-1896) and thence to his wife

H.R.H. Princess Beatrice (1857-1944); Christie's, London, 4 May 1932.

The arms are those of Battenberg *accolé* with the Royal arms of Great Britain with those of Saxony on an escutcheon of pretence, as borne by Prince Henry of Battenburg K.G., and his wife, Princess Beatrice, fifth daughter of Queen Victoria, whom he married in 1885.

See previous lot for additional information.





20



20



21

THE GREY-EGERTON WINE COOLERS: AN IMPORTANT SET OF FOUR REGENCY SILVER WINE COOLERS BY PAUL STORR

PROPERTY FROM A PRIVATE COLLECTION

22

AN IMPORTANT SET OF FOUR REGENCY SILVER WINE COOLERS

MARK OF PAUL STORR, LONDON, TWO 1811, TWO 1813

Each of vase form on lion's-paw and acanthus feet, the lower body with quilting, handles terminating in lion-masks, each with detachable collar and liner, each engraved on the body with two coats-of-arms, each collar and two of the liners with two crests, a pair additionally with a horse crest under bases, on liners and on flange of collars, each marked under base or on body and on collars and liners, the earlier pair with addition marks to the acanthus feet

10 in. (25 cm.) high

501 oz. (1,560 gr.)

(4)

\$150,000-250,000

£120,000-190,000

€140,000-220,000

PROVENANCE:

Sir John Grey-Egerton (1766-1825), 8th Bt. of Oulton Park, Cheshire.
Anonymous sale; Christie's, New York, 20 May 2015, lot 298.

The arms are those of Egerton quarterly with those of Grey, with those of Jackson on an escutcheon of pretence, as borne by Sir John Grey-Egerton, 8th baronet (1766-1825). The arms on the other side are those of Egerton with thirty-four quartervines representing Sir John Grey-Egerton's ancestry.

Egerton married in 1795 Maria, daughter and sole heiress of Thomas Scott Jackson, one of the Directors of the Bank of England. In 1814 he took the surname Grey-Egerton, having succeeded to the Egerton baronetcy upon the death of Thomas Egerton, Viscount Grey de Wilton and Earl of Wilton. Egerton was a member of Parliament for Chester from 1807-1818 and a successful race horse owner. He died without issue in 1825 after a carriage accident at the Epsom Races. The title devolved on his brother the Rev. Sir Philip Grey-Egerton.

Wine coolers of this and similar forms by Storr often feature an octagonal pad below the paw foot. The earlier pair of wine coolers from this set of four have addition marks to the feet, suggesting that when Egerton ordered the second set of coolers he requested that acanthus leaves below the paw feet be added, to aggrandize the set. This motif on a set of wine coolers by Storr, England's most celebrated silversmith, appears to be unique.

A set of twelve dinner plates by Paul Storr of 1811, engraved with the same arms, sold Christie's, New York, 18 October 2005, lot 242.



The arms of Egerton quarterly with those of Grey, with those of Jackson on an escutcheon of pretence, as borne by Sir John Grey-Egerton, 8th Bt.





23

23

A GEORGE III SILVER EPERGNE

MARK OF JOHN PARKER AND EDWARD WAKELIN, LONDON, 1762

The oval stand raised on four leaf-capped double-scroll supports, linked by openwork rocaille aprons, the neck pierced with quatrefoil and stars, repeated on the central oval basket, with four detachable double-scroll branches supporting four shallow dishes with shellwork rims, center of oval basket engraved with coat-of-arms in a rococo cartouche, the shallow dishes crested to match, *fully marked on basket and stand, shallow dishes and branches with lion passant*

12½ in. (32.8 cm.) high; 16¼ in. (42.3 cm.) long
95 oz. 14 dwt. (2,976 gr.)

\$8,000-12,000

£6,100-9,100
€7,100-11,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 18 October 2001, lot 287.

Arms in pretense are those of Harrison of Perivale as found on the tomb of John Harrison (d.1722) in the church of St. Mary the Virgin, Perivale, Middlesex.

24

A PAIR OF QUEEN ANNE SILVER CANDLESTICKS

MARK OF WILLIAM LUKIN, LONDON, 1709

Each on stepped square base with cut-corners, circular well rising to faceted knopped baluster stem, engraved with a crest, *marked to undersides; together with a pair of associated nozzles, apparently unmarked*

6½ in. (16.5 cm.) high
24 oz. 8 dwt. (758.8 gr.)

(2)

\$5,000-8,000

£3,800-6,000
€4,400-7,000

PROVENANCE:

Henry Drax (b.c.1693-1755) of Charborough, co. Dorset, then by descent to, John Charles William Sawbridge-Erle-Drax (1893-1982), of Bilting House, Kent, J. C. W. Sawbridge-Erle-Drax, Esq.; Christie's, London, 27 February 1929, lot 38 (£138 to Crichton).

The crest is that of Drax, almost certainly for Henry Drax (b.c.1693-1755) of Charborough, M.P. for Wareham, co. Dorset. He succeeded his father, Thomas Drax, on the latter's death in 1704.



24



25

25

A PAIR OF GEORGE I SILVER CANDLESTICKS AND SNUFFER 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 nozzles, mark of Jonathan Alleine, London, circa 1775, each marked on base, the candlesticks marked on sconce and nozzle*

7¾ in. (19.3 cm.) high, the candlesticks
34 oz. (1,054 gr.)

(4)

\$5,000-8,000

£3,800-6,000
€4,400-7,000



26

26

A SWEDISH PARCEL-GILT SILVER TANKARD
MARK OF JOHAN WALLMAN, VARBARG, MAKER'S
MARK ONLY STRUCK TWICE, FIRST-QUARTER 18TH
CENTURY

On three pomegranate feet, the flat hinged cover finely
engraved with cherubim and flowers and with acanthus bud
and pomegranate thumbpiece, the cover inset with medallion
dated 1682, the front later inset with medallion within later
engraved cartouche
7¼ in. (18.4 cm.) high
36 oz. 4 dwt. (1,125 gr.)

\$5,000-8,000

£3,800-6,000

€4,400-7,000

27

A SCANDINAVIAN SILVER PEG TANKARD
FIRST-HALF 18TH CENTURY, MAKER'S MARK NT IN SCRIPT

On three claw and ball feet, chased with bird flower and foliage,
the hinged domed cover with crowned lion rampant and shield
thumbpiece, inset with medallion dated 1717, engraved with initials
KHNO and *SLOD*, marked on underside, and with prick engraved with
scratch weight *Vog 56 Lod*
8 in. (20.3 cm.) high
24 oz. 12 dwt. (765 gr.)

\$4,000-6,000

£3,100-4,500

€3,600-5,300



27



28

28

A GERMAN SILVER-GILT TANKARD

DANZIG, LATE 17TH CENTURY, MAKER'S MARK GB OR POSSIBLY CB, DOUBLE STRUCK, POSSIBLY FOR CHRISTIAN BISTRAM

Chased with a scene of the parable of the Good Samaritan, *marked on body and cover near handle*
 6 $\frac{3}{4}$ in. (6.8 cm.) high
 26 oz. 10 dwt. (824 gr.)

\$4,000-6,000

£3,100-4,500
 €3,600-5,300

29

A GERMAN LARGE SILVER PUNCH BOWL AND COVER

MARK OF HEINRICH MAU, DRESDEN, CIRCA 1890

Of double-bellied form, raised on two scroll supports and two bracket supports, the body boldly chased with shellwork and floral sprays and applied with large acanthus laves sweeping across the body to form handles at the neck, the domed cover chased with scrolls and sweeping lobes and surmounted by a figural rocaille scroll finial, lower body engraved with date 1894 in shellwork cartouche, *marked on underside of bowl and flange of cover*

18 in. (45.8 cm.) high
 125 oz. 14 dwt. (3,909 gr.)

(2)

\$8,000-12,000

£6,100-9,100
 €7,100-11,000



29



30

A PAIR OF GERMAN SILVER FOUR-LIGHT CANDELABRA
MARK OF HEINRICH MAU, DRESDEN, CIRCA 1890

On shaped circular stepped domed bases cast with rocaille, rising to twisted baluster stems and detachable foliate scroll branches supporting detachable drip-pans and sockets, undersides of bases engraved *S.v.T. 24.12.92*, marked on base rims and flanges, flanges numbered *I, II*

18 $\frac{1}{2}$ in. (47.3 cm.) high
176 oz. 18 dwt (5,502 gr.)

(2)

\$6,000-9,000

£4,600-6,800
€5,300-7,900

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION
(LOTS 26-31)



31

A PAIR OF FRENCH SILVER SOUP TUREENS AND COVERS

MARK OF JEAN BAPTISTE-CLAUDE ODIOT, PARIS, 1819-38

Each circular on a square plinth raised on four paw feet and applied with sphinx and anthemion at intervals, the spreading stem with stiff leaf decoration, the bowl with similar leaf rim and bi-furcating serpent handles issuing from acanthus leaves, the flat covers surmounted by a bud finial issuing from a stiff leaf and floral calyx, the bases and covers engraved with a coat-of-arms and motto surmounted by two crests, lacking liners, *fully marked, the bases also stamped J.Bte.Cde.ODIOT, and with Austrian import marks* 15 in. (38.1 cm.) long, over handles 218 oz. 12 dwt. (6,798 gr.) (2)

\$25,000-35,000

£19,000-26,000

€22,000-31,000

PROVENANCE:

Anonymous sale; Christie's, New York, 23 October 1998, lot 7.





PROPERTY OF A LADY

32

A FRENCH SILVER FLATWARE SERVICE

MARK OF PUIFORCAT, PARIS, 20TH CENTURY

With a threaded, shield terminal, comprising:

- | | |
|----------------------------------------------------|------------------------------------|
| Twenty-four dinner knives | Twelve dessert spoons |
| Twelve fish knives | A small fork |
| Twelve fruit knives | Fish serving fork and knife |
| Twelve butter knives | Four large serving spoons in sizes |
| Twelve tablespoons | A large serving fork |
| Twelve teaspoons | A sardine server |
| Twenty-four dinner forks | A sugar sifting spoon |
| Twelve fruit forks | A sauce ladle |
| Twelve fish forks | A cake slice |
| Eleven oyster forks | Two smaller servers |
| Twelve coffee spoons | Asparagus tongs |
| A crumb scoop | |
| 299 oz. 18 dwt. (9,330 gr.) weighable silver (183) | |

\$5,000-8,000

£3,800-6,000

€4,400-7,000

PROPERTY OF A SWISS COLLECTOR (LOTS 33-34)

33

A FRENCH SILVER DINNER SERVICE

MARK OF PUIFORCAT, PARIS, 20TH CENTURY

With shaped reeded rims with leaf-tips at angles, comprising:

A pair of oval meat dishes

A pair of smaller oval meat dishes

A pair of circular chop plates

Four square vegetable dishes

A pair of sauce boats on fixed stands

together with a silver-gilt and cut-glass caviar serving bowl, marked on undersides

19½ in. (49.5 cm.) long, the largest meat dishes

484 oz. 2 dwt. (15,057 gr.) weighable silver

(13)

\$15,000-25,000

£12,000-19,000

€14,000-22,000







34

PROPERTY OF A SWISS COLLECTOR (LOTS 33-34)

34

A SET OF TWELVE FRENCH SILVER PLACE PLATES

MARK OF PUIFORCAT, PARIS, FIRST HALF 20TH CENTURY

Shaped circular with reeded rims, *marked on undersides*

11½ in. (28.3 cm.) diameter

316 oz. 4 dwt. (9,833.8 gr.)

(12)

\$6,000-8,000

£4,600-6,000

€5,300-7,000

35

**A SET OF TWELVE JAPANESE SILVER AND
HARDSTONE-MOUNTED WINE GOBLETs**

RETAILED BY YAMANAKA & CO. INC., OSAKA AND NEW
YORK, CIRCA 1900

Each with red agate base mounted with silver border and rising to
a green hardstone stem, all supporting the glass bowl etched with
foliage, *marked on underside*

5½ in. (13.5 in.) high

(12)

\$6,000-9,000

£4,600-6,800

€5,300-7,900



35



PROPERTY FROM THE COLLECTION OF JACQUELINE DE ROTHSCHILD
PIATIGORSKY

36

A FRENCH SILVER FLATWARE SERVICE

MARK OF BOIN TABURET, PARIS, EARLY 20TH CENTURY

With faceted handle terminals, comprising:

- | | |
|----------------------------|--------------------------------|
| Thirty-five dessert spoons | Forty-two dessert knives |
| Sixteen teaspoons | Forty-two cheese knives |
| Twenty-four coffee spoons | Fifty-three dinner knives |
| Twenty table forks | Two serving spoons |
| Thirty-two dessert forks | A salad serving spoon and fork |
| Twelve oyster forks | A serving fork |
| Two asparagus tongs | Six sauce ladles |

333 oz. 10 dwt. (10,371 gr.) weighable silver (289)

\$25,000-35,000

£19,000-26,000

€22,000-31,000



37

37

A JAPANESE EXPORT SILVER FOUR-PIECE TEA AND COFFEE SERVICE

MARK OF ARTHUR AND BOND, YOKOHAMA, CIRCA 1900

Chased in high relief with irises emerging from tranquil tides on a spot-hammered ground, comprising: a teapot, a coffee pot, a cream jug, and a sugar bowl and cover, the neck of coffee pot and all covers with double-walled construction, *marked on undersides*

10½ in. (26.7 cm.) high, the coffee pot

65 oz. 6 dwt. (2,030 gr.)

(4)

\$3,000-5,000

£2,300-3,800

€2,700-4,400



38

38

A JAPANESE EXPORT SILVER VASE

CIRCA 1900

Chased in high relief with irises emerging from tranquil tides against a spot-hammered ground, shaped flaring rim, double-walled construction, *marked on underside*

6¾ in. (16.8 cm.) high

28 oz. (870.8 gr.)

\$2,000-3,000

£1,600-2,300

€1,800-2,600

39

A JAPANESE SILVER AND ENAMEL TEAPOT
CIRCA 1900

Oval raised on four lobed scroll supports, the body applied and enameled with purple *champlevé* wisteria and trailing vines of pink and yellow prunus, the conforming detachable cover with vari-colored enameled butterfly, marked on underside
9¼ in. (23½ cm) long
15 oz. 12 dwt. (485 gr.)

\$2,000-3,000

£1,600-2,300
€1,800-2,600



40

A JAPANESE PIERCED SILVER AND ENAMEL BUD VASE
CIRCA 1900

The pierced body enameled with pink, purple and blue *champlevé* wisteria and bright green leaves, the shoulder and foot engraved with waves, the thin flaring neck with radiating leaves in vari-colored enamel, apparently unmarked
7½ in. (19.3 cm.) high
7 oz. 10 dwt. (233 gr.)

\$2,000-3,000

£1,600-2,300
€1,800-2,600



41

A PAIR OF JAPANESE SILVER AND ENAMEL BUD VASES
CIRCA 1900

Each raised on splayed bracket feet, applied and enameled with flowering branches of purple *champlevé* wisteria, marked on undersides
8¼ in. (20.9 cm.) high
19 oz. 18 dwt. (618 gr.)

(2)

\$4,000-6,000

£3,100-4,500
€3,600-5,300

41



42

A PAIR OF FRENCH 'JAPONISME' ORMOLU AND ELECTROPLATED TWIN-LIGHT CANDELABRA
POSSIBLY CAST BY BARBEDIENNE, THE DESIGN
ATTRIBUTED TO EDOUARD LIEVRE, LAST QUARTER
19TH CENTURY

Each with asymmetric candle-branches cast as blossoming
branches, with dragons entwined around the tapered neck,
above a circular Greek key base supported by three elephant-
head feet

14¼ in. (36.1 cm.) high (2)

\$4,000-6,000 £3,100-4,500
€3,600-5,300

A related pair of candelabra with patinated bronze bodies sold
Christie's, New York, 18 November 2014, lot 47 (\$52,500).

43

**A FRENCH SILVER AND ENAMEL JAPONISME
CIGARETTE BOX**

PARIS, LATE 19TH CENTURY, MAKER'S MARK ?T

Colorfully enameled with bands of geometric design and
flowering branches, the cover with a figure beneath a willow
tree, gilt interior, *marked on box and cover*

3¾ in. (9.5 cm.) long
6 oz. 14 dwt. (208 gr.)

\$3,000-5,000 £2,300-3,800
€2,700-4,400

THE PROPERTY OF A RHODE ISLAND COLLECTOR

44

WILLIAM HUGHES (BRITISH, 1842-1901)

*A pair of still lifes with apples and plums in a Japanese
vase*

each signed and dated 'WHughes 1880' (lower left)
oil and gold paint on canvas
40 x 17¾ in. (101.6 x 45.1 cm.)

\$5,000-8,000 £3,800-6,000
€4,400-7,000



45

**A PAIR OF FRENCH 'JAPONISME' BRONZE-
MOUNTED LACQUER AND HARDWOOD ETAGERES**
20TH CENTURY

Each with glass upper tier raised on elephants' heads, above a
red and gilt lacquer panel depicting birds among foliage, with
pierced fretwork frieze and stretcher

33 in. (84 cm.) high, 28 in. (71.1 cm.) wide, 19 in. (48 cm.) deep (2)

\$12,000-18,000 £9,100-14,000
€11,000-16,000

Another pair of *etageres* of this model sold Christie's, New
York, 26 November 2013, lot 152 (\$35,000).



44



45





46



E. Reiber, *L'art pour tous : Encyclopédie de l'art industriel et décoratif*, 24^{ème} année, no. 610, 15 novembre 1885, p. 2538.

■46

A FRENCH 'JAPONISME' PARCEL-GILT AND PATINATED BRONZE VASE

THE DESIGN ATTRIBUTED TO EMILE REIBER, PARIS, LAST QUARTER 19TH CENTURY

Of square baluster form, with fruiting branch-form handles, the body applied with bats and Chinese characters, the base supported by four elephant-head feet with down-turned scrolled trunks

26¾ in. (67.9 cm.) high, 11 in. (27.9 cm.) wide, 10½ in. (26.7 cm.) deep

\$7,000-10,000

£5,300-7,500

€6,200-8,800

The present vase is directly based on a drawing by Emile Reiber, published in *L'art pour tous : Encyclopédie de l'art industriel et décoratif*, 24^{ème} année, no. 610, 15 novembre 1885, p. 2538. This popular model was also produced in earthenware faience by Théodore Deck. Another bronze vase of this form was sold Christie's, Paris, 15 November 2018, lot 19 (€11,875).



47

■47

A PAIR OF AMERICAN GILT AND POLYCHROME-DECORATED BRONZE TABLE LAMPS

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

Each of tapering rectangular form, decorated with potted plants, each signed *E. F. Caldwell & Co. Inc. New York, electrified*

14½ in. (36.8 cm.) high, excluding fitments

(2)

\$3,000-5,000

£2,300-3,800

€2,700-4,400

■48

A PAIR OF FRENCH PARCEL-GILT AND POLYCHROME-DECORATED EBONIZED VITRINES-ON-STANDS

ATTRIBUTED TO GABRIEL VIARDOT, PARIS, LAST QUARTER 19TH CENTURY

Each of pagoda-form, surmounted by a pair of seated figured over yellow silk-lined interior flanked by dragons, raised on a pierced fretwork base, the angles headed by entwined two dragons, on paw feet

85 in. (215.9 cm.) high, 34¼ in. (86.9 cm.) wide, 17½ in. (44.4 cm.) deep (2)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

These profusely-carved and highly impressive vitrines are attributed to the celebrated *ébéniste*, Gabriel Viardot, who began his career in his father's workshop, ultimately succeeding him in 1861. Together with firms such as Vibert et Perret (La Maison des Bambous), Viardot and his contemporaries formed the cornerstone of French furniture-making in the then-fashionable Chinese and Japanese style. Specializing in '*meubles et articles de Chine et Japon*', Viardot exhibited and was lauded at the *Expositions Universelles* of 1867 (four medals), 1878 (silver medal) and 1889 (gold medal) and the jury acclaimed '*ses meubles fort intéressants tant par leur tonalité que par leur parfaite expression*'. The *ébéniste* created furniture ranging from bookcases to bedroom sets which drew on works from China, Japan and Vietnam among others. A cabinet by Viardot dating to 1888 is in the Victoria and Albert Museum, London (Victoria and Albert Museum, *Art and Design in Europe and America 1800-1900*, New York 1987, pp. 134-135). A related fire-surround attributed to Viardot, featuring gilt and polychrome-painted dragons, was sold Christie's, New York, 18 April 2013, lot 13 (\$117,750).





49

■▲49

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

\$6,000-8,000

£4,600-6,000

€5,300-7,000

THE PROPERTY OF A GENTLEMAN

50

A FRENCH ORMOLU AND PATINATED BRONZE JARDINIÈRE

BY CHRISTOFLE & CIE., PARIS, LAST QUARTER 19TH CENTURY

Signed *CHRISTOFLE ET CIE ORFÈVRES*
20½ in. (52.1 cm.) high, 22½ in. (57.2 cm.) wide

\$5,000-8,000

£3,800-6,000

€4,400-7,000

An identical *jardinière* was sold at Christie's, New York, 21 October 2015, lot 178 (\$10,625).



50



PROPERTY FROM A PRIVATE COLLECTION

■ 51

A CHINESE SILK RUG

QING DYNASTY, EARLY 19TH CENTURY

Having a trellis of rosettes on a fret-work field in rust, saffron and indigo within a floral paneled border, with an inscription at one end
 Approximately 8 ft. 3 in. x 4 ft. 11 in. (251 cm. x 150 cm.)

\$15,000-20,000

£12,000-15,000

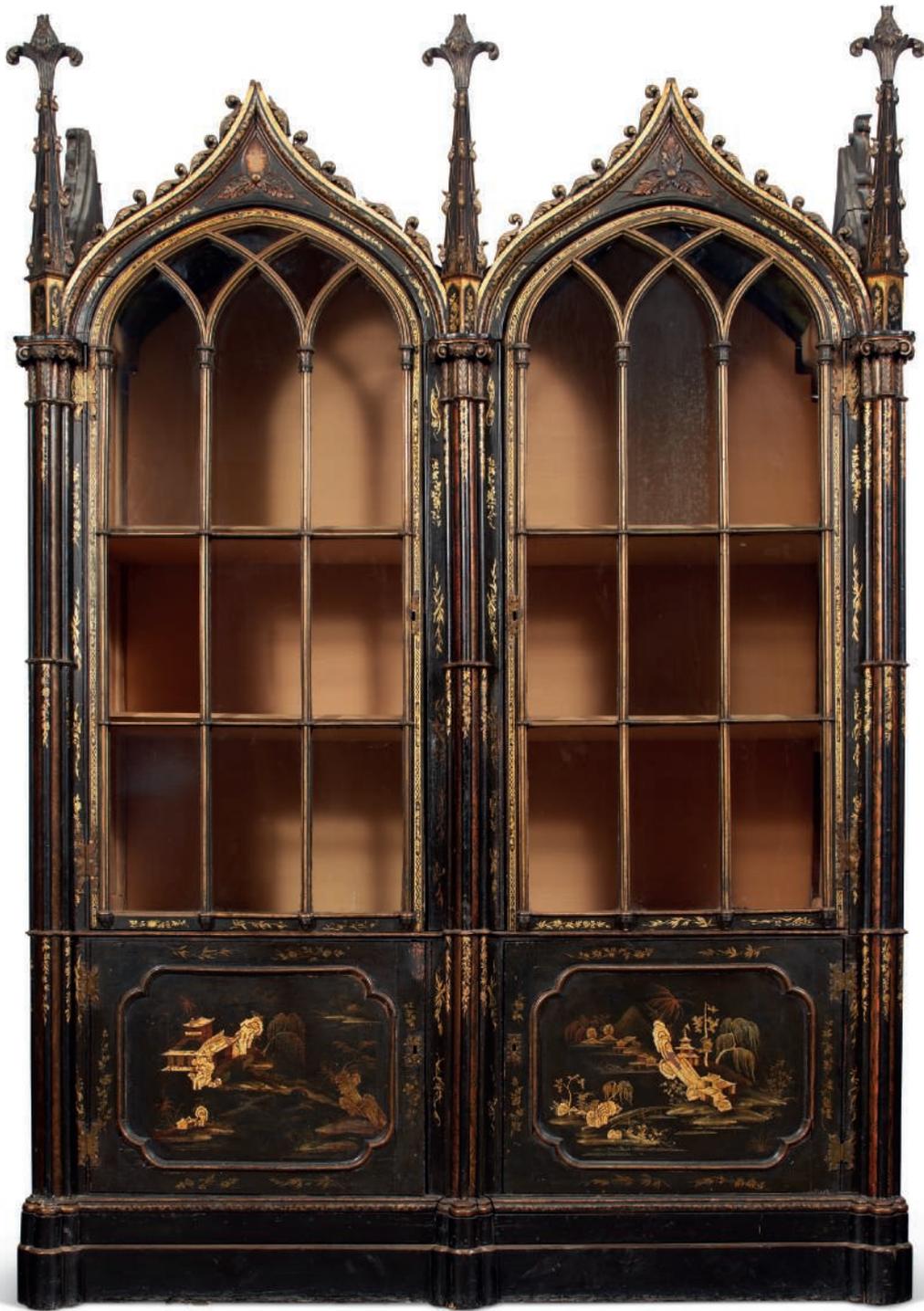
€14,000-18,000

The inscription at one end of this carpet indicates that it was made for the Qianqing'gong (The Palace of Heavenly Purity) in the Forbidden City.

The Qianqing Palace was the first of the Three Rear Halls, formerly contained the sleeping chambers of Ming emperors. During the Qing dynasty, however, emperors began to manage state affairs from the Qianqing Palace. The Palace was eventually turned into a formal living room and offices where emperors summoned subordinates for consultation, received foreign envoys, as well as gave banquets for family members, relatives and high officials (see Wan-go Weng and Yang Boda, *The Palace Museum: Peking, Treasures of the Forbidden City*, 1982, p. 50).

It is uncertain whether or not this carpet was ever used in the Palace, but if it were, carpets inevitably would have been replaced at regular intervals.





■52

A GEORGE III 'GOTHICK' BLACK AND GILT-JAPANNED BOOKCASE

THIRD QUARTER 18TH CENTURY, THE JAPANNING PROBABLY FIRST HALF 19TH CENTURY, SOME ALTERATIONS

In the Gothic style, decorated with landscapes, figures, birds and foliage throughout, with two broken arches flanked by cluster columns and surmounted by three finials, with two two glazed doors enclosing fitted shelves, the lower section with two cupboard doors opening to reveal an arrangement of drawers 117¼ in. (299 cm.) high, 81 in. (205.7 cm.) wide, 31½ in. (79 cm.) deep

\$20,000-30,000

£16,000-23,000

€18,000-27,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 8 April 2002, lot 353.



53

53
A PAIR OF 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

33½ in. (80 cm.) high (2)

\$10,000-15,000

£7,600-11,000
 €8,800-13,000

A similar pair of ormolu-mounted Chinese vases sold Christie's, New York, 23 October 2018, lot 245 (\$18,750).

54
A REGENCY WHITE-WASHED PINE OCTAGONAL CENTER TABLE

CIRCA 1810

In the "Gothic" style, raised on eight cluster-column legs, the top a later replacement
 31¾ in. (80.6 cm.) high, 79¼ in. (201.3 cm.) wide (at widest point)

\$5,000-8,000

£3,800-6,000
 €4,400-7,000

PROVENANCE:

The Collection of Mrs. Paul Mellon; Sotheby's, New York, 21-23 November 2014, lot 1003.



54



PROPERTY FROM A PRIVATE EAST COAST
COLLECTION

■55

**AN EARLY GEORGE III
GILTWOOD MIRROR**
CIRCA 1760

The cartouche form frame with divided
mirror plates, carved with pierced foliate
cresting, C-scrolls, acanthus and trailing
floral vinery, plates largely replaced
88 in. (223.5 cm.) high, 42 in. (106.6
cm.) wide

\$20,000-40,000

£16,000-30,000

€18,000-35,000



56



57

PROPERTY OF A MAINE COLLECTOR

56

A GEORGE II BLACK AND GILT-JAPANNED TALL-CASE CLOCK
 THE DIAL SIGNED THOMAS GRACE, LONDON, MID-18TH CENTURY

The brass dial signed *Thomas / Grace / London*, within a bonnet surmounted by two brass urn-form finials to sides over an arched glazed door flanked by columns above a rectangular case with arched central door decorated throughout with figures and landscapes, over a plinth base 99 in. (251.4 cm.) high, 20¼ in. (51.4 cm.) wide, 10 in. (25.4 cm.)

\$5,000-8,000

£3,800-6,000
 €4,400-7,000

PROVENANCE:

Descended though the family from Samuel Holyoke (1693-1768) to present owner.

THE PROPERTY OF A RHODE ISLAND COLLECTOR (LOTS 57-59)

57

A REGENCY GILTWOOD AND PARCEL-BRONZED CONVEX MIRROR
 EARLY 19TH CENTURY

With circular convex plate within a carved frame applied with ebonized rosettes, surmounted by anthemion and lion-head grasping a brass ring in its mouth with further cascading scrolled, foliate and pierced cresting flanked by foliage, the apron with foliate carving and pinecone finial, cresting and apron apparently original and resupported 48¼ in. (122.5 cm.) high, 32 in. (81.2 cm.) wide

\$5,000-8,000

£3,800-6,000
 €4,400-7,000

PROVENANCE:

Acquired from Apter-Fredericks, Ltd., London.

■-58

A PAIR OF LATE GEORGE III INDIAN ROSEWOOD AND PARCEL-GILT SIDE CABINETS

IN THE MANNER OF MARSH AND TATHAM, CIRCA 1800

Each with a later *bleu turquin* rectangular top above a frieze cedar-lined drawer and pleated silk-lined and wire grille doors, flanked by giltwood columns, on faceted tapering legs, the feet possible old replacements
33¾ in. (86 cm.) high, 50 in. (127 cm.) wide, 15¼ in. (39 cm.) deep (2)

\$20,000-40,000

£16,000-30,000

€18,000-35,000

PROVENANCE:

Acquired from Jeremy Ltd., London.

The tapering pilasters and idiosyncratic feet of these fine rosewood and parcel-gilt cabinets are related to a pair of rosewood chiffoniers and a commode *en suite*, designed by Henry Holland (d. 1806) for Mrs. (later Lady Elizabeth) Whitbread's room at Southill, Bedfordshire (F.J.B. Watson, 'The Furniture and Decoration', *Southill*, London, 1951, figs. 35-36). The interiors and furniture of this room, and adjoining boudoir, show Holland's style 'at its most French and most refined', and are the most complete extant example of Holland's flair. The furniture at Southill was almost certainly commissioned from Marsh & Tatham by Samuel Whitbread II, Lady Elizabeth's husband, under the directorship of Holland, during the refurbishment of the house between 1796 and 1802. Marsh & Tatham were part of a group of craftsmen who worked with Holland and *marchand-mercier* Dominique Daguerre at Southill as well as for the Prince of Wales at Carlton House (Ed. G. Beard, C. Gilbert, *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 623-624).

Another closely related cabinet but with brass grille doors was almost certainly supplied by the same firm to George Osborne, 6th Duke of Leeds, for Hornby Castle, Yorkshire; it was sold by a direct descendent Christie's, London, 13 November 2014, lot 198 (£60,000 including premium). The Hornby Castle and Southill furniture all featured white marble tops.





59

59

**A COALPORT PORCELAIN IRON-RED
GROUND PART DESSERT SERVICE**
CIRCA 1820

Painted in the Chinoiserie taste with houses among flowering trees and chrysanthemum, comprising: two ice pails and double covers; two sauce tureens, covers and stands; four square dishes; and thirteen dessert plates 14¾ in. (37.5 cm.) high, the ice pails (29)

\$3,000-5,000

£2,300-3,800
€2,700-4,400

PROVENANCE:

With Brian Haughton Antiques, London.

For a Coalport 'Church Gresley' service with a pair of ice pails and double covers of the same distinctive form, see Christie's, New York, 21 October 2014, lot 77.

PROPERTY FROM A PRIVATE EAST COAST
COLLECTION

■60

AN ENGLISH MAHOGANY SIDE TABLE
19TH CENTURY

In the George II style, with an earlier *breche violette* marble top, egg-and-dart carved frieze on acanthus-carved cabriole legs ending in claw-and-ball feet, old restorations to top 34¼ in. (87 cm.) high. 48 in. (121.9 cm.) wide, 25½ in. (64.7 cm.) deep

\$3,000-5,000

£2,300-3,800
€2,700-4,400



60



61

JANE FREILICHER (AMERICAN, 1924-2014)

Russian Olive II

signed 'Jane Freilicher' (lower right)

oil on canvas

40 x 60 in. (101.6 x 152.4 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

with Fischbach Gallery, New York.



62

62

**A SPODE PORCELAIN POWDER-BLUE
GROUND PART DESSERT SERVICE**

CIRCA 1820, IRON-RED SPODE MARKS,
PATTERN NO. 2194

The centers painted with flower sprays, the borders with further flower sprays alternate with molded sprays in resist, comprising: a two-handled basket on stand; four lozenge-shaped dishes; two large two-handled rectangular dishes; a small two-handled rectangular dish; and nineteen dessert plates
15 $\frac{1}{8}$ (38.4 cm.) across, the basket on stand (27)

\$3,000-5,000

£2,300-3,800
€2,700-4,400

For a very similar service in the Collection of Peggy and David Rockefeller, see Christie's, New York, 10 May 2018, lot 682.

63

**A REGENCY PATINATED AND GILT-
BRONZE MANTEL CLOCK**

CIRCA 1800

With cherub cresting above a circular enameled dial flanked by Classical ladies reading, the stepped plinth with fruiting vines and applied mask on acanthus paw feet, the enamel dial replaced and the movement of outer drum possibly with additional element

13 $\frac{3}{4}$ in. (34.9 cm.) high, 16 $\frac{3}{4}$ in. (42.5 cm.) wide, 4 $\frac{1}{4}$ in. (10.7 cm.) deep

\$5,000-8,000

£3,800-6,000
€4,400-7,000



63



64

64

AN ENGLISH BLUE JOHN URN
FIRST HALF 19TH CENTURY

Of typical form, with a circular slightly domed top surmounted by a later cast pinecone finial, raised on a black slate and white marble base, drilled for electricity and currently unwired, lacking blue John socle
15½ in. (39.7 cm.) high, 4¾ in. (12.1 cm.) square

\$5,000-8,000

£3,800-6,000

€4,400-7,000



65

■-65

**AN ANGLO-INDIAN EBONY OCCASIONAL TABLE WITH
BLUE JOHN AND DEVENISH SLATE INLAID TOP**
CIRCA 1820-1840, TOP AND BASE ASSOCIATED

The square slate top inset with blue John panels and a white marble border, above an associated carved stem, tripartite base with simulated ivory inlay, raised on paw feet
29¼ in. (74.3 cm.) high, 19 in. (48.3 cm.) square

\$5,000-10,000

£3,800-7,500

€4,400-8,800



65 (detail)

THE PROPERTY OF A RHODE ISLAND COLLECTOR

66

**A WORCESTER PORCELAIN 'DRAGONS
IN COMPARTMENTS' PART DESSERT
SERVICE**

CIRCA 1800

Also known as the 'Bengal Tiger' pattern,
comprising: two ice-pails, covers and liners; two
quatrefoil sauce-tureens, covers and stands; a
navette-shaped bowl; four lozenge-shaped dishes;
three shell-shaped dishes; two kidney-shaped
dishes; four shaped square dishes; and twenty
dessert plates

13¾ in. (34 cm.) long, the navette bowl (46)

\$6,000-8,000

£4,600-6,000

€5,300-7,000

PROPERTY FROM A PRIVATE EAST COAST
COLLECTION

67

**A GEORGE IV MAHOGANY LIBRARY
TABLE**

CIRCA 1825

The circular top with alternating working and sham
drawers carved with acorns, on a quadripartite
base and paw feet, one drawer inscribed in yellow
chalk '6188', the top either re-supported or an old
replacement

29½ in. (74.9 cm.) high, 53¾ in. (136.5 cm.)
diameter

\$5,000-8,000

£3,800-6,000

€4,400-7,000



66



67

Table textile kindly supplied by Maison Pierre Frey





■68

A GEORGE III FRAGMENTARY AXMINSTER CARPET
ENGLAND, SECOND HALF 18TH CENTURY

Fireplace surround cut-out rewoven
Approximately 14 ft. 8 in. x 11 ft. 10 in. (447 cm. x 361 cm.)

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE:

The Honorable and Mrs. Frederick E. Guest.
Mr. and Mrs. Winston F. C. Guest.
Formerly from the Collection of the Estate of Winston F. C. Guest; Christie's
New York, 17 December 1997, lot 172.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York,
2004, pp. 19-20, 173.

The best known and most successful carpet weaving workshops in England were the looms established in 1755 at Axminster by Thomas Whitty, an energetic weaver who recognized the growing demand for carpets among the English aristocracy and wealthy merchant classes.

The carpet offered here, while not seemingly documented in the existing literature on Axminster carpets, has many distinguishing features that make it indisputably a product of the Axminster looms. Most notably, the resplendent flowering baskets and the floral sprays of the field can be found on at least six other Axminster carpets of the period, including one in the Metropolitan Museum of Art, New York, formerly owned by the Earl of Ellenborough. The use of the underlying tone-on-tone floral trellis of the field can also be found on several other Axminster carpets: a carpet in the Henry Francis du Pont Collections at Winterthur (circa 1760-80) and another carpet sold from the Estate of Mary, Duchess of Roxburghe, Sotheby's London, 27-28 May 2015.

Although the present carpet is missing its original borders, it is possible that this carpet is only missing a narrow, decorative guard stripe.

69

**A REGENCY ORMOLU AND BLACK-SLATE
MANTEL CLOCK**

BY BAETENS, LONDON, CIRCA 1820

After a design by Louis-Simon Boizot, with spreadwinged eagle cresting above a circular enameled dial flanked by Classical ladies reading, the stepped plinth with floral swags and applied mask on acanthus paw feet, with retailer's stamp to the reverse, the book with inscription *BAETEN'S 23 GERRARD STREET SOHO LONDON* 12 in. (30.4 cm.) high, 14½ in. (36.8 cm.) wide, 3⅙ in. (7.9 cm.) deep

\$3,000-5,000

£2,300-3,800

€2,700-4,400

PROVENANCE:

Anonymous sale; Christie's, New York, 17 October 2003, lot 254.

The two seated figures derive from the model of *L'Etude*, which together with *La Philosophie*, was created for the Sèvres factory by Louis-Simon Boizot in 1780. The *marchand-mercier* Dominique Daguerre incorporated these figures into a clock design from which the present clock derives (H. Ottomeyer, P. Proschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 295, fig. 4.17.5). In 1788 Daguerre delivered two clocks after his new design to Louis XVI for the Château de St. Cloud (P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 322). The Prince of Wales, George IV, purchased two clocks of this model from Daguerre for both his bedroom and dressing-room (C. Jagger, *Royal Clocks*, London, 1983, p. 155, figs. 211-212).



69

THE PROPERTY OF A RHODE ISLAND COLLECTOR

■70

A PAIR OF GEORGE III MAHOGANY WINDOW BENCHES

CIRCA 1780

Each with padded seat and outscrolled arms upholstered in navy horsehair, with fluted apron, on fluted square tapering legs, fully carved to the back, each with stylized incised monogram 'M' to underside of one side rail 21½ in. (54.6 cm.) high, 43 in. (109.2 cm.) wide, 16¼ in. (42.5 cm.) deep (2)

\$6,000-10,000

£4,600-7,500

€5,300-8,800

PROVENANCE:

Acquired from Jeremy, Ltd., London.



70



71

A PAIR OF ENGLISH BLUE JOHN OBELISKS

19TH CENTURY

Of typical form, raised on black slate and white marble bases inset with oval blue john panels

17½ in. (44.4 cm.) high, 5¼ in. (14.6 cm.) wide, 4½ in. (11.4 cm.) deep
(2)

\$6,000-9,000

£4,600-6,800

€5,300-7,900



71



72

■72

A LATE REGENCY CALAMANDER OCCASIONAL TABLE

ATTRIBUTED TO GILLOWS, CIRCA 1820

With a shaped rectangular tray-top above an acanthus-carved and fluted stem, tripartite base, ending in leaf-carved and scrolled feet, the underside of top with paper label *STAVROS S. NIARCHOS / FT 95 / COLLECTION*, possibly old replacement to cap, but top and base apparently original
30½ in. (77.5 cm.) high, 22½ in. (56.1 cm.) wide, 17¼ in. (45 cm.) deep

\$4,000-6,000

£3,100-4,500

€3,600-5,300

PROVENANCE:

The Stavros S. Niarchos Collection (FT 95).

A very closely related table top with 'Venus' wave-scrolled tray in rosewood is illustrated in Susan Stuart, *Gillows of London and Lancaster 1730-1840*, Woodbridge, 2008, vol. I, pl. 332, p. 303.

■73

A PAIR OF ENGLISH BLUE JOHN OBELISKS

19TH CENTURY

Each of typical form, on a square plinth above a square black slate and white marble base

13¾ in. (33.6 cm.) high (2)

\$3,000-5,000 £2,300-3,800
€2,700-4,400

THE PROPERTY OF A RHODE ISLAND COLLECTOR

■-74

AN EARLY VICTORIAN BURR-WALNUT, TULIPWOOD AND PARCEL-EBONIZED PEDESTAL DESK

BY GILLOWS, THE LOCKS STAMPED BRAMAH, CIRCA 1840

Of kidney shape, with later inset gilt-tooled brown leather writing-surface above a frieze drawer stamped 'GILLOW', flanked to either side by five small graduated drawers, with hinged locking stiles, the reverse with two adjustable open bookshelves, secured by locking pilasters, on a molded plinth base, the central and side lock stamped with a crown and inscribed 'J BRAMAH / 124 PICCADILLY'

28¾ in. (73 cm.) high, 51¼ in. (130.1 cm.) wide, 25½ in. (64.8 cm.) deep

\$8,000-12,000 £6,100-9,100
€7,100-11,000

This model of desk is based on a design dated 1792 published by Thomas Sheraton in his *The Cabinet-Maker and Upholsterer's Drawing-Book*, London, 1793, pl. 58. The form, with open bookshelves to the reverse, was made by Gillows of London and Lancaster from 1840 to circa 1860 and became one of the firm's best known models. It corresponds to two sketches for 'An Oak pedestal and Kidney table' in one of Gillows' *Estimate Sketch Books*, dated 1840. A stamped Gillow example with the same Bramah lock is illustrated in S. E. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol. I, p. 339, fig. 393.



73



74



75

PROPERTY FROM A PRIVATE COLLECTION

75
ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)

Tigre qui marche (Walking tiger)

signed 'BARYE', to base
 bronze, dark green patina
 8¼ in. (21 cm.) high, 17¼ in. (43.8 cm.) wide
 This cast *circa* 1870.

\$4,000-6,000

£3,100-4,600
 €3,600-5,300

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

76
ARY-JEAN-LEON BITTER (FRENCH, 1883-1973)

'Elephants' bookends, a pair

One bearing plaque 'ARY BITTER SCLPT/SUSSE FRES
 EDRS PARIS,' each wooden base stamped FRANCE
 bronze, brownish green patina

11¼ in. (28.5 cm.) high, 7 in. (17.8 cm.) wide, 6½ in. (16.5 cm.)
 deep, the larger (2)

\$4,000-6,000

£3,100-4,500
 €3,600-5,300



76



77

PROPERTY FROM A PRIVATE COLLECTION

77
ISIDORE-JULES BONHEUR (FRENCH, 1827-1901)

Walking Bear

signed *I. BONHEUR* and stamped *FRANCE*, the underside
 incised 'E' and stamped '13'
 bronze, dark brown patina

18 in. (45.7 cm.) high, 17¼ in. (43.8 cm.) wide, 6¾ in. (17.1
 cm.) deep

This cast *circa* 1880.

\$5,000-8,000

£3,800-6,000
 €4,400-7,000



PROPERTY FROM A DISTINGUISHED TEXAS ESTATE

■78

A KIRMAN CARPET
SOUTHEAST PERSIA, CIRCA 1900

Having an enlarged palmette design overall in claret, indigo and camel within a dusty apricot border of Turkeys and hunting scenes, with a signature cartouche
Approximately 20 ft. 4 in. x 13 ft. 11 in. (620 cm. x 427 cm.)

\$8,000-12,000

£6,100-9,100
€7,100-11,000





Δ79

A CHINESE EXPORT FAMILLE ROSE PORCELAIN DINNER SERVICE

QIANLONG PERIOD, MID-18TH CENTURY

Brightly enameled with clusters of spring flowers encircled by gilt spearhead, the outer borders pink scale pattern alternating with turquoise cracked ice, issuing blossoms and with scattered *cash* medallions, all enriched with gilt, comprising:

A pair of soup tureens, covers and stands, 14 3/4 in. (37.5 cm.) wide, the stands

A large oblong platter, 15 1/8 in. (38.4 cm.) wide

An oblong platter, 13 3/8 in. (34 cm.) wide

An oblong platter, 11 3/4 in. (29.8 cm.) wide

A pair of oblong platters, 10 1/4 in. (26 cm.) wide

A pair of sauceboats, 8 in. (20.3 cm.) long

34 dinner plates, 9 in. (22.8 cm.) diameter

24 soup plates, 9 in. (22.8 cm.) diameter

Two butter plates, 6 3/8 in. (16.3 cm.) diameter

(73)

\$15,000-25,000

£12,000-19,000

€14,000-22,000



PROPERTY FROM A NEW YORK COLLECTION

■80

A GEORGE III ORMOLU-MOUNTED MAHOGANY, AMARANTH. SATINWOOD AND MARQUETRY DEMI-LUNE SIDE TABLE
 PROBABLY BY MAYHEW AND INCE, CIRCA 1780

Inlaid throughout with floral sprays, on square tapering legs, central support with paper label 'M,' the feet slightly reduced in height 30 in. (76.2 cm.) high, 62 in. (157.4 cm.) wide, 25½ in. (64.7 cm.) deep

\$10,000-15,000

£7,600-11,000
 €8,800-13,000

This fine marquetry pier table is likely to be by the pre-eminent and fashionable Golden Square cabinet-makers John Mayhew (d.1811) and William Ince (d.1804) based on its stylistic relation to their confirmed works. It is closely

comparable to a pier table with the same border to the top, in the Upstairs Drawing Room at Burton Agnes, East Yorkshire (A. Oswald, 'Burton Agnes Hall, Yorkshire - III', *Country Life*, 18 June 1953, p. 1975, fig. 10). Although Mayhew and Ince are not known to have worked at Burton Agnes, there are at least two other distinctive commodes in the same room, which are undoubtedly by their hand. Furthermore, similar marquetry banding to that found on the frieze of this table is seen on their confirmed works including the celebrated Derby House commode and the Shafto commode from Bavington Hall, Northumberland, and on an urn (together with pedestal) supplied by the firm to Lord Kerry in circa 1770 (C. Cator, 'The Earl of Kerry and Mayhew and Ince: The Idlest Ostentation', *Furniture History Society*, vol. 26, 1990, fig. 3).



PROPERTY FROM A PRIVATE NEW YORK COLLECTION
(LOTS 81-90)



81

81
A LEEDS PEARLWARE MODEL OF A HORSE

CIRCA 1810-20

The white horse sponged with dark blue spots and orange bridle, the green base molded with stiff-leaf tips
13 $\frac{3}{4}$ in. (34.6 cm.) long

\$7,000-10,000

£5,300-7,600

€6,200-8,800

For a similarly sponged horse, see P. Halfpenny, *English Earthenware Figures, 1740-1840*, Suffolk, 1991, p. 126.

82
A BRITISH PEARLWARE MODEL OF A HORSE

CIRCA 1820, PROBABLY LEEDS

The pale tan horse standing on a flat green base edged in yellow
14 $\frac{1}{4}$ in. (6.2 cm.) long

\$7,000-10,000

£5,300-7,600

€6,200-8,800

It has been noted that models with shallow bases, such as this one, are thought to be earlier in date than those with taller bases.



82

HORSING AROUND: A COLLECTION OF EQUINE POTTERY FIGURES

Dealers in equestrian feed, medicine and tack used large pottery horses, like the ones seen here, in their display windows to draw in customers. England has a long history of equestrian culture, and in first half of the 19th century, when the following collection of large scale pottery models of horses were made, this culture was at its peak. Before the proliferation of railways and the steam engine, horses were the main mode of transport and the primary power source for key industries, including agriculture and mining. These models, described as "amongst the most striking figures ever made" (Pat Halfpenny, *English Earthenware Figures, 1740-1840*, Suffolk, 1991, p. 127), undoubtedly must have charmed the dealers' clientele. Today these works represent a bygone era in which the horse ownership and care was essential to 'modern' life.

Traditionally all called 'Leeds Horses', now only pearlware models are thought to have been made by the Leeds factory itself. Examples can be found in the Leeds City Museum, the Yorkshire Museum and the Glasgow Art Gallery and Museum. Although single horses appear occasionally at auction, rarely has such a significant herd been on the market at once.





83

83
A BRITISH PEARLWARE MODEL OF A HORSE

CIRCA 1830-40, PROBABLY LEEDS

The white horse with black bridle embellished in blue, its base with a blue band of vine
14½ in. (36.3cm.) long

\$6,000-8,000

£4,600-6,000

€5,300-7,000

PROVENANCE:

With Jonathan Horne Antiques, London.



84

84
A BRITISH PEARLWARE MODEL OF A HORSE

CIRCA 1830-40, PROBABLY LEEDS

The brown horse with yellow bridle edged in blue, on a striped base
14¾ in. (36.5 cm.) long

\$6,000-8,000

£4,600-6,000

€5,300-7,000



85

85
A BRITISH PEARLWARE MODEL OF A HORSE

CIRCA 1830-40, PROBABLY LEEDS

The brown horse with yellow bridle, the base embellished with a band of green vine
14 $\frac{3}{8}$ in. (36.5 cm.) long

\$6,000-8,000

£4,600-6,000

€5,300-7,000

86
A BRITISH PEARLWARE MODEL OF A HORSE

CIRCA 1830-40, PROBABLY LEEDS, L.P.
INITIAL TO THE SADDLE CLOTH

The white horse painted wearing a brown quilted saddle cloth, its base enriched with a blue vine band
14 $\frac{5}{8}$ in. (37.3 cm.) long

\$6,000-8,000

£4,600-6,000

€5,300-7,000

For another horse wearing an initialed brown quilted saddle cloth in collection of the Yorkshire Museum, see J.D. Griffin, *The Leeds Pottery, 1770-1881*, Sheffield, 2005, p. vol. I, p. 224, no. 322. Also compare the example in the Estate of Mrs. John Hay Whitney, sold Sotheby's, New York, 24 April 1999, lot 654.



86



87

87

A BRITISH PEARLWARE MODEL OF A HORSE

CIRCA 1830-40, PROBABLY LEEDS

The brown horse wearing a yellow bridle, standing on a pink and black striped base
14 $\frac{1}{2}$ in. (36.5 cm) long

\$6,000-8,000

£4,600-6,000
€5,300-7,000



88

88

A BRITISH PEARLWARE MODEL OF A HORSE

CIRCA 1830-40, PROBABLY LEEDS

The pink nostriled brown horse wearing a yellow bridle, standing foursquare on a base embellished with a thick pink stripe
14 $\frac{1}{2}$ in. (36.5 cm.) long

\$6,000-8,000

£4,600-6,000
€5,300-7,000

PROVENANCE:

With Earle Vandekar of Knightsbridge, New York,
16 January 1998.



89

89
AN ENGLISH CREAMWARE MODEL OF A HORSE

LATE 19TH/EARLY 20TH CENTURY,
SPURIOUS IMPRESSED LEEDS POTTERY
MARK, LIKELY PRODUCED BY THE SENIOR
FAMILY

Standing foursquare, its base molded with stiff-
leaf tips

13 $\frac{3}{4}$ in. (34 cm.) long

\$2,000-3,000

£1,600-2,300

€1,800-2,600

At the turn of the 20th century the Senior family of Hunslet, Leeds, is known to have reproduced this model using the original molds, selling the horses through W.W. Slee of Leeds. See P. Halfpenny, *English Earthenware Figures, 1740-1840*, Suffolk, 1991, p. 126.

90
A BRITISH CREAMWARE MODEL OF A HORSE

LATE 19TH/20TH CENTURY

Of Leeds type, the white horse with orange
bridle, standing on a base splashed in green and
manganese in the Whieldon style

14 $\frac{1}{2}$ in. (36.4 cm) long

\$3,000-5,000

£2,300-3,800

€2,700-4,400



90



91



92

PROPERTY FROM A DISTINGUISHED TEXAS ESTATE (LOTS 91-93)

■ 91

A LAVAR KIRMAN CARPET
SOUTHEAST PERSIA, CIRCA 1890

Having an indigo cartouche medallion on the cream field within a cream cartouche and flowering tree border
Approximately 20 ft. 1 in. x 13 ft. 2 in. (612 cm. x 401 cm.)

\$8,000-12,000

£6,100-9,100
€7,100-11,000

■ 92

A DABIR KASHAN CARPET
CENTRAL PERSIA, FIRST QUARTER 20TH CENTURY

The ivory field with various bird-filled flowering trees overall within a burgundy animal cartouche border
Approximately 12 ft. 7 in. x 9 ft. 4 in. (384 cm. x 284 cm.)

\$6,000-8,000

£4,600-6,000
€5,300-7,000



■93

A SAROUK FEREGHAN CARPET

WEST PERSIA, CIRCA 1880

Having an ivory pendant medallion on the cherry red field within an indigo palmette border
Approximately 11 ft. 8 in. x 8 ft. 1 in. (356 cm. x 246 cm.)

\$6,000-8,000

£4,600-6,000

€5,300-7,000

■94

**A MATCHED PAIR OF ITALIAN MARBLE BUSTS OF
APOLLO BELVEDERE AND DIANE CHASSERESSE
AFTER THE ANTIQUE, LATE 19TH/EARLY 20TH CENTURY**

Apparently unsigned

Apollo: 25½ in. (64.7 cm.) high

Diana: 25 in. (63.5 cm.) high

(2)

\$6,000-8,000

£4,600-6,000

€5,300-7,000

94



95



95

**AN ITALIAN GIALLO ANTICO MARBLE
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

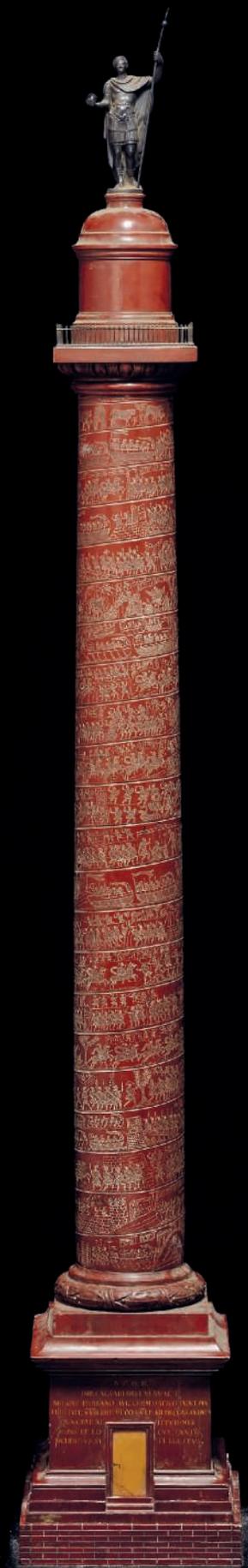
(2)

\$10,000-15,000

£7,600-11,000

€8,800-13,000

This subject is among the most popular of Roman Grand Tour souvenir architectural models. These models are of very unusual and substantial size and incorporates highly-accurate detailing of the architectural ornament, especially the Corinthian capitals, architraves and friezes.



■96

AN ITALIAN ROSSO ANTICO MARBLE MODEL OF TRAJAN'S COLUMN

ROME, CIRCA 1820

Surmounted by a patinated bronze figure of the Emperor on a stepped red marble and slate plinth
67¾ in. (172 cm.) high, overall

\$25,000-40,000

£19,000-30,000

€22,000-35,000

The Emperor Trajan's monumental column commemorating his Dacian campaigns is one of Rome's most celebrated antiquities; and such models, executed in bronze or colorful marbles (such as the present example) have been popular since the 18th century (P.Morel et al.'La Colonna Traiana', Rome, 1988; F.Haskell and N.Penny, *Taste and the Antique*, London, 1981, p.21, fig 26).



97

PROPERTY FROM THE COLLECTION OF MONTGOMERY "MONTIE" H.W. RITCHIE

97

THÉODORE GÉRICAULT (FRENCH, 1791-1824)

Cheval écorché III

signed 'Ger[...]'] and numbered '5/15' (on the base), with further Valsuani *cire perdue* stamp (to the side of base)
 bronze, black patina
 9½ in. (23.2 cm.) high
 The model conceived *circa* 1820-1822.
 This cast *circa* 1959-1960.

\$8,000-12,000

£6,100-9,100
 €7,100-11,000

EXHIBITED:

Amarillo Museum of Art, 2017.

LITERATURE:

Achievement in Art: The Collection of Montgomery H.W. Ritchie, exhibition catalogue, Amarillo Museum of Art, 2017, no. 38.

Théodore Géricault's interest and fascination with equine beauty is evident across his personal life and his representative oeuvre, with *Cheval écorché* representing both a pedagogical work of self-interest as well as an expression of this animal grace. Géricault's anatomical fanaticism, perhaps greater recognized for his studies of body parts concretized in his *Le Radeau de La Méduse*, takes form in a horse whose sides have been seemingly peeled away to reveal the musculature and skeletal structure beneath. The artist's wax model of 1822 - a preliminary study to an equestrian group - and later plaster and bronze casts shown in the Salon was the subject of Edgar Degas's *Études d'après Théodore Géricault* of 1860 sold Christie's, Paris, 23 March 2017, lot 12.

■ 98

A PATINATED BRONZE STANDING LAMP

AFTER A MODEL BY THOMAS HOPE, 20TH CENTURY

With blossoming lotus cast stem raised on hipped animal mask monopodia
 75 in. (190.5 cm.) high, overall

\$1,500-2,000

£1,200-1,500
 €1,400-1,800

PROVENANCE:

Anonymous sale; Christie's, New York, 21 November 2011, lot 1082.
 Acquired from Christopher Hodson, London.



98



■ 99

AN ITALIAN ROSSO ANTICO TAZZA

CIRCA 1825-1840

The egg-and-dart carved rim above a gadrooned body carved with Medusa masks flanked by entwined serpent handles, on a fluted socle, raised on a later mottled red marble square base
11¼ in. (29.8 cm.) high, 19 in. (48.3 cm.) wide, over handles

\$8,000-12,000

£6,100-9,100
€7,100-11,000



100
A ROMAN MICROMOSAIC PLAQUE
 LAST QUARTER 19TH CENTURY

Depicting the Roman Forum, within a giltwood frame
 6¾ in. (17.1 cm.) high, 10 in. (25.4 cm.) wide

\$3,000-5,000	£2,300-3,800
	€2,700-4,400

PROPERTY FROM A PRIVATE FAMILY COLLECTION

101
A LARGE ROMAN MICROMOSAIC TABLE-TOP
 LAST QUARTER 19TH CENTURY

The circular black marble top with central inlaid roundel depicting St. Peter's Square, surrounded by eight Roman scenes depicting, in clockwise order, the Pantheon, the Arch of Titus, the Tomb of Caecillia Metella, the Roman Forum, the Coliseum, Temple of Vesta, the Castel Sant'Angelo, and the Capitoline Hill, with inlaid malachite and Greek-key borders, raised on ebonized base on three scrolled legs
 18¼ in. (46.3 cm.) high, 41¾ in. (106 cm.) diameter

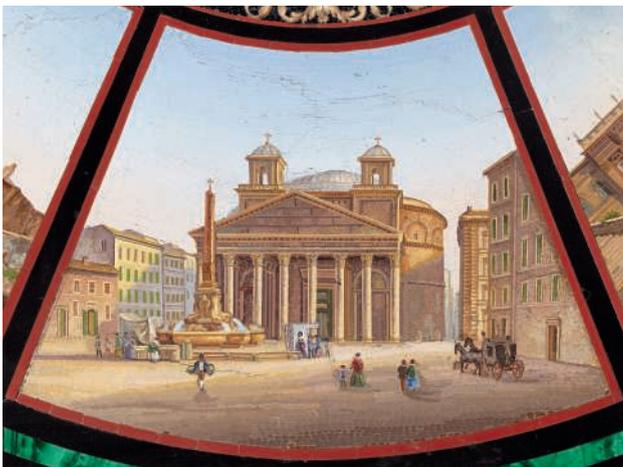
\$50,000-80,000	£38,000-60,000
	€44,000-70,000

This large and detailed micromosaic table depicts at its center St. Peter's square with the domed Basilica and Vatican beyond. The surrounding vistas of the great tourist sites of Rome and its environs were those most popularly visited by visitors on The Grand Tour and, in turn, were favored by mosaicists during the 19th century. Each reserve is peopled with bustling figures and provides a fascinating snapshot of how the piazza and other sites must have looked to the visiting Grand Tourist. By the late 19th century, there were as many as ninety-six *mosaicisti* operating in Rome largely producing souvenirs of the Grand Tour in the form of tabletops, painterly plaques, miniatures and cameos.

For large scale mosaics, workshops - such as those at the Vatican Mosaic Studio - originally used cubic *tesserae*, known as *smalti*, made from ground glass and baked in an oven like enamel. By the 1760s this art had been so perfected that it was possible to produce rods or threads of colored glass, called *smalti filati*, thin enough to be cut into the minute *tesserae* used on the present lot. These tiny individual *tesserae*, in an almost limitless palette of as many as 28,000 colors, allowed truly painterly compositions. The painstaking detail required to work micromosaics meant the smallest were set into snuffboxes and jewelry while larger tables or plaques were massive undertakings. By the 19th century, the Vatican workshop was producing such superior mosaic-work that it operated at the near exclusion of any other mosaic studio.



Capitoline Hill



Pantheon





102

A PAIR OF EMPIRE ORMOLU-MOUNTED MALACHITE EWERS

ATTRIBUTED TO CLAUDE GALLE, CIRCA 1805, POSSIBLY MADE FOR THE RUSSIAN MARKET

Each with an ovoid body applied with an ormolu band depicting winged figures feeding with panthers, the top and base with pierced foliate and *palmette* mounts, with hippocampus-form handle terminating in a ram's mask, on malachite shaft and square base, minor variations to chasing, particularly to handles

21½ in. (54.5 cm.) high, the taller (2)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

These precious ewers, with their striking and unusual malachite bodies, were likely made to appeal to the Russian market. Malachite is most closely associated with the Russian Imperial Factories of the 18th and 19th centuries, whose highly skilled stone-cutting led to the creation of some of the most beautiful *objets d'art*. The Imperial administration held the sole right to mine for malachite from the Ural Mountains, so the products of these factories were almost exclusively destined for Imperial palaces or to be given as diplomatic gifts, making them very desirable. These ewers were created using the technique of 'Russian mosaic,' where malachite is sawn into very thin slices, applied to a stone or metal ground with the veins laid to form pleasing patterns and then polished, making the joins barely visible. By creating malachite objects that call to mind the Imperial Factories of Russia and mounting them with fine ormolu details, the makers of the present ewers deftly balance Russian taste with French refinement.

The ovoid form of the ewers with their slender elongated spouts and figural handles are closely related to the *oeuvre* of the *bronzier* Claude Galle (1759-1815). Galle flourished during the Empire when he supplied bronzes and ormolu mounts for furniture, clocks and other decorative items to Compiègne, Versailles, Saint-Cloud, the Grand Trianon, and various other Courts throughout Europe. These ewers are similar to Galle's 'maiden' vases and his popular series of ewers, examples of which are illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, figs. 5.12.6, 5.12.8 and 5.12.9, pp. 364 - 365 and are also at Pavlovsk, illustrated in E. Ducamp *ed.*, *Pavlovsk The Collections*, Paris, 1993, p. 179. The vases and ewers all bear exquisitely detailed handles, mostly in the form of winged maidens rather than the more rare hippocampi figures employed on the present pair.





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION
(LOTS 103-114)



103

103

A PAIR OF FRENCH ORMOLU-MOUNTED JAPANESE BLACK AND GILT-LACQUER POT-POURRI BOWLS AND COVERS

19TH CENTURY, THE ORMOLU FEET PROBABLY 18TH CENTURY AND REUSED

Each decorated with ships and landscapes, the handles with vine leaves and grapes, re-lacquered

5¼ in. (13.3 cm.) high, 6¾ in. (17.1 cm.) wide, over handles (2)

\$2,000-3,000

£1,600-2,300

€1,800-2,600

■-104

A LOUIS XVI ORMOLU-MOUNTED AMARANTH, TULIPWOOD, KINGWOOD AND PARQUETRY SECRETAIRE A ABATTANT BY LOUIS-NOEL MALLE, CIRCA 1780

Stamped *L.N. MALLE JME*, decorated throughout with flower-filled latticework within foliate borders, with a grey-veined marble top, above one long drawer, fall-front opening to reveal an arrangement of document drawers and shelves, above two cupboard doors

56.14 in. (142.8 cm.) high, 38¼ in. (97.2 cm.) wide, 16 in. (40.6 cm.) deep

\$6,000-9,000

£4,600-6,800

€5,300-7,900

Louis-Noël Malle, *maître* in 1760.



104



105

■-105

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND PARQUETRY TABLE A ECRIRE
CIRCA 1765

Decorated overall with flower-filled latticework, with three-quarter galleried top above three drawers, raised on cabriole legs, joined by conforming undertier, branded *CD* below a coronet

28¾ in. (73 cm.) high, 15¼ in. (40 cm.) wide, 14 in. (35.5 cm.) deep

\$4,000-6,000

£3,100-4,500

€3,600-5,300



106

■106

A PAIR OF FRENCH ORMOLU TWIN-LIGHT WALL APPLIQUES

BY MAISON THEODORE MILLET, PARIS, CIRCA 1890

In the Louis XVI style, each ribbon-tied back-plate with entwined serpent, suspending a satyr mask headed by a lyre, the reverse variously stamped 'MB' 28¾ in. (73 cm.) high, 15¼ in. (38.7 cm.) wide (2)

\$5,000-7,000

£3,800-5,300

€4,400-6,200

18th century versions of this model, in Schloss Aschaffenburg, are illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 242, fig. 4.5.8.

■107

A PAIR OF ITALIAN CHERRYWOOD AND PARCEL-GILT GUERIDONS WITH SPECIMEN MARBLE TOPS

EARLY 19TH CENTURY

Each with circular top inlaid with lapis lazuli, *verde antico*, porphyry, and various other marbles, raised on three eagles legs and concave tripartite base, feet of a later date

28¼ in. (71.8 cm.) high, 26½ in. (67.3 cm.) diameter

(2)

\$6,000-9,000

£4,600-6,800

€5,300-7,900



107





108

■108
A LOUIS XVI ORMOLU, PATINATED-BRONZE AND JEWEL-MOUNTED MANTEL CLOCK

THE CASE AFTER A DESIGN BY FRANÇOIS VION, CIRCA 1775

The dial signed *Poitevin A Lorient*, surmounted by an urn and supported by a horse, the urn signed 'Derriere'

13¼ in. (33.6 cm.) high, 7½ in. (19 cm.) wide, 3½ in. (89 cm.) deep

\$5,000-7,000

£3,800-5,300

€4,400-6,100

The design for this clock can be closely related to that of François Vion, *maître* in 1764, (see drawing in H. Ottomeyer and P. Pröschel, et al., *Vergoldete Bronzen*, Munich, 1986, p. 180, pl. 3.7.8), illustrating a pen and ink design from François Vion's workshop of 1770 (housed in the Bibliothèque Doucet, Paris). An almost identical clock, possibly the present lot, but with different miniature to the base is illustrated *op. cit.*, p. 180, pl. 3.7.7 (sold Sotheby's, London, 31 December 1974, lot 66).

■-109
A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, SYCAMORE AND MARQUETRY TABLE A ECRIRE
BY GUILLAUME KEMP, CIRCA 1765

Decorated overall with trails of flowers, the canted rectangular top decorated with a vase above three drawers, raised on cabriole legs, stamped *G. KEMP JME*, largely re-mounted

28¼ in. (71.7 cm.) high, 17 in. (43.1 cm.) wide, 13¼ in. (33.6 cm.) deep

\$6,000-9,000

£4,600-6,800

€5,300-7,900

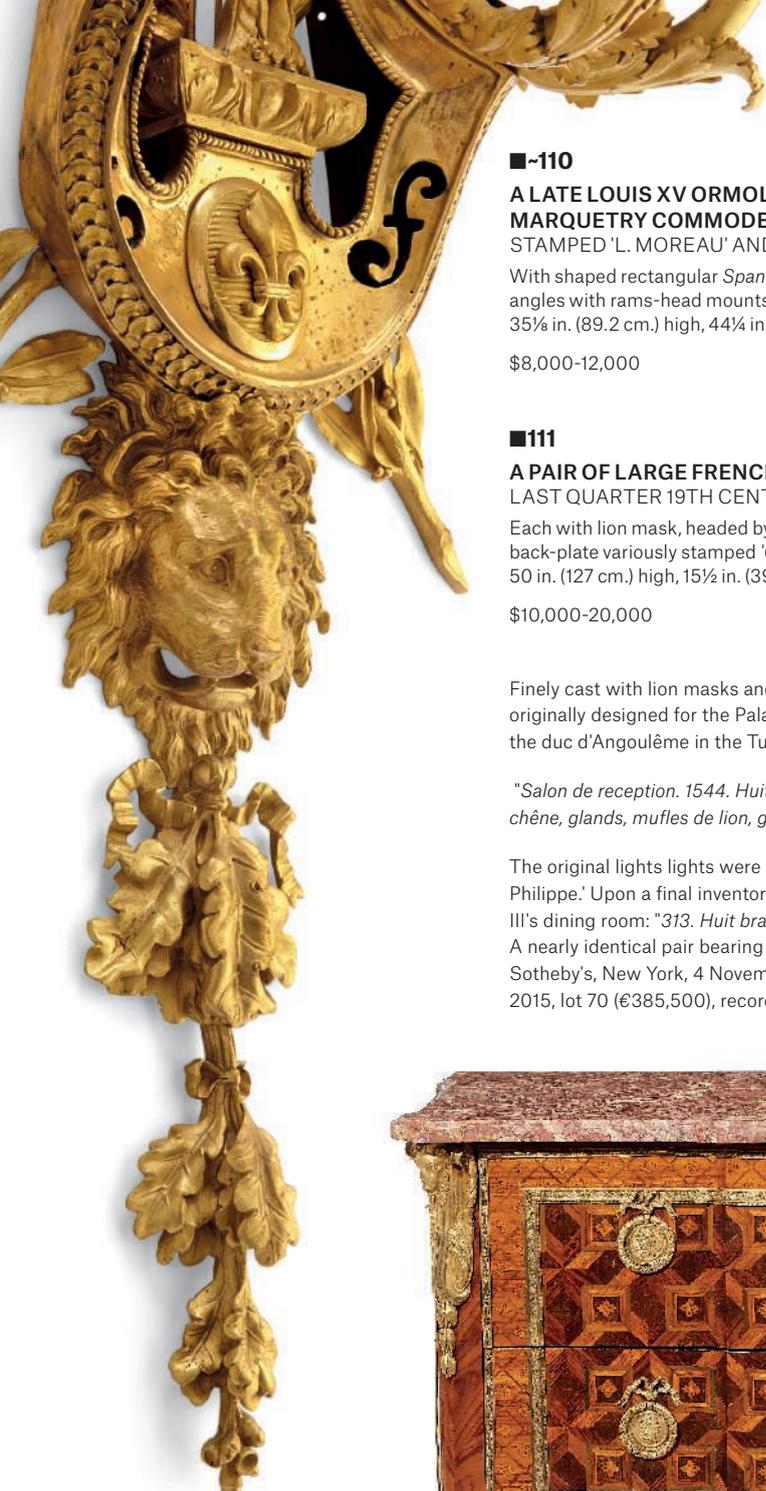
Guillaume Kemp, *maître* in 1764.



detail of top



109



■-110

A LATE LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, PARQUETRY AND MARQUETRY COMMODE

STAMPED 'L. MOREAU' AND 'JL COSSON,' CIRCA 1770

With shaped rectangular *Spanish brocatelle* marble top, above two drawers decorated with cube parquetry, the angles with rams-head mounts, on cabriole legs, the underside stamped *L MOREAU* and *JL COSSON JME*
35½ in. (89.2 cm.) high, 44¼ in. (112.3 cm.) wide, 21 in. (53.3 cm.) deep

\$8,000-12,000

£6,100-9,100

€7,100-11,000

■111

A PAIR OF LARGE FRENCH ORMOLU FIVE-LIGHT WALL APPLIQUES

LAST QUARTER 19TH CENTURY

Each with lion mask, headed by a lyre, centered by a fleur-de-lys and suspended by ribbon-ties, the reverse of each back-plate variously stamped 'CH'

50 in. (127 cm.) high, 15½ in. (39.3 cm.) wide

(2)

\$10,000-20,000

£7,600-15,000

€8,800-18,000

Finely cast with lion masks and cockerels, these imposing wall lights are modeled after a set of eight which originally designed for the Palais des Tuileries and ultimately described in an inventory taken in the apartments of the duc d'Angoulême in the Tuileries in 1826:

"Salon de reception. 1544. Huit girandoles à cinq lumières (sic) en bronze cizelé et doré ormoulu, lyre, feuilles de chêne, glands, mufles de lion, guirlandes de lauriers, croisées a rubans, Haut 1,30... 3000."

The original lights were again inventoried in 1833 with the room identified as the '*appartement du roi*, Louis Philippe.' Upon a final inventory of the Tuileries, before it was eventually sacked, the set was placed in Napoleon III's dining room: "*313. Huit bras, bronze cizelé et doré, style Louis XVI, a 5 lumières sur gradations, forme de lyre...*" A nearly identical pair bearing the Tuileries inventory mark was sold in *The Collection of Lily and Edmond J. Safra*, Sotheby's, New York, 4 November 2005, lot 324. Furthermore, a set of four sold Christie's, Paris, 4 November 2015, lot 70 (€385,500), recorded in 1807 in the dining room of Josephine Bonaparte in the Tuileries.







112

112

A NEAR PAIR OF ORMOLU-MOUNTED CHINESE CELADON-GLAZED TWIN-FISH VASES
THE MOUNTS SECOND HALF 19TH CENTURY, THE PORCELAIN LATE QING DYNASTY

Each fish-form vase with *rocaille* spout handle and foot
13¼ in. (33.6 cm.) high, the taller (2)

\$5,000-7,000

£3,800-5,300
€4,500-6,200

113

A PAIR OF FRENCH ORMOLU JARDINIÈRES
FIRST HALF 20TH CENTURY

Each with D-shaped basket-weave basin, raised on tapering fluted legs headed by swans and terminating in paw feet
34½ in. (87.6 cm.) high, 42¾ in. (108.5 cm.) wide, 12 in. (30.5 cm.) deep (2)

\$5,000-7,000

£3,800-5,300
€4,400-6,100



113

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION
(LOTS 103-114)



(label)

■114

A PAIR OF LOUIS XVI GREY-PAINTED AND PARCEL-GILT VOYEUSES

BY GEORGES JACOB, CIRCA 1780

Each with lyre-back, the top rail and seat covered in pink and pale green striped silk, raised on fluted legs, one with label *Pour le Saion de Monsieur de Septeuil*, stamped G.IACOB to back rail (2)

\$12,000-18,000

£9,100-14,000

€11,000-16,000

Georges Jacob, *maître* in 1765.

'Monsieur de Septeuil' or Jean-Baptiste Tourteau de Septeuil (1753-1812) premier valet de chambre of Louis XVI, *receveur général des finances and trésorier de la liste civile*.



PROPERTY OF A DISTINGUISHED EUROPEAN
COLLECTION

■115

**A SWEDISH GILT-LEAD AND GILTWOOD
MIRROR**

ATTRIBUTED TO BURCHARD PRECHT,
EARLY 18TH CENTURY

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

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

\$15,000-25,000

£12,000-19,000

€14,000-22,000

PROVENANCE:

Acquired from Leif Lunden Antikhandel,
Stockholm.

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





116

116

A SEVRES BISCUIT PORCELAIN BUST OF NAPOLEON BONAPARTE

CIRCA 1809, IMPRESSED UPPERCASE MARK AND 9, INCISED B AND CYPHER

Modeled as the First Consul, identified on the reverse, his double breasted jacket embroidered with oak leaves, on circular socle
10 $\frac{1}{2}$ in. (27 cm.) high

\$2,500-3,500

£1,900-2,600
€2,200-3,100

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

■-117

A PAIR OF NORTH ITALIAN INDIAN ROSEWOOD, TULIPWOOD AND FRUITWOOD MARQUETRY COMMODES

LOMBARDY, CIRCA 1800

In the manner of Giuseppe Maggiolini, each with a rectangular top with a circular inlaid medallion, above three drawers, the upper drawer with a frieze inlaid with vases joined by strands, above two drawers with a central inlaid medallion, on square tapering legs

35 $\frac{1}{2}$ in. (90 cm.) high, 48 in. (122 cm.) wide, 21 $\frac{1}{4}$ in. (55 cm.) deep (2)

\$10,000-20,000

£7,600-15,000
€8,800-18,000

PROVENANCE:

Anonymous sale; Christie's, New York, 28 September 2006, lot 198.



117



■118

A FRENCH TAPESTRY

POSSIBLY BEAUVAIS, EARLY 18TH CENTURY

Depicting an open riverside landscape with architectural features beyond, with woodland and exotic animals, including an elephant, a camel, a serpent, and a tiger, within a floral scroll border

8 ft. 5 in. (261.6 cm.) high, 14 ft. 4 in. (439.4 cm.) wide

\$8,000-12,000

£6,100-9,100

€7,100-11,000

PROPERTY OF A PALM BEACH COLLECTOR

■119

**A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE
FIVE-LIGHT CANDELABRA**
CIRCA 1810, MOUNTED AS LAMPS

Each formed as a winged maiden holding a cornucopia light in each hand, on *vert de mer* marble bases, originally with further ornament to center, now removed for electrification
28½ in. (72.5 cm.) high, excluding finments (2)

\$7,000-10,000

£5,300-7,500
€6,200-8,800

PROVENANCE:

Acquired from La Pendulerie, Paris, November 2000.



119

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

■120

**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

\$6,000-9,000

£4,600-6,800
€5,300-7,900

PROVENANCE:

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



120



121

■121

A PAIR OF EMPIRE GILTWOOD BERGERES

ATTRIBUTED TO JACOB D. RUE MESLEE, CIRCA 1805

Each with an arched rectangular padded back, arms and bowed seat with loose cushion covered in green upholstery, the frame carved overall with rosette and trailing bellflowers, raised on paw feet, both stamped *JACOB D. / R. MESLEE* stamp to underside of front seat-rail, possibly later applied (2)

\$6,000-10,000

£4,600-7,500
€5,300-8,800

PROVENANCE:

Renecourt, Paris.
Property from the Versace Boutiques; Sotheby's, Olympia, 19 July 2007, lot 279 (sold as part of a suite).

This stamp is that of Francois-Honoré Georges and Georges Jacob in the use between 1803-1813.



122

■122

A PAIR OF MONUMENTAL GILTWOOD TORCHERES

POSSIBLY FRENCH, LATE 19TH CENTURY

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

89 in. (226 cm.) high

(2)

\$5,000-8,000

£3,800-6,000
€4,400-7,000

PROVENANCE:

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

123

**A PAIR OF RUSSIAN ORMOLU-MOUNTED
RUBY CUT-GLASS VASES**

LATE 19TH CENTURY

Each with elaborate swan form handles, on a waisted
socle and stepped square base
20¼ in. (51.4 cm.) (2)

\$12,000-18,000

£9,100-14,000

€11,000-16,000



124

**A PAIR OF RESTAURATION ORMOLU-
MOUNTED MAHOGANY STOOLS**

POSSIBLY NORTH EUROPEAN, SECOND
QUARTER 19TH CENTURY

Each with double-baluster armrests, raised on
curved legs ending in paw feet, with damask-
upholstered slip seat
29 in. (73.6 cm.) high, 31¼ in. (79.3 cm.) wide, 17¼ in.
(43.5 cm.) deep (2)

\$10,000-15,000

£7,600-11,000

€8,800-13,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 17 December
2009, lot 263 (described as Russian).



PROPERTY OF A PALM BEACH COLLECTOR (LOTS 125-126)

125

A LATE LOUIS XVI ORMOLU-MOUNTED ROUGE GRIOTTE MARBLE TAZZA

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1790

The lobed circular dish with three figural heads terminating in hoofed feet centered by a scrolling serpent
14¾ in. (37.5 cm.) high, 8¾ in. (22 cm.) diameter

\$4,000-6,000

£3,100-4,500
€3,600-5,300

PROVENANCE:

Acquired from La Pendulerie, Paris, November 2000.

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

■~126

AN EMPIRE ORMOLU-MOUNTED MAHOGANY CENTER TABLE
CIRCA 1810

With a grey figured marble top above Egyptian monopodia, the ebony-strung tripartite base mounted with an urn
31¼ in. (79.5 cm.) high, 38½ in. (98 cm.) diameter

\$7,000-10,000

£5,300-7,600
€6,200-8,800

PROVENANCE:

Acquired from La Pendulerie, Paris, November 2000.



125



126

127

A SEVRES PORCELAIN PLATE FROM THE SERVICE MADE FOR PAULINE BONAPARTE

DATE CYPHER FOR 1804-05, IRON-RED STENCILED M. IMPLÉ DE SEVRES MARK, INCISED POTTER'S MT AND 11 MARKS

The center with a portrait medallion set on a faux marble ground with a puce-beaded gilt border, the rim painted with polychrome palms and foliage on a light blue ground, surrounded by three green panels containing paired swans and a fountain

9¼ in. (23.5 cm.) diameter

\$3,000-5,000

£2,300-3,800

€2,700-4,400

PROVENANCE:

Pauline Bonaparte, imperial French Princess and Princess consort of Sulmona and Rossano, delivered 6 November 1805.

The present plate was made for an 88 piece dessert service, ordered for Princess Pauline Bonaparte, sister of the Emperor Napoleon. See C. Leprince, *Napoléon 1er & La Manufacture de Sèvres, L'Art de la Porcelaine au service de L'Empire*, Paris, 2016, p. 260.



127

128

A SET OF TWELVE LOUIS XVI MAHOGANY DINING CHAIRS BY GEORGES JACOB, CIRCA 1780

Each with a rectangular rosette and bellflower-carved back, above a close-nailed brown padded leather seat, on stop-fluted tapering legs headed by paterae, raised on toupie feet, each stamped 'G.JACOB'

(12)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

Georges Jacob, *maître* in 1765.

These solid mahogany chairs with elegantly restrained neoclassical decoration typify the fashionable *goût anglais* of the 1780s. They are inspired by chair patterns by influential English designers George Hepplewhite (d. 1786) and Thomas Sheraton (1751-1806). A series of letters between the Marquis de Marigny, brother of Madame de Pompadour and *Directeur Général des Batiments, Jardins, Arts, Académies et Manufactures Royales* from 1751-1773, and the *ébéniste* Pierre Garnier shed light on the taste for furniture *à l'anglaise* among sophisticated Parisian patrons. In his correspondence, Marigny praises the virtues of mahogany and orders a set of 36 fauteuils from Garnier, as well as other furniture of a similar style (see S. Eriksen, 'Some letters from the Marquis de Marigny to his cabinet-maker Pierre Garnier', F.H.S.J., 1972, pp. 78-85). Related *chaises à l'anglaise* by Jacob are illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, p. 425, figs. A-D.



128



129

■129

A SET OF FOUR LOUIS XVI ORMOLU THREE-LIGHT WALL-LIGHTS

CIRCA 1775

Each with flaming urn finial above three acanthus-wrapped branches, the branches hung with berried laurel issuing from a satyr mask, drilled for electricity, several bobèche variously numbered '1,2,3.' probably at the time of the 19th century restorations, two finials replaced, later backing

20¾ in. (52.7 cm.) high, 14½ in. (36.8 cm.) wide (4)

\$10,000-15,000

£7,600-11,000

€8,800-13,000

■▲-130

A LOUIS XVI ORMOLU AND PORCELAIN-MOUNTED BOIS CITRONNIER, BOIS SATINE AND AMARANTH BONHEUR DU JOUR

ATTRIBUTED TO CLAUDE-CHARLES SAUNIER, CIRCA 1780

The superstructure with a pair of cupboard doors later fitted with Sevres oval porcelain plaques, the frieze drawer enclosing a velvet-lined writing surface and three wells

38½ in. (98 cm.) high, 31 in. (79 cm.) wide, 13½ in. (45 cm.) deep

\$5,000-8,000

£3,800-6,000

€4,400-7,000

PROVENANCE:

Lady Frances Waldegrave (1821-1879), Strawberry Hill, Twickenham.

With Duveen Brothers, London.

Sir George Cooper.

Felix Lawrence, New York.

With Rosenberg and Stiebel.

Acquired from René Weiller, Paris, in 1971.

LITERATURE:

S. de Ricci, *Louis XVI Furniture*, London and New York, n.d., illus. p. 134.

Claude-Charles Saunier, *maitre* in 1752.



130

PROPERTY OF A MARYLAND COLLECTOR

■131

**A PAIR OF ROYAL LOUIS XVI OCHRE AND BLUE-PAINTED
FAUTEUILS**
CIRCA 1775

Each with arched rectangular back, arms and bowed seat, the frame carved overall, the top rail flanked by ball finials, the scrolled arms with acanthus-carved terminals, on reeded tapering legs headed by rosettes, with royal chateaux marks 'VV' for Versailles and 'R' under a crown for Rambouillet and with ink inventory numbers 'HH', '989', 'HH' and '990' and with further indistinct ink inventory marks (2)

\$5,000-10,000

£3,800-7,600
€4,400-8,800

PROVENANCE:

Château de Versailles.
Château de Rambouillet.

In the absence of further inventory numbers, it has not been possible to identify the original placement of these chairs at Versailles and Rambouillet.



(Château marks)



(inventory numbers)





132

132

A VINCENNES PORCELAIN CHEESE-STRAINER STAND AND A SEVRES BUTTER-TUB AND COVER ON FIXED STAND

THE FIRST CIRCA 1753-54, BLUE INTERLACED L'S ENCLOSING DATE LETTER A, UNIDENTIFIED PAINTER'S N MARK, INCISED P; THE SECOND CIRCA 1761, BLUE INTERLACED L'S ENCLOSING DATE LETTER H, PAINTER'S MARK FOR VAVASSEUR

Both painted with scattered flower sprays within blue line and gilt dash bands, the rim of the strainer stand with four gilt scrollwork cartouches

8 in. (20.3 cm.) diameter, each

(3)

\$1,500-2,000

£1,200-1,500

€1,400-1,800

Compare the similar cheese-strainer and stand sold Christie's, New York, 21 October 2006, lot 719. François Le Vavas seur is recorded as a flower painter at the manufactory from 1753-70.

133

A SEVRES PORCELAIN CANDLESTICK

CIRCA 1783, BLUE CROWNED INTERLACED L'S MARK, DATE LETTER FF, PAINTER'S MARK FOR BOUILLAT PERE

Formed as a column painted with scattered cornflowers among gilt bands 3½ in. (9 cm.) high

\$2,000-3,000

£1,600-2,300

€1,800-2,600

The present candlestick appears to form a set with a pair sold Christie's, London, 16 November 2010, lot 106. The three examples appear to be unique and the form does not appear to be recorded in the archives at Sèvres. It is possible the candlesticks were created to form part of a *déjeuner* decorated with cornflowers, and if this was the case a separate archival entry may not have been recorded for them. As the candlesticks were made in the same year and have the same decoration as the dinner-service ordered by Marie Antoinette, it is interesting to speculate whether the recipient for these candlesticks may have been the same as the service.

Edme-François Bouillat père, is recorded as a painter of flowers Sèvres from 1758-1810.



133

134

A VINCENNES PORCELAIN FIGURE OF A SLEEPING PUTTO

CIRCA 1750, SCRIPT P MARK, MODELED BY LA RUE AFTER FRANCOIS DUQUENSOY

Finely modeled as a putto asleep on drapery and rockwork, his right knee bent

6¼ in. (15.9 cm.) long

\$3,000-5,000

£2,300-3,800

€2,700-4,400

The present figure is from a group of over forty models entitled *Les Enfants François*, modeled after the Flemish sculptor François Duquesnoy, also known as 'Le Flamand', and produced at Vincennes and later at Sèvres.



134



137

137

A PAIR OF SEVRES PORCELAIN PINK-GROUND OVAL DISHES (COMPOTIER OVALE)

CIRCA 1774, GREY INTERLACED L'S MARKS AND INDISTINCT DATE MARK, GILT PAINTER'S MARK FOR DRAND, BLUE GILDER'S MARK FOR BAUDOIN PÈRE

Each finely painted with four flower bouquets within gilt cartouches of flowers and grasses, all linked by gilt flower garlands
10¾ in. (27.3 cm.) long (2)

\$8,000-12,000

£6,100-9,100
€7,100-11,000

PROVENANCE:

Sold to the Paris *marchand-bijoutier* Jacques Dumoulin, in the first half of 1774. Christie's, London, 10 June 1860, lot 122 (part).

The present pair of *compotier ovale* are from a service sold to the Paris *marchand-bijoutier* Jacques Dumoulin, in the first half of 1774 and later offered at Christie's, London, 10 June 1860. Other pieces from the service are in the Wadsworth Atheneum, Hartford (formerly part of the J.P. Morgan collection); Hillwood Museum, Washington D.C.; and the Hermitage Museum, St. Petersburg. See D. Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2005, vol. II, pp. 513-4.

François Drand is recorded as a painter specializing in flowers at the manufactory from 1764-80. François Baudouin père is recorded as a gilder from 1750-1800.



138

**A PRIVATE COLLECTION OF EIGHTEENTH CENTURY PORCELAIN
(LOTS 132-152)**

138

A SEVRES PORCELAIN PINK-GROUND POMMADE POT AND A COVER (POT A POMMADE)

CIRCA 1779, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTER BB, PAINTER'S MARK FOR ALONCLE, GILDER'S MARK FOR LA FRANCE, INCISED 3N

Finely painted front and back with a bird in a landscape roundel, the gilt surrounds linked by flower swags, gilt ribbons to the sides, the period replacement cover with fruit finial
3¾ in. (9.5 cm.) high

\$2,000-3,000

£1,600-2,300
€1,800-2,600

(2)

François-Joseph Aloncle was a painter of birds, animals and landscapes active at Sèvres from 1758 to 1781. André-Joseph La France is recorded as a gilder at the manufactory from 1776-1803.

139

A PAIR OF SEVRES PORCELAIN PINK-GROUND 'FEUILLE DE CHOUX' DISHES (COMPOTIERS RONDS)

CIRCA 1758, INCISED M TO ONE, THE OTHER WITH INCISED B AND PINK ENAMEL * MARK POSSIBLY FOR EITHER MARIE-CATHERINE OR ANTOINE CATON

Each circular dish painted with a loose bouquet of fruit and flowers, the wide border with three panels of birds in landscape vignettes within gilt feathered edges

8¾ in. (22.2 cm.) diameter

(2)

\$10,000-15,000

£7,600-11,000
€8,800-13,000

PROVENANCE:

Musée d'Art et d'Histoire, nos. d'entrée 42 and 42bis (paper labels).
Property from the Hon. Jack Michelham; Sotheby's Parke-Bernet, New York, 11 August 1966, lot 6.
Property from the Estate of Mrs. Robert Lehman; Sotheby's, New York, 18 November 2010, lot 15.
Anonymous sale; Christie's, New York, 2 June 2015, lot 314.

These *compotiers* are likely from a service delivered to Madame Duvaux for the duc de Richelieu. See D. Peters, *Sevres Services of the 18th Century*, vo. II, no. 58-2, pp. 303-305, mentioned p. 302.



139

140

**A SEVRES PORCELAIN FLOWER VASE (CUVETTE A FLEURS
'COURTEILLE', 2EME GRANDEUR)**

CIRCA 1768, BLUE INTERLACED L'S MARK ENCLOSING DATE
LETTER P, PAINTER'S MARK FOR ALONCLE, INCISED CYPHER MARK

Of bombé form on four C-scroll feet, painted front and back with vignettes of
exotic birds perched on branches in a landscape, within blue line and gilt dash
borders

9 $\frac{7}{8}$ in. (25 cm.) long, overall

\$10,000-15,000

£7,600-11,000

€8,800-13,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 23 November 1982, lot 88.

With Winifred Williams, London, from whom it was acquired on 8 December
1982.

The John Shearer Collection; Christie's, London, 25 November 2014, lot 28.

The present vase may have formed a part of a three vase garniture with the
following lot. The design has been attributed to Jean-Claude Duplessis,
based on similarities in the outline to his drawing of a *seau 'à liqueurs'*. It was
known in the 18th century by the name *caisse* or *cuvette Courteille*, after
Jacques-Dominique de Courteille, the King's representative from 1751, who
was appointed *commissaire du roi* at the manufactory in 1752, a post which
he held until his death in 1767. The form was made in the three sizes, with
examples of the first size dating from 1753 and those of the second and third
sizes from 1759. See G. de Bellaigue, *French Porcelain in the Collection of her*



Majesty the Queen, London, 2009, vol. 1, pp. 96-99, no. 2, for a full discussion
of the shape together with an illustration of the plaster model preserved at
Sèvres (fig. 2.3C).

François-Joseph Aloncle was a painter of birds, animals and landscapes
active at Sèvres from 1758 to 1781.





141

141
A SEVRES PORCELAIN FLOWER-VASE (CUVETTE A FLEURS 'COURTEILLE', 3EME GRANDEUR)

CIRCA 1768, BLUE INTERLACED L'S MARK ENCLOSING DATE LETTER P, PAINTER'S MARK FOR ALONCLE

Of bombé form on four C-scroll feet, painted front and back with vignettes of exotic birds perched on branches in a landscape, within blue line and gilt dash borders

9 1/4 in. (23.2 cm.) long, overall

\$8,000-12,000

£6,100-9,100
€7,100-11,000

PROVENANCE:

The Elizabeth Parke Firestone Collection; Christie's, New York, 21-22 March 1991, lot 248.

With Robert Williams, Eastbourne, from whom it was acquired on 11 June 1991. The John Shearer Collection; Christie's, London, 25 November 2014, lot 30.

EXHIBITED:

Detroit, Michigan, Detroit Institute of Arts, 1956, no. 480.

This vase is likely part of a three vase garniture with the previous lot. See note to lot 140.

142

A SEVRES PORCELAIN BLEU NOUVEAU-GROUND ECUELLE, COVER AND A STAND (ECUELLE ET PLATEAU 'NOUVELLE FORME')

THE ECUELLE CIRCA 1780, WITH BLUE INTERLACED L'S MARK ENCLOSING DATE LETTER CC, PAINTER'S MARK FOR MICAUD PERE AND GILDER'S MARK FOR LE GUAY PERE; THE STAND CIRCA 1777, WITH PUCE INTERLACED L'S MARK ENCLOSING DATE LETTER Z, PAINTER'S MARK FOR BARRAT ONCLE, GILDER'S MARK LIKELY FOR CHAUVAUX LAINE

The écuelle with leafy scroll-molded handles, the stand with ribbon-tied pierced scroll handles, each painted with panels of baskets of garden flowers on a plinth, within tooled gilt kidney-shaped cartouches and between gilt garlands and scrollwork

9 1/4 in. (23.5 cm.) wide, the stand

(3)

\$4,000-6,000

£3,100-4,500
€3,600-5,300

PROVENANCE:

The Earl of Harewood, Harewood House, Yorkshire; Christie's, London, 1 July 1965, lot 35.

Anonymous sale; Christie's, London, 26-27 November 2013, lot 40.



142



143

143

A SEVRES PORCELAIN BLEU MOSAIQUE SALAD BOWL (JATTE LIZONEE)

CIRCA 1761, BLUE INTERLACED L'S ENCLOSING DATE LETTER H, INCISED 6

The exterior with four *bleu mosaïque* panels alternate with large flowers sprays, the interior with further flowers and a blue *feuille de choux* rim

9½ in. (23.5 cm.) diameter

\$2,500-3,500

£1,900-2,600
€2,200-3,100

The present bowl is likely from either a service bought in 1761 by the comte du Chatelet, ambassador to Austria, or to the dealer M. Bonnet. See D. Peters, *Sèvres Services of the 18th Century*, vol. II, nos. 61-3, pp. 327-328 and 61-5, pp. 331-332.



144

144

A SEVRES PORCELAIN GREEN-GROUND CUP AND LOBED SAUCER (GOBELET 'HEBERT' ET SOUCOUBE 'A CINQ PANS RONDS', 2EME GRANDEUR)

CIRCA 1758, INCISED GP TO SAUCER AND UU TO CUP

Finely painted with paired birds in landscapes within surrounds of gilt flowering vine

5½ in. (13 cm.) diameter, the saucer

(2)

\$3,000-5,000

£2,300-3,800
€2,700-4,400



145

145

A SEVRES PORCELAIN BLEU CELESTE LOZENGE-SHAPED TWO-HANDLED TRAY (PLATEAU 'LOSANGE A JOURS A ANSES')

CIRCA 1768, BLUE INTERLACED L'S ENCLOSING DATE LETTER P, INCISED CYPHER AND J

Finely painted with figures fishing before a thatched-roof cottage, surrounded by gilt interlaced oak leaf branches, the rim pierced with harebells, the handles as gilt nailed crossed beams 14½ in. (36 cm.) long, overall

\$7,000-10,000

£5,300-7,500
€6,200-8,800

PROVENANCE:

Anonymous sale; Christie's, Paris, 15 September 2016, lot 146.

See R. Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, London, 1988, vol. II, pp. 611-613, no. C396 for another this form.

146

A VINCENNES PORCELAIN BLEU CELESTE SUGAR BOWL AND COVER (POT A SUCRE ET SA COUVERCLE)

CIRCA 1753-54, BLUE INTERLACED L'S ENCLOSING DATE LETTER A, PAINTER'S MARK FOR TAILLANDIER, INCISED 4

Painted with flower sprays within gilt cartouches of grasses and trailing flowers 3¾ in. (8 cm.) high (2)

\$2,000-3,000

£1,600-2,300
€1,800-2,600

Vincent Taillandier is recorded as a painter or flowers at the manufactory from 1753-90.



146



147

147

A SEVRES (HARD PASTE) PORCELAIN QUATREFOIL TRAY (PLATEAU A FILETS ET RUBANS)

CIRCA 1775, IRON-RED CROWNED INTERLACED L'S MARK ENCLOSING DATE LETTER X, PAINTER'S MARK POSSIBLY FOR BARRAT, INCISED CL

Finely painted with a central bouquet of roses within a wreath of berried laurel and further rose sprays, the handles formed as ribbons tied into bows
16¼ in. (41.3 cm.) long

\$3,000-5,000

£2,300-3,800
€2,700-4,400

François-Marie Barrat *oncle* is recorded as a painter of flowers and patterns at the manufactory from 1769-91.



148

148

A SEVRES PORCELAIN GREEN-GROUND CUP AND SAUCER (GOBELET 'BOUILLARD' ET SOUCOUBE, 1RE GRANDEUR)

CIRCA 1768, BLUE INTERLACED L'S ENCLOSING DATE LETTER P, PAINTER'S MARK PROBABLY FOR FRETA, INCISED SC AND CRS

Finely painted with roses within gilt surrounds, gilt dentil rims

5¼ in. (13.3 cm.) diameter, the saucer

(2)

\$1,000-1,500

£760-1,100
€880-1,300

Freta is recorded as a flower painter at the manufactory from 1763-64.

A PRIVATE COLLECTION OF EIGHTEENTH CENTURY PORCELAIN
(LOTS 132-152)



149

149

A GILT-METAL AND EBONIZED-WOOD MOUNTED SEVRES (HARD PASTE) PORCELAIN TEA KETTLE AND COVER (THIERE 'BOUILLOTTE' ET SON COUVERCLE)

CIRCA 1781, BLUE CROWNED INTERLACED L'S MARK, DATE LETTER DD, UNIDENTIFIED PAINTER'S JT MARK, INCISED GN

Finely painted allover with rose sprays, with fluted dolphin mask spout and lyre form handle

7¾ in. (19.2 cm.) wide, overall

(2)

\$8,000-12,000

£6,100-9,100
€7,100-11,000

150

A SEVRES PORCELAIN BOTTLE COOLER (SEAU A LIQUEUR OVALE)

CIRCA 1772, PALE GREEN INTERLACED L'S MARK ENCLOSING DATE LETTER T

Finely painted with rose sprays between berried laurel bands in the manner of the 'roses et feuillage' service delivered to Louis XVI in 1775

12¼ in. (31 cm.) long, overall

\$2,500-3,000

£1,900-2,300
€2,200-2,600

For a similar model of this rare form in the collection of *Sèvres-Cité de la Ceramique* (no. MNCS 23260), see M. Brunet and T. Préaud, *Sèvres, des origines à nos jours*, Fribourg, 1978, p.109. Also compare the yellow-ground teapot 'bouillotte' sold Christie's, Paris, 7 November 2012, lot 45.



150

**A PRIVATE COLLECTION OF EIGHTEENTH CENTURY PORCELAIN
(LOTS 132-152)**



151

151
A PAIR OF SAINT CLOUD PORCELAIN SALTS
CIRCA 1710-30

Of silver shape with gadrooned rims, the interiors painted with flower-filled baskets

3¼ in. (6.3 cm.) long

\$3,000-5,000

(2)

£2,300-3,800

€2,700-4,400

PROVENANCE:

Property from the Collections of Hanns and Elizabeth Weinberg and the Antique Company of New York; Sotheby's, New York, 10 November 2006, lot 597.

Anonymous Sale; Christie's, New York; 21 November 2008, lot 161.

For a cane handle and a toilet jar painted with similar foliate scrollwork in the same early polychrome palette, see B. Rondot, ed., *Discovering the Secrets of Soft-Paste Porcelain at The Saint-Cloud Manufactory ca. 1690-1766*, Paris, 1999, p.190, nos.110 & 111.

152
A CHANTILLY PORCELAIN SMALL JUG AND COVER AND BASIN
CIRCA 1745, IRON-RED HUNTING HORN MARKS

Of fluted form, painted in the *Kakiemon* style with flowering branches, the interior of the bowl with banded hedges, the cover with bud finial, attached with a silvered-metal thumb-rest

5½ in. (15 cm.) diameter, the basin

\$2,500-3,500

(2)

£1,900-2,600

€2,200-3,100



152



▲-153

A SEVRES PORCELAIN BLEU CELESTE TRIANGULAR DISH (PLATEAU 'TRIANGLE') AND TWO ICE-CUPS (TASSES 'A GLACE')

CIRCA 1761-67, THE DISH WITH BLUE INTERLACED L'S ENCLOSING DATE LETTER O AND PAINTER'S MARK FOR LE VAVASSEUR AINE, THE FIRST CUP WITH PAINTER'S MARK FOR V. TAILLANDIER, THE SECOND CUP WITH MANGANESE INTERLACED L'S ENCLOSING DATE LETTER H AND PAINTER/GILDER'S MARK FOR CORNAILLES

Each painted with a loose bouquet reserved within a variant gilt *ciselé* cartouche

8½ in. (21.5 cm.) long, the dish (3)

\$2,500-3,500

£1,900-2,600

€2,200-3,100

PROVENANCE:

With Lévy-Lacaze, Paris (the first ice-cup).
Dr. William P. Harbeson, Philadelphia; Parke-Bernet Galleries, Inc., New York, 4 April, 1972, lot 222 (the triangular dish).
Dr. Annella Brown; Sotheby Park-Bernet, New York, 23 April 1977, lots 45 and 46 (the triangular dish and second ice-cup).

PROPERTY FROM AN ATLANTA COLLECTION



153

■-154

A FRENCH ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, AMARANTH AND MARQUETRY COMMODE LATE 19TH CENTURY

The shaped marble top above a serpentine case with two drawers inlaid with floral sprays, the sides with floral spray within a vase, mounted with foliate and C-scroll angles, on cabriole legs mounted with scrolled chutes and sabots, inscribed with a red chalk 3 to top, the marble top 18th century and re-used
35 in. (88.9 cm.) high, 57¼ in. (145.4 cm.) wide, 26¼ in. (66.7 cm.) deep

\$6,000-10,000

£4,600-7,500

€5,300-8,800



154

■155

A SET OF FOUR LOUIS XV GILTWOOD FAUTEUILS

BY JEAN-BAPTISTE CRESSON, CIRCA 1745

Each cartouche back and serpentine seat carved with *rocaille*, flowerheads and C-scrolls, the crest rails centered by a wave, the seat rails centered by a pomegranate spray, the cabriole legs headed by flowers within a foliate cartouche, with incised floral decoration to the reverse, upholstered à *chassis* with green cut-velvet, each stamped faintly *I.B. CRESSON* to back seat rail, some minor variations to the carving, regilt (4)

\$50,000-80,000

£38,000-60,000

€44,000-70,000

Jean-Baptiste Cresson, *maître* in 1741.

These generously proportioned fauteuils, with their sumptuous carving on the front seat rails and crests, are conceived in the *style rocaille* of the early Louis XV period of the 1730s and 1740s that evolved from the rigidity of the Louis XIV style. The design of the sprays and floral carving reflect a taste for asymmetry that reached the height of its popularity from 1730-1750, after which the temperament of the Rococo became more ordered and symmetrical. Their sinuous frames entwined by scrolling acanthus foliage reflect the '*pittoresque*' style that had been invented by artists, architects and *ornemanistes* such as Juste-Aurèle Meissonnier (1695-1750) and Nicolas Pineau (1684-1754) and praised by the artist William Hogarth in his *Analysis of Beauty*, 1753.

The naturalistic, asymmetrical carving and the manner in which the structural elements flow into each other without separation epitomize the organic exuberance of the Rococo taste championed by the French designer Meissonnier. The boldly sculptural movement of his style is finely echoed in the flowering curves and scrolls of the carving, and the characteristic *rocaille* shell motif to the center of each rail is particularly related to a design by Meissonnier, *circa* 1734-5, which was realized in a canapé made for Count Bielenski and illustrated in B. G. B. Pallot, *L'Art du Siècle au XVIIIe en France*, Paris, 1987, p. 122. Meissonnier succeeded Jean Bérain in 1725 as *architecte-dessinateur de la Chambre et du Cabinet du Roi*, working as a silversmith, architect and designer.

With their distinctive pomegranate spray cartouche to the center of the seat rail, these fauteuils typify the *oeuvre* of the Cresson dynasty of *menuisiers* founded by Jean-Baptiste's father, Charles (*maître* in 1720) and Jean Cresson during the R^ègence and continued by Jean-Baptiste, Louis I, René and Michel during the first half of the 18th century. The Cressons, among the most talented *menuisiers* of the era, shared a workshop on the rue de Cléry au Gros Chapelet and not surprisingly, there are common traits in all their documented work. An example by Louis Cresson (*maître* in 1738) with a similar pomegranate motif to the seat rail is illustrated in B.G.B. Pallot, *ibid*, p. 118.

A closely related pair of fauteuils by Louis Cresson at Waddesdon Manor is illustrated in G. de Bellaigue, *The James A. de Rothschild Collection: Furniture, Clocks and Gilt Bronzes*, Fribourg, 1974, vol. II, pp. 602 - 603, cat. 128, while a further pair, slightly less rich in design and also by Louis Cresson, in the Wrightsman Collection is illustrated in F. J. B. Watson, *The Wrightsman Collection: Furniture*, New York, 1966, vol. I, p. 10, cat. 6. A set of six chaises of similar overall profile by Jean-Baptiste Cresson was sold from the Patiño Collection, Sotheby's, New York, 1 November 1986, lot 110, and another pair by Jean-Baptiste Cresson is illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, p. 207.







156

156

A MEISSEN PORCELAIN TEA AND COFFEE SERVICE
 CIRCA 1740, BLUE CROSSED SWORDS MARKS, VARIOUS
 PRESSNUMMERN

Finely painted with various quayside scenes, comprising: a coffee-pot and cover; a teapot and cover, with silver replacement spout; a hot-milk jug; a tea-caddy with period Chinese Export replacement cover; a waste bowl; nine teacups; six coffee-cups; fourteen saucers; *together with* a matching Meissen cover on Meissen style sugar-bowl
 8 $\frac{3}{4}$ in. (22.6 cm.) tall, the coffee-pot

\$6,000-8,000

(38)

£4,600-6,000

€5,300-7,000

PROPERTY FROM THE COLLECTION OF HENRY E.I. DU PONT

157

A LATE LOUIS XV GILTWOOD CANAPE EN CORBEILLE
 BY JEAN-BAPTISTE GOURDIN, CIRCA 1760

The molded undulating crestrail centered with scrolls and berried vine, above a padded back, armrests and seat covered with floral upholstery, the seat-rail similarly carved, on eight cabriole legs each, stamped twice 'I.GOURDIN.' and '27 Dul...ots' to one cross strut
 102 in. (259 cm.) long

\$7,000-10,000

£5,300-7,500

€6,200-8,800

Jean-Baptiste Gourdin, *maitre* in 1748.



157

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

■158

A PAIR OF LOUIS XV GILTWOOD CONSOLE TABLES

CIRCA 1750-1760

Each with serpentine-fronted grey variegated marble top above a pierced rocaille-carved frieze with central opposing c-scroll cartouche continuing to floral-entwined scrolls, the knees richly carved with flowers and scrolls continuing to foliate-entwined curved supports joined by a shell-form stretcher issuing scrolls and headed by a floral garland, on scrolled feet

36½ in. (92.7 cm.) high, 64½ in. (163.8 cm.) wide, 20½ in. (52 cm.) deep

(2)

\$20,000-40,000

£16,000-30,000

€18,000-35,000

PROVENANCE:

Segoura; Christie's, New York, 19 October 2006, lot 75.



159

**A ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA'
DINNER SERVICE**

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS,
VARIOUS SHAPES, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin on the
underside, comprising:

Eighteen pierced chargers, shape no. 3527

Eighteen dinner plates, shape no. 3549

Eighteen pierced luncheon plates, shape no. 3553 and 3554

Eighteen two-handled soup cups and stands, shape no. 3612

Eighteen salad/dessert plates, shape no. 3573

Eighteen bread and butter plates, shape no. 3552

Eighteen cups and saucers, shape no. 3513

One oval dish, shape no. 3537

11¼ in. (30 cm.) diameter, the chargers

(163)

\$60,000-80,000

£46,000-60,000

€53,000-70,000

In the wake of the successful experiments across Europe to recreate the
precious porcelain imported from East Asia, in 1775 the Royal Danish
Porcelain Manufactory (later the Royal Copenhagen factory) was founded by
the chemist and mineralogist Frantz Heinrich Müller. Supported by Queen
Dowager Juliane Marie and her heir presumptive Frederik, Hereditary Prince
of Denmark, the factory remained under the direct ownership of the Royal
family until 1868, when it passed into private hands.

The celebrated 'Flora Danica' pattern was originally intended as a gift from
the Danes to Catherine the Great of Russia, but the Empress passed away
before the service was finished. Upon its completion in 1802, the Danish
royal family decided to keep the service, and it was first used to celebrate
the birthday of King Christian VII in 1803. Characterized by finely-painted
studies of the indigenous flora and fauna of Denmark, with the Latin titles
beautifully inscribed to the obverse, 'Flora Danica' is still held in the highest
regard and considered amongst the most luxurious of dinnerware available
today.





160

A ROYAL COPENHAGEN 'FLORA DANICA' SILVER-GILT MOUNTED FLATWARE SERVICE

20TH CENTURY, THE SILVER WITH MARKS FOR A. MICHELSEN, DENMARK

The handles of each finely painted with botanical specimens, comprising:

Eighteen dinner spoons, 8¼ in. (21 cm.)

Eighteen luncheon spoons, 8½ in. (20.6 cm.)

Eighteen dessert spoons, 7¼ in. (18.4 cm.)

Eighteen dinner forks, 8¼ in. (21 cm.)

Eighteen luncheon forks, 8½ in. (20.6 cm.)

Eighteen dessert forks, 7¼ in. (18.4 cm.)

Eighteen dinner knives, 9⅞ in. (25 cm.)

Eighteen luncheon knives, 8⅞ in. (22.5 cm.)

Eighteen dessert knives, 7⅞ in. (20 cm.)

Together with twenty-one silver gilt butter knives, stamped with 830S, crown, NM

16 oz. (498 gr.) the gilt butter knives

(183)

\$60,000-80,000

£46,000-60,000

€53,000-70,000

See note to the previous lot.







161

161

A PAIR OF VIENNA STYLE PORCELAIN DOUBLE PORTRAIT VASES ON FIXED STANDS

THE PORCELAIN CIRCA 1808, THE DECORATION LATE 19TH CENTURY, BLUE BEEHIVE MARKS, IMPRESSED 808, IRON-RED RETAILER'S MARK FOR DAVIS COLLAMORE & CO., NEW YORK, ALL FOUR PORTRAITS SIGNED WAGNER

With scrolling bifurcated gilt serpent handles, each finely painted with a portrait of a child and a brunette beauty within a gilt cartouche, identified on the underside as 'Liebe' and 'Ivy', 'Unschuld' and 'A...'; the sides with paired putti

20¾ in. (53 cm.) high

(2)

\$8,000-12,000

£6,100-9,100

€7,100-11,000

162

A BERLIN (K.P.M.) PORCELAIN CLOCK ON STAND

LATE 19TH CENTURY, BLUE SCEPTRE AND IRON-RED ORB MARKS, INCISED MODEL NO. 3105, VARIOUS IMPRESSED NUMBERS AND CYPHERS

In the Neo-Rococo style, painted with full blooms, a butterfly and a bee, applied with a putto, the turquoise-ground clock-face painted with further flowers to center; on a conforming stand, its top painted with lilies

20¼ in. (50.2 cm.) high

(2)

\$6,000-8,000

£4,600-6,000

€5,300-7,000



162

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

■163

A BESSARABIAN KILIM CARPET

LATE 19TH CENTURY

The cream field with a floral wreath trellis overall
within a narrow geometric border

Approximately 34 ft. 1 in. x 17 ft. 4 in. (1039 cm. x
528 cm.)

\$15,000-25,000

£12,000-19,000

€14,000-22,000





164

164
A PAIR OF SPANISH COLONIAL GILT-COPPER ALTAR-STICKS

18TH CENTURY

Each with tapering foliate-cast stems, circular base raised on ball feet, drilled for electricity, but currently unwired
 37¼ in. (94.6 cm.) high, 11½ in. (29.2 cm.) diameter

(2)

\$6,000-10,000

£4,600-7,500

€5,300-8,800

165
AN LOBMEYR ENAMELED AND GILT GLASS DRINKING SET

LATE 19TH CENTURY, EACH WITH GILT MONOGRAM MARK

Enameled with 18th century figures at leisure pursuits, within red and gilt scrollwork, comprising: a handled decanter and stopper; and six footed liqueur glasses
 7¾ in. (19.7 cm.) high, the decanter

(8)

\$5,000-7,000

£3,800-5,300

€4,400-6,100



165

PROPERTY OF A GENTLEMAN

166

A LARGE VIENNESE SILVER AND ENAMEL DUAL-HANDLED VASE

MARK OF HERMANN BÖHM, CIRCA 1880

Of ovoid form, decorated overall with mythological scenes, the handles formed as griffons, the central frieze marked 'HB' and with further Austrian control mark

18 in. (45.7 cm.) high

\$5,000-7,000

£3,800-5,300

€4,400-6,100



166

167

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

MARK OF HERMANN BÖHM, CIRCA 1880

Of rectangular outline, variously marked 'HB' with further Austrian control marks

4½ in. (11.4 cm.) high, 5 in. (12.7 cm.) wide. 3½ in. (8.8 cm.) deep

\$7,000-10,000

£5,300-7,500

€6,200-8,800

Another casket of this form was sold Christie's, New York, 10 April 2018, lot 250 (\$15,000).



167

168

A VENETIAN (SALVIATI) ENAMELED AMETHYST GLASS PART TABLE SERVICE

CIRCA 1900, LIKELY ENAMELED AT BASSANO OR MOSER

Each richly enameled with chariot processions within a gilt foliate border, comprising: sixteen red wine glasses; fifteen white wine glasses; fourteen champagne coupes; thirteen flared bowls; three footed coupes with wide flaring rims; two candlesticks; two plates in two sizes; a tall flaring bowl on elongated stem; and a large footed bowl

8½ in. (20.8 cm.) high, the large footed bowl

(67)

\$6,000-8,000

£4,600-6,000

€5,300-7,000



168





PROPERTY FROM A PRIVATE COLLECTION

■169

**A PAIR OF ITALIAN NEAR LIFE-SIZE WHITE MARBLE FIGURES OF
ROMEO AND JULIET**
LATE 19TH CENTURY

Apparently unsigned, Romeo modeled upwardly gazing while strumming a mandolin and Juliet leaning against a banister, hand on cheek

Romeo: 61 in. (154.9 cm.) high

Juliet: 58¼ in. (147.9 cm.) high

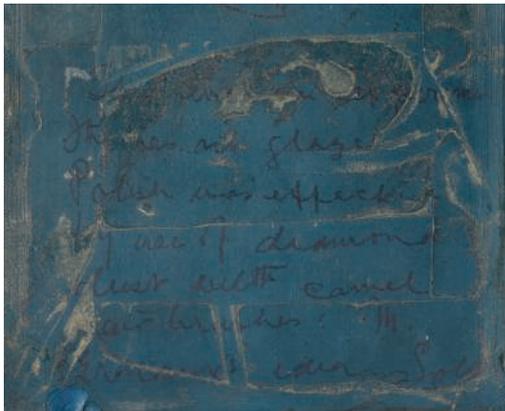
(2)

\$40,000-60,000

£31,000-45,000
€36,000-53,000



170



(inscription to the reverse)



171

PROPERTY FROM THE COLLECTION OF THE SOLON FAMILY

170

A MINTONS PATE-SUR-PATE PEACOCK-BLUE RECTANGULAR PLAQUE

DATED 1908, SIGNED L.(OUI) SOLON 1908

Possibly entitled '*Les Amours en cerf-volant*', finely painted and hand-tooled in white slip with a maiden flying two kites to which she has tied putti 10 $\frac{1}{2}$ in. (27 cm.) high; 5 $\frac{1}{2}$ in. (13.6 cm.) wide

\$12,000-18,000

£9,200-14,000
€11,000-16,000

PROVENANCE:

The Collection of Louis Solon.
By descent to G.K. Solon, grandson of the artist.

The unusually matte surface of this plaque seems to be explained by Solon himself on its reverse. There is a pencil inscription that states "...the glaze polish was effected by use of diamond dust with camel hair brushes..." Solon".

171

A PAIR OF SEVRES PORCELAIN PATE-SUR-PATE CELADON-GROUND VASES

DATED 1887, IRON-RED REPUBLIQUE FRANCAISE 87 MARKS AND REMNANT OF GREEN LOZANGE MARK, POTTER'S PN, AB AND 86-1, SIGNED T.(AXILE) DOAT

Each decorated in teal and inscribed either '*SI TU VEUX LA PAIX PREPARE LA GUERRE*' above 'PAIX', '*LIBERTE*' and '*CONCORDE*' or '*QUI VIVE? FRANCE! LIGUE DES PATRIOTES*' above '*REVANCHE*', '*PATRIE*' and '*GLORIE*', all surmounting three finely painted and hand-tooled *pâte-sur-pâte* medallions depicting either Art, Commerce and Industry or Metz, Strausborg, and Mulhouse, respectively

9 $\frac{1}{2}$ in. (23.7 cm.) high

(2)

\$4,000-6,000

£3,100-4,600
€3,600-5,300

The League of Patriots (*Ligues des Patriotes*) was founded in 1882 by the nationalist poet Paul Déroulède, historian Henri Martin, and the politician, and future President of France, Félix Faure. The French organization was founded in response to France's defeat in the Franco-Prussian war primarily to further pre-military training. Members included literarians like Victor Hugo, scholars and politicians. While the organization's trajectory shifted in the 1890's, the early inception is often credited with pioneering French Nationalism.



PROPERTY FROM THE SOLON FAMILY COLLECTION

172

A MINTONS PATE-SUR-PATE PEACOCK BLUE RECTANGULAR PLAQUE

LATE 19TH CENTURY, SIGNED L.(OUI) SOLON

Finely painted and hand-tooled in white slip with a procession of women bringing their empty pots to Cupid to receive covers, inscribed below 'IL N'EST DE POT QUI NE TROUVE SON COUVERCLE'

7½ in. (18 cm.) high, 11½ (29.2 cm.) wide, excluding the architectural giltwood frame

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

The Collection of Louis Solon.

By decent to G.K. Solon, grandson of the artist.

The celebrated ceramics artist Marc Louis Solon came to England in late 1870 following the outbreak of the Franco-Prussian War. The Minton factory had, under the directorship of Léon Arnoux, acquired a reputation for attracting the most skilled craftsmen from leading porcelain factories on the Continent.

Solon enjoyed a long and successful association with the Minton factory producing some of the manufactory's most memorable pieces, including numerous works displayed at the great expositions of the late 19th century. As U.S. Commissioner Blake observed in his *Reports of the United States Commissioners* to the House of Representatives following the 1878 Paris Exposition Universelle, Solon's "work is incomparably superior to that of any of his imitators, far surpassing in art value the best examples of figure subjects from the kilns of Sèvres. He alone fully and satisfactorily unites skill in the technique of paste and glaze and the genius of sculptor and designer. His favourite subjects, as is well known, are the female form, Cupids and cherubs. He delights in illustrating the pranks Cupid plays with the hearts of maidens."

For an exhaustive discussion of Solon's work at Minton, see B. Bumpus, *Pâte-sur-Pâte, The Art of Ceramic Relief Decoration, 1849-1992*, London, 1992, pp. 100-151.

PROPERTY FROM A PRIVATE COLLECTION

■173

AN AMERICAN WHITE MARBLE FIGURE OF SAINT APOLLONIA
BY DAPRATO RIGALI STUDIOS, CHICAGO, LATE 19TH CENTURY

Signed '*Daprato Statuary & Co. Chicago*'
54¾ in. (139 cm.) high

\$8,000-12,000

£6,100-9,100
€7,100-11,000



DaPrato Statuary Co., now DaPrato Rigali Studios, was founded in 1860 in Chicago, Illinois on the corner of Van Buren and Canal Street. Founded by the four DaPrato brothers, American immigrants originally from the Tuscan town of Barga, Italy. Migrating from a town in Italy renowned for its sculpture carving and stone cutting, the brothers had an idea to move to America and sell their statues to the "new land." In 1881, at the age of 16, the DaPrato's youngest cousin, John E. Rigali, made the decision to leave Italy and move to America to apprentice under his cousins, upon completing his training with the well-known instructor Maestro Colognieri of Florence. Rigali was known as a prodigy carver, working day and night alongside his cousins to create masterpieces, which would then be sold to Chicago residents. In 1884 John was made partner and by 1890, Rigali became president of the firm. He would eventually oversee the growth of the company into a worldwide ecclesiastical art producer and distributor. DaPrato would continue to grow, setting the standard for religious art around the world. By 1917, the prolific studio operated locations in Chicago, New York, Montreal, Canada, and in Pietrasanta, Italy, near the famous Italian Carrara Marble Quarry, which is still one of the main sources for many of the marble projects the firm continues to supply today.

Apollonia, the patron saint of dentistry, was a holy virgin who suffered martyrdom in Alexandria during a local uprising against the Christians in the early 3rd century. During festivities commemorating the founding of the Roman Empire, a mob began attacking Christians, who seized her and, by repeated blows, broke all of her teeth. Then they erected a pile of sticks outside the city and threatened to burn her alive if she refused her cease her blasphemous and impious actions. When she was given a little freedom, at her own request, she sprang quickly into the fire and was burned to death. She is popularly invoked for toothaches because of the torments she had to endure, and is represented in art with pincers holding a tooth.



174

**A PAIR OF SEVRES PORCELAIN PATE-SUR-PATE VASES (VASES
FORME BALUSTRE A DAUPHINS)**

CIRCA 1857, IRON-RED CROWNED N AND GREEN LOZENGE MARKS
FOR 1857, POTTER'S INCISED 15-56-3 AND E-56-3, THE DECORATION
POSSIBLY BY HYACINTHE-JEAN REGNIER

Each finely painted and hand-tooled in white slip with either a female or satyr
mask, the body with three putti swinging from ribbons amongst vines, flanked
by gilt enriched dolphin-mask handles

13 $\frac{1}{2}$ in. (34 cm.) high

(2)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

Hyacinthe-Jean Régnier was active at the Sèvres factory from 1825 to 1863
as a decorator of *pâte-sur-pâte*. A less elaborately decorated pair of the same
form was sold at Mark Arthur Kohn auctionners in Paris, 15 September 2016.



(detail)





175

■175

A SET OF EIGHT EGLMISE MIRRORED PANELS
POSSIBLY FRENCH, MID-20TH CENTURY

Each with a shell above twelve beveled distressed mirror panels within molded mirrored borders
96 in. (244 cm.) high, 26 in. (66 cm.) wide, each panel (8)

\$10,000-15,000

£7,600-11,000
€8,900-13,000

PROVENANCE:

By repute, Helena Rubinstein.

These glamorous panels - so redolent of the interiors of the 1930's and 1940's - are reputedly from the collection of Helena Rubinstein. Rubinstein, who founded the eponymous cosmetics firm, was one of the wealthiest women in the first half of the 20th century and a great arbiter of style and taste. She had a long relationship with the equally revered decorating firm of Maison Jansen - who designed interiors for both Rubinstein's Paris apartment and the Moulin de Breuil in Combs-la-Ville outside of Paris (see S. Slesin, *Over the Top: Helena Rubinstein Beauty, Art, Fashion, Design*, New York, 2003, pp. 116-117).

176

A PAIR OF PARIS PORCELAIN PLATINUM-GROUND VASES
CIRCA 1880, THE PAINTING ATTRIBUTED TO NARCISSE VIVIEN

Each finely painted with a pair of colorfully plumed birds, one with a butterfly, the reverse of each with a blossoming cactus, the gilt with black tracery
14¼ in. (36.3 cm.) high (2)

\$4,000-6,000

£3,100-4,500
€3,600-5,300



176

Narcisse Vivien is recorded as a meticulous painter of birds often in association with platinum grounds. His work was exhibited at the Paris Universelle Exposition of 1878.



175



177

■ 177
A FRENCH BLUE AND GOLD SILK DAMASK-
UPHOLSTERED THREE-SEAT SOFA
SECOND HALF 20TH CENTURY

With five throw cushions
96 in. (243.8 cm.) long

\$7,000-10,000

£5,300-7,600
€6,200-8,800

■ 178
A FRENCH BLUE AND GOLD SILK DAMASK-
UPHOLSTERED THREE-SEAT SOFA
SECOND HALF 20TH CENTURY

With five throw cushions
96 in. (243.8 cm.) long

\$7,000-10,000

(2)
£5,300-7,600
€6,200-8,800

178



179

PROPERTY OF WILLIAM ADDISON, ESQ

179

A PAIR OF ORMOLU-MOUNTED FRENCH CUT-GLASS SULPHIDE TAZZE

CIRCA 1830, ATTRIBUTED TO LE CREUSOT, THE SULPHIDES PROBABLY BY PIERRE HONORÉ BOUDON DE SAINT-AMANS

The edge of each cut with radiating strawberry diamonds panels, the flattened hexagonal stem enclosing a sulphide of an Egyptian female figure 7½ in. (18 cm.) high, 9¾ in. (23.8 cm.) diameter (2)

\$10,000-15,000

£7,600-11,000
€8,800-13,000

PROVENANCE:

Robert Q. Lewis Collection; Sotheby's, London; 15 May 1967, lot 70 (as Apsley Pellatt).
With Asprey, Ltd., London.

EXHIBITED:

P. Jokelson and D. Tarshis, *Baccarat: Paperweights and Related Glass, 1820-1860*, Baccarat, Inc., New York, 30 May - 9 June 1990, no. 10 (as Baccarat).
D. Tarshis, *Objects of Fantasy: Glass Inclusions of the Nineteenth Century*, The Corning Museum of Glass, New York, 2001, p. 142, no. 80.

LITERATURE:

Louis Lyons, 'The Robert Q. Lewis Collection of Sulphides', *PCA Bulletin*, June, 1960 (illustrated).



180

180

A PAIR OF FRENCH ORMOLU-MOUNTED CUT-GLASS VASES

LAST QUARTER 19TH CENTURY

Each of baluster form and flanked by rams' head handles supporting flowering garlands, on circular socle and square base 14½ in. (36.8 cm.) high (2)

\$7,000-10,000

£5,300-7,500
€6,200-8,800

181

**A FRENCH ORMOLU AND CUT-GLASS FIVE-PIECE TABLE
GARNITURE**

POSSIBLY CAST BY HENRI PICARD PARIS, SECOND HALF 19TH
CENTURY

Comprising: a centerpiece, a pair of tazze, and a pair of tiered candlesticks;
the centerpiece with central removable bowl flanked by winged putti, the
pair of tazze with removable dishes and raised on tripartite bases and scroll
feet, and the pair of candlesticks of similar design

The centerpiece: 9½ in. (24.1 cm.) high, 23¼ in. (59 cm.) wide

The candlesticks: 17 in. (43.2 cm.) high, 7¼ in. (18.4 cm.) wide

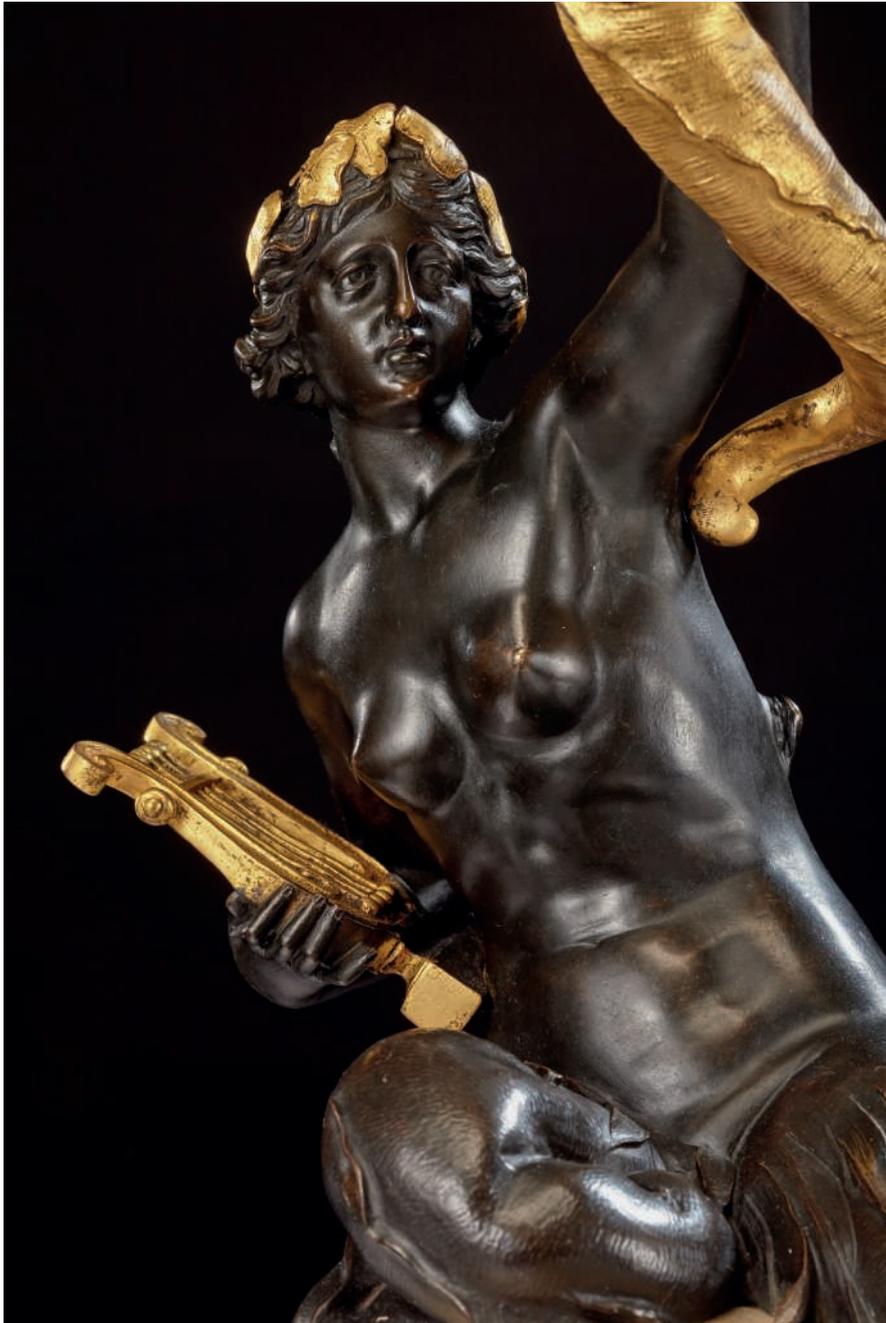
The tazze: 5¼ in. (13.3 cm.) high, 8¼ in. (21 cm.) diameter (5)

\$25,000-35,000

£19,000-26,000

€22,000-31,000





■182

A PAIR OF FINE AMERICAN ORMOLU, PATINATED-BRONZE AND WHITE MARBLE TABLE LAMPS

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1905-1910

Modeled as Amphitrite and Poseidon each astride a marble sea turtle, the finials cast as flourishing acanthus, electrified

35 in. (88.9 cm.) high, including fitment (2)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

Whimsical table lamps incorporating sea turtles carved in marble were ever popular with Caldwell's affluent clientele during the advent of the 20th century. *Marble Turtle With Triton - Bronze*, was exhibited by the firm Caldwell at the 1903 exhibition at the Architectural League of New York. A pair of nearly identical lamps sold Christie's, New York, 17 October 2017, lot 85 (\$68,750).



A similar lamp illustrated in the E. F. Caldwell & Co. lighting archive.





183

PROPERTY FROM A PRIVATE MIAMI COLLECTION

183

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

BY LEROY & FILS, PARIS, LATE 19TH CENTURY

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

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

\$5,000-7,000

£3,800-5,300

€4,500-6,200

PROPERTY FROM THE LAURIE MICHAELS DESMOND COLLECTION

■-184

A FRENCH ORMOLU-MOUNTED MAHOGANY, TULIPWOOD, BOIS SATINE, AND FRUITWOOD MARQUETRY MUSIC CABINET LATE 19TH/EARLY 20TH CENTURY

The *brèche* marble top above two cupboard doors lavishly inlaid with instruments and sheet music suspended from a ribbon, the interior opening to reveal two shelves, the lower section reeded cupboard doors opening to more shelving, raised on square tapering legs

63¼ in. (160.6 cm.) high, 29 in. (73.6 cm.) wide, 16 in. (40.6 cm.) deep

\$5,000-8,000

£3,800-6,100

€4,500-7,100

185

A PAIR OF GILT-METAL MOUNTED CHAMPLEVE AND SEVRES STYLE PORCELAIN TWO-HANDLED COBALT-BLUE GROUND VASES AND COVERS

LATE 19TH CENTURY, SIGNED DARET

Each painted with a courting couple in a garden, the reverse with a landscape 22½ in. (57 cm.) high (4)

\$5,000-7,000

£3,800-5,300

€4,400-6,200

The signature possibly relates to Mademoiselle Elisa Daret Darville, born in Paris, recorded as working at Rue Mazaraine, 41, in 1870.



184



185

186

PROPERTY FROM THE LAURIE MICHAELS DESMOND COLLECTION

•186

A FRENCH ORMOLU AND CHAMPLEVÉ ENAMEL-MOUNTED SEVRES STYLE IRIDESCENT-GROUND PORCELAIN JARDINIÈRE
LATE 19TH CENTURY, SIGNED V. BERN

The ovoid basin with dual looped handles, finely painted with a figure of Venus and her attendants, the reverse with a musical trophy on a low splayed base
10¾ in. (27.3 cm.) high, 24 in. (61 cm.) wide

\$3,000-5,000

£2,300-3,800
€2,700-4,400

■~187

A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY AND BOIS SATINE GUERIDONS
LATE 19TH/EARLY 20TH CENTURY

Each with rectangular inset mottled *brocatelle jaune d'Espagne* marble tops, raised on fluted tapering legs, with acanthus caps
27½ in. (69.8 cm.) high, 21¼ in. (55.2 cm.) wide, 15¼ in. (38.7 cm.) deep (2)

\$5,000-8,000

£3,800-6,100
€4,500-7,100



187



188

188
A PAIR OF AMERICAN GILT AND PATINATED BRONZE AND PORTOR MARBLE FIGURAL LAMPS

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

Modeled as a satyr and bacchante each seated on a lion or dolphin, electrified
 26 in. (66 cm.) high, excluding fitment (2)

\$7,000-10,000 £5,400-7,600
 €6,200-8,800

PROVENANCE:

The Feather Collection, Christie's, New York, 11 April 2018, lot 438.

189
A FAIENCE MANUFACTURING COMPANY (GREENPOINT, BROOKLYN) EARTHENWARE VASE

CIRCA 1886-90, GREEN PRINTED MONOGRAM MARK, IMPRESSED 1074, PAINTED 321., THE DESIGN ATTRIBUTED TO EDWARD LYCETT

In the Aesthetic taste, the body and neck finely decorated with raised gilt paste chrysanthemum flowers on green and russet branches
 12½ in. (30.8 cm.) high

\$2,500-3,500 £1,900-2,600
 €2,200-3,100

The present vase may be what is referred to as "Parisian Granite" in the Faience Manufacturing Co. recipe books. (See B. Veith, *Aesthetic Ambitions, Edward Lycett and Brooklyn's Faience Manufacturing Company*, Richmond, 2011, p.19.) Edward Lycett (1833-1910) began his career at the Staffordshire potteries. His first major commission after emigrating to America was painting additional pieces on the Presidential service for Andrew Johnson (originally intended for Abraham Lincoln) in 1866. Lycett became director of the Faience Manufacturing Co. in 1884, where he is principally known for bold Aesthetic works with opulent raised gilt decoration.



189

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

■190

EUGÈNE FAURE (FRENCH, 1822-1879)

A woodland idyll

signed 'Eug Faure' (lower right)
oil on canvas
86 x 48 5/8 in. (218.5 x 123.5 cm.)

\$6,000-8,000

£4,600-6,000
€5,300-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 June 1992, lot 94.
Anonymous sale; Christie's, 18 September 2003, lot 184.
Acquired at the above sale by the present owner.



190

PROPERTY FROM THE LAURIE MICHAELS DESMOND COLLECTION

■~191

**A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS
SATINÉ COMMODE**

AFTER THE MODEL BY MARTIN CARLIN, LATE 19TH/EARLY 20TH
CENTURY

The shaped *sarran colin* marble top above three frieze drawers set with
laurels over three cupboard doors hung with floral garlands, the fluted
columnar angle supports over a shaped frieze, on six toupie feet
37 3/4 in. (95.8 cm.) high, 60 1/4 in. (153 cm.) wide, 22 in. (55.9 cm.) deep

\$12,000-18,000

£9,100-14,000
€11,000-16,000



191



192

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

■192

JEAN-ALEXANDRE-JOSEPH FALGUIÈRE (FRENCH, 1831-1900)

Phyrné

signed 'Falguière,' and further inscribed 'Edition Goupil'

bronze, gilt patina

32 in. (81.2 cm.) high

This cast circa 1890.

\$5,000-8,000

£3,800-6,000

€4,400-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 June 2016, lot 68.

The present work reproduces in three-dimensional form the central figure in Jean-Léon Gérôme's (1824-1904) painting, *Phryne before the Areopagus*, exhibited at the Salon of 1861. Following its Salon exhibition, art dealer and *fondeur* Jean Goupil commissioned sculptor Alexandre Falguière (1831-1900) to reproduce Phyrne who, according to Greek mythology, was an Athenian courtesan accused of but not condemned for impiety when her counsel boldly tore away her peplos at the moment of sentencing to reveal her perfect beauty which stunned and immediately subdued her judges. In addition to bronze editions of the present size, the group was also executed in marble and ivory.

PROPERTY FROM THE WESTERVELT COMPANY

■193

A FRENCH ORMOLU-MOUNTED BRECHE VIOLETTE MARBLE PEDESTAL

CIRCA 1900

Decorated overall with trailing floral garlands

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

\$1,000-1,500

£760-1,100

€880-1,300

194

A PAIR OF SEVRES PORCELAIN PINK-GROUND LARGE BEAKER VASES (VASES 'CORNETS', 1ERE GRANDEUR)

DATED 1858, BOTH WITH GREEN-LOZENGE MARKS FOR 1858, ONE WITH IRON-RED PRINTED CROWNED N DECORATION MARK FOR 1858 AND INCISED POTTER'S DS-57-2, THE OTHER WITH INCISED H-58-R

Each of flaring cylindrical form, finely painted with three arched panels surmounted by curved laurel swags, all above bat-wing trellis suspending ribbon-tied trophies, the lower portion of each panel painted with a musical, amatory or pastoral trophy surmounting a gilt scrollwork device, all divided by stylized gilt flori-forms, the lower body with stylized cartouches of peacock feathers

31½ in. (79.7 cm.) high

(2)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

For a pair of this form with very similar decoration in the collection of the Chateau de Compiègne, see B. Ducrot, *Porcelaines et Terres de Sèvres*, Chateau de Compiègne Musée, Paris, 1993, p. 254, fig. 199.

193





PROPERTY FROM A PRIVATE COLLECTION

■195

**MARIUS-JEAN-ANTONIN MERCIÉ
(FRENCH, 1845-1916)**

Gloria Victis

signed 'A. Mercié' and inscribed 'F. Barbedienne
Fondeur, Paris / 674', further stamped with
'Réduction Mekanique' roundel, on an associated
green marble pedestal

bronze, dark brown and parcel-gilt patina

The bronze: 42½ in. (107.9 cm.) high

The pedestal: 49 in. (124.4 cm.) high

This cast circa 1890.

(2)

\$12,000-18,000

£9,100-14,000

€11,000-16,000

PROVENANCE:

Anonymous sale; Christie's, New York, 18 October
2000, lot 93.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

■196

**EMMANUEL BENNER (AUSTRIAN, 1836-
1896)**

Nu allongé

signed and dated 'Emmanuel Benner/ 1891' (upper
right)

oil on canvas

38½ x 64¼ in. (98 x 163 cm.)

\$6,000-8,000

£4,600-6,000

€5,300-7,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 December
2014, lot 122.

Acquired from the above sale by the present owner.

PROPERTY FROM THE LAURIE MICHAELS DESMOND
COLLECTION

■-197

**A FRENCH ORMOLU-MOUNTED
MAHOGANY, AMARANTH, SYCAMORE
AND PARQUETRY BUREAU PLAT
AFTER THE MODEL BY JEAN-HENRI
RIESENER, LAST QUARTER 19TH CENTURY**

The rectangular top inset with a brown leather-
lined writing surface, above a central frieze drawer
with cloudborne putti, flanked by a pair of further
drawers, the reverse similarly decorated, the sides
centered by a plaque depicting a putto emblematic
of the Arts, on square tapering legs and acanthus-
capped feet

29¾ in. (75.5 cm.) high, 49¾ in. (124.7 cm.) wide,

28 in. (71.1 cm.) deep

\$4,000-6,000

£3,100-4,500

€3,600-5,300



196



197



198

198

A MEISSEN PORCELAIN CAPODIMONTE-STYLE COFFEE SET
LATE 19TH/20TH CENTURY, BLUE CROSSED SWORDS MARKS,
VARIOUSLY INCISED

Molded and painted with bands of mermaids and putti amongst waves and on the shore, with gilt rims, the handles modeled as coral and the spouts as seashells, comprising: a coffee-pot and cover; a sugar-bowl and cover; a hot-milk jug and cover; two cups and saucers; and a large two-handled tray 18½ in. (47 cm.) long, the tray

(11)

\$5,000-7,000

£3,800-5,300
€4,400-6,200

199

TWELVE MEISSEN PORCELAIN COBALT-BLUE GROUND PLATES

LATE 19TH/EARLY 20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS PRESSNUMMERN, PROBABLY OUTSIDE-DECORATED AND SIGNED WITH A CH MONOGRAM, SOME SIGNED CH PINX. OR CH FEC.

Each finely painted with either a tavern or village scene after Teniers, eight within *grisaille* ribbon-tied surrounds and four within *faux bois* surrounds issuing oak leaves and acorns

(12)

\$4,000-6,000

£3,100-4,500
€3,600-5,300



199





200



200
A PAIR OF MEISSEN PORCELAIN NODDING PAGODA
FIGURES

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS,
 INCISED MODEL NOS. 156 AND 157, PRESSNUMERN 73 TO
 EACH

Each modeled seated with legs crossed, their mouth open in a smile
 revealing a wagging tongue with detachable, weighted head and
 hands

7½ in. (19 cm.) wide, 7¾ in. (18.7 cm.) high (4)

\$8,000-12,000

£6,100-9,100
 €7,100-11,000

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

201
A PAIR OF FRENCH ORMOLU AND CHAMPLEVE
ENAMEL URNS, NOW MOUNTED AS LAMPS
 BY FERDINAND BARBEDIENNE, PARIS, LAST QUARTER 19TH
 CENTURY

Each vase-shaped body with foliate decoration with gilt shields and
 hearts, signed 'F. BARBEDIENNE' with Bacchus mask side handles,
 drilled for electricity

13.2/4 in. (32.4 cm.) high, excluding fittings (2)

\$5,000-8,000

£3,800-6,000
 €4,400-7,000

A pair of nearly identical vases by Barbedienne sold Christie's, New
 York, 9 June 2014, lot 223 (\$16,250).



201

202

**A MEISSEN PORCELAIN NODDING
PAGODA FIGURE**

LATE 19TH/EARLY 20TH CENTURY, BLUE
CROSSED SWORDS MARKS, INCISED
MODEL NO. 66, PRESSNUMMER 127

The red-headed figure seated with legs crossed,
his mouth open in a smile revealing a wagging
tongue with removable head and hands

8¾ in. (21.4 cm.) high (2)

\$4,000-6,000

£3,100-4,500

€3,600-5,300



202

■-203

**A FRENCH ORMOLU-MOUNTED
KINGWOOD, BOIS SATINE AND
COROMANDEL SIDE CABINET**
LATE 19TH CENTURY

The rectangular *brèche violette* marble top over a
pair of cupboard doors decorated with scholars
and artists, on short splayed feet

51¼ in. (130.1 cm.) high, 59 in. (149.8 cm.) wide, 16
in. (40.6 cm.) deep

\$8,000-12,000

£6,100-9,100

€7,100-11,000



203

204



PROPERTY FROM A PRIVATE COLLECTION

■204

A POLYCHROME PAINT-DECORATED SIX-PANEL FLOOR SCREEN
POSSIBLY FRENCH, FIRST HALF 20TH CENTURY

Each panel depicting various woman exotically garbed within shaped cartouches, within geometric borders

83¼ in. (212.7 cm.) high, 16 in. (40.6 cm.) wide, each panel

\$6,000-8,000

£4,600-6,000

€5,300-7,000

205

A COALPORT PORCELAIN 'CASHMERE' MOON FLASK
CIRCA 1873, PUCE PRINTED AMPERSAND MARK

In the 'Persian' taste, blue ground elaborately gilt with stylized flori-forms and arabesques within white 'jewels'

10¼ in. (26 cm.) long

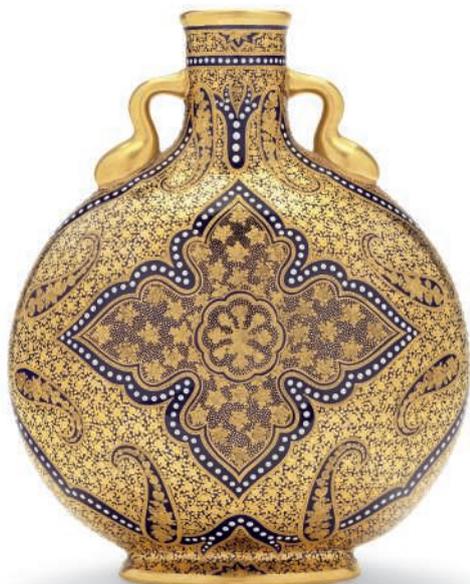
\$2,000-3,000

£1,600-2,300

€1,800-2,600

A pair of 'imitation Cashmere' vases made by Coalport were exhibited in 1873 at a Vienna exhibition, and subsequently purchased by Sir Richard Wallace. Inspired by the exceedingly popular textiles and cashmere fabrics from India and the Middle East, the design employed similar diamond shape blocks of jewels and elaborate borders. See M. Messenger, *Coalport 1795-1926*, Suffolk, 1995, pp. 262-265.

205



PROPERTY FROM A PRIVATE PHILADELPHIA COLLECTION

■206

ADRIEN-ETIENNE GAUDEZ (FRENCH, 1845-1902)

Bust of a Maiden

signed 'Gaudez'

bronze, reddish-brown and polychrome patina

29½ in. (75 cm.) high, 22 in. (56 cm.) wide

This cast circa 1890.

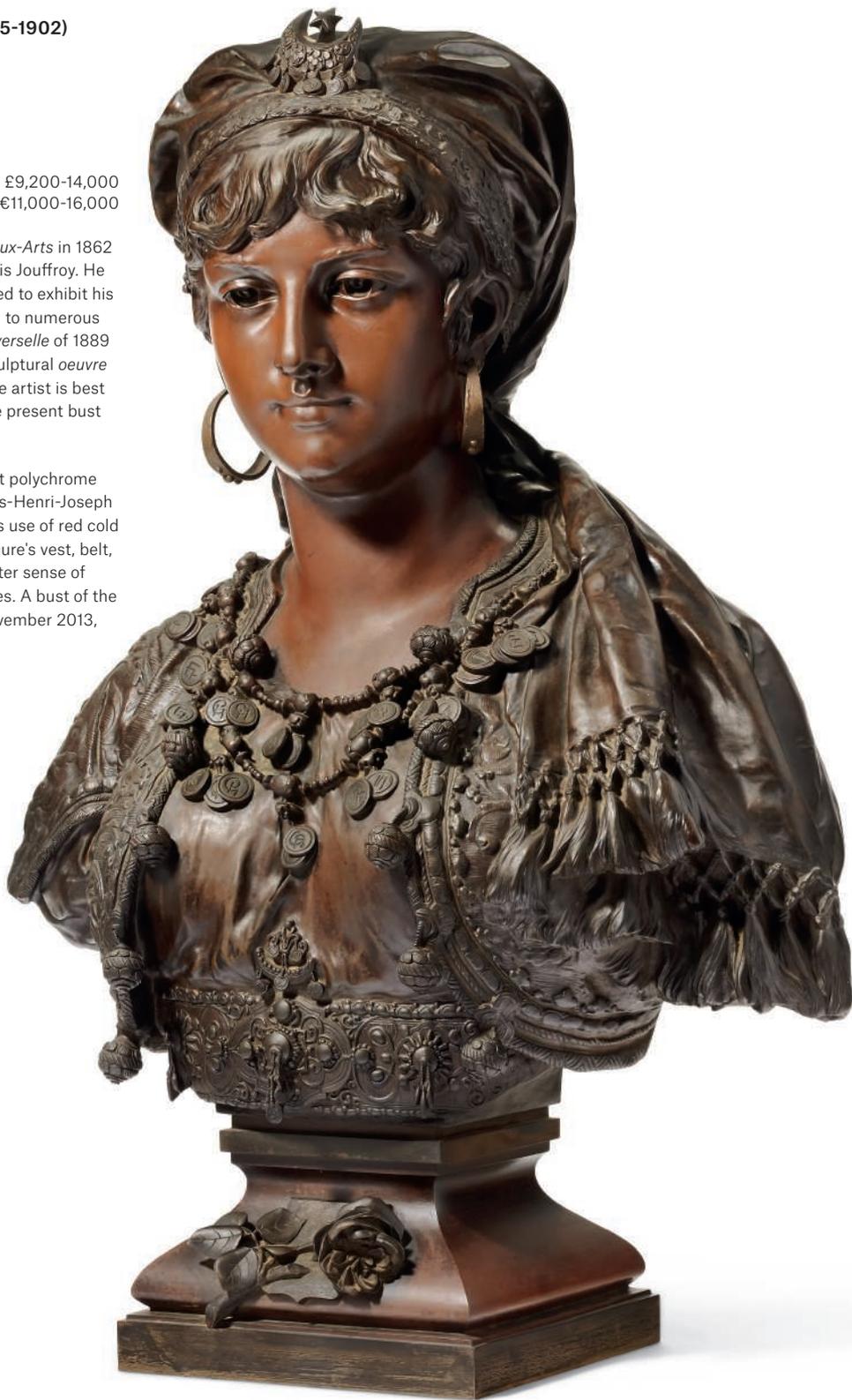
\$12,000-18,000

£9,200-14,000

€11,000-16,000

Adrien-Etienne Gaudez entered the *Ecole des Beaux-Arts* in 1862 where he was a pupil of the noted sculptor François Jouffroy. He made his *Salon* debut two years later and continued to exhibit his work regularly in public exhibitions and in addition to numerous honors he won Gold Medals at the *Exposition Universelle* of 1889 and 1890. Gaudez's output was prolific and his sculptural *oeuvre* encompassed a wide range of subjects, though the artist is best known for his *orientalist* compositions, such as the present bust of a bejeweled maiden.

This bust displays all of the elements of finely-cast polychrome sculpture, a category which artists such as Charles-Henri-Joseph Cordier (d. 1905) pioneered in the 1860s. Gaudez's use of red cold paint, mixed with gilt highlights throughout the figure's vest, belt, necklace and headdress enable him to give a greater sense of depth and texture, much akin to his contemporaries. A bust of the same model was sold Christie's, New York, 26 November 2013, lot 217 (\$27,500).



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION
(LOTS 207-214)



207



208

■ 207

**A PAIR OF NAPOLEON III ORMOLU
AND ELECTROPLATE TEN-LIGHT
CANDELABRA**

BY RAINGO FRERES, PARIS, THIRD
QUARTER 19TH CENTURY

Each modeled as a putto on a circular base holding
a cornucopia issuing ten scrolling candlearms,
stamped *RAINGO*, electrified
37½ in. (95.2 cm.) high (2)

\$6,000-8,000

£4,600-6,000
€5,300-7,000

■ 208

**A PAIR OF FRENCH GILTWOOD
PEDESTALS**

EARLY 20TH CENTURY

Each with an inset marble top, raised on four
scrolled legs, carved throughout with scrolls and
foliage

33½ in. (85 cm.) high, 21¼ in. (53.9 cm.) diameter
(2)

\$3,000-5,000

£2,300-3,800
€2,700-4,400

■209

**A LARGE NAPOLEON III ORMOLU
PENDULE À CERCLES TOURNANTS**

ATTRIBUTED TO DENIÈRE, AFTER THE
MODEL BY JEAN-FRANÇOIS FORTY, PARIS,
THIRD QUARTER 19TH CENTURY

Modeled as lidded vase, raised on the shoulders
of two putto terms, on a shaped rectangular base
with frieze plaques depicting playful putti to one
side, the other with scrolls
34 in. (86.3 cm.) high, 25 in. (63.5 cm.) wide, 11½ in.
(29.2 cm.) deep

\$15,000-25,000

£12,000-19,000
€14,000-22,000

The present clock may be attributed to the Denière manufactory on the basis of a preparatory drawing for a clock by the eighteenth-century designer Jean-François Forty (illustrated inset and in L. Tardy, *French Clocks the World Over*, Paris, 1981, vol. II, p. 86) which by the 19th century was in the collection of the celebrated *bronzier*, Denière. It is known that the firm made a number of copies of the clock from this drawing and the present lot, with its refined neoclassical design and exquisitely chased mounts, is likely such an example. Another clock of slightly different proportions by an unidentified maker is illustrated in H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 427, fig. 6.13.17. However, the close resemblance of the present lot to Forty's drawing reinforce its ties to the famed manufactory, whose work was of the highest order.

In his *Cahier de six Pendules à l'usage des Fondateurs*, circa 1770, a progression in Forty's design for the present clock can be seen; commencing in preparatory sketches of a modest design with simplified vase-form clock case and ultimately flourishing into a profusion of decoration, complete with elaborate base and portrait medallion.



Forty's final design for a clock illustrated in *Cahier de six Pendules à l'usage des Fondateurs*, circa 1770.



■210

**A PAIR OF LARGE FRENCH ORMOLU
AND PATINATED BRONZE FIGURAL
TORCHERS, ON STANDS**

LAST QUARTER 19TH CENTURY

Modeled as a winged putto holding aloft
flambeau-form lantern, raised on ormolu-mounted
ebonized bases, drilled for electricity
86½ in. (219.7 cm.) high, overall (2)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

Of monumental scale, these finely cast,
impressive figural candelabra perfectly
encapsulate the fashion for monumental interior
lighting in the second half of the 19th century.
Though unmarked, the casting and chasing are of
excellent quality, indicative of the finest *fondeurs*
of this period such as Denière, Graux-Marly and
Barbedienne. A pair of candelabra, surmounting
nearly identical bases to the present lot, sold
Christie's, London, 18 September 2014, lot 138
(£92,500).

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION
(LOTS 207-214)





211



212

■ 211

A PAIR OF FRENCH AUBUSSON TAPESTRY

LATE 19TH/EARLY 20TH CENTURY

Each depicting *fêtes gallantes*

110 in. (279.4 cm.) high, 59¼ in. (151.7 cm.) wide (2)

\$8,000-12,000

£6,100-9,100

€7,100-11,000

■ 212

A PAIR OF LARGE NAPOLEON III ORMOLU, PATINATED-BRONZE AND VERDE ANTICO MARBLE TWELVE-LIGHT CANDELABRA

THIRD QUARTER 19TH CENTURY

Each modeled as a putto holding a cornucopia issuing twelve scrolling and foliate-cast candle-branches, raised on a spreading square marble base, electrified

47 in. (119.3 cm.) high, excluding fitments (2)

\$4,000-6,000

£3,100-4,600

€3,600-5,300

■ 213

A PAIR OF LARGE FRENCH ORMOLU,
VERDE ANTICO AND ROUGE GRIOTTE
MARBLE JARDINIÈRES

LAST QUARTER 19TH CENTURY

Each modeled with ram's mask monopodia, on a
tripartite rouge marble base with toupie feet
37½ in. (95.5 cm.) high (2)

\$10,000-15,000

£7,600-11,000
€8,900-13,000



213



214

■ 214

EDOUARD-CHARLES-MARIE HOUSSIN (FRENCH, 1847-1917)

Esmeralda

signed *E. Houssin*, on an integral revolving circular stepped base inscribed
Beaux-Arts

bronze, brown patina
47¾ in. (121.2 cm.) high
This cast *circa* 1890.

\$7,000-10,000

£5,300-7,600
€6,200-8,800

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. 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. 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 CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B(6)); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

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

- Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **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.
 - (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 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 or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

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

(c) Lots containing Ivory or materials resembling ivory

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

(d) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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.

8 WAIVER

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

9 LAW AND DISPUTES

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

U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

UPPER CASE type: means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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

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

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

YOUR CAREER IN THE ART WORLD STARTS HERE

CHRISTIE'S
EDUCATION

[LEARN MORE AT CHRISTIES.EDU](https://www.christies.edu)

DEGREE PROGRAMMES • CONTINUING EDUCATION • ONLINE COURSES

LONDON • NEW YORK • HONG KONG

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
 +54 11 43 93 42 22
 Cristina Carlisle

AUSTRALIA
SYDNEY
 +61 (0)2 9326 1422
 Ronan Sulich

AUSTRIA
VIENNA
 +43 (0)1 533 881214
 Angela Baillou

BELGIUM
BRUSSELS
 +32 (0)2 512 88 30
 Roland de Lathuy

BRAZIL
SÃO PAULO
 +55 21 3500 8944
 Marina Bertoldi

CANADA
TORONTO
 +1 647 519 0957
 Brett Sherlock (Consultant)

CHILE
SANTIAGO
 +56 2 2 2631642
 Denise Ratinoff de Lira

COLOMBIA
BOGOTÁ
 +571 635 54 00
 Juanita Madrinan
 (Consultant)

DENMARK
COPENHAGEN
 +45 3962 2377
 Birgitta Hillingsø (Consultant)
 + 45 2612 0092
 Rikke Juel Brandt (Consultant)

**FINLAND AND
 THE BALTIC STATES**
HELSINKI
 +358 40 5837945
 Barbro Schauman
 (Consultant)

FRANCE
**BRITTANY AND
 THE LOIRE VALLEY**
 +33 (0)6 09 44 90 78
 Virginie Gregory (Consultant)

**GREATER
 EASTERN FRANCE**
 +33 (0)6 07 16 34 25
 Jean-Louis Janin Daviet
 (Consultant)

NORD-PAS DE CALAIS
 +33 (0)6 09 63 21 02
 Jean-Louis Brémilts
 (Consultant)

-PARIS
 +33 (0)1 40 76 85 85

**PROVENCE -
 ALPES CÔTE D'AZUR**
 +33 (0)6 71 99 97 67
 Fabienne Albertini-Cohen

RHÔNE ALPES
 +33 (0)6 61 81 82 53
 Dominique Pierron
 (Consultant)

GERMANY
DÜSSELDORF
 +49 (0)21 14 91 59 352
 Arno Verkade

FRANKFURT
 +49 170 840 7950
 Natalie Radziwill

HAMBURG
 +49 (0)40 27 94 073
 Christiane Gräfin
 zu Rantzau

MUNICH
 +49 (0)89 24 20 96 80
 Marie Christine Gräfin Huyn

STUTTGART
 +49 (0)71 12 26 96 99
 Eva Susanne Schweizer

INDIA
MUMBAI
 +91 (22) 2280 7905
 Sonal Singh

INDONESIA
JAKARTA
 +62 (0)21 7278 6278
 Charmie Hamami

ISRAEL
TEL AVIV
 +972 (0)3 695 0695
 Roni Gilat-Baharaff

ITALY
-MILAN
 +39 02 303 2831
 Cristiano De Lorenzo

ROME
 +39 06 686 3333
 Marina Cicogna

NORTH ITALY
 +39 348 3131 021
 Paola Gradi (Consultant)

TURIN
 +39 347 2211 541
 Chiara Massimello
 (Consultant)

VENICE
 +39 041 277 0086
 Bianca Arrivabene Valenti
 Gonzaga (Consultant)

BOLOGNA
 +39 051 265 154
 Benedetta Possati Vittori
 Veneti (Consultant)

GENOA
 +39 010 245 3747
 Rachele Guicciardi
 (Consultant)

FLORENCE
 +39 055 219 012
 Alessandra Niccolini di
 Camugliano (Consultant)

**CENTRAL &
 SOUTHERN ITALY**
 +39 348 520 2974
 Alessandra Allaria
 (Consultant)

JAPAN
TOKYO
 +81 (0)3 6267 1766
 Katsura Yamaguchi

MALAYSIA
KUALA LUMPUR
 +62 (0)21 7278 6278
 Charmie Hamami

MEXICO
MEXICO CITY
 +52 55 5281 5446
 Gabriela Lobo

MONACO
 +377 97 97 11 00
 Nancy Dotta

THE NETHERLANDS
-AMSTERDAM
 +31 (0)20 57 55 255
 Arno Verkade

NORWAY
OSLO
 +47 949 89 294
 Cornelia Svedman
 (Consultant)

**PEOPLES REPUBLIC
 OF CHINA**
BEIJING
 +86 (0)10 8583 1766
 Julia Hu

-HONG KONG
 +852 2760 1766

-SHANGHAI
 +86 (0)21 6355 1766
 Julia Hu

PORTUGAL
LISBON
 +351 919 317 233
 Mafalda Pereira Coutinho
 (Consultant)

RUSSIA
MOSCOW
 +7 495 937 6364
 +44 20 7389 2318
 Zain Talyarkhan

SINGAPORE
SINGAPORE
 +65 6735 1766
 Jane Ngiam

SOUTH AFRICA
CAPE TOWN
 +27 (21) 761 2676
 Juliet Lomberg
 (Independent Consultant)

**DURBAN &
 JOHANNESBURG**
 +27 (31) 207 8247
 Gillian Scott-Berning
 (Independent Consultant)

WESTERN CAPE
 +27 (44) 533 5178
 Annabelle Conyngham
 (Independent Consultant)

SOUTH KOREA
SEOUL
 +82 2 720 5266
 Jun Lee

SPAIN
MADRID
 +34 (0)91 532 6626
 Carmen Schjaer
 Dalia Padilla

SWEDEN
STOCKHOLM
 +46 (0)73 645 2891
 Claire Ahman (Consultant)
 +46 (0)70 9369 201
 Louise Dyhlén (Consultant)

SWITZERLAND
-GENEVA
 +41 (0)22 319 1766
 Eveline de Proyart

-ZÜRICH
 +41 (0)44 268 1010
 Jutta Nixdorf

TAIWAN
TAIPEI
 +886 2 2736 3356
 Ada Ong

THAILAND
BANGKOK
 +66 (0)2 252 3685
 Prapavadee Sophonpanich

TURKEY
ISTANBUL
 +90 (532) 558 7514
 Eda Kehale Argün
 (Consultant)

UNITED ARAB EMIRATES
-DUBAI
 +971 (0)4 425 5647

UNITED KINGDOM
-LONDON
 +44 (0)20 7839 9060

NORTH AND NORTHEAST
 +44 (0)20 3219 6010
 Thomas Scott

**NORTHWEST
 AND WALES**
 +44 (0)20 7752 3033
 Jane Blood

SOUTH
 +44 (0)1730 814 300
 Mark Wrey

SCOTLAND
 +44 (0)131 225 4756
 Bernard Williams
 Robert Lagneau
 David Bowes-Lyon (Consultant)

ISLE OF MAN
 +44 (0)20 7389 2032

CHANNEL ISLANDS
 +44 (0)20 7389 2032

IRELAND
 +353 (0)87 638 0996
 Christine Ryall (Consultant)

UNITED STATES

CHICAGO
 +1 312 787 2765
 Cathy Busch

DALLAS
 +1 214 599 0735
 Capera Ryan

HOUSTON
 +1 713 802 0191
 Jessica Phifer

LOS ANGELES
 +1 310 385 2600
 Sonya Roth

MIAMI
 +1 305 445 1487
 Jessica Katz

-NEW YORK
 +1 212 636 2000

PALM BEACH
 +1 561 777 4275
 David G. Ober (Consultant)

SAN FRANCISCO
 +1 415 982 0982
 Ellanor Notides

AUCTION SERVICES

**CHRISTIE'S AUCTION
 ESTIMATES**
 Tel: +1 212 492 5485
 www.christies.com

CORPORATE COLLECTIONS
 Tel: +1 212 636 2464
 Fax: +1 212 636 4929
 Email: gsdulow@christies.com

ESTATES AND APPRAISALS
 Tel: +1 212 636 2400
 Fax: +1 212 636 2370
 Email: info@christies.com

MUSEUM SERVICES
 Tel: +1 212 636 2620
 Fax: +1 212 636 4931
 Email: awhiting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION
 New York
 Tel: +1 212 355 1501
 Fax: +1 212 355 7370
 Email: newyork@christies.edu

Hong Kong
 Tel: +852 2978 6768
 Fax: +852 2525 3856
 Email: hongkong@christies.edu

London
 Tel: +44 (0)20 7665 4350
 Fax: +44 (0)20 7665 4351
 Email: london@christies.edu

**CHRISTIE'S
 INTERNATIONAL
 REAL ESTATE**

New York
 Tel: +1 212 468 7182
 Fax: +1 212 468 7141
 Email:
 info@christiesrealestate.com

London
 Tel: +44 (0)20 7389 2551
 Fax: +44 (0)20 7389 2168
 Email:
 info@christiesrealestate.com

Hong Kong
 Tel: +852 2978 6788
 Fax: +852 2760 1767
 Email:
 info@christiesrealestate.com

**CHRISTIE'S FINE ART
 STORAGE SERVICES**

New York
 Tel: +1 212 974 4579
 Email: newyork@cfass.com

CHRISTIE'S REDSTONE
 Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

21/02/19

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

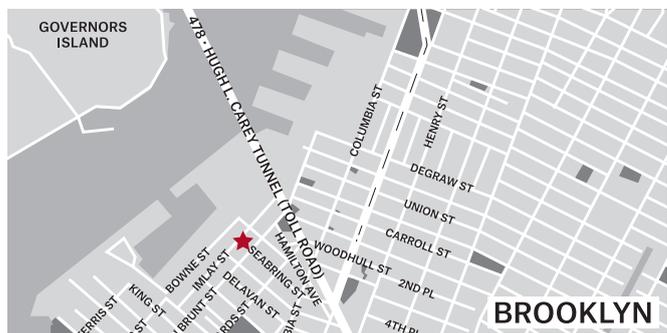
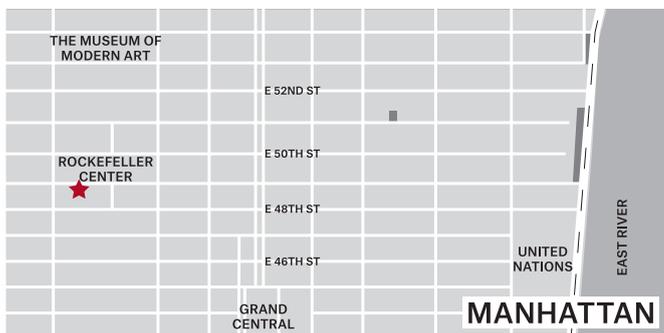
Email: PostSaleUS@christies.com

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

THE COLLECTOR



A FRENCH SILVER SEVEN-PIECES TEA AND COFFEE SERVICE
MARK OF CHARLES-NICOLAS ODIOT, PARIS, CIRCA 1840
In the neo-Renaissance style of large foliate scrolls framing cartouches, chimera and
grotesque masks on matted ground, all engraved with initial L, *marked underneath*
£20,000-30,000

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

London, 23 May 2019

VIEWING

18-22 May 2019
8 King Street
London SW1Y 6QT

CONTACT

Isabelle Cartier-Stone
lcartier-stone@christies.com
+44 (0)20 7389 2898

CHRISTIE'S



EUROPEAN ART

New York, 30 April 2019

VIEWING

25-30 April 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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

CHARLES-HENRI-JOSEPH CORDIER
(FRENCH, 1827-1905)

Femme indienne portant un vase sur la tête
bronze with dark brown patina
bronze, enamel and polychrome patina with gilt highlights
68 ¼ in. (173.3 cm.) high
Circa 1870-1875.

CHRISTIE'S

THE COLLECTOR



A REGENCE ORMOLU-MOUNTED KINGWOOD COMMUNE STAMPED BY ETIENNE DOIRAT,
FIRST QUARTER 18TH CENTURY
40.000-60.000 €

LE GOÛT FRANÇAIS

Paris, 18 April 2019

VIEWING

13-17 April 2019
9, Avenue Matignon
75008 Paris

CONTACT

Hippolyte de La Feronniere
hdelaferonniere@christies.com
+33 (0)1 40 76 85 73

CHRISTIE'S



THE TIBOR COLLECTION
A NOBLE EYE FOR CHINESE EXPORT
New York, London and Paris
April 2019 – January 2020

CONTACT
Becky MacGuire
bmacguire@christies.com
+1 212 636 2211

CHRISTIE'S



COLLECTION SERGE ROYAUX

Paris, 17 avril 2019

EXPOSITION

13-16 avril 2019
9, Avenue Matignon
75008 Paris

CONTACT

Lionel Gosset
lgosset@christies.com
+33(0)1 40 76 85 98

CHRISTIE'S

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
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, Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Andrew Massad, Deputy Chairman
Adrien Meyer, Co-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,
Veronique Chagnon-Burke, 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, Marcus Fox,
Sara Friedlander, Sayuri Ganepola, Virgilio Garza,
Benjamin Gore, Karen Gray, Jennifer K. Hall,
Bill Hamm, William Haydock, Darius Himes,
Margaret Hoag, Erik Jansson, Rahul Kadakia,
Kathy Kaplan, Julie Kim, Sharon Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Susan Kloman, Timothy Kompanchenko,
Samantha Koslow, James Leitch, Daphne Lingon,
Gabriela Lobo, Rebecca MacGuire, Erin McAndrew,
Rick Moeser, Richard Nelson, Tash Perrin,
Jason Pollack, Denise Ratinoff, John Reardon,
Margot Rosenberg, Sonya Roth, Emily Sarokin,
Caroline Sayan, Will Strafford, Sarah Vandeweerd,
Cara Walsh, Hartley Waltman, Amy Wexler,
Allison Whiting, Marissa Wilcox, Jody Wilkie,
Zackary Wright, Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Christine Layng Aschwald,
Danielle Austin, Victoria Ayers, Marina Bertoldi,
Diana Bramham, Eileen Brankovic,
Maryum Busby, Cristina Carlisle, John Caruso,
Elisa Catenazzi, Ana Maria Celis,
Michelle Cheng, Margaret Conklin,
Kristen de Bruyn, Elise de la Selle, Aubrey Daval,
Cathy Delany, Jacqueline Dennis Subhash,
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, Jerome Kerr-Jarrett, Peter Klarnet,
Alexis Klein, Kristin Kolich, Noah Kupferman,
Alexandra Lenobel, Richard Lopez,
Ryan Ludgate, Adam McCoy, Michael Moore,
Danielle Mosse, 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, Daphne Riou,
Casey Rogers, Thomas Root, William Russell,
Arianna Savage, Stacey Sayer, Morris Scardigno,
Morgan Schoonhoven, Jogeneity Somarouthu,
Edwina Stitt, Gemma Sudlow, Bliss Summers,
Joanna Szymkowiak, Bo Tan, Scott Torrence,
Arianna Tosto, Beth Vilinsky, Jill Waddell,
Michal Ward, Alan Wintermute, Ben Whine,
Jennifer Wright, Kristen Yaola, Timothy Yule,
Cara Zimmerman

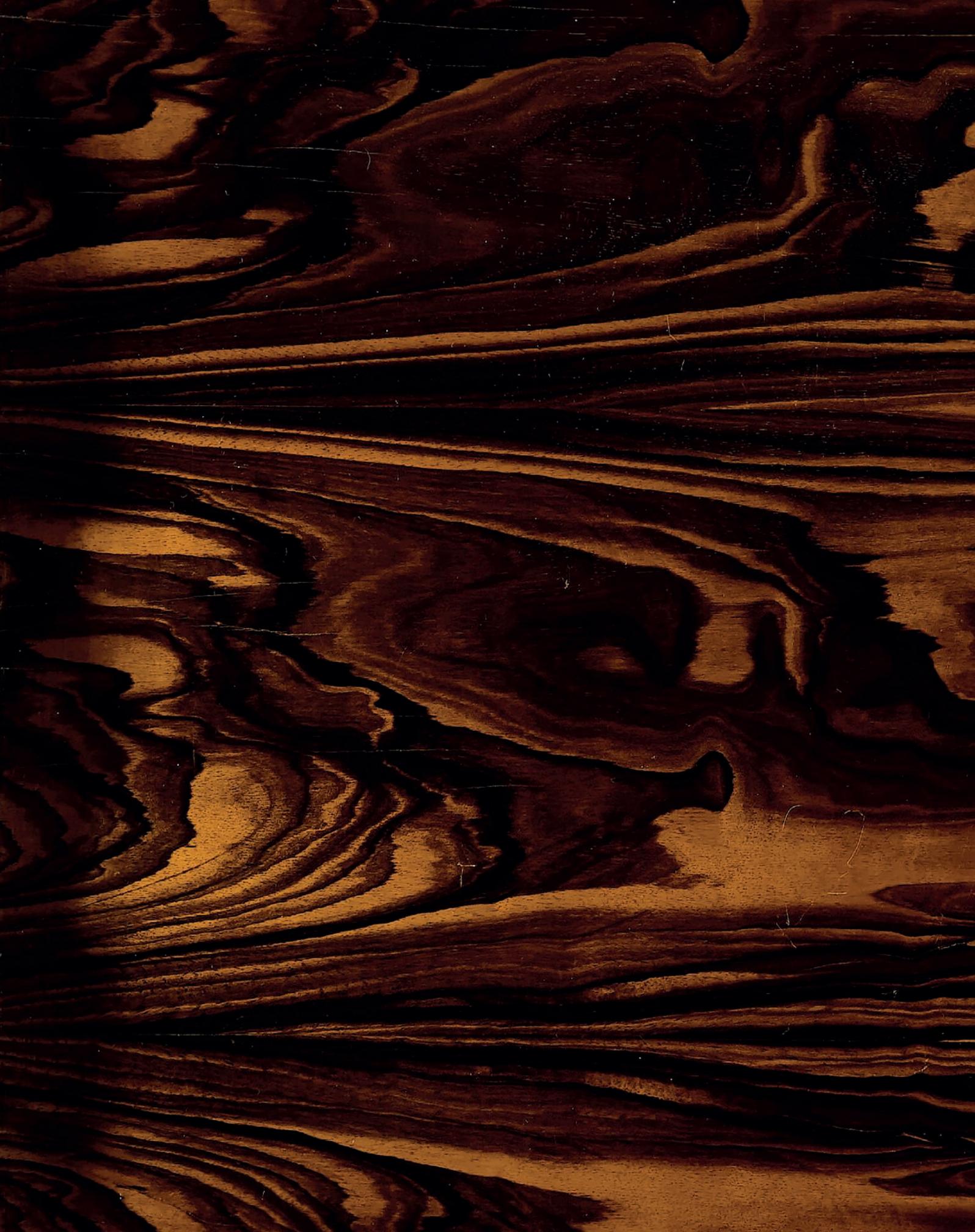
ASSOCIATE VICE PRESIDENTS

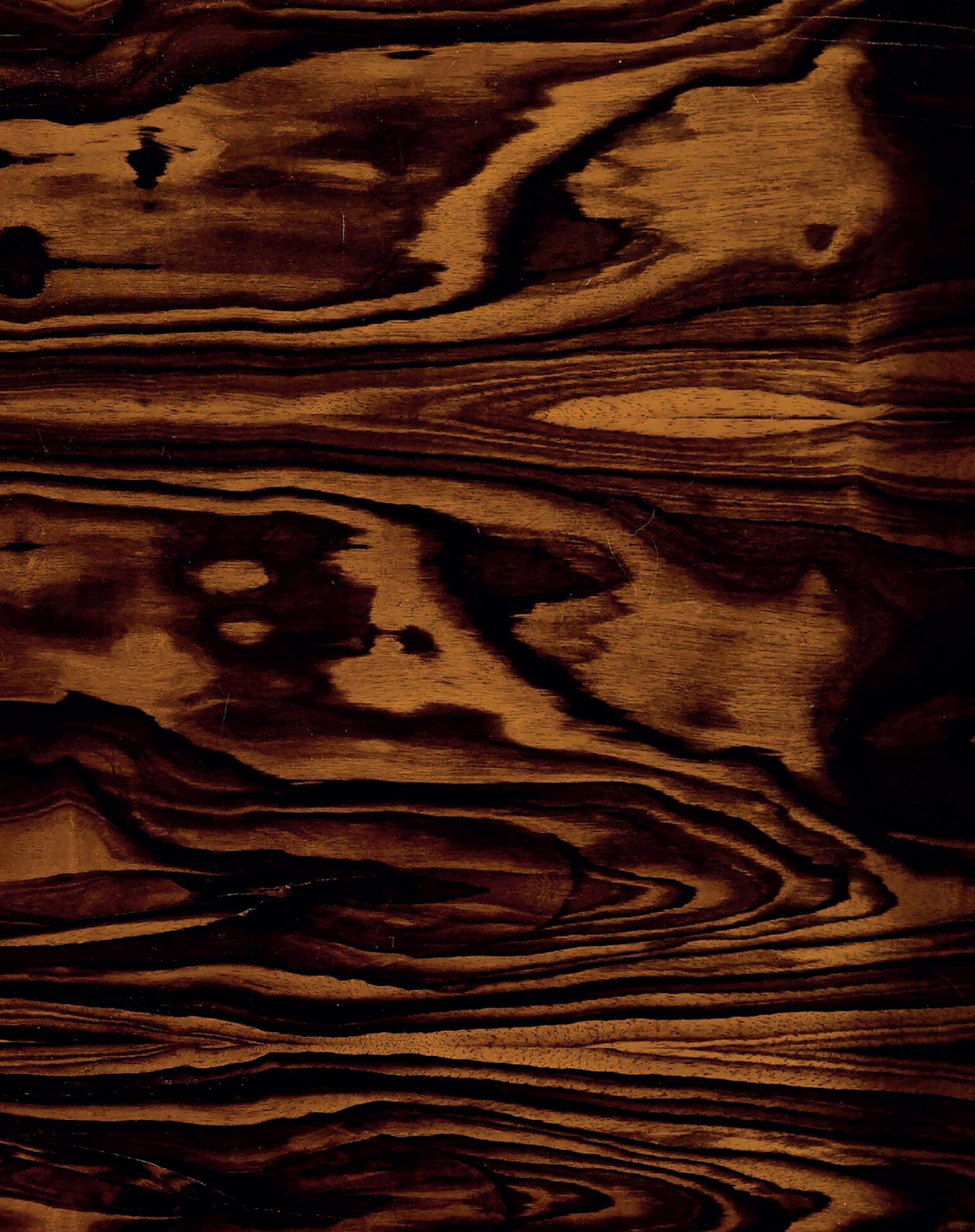
Tyron Armstrong, Nicole Arnot, Nishad Avari,
Kristin Bisagna, Bernadine Boisson, Vanessa Booher,
Anne Bracegirdle, Elaine Brens, Christiana Bromberg,
Natalie Brown, Tristan Bruck, Ally Butler,
Michelle Cha, Patrick Conte, Alessandro Diotallevi,
Julie Drennan, Sarah El-Tamer, William Fischer,
Emily Fisher, Sara Fox, Kristen France, Juarez Francis,
Russell Gautsch, Emily Gladstone, Douglas Goldberg,
Robert Gordy, Julia Gray, Emily Grimball,
Olivia Hamilton, Amy Indyke, Bennett Jackson,
Stephen Jones, Paige Kestenman, Paula Kowalczyk,
Sibyl Lafontant, Madeline Lazaris, Andrew Lick,
David Lieu, Alexander Locke, Samantha Margolis,
Laura Mathis, Nina Milbank, Ruth Mauldin,
Leo Montan, Melissa Morris, Takaaki Murakami,
Margaret O'Connor, Daniel Peros, Jessica Phifer,
Nell Plumfield, Rebecca Roundtree, Sara Rutter,
Nicole Sales, Emily Salzberg, Jill Sieffert,
Jason Simonds, Alexa Smith, Hilary Smith,
Victoria Solivan, Hannah Fox Solomon,
Natalie Stagnitti-White, Joey Steigelman,
Victoria Tudor, Lillian Vasquez, Mike Wang,
Izzie Wang, Seth Watsky, Candace Wetmore,
Elizabeth Wight, Gretchen Yagielski

AMERICAN BOARD INTERNATIONAL REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Mary Libby,
Juanita Madrinan, David G. Ober, Nancy Rome,
Brett Sherlock









CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020