

THE COLLECTOR

PROPERTY FROM FOUR AMERICAN COLLECTIONS

New York 16 October 2019



CHRISTIE'S







THE COLLECTOR

PROPERTY FROM FOUR AMERICAN COLLECTIONS

Wednesday 16 October 2019



CHRISTIE'S LATES

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Gallery talks and other activities.
For the full program please see Christies.com

Back cover: Lots: 719–726

Page 4: Lot 758 (detail)

Opposite Specialists: Lots 744–797

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9/10/18

Detail of lot 758

AUCTION

16 October 2019
at 10.00 am (Lots 501–684)
at 2.00 pm (Lots 685–861)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	11 October	10.00 am - 5.00 pm
Saturday	12 October	10.00 am - 5.00 pm
Sunday	13 October	1.00 pm - 5.00 pm
Monday	14 October	10.00 am - 5.00 pm
Tuesday	15 October	10.00 am - 5.00 pm

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CHRISTIE'S

21/02/2019



THOMAS CHIPPENDALE: THE SHAKESPEARE OF ENGLISH FURNITURE

Thomas Chippendale (1718-1779) was responsible for some of the greatest masterpieces of English furniture. His reputation was initially established in 1754 when he published a volume of his designs, *The Gentleman and Cabinet-Maker's Director*, followed by two subsequent editions in 1755 and 1762.

His sophisticated, highly creative design aesthetic and superb quality is consistent throughout his work; however, the subtle lines and harmonious mix of crisply carved ornament is his Neo-Classical designs of the 1770s most appeal to collectors. The inventories of

his patrons have helped document his commissions and provided an aesthetic and constructional template for further attributions. These illustrated lots all share specific design and constructional components with known Chippendale commissions and are welcome additions to his *oeuvre*.

Lots 291 & 295, The Collector, 15 October 2019
Lots 744 & 797, The Collector Property from Four American Collections, 16 October 2019

THE COLLECTOR

THE PROPERTY FROM FOUR AMERICAN COLLECTIONS



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THE COLLECTION OF TERRY ALLEN KRAMER

The collector, philanthropist, and producer Terry Allen Kramer remains celebrated as a true paragon of wit, elegance, and joie de vivre. For decades, Kramer's remarkable confidence and captivating charm allowed her to move effortlessly between the historic shores of her beloved Palm Beach and the glittering world of the Broadway stage, where she became known as a theatrical tour de force. A five-time Tony Award winner and producer of dozens of shows, Kramer's life amongst the Broadway set was complemented by her standing as one of Palm Beach's most notable hostesses and society figures—a woman who embodied the very best in both substance and style.

Born in New York in 1933, Terry Allen Kramer was the daughter of financier Charles Allen, Jr., whose rose from a teenage runner on the New York Stock Exchange to founder of the prestigious Allen & Company investment firm. Kramer possessed a self-assuredness and creative flair from an early age—harbingers of her future success as a producer. While her brothers were raised amidst the family business, Kramer was encouraged to pursue a more 'traditional' path, studying at Vassar College before marrying and having children. In later years, Kramer would attribute much of her success in theatre with an ability to manage the complexities and larger-than-life personalities of a Broadway 'family.' "All producers should be mothers," she laughed. "A lot of people in the theatre are children." Indeed, it was not until the age of forty-one that Kramer produced her first show—a 1974 revival of the musical *Good News*—making the years of success that followed all the more inspiring.

Across her four decades in theatre, Kramer would become known as one of Broadway's most determined producers, backing plays and musicals that proved formative in the careers of the industry's most noted talents. "Terry was a great friend and confidante, and somebody who gave back to the arts," observed theatre operator James L. Nederlander. "She was fantastic to work with. She always spoke her mind and was very honest." Kramer combined a keen mind for business with a true love for the theatre, taking chances on productions large and small in a way few others could. Among the dozens of shows produced by Kramer were *The Goat, or Who is Sylvia?*, *Kinky Boots*, *Movin' Out*, *La Cage aux Folles*, *The Humans*, *Hello, Dolly!*, and *Sugar Babies*. Within the Broadway circles of prominent celebrities and rising stars, Kramer stood out for her striking elegance and European-inspired style, and cultivated her own influential sphere of cultural and civic luminaries.

Nowhere was this influence more pronounced than in Palm Beach, where Kramer was heralded as "grand dame" of the historic Florida community. At *La Follia*, her magnificent Italian Renaissance-style estate on South Ocean Boulevard, Kramer entertained in a manner reminiscent of the golden age of Palm Beach society. Her annual Thanksgiving dinner was one of the most coveted invitations on the Palm Beach calendar, with Kramer herself standing amidst the buffet line serving celebrities, performers, and leaders in politics and business. The unbroken ocean vistas and elegant interiors of *La Follia* were the ideal backdrop to Kramer's many philanthropic pursuits, which included institutions such as the Palm Beach Civic Association, the Preservation League of Palm Beach, and New York-Presbyterian Hospital, among others. Together with her penthouse apartment on Manhattan's Upper East Side, *La Follia* was also home to a remarkable private collection of fine art—a grouping of Impressionist and Modern works, antiquities, prints, and decorative art evocative of Kramer's own creative vibrancy. Drawn to the very best in artistic achievement, she acquired museum-quality works by figures such as Camille Pissarro, Pablo Picasso, Salvador Dali, Edgar Degas, and Henri Matisse, positioning them within elegant rooms of Continental furniture and antiques. Uniting the works in Kramer's collection was not only a remarkable sense of beauty, but the astute connoisseurship of a seasoned collector.

Renowned for her intelligence, drive, and élan, Terry Allen Kramer was a woman who saw opportunity in each new day and with each new challenge. Her inspiring trajectory was fueled by imagination and ingenuity—a belief that, like history's great artist masters, she could foster creativity in the world. The extraordinary fine art collection of Terry Allen Kramer is the tangible expression of this tremendous generosity of spirit.





501

■501

A LOUIS XVI GILTWOOD FAUTEUIL
LATE 18TH/19TH CENTURY

With ribbon-tied padded back, arms and seat covered in silk, on fluted legs, re-railed

\$1,500-2,500

■502

A PAIR OF REGENCY STYLE GILTWOOD SIDE TABLES
MODERN

Each with faux marble top above entwined dolphins, on a shaped plinth 37 in. (94 cm.) high, 37 in. (94 cm.) wide, 20¼ in. (51.4 cm.) deep

(2)

\$4,000-6,000



502



■503

A CHINESE EXPORT BLACK AND GILT-LACQUER CABINET ON STAND

THE CABINET EARLY 19TH CENTURY, THE STAND LATER

The hinged doors depicting pavilions in landscapes, opening to reveal a fitted interior with fall-front

70½ in. (179 cm.) high, 43 in. (109 cm.) wide, 24½ in. (62 cm.) deep

\$3,000-5,000



■504

A PAIR OF LATE VICTORIAN GILTWOOD JARDINIÈRES

LATE 19TH/20TH CENTURY

Of trellis bamboo form, surmounted with nesting birds and applied with fruits and flowers, with later copper liners

79 in. (200.5 cm.) high, 46 in. (117 cm.) wide, 17½ in. (44 cm.) deep (2)

\$3,000-5,000





505

■ 505
**A GEORGE II STYLE GILTWOOD
 OVERMANTEL MIRROR**
 SECOND HALF 19TH CENTURY

With divided plates within a foliate frame flanked
 by figures seated in pagodas
 78 in. (198 cm.) high, 60 in. (152.5 cm.) wide

\$8,000-12,000



506

■ 506
**A PAIR OF GEORGE III STYLE WHITE-
 PAINTED BENCHES**
 AFTER THE ST. GILES'S SUITE, MODERN

Each covered in floral silk, on a foliate-carved base
 18½ in. (47 cm.) high, 37 in. (94 cm.) wide, 18½ in.
 (47 cm. deep) (2)

\$2,000-3,000



507



508

507
A GROUP OF EIGHT FRENCH PRINTS OF SEA LIFE

19TH CENTURY

Together with a watercolor of an alligator
 40¾ x 34¾ in. (103.5 x 88.3 cm.), framed (9)

\$3,000-5,000

■ **508**
A PAIR OF FRENCH ORMOLU GUERIDONS

20TH CENTURY

Each with grey and white veined marble top on a tripartite base
 21¾ in. (55.5 cm.) high, 14¼ in. (36 cm.) diameter(2)

\$3,000-5,000



509



■ 509

A PAIR OF GOTHICK REVIVAL VERDIGRIS-PATINATED LANTERNS

20TH CENTURY

Each with pierced mullion frame, electrified
45½ in. (115.5 cm.) high, 24 in. (61 cm.) diameter (2)

\$5,000-8,000

■ 510

A PAIR OF ITALIAN FAIENCE WHITE-GLAZED LIONS

19TH/20TH CENTURY

In the Rouen style, each modeled seated with open mouth

33½ in. (85 cm.) high (2)

\$3,000-5,000



510





■ 511

A PAIR OF GEORGE II GILTWOOD MIRRORS

CIRCA 1755

Each with later beveled rectangular plate within a pierced foliate frame
67 in. (170 cm.) high, 29½ in. (75 cm.) wide

(2)

\$10,000-20,000

■-512

**A GEORGE III ORMOLU-MOUNTED KINGWOOD,
TULIPWOOD AND MARQUETRY WRITING TABLE
IN THE MANNER OF PIERRE LANGLOIS, CIRCA 1770**

The serpentine top centering a floral bouquet above a pullout writing slide, the back fitted with firescreen, the right side with a fitted drawer, on cabriole legs, the drawer bearing old paper label inscribed '16451, 3727, 33094,' and with ink '645'
30½ in. (77.4 cm.) high, 24½ in. (62.2 cm.) wide, 15½ in. (39.3 cm.) deep

\$5,000-8,000

PROVENANCE:

The Estate of Bernice Chrysler Garbisch; Sotheby's, New York, 17 May 1980, lot 302.

This small writing/work table was almost certainly executed by Pierre Langlois, one of the leading London cabinetmakers working at Tottenham Court Road from 1759, who produced a wide range of furniture in the French manner in the 1760s and 1770s.



512

■513

**A PAIR OF GEORGE III GILTWOOD SIDE CHAIRS
IN THE MANNER OF MAYHEW AND INCE, CIRCA 1775**

Each with oval back and seat covered in green silk, within a fluted frame (2)

\$2,000-3,000



513



514

514

A PAIR OF WHITE-PAINTED AND GLASS PHOTOPHORES
20TH CENTURY

Each with glass shade above a stepped base
20 in. (51 cm.) high

(2)

\$800-1,200

515

A PAIR OF GEORGE III BLUE GREEN AND WHITE PAINTED
ARMCHAIRS

IN THE MANNER OF JOHN LINNELL, CIRCA 1775

Each with husk-carved frame on square tapering legs

(2)

\$3,000-5,000

PROVENANCE:

With Devenish, New York.



515



■516

AN ENGLISH GILT-GESSO SIDE TABLE

THE BASE POSSIBLY 18TH CENTURY AND REGESSOED

With 18th century veneered *giallo di siena* marble top above a shaped apron centered by a lion within foliate scrolls, on foliate-carved cabriole legs

32½ in. (82.5 cm.) high, 54½ in. (138.4 cm.) wide, 31¼ in. (81 cm.) deep

\$20,000-40,000



■ 517

A PAIR OF GEORGE II STYLE GILTWOOD MIRRORS
20TH CENTURY

Each with divided plates within scrolling foliate and rocaille surrounds, surmounted by a pagoda and a pair of squirrels; *together with* a pair of Edo Period Japanese imari figures of courtesans, 18th century
92 in. (234 cm.) high, 45 in. (114 cm.) wide

(4)

\$6,000-9,000



518

■ 518

A PAIR OF FRENCH ORMOLU-MOUNTED MEISSEN PORCELAIN THREE-LIGHT CANDELABRA

THE PORCELAIN POSSIBLY MID-18TH CENTURY, TRACES OF BLUE CROSSED SWORDS MARKS TO THE BACK OF ONE, THE DECORATION OF A LATER DATE, THE ORMOLU 19TH CENTURY

Each mounted with a porcelain swan amongst tole bulrushes, within a laurel-hung frame

26¾ in. (68 cm.) high, 18½ in. (47 cm.) wide

\$8,000-12,000

(2)

■ ~519

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

STAMPED P. MIGEON AND C. REVAULT, MID-18TH CENTURY

With serpentine *breche d'alep* marble top above two drawers on cabriole legs, stamped *MIGEON* to back right corner, stamped *REVAULT* to front left corner, the mounts with variations to chasing, but apparently 18th century and re-gilt

34½ in. (87.6 cm.) high, 55¼ in. (140.3 cm.) wide, 26¾ in. (67.9 cm.) deep

\$7,000-10,000

Pierre II Migeon, *maître* around 1738.

Claude Revault, *maître* in 1755.

As the distinctive marquetry is typical of Migeon's *oeuvre*, the stamp of Revault is possibly in the capacity of a restorer.



519



520

520

**A GROUP OF MEISSEN PORCELAIN
WHITE-GLAZED ITEMS**

MID-18TH CENTURY, THE CUPS AND
SAUCERS WITH BLUE CROSSED SWORDS
MARKS, VARIOUS PRESSNUMMERN

Comprising: three prunus molded cups and
saucers and seven flower-heads
5 7/8 in. (13.6 cm.) diameter, the saucers (13)

\$1,000-1,500

521

**THREE MEISSEN PORCELAIN
'SCHNEEBALLEN' WARES**

LATE 19TH/EARLY 20TH CENTURY, BLUE
CROSSED SWORDS MARKS, VARIOUS
INCISED OR IMPRESSED NUMERALS TO
EACH

Each applied with mayflower blossoms,
comprising: a campana vase applied with two
canaries perched on branches of pompoms,
incised shape number Z760; a breakfast cup with
branch handle, gilders 45; and an ecuelle, cover
and stand, applied with spiraling stripes of flower-
heads, the interior of the cover and bowl gold,
carmine painter's 3. to the bowl
8 in. (20.3 cm.) high, the campana vase (5)

\$2,500-3,500



521

522

**FIVE MEISSEN PORCELAIN CUPS AND
SAUCERS**

18TH AND 19TH CENTURY, BLUE
CROSSED SWORDS MARKS, VARIOUS
PRESSNUMMERN

Comprising: two 18th century examples applied
with fruiting grapevine, one also with blue
vermiculé; an 18th century rose-form cup, its
saucer as overlapping leaves; and two 19th century
examples applied with flowers and painted with
insects

5 in. (12.7 cm.) diameter, the two largest saucers (10)

\$3,000-5,000



522

523

**FOUR MEISSEN PORCELAIN
TABLEWARES**

CIRCA 1750-70, BLUE CROSSED SWORDS
MARKS TO MOST, THE SPITTOON WITH
DOT MARK

Comprising: a spittoon with fantastic beast spout;
a glass cooler with twisted vine handles; a mug
molded with flowers and with vine handle; and a
flower-encrusted sauceboat, the handle applied
with a bird

8 in. (20.2 cm.) long, the spittoon (4)

\$2,000-3,000



523

524

**A PAIR OF MEISSEN PORCELAIN PUNCH
TUREENS AND COVERS**

LATE 19TH/EARLY 20TH CENTURY, BLUE
CROSSED SWORDS MARKS, GREEN
PAINTED 26 AND INCISED JE122 TO EACH,
ONE ALSO INCISED 8

Each modeled as a wooden barrel, the flat notched
cover with lemon finial, painted with bouquets
of *deutscheBlumen*, scattered flower sprigs and
moths, gilt-line rims

12½ in. (31.8 cm.) high (4)

\$1,500-2,000



524

525

**A PAIR OF MEISSEN PORCELAIN VASES
AND A COOLER**

MID-18TH CENTURY, BLUE CROSSED
SWORDS MARKS

All painted with scattered flowers, the cooler with
female-mask handles

6½ in. (16.5 cm.) high, the vases (3)

\$1,500-2,000



525



526

526

JACOB EPSTEIN (AMERICAN/BRITISH, 1880-1959)

Fourth Portrait of Leda (with cockscomb)

bronze with brown patina

Height: 7½ in. (19 cm.)

\$800-1,200

LITERATURE:

R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 253, pl. 389 (another cast illustrated).

E. Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 311, pl. 188 (another cast illustrated).

527

EMILE-ANTOINE BOURDELLE (FRENCH, 1861-1929)

Pierre et sa Mère

with artist's cipher (on the front of the base); inscribed '© BY BOURDELLE' (on the back of the base)

bronze with green patina

Length: 9¾ in. (24.8 cm.)

\$3,000-5,000



527



528

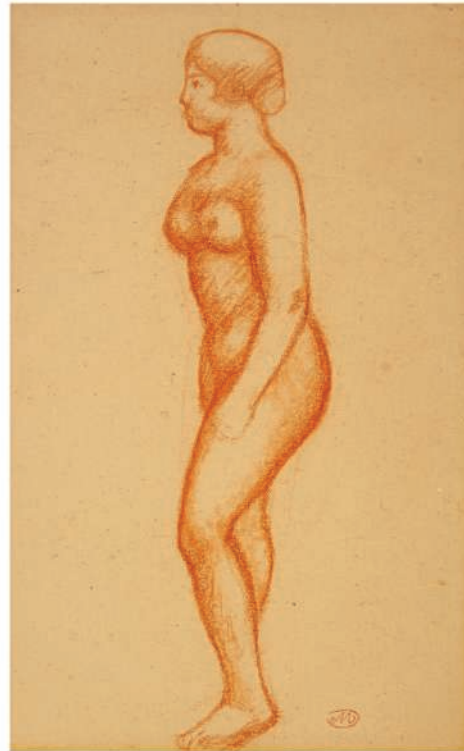
528

ARISTIDE MAILLOL (FRENCH, 1861-1944)

Nu debout

stamped with monogram (Lugt 1852b; lower right)
red chalk on paper
15¼ x 10¾ in. (38.7 x 27.3 cm.)

\$3,000-5,000



529

529

ARISTIDE MAILLOL (FRENCH, 1861-1944)

Nu debout de profil

stamped with monogram (Lugt 1852b; lower right)
red chalk on paper
15 x 9¾ in. (38.1 x 24.8 cm.)

\$2,000-3,000

530

MARY CASSATT (AMERICAN, 1844-1926)

Mother and Child

signed 'Mary Cassatt' (lower right)
pencil on paper laid down on card
9¼ x 7¼ in. (23.5 x 18.4 cm.)

\$5,000-7,000



530



531

EDWARD HENRY POTTHAST (AMERICAN, 1857-1927)

Children Wading

signed 'E Potthast' (lower right)

oil on canvasboard

8 x 10 in. (20.3 x 25.4 cm.)

\$8,000-12,000

PROVENANCE:

Berry-Hill Galleries, Inc., New York.

■532

**A PAIR OF FRENCH ORMOLU AND
ETCHED GLASS LAMPS**
20TH CENTURY

Each etched with stars, electrified
27½ in. (70 cm.) high, including fitments (2)

\$800-1,200



■-533

**A LATE LOUIS XV ORMOLU-MOUNTED
TULIPWOOD AND MARQUETRY
OCCASIONAL TABLE**
IN THE MANNER OF CHARLES TOPINO,
THIRD QUARTER 18TH CENTURY

The oval galleried top inlaid with vases above a
slide, one side with a drawer, above a conforming
inlaid stretcher, the underside stamped with
spurious *JME*, the angle mounts and sabot later
28 in. (71 cm.) high, 22 in. (56 cm.) wide, 14¾ in.
(37.5 cm.) deep

\$4,000-6,000





534

■534
A PAIR OF FRENCH GILTWOOD WALL
PLAQUES

20TH CENTURY

Each carved as a ribbon-tied floral trophy
 36 in. (91.5 cm.) high, 12½ in. (32 cm.) wide (2)

\$2,000-3,000

■535
A PAIR OF GEORGE I STYLE GILT
GESSO SIDE TABLES

LATE 19TH/20TH CENTURY

Each with foliate carved top above a shaped
 apron centered by a mask, on cabriole supports
 on hoof feet

30¾ in. (78 cm.) high, 43¾ in. (111 cm.) wide,
 21¼ in. (54 cm.) deep (2)

\$8,000-12,000



535



Photo Credit: ©CAPEHART



536

■ 536

**A PAIR OF WHITE-PAINTED AND PARCEL-GILT BENCHES
MODERN**

Each with leopard cotton upholstery and two loose seat cushions
22½ in. (57 cm) high, 29 in. (73.5 cm) wide, 18 in. (46 cm) deep

\$1,500-2,000

■ ~537

**A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD
AND MARQUETRY OCCASIONAL TABLES
IN THE MANNER OF CHARLES TOPINO, THIRD QUARTER 18TH
CENTURY**

(2)

Each with galleried top inlaid with vases above a frieze drawer, on cabriole legs
joined by a stretcher
28¾ in. (73.5 cm.) high, 19¾ in. (50.4 cm.) wide, 14 in. (35.5 cm.) deep

(2)

\$8,000-12,000



537



■-538

A LOUIS XV ORMOLU-MOUNTED AMARANTH, SATINE, TULIPWOOD AND PARQUETRY TABLE A ECRIRE

BY PHILLIPPE CLAUDE MONTIGNY, CIRCA 1765-70

With a shaped hinged top centered by a floral spray opening to reveal a compartment, above a Greek-key inlaid frieze, the laurel mounts at the legs with pinholes indicating further mounts to legs, stamped *MONTIGNY* to underside, the floral *bois de bout* marquetry of top later applied with some consequential re-veneering to the background panels, the mounts largely apparently original but re-gilt, the sabots and rosettes at top of legs replaced 27 in. (68.5 cm.) high, 18½ in. (47 cm.) wide, 15½ in. (39.4 cm.) deep

\$10,000-20,000

Philippe-Claude Montigny, *maître ébéniste* in 1766.

This striking work table reflects the *goût grec* style introduced in the 1750's by the architect Louis-Joseph Le Lorrain. Probably working in collaboration with a *marchand-mercier* such as Simon-Philippe Poirier, Le Lorrain's *goût grec* style was first realized in the designs for the celebrated suite of furniture supplied for the Parisian hotel of the *amateur* Ange-Laurent Lalive de Jully circa 1755, which included the famous bureau plat and cartonier now in

the musée Condé at Chantilly. The stylized Greek key ornament of this table relates it to the well-documented group of *bureaux à la Grecque* of larger scale stamped by both Montigny and René Dubois, who were cousins and frequently collaborated (for examples by both makers see A. Pradère, *Les Ébénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 300, fig. 334 and p. 306, fig. 344). The tighter Greek key of this example is particularly distinctive and features on a bureau stamped by both Dubois and Cosson (sold from the collection of Segoura; Christie's, New York, 19 October 2006, lot 115), demonstrating that ultimately a *marchand-mercier* was responsible for these stylish models.

Two virtually identical tables are recorded, both with lifting tops, but neither with marquetry to the top: one sold Sotheby's, Monaco, 18 June 1989, lot 862 (stamped by Montigny); and an unstamped example sold Christie's, Monaco, 17 June 2000, lot 257 (FF 862,500).



539

539
HILTON LARK PRATT (BRITISH, 1838-1875)

Pair of Fighting Cocks

the first signed 'Pratt' (lower left); the second signed 'Pratt' (lower right)
 oil on board
 each 12¼ x 9¼ in. (31.1 x 23.5 cm.)

(2)

\$1,000-1,500

540
FRENCH SCHOOL (17TH CENTURY)

Chickens and Rabbits

signed with initials 'VZ' (center right) and dated 'Anno 1660' (center left)
 oil on canvas
 38 x 35 in. (96.5 x 88.9 cm.)

\$2,000-3,000

541
JOHN FREDERICK HERRING (BRITISH, 1795-1865)

Pigs and Turkey

signed and dated 'J.F. Herring 1855' (lower right)
 oil on canvas
 9 x 13 in. (22.9 x 33 cm.)
 Painted in 1855.

\$500-700



540



541



542

GYSBERT GILLISZ DE HONDECOETER (DUTCH, 1604-1653)

Group of Roosters and Hens

signed and dated 'G. D Hondecoeter A. 1650' (upper center)

oil on canvas

32 x 42 in. (81.3 x 106.7 cm.)

\$10,000-15,000

PROVENANCE:

Anon. sale, Christie's, London, 14 October 1983, lot 105.



543
GEORGE WILLIAM HORLOR (BRITISH, 1823-1895)
The Hunt
signed and dated 'G.W. Horlor 1844' (lower right)
oil on canvas
25¼ x 30¼ in. (64.1 x 76.8 cm.)
\$1,000-1,500



544
BENJAMIN CAM NORTON (BRITISH, 1835-1900)
Horse and Stable
signed and dated 'B. Cam Norton 1899' (lower left)
oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
\$2,000-3,000



545
COLIN GRAEME (BRITISH, 1858-1910)
The Hunter's Cabin
signed and dated 'Colin Graeme. 1902.' (lower left)
oil on canvas
30¼ x 25 in. (76.8 x 63.5 cm.)
\$1,500-2,500



546
FRENCH SCHOOL (19TH CENTURY)
Hound in Landscape
signed and dated indistinctly (lower left corner)
oil on canvas
45 x 60 in. (114.3 x 152.4 cm.)
\$2,000-3,000



547

547
JOHN ARNOLD ALFRED WHEELER
(BRITISH, 1821-1903)

Duster and Cossack
 oil on panel
 7¼ x 11¼ in. (18.4 x 28.6 cm.), each
 \$1,500-2,000

PROVENANCE:
 Arthur Ackermann & Son, Inc., New York.

548
BRITISH SCHOOL (19TH CENTURY)

The Poker Game
 signed and dated 'C. Hamilton, 1841' (lower left)
 oil on canvas
 (2) 40¼ x 50¼ in. (102.2 x 127.6 cm)
 \$2,000-3,000

549
AFTER JOHN EVERETT MILLAIS
(BRITISH, 1829-1896)

A Tempting Bone
 dated '1872' (lower left)
 oil on canvas
 30 x 25 in. (76.2 x 63.5 cm.)
 \$1,000-2,000

PROVENANCE:
 Owen Edgar Gallery, London.



548



549



550



■ 550

A PAIR OF GILTWOOD AND GREEN-PAINTED MIRRORS

20TH CENTURY

Each carved with bunches of grapes surrounding a rectangular plate

43 in. (109 cm.) high, 34¼ in. (87 cm.) wide (2)

\$3,000-5,000

■ ~551

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

BY MARTIN-ETIENNE L'HERMITE, MID-18TH CENTURY

With shaped serpentine marble top, the front and sides inlaid with floral bouquets, on cabriole legs, stamped *M.E Hermite* to front corners, the angle mounts replaced

33 in. (83.8 cm.) high, 20½ in. (52 cm.) wide, 32¼ in. (82 cm.) deep

\$3,000-5,000

Martin-Etienne L'Hermite, *maître* around 1755.



551



552

■552

A PAIR OF FRENCH ORMOLU AND SILVERED-METAL FIVE-LIGHT CANDELABRA
LATE 19TH CENTURY

Each modeled as a swan amongst bulrushes with flowering candlearms, stamped with various numbers

27¾ in. (70.5 cm.) high, 17 in. (43 cm.) wide

\$7,000-10,000

■553

A PAIR OF LOUIS XV STYLE GILTWOOD CONSOLE TABLES
MODERN

Each with a shaped mottled green marble tops above a pierced foliate frame 30 in. (76.2 cm.) high, 64½ in. (164 cm.) wide, 24 in. (61 cm.) deep (2)

\$3,000-5,000

(2)



553



554

■554

**A NORTH EUROPEAN BLACK, GILT AND POLYCHROME-JAPANED CABINET ON GILTWOOD STAND
LATE 17TH CENTURY**

The engraved brass-mounted hinged doors enclosing an interior fitted with ten drawers, decorated throughout with birds and flowering branches, the stand centred by a putto, the upper frame stand later added to accommodate cabinet

61 in. (155 cm.) high, 41½ in. (105 cm.) wide, 22 in. (56 cm.) deep

\$5,000-8,000

■555

**A THREE-SEAT SOFA AND A PAIR OF SWIVEL CLUB CHAIRS
MODERN**

Each upholstered in "Kashmiri" linen fabric by Brunschwig & Fils; together with two throw cushions and a small bolt of additional fabric (3)

\$1,500-2,000



555

■556

A SET OF FOUR CHINESE EXPORT RED AND GILT-LACQUER NESTING TABLES
EARLY 19TH CENTURY

Each top decorated with figures in a landscape, the undersides inscribed with Chinese characters, one with an old paper label inscribed A.

DEHAJMIN [?]

27½ in. (70 cm.) high, 19¼ in. (49 cm.) wide, 12 in. (30.5 cm.) deep, the largest table (4)

\$2,000-3,000



556



557

■~557

A FRENCH ORMOLU-MOUNTED TULIPWOOD, FRUITWOOD AND PARQUETRY OCCASIONAL TABLE
18TH CENTURY AND LATER

With galleried top inlaid with flowers within parquetry borders above a frieze drawer, the interior inscribed in pencil *Rue... Paris*, the underside stamped C. *TOPINO* and *JME*, the stamp probably later applied

26¼ in. (66 cm.) high, 21 in. (53.5 cm.) wide, 15¼ in. (38.5 cm.) deep

\$2,500-3,500

■558

A PAIR OF JAPANESE GILT AND BLACK LACQUER BOXES AND COVERS
EDO PERIOD, 19TH CENTURY

Each decorated with waterwheels, with brass hardware

14 in. (35.6 cm.) high, 23 in. (59 cm.) wide, 16¼ in. (41.3 cm.) deep (2)

\$2,000-3,000



558



559

■ 559
**A PAIR OF GEORGE II STYLE GILTWOOD TWO-LIGHT
GIRANDOLES**
20TH CENTURY

Each with divided plates within a foliate frame, issuing gilt-metal candlearms
31½ in. (80 cm.) high, 14½ in. (36.5 cm.) wide (2)

\$3,000-5,000



■ 560
A FRENCH ORMOLU-MOUNTED EBONIZED BUREAU PLAT
SECOND HALF 19TH CENTURY

With inset red leather top above an arrangement of drawers
31 in. (78.7 cm) high, 52 in. (132.1 cm) wide, 25¾ in. (65.4 cm) deep

\$5,000-8,000



560

561

**A PAIR OF CHINESE CLOISSONNÉ
ENAMEL ELEPHANTS**

LATE QING DYNASTY, LATE 19TH/EARLY
20TH CENTURY

Each elephant modeled in mirror image, with a *gu*
form vase atop its back

9 in. (22.8 cm.) high (2)

\$3,000-5,000



561

■-562

**A PAIR OF CHINESE HUANGHUALI
'SOUTHERN OFFICIAL'S HAT'
ARMCHAIRS, NANGUANMAOYI**

QING DYNASTY, 18TH-19TH CENTURY

The top rail with stepped corners, supported on
circular posts flanking a curved splat and arm rails
supported on S-shaped struts, above a soft mat
seat set within rectangular frame, square footrest
and stretchers

38¾ in. (98.4 cm.) high, 21¼ in. (54 cm.) wide, 17½
in. (44.5 cm.) deep (2)

\$6,000-9,000



562



563

■563

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND BOIS DE BOUT MARQUETRY WORK TABLE

CIRCA 1750

With a hinged top opening to a silk-lined interior, on cabriole legs, with paper label inscribed *Property of Terry Allen Kramer*, gallery to top replaced, escutcheon and sabots probably original

29½ in. (75 cm.) high, 15¾ in. (40 cm.) wide, 14¼ in. (36.2 cm.) deep

\$1,000-1,500

PROVENANCE:

The Estate of Bernice Chrysler Garbisch; Sotheby's, New York, 17 May 1980, lot 302.

■564

A BLACK-PAINTED AND PARCEL-GILT LOW TABLE

20TH CENTURY

With square top, with roped-twist borders, on four tassel-form legs

18¾ in. (48 cm.) high, 50½ in. (128.3 cm.) square

\$1,500-2,000



564

■ 565

A PAIR OF FRENCH ORMOLU AND GLASS TABLE LAMPS
20TH CENTURY

Each with loop laurel handles, electrified
31 in. (78.5 cm.) high, including fitments

\$2,000-3,000



(2)

565



566

566

A FRENCH GILT METAL AND ENAMELED DESK CLOCK
BY CARTIER, 20TH CENTURY

In the art deco style, with easel back support, Quartz movement, signed
'Cartier' and numbered '65900'

5 in. (12.7 cm.) diameter

\$500-700

567

A PAIR OF GILTWOOD AND FAUX BRONZE AND CHINESE CLOISINNE ENAMEL-MOUNTED CHENET
20TH CENTURY

Each with lidded elephant atop a foliate carved base
15¾ in. (40 cm.) high, 23¾ in. (60.5 cm.) wide

\$2,000-3,000



(4)

567





568

568

CHARLES NICOLAS SARKA (AMERICAN, 1879-1960)

A Sheikh; The Sphinx; A Camel

the first and third signed 'Sarka' (lower right); the second signed and inscribed 'Sarka Egypt' (lower right) and signed again 'Sarka' (lower left)

the first gouache on paper; the second and third watercolor on paper

the first 9¼ x 6 in. (23.5 x 15.2 cm.); the second 9¾ x 13¾ in. (24.8 x 35 cm.); the third 8 x 11 in. (20.3 x 27.9 cm.) (3)

\$800-1,200

PROVENANCE:

Davis Galleries, New York.



569

569

THREE MEXICAN SILVER-PLATED AND HARDSTONE PITCHERS

MARK OF TAXCO, LATE 20TH CENTURY

Spot-hammered, composite-hardstone handles formed as a seahorse, a parrot and a fish, *marked on undersides* 16¾ in. (42.5 cm.) high, the largest (3)

\$200-300



570

■570

A PAIR OF GILT-METAL AND ROCK CRYSTAL TABLE LAMPS
20TH CENTURY

Each with tapering, faceted stem, electrified
32½ in. (82.5 cm.) high, including finiments

\$1,000-1,500

■571

A PAIR OF BLACK AND GILT-JAPANNED AND BRASS THREE-TIER SIDE TABLES
20TH CENTURY

(2) Each decorated with scenes of figures in a landscape, on casters

(2)

\$2,000-3,000



571



572

572

RENÉ SINICKI (FRENCH, B. 1910)

Famille dans le parc

signed 'Sinicki' (lower right)
oil on canvas
32 x 39½ in. (81.3 x 100.3 cm.)

\$2,000-3,000

PROVENANCE:

Galerie Felix Vercel, New York.

573

RENÉ SINICKI (FRENCH, B. 1910)

Trois figures au jardin

signed 'Sinicki' (lower right)
oil on canvas
29 x 39½ in. (73.7 x 100.3 cm.)

\$2,000-3,000

PROVENANCE:

Galerie Felix Vercel, New York.



573



574
DIMITRI BERA (FRENCH, 1908-1975)
Nature Morte
signed and dated 'Berea, 1961' (lower right)
oil on canvas
28¾ x 36¼ in. (73 x 92.1 cm.)
\$2,000-3,000



575
BERNARD TAURELLE (FRENCH, B. 1931)
Femme au miroir
signed 'B. Taurelle' (lower right)
oil on canvas
51 x 38¼ in. (129.5 x 97.2 cm.)
\$1,500-2,500

PROVENANCE:
Galerie Felix Vercel, New York.



576
BERNARD TAURELLE (FRENCH, B. 1931)
Assise sur le baignoire
signed 'B. Taurelle' (lower left)
oil on canvas
46 x 35 in. (116.8 x 88.9 cm.)
\$1,500-2,500

PROVENANCE:
Galerie Felix Vercel, New York.



577
BERNARD TAURELLE (FRENCH, B. 1931)
Le Ruisseau
signed 'B. Taurelle' (lower left); titled "Le Ruisseau" (on the reverse)
oil on canvas
39¼ x 31¾ in. (99.7 x 80.6 cm.)
\$1,500-2,500

PROVENANCE:
Galerie Felix Vercel, New York.



578

■578

A REGENCY STYLE VERDIGRIS-PATINATED LANTERN
20TH CENTURY

With pierced gallery above glass sides, electrified
44 in. (112 cm.) high

\$4,000-6,000

■579

A POLYCHROME-PAINTED AND PARCEL-GILT CONSOLE TABLE
MODERN

The faux verde antico and malachite top above a fretwork frieze above
monkey and palm tree supports

32 in. (81.5 cm) high, 83 in. (211 cm) wide, 22 in. (56 cm) deep

\$4,000-6,000



579





580

■580

AN ACRYLIC VENEERED AND LACQUER DINING TABLE
ATTRIBUTED TO KARL SPRINGER, LATE 20TH CENTURY

With circular top above a tripartite base
33 in. (84 cm.) high, 72 in. (183 cm.) diameter

\$4,000-6,000

■581

A SET OF EIGHT GEORGE III POLYCHROME-PAINTED DINING CHAIRS

CIRCA 1780

Comprising six side chairs and two armchairs, each with pierced wheelback above a seat upholstered with monkeys in palm trees, redecorated (8)

\$3,000-5,000



581

582

**TWO SETS OF BACCARAT GLASS
CORDIAL DECANTERS**

MID-20TH CENTURY, ACID ETCHED MARKS

Comprising: twelve in the 'Alsace' pattern (produced 1948-1961), each cut with a wide band of squares issuing spearheads; and sixteen in the 'Clos De Vougeot' pattern (produced 1890-1973), each with trefoil mouth, the hexafoil neck delicately notched along the edge of each facet 7¼ in. (19.7 cm.) high, the 'Clos De Vougeot' (28)

\$800-1,200



582



583

**A LIMOGES PORCELAIN PART DINNER
SERVICE**

20TH CENTURY, GREEN PRINTED LIMOGES
MARKS AND IRON-RED DECORE A
CHANTILLY MARKS

In the Chantilly style, enameled with various Kakiemon scenes of birds and scholars in landscapes, comprising: seventy-four dinner plates; seventy-six salad plates; thirty-five dessert plates; twenty-seven bread and butter plates; thirty-five soup-cups and thirty-six saucers; forty-five teacups and saucers; thirty coffee-cups and twenty-nine saucers

10¼ in. (26 cm.) diameter, the dinner plates (432)

\$1,500-2,000

583



584

584
A GROUP OF THIRTEEN FRAMED BOTANICAL PRINTS
 20TH CENTURY

16¾ x 19¼ in. (42.5 x 50.2 cm.), framed
 \$3,000-5,000

(13)

585
A GROUP OF THIRTEEN FRAMED BOTANICAL PRINTS
 20TH CENTURY

16¾ x 19¼ in. (42.5 x 50.2 cm.), framed
 \$3,000-5,000

(13)



585

■ 586

A PAIR OF SILVERED METAL, MIRRORED AND GREEN GLASS TABLE LAMPS

20TH CENTURY

Each with faceted stem, electrified
30¾ in. (78 cm.) high, including fitments

(2)

\$1,000-1,500



■ 587

A CARVED GILTWOOD SIDE TABLE

MODERN

With mottled orange marble top above a pierced shell-carved
frieze, on scale-carved cabriole legs
34 in. (86.4 cm.) high, 70 in. (178 cm.) wide, 27 in. (68.6 cm.)
deep

\$4,000-6,000



587



588

588

AN ITALIAN SILVER THREE-PIECE TEA SET

RETAILED BY CHRISTIAN DIOR, FIRENZE, CIRCA 2000

Comprising a teapot, a cream pot and a covered sugar bowl, each applied with fully modeled bees, *marked on undersides*

8 in. (20.3 cm.) high, the teapot

35 oz. (1,089 gr.)

\$1,200-1,800

589

A GROUP OF GERMAN AND ITALIAN PARCEL-GILT SILVER TABLE ARTICLES

RETAILED BY CHRISTIAN DIOR, LATE 20TH CENTURY

Comprising a serving bowl and seven beakers in sizes, all chased with hearts, gilt interiors and rims, *marked on bases*

8½ in. (20.6 cm.) diameter, the bowl

31 oz. 10 dwt. (980 gr.)

(3)

(8)

\$2,000-3,000



589

590

AN AMERICAN SILVER WATER PITCHER

MARK OF GEORG JENSEN, INC. U.S.A, NEW YORK, MID-20TH CENTURY

Of baluster form, raised on open work stem of blossoms and scrolling vines, *marked on underside*

10¼ in. (26 cm.) high

24 oz. (746 gr.) gross weight

\$2,000-3,000



590

591

A SET OF TWELVE FRENCH SILVER-PLATED BROTH BOWLS AND COVERS

MARK OF LAPPARRA, PARIS, LATE 20TH CENTURY

Cylindrical bowls with leaf-form handles, detachable covers with finials

formed as various small animals, *marked on undersides*

6¾ in. (16.2 cm.) long, over handle

(24)

\$500-800



591



592

592

THREE ITALIAN SILVER FIGURAL VASES
 MARK OF FRATELLI CACCHIONE, MILAN,
 CIRCA 1970

Comprising a large owl form vase and matching small owl vase, and a vase formed as a coiled rattlesnake, all with glass eyes, *marked on undersides*

7½ in. (19 cm.) high, the tallest
 45 oz. (1,400 gr.) gross weight

(3)

\$2,000-3,000

593

A PAIR OF ELIZABETH II SILVER FIGURAL PEPPER MILLS
 MARK OF ASPREY & CO LTD., LONDON, 2011

One formed as a bespectacled owl strumming a guitar, the other formed as a pussycat in a top hat presenting a spoon, both with glass eyes and rotating heads, *marked on undersides*

6½ in. (15.5 cm.) height, of owl

(2)

\$400-600



593



594

594

TWO ITALIAN SILVER PAIRS OF OWLS
 FIRENZE, CIRCA 1970

Both formed as two huddling owls, *marked on undersides*

3¾ in. (9.5 cm.) long, the larger

(2)

\$1,000-1,500



595

595

AN ITALIAN SILVER FIGURE OF A PIG

MARK OF GIAMMARIA BUCCELLATI, MILAN, CIRCA 1970

Realistically formed as a standing pig with curling tail, *underside applied with plaque engraved Giammaria Buccellati and marked*

7 in. (17.8 cm.) long

5 oz. (146 gr.)

\$1,500-2,500

596

A PAIR OF ITALIAN SILVER FIGURES OF PUFFERFISH

MARK OF BUCCELLATI, MILAN, LATE 20TH CENTURY

Realistically formed with bulging eyes and gaping mouths, *marked on fins*

2¼ in. (5.3 cm.) long

(2)

\$300-500



596



597

CLAUDE VENARD (FRENCH, 1913-1999)

Femme et Nature Morte

signed 'C. VENARD' (lower left)

oil on canvas

45 x 58 in. (114.3 x 147.3 cm.)

\$15,000-20,000

PROVENANCE:

Galerie Felix Vercel, New York.

598

CIRCLE OF GIOVANNI BATTISTA PIAZZETTA (VENICE 1682-1754)

Head of a girl in profile to the left (recto), Three head studies (verso)

with inscription in ink (?) 'numus' (upper right, *recto*)

charcoal with white chalk on blue paper (*recto*), black chalk, heightened with white on blue paper (*verso*), watermark armorial, upper corners made up 15 ¼ x 11 in. (38.5 x 28 cm)

\$1,500-2,000



598

599 No Lot

600

RAMSAY RICHARD REINAGLE, RA (LONDON 1775-1862)

A sportsman with two spaniels

signed and dated in pen and brown ink 'R:R: Reinagle. 1808.' (lower left)

graphite, watercolor
15 x 18 7/8 in. (38 x 47.9 cm)

\$1,000-2,000

PROVENANCE:
with J.L.W. Bird Fine Art, London.



600





601

601

A PAIR OF CONTINENTAL BLUE AND WHITE TULIPIERES
MODERN

In the Dutch Delft style, each atop a squared pedestal painted with alternating scenes of topiaries and landscape vignettes, raised on four lion-form feet 43½ in. (110.5 cm.) high (2)

\$2,000-3,000

602

A PAIR OF GEORGE III STYLE WHITE-PAINTED SIDE TABLES
MODERN

Each with a cream marble top, above a pierced foliate apron, on straight legs 32 in. (81.3 cm.) high, 71 in. (18.4 cm.) wide, 22½ in. (57.2 cm.) deep (2)

\$5,000-8,000



602



603

603

KAMIL KUBIK (AMERICAN, 1930-2011)

Five Views of New York City

each signed 'Kamil Kubik'
pastel on paper
25 x 19 in. (63.5 x 48.3 cm.)

\$500-1,000

604

KAMIL KUBIK (AMERICAN, 1930-2011)

Five Views of New York City

each signed 'Kamil Kubik'
pastel on paper
19 x 25 in. (48.3 x 63.5 cm.)

(5)

\$500-1,000

(5)



604

■605

A PAIR OF GILTWOOD TABOURETS
20TH CENTURY

Each with blue and white upholstery above rope-twist supports
19¼ in. (49 cm.) high, 24 in. (61 cm.) diameter (2)
\$2,000-3,000



605



606

■606

A PAIR OF CHINESE BLUE AND WHITE PORCELAIN LAMPS
20TH CENTURY

Each decorated with flowering prunus branches, drilled and electrified
39½ in. (100 cm.) high, including fitments (2)
\$1,000-2,000

■607

A FRENCH WHITE-PAINTED BENCH
20TH CENTURY

Covered in blue and white upholstery depicting Chinese ceramics
20½ in. (52 cm.) high, 59½ in. (151 cm.) wide, 18 in. (46 cm.) deep
\$1,000-1,500



607



608

■608

**THREE CREAM-PAINTED FAUX
BAMBOO-FORM FLOOR LAMPS**
MODERN

Electrified

62 in. (157.5 cm.) high, including fitments (3)

\$1,200-1,800

■609

**A PAIR OF BLACK AND GILT-JAPANNED
AND BRASS THREE-TIER SIDE TABLES**
20TH CENTURY

Each decorated with scenes of figures in a
landscape, ending in casters

28 in. (71.1 cm.) high, 17½ in. (44.5 cm.) square (2)

\$2,000-3,000



609



610

610
JOHN ZAK (20TH CENTURY)

Iris and Tigerlily

the first signed and dated 'John Zak 74' (lower right); signed, titled, dated and inscribed 'Iris Blue 40 x 50 By John Zak for Mrs. T. Kramer. 1974' (on the reverse); the second signed and dated 'John Zak 74' (lower right); signed, titled, dated and inscribed 'Tiger lily Blue 60 x 60 By John Zak 1974- for Mrs. T. Kramer-' (on the reverse)
 oil on canvas
 the first 40 x 50 in. (101.6 x 127 cm.); the second 60 x 60 in. (152.4 x 152.4 cm.)
 Painted in 1974 (2)

\$1,000-1,500

PROVENANCE:

Gift from the artist to the late owner.



611
JEAN MONNERET (FRENCH, B. 1922)

Au bord du fleuve

signed and dated 'MONNERET 67'
 oil on canvas
 24 x 28¾ in. (61 x 73 cm.)

\$1,000-1,500

PROVENANCE:

Frank Partridge, Inc., New York.

612
HUNT SLONEM (AMERICAN, B. 1951)

Lories

signed, dated and titled 'Lories Hunt Slonem 2007' (on the reverse)
 oil on canvas
 36 x 44 in. (91.4 x 111.8 cm.)

\$3,000-5,000



611



612



613

613

CECIL CHARLES WINDSOR ALDIN (BRITISH, 1870-1935)

Lost

signed 'Cecil Aldin' (lower left)
watercolor on paper
16 x 20 in. (40.6 x 50.8 cm)

\$2,000-3,000

614

ANDREY AVINOFF (RUSSIAN, 1884-1948)

Talisman Rose and Rainbow and Roses and Peacock's Eye

the second signed with initial 'A' (lower right)
watercolor on paper
11¼ x 9½ in. (29.9 x 24.1 cm.) each

\$3,000-5,000

PROVENANCE:

Mrs. E.F. Hutton, Westbury, New York (by 1948).

EXHIBITED:

Carnegie Institute, Pittsburgh, nos. 68 and 69.

(2)



614

615

**A SAINT LOUIS GLASS DATED
CONCENTRIC MILLEFIORI MUSHROOM
PAPERWEIGHT**

DATED 1848, INITIALED AND DATED WITH A
SINGLE CANE 'SL 1848'

The central tuft of reddish pink, white, blue and
green concentric millefiori canes within a blue and
white spiral torsade and mercury band
3 1/8 in. (7.9 cm.) diameter

\$3,000-5,000



615

616

**A BACCHUS GLASS CONCENTRIC
MILLEFIORI PAPERWEIGHT**

MID-19TH CENTURY

With a central claret red and white octofoil flori-
form cane, surrounded by three variant bands of
red, white and blue millefiori
2 3/4 in. (6.9 cm.) diameter

\$1,500-2,000



616

617

**TWO SAINT LOUIS GLASS
CONCENTRIC MILLEFIORI MUSHROOM
PAPERWEIGHTS**

MID-19TH CENTURY

Each with a central tuft of pinkish red, white, blue
and green concentric millefiori canes within a blue
and white spiral torsade and mercury band
2 7/8 in. (7.3 cm.) and 3 1/8 in. (7.8 cm.) diameter (2)

\$2,500-3,500



617





618



618

**TWO FRENCH GLASS MILLEFIORI
COLOR GROUND PAPERWEIGHTS**

MID-19TH CENTURY, PROBABLY BACCARAT

The first patterned, the glass set with two interlocking garlands of blue and white or red and white millefiori canes about a central blue and white cane enclosed by a circle of green-centered star-dust canes; the second with scattered pink, green, white and blue millefiori canes; both on a translucent ruby ground

2 $\frac{7}{8}$ in. (7.2 cm.) and 3 $\frac{1}{8}$ in. (7.8 cm.) diameter (2)

\$1,500-2,000



619



619

**TWO WHITEFRIARS GLASS MILLEFIORI
CANDLESTICKS**

MID-19TH CENTURY

Each of columnar form with flaring nozzle, the stem with entwined white laticinio threads and either a blue or red ribbon, the low domed base set with six rows of a concentric millefiori canes in shades of lime-green, red, blue and white

7 $\frac{1}{8}$ in. (19.3 cm.) high (2)

\$1,000-1,500



620

620
A SAINT LOUIS GLASS CROWN PAPERWEIGHT
 MID-19TH CENTURY

The crown composed of green, red and white twisted ribbons, divided by laticinio staves radiating from a large red, white, blue and yellow central cane
 2¾ in. (6.9 cm.) diameter

\$1,500-2,000



621

621
A SAINT LOUIS GLASS UPRIGHT BOUQUET PAPERWEIGHT
 MID-19TH CENTURY

The bouquet composed of a white clematis, a red clematis and budding blue, yellow and red flowers surrounded by numerous green leaf tips, within a torsade of white laticinio tubing entwined with cobalt-blue threads and a further mercury band
 3⅞ in. (7.8 cm.) diameter

\$2,500-3,500



622

622
A CLICHY GLASS GARLANDED FLOWER PAPERWEIGHT
 MID-19TH CENTURY

With central pink and green millefiori flower on a short stem and surrounded by five leaves, all within a garland of 'Clichy' roses interrupted by large red, white and blue canes, on an upset muslin ground
 2⅞ in. (7.3 cm.) diameter

\$1,500-2,000



623

623
A CLICHY GLASS CORNUCOPIA FLAT BOUQUET PAPERWEIGHT
 MID-19TH CENTURY

The clear glass set with a large bouquet of assorted florettes in shades of pink, green, blue, white, and purple, with an outer row of leaf-tips, all set in a pink and green cornucopia
 3⅞ in. (7.9 cm.) diameter

\$4,000-6,000



624

624

A FRENCH GLASS ANIMAL PAPERWEIGHT

MID-19TH CENTURY, ALMOST CERTAINLY SAINT LOUIS

With a striped bird on a branch, a pink and blue laticinio garland at the periphery, the base diamond cut
3 1/8 in. (7.9 cm.) diameter

\$3,000-5,000

For a parrot weight of similar style attributed to Saint Louis, see P. Hollister and D.P. Lanmon, *Paperweights: "Flowers which clothe the meadows"*, Corning, 1978, p. 102, no. 230. Also compare the bird weight from the New York Historical Society Museum, P. Jokelson, *One Hundred of the Most Important Paperweights*, London, 1967, p. 174, pl. 78.

625

A CLICHY GLASS CONCENTRIC MILLEFIORI PIEDOUCHE PAPERWEIGHT

MID-19TH CENTURY

The clear glass set with three central blue and white millefiori canes surrounded by four further rows of red, green, blue and white canes, all within a pink and white basket
2 5/8 in. (6.7 cm.) diameter

\$1,500-2,000



625

626

A FRENCH GLASS PATTERNED COLOR GROUND PAPERWEIGHT

MID-19TH CENTURY, PROBABLY SAINT LOUIS

With a central red, white, blue and green millefiori cane, four green, red and white canes at the periphery surrounded by C-shaped configurations of white star-dust canes with green centers or pink canes with blue centers, divided by four red, white and blue barber's pole canes, all on a cerulean blue ground,
possibly signed with an 'S' to the underside
2 7/8 in. (7.2 cm.) diameter

\$2,000-3,000

For a similar Saint Louis weight from the Collection Meunier-Barandiaran, see Christie's, Monaco, 16-17 June 2001, lot 95.



626



627

627
A FRENCH GLASS GARLANDED
CAMELLIA FACETED PAPERWEIGHT
 MID-19TH CENTURY, PROBABLY CLICHY

The large multi-petaled purple flower with yellow and green center, encircled by a row of six alternating pink, purple and yellow flowers with numerous serrated green leaves, the top cut with six printies
 3½ in. (7.8 cm.) diameter
 \$3,000-5,000



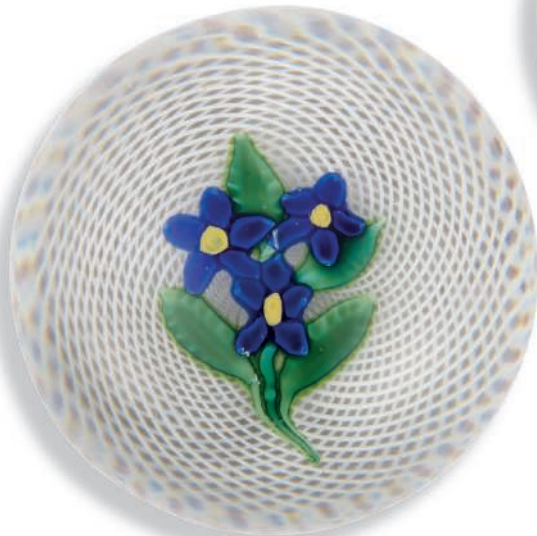
628

628
A SAINT LOUIS GLASS DAHLIA
PAPERWEIGHT
 MID-19TH CENTURY

The flower composed of four overlapping rows of striated purple petals arranged around a blue, yellow, orange and white central millefiori cane, with six leaves showing behind, star-cut base
 2½ in. (6.2 cm.) diameter
 \$2,000-3,000

629
TWO FRENCH GLASS LATTICINO
GROUND PAPERWEIGHTS
 MID-19TH CENTURY

The first a Saint Louis or Clichy paperweight with a posy of three flowers; the second a Saint Louis fuchsia weight
 3½ in. (7.9 cm.) diameter, the posy weight; 2¾ in. (6.9 cm.) diameter, the fuchsia weight (2)
 \$1,500-2,000



629



630



631

630

**A BACCARAT GLASS 'THOUSAND PETALED' ROSE PAPERWEIGHT
MID-19TH CENTURY**

The garnet-red fully-blown rose growing from a curved stalk issuing five leaves and five further leaves about the flower, star-cut base
2⁷/₈ in. (7.3 cm.) diameter

\$2,000-3,000

631

**A BACCARAT GLASS BLUE POMPON
GLASS PAPERWEIGHT
MID-19TH CENTURY**

The clear glass set with a flower composed of numerous rows of white and cobalt-blue recessed C-shaped petals, with a yellow cane center, growing from a short curved stem with three leaves and a bud, five additional leaves about the flower, star-cut base
3 in. (7.6 cm.) diameter

\$2,500-3,500

632

**TWO GLASS CLEMATIS PAPERWEIGHTS
MID-19TH CENTURY, THE FIRST PROBABLY SAINT LOUIS OR CLICHY, THE CENTER POSSIBLY SIGNED WITH A 'C' CANE TO THE CENTER OF THE FLOWER, THE SECOND PROBABLY FRENCH OR NEW ENGLAND**

The first with the flower composed of ten striped blue petals about what appears to be a white 'C' cane center, two leaves behind, growing from a stalk with two further leaves, on a latticinio ground; the second with the flower composed of six petals surrounding a pink, white and green central cane, on a long stem and surrounded by numerous petals, within a blue and latticinio torsade, star-cut base
2⁷/₈ in. (7.3 cm.) and 3¹/₈ in. (7.9 cm.) diameter (2)

\$2,000-3,000



632





633

ALBERT HIRSCHFELD (AMERICAN, 1903-2003)

Nick and Nora

signed and inscribed 'Hirschfeld 5' (lower right), inscribed and dated 'Barry Boswick, Joanna Gleason and Christine Baranski in "Nick and Nora" opens at the Marquis Theater November 10th 1991' (lower center)

ink on paper

19¾ x 25¼ in. (50.2 x 64.1 cm.)

\$3,000-5,000



634



635

634

ALBERT HIRSCHFELD (AMERICAN, 1903-2003)

Sugar Babies

signed and inscribed 'HIRSCHFELD 7 PHILADELPHIA' (lower right)
ink on paper

19¼ x 29¼ in. (48.9 x 74.3 cm.)

\$3,000-5,000

635

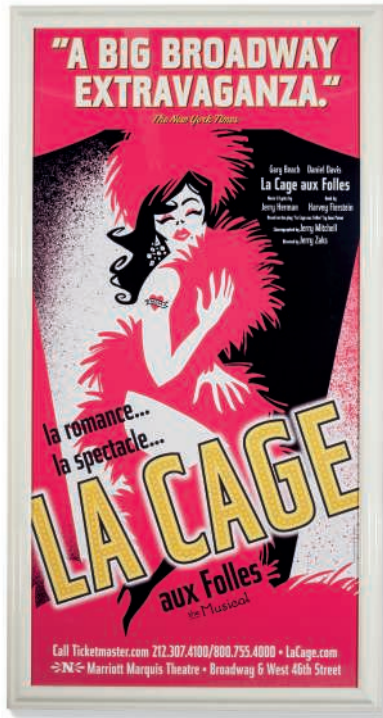
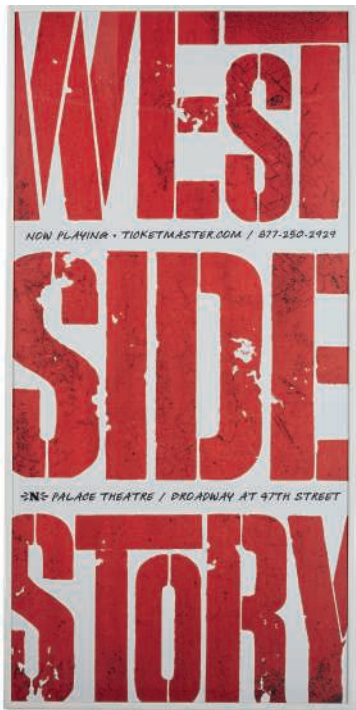
ALBERT HIRSCHFELD (AMERICAN, 1903-2003)

Sugar Babies

signed and inscribed 'Hirschfeld 3' (lower right)
ink on paper

23¼ x 19 in. (59.1 x 48.3 cm.)

\$3,000-5,000

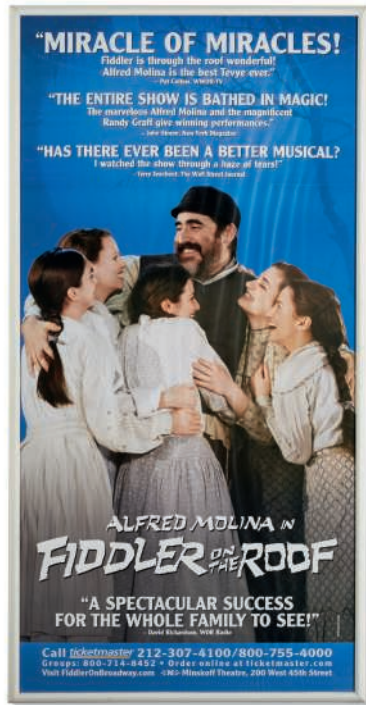


636

A GROUP OF NINE BROADWAY SHOW POSTERS
MODERN

Comprising: On Your Feet!, Movin' Out, West Side Story, La Cage aux Folles, Fiddler on the Roof, Evita, A Life in the Theater, Priscilla Queen of the Desert and Who's Afraid of Virginia Woolf 89.5 x 47 in. (227.3 x 119.4 cm.), the largest (9)

\$800-1,200









637

■637

A LOUIS XV ORMOLU-MOUNTED VERNIS MARTIN OCCASIONAL TABLE

BY PIERRE BONNEMAIN, CIRCA 1755, POSSIBLY ORIGINALLY CONCEIVED WITHOUT LACQUER

Decorated overall with figures in a landscape, with hinged top enclosing a well above a drawer, on cabriole legs, the underside stamped *P. BONNEMAIN* and *JME*

28 in. (71 cm.) high, 20 in. (51 cm.) wide, 15 in. (38 cm.) deep

\$5,000-8,000

Pierre Bonnemain, *maitre* in 1751.



638

■638

A PAIR OF DOUBLE STACKED CUSHION FORM OTTOMANS

MODERN

Each hung with tassels, on casters
16 in. (40.5 cm.) height overall, 33 in. (84 cm.) square

(2)

\$1,000-1,500



639

■639

A GILT-METAL AND GLASS LOW TABLE

MODERN

With a rectangular top above a joined stretcher
16½ in. (42 cm.) high, 52 in. (132.1 cm.) wide, 36 in. (91.5 cm.) deep

\$2,000-3,000

■640

**A LOUIS XV ORMOLU-MOUNTED
FRUITWOOD AND AMARANTH
PARQUETRY OCCASIONAL TABLE**
MID-18TH CENTURY

With one short side with a frieze drawer, the
underside stenciled *DRD 51*, later *sabot*
26¾ in. (68 cm.) high, 17¼ in. (45 cm.) wide, 14 in.
(35.5 cm.) deep

\$1,500-2,500



640

■641

A THREE SEAT SOFA
MODERN UPHOLSTERED IN YELLOW FLORAL SILK

93 in. (236 cm.) wide

\$2,000-3,000



641



642



■642

A PAIR OF REGENCE ORMOLU CHENET
CIRCA 1725

Each modeled as two putti above a casket
11¼ in. (28.5 cm.) high

\$4,000-6,000

■643

A PAIR OF LOUIS XVI GILT-WALNUT FAUTEUILS
BY CLAUDE-LOUIS MARIETTE, CIRCA 1780

Together with two modern needlepoint cushions

(2)

\$2,000-3,000

Claude Louis Mariette, *maître* in 1765.

(2)



643



■644

**AN EMPIRE STYLE ORMOLU
BOUILLOTTE LAMP**

20TH CENTURY

With three candlearms and gilt-decorated red tole shade, electrified

31 in. (79 cm.) high, including fitments

\$800-1,200



644

■645

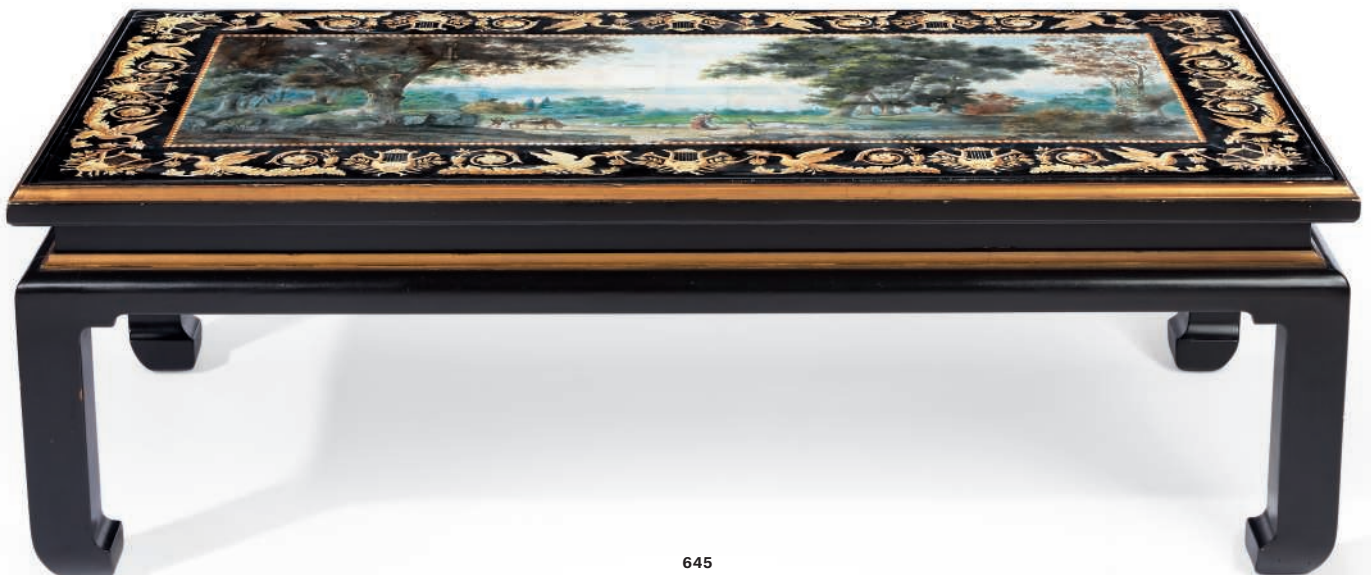
**AN ITALIAN POLYCHROME-DECORATED
SCAGLIOLA TABLE TOP**

SECOND QUARTER 19TH CENTURY

Painted in the Poussin style landscape scene with travelers in the foreground, within a neoclassical border, mounted on a later black-painted and parcel-gilt base

17 in. (23 cm.) high, 50½ in. (128.4 cm.) wide, 26 in. (66 cm.) deep

\$7,000-10,000



645



646

646

A PAIR OF ENGLISH GILT-BRONZE AND CUT GLASS TWO-LIGHT CANDELABRA

THE BASES GEORGE III, LATE 18TH CENTURY, THE ARMS AND OBELISKS OF A LATER DATE

Each of tempietto form and hung with faceted drops, restorations and replacements, bases drilled for electricity
29½ in. (75 cm.) high, 17½ in. (44.5 cm.) wide

(2)

\$6,000-10,000

647

A PAIR OF GEORGE III GREY-PAINTED AND PARCEL-GILT ARMCHAIRS

CIRCA 1780

Each with shield back covered in grey silk damask

(2)

\$2,500-3,500



647



■648

**A PAIR OF GEORGE III GILTWOOD, GREEN AND POLYCHROME-
DECORATED SIDE TABLES**

CIRCA 1780, THE TOPS 19TH CENTURY

The tops decorated with a center reserve depicting putti amongst the clouds, with scrolled foliate trophies and an oval cartouche script monogram, on fluted foliate legs, the frieze redecorated when the tops were added
34 in. (86 cm) high, 63 in. (160 cm) wide, 22 in. (55.5 cm) deep (2)

\$10,000-20,000





649



■649

A PAIR OF GEORGE II STYLE GILTWOOD GIRANDOLES
LATE 20TH CENTURY

Each with shaped plate within a carved foliate frame centered by an urn
issuing candle branches
40½ in. (103 cm.) high, 23 in. (58.5 cm.) wide

\$7,000-10,000

■650

**A PAIR OF ENGLISH WHITE-PAINTED AND PARCEL-GILT
WINDOW BENCHES**
20TH CENTURY

(2) Each with blue and white plush upholstery between pierced supports
31 in. (79 cm) high, 49½ in. (125.5 cm) wide, 15½ in. (39.5 cm) deep

(2)

\$1,000-1,500



650

651

**TWO SAINT CLOUD PORCELAIN WHITE
FLOWER-ENCRUSTED POT-POURRI
VASES AND TWO COVERS**

CIRCA 1740, INCISED STXC/T TO BOTH
VASES, BOTH COVERS OF SIMILAR
DATE, THE ONE PIERCED WITH STARS
ASSOCIATED

Each of melon form, the pierced cover and vase
applied with flowering branches of roses, raised on
a modern giltwood stand
10 in. (25.3 cm.) high (6)

\$4,000-6,000

PROVENANCE:

With Pietro Accorsi, Turin.



■ **652**

**A SET OF FOUR LOUIS XVI GREY AND
BLUE-PAINTED FAUTEUILS**

LATE 18TH CENTURY

Each upholstered in silk and cotton dasmask (4)

\$3,000-5,000





653

653
A MEISSEN PORCELAIN TUREEN AND COVER

MID-18TH CENTURY, BLUE CROSSED SWORDS MARK

The finial as a seated girl spilling a cornucopia of flowers and fruit, painted front and back with cartouches of hunt scenes, flanked by scroll handles molded with asparagus and cauliflower
 11¼ in. (29.8 cm.) long, overall (2)

\$800-1,200

654
TWO MEISSEN PORCELAIN FIGURAL CANDLESTICKS EMBLEMATIC OF SPRING AND WINTER

MID-18TH CENTURY, BLUE CROSSED SWORDS MARKS

Each with a *rocaille* candlearm, Spring holding a flower, Winter wearing a fur-lined hat, each with an attendant putto
 12¾ in. (32.3 cm.) high (2)

\$1,500-2,000



654



655



655
TWO MEISSEN PORCELAIN FIGURE GROUPS EMBLEMATIC OF THE SEASONS

MID-18TH CENTURY, BLUE CROSSED SWORDS MARKS

Each group modeled with two putti, each putto with the respective attributes of his Season, together with two later French ormolu bases
 10½ in. (26.6 cm.) high, the taller (4)

\$2,000-3,000



656

656

A MEISSEN PORCELAIN TUREEN AND COVER
MID-18TH CENTURY, BLUE CROSSED SWORDS MARK

Ozier molded, with lemon finial, painted with *deutsche Blumen*
13¾ in. (34.9 cm.) wide, overall

\$1,000-1,500

657

A PAIR OF MEISSEN PORCELAIN QUATREFOIL TUREENS, COVERS AND TWO STANDS
MID-18TH CENTURY, BLUE CROSSED SWORDS MARKS

(2) Lightly molded with flower-heads and painted with scattered *Holzscnitt Blumen*, one of the stands a period replacement with variant decoration
12 in. long (30.4 cm.) long, over handles

(6)

\$1,500-2,000



657





658

■-658

A MONKEY POD WOOD CIRCULAR EXTENSION DINING TABLE
BY ARTHUR BRETT & SONS LTD. NORWICH, 20TH CENTURY

With three sets of extension leaves in a felt-lined plywood case
30 in. (78 cm.) high, 72 in. (182.8 cm.) diameter

\$5,000-10,000

■-659

A MONKEY POD WOOD CIRCULAR EXTENSION DINING TABLE
BY ARTHUR BRETT & SONS, LTD., NORWICH, 20TH CENTURY

With three sets of extension leaves in a felt-lined plywood case
30 in. (78 cm.) high, 72 in. (182.8 cm.) diameter

\$5,000-10,000



659



660

660

A GEORGE I SILVER KETTLE, STAND AND LAMP

MARK OF PAUL DE LAMERIE, LONDON, CIRCA 1720

Baluster twelve-sided form with molded rims and capped octagonal spout, swing handle with turned wood grip, on detachable stand with conforming spirit lamp raised on four scroll supports and with hinged loop handles with wood grips, cover and lamp engraved with a crest, flange of cover underside of kettle underside of stand and flange of lamp engraved with script *Riversdale W. G.*, marked on underside of kettle and stand makers mark only four times, cover and lamp apparently unmarked

17¼ in. (43.8 cm) high, overall

119 oz. 10 dwt. (3,716 gr.) gross weight

\$5,000-8,000



661

661

A GEORGE III IRISH SILVER PITCHER

MAKER'S MARK CM, DUBLIN, CIRCA 1775

Of inverted helmet form, chased with foliate scrolls and sweeping bell-flower tendrils with leaf-capped tripe scroll handle, marked on underside

12½ in. (31.8 cm.) high

43 oz. (1,337 gr.)

\$2,000-4,000



662

662
A SET OF FOUR GEORGE III SILVER SALT CELLARS

MARK OF DAVID HENNEL I, LONDON, 1760

Bombe circular with scalloped gadroon rim, raised on three scroll supports headed by and terminating in shells, removable associated glass liners, *marked on undersides*

2¾ in. (7 cm.) diameter

7 oz. 10 dwt. (233 gr.) weighable silver (4)

\$1,000-1,500



663

663
A SET OF FOUR GEORGE III SILVER SALT CELLARS

MARK OF ANDREW FOGELBERG & STEPHEN GILBER, LONDON, 1781

Of two-handled oval form with fluted lower bodies, pierced with scrolling foliage and rosettes, removable glass liners, *marked on bases*

5 in. (12.6 cm.) long, over handles

12 oz. 10 dwt. (389 gr.) weighable silver (4)

\$1,000-2,000

664
A GEORGE III SILVER ENTREE DISH AND COVER

MARK OF RICHARD SAWYER, DUBLIN, 1806, RETAILED BY WILLIAM LAW & SON, DUBLIN

Rectangular cushion form with in-curved corners, applied gadroon rims, cover with slip-lock, dish and cover engraved on one side with crest under a viscount coronet, *marked on dish and cover, finial apparently unmarked*

11 in. (28 cm.) wide

39 oz. 10 dwt. (1,228 gr.) (2)

\$2,000-3,000



664



665

A SET OF FOUR GEORGE III SILVER CANDLESTICKS

MARK OF WILLIAM CRIPPS, LONDON, 1770

Of fluted column form with palm leaf capitals on stepped square bases with ovolo borders, three sconces with detachable nozzle sleeves, weighted bases, *marked on base rims, sconces and nozzles notch-numbered*

12¼ in. (31.2 cm.) high

(4)

\$3,000-5,000



666

666

A REGENCY SILVER ENTREE DISH

MARK OF PAUL STORR, LONDON, 1813

A rounded rectangular form with applied gadroon rim, both sides engraved with crest and motto, *marked on side*

12¼ in. (31.1 cm.) wide

30 oz. (933 gr.)

\$1,500-2,500

667

A PAIR OF REGENCY SILVER WARMING DISHES

MARK OF PAUL STORR, LONDON, 1819

Circular with gadroon rims, the borders engraved with a crest under a ducal coronet, borders with flat-hinged covers for heating receptacles, *marked on borders and undersides*

9½ in. (24.7 cm.) diameter

62 oz. (1,928 gr.)

(2)

\$2,000-3,000

PROVENANCE:

Acquired S.J. Phillips Ltd., London.



667



668

668

A GEORGE III SILVER TWO-HANDLED SOUP TUREEN AND COVER

MARK OF HENRY CHAWMER, LONDON, 1788

Of paneled oval form, with beaded rim and upswung reeded loop handles, conforming cover with urn finial, body engraved on one side with a coat-of-arms in a shield within an oval reserve of bright-cut engraved foliage, *marked on body near handle and flange of cover*

18 $\frac{1}{2}$ in. (48 cm.) long, over handles

96 oz. (2,986 gr.)

\$4,000-6,000

669

TWO PAIRS OF MATCHING GEORGE III SILVER TWO-HANDLED SAUCE TUREENS AND COVERS

MARK OF HENRY CHAWMER, LONDON, 1786 AND 1788

Paneled oval form with upswung reeded loop handles, domed covers with urn finials, *marked on bases and flanges of covers, bodies and covers dot-numbered 1-4*

10 $\frac{1}{4}$ in. (26 cm.) wide, over handles

65 oz. (2,022 gr.)

(4)

\$3,000-5,000



669



670

■670

**A PAIR OF FRENCH ORMOLU CHENET,
MOUNTED AS LAMPS**
LATE 19TH CENTURY

Each modeled as a lion bearing a shield, stamped
AB to reverse, electrified
27¼ in. (70.5 cm.) high, including fitments (2)

\$1,200-1,800

671

**TWO MEISSEN PORCELAIN
RETICULATED BASKETS**
MID-18TH CENTURY, BLUE CROSSED
SWORDS MARKS

Each pierced basket applied with blue forget-me-
nots where the staves meet, flanked by twisting
vine handles

7½ in. (19 cm.) wide, overall

(2)

\$800-1,200



671



672

■~672

**A GEORGE III TULIPWOOD AND BURR
YEW-INLAID MAHOGANY PEMBROKE
TABLE**
CIRCA 1780

With twin flap top above a mahogany-lined frieze
drawer, on tapering legs
28½ in. (72.5 cm) high, 21¼ in. (54 cm) wide, 33 in.
(84 cm) deep

\$1,500-2,500





673

■ **673**
A REGENCY STYLE ELM CANED BENCH

IN THE MANNER OF GILLOWS, 20TH CENTURY

With caned seat, constructed with old timber
48 in. (122 cm.) wide

\$1,500-2,000

■ **674**
A PAIR OF REGENCY MAHOGANY LIBRARY BERGERES
EARLY 19TH CENTURY

Each with caned back, arms and seat, with two pink cushions

(2)

\$5,000-8,000



674



■675

A GEORGE III SATINWOOD, TULIPWOOD AND SYCAMORE MARQUETRY PEMBROKE TABLE

CIRCA 1775

With twin-flap top inlaid centered by a shell within scrolling foliate vinery, above a frieze drawer, on tapering legs ending in casters

28¼ in. (71.5 cm.) high, 20¾ in. (52.5 cm.) wide, 34¾ in. (89 cm.) deep

\$8,000-12,000

PROVENANCE:

Acquired from Mallett, London.

LITERATURE:

L. Synge, *Mallett Millennium*, London, 1999, p. 181, fig. 227.



676

■676

AN ENGLISH MAHOGANY TRIPOD TABLE
THE BASE 18TH CENTURY, THE TOP LATER

With later pie crust top above a carved base,
restorations

27¼ in. (69 cm.) height, 30.5 in. (77 cm.) diameter

\$2,000-3,000

■677

A PAIR OF MAHOGANY ARMCHAIRS
MODERN

Each carved in red and white floral upholstery (2)

\$3,000-5,000



677

■678

**A REGENCY STYLE ELM CANED BENCH
IN THE MANNER OF GILLOWS, 20TH
CENTURY**

With caned seat, constructed with old timber
48 in. (122 cm.) wide

\$1,500-2,000



■679

**A GEORGE IV MAHOGANY ADJUSTABLE LIBRARY ARMCHAIR
BY ROBERT DAWS, CIRCA 1830**

With reclining back and extending leg rest, the underside of the chair stamped
four times *R. DAWS, A J Y*, and with crowned patent mark, inscribed in pencil
A J Y, with associated reading rest stamped *GILLOWS.LANCASTER*; together
with a double ratcheted footstool stamped 62340 24562 (2)

\$2,000-3,000

Robert Daws was a cabinet-maker and upholsterer active at 17 Margaret Street, Cavendish Square between 1820 and 1839. He is best known for patenting the 'Improved Recumbent Easy chair' in 1827, of which the present lot is a perfect example. This model was well known in the first half of the 19th century and is illustrated in J.C. Loudon's *Encyclopedia of Cottage Farm and Villa Architecture and Furniture*, London 1839, p. 1057, fig. 1913, with an attribution to Daws.





680

680

HENRI DE TOULOUSE-LAUTREC (FRENCH, 1864-1901)

Au Moulin Rouge: L'Union Franco-Russe (D. 50; W. 40; Adr. 55)

lithograph, 1893, on wove paper, from the edition of 100, with the artist's red monogram stamp (L. 1338), numbered in pencil '5'
sheet size: 14 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (377.8 x 282.6 mm.)

\$1,500-2,500

681

HENRI DE TOULOUSE-LAUTREC (FRENCH, 1864-1901)

Babylone d'Allemagne

lithograph in colors, on wove paper, 1894
Sheet: 48 $\frac{1}{4}$ x 33 $\frac{1}{8}$ in. (1225 x 841 mm.)

\$8,000-12,000

PROVENANCE:

FAR Gallery, New York.

LITERATURE:

Deltiel 351; Wittrock P12; Adhémar 68



681

■ **682**

A PAIR OF WHITE UPHOLSTERED SOFAS
20TH CENTURY

With eight throw pillows
90 in. (228.6 cm.) wide

\$3,000-5,000

■ **683**

A FAUX-TORTOISESHELL COFFEE TABLE
MODERN

17 in. (43.2 cm.) high, 47 in. (119.4 cm.) wide, 19 in.
(48.3 cm.) deep

\$2,000-3,000

■ **684**

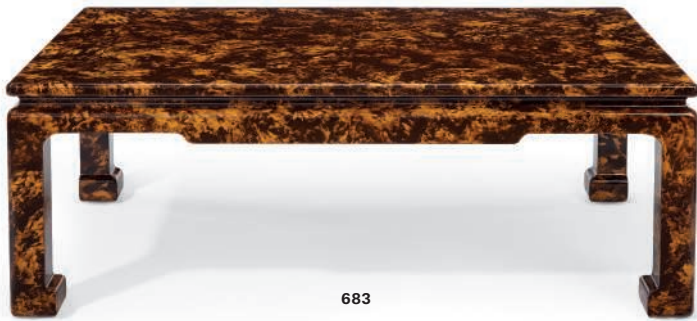
A PAIR OF CLUB ARMCHAIRS
MODERN

Each covered in paisley linen, with a bolster pillow
(2)

\$1,000-1,500



682



683



684

SESSION II (Lots 685-861)

The Property of Helen Fioratti: L'Antiquaire & The Connoisseur, New York

The visitor to L'Antiquaire & The Connoisseur Inc., Helen Fioratti's New York establishment in a townhouse on East 73rd Street, was immediately transported to a very different world. Helen, herself partly Italian and married to an Italian, Nereo Fioratti, in the very pattern of her life represents the long and constructive relationship of the United States and Italy. Henry James's heroines would have quickly felt at ease in the series of rooms stocked with Italian furniture, their walls banked with drawings that were intended to be enjoyed rather than find places in solander boxes. At every turn one was reminded of an intimate room in some half-remembered Italian palazzo where the kaleidoscopic accumulation of time had not been disturbed and the Baroque or Rococo sat happily with the Neoclassical.

Helen succeeded to the business, The Connoisseur Inc., set up in 1935 by her mother Countess Ruth T. Costantino (1893-1981), and herself founded L'Antiquaire in 1965, merging the two companies in 1982. Her mother, the first female fine art dealer in the United States, advised such collectors as Alisa Mellon Bruce, Walter C. Baker, Stavros Niarchos, Henry Ford, Robert Lehman, and many of the items she selected for them were later donated to The Metropolitan Museum of Art. Countess Costantino was the White House's principal purveyor of French eighteenth century furniture, starting with the Kennedy administration and working closely with the curator Clement Conger up to 1973.

Nereo Fioratti (1910-1999) was a determined judge of early Italian pictures, as Miklos Boskovits' two catalogues of The Martello Collection demonstrate. He relished showing his pictures, and no one who set foot in L'Antiquaire was left in any doubt of Helen's consuming interest, not least in furniture and the decorative arts. Helen has written and lectured extensively about both French and Italian furniture and her knowledge on the field is outstanding, as attested by her *Il mobile Italiano: dall'antichità allo stile impero*, published in 2004. Other subjects that interested — and interest — her, including animals in art, mirrors and chairs have been the subjects of exhibitions at L'Antiquaire: her most recent publication, *Playing Games: Games and their Players from Antiquity to the Present* (2014) is comprehensive in its range.

Generosity was a characteristic that bound the Fioratti. I will not forget theirs. When in 1989, after my first visit to their home, I had discovered that a rare drawing by the Renaissance artist Tommaso di Stefano Lunetti had been stolen early in the last century from the Uffizi, they returned it to the Museum in Florence.

The objects included in this sale represent many of the areas that were of particular interest to Helen and constitute a testament to her taste and fine connoisseurship. Pride of place goes to North Italian furniture, with beautiful examples of neo-classical marquetry from Milan and elegantly painted pieces from Lombardy and Piedmont, along with quintessential and charming rococo polychrome-painted chairs and mirrors from Venice. Equally covetable is the faience, and not least the well-chosen trompe l'oeil dishes with fruit and vegetables and pies. These are complemented by Italian Renaissance and Baroque drawings and paintings, as well by characteristic gouaches of plants and closely observed drawings by, among others, Barbara Regina Dietzsch and Carl Wilhelm de Hamilton.

Francis Russell





685

■ 685

A NORTH ITALIAN GILTWOOD PIER GLASS

FLORENCE, POSSIBLY BY GIOVAN BATTISTA DOLCI, CIRCA 1760-1770

The frame with scrolling flowers, the lower central plate and some side plates replaced

85 in. (216 cm.) high, 37 in. (94 cm.) wide

\$8,000-12,000

LITERATURE:

H. Fioratti, *Il Mobile Italiano*, Florence, 2004, p. 183, fig. 297.

Closely related mirrors with similar pierced ruffle shell crestings and trailing foliage to the sides were supplied by the *intagliatore* Giovan Battista Dolci (with gilding by Francesco Ristori and Vittorio Frangini) to the Palazzo Pitti, Florence (see E. Colle, *I Mobili di Palazzo Pitti, Il Primo Periodo Lorenese 1737-1799*, Florence, 1992, p.150). Further Florentine mirrors attributed to Dolci are illustrated in E. Colle, *Il Mobile Rococo in Italia*, 2003, pp. 218-220.

686

MARIE-VICTOIRE LEMOINE (FRENCH, 1754-1820)

Portrait of a Lady

oil on canvas, oval
13 x 10¾ in. (33 x 27.3 cm.)

\$5,000-7,000



686

687

A PAIR OF NORTH ITALIAN CREAM AND POLYCHROME-PAINTED ARMCHAIRS

VENICE, MID-18TH CENTURY

With pierced interlacing backs and scrolling arms, painted throughout with painted flowers, decoration largely refreshed (2)

\$5,000-8,000

PROVENANCE:

Mrs. Walter Annenberg (1918-2009)

The 18th century fabric of the seats of these chairs was acquired by Mrs. Annenberg at the sale of the collection of Giuseppe Rossi (Sotheby's, London, 10 March 1999, possibly part of lot 1672, unillustrated).



687



(side panel detail)

■ 688

A NORTH ITALIAN GREY, BLUE, WHITE-PAINTED AND PARCEL-GILT COMMODE

TURIN, CIRCA 1780

The later white and grey-veined marble top above three drawers, the sides decorated with lyres

38 in. (96.5 cm.) high, 54 in. (137 cm.) wide, 23¼ in. (49 cm.) deep

\$30,000-50,000

PROVENANCE:

Probably acquired from Giuseppe Rossi, Turin.

LITERATURE:

H. Fioratti, *Il Mobile Italiano*, Florence, 2004, p. 221, fig. 364.

The delicate, lush carving on this elegant commode relates to the circle of the celebrated Turinese cabinet-maker Giuseppe Maria Bonzanigo, appointed sculptor to the Royal court of Turin in 1787 by Vittorio Amedeo III. Skilled craftsmen and *intagliatori* such as Francesco Tanadei, Giuseppe Marchino, Francesco Novaro and Francesco Bolgie were working alongside Bonzanigo on the numerous royal commissions for the residences of Stupinigi, Moncalieri, Venaria, Rivoli and most of all the Royal Palace in Turin. Although documented examples are few, the jewel-like, naturalistic quality of their work can be seen in the finely detailed laurel swags and flowing ribbons on the drawers of this commode.







689

689

**CIRCLE OF GIAN DOMENICO VALENTINO
(ITALIAN, ACTIVE C. 1661-1681)**

Kitchen Still Life

oil on canvas
21 x 15 in. (53.3 x 38 cm.)

\$3,000-5,000

PROVENANCE:

Anon. sale, Christie's, New York, 19 October 2000, lot 19.
Acquired at the above sale by the present owner.

690

**A NORTH ITALIAN REPOUSSE GILT-BRASS AND CRIMSON
VELVET CASSONE**

VENICE, 16TH CENTURY

With the crest of Doge Marco Barbarigo (1413-1486)
44 in. (111.7 cm.) high, 11¼ in. (29.8 cm.) wide, 29½ in. (74.93 cm.) deep

\$4,000-6,000



690



■ 691

A NORTH ITALIAN GREY, BLUE, WHITE-PAINTED AND PARCEL-GILT OVERMANTEL MIRROR
 LOMBARDY, CIRCA 1780-1800

The cresting with medallions of a man and woman with laurel crowns, the decoration refreshed, with later mirror plates
 64½ in. (164 cm.) high, 73½ in. (187 cm.) wide

\$25,000-40,000

This striking mirror reflects the work of the Milanese *ornemaniste* Giocondo Albertolli (1742-1839). A leader of the Neo-classical taste, his publications of engraved designs were the inspiration for many North Italian cabinet-makers. His designs for a ceiling and a pair of doors for the Villa Reale di Monza with their densely panels of carving clearly echo the lush, dense panels of delicate yet sculptural carving on the present lot (E. Colle, *Il Triofo dell'ornato*

Giocondo Albertolli (1742-1839), Milan, 2005, p.57, pl.7-20 and 7-21). In addition, a panel in the Niobe Room at the Palazzo Uffizi in Florence with its winged griffins and lush foliage also relate to this mirror (E. Colle, *Giocondo Albertolli I reporti d'ornato*, Milan, 2002, p.24, pl.13).

The script monogram AG could be for Antonio Greppi, who managed to parlay a contract as the outfitter to the Austro-Hungarian army into a lucrative twenty year position as the Fermier Général of Austrian Lombardy. His subsequent career as a private banker and illustrious diplomat required a more luxurious setting so Greppi commissioned the architect Guiseppe Piermarini (1734-1808) to build a palazzo equal to Greppi's illustrious position in Milanese society. During its construction from 1772-1778, Piermarini employed Milan's foremost designers and craftsmen, including Gioconodo Albertolli, Andrea Appiani and Martin Knoller to create some of Milan's earliest Neo-classical interiors.



692

692

**A DUTCH DELFT POLYCHROME
BALUSTER VASE AND COVER AND A
DORÉ PLATE**

CIRCA 1720-50, BLUE POVM/26 MARK TO
THE VASE, THE PLATE WITH IRON RED PAK
MONOGRAM MARK FOR PIETER ADRIEN
KOCX AT DE GRIEKSCHE A

Each in the *Chinoiserie* taste, the ribbed vase
with alternating panels of figures in landscape
vignettes, Buddhist lion finial, the plate with birds
in a terraced garden landscape
17¾ in. (45.1 cm.) high, the vase (3)

\$1,500-2,000

693

**A FRENCH STEEL CAMPAIGN DAY BED
PROBABLY LATE 18TH/EARLY 19TH
CENTURY**

With cow-print cushions, on casters

\$2,000-4,000



693



(alternate view)

■ 694

A SPANISH ALABASTER AND GILTWOOD MIRROR
BILBAO, LATE 18TH CENTURY

Of rectangular form, the cresting possibly associated
48 in. (122 cm.) high, 25½ in. (65 cm.) wide

\$4,000-6,000



694

695

A SOUTH ITALIAN BLACK, GILT AND POLYCHROME-PAINTED COFFER
SICILY, CIRCA 1740

The black ground decorated with pagodas and landscapes punctuated by
floral cartouches

11 in. (28 cm.) high, 27 in. (68.5 cm.) wide, 17½ in. (44.5 cm.) deep

\$3,000-5,000



695



696

■ 696

**AN ITALIAN GILT-METAL MOUNTED MARBLE AND
HARDSTONE-INSET EBONIZED MIRROR**

FLORENCE, 17TH CENTURY

With *brocatelle di Spagna*, onyx, *verde antico*, agate, alabaster and other various marbles and hardstones
18½ in. (47 cm.) high, 11¼ in. (30 cm.) wide

\$5,000-8,000

697

BARTOLOMEO LIGOZZI (ITALIAN, 1620-1695)

Flowers in a Basket

oil on canvas
13¼ x 17⅞ in. (33.6 x 45.4 cm.)

\$6,000-8,000

PROVENANCE:

Anon. sale, Christie's, London, 25 April 2007, lot 258.
Acquired at the above sale by the present owner.



697

These two commodes (lots 698 and 699), with their distinctive neo-classical medallions and delicate inlay, are inspired by the work of the celebrated Milanese *intarsiatore* Giuseppe Maggiolini (1738-1814). A closely related pair of commodes sold Christie's, New York, 9 April 2019, lot 117 (\$27,500). A further pair of related commodes by the Piedmontese cabinet-makers Ignazio and his son Luigi Revelli in the Museo del Arredamento, Stupinigi, illustrated in M. Rasi and L. Tamburini, *Museo del Arredamento, Stupinigi La Palazzina di Caccia*, Turin, 1966, cat. 95, show the spread of Maggiolini's influence to Piedmontese cabinet-makers.



698

■-698

A NORTH ITALIAN INDIAN ROSEWOOD, TULIPWOOD AND MARQUETRY COMMODE

IN THE MANNER OF GIUSEPPE MAGGIOLINI, MILAN, CIRCA 1790-1800

Decorated with vignettes of classical figures
34½ in. (87.6 cm.) high, 22¾ in. (57.7 cm.) wide, 48¾ in. (121.9 cm.) deep

\$8,000-12,000

■-699

A NORTH ITALIAN INDIAN ROSEWOOD, TULIPWOOD AND MARQUETRY COMMODE

IN THE MANNER OF GIUSEPPE MAGGIOLINI, MILAN, CIRCA 1780-1800

The three long drawers decorated with classical figures within ovals
34¾ in. (88.5 cm.) high, 39¾ in. (124 cm.) wide, 22¼ in. (56.5 cm.) deep

\$8,000-12,000

PROVENANCE:

By repute, King Constantine of Greece.



699



■700

A NORTH ITALIAN CLEAR AND BLUE GLASS MIRROR
VENICE, EARLY 18TH CENTURY, WITH REPLACEMENTS

Of rectangular form with geometric glass elements, possibly reshaped
44¾ in. (113.6 cm.) high, 35¼ (89.5 cm.) wide

\$15,000-25,000



701

701
**A PAIR OF NORTH ITALIAN BLACK, GILT AND POLYCHROME-
JAPANED URNS AND COVERS**
PIEDMONT, MID-18TH CENTURY

Decorated with Chinoiserie vignettes, on later giltwood bases
27¼ in. (70.4 cm.) high

\$5,000-8,000

702
A NORTH ITALIAN GILTWOOD CONSOLE TABLE
GENOA, CIRCA 1730-40

With a later *macchiavectoria* marble top, raised on feet terminating in dolphins
31 in. (78.7 cm.) high, 26¼ in. (66.6 cm.) wide, 52 in. (132 cm.) deep

(4)

\$8,000-12,000



702





(detail of frieze)

■-703

**A NORTH ITALIAN WALNUT, KINGWOOD,
TULIPWOOD AND MARQUETRY BUREAU
BOOKCASE**

LOMBARDY, CIRCA 1790-1800

The fall front with portrait medallions opening to a fitted walnut lined interior with sliding compartments, the lower drawers veneered with a *trompe-l'œil* scene 104¼ in. (264.7 cm.) high, 24½ in. (62.2 cm.) wide, 48 in. (121.9 cm.) deep

\$60,000-100,000

LITERATURE:

G. Wannenes, *Le Mobilier Italien du XVIIIe Siècle*, Paris, 2005, p.306.

This richly inlaid bureau bookcase with its striking Neo-classical inlaid panels is typical of North Italian furniture at the end of the 18th century and relates closely with the work of the highly accomplished cabinet-maker and *intarsiatore*, Francesco Abbiati (active 1780-1800). Although less well known than his contemporary Guiseppe Maggiolini, Abbiati, originally from Mondello near Lake Como in Lombardy, worked at the courts of both Naples and Madrid, where he moved in 1791. As with many of his contemporaries, most of *oeuvre* is currently undocumented and only five signed works are known to exist. However, other works have been attributed to him based on their distinctively inlaid Roman motifs such as in the border featuring military trophies on the sides of this bureau bookcase as well as the intricately inlaid border that appear throughout. The two portrait ovals on the slant front may be a tantalizing clue that could indicate it was a specific commission or are perhaps the creation of this as yet unknown but clearly talented cabinet-maker. A related bureau cabinet attributed to Abbiati in a private collection and a table signed by Abbiati in the Getty Collection are illustrated in M. Tavella, 'Additions to the Oeuvre of Francesco Abbiati,' *Furniture History*, 2002, pp. 101-102.



(detail of fall front)



(side view)



704

704
A LATE LOUIS XVI ORMOLU BOUILLOTTE LAMP
CIRCA 1790
30½ in. (77.4 cm.) high, including fittings
\$3,000-5,000



705

705
GERMAN SCHOOL (18TH CENTURY)
House of Cards
oil on canvas
49 x 40¾ in. (124.4 x 103.5 cm.)
\$2,000-3,000

706
A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BUREAU PLAT
BY FIDELYS SCHEY, CIRCA 1780
The rectangular gilt-tooled leather top with slides on either side, above square tapering legs, stamped *F. SCHEY* to the underside
29 in. (73.5 cm.) high, 50½ in. (128 cm.) wide, 28 in. (71 cm.) deep
\$10,000-15,000

Fidelys Schey, *maître* in 1777.



706



707

■707

A PAIR OF LOUIS XVI GILTWOOD MARQUISES

CIRCA 1780

The padded back and seat raised on spiraling fluted legs, upholstered in peach silk velvet, with red-painted numbers to the undersides, 70.32.59 or 70.32.69

(2)

\$15,000-25,000

PROVENANCE:

Ailsa Mellon Bruce (for both marquises).
The Frick Pittsburgh (for one of the pair).

Although unstamped, the sophisticated carving and elegant proportions of these marquises would point to the work of one of the most accomplished *menuisiers* of the Louis XVI period such as Georges Jacob (maître in 1765) or Jean-Baptiste-Claude Sené (maître in 1769). The distinctive spiral-fluted legs of these marquises are a particular leitmotif of both Jacob and Sené (for instance on a suite supplied by Sené to the Grand Cabinet of Marie-Antoinette at Saint Cloud, illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, pp. 812-3) or on a *fauteuil* and *veilleuse* by Jacob illustrated op. cit., pp. 414 and 423.



708



709

708

A FRENCH FAIENCE CHARGER AND TWO PLATES

CIRCA 1735-50, ROUEN, INDISTINCT BLUE D MARK TO THE CHARGER

Each painted with two cornucopias overflowing with flowers, insects and butterflies in flight above, the charger with a bird

14 $\frac{3}{8}$ in. (37.8 cm.) diameter, the charger

(3)

\$2,000-3,000

709

A FRENCH FAIENCE LARGE ALBARELLO

CIRCA 1750, POSSIBLY MARSEILLES OR PAUL HANNONG AT MARSEILLES, BLUE CH MARK

Decorated with floral sprays of roses, forget-me-nots, tulips and morning glory, the shoulder inscribed U-BASILICUM

10 $\frac{3}{4}$ in. (27.4 cm.) high

\$3,000-5,000

Basilicum was a healing ointment made of wax, pitch, olive oil, myrrh and frankincense.



710

A PAIR OF FRENCH FAIENCE FACETED DEMI-LUNE BOUGH-POTS AND INTEGRAL COVERS

CIRCA 1750, ROUEN, EMBOSSED SCRIPT E. MARK TO THE BACK OF BOTH

Each painted with carnations and pomegranates, an insect flying above, the top pierced to accommodate flowers

8¾ in. (21.3 cm.) wide

(2)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York, 21 May 2003, lot 124.

711

A FRENCH FAIENCE 'BLEU PERSAN' BOTTLE VASE

CIRCA 1650-70, NEVERS, POSSIBLY JEAN VALHEAN FACTORY

Of knopped teardrop form, enameled in white with flowers on the rich cobalt ground

6½ in. (16.5 cm.) high

\$800-1,200



711



■712

**A NEAR PAIR OF NORTH ITALIAN GILTWOOD, GILT-METAL,
BEADED AND CUT-GLASS SIXTEEN-LIGHT CHANDELIERS**
GENOA, SECOND HALF 18TH CENTURY

The central stem issuing scrolling candle arms hung with facets and drops, restorations and replacements to glass
53 in. (134.5 cm.) high, 42 in. (106.5 cm.) diameter, the larger

(2)

\$25,000-40,000





■713

A PAIR OF SOUTH EUROPEAN WHITE-PAINTED AND PARCEL-GILT MIRRORS

SOUTH GERMAN OR NORTH ITALIAN, MID-18TH CENTURY

The large divided plate with foliate scrolling surrounds, possibly originally part of a boiserie scheme, the silvering distressed, plates on one mirror possibly replaced

75 in. (190.5 cm.) high, 44½ in. (115.5 cm.) wide

(2)

\$25,000-40,000

714-718 No Lots





719

719

A FRENCH FAIENCE TROMPE L'OEIL DISH OF TANGERINES

LATE 18TH CENTURY, BLUE X MARK

Seven fruit sitting in a white dish, the border painted with delicate flower sprays, shaped puce line rim

9½ in. (24 cm.) diameter

\$2,500-4,000

720

A FRENCH FAIENCE TROMPE L'OEIL DISH OF FRUIT TARTS

LATE 19TH/20TH CENTURY, BLACK JB MONOGRAM MARK

Modeled as two apple, two blackberry and two strawberry tarts on a yellow-rimmed plate

10¼ in. (26 cm.) high

\$800-1,200



720

721

A FRENCH FAIENCE TROMPE L'OEIL DISH OF ARTICHOKEs

CIRCA 1760-80

The five vegetables stacked on a plate, the border molded and enriched in puce with acanthus scrolls

10½ in. (26.7 cm.) diameter

\$3,000-5,000



721





722

722

**A FRENCH FAIENCE TROMPE L'OEIL DISH
OF GREEN OLIVES**

CIRCA 1760, POSSIBLY MOUSTIERS

The shallow dish filled with green olives and
leaves, the shaped border with blue scrollwork
9 $\frac{3}{4}$ in. (23.8 cm.) diameter

\$2,500-4,000

723

**A FRENCH FAIENCE TROMPE L'OEIL DISH
OF GREEN OLIVES**

CIRCA 1760, ROUEN

The bright green olives spread in a single layer, the
shaped border with lappets and scrolls in blue
9 $\frac{3}{4}$ in. (23.8 cm.) diameter

\$2,500-3,500



723

724

**A FRENCH FAIENCE TROMPE L'OEIL
DISH OF GREEN OLIVES**

CIRCA 1760, ROUEN

The bluish green olives spread in a single layer, the
shaped border with lappets and scrolls in blue
9 $\frac{3}{4}$ in. (24.8 cm.) diameter

\$1,200-1,800



724

725

A FRENCH FAIENCE TROMPE L'OEIL DISH OF WALNUTS

MID-18TH CENTURY, ROUEN, BLUE N MARK

The walnuts spread across the dish, three cracked open, one resting atop the others, the shaped border painted with flower sprays and insects

9½ in. (24.1 cm.) diameter

\$2,000-3,000



725



726

726

A FRENCH FAIENCE TROMPE L'OEIL DISH OF SUGARED ALMONDS

CIRCA 1760, MARSEILLE, BLUE R MARK

The nuts in pastel colors on a plate, the shaped border with oval panels enclosing sailing ships reserved on a diaper-pattern ground

9½ in. (24.4 cm.) diameter

\$2,500-4,000



727

727

A FRENCH FAIENCE TROMPE L'OEIL DISH OF WALNUTS

MID-18TH CENTURY, ROUEN, BLUE N. MARK

The walnuts in a single layer, three cracked open, the shaped border painted with flower sprays and insects

9½ in. (24.4 cm.) diameter

\$2,500-4,000



728

■728

A NORTH ITALIAN PALE-BLUE AND POLYCHROME-PAINTED MIRROR

VENICE, MID-18TH CENTURY

The shaped split rectangular plate surrounded by scrolling foliate carving, decorated throughout with painted flowers
56 in. (142 cm.) high, 30½ in. (77.5 cm.) wide

\$5,000-8,000

Venetian mirrors with the similar curvaceous outline and delicate floral decoration are illustrated in C. Santini, *Le Lacche dei Veneziani*, Modena, 2003, pp. 97-102, and S. Levy, *Lacche Veneziane Settecentesche*, Milan, 1967, figs. 316-319.

■729

A NORTH ITALIAN GILT-WALNUT STOOL
PIEDMONT, PROBABLY TURIN, LATE 18TH CENTURY

The suede seat above a *guilloché* carved frieze raised on tapering legs
15 in. (38 cm.) high, 19½ in. (49.5 cm.) wide, 15½ in. (39.5 cm.) deep

\$4,000-6,000

PROVENANCE:

By repute, the Palazzo Reale, Turin.



729



■730

**A NORTH ITALIAN GILT-METAL, CUT AND MOLDED GLASS
TWELVE-LIGHT CHANDELIER**
PIEDMONT, MID-18TH CENTURY

The central glass stem issuing curving candle arms, restorations and
replacements to glass
52 in. (132 cm.) high, 45 in. (114.5 cm.) diameter

\$20,000-40,000

A related Piedmontese chandelier, also featuring exaggerated scroll arms, faceted glass stems and a profusion of glass drops, in the Stanza della Macchina in the Palazzo Reale, Turin, is illustrated in V. Viale, *Mostra del Barocco Piemontese*, exh. cat. Turin, 1963, vol. III, fig. 289, while further related Piedmontese chandeliers were sold from the collection of Giuseppe Rossi; Sotheby's, London, 30 March 1999, lots 4 (£67,500) and 609 (£63,300).



731

731

FRENCH SCHOOL (18TH CENTURY)

Vase of Flowers on a Stone Ledge

oil on canvas
10¼ x 8¼ in. (26 x 21 cm.)

\$1,000-1,500

732 No Lot



733

733

ERCOLE SETTI (ITALIAN, 1530-1617)

Study of a Draped Woman

inscribed indistinctly (lower right)
pen and brown ink on paper
9¾ x 5¾ in. (24 x 14.2 cm.)

\$2,000-3,000

PROVENANCE:

Hamilton Easter Field, New York (1873-1922) (L. 872a).

Robert Laurent, Brooklyn.

Mr. and Mrs. Lester Francis Avnet, New York.

J. Fischbach, New York.

LITERATURE:

J.M. Sansum and A. Fioratti Loreto, *The Aesthetic Pursuit. Form, Figure, Fantasy and Pastoral Ideal. European Drawings, Gouaches, Watercolors, 1500-1900*, L'Antiquaire & The Connoisseur, Inc., New York, 1998, no. 5, ill. (as Anonymous)

734

**A PAIR OF EARLY LOUIS XV ORMOLU CANDLESTICKS
IN THE MANNER OF JUSTE-AURELE MEISSONIER, CIRCA 1740**

Each on a *rocaille* base, the drip pans later
10¼ in. (26 cm.) high

\$5,000-8,000

(2)



734



735

735

**A COMPLETE SET BRONZE OF MEASURING CUPS
GERMAN, 17TH CENTURY**

In nine sizes, in travelling container
5 in. (12.5 cm.) high, 4½ in. (10.5 cm.) wide, over handle

\$2,000-3,000

736

**A NORTH ITALIAN GILT-WALNUT STOOL
PIEDMONT, PROBABLY TURIN, LATE 18TH CENTURY**

With cream suede upholstery above four fluted spiraling legs
20¼ in. (51.5 cm.) high, 14 in. (35.5 cm.) diameter

\$3,000-5,000

PROVENANCE:

By repute, the Palazzo Reale, Turin.



736



737

737

BARBARA REGINA DIETZSCH (GERMAN, 1706-1783)

Pair of Botanical Studies

gouache and watercolor on vellum
12 x 8½ in. (30.5 x 21.6 cm.)

\$3,000-4,000

738

**ATTRIBUTED TO CARL WILHELM DE HAMILTON
(DUTCH, CIRCA 1668-1754)**

Red Lily, Dragonfly, Snail and Fly

(2) watercolor, gouache and black chalk on vellum
6½ x 7¾ in. (16.5 x 19.7 cm.)

\$800-1,200

PROVENANCE:

Anon. sale, Christie's, London, 14 April 1992, lot 184.
Acquired at the above sale by the present owner.



738

739

**NORTH ITALIAN OR SOUTH GERMAN,
16TH CENTURY**

*A POLYCHROME AND GILT-RELIEF
PANEL*

Depicting The Virgin Mary and Saint Anne
32½ in. (82.5 cm.) high; 22¼ in. (56.5 cm.) wide

\$3,000-5,000



739

740

**A NORTH ITALIAN YELLOW AND
POLYCHROME-JAPANNED DRESSING
MIRROR**

VENICE, CIRCA 1740

The cartouche-form mirror above a shaped case,
the mirror plate an old replacement
36 in. (91.4 cm.) high, 7½ in. (19 cm.) wide, 22 in.
(55.8 cm.) deep,

\$5,000-8,000

A related Venetian toilet mirror in the collection of
Margherita Pozzi, Milan, of comparable richness
of decoration but with the addition of a console-
form base, is illustrated in S. Levy, *Lacche
Veneziane Settecentesche*, Milan, 1967, fig. 127.



740

Property from the Estate of Rosa Strygler



Rosa Strygler (1929 – 2018), born in Krakow Poland, was the sole survivor of her Hassidic Bobover family. She escaped from the death camp in Auschwitz and made her way to America on the Ernie Pyle as part of a Children's Transport program for orphans in 1947. She was the only one of the 60 children on board who had no one to meet her when she arrived in New York City.

In 1949, she met and married her beloved husband, Harry Strygler, and together they built his company, H. S. Strygler & Company, into one of the country's largest importers and wholesalers of pearls and colored stones. They traveled the world together and worked side-by-side until his passing in 1994. Harry's and Rosa's daughter, Olivia, now owns H.S. Strygler & Company.

In memory of their son, Steven, who died in 1983, the Stryglers donated a classroom and established a scholarship fund at the Park East Synagogue, created an endowment at the New York Holocaust Memorial Museum, and endowed a prenatal unit at Shaare Zedak Hospital in Israel.

Rosa served as a passionate leader of the New York City Holocaust Commission and was a founding Trustee of the Museum of Jewish Heritage in Manhattan. She was devoted to education and the act of remembrance. She established the Associates Division of the Museum to engage younger generations in supporting the teaching of Holocaust history. Rosa also served as President of the American Friends of Reuth to care for the elderly and provide rehabilitative services to Israelis of all ages. Harry and Rosa Strygler were Yeshiva University Benefactors and Rosa supported many Bobov institutions as a way to honor her Bobover family roots. One such project was her sponsorship of the new Camp Gila where hundreds of Jewish girls attend summer camp in the Catskills.

In addition to her work with Jewish charities, Rosa, for a substantial period, visited young convicts imprisoned on Riker's Island who had no visitors to advise and comfort them. To one youngster who was crying over the dreadful circumstances in which he found himself, Rosa said, "I've been in a worse place than this and I have survived and so can you." This is just one example of Rosa's emotional support and comfort to those in trouble.

Above and beyond all of these acts of generosity and kindness, Rosa will be remembered for her infectious smile, her limitless capacity to love everyone, and her indomitable spirit and sense of joy. In Rosa's words: "You take on this burden for me, for survivors everywhere. To remember is to create links between past and present. You must never forget, the world must never forget. For my generation, hope cannot be without sadness. Let the sadness not be without hope."





741

■741

**A GEORGE I BLACK AND GILT-JAPANED
PIER MIRROR**

CIRCA 1720

The shaped crest above a rectangular plate, the upper plate possibly 18th century and reused
72½ in. (184 cm.) high, 25½ in. (65 cm.) wide

\$3,000-5,000

■742

**A PAIR OF ENGLISH GILTWOOD AND
WATERCOLOR OCCASIONAL TABLES**
THE TOPS LATE 18TH CENTURY

With watercolor and gouache neo-classical roundels
29 in. (73.5 cm.) high, 14¾ in. (37.5 cm.) diameter (2)

\$2,000-3,000

PROVENANCE:

Henry Ford II; Christie's, New York, 17 October 1981,
lot 166.



742



■743

A REGENCE ORMOLU-MOUNTED AND BRASS-INLAID AMARANTH, BOIS SATINE AND PARQUETRY REGULATEUR

CIRCA 1725

The hood surmounted by a winged Father Time, over a waisted case and on a rectangular shaped plinth base, the door with central oculus, the enamel dial signed *L. AMY HORLOGER DE MEUR./LE DAUPHIN*, the works signed *Lamy au Louvre 1767*

90 in. (228.5 cm.) high, 17 in. (43 cm.) wide, 9¼ in. (24.5 cm.) deep

\$10,000-20,000



■744

A GEORGE III CREAM-PAINTED AND PARCEL-GILT SOFA ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1775

The serpentine padded back, sides and seat covered in floral upholstery, raised on four turned and reeded legs with *toupie* feet to the front and four splayed legs with scrolling feet to the back
74 in. (188 cm.) long

\$25,000-50,000

PROVENANCE:

J. Seward Johnson.
Hester Diamond, New York.
Acquired from Stair & Co., New York.

This sofa corresponds closely to Thomas Chippendale's (1718-1779) neo-classical designs, fashionable in the 1770s. Although Chippendale's earlier designs in the Rococo, Chinese and 'Gothick' manner, published in the *Director* established his reputation, it is his superb neo-classical furniture which illustrates his unsurpassed mastery of material, technique and design that is most admired and sought after today. This sofa is a standard Chippendale model which a craftsman could modify with additional embellishments, carving or modification to suit his client's individual taste, ensuring that each piece was unique. A drawing for an oval-back armchair showing some of these different treatments, inscribed 'Chipindale' by his patron William Constable (1721-91) remains in the collection at Burton Constable, Yorkshire (C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. II, p. 115, fig. 202).

The present sofa was part of an extensive suite of seat-furniture comprising sofas, armchairs, bergères and window seats. Part of this suite was sold anonymously at Christie's, New York, 17 October 1981, lot 186 and comprised a sofa, illustrated here and possibly the present lot, with four armchairs. A further pair of armchairs were offered anonymously at Christie's, London, 22 May 2019, lot 30. The suite's design closely relates to a pair of sofas, circa 1773, *en suite* with a pair of armchairs (later enlarged by the addition of thirteen single chairs in two sizes and a pair of bergères) which was Chippendale's only recognized Royal commission. It was probably made for Prince William Henry, Duke of Gloucester and Edinburgh (1743-1805) and intended for his London residence, Gloucester House, Park Lane, or for one of his country seats, St Leonard's Hill, Cranbourne Lodge (both Berkshire) or Bagshot Park, Surrey (RCIN 100204; 100201; 100202; *Ibid*, p. 200, fig. 365).



© Christie's Images, 1981



(reverse view)



745

**A PAIR OF NORTH EUROPEAN ORMOLU TWIN-BRANCH
WALL-LIGHTS**
LATE 18TH CENTURY

Fitted for electricity
28 in. (71 cm.) high, 15½ in. (39.5 cm.) wide

(2)

\$3,000-5,000

746

A FRENCH SILVER SOUP TUREEN AND COVER
MARK OF MAISON ODIOT, PARIS, 1840-1879

Of circular form, with gadrooned borders, issuing two gadrooned handles, the lid surmounted with acanthus leaf and gadrooned handle, the lid and body engraved with monogram; *marked to underside and rim of lid, and interior, under rim and underside of tureen*

13 in. (33 cm.) wide, over handles; 58 oz. 14 dwt. (1,825.6 gr.)

(2)

\$4,000-6,000



746

747

A LOUISE XV BEECHWOOD BERGERE DE BUREAU
CIRCA 1740

With leather squab cushion

\$3,000-5,000



747



■-748

**A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD,
AMARANTH AND PARQUETRY WRITING TABLE**

BY MARTIN CARLIN, CIRCA 1770

The drawer with a green leather writing surface, pen niche and well, stamped
CARLIN and *JME* to the underside

28 in. (71 cm.) high, 31¼ in. (79.5 cm.) wide, 17¼ in. (44 cm.) deep

\$15,000-25,000

PROVENANCE:

Count R de Quelem, 1900.

Hôtel Drouot, Paris, 1931.

M. R. Collection, Paris, 1962.

Acquired from L'Antiquaire and The Connoisseur, New York.

Martin Carlin, *maître* in 1766.

There is a small group of pieces by Carlin, possibly produced early in his career, which display bold, large-scale panels of parquetry filled with floret lozenges, as on this eye-catching writing table. These include a celebrated commode, formerly in the collection of the Earls of Mansfield, and two other commodes (all illustrated in A. Pradère, *French Furniture Makers*, London, 1989, pp. 350-1). Other examples include a commode, probably originally supplied to the comte de Buffon and subsequently sold at Christie's London, 4 December 1980, lot 74, another, formerly in the collection of Robert Goelet, New York, sold Christie's New York, 26 April 1994, lot 304, and third in the collection of Djahanguir Riahi, sold Christie's London, 6 December 2012, lot 5.



■749

A LARGE SOUTH ITALIAN SPECIMEN MARBLE TABLE TOP

THE CENTRAL PANEL PROBABLY NAPLES, LATE 17TH/EARLY 18TH CENTURY AND REUSED

With a *brocatelle d'Espagne* marble border surrounding a floral spray, fruit and strapwork reserve incorporating *verde antico*, white marble and *brocatelle d'Espagne* within a *fiori di pesco* ground, the outer border later added 35 in. (89 cm.) high, 78 in. (198 cm.) wide

\$15,000-30,000

PROVENANCE:

Acquired from L'Antiquaire and The Connoisseur, New York.





■750

A RUSSIAN ORMOLU-MOUNTED FRUITWOOD GUERIDON

CIRCA 1790

The oval hinged galleried top opening to a fitted interior with mirror, above a frieze with grisaille-decorated medallions behind glass, joined by ribboned garlands, raised on four fluted square tapering legs joined by x-form stretcher with ormolu basket, ending in leaf tip sabots
32½ in. (82.5 cm.) high, 18¾ in. (47.6 cm.) diameter

\$30,000-50,000

PROVENANCE:

Henry II Ford (1917-1987).
Acquired from A La Vielle Russie, New York.

This jewel-like table, with its delicately garlanded frieze with the rare feature of grisaille-decorated medallions, reflects the distinctive neo-classical furniture and *bronzes d'ameublement* being produced in St. Petersburg in the 1780s and 1790s. The grisaille medallions echoes the use of *verre eglomisé* ornament on pieces supplied by the German-born cabinet-maker Heinrich Gamburgs to the Imperial court (for instance a centre table and longcase clock at Pavlovsk, both inset with *verre eglomisé* plaques, illustrated in A. Chenevière, *Russian Furniture The Golden Age 1780-1840*, New York, 1988, figs. 80 and 82). The distinctively upturned stretcher also features on other related tables produced in St. Petersburg at this time, for instance an oval table formerly in the collection of Mrs. Charles Wrightsman, illustrated Chenevière *op. cit.*, p. 97, fig. 78 and a cut steel table produced in the Tula workshops with similarly garlanded frieze, now in the Hermitage Museum, St. Petersburg (illustrated in *La France et la Russie au Siècles des Lumières*, exh. cat., Grand Palais, Paris, 1986, p. 310).





751

■-751

A GEORGE III ORMOLU-MOUNTED HAREWOOD, TULIPWOOD AND MARQUETRY OCCASIONAL TABLE
CIRCA 1770

The top inlaid with musical instruments and sheet music, surrounded by a ribbon and floral garland, similarly decorated on all sides, above three mahogany-lined drawers, raised on four bellflower inlaid cabriole legs joined by an undertier inlaid with flowers, ending in scroll sabot

27¾ in. (70.5 cm.) high, 18¼ in. (46.2 cm.) wide, 12¼ in. (31 cm.) deep

\$5,000-8,000

■752

A GROUP OF TWENTY-ONE VELVET, CREWEL-WORK, SILK AND METAL THREAD EMBROIDERY CUSHIONS
THE EMBROIDERY ELEMENTS FIRST HALF 18TH CENTURY

Each on a pale velvet ground

(21)

\$3,000-5,000



752



■753

**AN ITALIAN SPECIMEN MARBLE AND MOTHER-OF-PEARL
INLAID TABLE TOP**

POSSIBLY NAPLES, LATE 17TH/EARLY 18TH CENTURY

On a modern marble-veneered double-pedestal base, incorporating various marbles including *fior di pesco*, *levanto rosso*, *giallo antico* and *alabastro fiorito* 16¾ in. (42.5 cm.) high, 44¾ in. (113.5 cm.) wide, 30½ in. (77.5 cm.) deep

\$12,000-18,000

The delicate scrolling foliage, birds and fruit in this table top worked in specimen marbles and mother-of-pearl reflects the work seen in panels from Naples. Its artistic use of inlay, incorporating a large variety of marble and hardstones along with the striking addition of mother of pearl, reflects the influence of the Neapolitan sculptor and architect Cosimo Fanzago (1591-1678) or one of his disciples.



754

■754

AN EARLY LOUIS XV ORMOLU BRACKET CLOCK
CIRCA 1730

The movement signed *Mynuel A Paris*
29 in. (73.5 cm.) high, 11 in. (28 cm.) wide, 5¾ in. (14.5 cm.) deep

\$5,000-8,000

Louis Mynuel, *maître horloger privilégié suivant la Cour*, active in Paris circa 1720.

755 No Lot

■756

A SET OF SIX LOUIS XVI GREY-PAINTED AND PARCEL-GILT FAUTEUILS
CIRCA 1775

Each with contemporary needlework upholstery

(6)

\$6,000-10,000

PROVENANCE:

J. Seward Johnson.

With Hester Diamond.

With A La Vielle Russie, New York.



756



■757

A CHINESE SILK AND METAL THREAD CARPET

LATE QING DYNASTY, CIRCA 1900

Having a circular scalloped medallion containing a scrolling dragon on the maize field of scrolling blossoms with similar dragon-filled spandrels, all within a maize floral scroll border, with an inscription at the top end (Approximately 10 ft. 2 in. x 8 ft. 3 in. (310 cm. x 251 cm.)

\$8,000-12,000

The five character inscription at the top of this carpet indicates that it was made for Imperial use at the *Taihedian beiyong* (Great Hall of Supreme Harmony) in the Forbidden City.

The Great Hall of Supreme Harmony is the large main hall situated at the heart of the Forbidden City where all important official receptions were conducted, including an emperor's coronation, weddings, birthdays, and for the receiving of foreign dignitaries. It is unknown whether or not this carpet was actually used in the Palace

A slightly smaller carpet bearing the name of *Taihedian* and similarly decorated with dragons chasing flaming pearls and central medallion motif was sold at Christie's New York, 22 March 2018, lot 961.



■758

A MATCHED PAIR OF LATE LOUIS XV ORMOLU-MOUNTED RED AND GILT-JAPANNED CABINETS

BY PIERRE GARNIER, CIRCA 1765, THE EXAMPLE WITH BRIGHTER RED GROUND PARTIALLY RECONSTRUCTED, BOTH CABINETS WITH LATER BASES AND FEET

Each with a later rectangular marble top of different types and thickness to accommodate height, decorated with figures in a landscape, the cupboard doors opening to reveal interiors fitted with shelves, each stamped *P. GARNIER* to the top, one with printed *CHENUE* label with ink inscription *Balsan No. 112/2*, each also with 19th century ink label marked 1976 or 2002, one base with printed labels 336 and 838, probably from Anderson Galleries, New York

25½ in. (133.5 cm.) high, 38½ in. (98 cm.) wide, 14 in. (35.5 cm.) deep (2)

\$25,000-50,000

PROVENANCE:

Consuleo Vanderbilt Balsan, former Duchess of Marlborough.
With Matthew Schutz, Ltd., New York.
Pierre Garnier, *maître* in 1742.

Pierre Garnier (d. 1806), one of the early pioneers of the new *gôut-grec* style, which had been introduced and promoted by connoisseur-collectors such as Lalive de Jully (d. 1779). Pierre Garnier, son of cabinet-maker François Garnier, became *maître-ébéniste* in 1742 at the early age of 16 and from 1761 produced furniture in an advanced neo-classical style based on rectilinear forms and ornamentation derived from the architecture of classical antiquity. Madame de Pompadour's brother, the Marquis de Marigny (d. 1781) was perhaps Garnier's most important patron and he entrusted Garnier with a variety of commissions for furniture in the ultra-fashionable *gôut-grec*. Marigny had a predilection for lacquer, ebony and mahogany applied with contrasting ormolu mounts and this pair of cabinets which were supplied to an unknown patron would certainly have appealed to his aesthetic. Interestingly, a closely related *meuble d'appui* which at the time was not attributed to Garnier was sold from the Collection of Evelyn Annenberg Hall at Christie's, New York, 17 May 2006, lot 330.



CONSUELO VANDERBILT BALSAN (1877-1964)

The daughter of William Kissam Vanderbilt and Alva Smith Belmont, Consuelo became a celebrated debutante at her parents' Newport residence, Marble House, where in August of 1895 she met Charles Spencer-Churchill, 9th Duke of Marlborough. She married the Duke that autumn and returned to England to live at Blenheim Palace. She separated from the 9th Duke in 1905 and was officially divorced in 1920. The following summer she married the French aviator and her close friend, Jacques Balsan. Settling in France, they divided their time between the splendid 17th century château de Saint-Georges-Motel, near Eure, Normandy and the hôtel Marlborough, Paris, both of which they filled with exceptional French furniture and works of art of the *ancien régime*.



759

■-759

A LOUIS XV ORMOLU-MOUNTED KINGWOOD BUREAU
CIRCA 1750

The top opening to a leather lined writing surface and an arrangement of document drawers and pigeonholes, stamped to underside *EHB* 34¾ in. (88 cm.) high, 36½ in. (92.5 cm.) wide, 20 in. (51 cm.) deep

\$7,000-10,000

PROVENANCE:

Acquired from Bernard Steinitz, New York.

The brand 'EHB' is that of Edward Holmes Baldock (d.1846), the renowned London dealer or *marchand-mercier* who traded as 'Antique Furniture and Ornamental China Dealer' from 1808-1844, and was patronized by George IV, William IV and Queen Victoria. Baldock was responsible for forming many of the greatest 19th Century English collections of French furniture, including those of the Dukes of Buccleuch and Northumberland, William Beckford and George Byng.

■760

A LOUIS XVI WALNUT BERGERE
BY SULPICE BRIZARD, LATE 18TH CENTURY

Covered in a floral silk and cotton damask, stamped *S. BRIZARD* to rear seatrail

\$2,000-3,000

PROVENANCE:

Acquired from Matthew Schutz, New York.
Sulpice Brizard, *maitre* in 1762.



760



761

■761

A LOUIS XVI GILTWOOD SALON SUITE

BY CLAUDE CHEVIGNY, CIRCA 1780

Comprising a pair of *fauteuils* and a pair of *chaises*, one *fauteuil* indistinctly stamped, the other *fauteuil* stamped C.CH...V...Y

(4)

\$6,000-10,000

PROVENANCE:

With Bernard Steinitz, Paris.
Claude Chevigny, *maitre* in 1768.

■762

A JAPANESE-STYLE BROWN AND GILT-JAPANNED LOW TABLE

20TH CENTURY

16 in. (40.5 cm.) high, 51 in. (129.5 cm.) wide, 21½ in. (54.5 cm.) deep

\$2,000-3,000



762



Photo Credit: Michael Tropea

THE PROPERTY OF A
PRIVATE COLLECTOR, CHICAGO

■-763

**A SET OF FOUR RUSSIAN ORMOLU AND PATINATED-BRONZE
WALL-LIGHTS**

EARLY 19TH CENTURY

Each with five lights, the arms issuing from a gilt and ormolu mask of a bearded man, the wall mount issuing palmette leaves at top and bottom
13½ in. (34 cm.) high

(4)

\$3,000-5,000

PROVENANCE:

By repute, Gerard Orts, Paris.



■-764

**A LOUIS PHILIPPE GILT AND PATINATED-BRONZE STICK
STAND**

CIRCA 1840

Modeled with lions grasping intertwined snakes in their jaws on columnar support set on circular base
34 in. (86.5 cm.) high

\$1,500-2,500

PROVENANCE:

By repute, Gerard Orts, Paris.



764



765





766

•766
A GROUP OF CHINESE SANCAI/ GLAZED AND PAINTED POTTERY PROCESSION FIGURES

MING DYNASTY (1368-1644)

Comprising six attendants *together with* a sedan carriage and cover
 16¼ in. (41.3 cm.) high, the largest figure (8)

\$2,000-3,000

•767
AN ENGLISH BLACK-DIP TERRACOTTA VASE MOUNTED AS A LAMP

LATE 19TH CENTURY, IMPRESSED UPPERCASE WATCOMBE TORQUAY MARK

Modeled as thespians in Roman garb, electrified, with shade
 28½ in. (72.5 in.) high

\$1,000-1,500



767



768

■768
A PAIR OF RUSSIAN MAHOGANY AND FAUX IVORY-INLAID ARMCHAIRS
 EARLY 19TH CENTURY

The original ivory replaced with a composite material (2)

\$4,000-6,000



769

■769

A NORTH EUROPEAN FRUITWOOD PARQUETRY, EBONIZED AND PARCEL-GILT MIRROR

POSSIBLY RUSSIAN, 19TH CENTURY

Crested with a lyre, the border with stained fruitwood parquetry, the cresting and feet possibly associated
75 in. (190.5 cm.) high, 39½ in. (100 cm.) wide

\$5,000-8,000

PROVENANCE:

By repute, Ariane Dandois, Paris.

■770

A BALTIC ORMOLU-MOUNTED MAHOGANY LIBRARY TABLE
CIRCA 1800

Fitted with six drawers, the handles in the form of Egyptian masks
31 in. (79 cm.) high, 70¼ in. (178 cm.) wide, 45½ in. (115 cm.) deep

\$5,000-10,000

PROVENANCE:

By repute, Antoine Cheneviere, London.



770



771

•771

**A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED
ALABASTER AND ROUGE GRIOTTE CANDLESTICKS**
LATE 18TH CENTURY

Of urn form mounted with heads of mythological beasts at the shoulders and Medusa masks on each facet of the square bases
9¾ in. (24.5 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

By repute, Pascal Izarn, Paris.

•772

**A PAIR OF DIRECTOIRE ORMOLU AND PATINATED-BRONZE
BRULE PARFUMS**

POSSIBLY NORTH EUROPEAN, LATE 18TH CENTURY

15¼ in. (38.5 cm.) high

(2)

\$2,000-3,000



772



773

•773

A PAIR OF RUSSIAN ORMOLU CASSOLETTES
CIRCA 1790-1800

Each modeled as a spiral-fluted vase and cover raised on four *toupie* feet, the shoulder and socle knob molded and chased as basketweave, the domed cover with knob finial inverting into a candle nozzle
10¼ in. (26 cm.) high

(4)

\$2,000-3,000



■ 774

GUIDO ANTON MUSS (ITALIAN, 1941-2003)

Vorrei Volare

signed 'MUSS' (on the side)

polished bronze with brown patina and polychrome decoration

Height: 60 in. (152.4 cm.)

\$6,000-8,000

PROVENANCE:

Ravagnan Gallery, Venice.



775

•775

A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE VASES, MOUNTED AS LAMPS
LATE 19TH/EARLY 20TH CENTURY

Mounted with an ormolu head in profile of a maiden, verso and recto, on red marble square bases, electrified, with shades
28o in. (71.5 cm.) high

(2)

\$1,000-1,500

PROVENANCE:

By repute, Bernd Goeckler Antiques, Inc., New York.

•776

A PAIR OF CONSULAT ORMOLU AND PATINATED-BRONZE CANDLESTICKS
CIRCA 1800

Together with a pair of ormolu-mounted red and green marble obelisks, late 19th/20th century
10½ in (27 cm.) high, each

\$1,500-2,000

(4)



776

■•777

A REGENCE ORMOLU-MOUNTED EBONIZED SIDE TABLE
CIRCA 1725

Fitted with one drawer, raised on cabriole legs, ending in hoof sabot, stamped 'AC' to underside
27¼ in. (75 cm.) high, 23¼ in. (59 cm.) wide, 14½ in. (37 cm.) deep

\$800-1,200

PROVENANCE:

By repute, La Galerie Des Laques, Paris.



777



778

778

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE EWERS
 ATTRIBUTED TO ANDRÉ-ANTOINE RAVRIO, CIRCA 1805-10

With griffin-form handles terminating above satyr masks
 14 in. (35.5 cm.) high

\$5,000-8,000

PROVENANCE:

By repute, Jeremy Ltd., London.

A portrait in the collection of The Louvre dated 1812, depicts the *bronzier* André-Antoine Ravrio (d.1814) at his desk with a near identical ewer (exhibiting the same griffin-handle), beside him.

■-779

AN AUSTRIAN MAHOGANY AND PARCEL-EBONIZED WORK TABLE

PROBABLY VIENNA, 19TH CENTURY

(2)

The hinged top opening to reveal an interior with fitted compartments, the inside of the cover with silver monogram *ERB*

29¼ in. (74.5 cm.) high, 25¾ in. (65.5 cm.) wide, 18½ in. (47 cm.) deep

\$1,000-1,500

PROVENANCE:

By repute, Bernd Goeckler, New York.



779



780

■-780

AN EMPIRE WALNUT AND PARCEL-EBONIZED FAUTEUIL
CIRCA 1810

With a tight upholstered seat

\$1,000-1,500

■-781

A PAIR OF FRAMED GILT BRONZE FURNITURE APPLIQUES

THE APPLIQUES CIRCA 1900

The plaques depicting Venus and Cupid and the other depicting a goddess at brazier. The frames with faux tortoise shell decoration. 5 3/4 in. (14.5 cm) high, each plaque (2)

\$1,000-1,500



781



782

■-782

A DUTCH SYCAMORE, TULIPWOOD, MARQUETRY AND POLYCHROME JAPANED COMMUNE

LATE 18TH/19TH CENTURY

Of unusual form, the center of the top with raised platform above a cupboard, the interior with a paper label inscribed 'From Messrs Willamsons/July.1880' 35 in. (89 cm) high, 32. 2/4 in. (82.5 cm) wide, 17 in. (43 cm) deep

\$5,000-8,000

PROVENANCE:

By repute, Carlton Hobbs, London.

■-783

A EUROPEAN FRUITWOOD ARMCHAIR

CIRCA 1830

The seat upholstered in woven leather

\$800-1,200



783



784

■-784

**A PAIR OF NORTH EUROPEAN PATINATED-METAL
CANDLESTICKS, MOUNTED AS LAMPS**

FIRST HALF 19TH CENTURY

Of caryatid form on foliate scroll bases *together with* a pair of Empire style ormolu candlesticks, mounted as lamps, second half 19th century

19 3/4 in. (50 cm.) high, each

(4)

■-785

**A PAIR OF FRENCH FRUITWOOD, PARCEL EBONIZED
AND PARCEL-GILT JARDINIÈRES**

19TH CENTURY

With four giltwood ram masks, on four tapering solid mahogany legs with ebonized, ending in giltwood palmettes and rams foot sabots, each fitted with removable metal liner

37 in. (94 cm.) high, 24 in. (61 cm.) wide, 15 in. (38.1 cm.) deep (2)

\$2,000-3,000

PROVENANCE:

Supplied by LaRocca, Ltd., New York.



785



Photo Credit: Michael Tropea

•786

A PAIR OF TERRACOTTA VASES AND COVERS
19TH/20TH CENTURY

The cold-painted red ground with black *Chinoiserie* decoration, each with Buddhist lion finials
20¾ in. (52.6 cm.) high
\$800-1,200

PROVENANCE:
By repute, Christopher Hodson, Ltd., London.



786

■787

AN ITALIAN PATINATED-BRONZE AND SPECIMEN MARBLE GUERIDON
19TH/20TH CENTURY

The top inlaid with various marbles, centered with the coat-of-arms of the Isle of Man, supported by three winged figures, on a shaped marble base
(4) 35 in. (88.9 cm.) high, 26¼ in. (66.7 cm.) diameter (2)
\$4,000-6,000



787



■788

CHANA ORLOFF (FRENCH/UKRAINIAN, 1888-1968)

Madame Harari

signed and numbered 'Chana Orloff 1/8' (on the side)

bronze with brown patina

Height: 50½ in. (128.3 cm.)

\$20,000-30,000

PROVENANCE:

Galerie Vallois, Paris.



789

789

**A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED ON BLUE JOHN, WHITE MARBLE AND SLATE FIVE-LIGHT CANDELABRA
LATE 18TH/FIRST HALF 19TH CENTURY**

The blue john vase on white marble and black slate stepped base raised on four feet each with five *bobèche*
22 in. (58 cm.) high

\$8,000-12,000

■-790

**A BIEDERMEIER STYLE KOA WOOD OVAL CENTER TABLE,
CIRCA 1980**

28½ in. (72.5 cm.) height, 62 in. (157 cm.) width, 45 in. (114.5 cm.) depth

\$1,000-1,500

(2)



790



791

791

A PAIR OF CHINESE EXPORT MIRROR PAINTINGS OF LADIES IN PAVILION INTERIORS

QING DYNASTY, LAST QUARTER 18TH CENTURY

Each in a George III style giltwood frame
24¾ in. (62.8 cm.) high, 14½ in. (36.8 cm.) wide, the image

\$7,000-10,000

PROVENANCE:

Supplied by LaRocca, Ltd., New York

■792

A PAIR OF GEORGE IV CHINESE EXPORT LACQUER SIDE CHAIRS

CIRCA 1825

Each with a dyed skin squab cushion

\$1,000-1,500

PROVENANCE:

By repute, Robert Dickson & Lesley Rendall, London.

(2)

(2)



792



793

■-793

**AN ITALIAN ETCHED AND ENGRAVED GLASS MIRROR
20TH CENTURY**

The shaped crest above a rectangular plate
58½ in. (148.5 cm.) high, 34½ in. (87.5 cm.) wide

\$1,500-2,000

PROVENANCE:

Supplied by LaRocca, Ltd., New York.



794

■-794

**A PAIR OF NORTH EUROPEAN
ORMOLU-MOUNTED BURR ELM AND
PARCEL-EBONIZED JARDINIÈRES**

CIRCA 1820-40

8½ in. (21.5 cm.) high

(2)

\$1,000-1,500

PROVENANCE:

By repute, Gerard Orts, Paris.



795

■-795

**A DIRECTOIRE MAHOGANY AND
CITRONNIER ARMCHAIR**

CIRCA 1795

With a tight leather seat

\$2,000-3,000

•796

JEAN-PIERRE LAURENS (FRENCH, 1875-1933)

Four Figure Studies

each with the artist's estate stamp
pencil on paper
12½ x 9½ in. (31.8 x 24.1 cm.)

(4)

\$2,000-3,000

PROVENANCE:

Frederick Baker, Inc., Chicago.
Acquired from the above by the present owner,
December 1997.



796

■•797

**A GEORGE III CREAM-PAINTED
ARMCHAIR**

ATTRIBUTED TO THOMAS CHIPPENDALE
SENIOR AND JUNIOR, CIRCA 1775-80

\$2,000-3,000

This armchair can be attributed to Chippendale's workshop based on both constructional and stylistic features that are consistent throughout his documented work. The cuts to the corner of the chair's seat frame are Chippendale's signature 'cramp cuts' as is the exposed back strut on the reverse of the chair. The late 1770s and 1780s were a transitional period at the workshop when Thomas Chippendale Junior was slowly taking charge. Ornamental features of this chair are seen in both their documented work such as the set of armchairs supplied to the salon at Burton Constable c.1778 (C. Gilbert, *Thomas Chippendale*, London, 1978 p.112 figs.192-4) which shares the distinctive back strut, arm supports and back legs. A further armchair also ordered for the salon at Mersham also shares these features and has a scallop shell cresting (*Ibid*, p. 115, fig. 201). The transition to Thomas Chippendale Junior's work can be seen in an armchair supplied to Stourhead from around 1780 illustrated in J. Goodison, *The Life and Work of Thomas Chippendale Junior*, London, 2107, p.304, fig.90.



797



798

•798

A GROUP OF FOUR DOUBLE PLATE ENGRAVINGS OF THE 'HAMILTON VASES'

19TH CENTURY

21¼ x 31 in. (54 x 86.4 cm.) framed, the largest

\$2,000-3,000

PROVENANCE:

Michael R. La Rocca, Ltd., New York.

Acquired from the above by the present owner.

■799

A PAIR OF EUROPEAN WALNUT AND FRUITWOOD ARMCHAIRS

CIRCA 1840

(2)

(4) \$2,000-3,000



799



800

•800
A PAIR OF GILT-METAL MOUNTED ROCK CRYSTAL LAMPS
 SECOND HALF 20TH CENTURY

Of columnar form, electrified, with shades
 25¾ in. (65.5 cm.) high

\$1,500-2,000

PROVENANCE:
 Supplied by La Rocca, New York.



801

■•801
A NAPOLEON III PATINATED AND GILT-BRONZE MANTLE
CLOCK
 SIGNED D. MERCIER, THE MOVEMENT BY VINCENTE CI, THIRD
 QUARTER 19TH CENTURY

Modeled with Diana seated holding her bow and quiver of arrows, on
 spreading base fronted by clock dial
 22½ in. (57 cm) high

\$3,000-5,000

PROVENANCE:
 By repute, Classic Antiques India.

■•802
AN AUSTRIAN ORMOLU-MOUNTED EBONIZED
PEARWOOD AND SATINWOOD SECRETAIRE
 FIRST QUARTER 19TH CENTURY

The top drawer fitted with an arrangement of document drawers,
 above three long drawers, flanked by figures
 37¾ in. (95.9 cm.) high, 51 in. (129.5 cm.) wide, 24½ in. (66.2 cm.)
 deep

\$2,000-3,000



802



Photo Credit: Michael Tropea

■ **803**
A PAIR OF DIRECTOIRE MAHOGANY AND EBONIZED
FAUTEUILS

ATTRIBUTED TO JACOB FRERES, CIRCA 1795

With horsehair upholstered seat and seat cushion

\$3,000-5,000

■ **804**
A PAIR OF CHINESE BLACK-GROUND AND SEPIA DECORATED
GARDEN SEATS

20TH CENTURY

(2) 18¼ in. (46.3 cm.) high

(2)

\$1,500-2,500

PROVENANCE:

Supplied by La Rocca, New York



803



804

•805

TWO JAPANESE RED FAUX BOIS LACQUERED BOXES AND COVERS

MEIJI PERIOD (1868-1912)

The first a small document box, the second a miniature *tansu* trunk; together with two red lacquered square stands, 20th century 3¾ in. (9.5 cm.) high, 9 in. (22.9 cm.) square, the first box

(7)

\$2,000-3,000

PROVENANCE:

By repute, Ariane Dandois, Paris.



805

■-806

A FRENCH GILT-METAL AND GLASS LOW TABLE

BY MAISON RAMSAY, CIRCA 1940

Of rectangular form headed with horse supports 17¾ in. (45 cm.) high, 41 in. (104 cm.) wide, 21 in. (53.5 cm.) deep

\$1,500-2,500

PROVENANCE:

By repute, Galerie Chastel Maréchal, Paris.



806

■-807

A PAIR OF GILT-BRONZE ADJUSTABLE FLOOR LAMPS

MODERN

In the manner of Bagues modeled with foliage overall, with shades 57½ in. (146 cm.) high (2)

\$2,000-3,000



807



808

■808

**A CHINESE EXPORT BLACK, GILT AND POLYCHROME
DECORATED LACQUER EIGHT-PANEL SCREEN**

18TH/19TH CENTURY, THE POLYCHROME DECORATION LARGELY
EUROPEAN

Decorated with an elaborate pavilion scene within panels enclosing scholars
objects and beast on a cell pattern ground, the reverse with an official,
courtesans, and attendants at leisure, the border with scrolling lotus and
alternating panels of potted vases and blossoming branches, *together with*
four modern flood lights

94 in. (238.8 cm.) high, 22½ in. (57.2 cm.) wide, each panel

(6)

\$10,000-20,000

PROVENANCE:

By repute, La Galerie Des Laques, Paris.

■809

A HERKE RUG

NORTHWEST ANATOLIA, 20TH CENTURY

The celadon field with a Polonaise-style design of lanceolate leaves, palmettes
and cloud bands within a deep rose leafy vinery and palmette border.
Approximately 9 ft. 11 in. x 6 ft. (302 cm. x 183 cm.)

\$1,500-2,000



809

•810

VICTOR DUVAL (FRENCH, 19TH CENTURY)

Galerie d' Apollon

signed 'V. Duval' (lower right)

oil on canvas

21 x 31½ in. (53.3 x 80 cm.)

\$2,000-3,000

PROVENANCE:

Didier Aaron, Inc., New York.

Acquired from the above by the present owner, May 2000.



810

•811

A PAIR OF FRAMED ENGRAVINGS OF MASKED FIGURES

20TH CENTURY

Each signed, titled and numbered along the lower edge

plate size: 11¾ x 9½ in. (29.9 x 24.1 cm.) (2)

\$1,000-1,500



811

■•812

A PAIR OF TWO SEAT CORNER SOFAS
LATE 20TH CENTURY

Upholstered in a taupe cut velvet stripe, together with four Japanese style embroidered silk pillows. 29 in. (74 cm) high, 66 in. (168 cm) wide, 37 in (94 cm) deep (6)

\$1,500-2,000



812



813

•813
CONTINENTAL SCHOOL (19TH CENTURY)

Figures in Classical Ruins

engraving on paper with later coloring
18 x 13¾ in. (45.7 x 35 cm.)

\$1,000-1,500

PROVENANCE:
Michael R. La Rocca, Ltd., New York.
Acquired from the above by the present owner, December 1997.

■•814
A PAIR OF CREAM LACQUERED SIDE TABLES
LATE 20TH CENTURY

(2) Each with stingray veneered inset top and silvered corners.
26¼ in. (66.5 cm.) high, 33 in. (84 cm.) wide, 22 in. (56 cm.) deep

\$1,500-2,000

PROVENANCE:
Supplied by LaRocca, Ltd., New York

(2)



814

•815

BELGIAN SCHOOL (19TH CENTURY)

Fête champêtre

signed with initials 'MD' (lower left)
black chalk on paper
9½ x 12¼ in. (24.1 x 31.1 cm.)

\$1,000-1,500

PROVENANCE:

J. Gontheir, Brussels.
Galerie Georges Giroux, Brussels.
Frederick Baker, Chicago.
Acquired from the above by the present owner, August 1998.



815



816

■•816

**A PAIR OF FRENCH SILVER METAL MOUNTED ALABASTER TABLE LAMPS
CIRCA 1930**

Each baluster form lamp surmounted by a silver metal cover with gilt metal pagoda-form finial above etched mountainscape decoration on a pierced and stepped circular foot, electrified
16 in. (40.5 cm.) high (4)

\$2,000-3,000

PROVENANCE:

By repute, Galerie Olivier Watelet, Paris.

■•817

**A MODERN PARCHMENT VENEERED AND RESIN COATED LOW TABLE
LATE 20TH CENTURY**

With stepped rectangular top on arched supports
16 in. (41 cm) high, 38 in. (96.5 cm) wide, 22 in. (56 cm) deep

\$1,000-1,500



817



818

•818

A PAIR OF DANISH (IPSEN) BLACK-GLAZED TERRACOTTA FIGURES OF MERCURY AND CERES

LATE 19TH CENTURY, EACH WITH IMPRESSED 'P. IPSEN' MARK, COPENHAGEN

27 in. (68.5 cm.) high, Mercury; 26¼ in. (66.5 cm.) high, Ceres (2)

\$2,000-3,000

PROVENANCE:

Supplied by LaRocca, Ltd., New York.

•819

A PAIR OF PARIS PORCELAIN PEACH AND GOLD GROUND VASES

EARLY 19TH CENTURY

Each painted with scenes from antiquity, flanked by upright scroll handles, on later black stone bases

19 in. (48 cm.) high (2)

\$1,500-2,000



819

•820

A PAIR OF FRENCH PORCELAIN BLACK-GROUND CACHE-POTS AND STANDS

MID TO LATE 19TH CENTURY

Decorated with a continuous polychrome and enamel neoclassical frieze 9 in. (22.8 cm.) high, the cache pots; 10½ in. (26.5 cm.) diameter, the stands (4)

\$1,000-1,500

PROVENANCE:

Supplied by LaRocca, Ltd., New York.



820

•821

**A PAIR OF PARIS PORCELAIN GILT-
DECORATED VASE-FORM BOUGH-POTS
AND PIERCED INSERTS**

FIRST QUARTER 19TH CENTURY

Each gilt with anthemion, flanked by scroll handles
with faux-bronze mask terminals, the inserts with
seven apertures for flowers
13 in. (33 cm.) high (4)

\$2,000-3,000

PROVENANCE:

By repute, Jeremy Ltd., London.



■•822

**A FRENCH GILT-METAL TELESOPING
TABLE**

20TH CENTURY

Of circular form
23½ in (60 cm.) high, 14¼ in. (36 cm.) diameter

\$1,500-2,000

■•823

**A PAIR OF BRASS SWING-ARM FLOOR
LAMPS**

MODERN

Wired for electricity, with shades
52½ in. (132.5 cm.) high (2)

\$1,000-1,500





824

•824

**AN ITALIAN ORMOLU-MOUNTED ALABASTER PLAFFONIER
19TH/20TH CENTURY**

With carved scroll band above beading and trailing bell flowers, the sides mounted with three lion masks with ring handles, the base with an ormolu foliate and floral center piece, electrified
9 in. (23 cm.) high, 17 in. (43 cm.) wide

\$2,000-3,000

PROVENANCE:

By repute, Patrick Perrin, Paris.

•825

**A PAIR OF PATINATED-BRONZE FIGURES OF HIPPOMENES
AND ATALANTA, AFTER THE ANTIQUE**

BY FERDINAND BARBEDIENNE, LAST QUARTER 19TH
CENTURY

Signed 'F. Barbédienne Fondateur, Paris', further stamped with 'Réduction
Mecanique', on black marble circular stepped bases; together with later
ebonized circular pedestals

Hippomenes: 14½ in. (37 cm.) high

Atalanta: 14¾ in. (37.5 cm.) high

(4)

\$1,000-1,500



825



826

•826

**A PAIR OF FRENCH SILVERED-COPPER ELECTROTYPE BRONZE
VASES, MOUNTED AS LAMPS**

LATE 19TH CENTURY

Each modeled with a male charioteer on verso and female charioteer on recto,
on green marble bases, electrified, with shades
31 in. (79 cm.) high

(2)

\$1,000-1,500



827

827

A RUSSIAN WAX FIGURE OF A HUSSAR TRUMPETER

BY EVGENY LANCERAY, DATED 1877

signed in Cyrillic 'E. LANCERAY 1877'; together with a rectangular glass case and stand

15½ in. (39.4cm.) high, 16 in. (40.5cm.) wide

\$4,000-6,000

PROVENANCE:

By repute, David & Constance Yates, New York.

•828

TWO JAPANESE BRONZE VASES

MEIJI PERIOD (1868-1912)

Each octagonal, the first in a brown patina with applied blossoming iris, the second in a green patina with applied peony branch, the bases signed *Kiyotaka*, together with two modern plinths

22¼ in. (56.5 cm.) high

\$3,000-5,000

PROVENANCE:

By repute, Ariane Dandois, Paris.



828



Photo Credit: Michael Tropea

•829

A PAIR OF NORTH EUROPEAN ORMOLU AND WHITE MARBLE VASES

POSSIBLY SWEDISH OR RUSSIAN, LATE 18TH CENTURY

Each with caryatid form mounts issuing horn form handles, the pear form body terminating in a double stag head base above animal paw feet on a stepped circular base

10 in. (25.2 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

By repute, Partridge Fine Arts, London.

•830

AN ITALIAN ENAMELED SILVER AND CUT GLASS DECANTER
FLORENCE, FOURTH QUARTER 20TH CENTURY, MAKER'S MARK
INDISTINCT

Modeled as a duck
10¼ in. (26 cm.) high

\$800-1,200

PROVENANCE:

By repute, La Toquade.



829



830

■831

**A PAIR OF CONTINENTAL TERRACOTTA FAUX-JAPPANED
LARGE BEAKER VASES**

THE VASES LAST QUARTER 19TH CENTURY

Each painted, gilt and silvered with a hunt scene, one with a tiger, the other with stags, the flaring foot decorated with cartouches of dragons on a cloud ground, alternate with seeded lappets; *together* with a pair of cream colored lacquered faux marble pedestals with polished black granite tops and bases, modern

28.1/5 in. (72.4 cm.) high, the vases; 24 3/4 in. (62 cm.) high and wide, the pedestal

(4)

\$4,000-6,000



831

■832

A FRENCH MAHOGANY EXTENSION DINING TABLE
FIRST HALF 19TH CENTURY

The rounded top above an accordion mechanism, each leg with tipped section to the lower end on later brass caps and castors, six later leaves 29 in. (73.5 cm.) high, 175 in. (444 cm.) wide, 63 in. (167 cm.) deep, fully extended

(8)

\$4,000-6,000



832



833

■833

**A SET OF SIX CONSULAT MAHOGANY AND EBONIZED CHAISES
BY JACOB FRERES, CIRCA 1800**

Stamped *JACOB FRERES RUE MESLEE*, the backrests decorated with three stars, within an ebonized border with *fleurs des lis* at the corners (6)

\$4,000-6,000

PROVENANCE:

By repute, La Tour Comoufle, Paris.

■834

**A SET OF TEN CONSULAT-STYLE MAHOGANY AND EBONIZED
CHAIRS**

LATE 20TH CENTURY

En suite with the previous lot

(10)

\$3,000-5,000

PROVENANCE:

By repute, Partridge, London.



834



835

•835

A PAIR OF ENGLISH ORMOLU-MOUNTED ETCHED AND CUT-GLASS HURRICANE LAMPS

CIRCA 1820

Each with fourteen cut glass lustres, the bases Regency and early 19th century
21 in. (53.4 cm.) high (2)

\$2,000-3,000

PROVENANCE:

By repute, Jeremy Ltd., London.

■836

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE DESSERTER

BY GEORGES KINTZ, CIRCA 1776

With a white-veined marble top, stamped *G KINTZ* twice to top
35½ in. (90.2 cm.) high, 57 in. (144.7 cm.) wide, 22¼ in. (56.5 cm.) deep

\$3,000-5,000

PROVENANCE:

By repute, Patrick Perrin, Paris.

Georges Kintz, *maître* 18 December, 1776.



836



837

837

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

CIRCA 1800

The candle arms surmounted with lion heads, the base with a gilt mask and stars on opposing sides, drilled for electricity

21 in. (53.3 cm.) high

\$5,000-8,000

PROVENANCE:

By repute, Gerard Orts, Paris.

838

**A FRENCH MAHOGANY EXTENSION DINING TABLE
19TH CENTURY**

The rounded top above an accordion mechanism, five later leaves 28 in. (71 cm.) high, 146½ in. (375 cm.) wide, 63½ in. (161.5 cm.) deep, fully extended

(2)

\$4,000-6,000

(7)



838



839



840

•839

CONTINENTAL SCHOOL (19TH CENTURY)

Two Women in a Garden

oil on canvas
32 x 43 in. (81.3 x 109.2 cm.)

\$2,000-3,000

PROVENANCE:

David Brower, London.
Acquired from the above by the present owner, August 2000.

•840

THEODORE RIVIERE (1857-1912)

Study For Allegorical Figure

Signed 'Theodore Riviere' back right
20½ in. (52 cm.) high

\$1,500-2,500

PROVENANCE:

By repute, David & Constance Yates, New York.



841

•841
A GROUP OF FOUR FRAMED PRINTS OF FRUIT
 19TH CENTURY

23¾ x 17¾ in. (60.3 x 45.1 cm.) framed, the largest

\$2,000-3,000

PROVENANCE:

Michael R. La Rocca, Ltd., New York.
 Acquired from the above by the present owner, July 1997.

•842
A GROUP OF BACCARAT GLASS STEMWARE
 MODERN

(4) Comprising: twenty-three water glasses and twenty-four claret glasses in the 'Massena' pattern; and twenty-six emerald green Rhine glasses in the 'Vega' pattern
 9 in. (22.5 cm) high, the Rhine glasses (73)

\$2,000-3,000



842



843

•843

A ROSENTHAL STUDIO LINE PORCELAIN PART DINNER SERVICE

LAST QUARTER 20TH CENTURY, GOLD PRINTED MARK FOR ROSENTHAL STUDIO LINE, DESIGNED BY BJORN WIINBLAD (1918-2006)

In the 'Magic Flute' pattern, the rims molded with scenes from the opera, comprising: twenty-four dinner plates; twenty-four salad plates; twenty-three gilt white side plates; twenty-five soup-cups and stands; and twenty-four teacups and gilt white saucers

11¼ in. (28.5 cm) diameter, the dinner plates

(169)

\$3,000-5,000

•844

A GROUP OF ENGLISH ENGRAVED GLASS STEMWARE MODERN

Comprising: fifteen red wine glasses, ten white wine glasses, twelve champagne coupes cut with leafy vine, on faceted stands; and twelve faceted water glasses cut with flower-heads issuing leaves and pendant berries on square-cut stems

7¾ in. (19.5 cm) high, the water glasses

(49)

\$800-1,200



844



845

•845
A PAIR OF FRENCH DAMASCENE BRONZE CANDLESTICKS
LATE 19TH CENTURY

The lobed *bobèche* above ovoid body raised on tripartite seahorse-form feet
10¼ in. (26 cm.) high

\$1,000-1,500

PROVENANCE:
By repute, M. Turpin, London.

•846
A BRONZE TWO-HANDLED VASE
20TH CENTURY, PROBABLY FRENCH

Together with an ebonized wood stand
12¾ in. (32.5 cm.) high, 22 in. (56 cm.) wide, 32¾ in. (35 cm.) deep, overall

\$1,000-1,500

PROVENANCE:
By repute, La Toquade.



846

•847

LALIQUE

AN 'ENTRELACES' VASE, MODEL NO. 10-890, DESIGNED CIRCA 1935

Frosted clear glass and blue stain, stamped R. LALIQUE
11¼ in. (29.8 cm.) high

\$3,000-5,000

PROVENANCE:

Supplied by LaRocca, Ltd., New York.



847



848

•848

A FRENCH ART DECO ACID ETCHED GLASS VASE

CIRCA 1925

Signed in etch *CHARDER LE VERRE FRANCAIS*
9¼ in. (23.5 cm.) high

\$1,000-1,500

PROVENANCE:

Supplied by LaRocca, Ltd., New York.



849

•849

LALIQUE

A 'CERISES' VASE, MODEL NO. 1035, DESIGNED CIRCA 1930

Clear opalescent glass, stamped R. LALIQUE
7 in. (17.8 cm.) high

\$1,000-1,500



850

■-850

**A BRASS-MOUNTED MOTHER-OF-PEARL AND
EBONIZED MIRROR**

MODERN

Of octagonal form
34 in. (86 cm.) high, 48 in. (19 cm.) wide

\$1,000-1,500

PROVENANCE:

Supplied by LaRocca, Ltd., New York.



851

■-851

A REGENCY JAPANNED TELESCOPIC PIANO STOOL
EARLY 19TH CENTURY

21 in. (53.5 cm.), height lowest, 14 in. (55 cm.) diameter

\$700-900

PROVENANCE:

By repute, Robert Dickinson & Leslie Rendall, London.



852

■-852

**A PAIR OF GILT-BRONZE, BLACK AND GILT-LACQUERED
THREE-TIERED SIDE TABLES**

AFTER A DESIGN BY PAUL M. JONES, MODERN

Together with a black and gilt-lacquered side table, raised on four faux wood legs

26 in. (66 cm.) high, 21 in. (53.3 cm.) wide, 16¼ in. (31.3 cm.) deep, the pair (3)

\$2,000-3,000

PROVENANCE:

The Paul M. Jones Collection.

Supplied by LaRocca, Ltd., New York.



853

•853
**A FRENCH ART DECO WROUGHT IRON
MOUNTED MOTTLED GLASS TABLE
LAMP**

FIRST HALF 20TH CENTURY, THE GLASS
SIGNED IN ETCH 'DAUM NANCY' AND WITH
CROSS OF LORRAINE

The glass signed near rim, the wrought iron mount
apparently unmarked
11½ in. (29.3 cm.) high

\$1,500-2,000

PROVENANCE:

By repute, Marvin Herman & Associates, Chicago.



854

•854
**A FRENCH GILT AND PATINATED-
BRONZE TABLE BOX**
LATE 19TH CENTURY

Modeled as a clam shell with lobster form handle
and tripartite dolphin-form supports
6 in. (15 cm.) high, 12 in. (31 cm.) wide, 11 in. (28
cm.) deep

\$1,000-1,500

PROVENANCE:

By repute, McCleneghan, London.

■•855
**A BURR BIRCH AND BLACK LACQUER
DRESSING TABLE**
MODERN

in the art deco style, *Together with* a circular
dressing mirror
28¼ in. (71.5 cm) high, 47 in. (119.5 cm) wide, 22½
in. (57 cm) deep, the dressing table (2)

\$1,000-1,500

PROVENANCE:

Supplied by LaRocca, Ltd., New York



855



856

856
GYULA BATTYÁNY (HUNGARIAN, 1887-1959)

Flowering Tree

signed with initials 'B.G.' (upper right)
 oil on canvas
 57¼ x 39½ in. (145.3 x 100.3 cm.)

\$4,000-6,000

PROVENANCE:
 Acquired by the present owner, August 2006.



857

•857
A PAIR OF CHINESE GILT-DECORATED BLACK GLAZED VASES AND COVERS
 QING DYNASTY, 19TH CENTURY

Decorated with two phoenix on a rocky outcrop
 12 in. (30.5 cm.) high, overall (4)

\$1,000-1,500

PROVENANCE:
 Supplied by LaRocca, Ltd., New York.

■•858
A PAIR OF SIMULATED GRASSCLOTH SIDE TABLES
 OF RECENT MANUFACTURE

26¼ in. (66.6 cm.) high, 23½ in. (59.7 cm.) square (2)

\$1,000-1,500



858



859

•859
A PAIR OF CHINESE GREEN HARDSTONE
CARVINGS OF PHOENIX

20TH CENTURY

Each carved perched on a branch, affixed to wood stands, together with two modern plinths 14¼ in. (35.8 cm.) high, the hardstone (4)

\$1,500-2,500



860

860
GYULA BATTYÁNY (HUNGARIAN, 1887-
1959)

Flowering Tree

signed with initials 'G.B.' (upper left)
 oil on canvas
 57¼ x 39½ in. (145.3 x 100.3 cm.)

\$4,000-6,000

PROVENANCE:

Acquired by the present owner, August 2006.

■•861
A CAMEL RIBBED AND CUT PLUSH
THREE SEAT SOFA

MODERN

Together with two tiger print throw cushions 29 in. (74 cm) high, 82 in. (208 cm) wide, 35 in. (89 cm) deep (3)

\$1,500-2,000



861

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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

- (a) 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".
- (b) 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

- (a) 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.
- (b) 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

- (a) 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.
- (b) 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

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

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

- (a) 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.

- (b) 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 Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

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 Client Service Department on +1 212-636-2000.

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.aspx>.

(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 B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- 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 retain 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - 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

- 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**).
- 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.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - 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.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol Ψ 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 display endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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.CHRESTIES.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:

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

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

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

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

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

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

due date: has the meaning given to it 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.

△

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.

□

Bidding by interested parties

•

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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

△ 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 △ next to its lot number. 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.

◊ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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.

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

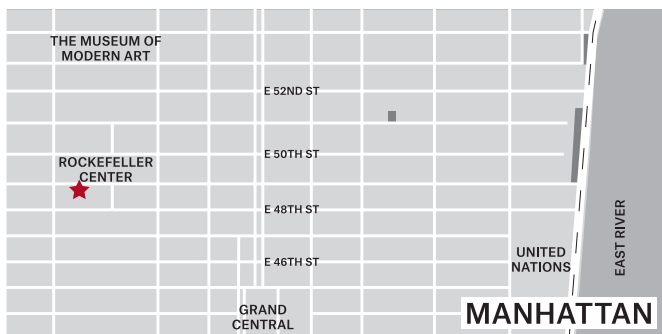
Email: PostSaleUS@christies.com

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

PostSaleUS@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

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



THE MARILYN MONROE/DOUGLAS KIRKLAND HASSELBLAD
A 1959 Hasselblad 500C no. 36980 and TWO LIMITED EDITION ARCHIVAL PIGMENT PRINTS
each photograph: 40 x 60 inches (101.6 x 152.4 cm)
\$200,000-300,000

THE EXCEPTIONAL SALE

New York, 29 October 2019

VIEWING

24-28 October 2019
20 Rockefeller Plaza
New York, NY 10020

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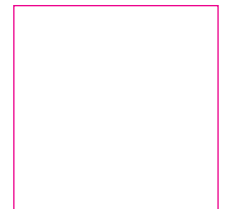
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