



The Collection of

*Lee Radziwill*

CHRISTIE'S



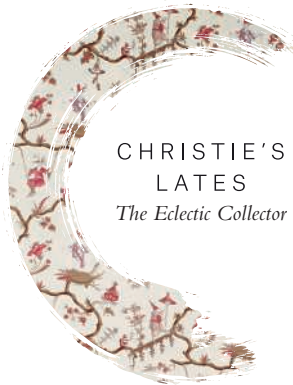




# The Collection of

# Lee Radziwill

New York 17 October 2019



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Friday 11 October, 6.00PM – 8.00PM.  
Gallery talks and other activities.

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9/10/19

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17 October 2019

at 10.00 am (Lots 1001-1169)

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 (#1213717)

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# CHRISTIE'S

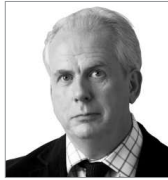
21/02/2019

The Collection of

Lee Radziwill

THE COLLECTION OF LEE RADZIWILL BOOKPLATE,  
AS INSIDE THE COVERS OF THE BOOKS

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# LEE

*by Martina Mondadori*  
*August 2019*

**M**y memory of my first encounter “à deux” with Lee is very vivid. It was one of those crisp winter mornings in NY with the sun shining bright over the skyline. I walked a few blocks to her apartment on 72nd street. I wasn’t sure what to expect, whether it would have been a formal lunch, but I was sure it wasn’t going to be her and me alone. To my surprise we were.

She opened the door, wearing light grey trousers and a matching jumper. Black suede Belgian shoes on her feet. She greeted me very warmly, but my eyes were straight away seized by the decor of that entrance hall. The raspberry and light blue striped fabric on the walls of course but really it was all about a set of sixteen frames on the wall, containing Indian reverse glass pictures. Those frames were nothing like I had ever seen, beautifully yet simply decorated with a white swirl motif and a blue dot. I asked my host about them. “Oh, Renzo had those made by his artisans in Milan for Buckingham Place”. The ice was broken.

She walked me around the apartment, different tones of pink in every room, the dining room being my favourite “An ode to Renzo. This is the only house we did not work together on but I was in Milan for Armani and went to his favourite upholstery shop, you know that little one not far from Linate...” “Peri, yes of course” I added. “So I found meters of this Indian fabric and had it applied on the walls in the same way he would have designed it. And I kept enough yardage to make a tablecloth, of course”.

But our lunch was served in the sitting room, a small round trestle table dressed next to the fireplace. Every single detail was curated, nothing left to chance, even the beet soup “matched” pink decorative elements of her china. And it felt tremendously cozy.

“I love Cabana. I couldn’t believe it when you published an insert on Lila de Nobili’s drawings, I mean who knows Lila de Nobili!” she exclaimed. And the 2 hours that followed were filled with memories, and advice. She said “I think what comes next should be a story on Janine Janet – her set design and window installations and her sculptures were unbelievably beautiful. And fairly unknown to deserve a story in your magazine”.

We sealed a friendship that day that I cherished enormously and every trip to NY was an excuse for a lunch or at least a proper phone call. What impressed me with Lee was her truly instinctive eye for quality and beauty. She would not settle for mediocrity nor for cliché. She would want to find out first, to discover, to scout. And didn’t she have a gut feeling for creative talent! She wasn’t interested in power. Aesthetics and quality were her currency.

Over one of our last gatherings, she told me she kept thinking about Nureyev’s tomb near Paris, the mosaic of an oriental carpet draping over the stone. “It was so exquisite, like everything he ever did”. And then went on remembering a dinner with him and Mongiardino. “You see, Renzo did not do Nureyev’s apartment in Paris and it was gorgeous of course but too lavish and intense for me. And Mongiardino too very often had the tendency to over do, and use too much brown. When working on Turville Grange in England I told him “I want to walk on flowers”.

This is how I want to remember Lee, walking on flowers. Her houses, her style were simple and unpolished, naturally chic in any circumstance. A testament and an inspiration for my generation and for future ones to come. Keep it simple, but don’t settle for mediocrity.

# Lee Radziwill

## A Tribute

In the March 1975 issue of Interview magazine, Lee Radziwill is asked by friend Andy Warhol about her ultimate ambition. “I have passed through the stages of ambition,” Radziwill replies, “and I think the most serene feeling is to know you are being true to yourself.” It was a philosophy of living that, across her eighty-five years, allowed the American princess to move effortlessly through the rarified circles of the twentieth-century’s leading political and cultural luminaries. From Buckingham Palace and the Kennedy White House to Warhol’s Factory and Capote’s New York, Radziwill brought an unmatched wit, confidence, and élan to the world stage—an adventurous spirit that secured her place as an international icon of style and substance.

Born in Manhattan in 1933, the young Caroline Lee Bouvier inhabited the now-bygone world of the American aristocracy, as she and her sister, the future First Lady Jacqueline Kennedy, spent their girlhoods amidst the circles of New York, Long Island, Virginia, and Newport. Their father, John Bouvier III, was a dashing and stylish presence. “[He] brought gaiety to everything we did together and encouraged us to enter wholeheartedly into things we loved,” Radziwill said. “For Jackie it was her passion for horses and riding. For me it was the sea.” The girls’ mother, Janet Norton Lee, instilled in her daughters a lifelong love of art, history, and culture—pursuits Radziwill continued while a student at Miss Porter’s School. Radziwill became “obsessed,” in her telling, with the renowned Bernard Berenson, and began corresponding with the art historian at his Villa I Tatti in Florence. On a tour through Europe with her sister in 1951—later memorialized in the illustrated manuscript One Special Summer—Radziwill was finally able to meet her idol in person. “I felt,” she laughed, “like I’d met God.” She later credited Berenson as being the first of “many great people who have opened the most remarkable intellectual and emotional doors for me.” Among the lessons imparted by Berenson was the categorization of people as

either “life-diminishing” or “life-enhancing,” an attitude Radziwill would employ for the rest of her life.

Perpetually curious and with an eye for design, Radziwill studied at Sarah Lawrence College, served as assistant to fabled Harper’s Bazaar editor Diana Vreeland, and was chosen by Vogue magazine to oversee an exhibition of American fashion at the Brussels World’s Fair in 1958. The following year, she married Polish émigré Prince Stanislas ‘Stas’ Radziwill at the Washington, D.C. home of her sister and then senator John F. Kennedy, and assumed the title of Her Serene Highness Princess Caroline Radziwill. The couple’s fifteen years together saw not only the birth of two beloved children, Princess Anthony and Princess Anna Christina, but the dawn of a new and dazzling post-war era in which the Radziwills were central figures. The fortunes of the self-made Prince Radziwill and the election of JFK to the American presidency swiftly propelled the couple into the uppermost echelons of the modish jet set, with the gregarious, elegant princess one of society’s most sought-after guests and notable hostesses. From London—where the Radziwills took up residence near Buckingham Palace—to Kenya, the Amalfi Coast, Palm Beach, Greece, and Paris, the couple were a spirited royal complement to America’s burgeoning Camelot era. “I can’t deny those few years were glamorous,” Radziwill wrote, “being on the presidential yacht for the America’s Cup races, the parties with the White House en fête. It was ravishing.”

Throughout her life, Radziwill was lauded for a signature combination of wit and style—a trait admirers would alternately attribute to her American upbringing or her European joie de vivre. “She’s a beauty,” Truman Capote told Vogue magazine. “Inside. Outside. What I like about her best is that she can be both cozy and candid at the same time, a very rare combination, an almost impossible one....” Whether discussing the history of art with Queen Elizabeth II or riding an elephant with



First Lady Jacqueline Kennedy in India, the princess appeared perpetually at ease. Nowhere was this more evident than at the Radziwill residences in London and Oxfordshire, where the couple entertained friends such as Leonard Bernstein, Rudolf Nureyev, and Cecil Beaton in extravagant, comfortable rooms by Renzo Mongiardino. The designer famously lined the Radziwills' London drawing room in colorful Indian paisley cotton—the

'Turquerie' room Beaton would photograph for *Vogue* in 1966. "Renzo was so easy to be with," the princess recalled. "His eye was extraordinary, and I learned so much from him." At Turville, the couple's country house outside Henley-on-Thames, Mongiardino transformed a seventeenth-century bakehouse into an extraordinary vision of floral exoticism, including a dining room whose walls were pasted with hand-painted Sicilian scarves.



© CECIL BEATON/CONDE NAST COLLECTION/GETTY IMAGE

“She’s a beauty. Inside. Outside. What I like about her best is that she can be both cozy and candid at the same time, a very rare combination, an almost impossible one....”

—TRUMAN CAPOTE

“To me, that’s the essence of great design,” Radziwill recalled of the enchanting room, “... something simple and original that stays in the mind forever.”

When Jacqueline Kennedy relocated to New York following her husband’s death, Bobby Kennedy convinced the prince and princess to accompany her to Manhattan. “Although I had two of the prettiest houses in England,” Radziwill remembered, “I wanted my children to feel closer to New York and to their cousins, and I wanted to be near Jackie and spend more time there. It was where I was happiest.” The Bouvier sisters had always been closely knit, with a relationship inextricably linked to their later fame. “I think our strongest bond was a shared sense of humor,” the princess observed, “which was endlessly enjoyable.” At the Radziwill’s apartment on Fifth Avenue, Mongiardino was once again called upon to collaborate with the princess on a lavish design scheme reflecting her eclectic, global taste. Richly-colored fabrics, antiques, and paintings acquired at auction were mixed with more contemporary elements such as a large-scale canvas by Francis Bacon—a work acquired directly from the artist by Prince Radziwill in exchange for paying off gambling debts. “If I can really be said to have a personal style,” the princess explained, “I think it is reflected in my taste for the exotic and the unexpected. I like to create rooms which are essentially traditional—and then add touches of the bizarre and the delicious.”

Already well-known amongst the bon ton of New York society, Radziwill quickly earned a reputation in the city for her streamlined fashion sense. The princess, who had famously convinced her sister to wear designs by Givenchy while First Lady, adopted a similarly European approach toward her own style. “She edited out excess,” explained friend André Leon Talley. “She told me she’d never had an Hermès bag or silk scarf in her life. Everyone else carried them, so to her they were common.” Named to the International Best-Dressed List in 1996, the princess’s curated aesthetic favored French and Italian designers of the unexpected and the austere: crisply tailored suits, paired with a tight chignon; tweed shooting ensembles for the Yorkshire countryside; t-shirts and sweaters, thrown over a bathing costume in the Hamptons; and evening looks by designers such as Courrèges, Halston, Giorgio Armani and, in later years, Marc Jacobs. For Truman Capote’s legendary Black and White Ball in 1966, Radziwill enlisted Italian designer Mila Schön to create a shimmering silver beaded gown and matching coat—“She knew no one else would be in Mila Schön,” Talley noted—that is now in the permanent collection of the Victoria & Albert Museum. When Radziwill appeared in a Chicago theatrical production of *The Philadelphia Story* in 1967, she convinced Yves Saint Laurent to design her costumes. “She’s the only American woman who innately understood French refinement,” designer Jeffrey Bilhuber observed, “be it fashion, interiors or men.”

The princess's Continental sophistication was informed by a decades-long love affair with Paris, a city that would become a second home for much of her later years. Radziwill confessed that, from her first visit to Europe at sixteen years old, "I immediately fell in love with Paris and the smell of Gitanes." The city, with its centuries-old museums and couturiers, was a natural fit. "I feel much freer in Europe, and Paris has a great soul," Radziwill said. "In spring I get such pleasure from looking at all of the beautiful trees along the allées and avenues in the Tuileries—it transports me." In the years leading to her passing in 2019, the princess's collection of furniture, pictures, and decorative art—acquired across many years in London, New York, and Paris—held pride of place at residences on Avenue Montaigne and Manhattan's Upper East Side. Photographed for fashion and design publications from the 1960s, certain pieces would appear and reappear with each new iteration of the Lee Radziwill story. Hers was an "essentially European" design philosophy, the princess explained. "I abhor the American idea of starting with a tabula rasa every few years and getting rid of everything. When I buy something, I do so with the intention of keeping it forever." Thus did favorite works—from a set of botanical watercolors gifted by the Duke of Beaufort to an opulent Felix Harbord mirror and photographs by Peter Beard—continue their lives in each of Radziwill's homes. "I'm constantly falling in love with objects," she said, "and they follow me around the world."

Lee Radziwill's status as an icon of taste and style was built upon a lifetime in art, culture, and society—achieved, in the princess's typical fashion, with the utmost of ease. Looking back, Radziwill appeared to understand the extraordinary, fleeting nature of these moments—now preserved in photographs, letters, and diaries—in which she played a starring role. "I didn't realize how special everything was," the princess wrote, "although aware certainly that there was magic in the air. Everything seemed exciting, glamorous, and carefree. We were presumptuous to assume this magic would continue. There was so much laughter, wit, youth, energy. The possibilities were endless."



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—LEE RADZIWILL



1001

1001

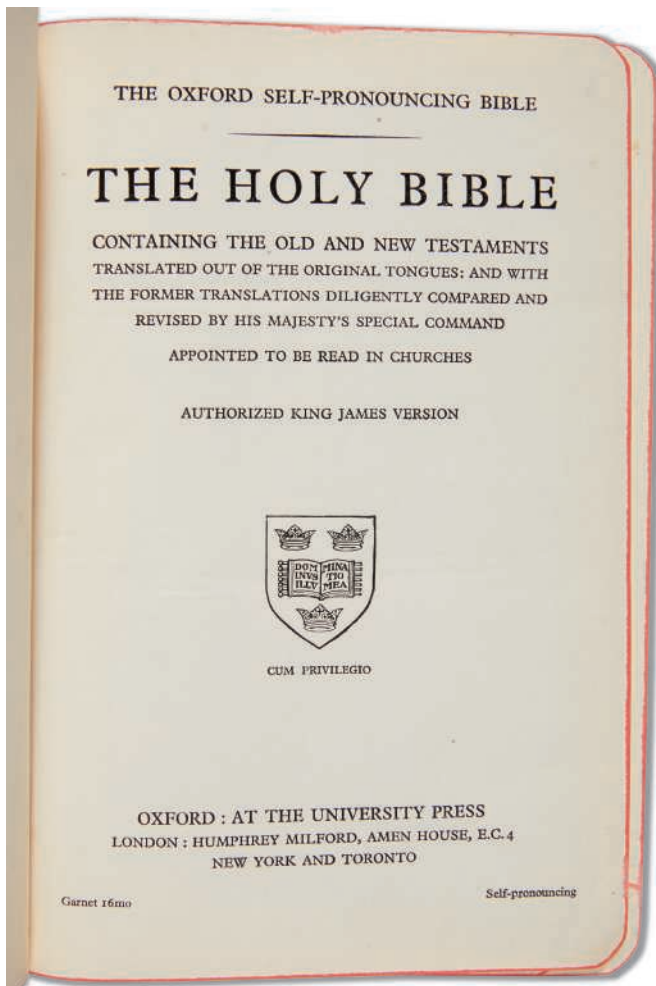
**AN AMERICAN SILVER CHILD'S MUG,  
HAIRBRUSH, AND COMB**  
MARK OF GORHAM MFG. CO., PROVIDENCE,  
RHODE ISLAND, CIRCA 1933

The mug engraved *Caroline Lee Bouvier, March 3, 1933*, the brush and comb engraved *L.B.*, each marked

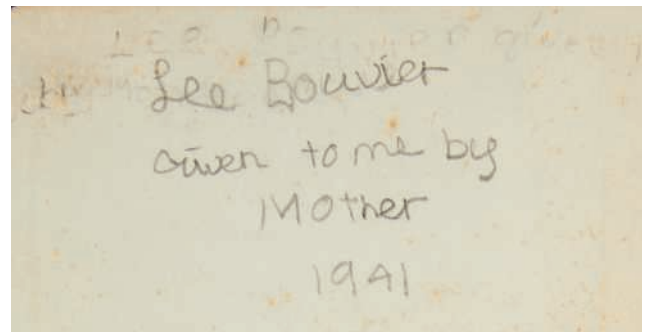
5¼ in. (14.5 cm.) length, the brush

3 oz. (93 gr.) gross weight (3)

\$700-900



1002



1002

BIBLE, in English. The Oxford Self-Pronouncing Bible. Oxford: University Press, [no date].

**A Bible given to Lee Radziwill by her mother at age 8, a year after her parents' divorce.** It contains pencil markings at the beginning of John, Chapter 13, and a small note laid in.

Octavo 7.4 in. x 5 in. (189 x 127mm). Original black cloth (cloth frayed at spine, hinges loose). *Provenance:* pencil inscription: "Lee Bouvier / given to me by / mother / 1941."

[*With:*] BOUVIER, Maude Frances (1866-1940). Autograph note signed ("Mother Bouvier") to Janet Norton Bouvier [no place, no date].

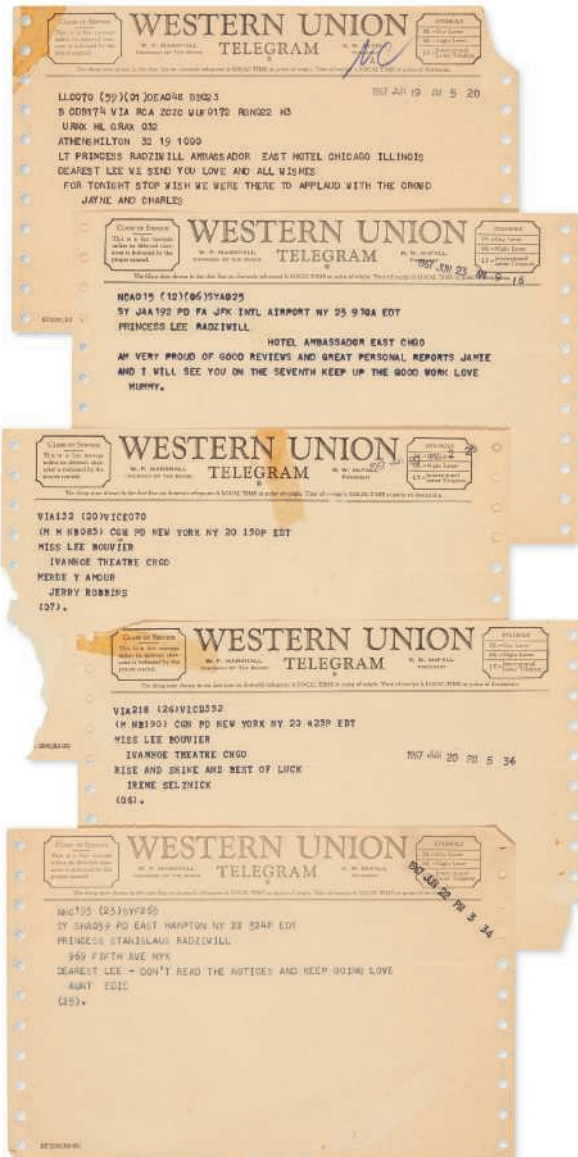
(2)

\$800-1,200



**1003**  
**LEE RADZIWIŁ (AMERICAN, 1933-2019)**  
*Five Floral Studies*  
three painted recto/verso  
watercolor on paper  
10¼ x 7⅞ in. (26 x 18 cm.)  
\$3,000-5,000

(5)



**1004**

**ON LEE RADZIWILL'S DEBUT IN *THE PHILADELPHIA STORY* CHICAGO, 1967**

(RADZIWILL, Caroline Lee). Group of five Western Union telegrams from various correspondents including Edith Beale, Irene Selznick, Jerry Robbins, Jayne and Charles Wrightsman and Janet Norton Lee Bouvier, all addressed to Lee Radziwill, various places, 19 - 23 June 1967.

Five pages, 5.5 x 8.5 in. (several tape remnants at margins, minor marginal wear and losses to several corners).

**Friends and family offer their support for Lee Radziwill's stage debut.** By most accounts, it was Truman Capote who convinced Lee to take to the stage. Although her appearance in *The Philadelphia Story* at Chicago's Ivanhoe Theatre drew throngs of onlookers, theatrical critics were unimpressed, but family and friends offered their encouragement nevertheless. Lee's Aunt Edie Beale (aka "Big Edie") wrote, "DEAREST LEE - DON'T READ THE NOTICES AND KEEP GOING" while her mother Janet wired that she was, "...VERY PROUD OF GOOD REVIEWS AND GREAT PERSONAL REPORTS..." Reflecting upon the experience in her memoir, *Happy Times*, Radziwill suspected some of the negative "reviews had been written in advance," but she "never had any regrets." (p. 58). (5)

\$1,000-1,500

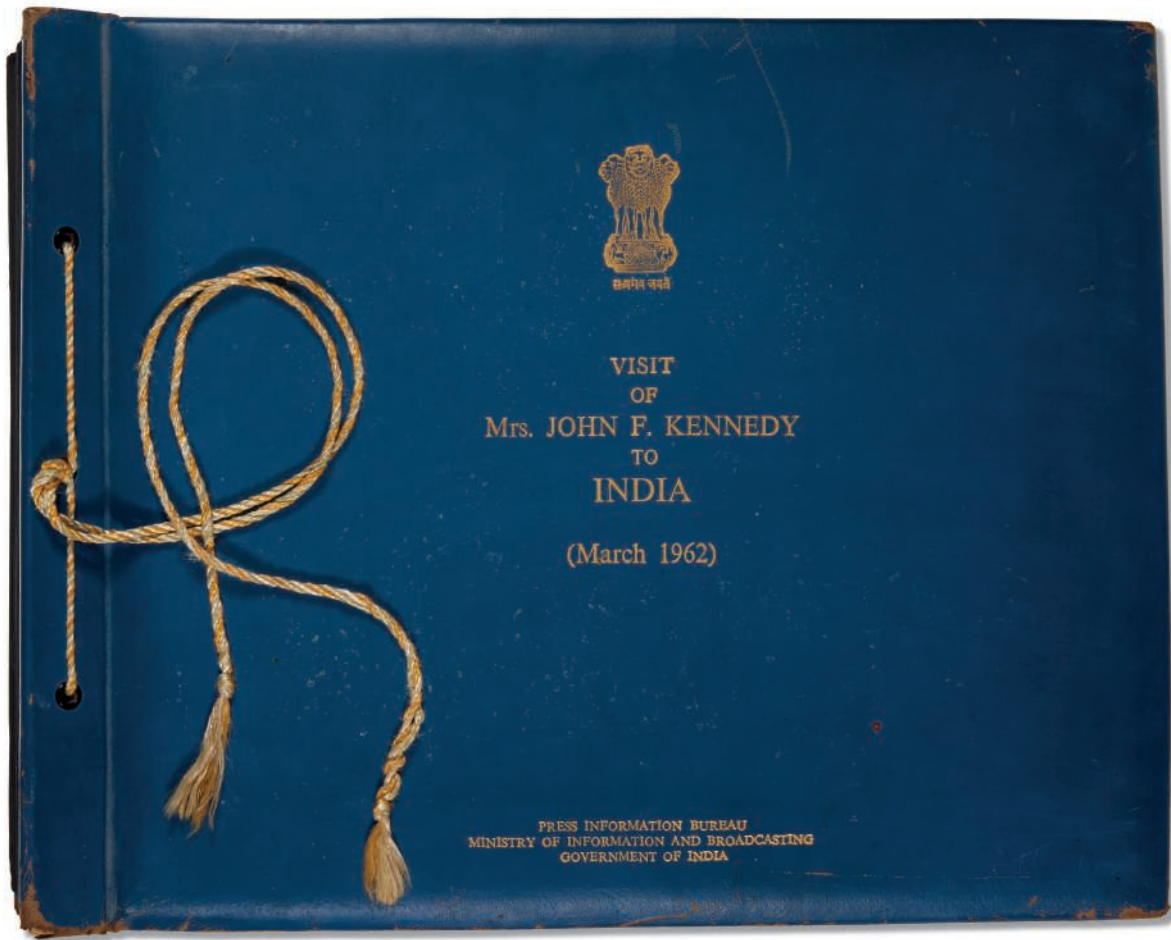








DETAIL OF LOT 1006



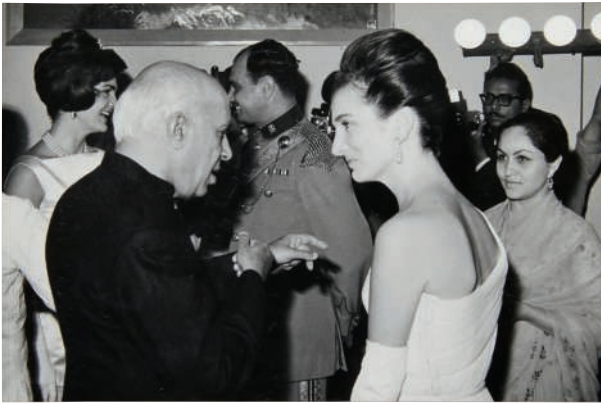
**1006**

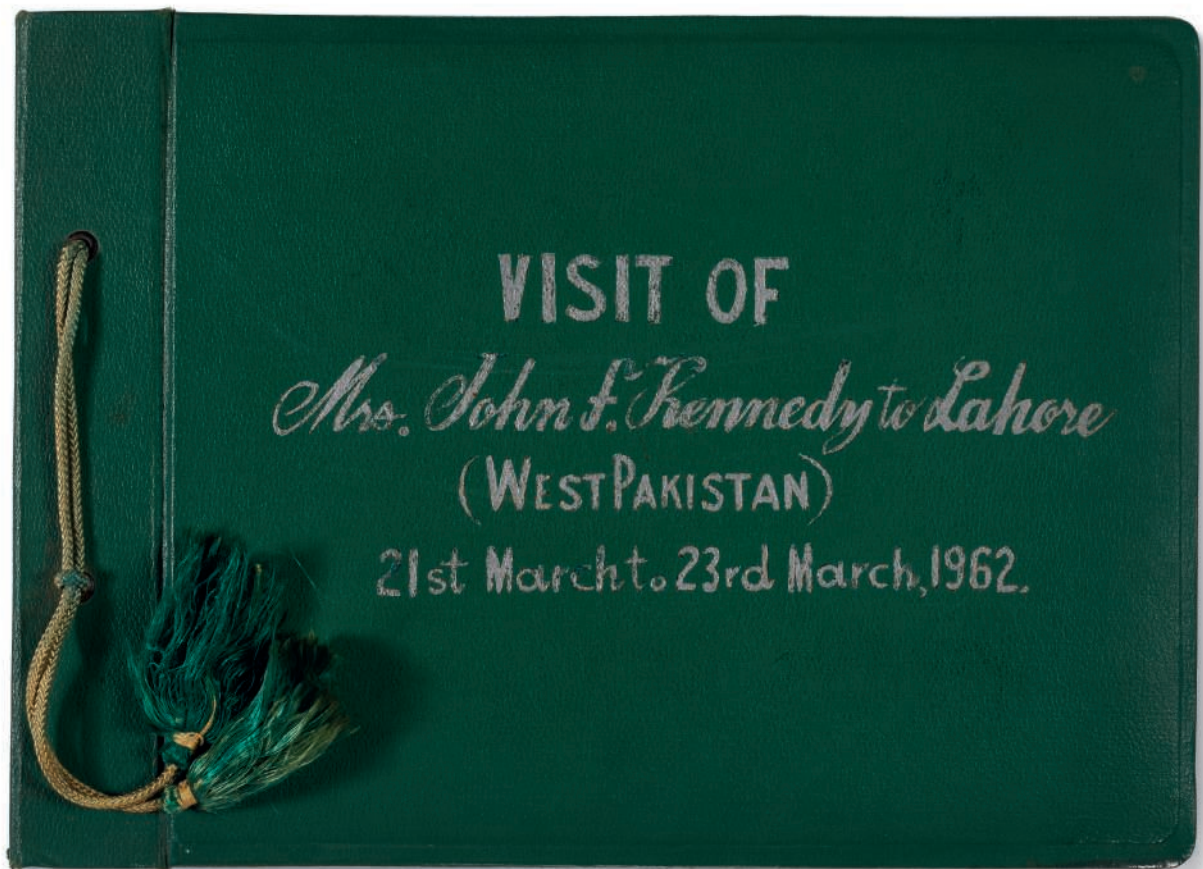
*Visit of Mrs. John F. Kennedy to India (March 1962)*. [New Delhi:] Press Information Bureau, Ministry of Information and Broadcasting, Government of India [1962].

**Jackie Kennedy and Lee Radziwill's visit to India.** A detailed and rare photographic record the sisters' semi-official trip to India in March 1962, featuring numerous images of both during their historic visit. Lee fondly recalled her journey with her sister—adding that Nehru was "the most fascinating, gentle and sensual men I ever met." (*Happy Times*, p. 110)

Folio album (12.25 x 15.5 in). 89 black and white and color photographs in various sizes. Contemporary blue leatherette with cord (wear to board edges and spine, most protective tissue interleaves lost, several photographs loose in album).

\$40,000-60,000





**1007**

*Visit of Mrs. John F. Kennedy to Lahore (West Pakistan) 21st March to 23rd March, 1962. [With:] a printed invitation from Mohammad Ayub Khan, The President of Pakistan to Lee Radziwill, 22 March 1962.*

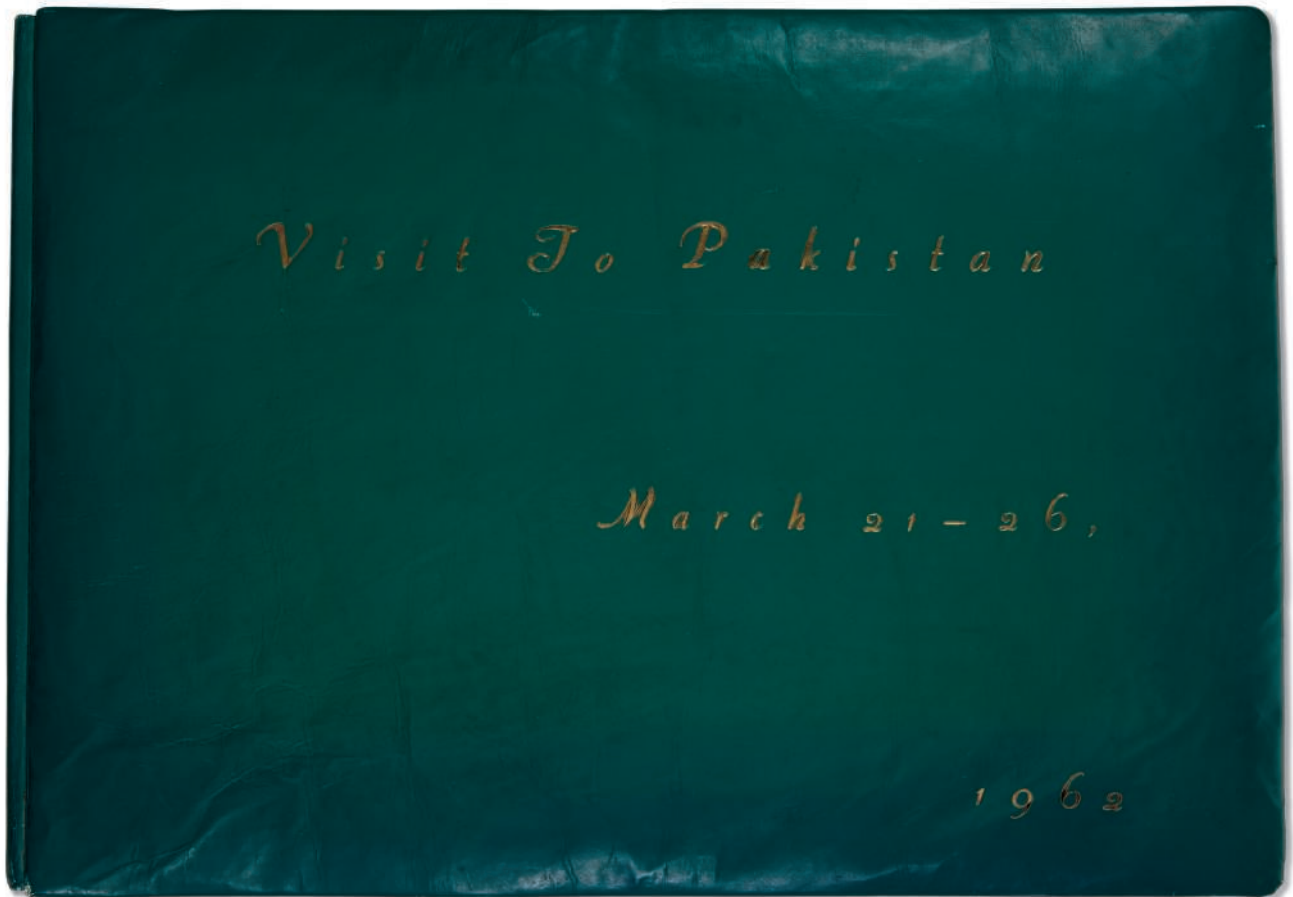
**Jackie Kennedy & Lee Radziwill's visit to Lahore in photographs.** The semi-official visit to the Subcontinent was not confined to India—it included visits to both East and West Pakistan. This rare album was prepared as a keepsake of the sisters' visit to Lahore with a hand-painted title on the front cover.

25 leaves, folio (10 x 14 in.) in green leatherette boards bound with cord. Includes 23 black and white photographs ranging in size from 6 x 6 to 9.25 x 6 in. (some photographs not present, some pages blank). Photographer's business card affixed to front pastedown ("M. Naseem Mahmood Senior Press Photographer"); card: 6.76 x 8.5 in. bifolium with blue ribbon affixed at left margin.

\$12,000-18,000

In Honour of Mr. John F. Kennedy  
Field Marshal Mohammad Ayub Khan, C.S. 73  
The President of Pakistan  
requests the pleasure of the company of  
PRINCESS RADZIWIŁŁ  
at Dinner  
on Thursday, the 22<sup>nd</sup> March, 1962 at 7.45 for 8.00 p.m.  
Dress—  
Ladies: Black, White or Silver  
Gentlemen: Black  
R.R.F.  
A.D.C. to the President  
General Khan Iskhan  
PLEASE BRING THIS CARD WITH YOU





**1008**

*Visit To Pakistan March 21-26, 1962. [Lahore, 1962].*

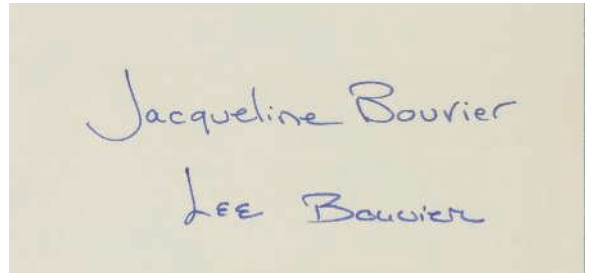
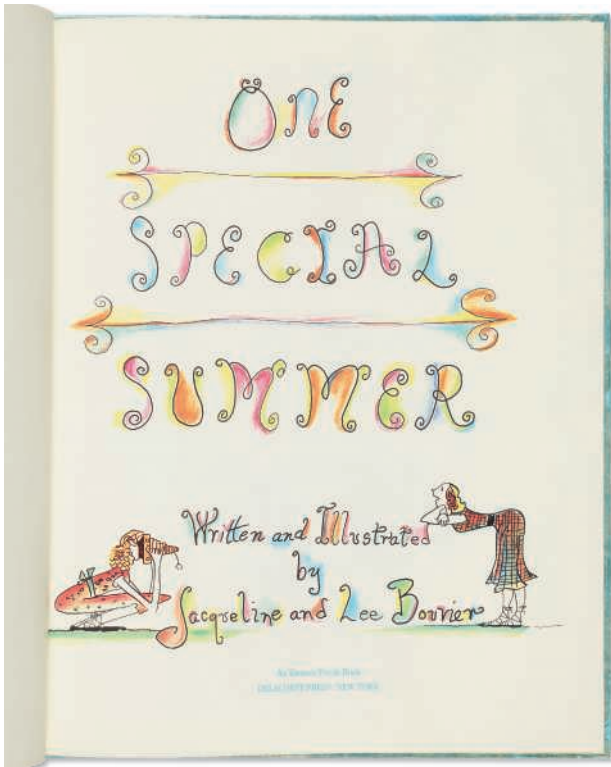
**Jackie Kennedy & Lee Radziwill's visit to West Pakistan in photographs.** A rare photo album with superb images from the West Pakistan leg of their semi-official tour of the Subcontinent. The first page features a large profile bust of Jacqueline Kennedy in charcoal.

Folio album (16.5 x 23.75 in.), 20 leaves interleaved with tissue with 44 photographs mounted within. Contemporary green leatherette boards (some cockling to boards, minor spine wear, corner creases at corners of leaves).

\$20,000-30,000







1009

BOUVIER, Lee and BOUVIER, Jacqueline. *One Special Summer*. New York: Delacourte, 1974.

The deluxe first edition of Jackie Kennedy and Lee Radziwill's illustrated journal of their 1951 trip to Europe, signed by both on the limitation page. Lee traveled to meet her sister Jackie, who had been studying for a year in Paris at the Sorbonne, and the two set off for a journey across the continent. This book reproduces the notes and illustrations they made on the trip.

Quarto (13 x 10.2 inches). Original decorative paper boards stamped in metallic, in original slipcase with photo of Lee and Jackie Bouvier mounted on front.

\$2,000-3,000



With all best wishes from  
Lee and Jackie

**1010**

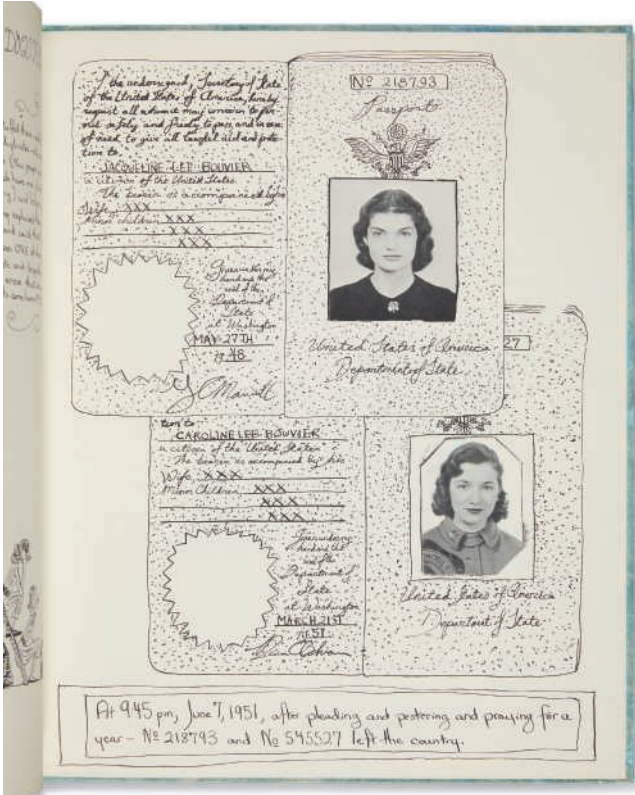
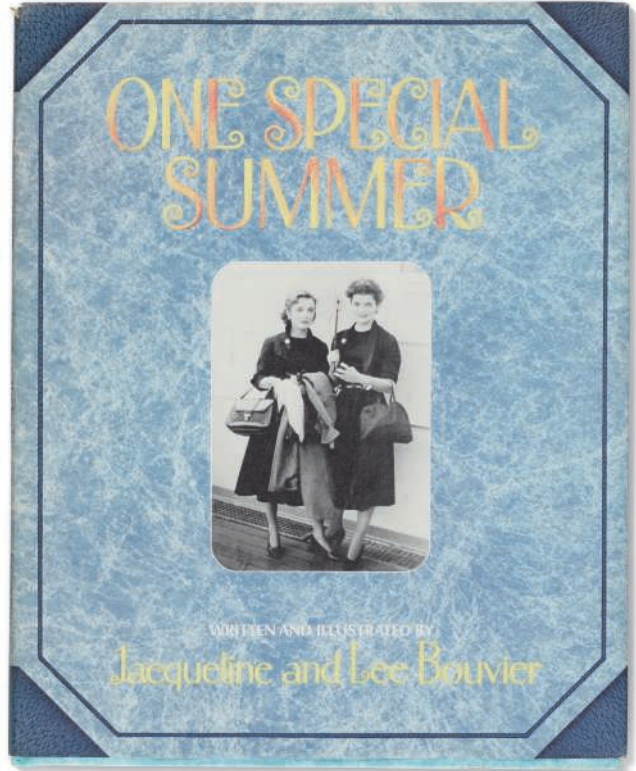
BOUVIER, Lee and BOUVIER, Jacqueline. *One Special Summer*. New York: Delacourte, 1974.

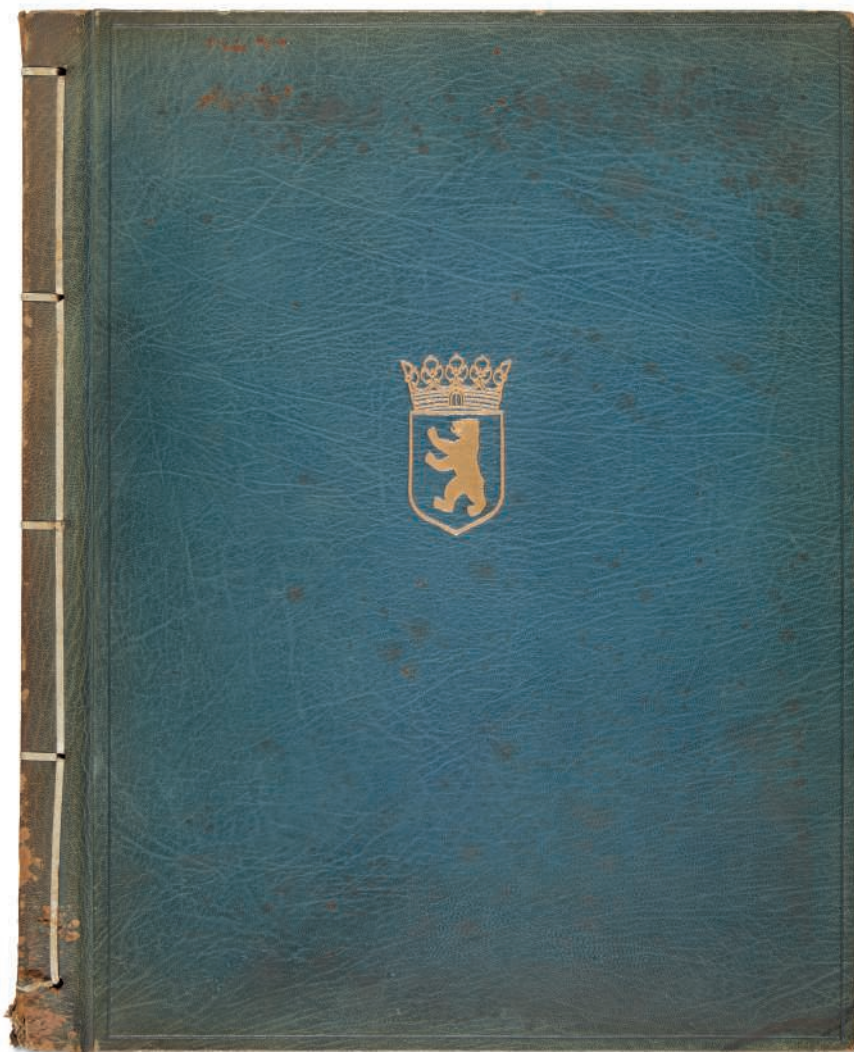
The book club edition of Lee and Jackie Bouvier's illustrated travel journal, inscribed by both sisters: "With all best wishes."

Quarto (13 x 10.5 inches). Original paper boards stamped in metallic, with original jacket.

[With:] BOUVIER, Lee and BOUVIER, Jacqueline. *One Special Summer*. New York: Rizzoli, 2005. With jacket. (2)

\$4,000-6,000





### 1011

Photograph album of John F. Kennedy's visit to Berlin, 26 June 1963, with calligraphic inscription on the first leaf: "Prinzessin Lee Radziwill in remembrance of the visit to Berlin on the 26th of June 1963". Additionally inscribed and signed to Lee Radziwill by Willy BRANDT (1913-1992), in German, Berlin, 1 July 1963.

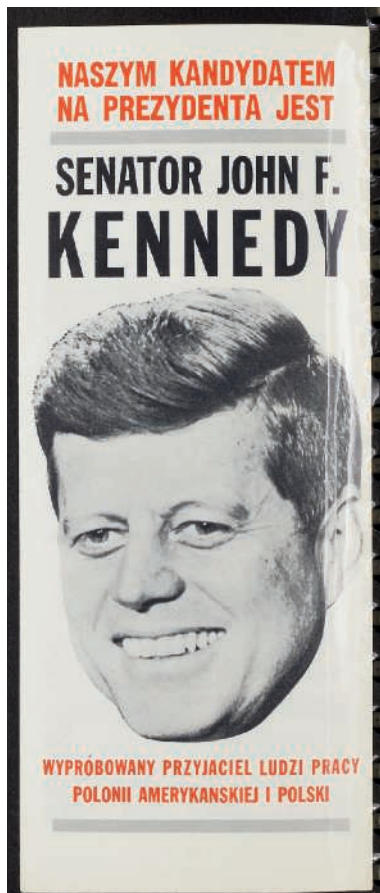
**A rare photograph album from John F. Kennedy's historic visit to West Berlin.** A superb presentation copy from this important state visit, immortalized by Kennedy's historic invocation: "Ich bin ein Berliner".

Folio album (14.5 x 11.5 in). 16 leaves, with fourteen black and white photographs, Contemporary blue leatherette boards with leather cord (sunning to spine, wear to spine and boards, especially at corners). [With:] ETZDORF, Hasso von (Ambassador of the Federal Republic of Germany to the United Kingdom). Typed letter signed to Lee Radziwill, London, 23 August 1963. One page, 296 x 208mm. Enclosing the album and forwarding the best wishes of Willy Brandt.

\$20,000-30,000



Prinzessin Lee Radziwils vor  
Eröffnung an den Baracke Präsident  
Kennedy in Berlin.  
Mit den besten Wünschen und  
Empfehlungen  
Ihr  
Lydia Radziwils  
Berlin, am 11. Juli 1963



PRINCE STANISLAW RADZIWIŁŁ'S SCHEDULE OF APPEARANCES  
DURING THE 1960 PRESIDENTIAL ELECTION CAMPAIGN

DATE	PLACE	OCCASION	AUDIENCE	REMARKS
Sept. 1	New York, N.Y.	Meeting with Polish language editors, publishers & radio commentators at Overseas Press Club.	32	These persons came from New England, New York, New Jersey & Pennsylvania; represent total readership & audience of almost two million.
Sept. 30	Chicago, Ill.	Quadrennial Convention - Polish-American Congress.	5,000	Made personal contacts with members of delegations from all over U.S.
Oct. 1	Chicago, Ill.	After meeting Sen. Kennedy at airport, both attended session of Polish-American Congress at Sheraton Hotel.	10,000, 2,000 waiting outside.	Addressed audience in Polish after introduction by Sen. Kennedy.
		Reception for Polish-American press representatives & radio commentators.	300	
Oct. 2	Philadelphia, Pa.	Reviewed Pulaski Day parade.	25,000	
		Addressed gathering in front of Independence Hall. Mayor Dilworth was also a speaker.	7,000	Many Polish-American leaders were present.
		Main speaker, in Polish, at Pulaski Day banquet. Gov. David L. Lawrence also spoke.	800	17 Polish-American clergymen, including president of Villanova College, present.
Oct. 5	Detroit, Mich.	Addressed reception at Polish-American Club in Easttown.	60	Heads of Polish-American clubs & Mayor Zak of Easttown were present.
		Addressed reception given by Polish-American women of Wayne County.	450	Senators McNamara and Spurgeon were present.
		Main speaker at Polish Century Club Banquet.	350	Present were Gov. Williams, Senators McNamara & Spurgeon, and Representatives Mahonovics, Lesinski, & Dingell.
Oct. 9	Detroit, Mich.	Marched in Pulaski Day parade, later observing from reviewing stand.	50,000	Present were Gov. Williams, Senators Muskie & McNamara, Representatives Mahonovics, Pustelni, Dingell & Lesinski.

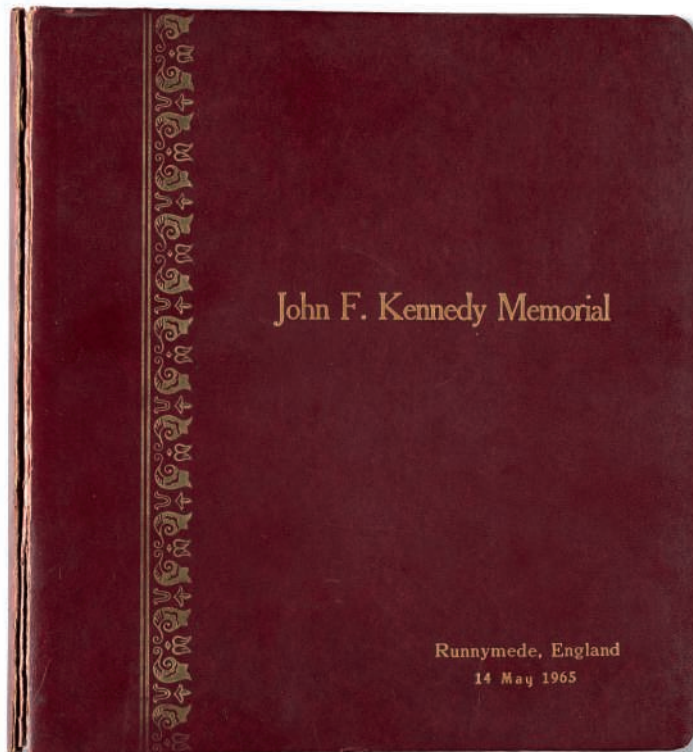
## 1012

(RADZIWIŁŁ, Stanislaw) CIEPLINSKI, Michel, *Report of Stanislaw Radziwiłł's Appearances on Behalf of Senator John F. Kennedy During the Presidential Campaign of 1960*. New York, 15 November 1960.

**Radziwiłł stumps for JFK.** The album, prepared by the Executive Director of the Democratic National Committee's Nationalities Division, opens with a typed, three page report detailing the efforts undertaken by Radziwiłł and their impact on the share of the Polish vote won by Kennedy, while contrasting those results with the comparatively paltry share garnered by Adlai Stevenson in 1956. Cieplinski, who travelled with Radziwiłł during his two months on the road, concluded his report by offering his "admiration for his hard work and devotion during all these trips, by filling so many speaking engagements, many of them quite strenuous, adhering to grueling schedules which often lasted until 3:00 AM..." The report is followed by a detailed list of the campaign appearances Radziwiłł made between 1 September and 5 November 1960, noting the place, date, nature of each event, and attendance. A small map details the range of Radziwiłł's travels (primarily cities with large Polish communities in the Northeast and upper Midwest). The balance of the album features news clippings documenting the press garnered for each event with occasional typewritten notes adding additional information. Tucked within the album are several pieces of ephemera including an official presidential napkin bearing the Presidential seal and a tri-fold Kennedy for President brochure in Polish.

Album, 33 leaves, quarto (11 x 8.5), soft, black contemporary leatherette boards, spiral bound (front cover detached).

\$4,000-6,000



**1013**

*John F. Kennedy Memorial Runnymede, England, 14 May 1965.*

**Honoring JFK at the birthplace of constitutional government.** A touching set of color photographs of the ceremonies dedicating the memorial to John F. Kennedy erected at Runnymede, where the *Magna Carta* was signed in 1215. The photographs in the album feature images of Jacqueline Kennedy, her children John Jr. and Caroline, Robert Kennedy, Edward "Ted" Kennedy, Patricia Kennedy, Queen Elizabeth, Prince Philip, and Prime Minister Harold MacMillan and other dignitaries. One photograph bears a "CECIL STOUGHTON The White House" credit stamped on verso.

19 color 8 x 10 in. photographs housed in a ring-bound loose leaf photograph album, quarto (10.5 x 9.75 in.) in red leatherette boards (front spine weak).

\$20,000-30,000



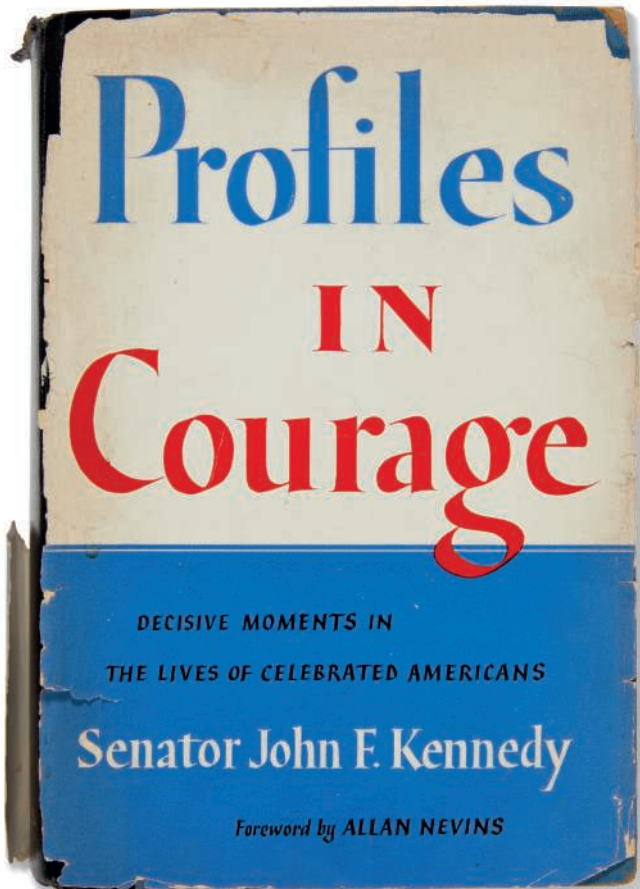
1014

**1014**

A Framed page of the Marine Band's "General Radziwill" March.

One leaf (13.5 x 11.5 inches). Photographic reproduction of sheet music. Framed.

\$800-1,200



1015

**1015**

KENNEDY, John F. *Profiles in Courage*. New York: Harpers, 1956.

**The first edition of JFK's Pulitzer Prize-winning essay collection.**

Octavo. Original publisher's cloth, original jacket (damage at head of spine, jacket with panels detached and heavy chipping).

\$2,000-3,000

**1016**

A collection of photographs, c. 1950s - 1970s.

**Lee Radziwill and Family in Photographs.** The collection features a wide variety of images, including many candid photographs of Lee Radziwill and her family and circle (including several by Peter Beard). Other personalities include Stanislaw Radziwill, Jacqueline Kennedy (by Cecil Stoughton), several images of her residences as well as a series of photographs of Aristotle Onassis with Radziwill's family at Skorpios (by Peter Beard).

51 color and black and white photographs, various sizes (some examples trimmed). (60)

\$20,000-30,000







**1017**

**A SET OF FIFTEEN INDIAN REVERSE PAINTED GLASS PICTURES  
LATE 19TH/20TH CENTURY, WITHIN FRAMES DESIGNED BY RENZO  
MONGIARDINO**

Each depicting classical figures within a custom black and white decorated frame; *together with* a similar picture in a variant frame  
22½ in. (57 cm.) high, 17½ in. (44.5 cm.) wide, the largest

(16)

\$10,000-15,000





1018

**1018**

**AN ITALIAN ALABASTER CUP AND COVER**  
20TH CENTURY

With knopped finial above a domed lid and round body  
19 in. high. (48.5 cm.) high

\$1,000-1,500

(2)

**1019**

**A FRENCH GREY-PAINTED CONSOLE TABLE**  
LATE 19TH/20TH CENTURY

With shaped *breche d'alep* marble top above foliate carved supports  
34 in. (86.5 cm.) high, 48 in. (122 cm.) wide, 19¼ in. (49 cm.) deep

\$1,500-2,000



1019

**1020**

**THREE INDIAN BRASS OCTAGONAL  
BOXES AND COVERS**

20TH CENTURY

In graduated sizes with turned knobs and pierced  
base borders

9¾ in. (24.6 cm.) high, the largest (3)

\$1,000-1,500

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her  
New York apartment on Fifth Avenue.

**LITERATURE:**

"Architectural Digest Visits Lee Radziwill,"  
*Architectural Digest*, July-August 1975, p. 77.



1020

■ **1021**

**A NORTH EUROPEAN MAHOGANY  
CANAPE**

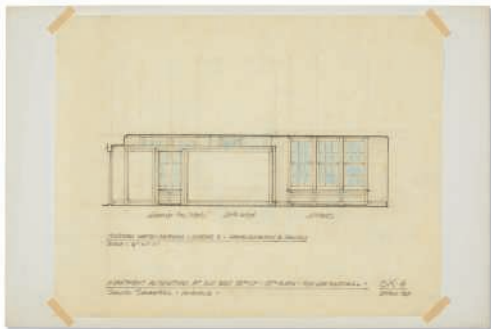
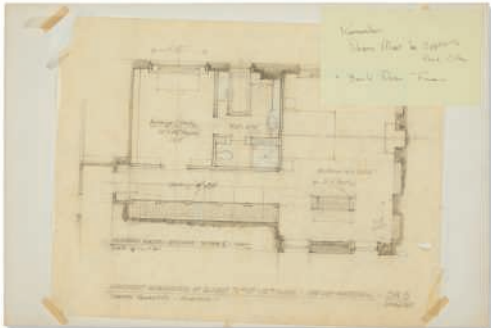
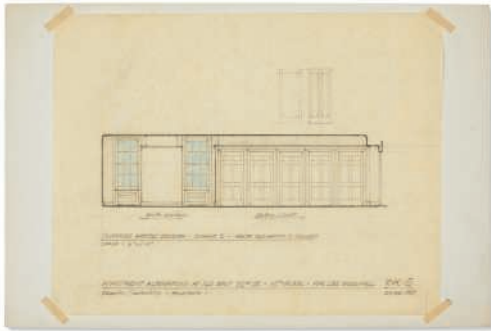
SECOND QUARTER 19TH CENTURY

With padded back and seat covered in striped  
cotton above a feline-carved front seat rail  
48½ in. (128 cm.) wide

\$1,000-1,500



1021



1022

**1022**

ELEVATIONS FOR RENOVATIONS TO LEE RADZIWIŁŁ'S 72ND STREET APARTMENT  
 DEMETRI SARANTITIS, 20TH CENTURY

3 ink elevations on acetate (12 x 9.3 inches), mounted with tape to board (15 x 10 inches).

(3)

\$800-1,200

**1023**

RADZIWIŁŁ, Caroline Lee Bouvier (1933-2019). Archive consisting of an autograph manuscript notebook titled on cover "Lectures in Omaha & Dallas Women's Club"; autograph and typescript notes concerning the same and a series of Kodachrome slides used for the lectures, [no place,] October 1982.

Spiral-bound notebook, 8 x 5 in., with 34 pages bearing her holograph notes; typescript, four pages, 11 x 8.5 in., with extensive holograph emendations and corrections; 6 note cards (6 x 4 in.) in pencil and ink; eight envelopes with ink notations; 20 Kodachrome slides and slide carousel, with box labelled in her hand: "SLIDES - LECTURES OCT '82".

**Lee Radziwill lectures on interior design.** An important archive concerning her philosophy of design which she shared via an talk with slides for several audiences in 1982. Her heavily edited notes cover a good deal of ground, but her time in Great Britain looms large in her presentation: "Without question, the 20 years from 1955 to 1976 when I lived in England had a significant and profound effect on me." She was enamored by effortless "grace and charm of the way people" lived "in the most casual manner imaginable". She recounts her efforts to restore and decorate her Oxfordshire home, Turville, and touches upon elements of landscaping, interior lighting design, and perhaps most importantly, what those elements say about its owner: "The house is one's soul. It reveals the life of the people, the children, the animals, what they are interested in, what they care and don't care about."

\$2,000-3,000

**1024 No Lot**



1023



**1025**

A collection of interior photographs of Lee Radziwill's homes as featured in *Architectural Digest*, 1978, 1982.

**Photographs of Radziwill's Park Avenue, Turville and Southampton homes.** A wonderful collection being her personal copies of the photographs used in the January/February 1978 and January 1982 issues of *Architectural Digest*.

22 color photographs mounted on boards, 8 x 10 in.

(22)

\$2,000-3,000



## 1026

A PARTIAL SET OF DESIGN MAQUETTES  
 SUPPLIED BY RENZO MONGIARDINO, 20TH CENTURY

Preliminary designs for Lee Radziwill's United Kingdom residences, final designs not executed as shown.

**Maquettes for a bedroom, dressing room, and sitting room, with design details of furniture (including two three-dimensional wooden items), wall coverings, paintings, and parquet flooring.**

After struggling to decorate her London apartment for some time with other designers, Lee hired Renzo Mongiardino to take the helm—the first event of an iconic collaboration between client and designer. That project was completed in 1965. In 1966, the Radziwills hired Mongiardino to design their newly purchased country home, Turville Grange—with Lee saying that she “wanted a house of flowers, so that one wouldn’t notice the weather if it were dull.”

18 pieces, watercolor on paper, mounted on board, room sizes 11 x 8, 7.25 x 9, and 5.75 x 5.75 inches.  
 Miniature wooden bathtub and sink mounted to floor and wall pieces of the dressing room.

(18)

\$20,000-30,000







1027

**1027**  
**A JACOB PETIT PORCELAIN CABBAGE FORM TUREEN, COVER AND STAND**  
 MID-19TH CENTURY, BLUE JP MONOGRAM MARK, IRON-RED 14

Each undulating purple or turquoise leaf with yellow shading to the center  
 8<sup>7</sup>/<sub>8</sub> in. (22.5 cm.) diameter, the stand

(3)

\$800-1,200

**PROVENANCE:**  
 Acquired from Bardith, New York.



1028

**1028**  
**A FRENCH ORMOLU MODEL OF A TOUCAN**  
 LATE 19TH/20TH CENTURY

Modeled perched on an ormolu-mounted ebonized base  
 9 in. (23 cm.) high, 11<sup>1</sup>/<sub>2</sub> in. (29 cm.) wide

\$2,500-3,500

**PROVENANCE:**  
 Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne and then in her New York apartment on Fifth Avenue.

**1029**  
**A NORTH EUROPEAN MAHOGANY, EBONIZED AND PARCEL-GILT CIRCULAR CENTER TABLE**  
 SECOND QUARTER 19TH CENTURY

The circular brass-banded top above a tripartite base, on concealed casters  
 30<sup>1</sup>/<sub>2</sub> in. (77.5 cm.) high, 44 in. (112 cm.) diameter

\$5,000-8,000

**LITERATURE:**  
 "Architectural Digest Visits Lee Radziwill."  
*Architectural Digest* July-August 1975, pp. 78-79.



1029





1030



**1030**

**PETER BIRMANN (BASEL 1758-1844)**

*Two Views of Villa Negroni, Rome*

each inscribed indistinctly lower center  
graphite and watercolor on paper  
28½ x 20¾ in. (72.4 x 52.7 cm.)  
both signed and dated 1789.

\$3,000-5,000

**PROVENANCE:**

Acquired from Bob Haboldt, New York.  
Used by Ms. Radziwill in the installation of her Paris apartment on Avenue  
Montaigne.

**1031**

**FRENCH SCHOOL (19TH CENTURY)**

*Three Fountain Designs*

two signed and dated 'J. J. HITTORFF, ARCH., PARIS, MDCCCXL' (lower right)  
watercolor, gouache and pen and ink on paper  
41½ x 41½ in. (105.4 x 105.4 cm.) framed, the largest (3)

(2)

\$5,000-7,000

**LITERATURE:**

N. Haslam, "The Real Lee Radziwill," *T Magazine*, 7 February 2013.



1031



**1032**

**A ROCK CRYSTAL SPHERE ON A SILVERED METAL AND EBONIZED BASE**

20TH CENTURY

8 in. (20 cm.) high, overall, 5 in. diameter, the sphere

(2)

\$800-1,200

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.

**LITERATURE:**

N. Haslam, "The Real Lee Radziwill," *T Magazine*, 7 February 2013.



1032



1033

**1033**

**A BLACK-PAINTED LOW TABLE OR STOOL**

DESIGNED BY RENZO MONGIARDINO, THIRD QUARTER 20TH CENTURY

The circular top above a baluster support  
16¼ in. (41 cm.) high, 14 in. (35.5 cm.) diameter

\$400-600

**1034**

**A REGENCY EBONIZED AND PARCEL-GILT WINDOW BENCH**

CIRCA 1805

With X-frame outline with stylized lotus ornament and lion-paw feet, covered in striped cotton, the legs with extensive repairs and consequential cuts to the frieze

26 in. (66 cm.) high, 41 in. (104 cm.) wide, 20 in. (51 cm.) deep

\$2,000-3,000

**LITERATURE:**

L. Radziwill, *Lee*, Assouline Publishing, 2015, p. 182.



1034



1035

■1035

**A BLACK LACQUER ETAGERE**

DESIGNED BY RENZO MONGIARDINO, THIRD QUARTER 20TH CENTURY

The rectangular top above a frieze drawer and three open shelves 30½ in. (77½ cm.) high, 23 in. (58.5 cm.) wide, 14¼ in. (37.5 cm.) deep

\$800-1,200

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.

**LITERATURE:**

N. Haslam, "The Real Lee Radziwill," *T Magazine* 7 February 2013.

■1036

**A PAIR OF LOUIS XVI GILTWOOD FAUTEUILS**

BY GEORGES JACOB, CIRCA 1775

The padded oval back, arms, and seat covered in striped cotton, one stamped *G. JACOB* to the front seat rail (2)

\$2,000-3,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her New York apartment on Fifth Avenue.

Georges Jacob, *maître* in 1765.



1036

**1037**

**A PAIR OF FRENCH PATINATED BRONZE  
AND ORMOLU BOUILLLOTTE LAMPS**  
20TH CENTURY

Each with three candlebranches supported by a  
trio of dolphins, electrified  
30½ in. (77.5 cm.) high, including fitments (2)  
\$1,200-1,800

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her  
New York apartment on Fifth Avenue.

**LITERATURE:**

"Architectural Digest Visits Lee Radziwill,"  
*Architectural Digest*, July-August 1975, pp. 74.

**■1038**

**TWO BLACK AND GILT-JAPANNED  
ETAGERES**

DESIGNED BY RENZO MONGIARDINO,  
THIRD QUARTER 19TH CENTURY

Each with a undertier raised on scroll supports, the  
underside with a piece of tape inscribed 119077  
*Radziwill*  
19½ in. (50 cm.) high, 35½ in. (90 cm.) wide, 12 in.  
(30.5 cm.) deep (2)  
\$5,000-8,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her  
New York apartment on Fifth Avenue.

**LITERATURE:**

"Architectural Digest Visits Lee Radziwill,"  
*Architectural Digest*, July-August 1975, pp. 75.



1037



1038



**1039**  
**A PAIR OF EMPIRE ORMOLU URNS,  
MOUNTED AS LAMPS**  
EARLY 19TH CENTURY

Each urn mounted with putto and lyres, drilled for electricity, electrified  
30¼ in. (77 cm.) high, including fittings (2)

\$2,000-3,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her New York apartment on Fifth Avenue.

**LITERATURE:**

"Architectural Digest Visits Lee Radziwill,"  
*Architectural Digest*, July-August 1975, pp. 75.

**1040**  
**AN EMPIRE STYLE GILT METAL-  
MOUNTED AND PARCEL-EBONIZED  
MAHOGANY LIBRARY TABLE**  
20TH CENTURY

With inset leather top above two frieze drawers, on column supports  
29½ in. (75 cm.) high, 68¾ in. (174.5 cm.) wide,  
33½ in. (85 cm.) deep

\$3,000-5,000



1040



**1041**

**A CHARLES X ORMOLU, PATINATED BRONZE AND FROSTED  
GLASS CLOCK**

CIRCA 1835

With globe dial above three female supports, on a tripartite base  
18½ in. (47 cm.) high

\$1,500-2,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue  
Montaigne.

**LITERATURE:**

N. Haslam, "The Real Lee Radziwill," *T Magazine*, 7 February 2013.



1041

**1042**

**A SWEDISH PAINTED AND PARCEL-GILT SIDE TABLE**  
FIRST QUARTER 19TH CENTURY

With marble inset top above frieze applied with floral and anthemion  
ornament, on spiral-fluted supports on a simulated porphyry base  
32 in. (81.5 cm.) high, 46½ in. (118 cm.) wide, 22 in. (56 cm.) deep

\$4,000-6,000



1042



1043

**1043**  
**RICHARD DE MENOCA (AMERICAN, B. 1919)**

*Fruit in a Window*

signed 'MENOCA-' (lower right)  
 watercolor and gouache on paper  
 14¾ x 10¾ in. (37.5 x 27.3 cm.)

\$1,000-1,500



1044

**1044**  
**FULCO DI VERDURA (ITALIAN, 1898-1978)**

*Elephant and Obelisk*

gouache and ink on tracing paper  
 3¾ x 2½ in. (9.8 x 6.3 cm.)

\$1,000-1,500

**1045**  
**A FRENCH GREY-PAINTED CONSOLE TABLE**

LATE 19TH/20TH CENTURY

With shaped red and white marble top above  
 foliate carved supports  
 33½ in. (85 cm.) high, 59½ in. (151 cm.) wide, 21 in.  
 (53.5 cm.) deep

\$1,000-1,500



1045



**1046**

**A GROUP OF FOUR FRAMED FLORAL WATERCOLORS OF AURICULAS**

20TH CENTURY

Each in an octagonal frame  
20½ x 20½ in. (52.1 x 52.1 cm.)

(4)

\$3,000-5,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of Turville Grange.



1047



**1047**

**VICTOR-JEAN VINCENT ADAM (FRENCH, 1801-1866)**

*Two Studies of Trophies*

each signed 'V. Adam' (lower right)  
gouache and watercolor on paper  
26 x 19½ in. (66 x 49.6 cm.)

(2)

\$3,000-5,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.

**1048**

**A LOUIS XVI STYLE ORMOLU-MOUNTED SATINWOOD AND PARQUETRY TRICOTEUSE**

BY HOWARD AND SONS, LONDON, LATE 19TH CENTURY

Stamped 'HOWARD & SONS / BERNERS ST.' to the underside.  
28 in. (71 cm.) high, 28¾ in. (73 cm.) wide, 13 in. (33 cm.) deep

\$3,000-5,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her London apartment on 4 Buckingham Place and then in her New York apartment on Fifth Avenue.

**LITERATURE:**

Lee Radziwill. *Lee*. Assouline Publishing, 2015. Pp. 50, 70-71.  
"Architectural Digest Visits Lee Radziwill," *Architectural Digest*, July-August 1975, pp. 74.  
*Vogue*, December 1966.



1048



**1049**

**CIRCLE OF JACQUES-LAURENT AGASSE (GENEVA 1767-1849 LONDON)**

*Tigers in a landscape*

oil on canvas

27 $\frac{7}{8}$  x 36 in. (70.9 x 91.3 cm.)

\$20,000-30,000



1050

**1050**

**A CONTINENTAL SILVER-MOUNTED  
COCONUT CUP AND COVER**

LATE 19TH/20TH CENTURY

Carved with birds amongst scrolling foliage,  
*apparently unmarked*  
6¾ in. (17 cm.) high

\$500-800

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her  
New York apartment on Fifth Avenue.



1051

**1051**

**AN INDIAN OR NORTH AFRICAN  
PLANISHED COPPER AND AGATE-  
MOUNTED GLOBULAR BOX AND COVER**  
20TH CENTURY

The lobed globular body with geometric bands, the  
top mounted with an orange agate tablet  
9 in. (24.5 cm.) diameter

\$700-900



**1052**

**AN INDIAN CARVED PALMWOOD FIGURE OF A CAMEL**

20TH CENTURY

Carved naturalistically, wearing a French gilt-metal dog's collar engraved *Henri PICHON*  
25 in. (64.5 cm.) long

\$3,000-5,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her New York apartment on Fifth Avenue.

**LITERATURE:**

"Architectural Digest Visits Lee Radziwill," *Architectural Digest*, July-August 1975, pp. 75.



1053

**1053**  
**A PAIR OF COLORED FRESCO STUDY PRINTS**  
 19TH CENTURY

20 x 25½ in. (50.8 x 64.8 cm.)

\$1,000-1,500

**1054**  
**A PAIR OF TWO-SEAT UPHOLSTERED SOFAS**  
 BY DE ANGELIS, LATE 20TH CENTURY

(2) Each upholstered in cream silk wool.  
 74 in. (188 cm.) wide

(2)

\$2,000-3,000



1054



**1055**

**A VENETIAN BURGUNDY CUT VELVET  
THROW**

20TH CENTURY

Monogrammed LR in cut velvet patchwork  
69 in. (175 cm.) square

\$800-1,200

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her  
New York apartment on Fifth Avenue.

**LITERATURE:**

"Architectural Digest Visits Lee Radziwill,"  
*Architectural Digest*, July-August 1975, pp. 74.  
This throw was laid over the back of a couch  
in the living room of Lee Radziwill's New York  
apartment at 969 Fifth Avenue, which was  
designed by Renzo Mongiardino.



1055



1056

■1056

**A BUTTON-TUFTED SQUARE OTTOMAN  
BY DE ANGELIS, LATE 20TH CENTURY**

In striped cotton  
15 in. (38 cm.) high, 45 in. (114 cm.) wide, 45 in. (114  
cm.) deep

\$800-1,200

■1057

**A BUTTON TUFTED SOFA  
BY DE ANGELIS, LATE 20TH CENTURY**

Upholstered in patterned cream silk wool  
91 in. (231 cm.) wide

\$1,500-2,000



1057



1058

**1058**

TURGENEV, Ivan (1818-1883). *The Novels and Stories of Ivan Turgenieff*. Trans. Isabel F. Hapgood. New York: Scribner's Sons, 1903-1904.

**This set of Turgenev's works was translated by Isabel Hapgood, a fellow alumna of Lee Radziwill's alma mater, Miss Porter's School.** Lee described the dining room of her Mongiardino-designed home, Turville Grange, as "a perfect Turgenev room . . . something simple and original that stays in the mind forever."

16 volumes, octavo (8.6 x 5.9 inches). Reddish-brown half morocco gilt over boards by Stikeman. Copy no. 4 of 204. (16)

\$2,000-3,000

**1059**

BALZAC, Honoré de (1799-1850). *La Comedie Humaine*. Trans. Katharine Prescott Wormeley. Boston: Hardy, Pratt & Co, 1888-later.

**This edition of Balzac's works was given to Lee Radziwill by her sister, Jackie Bouvier Kennedy.** Lee's interior designer Mongiardino was fond of quoting Balzac, particular his maxim that "the wise man goes back to the origins of ancient times"—an influence surely witnessed in his interiors designed for the Radziwills.

41 volumes, octavo (9.2 x 6.3 inches). Black half morocco, color illustrations. Copy no. 13 of 40, dedicated to the city of Nice. *Provenance:* given to Lee by her sister Jackie Bouvier Kennedy. (41)

\$800-1,200



1059

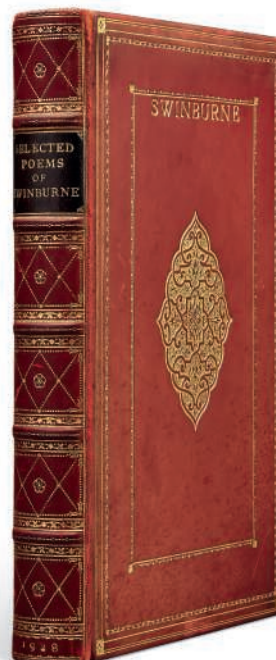
**1060**

SWINBURNE, Algernon (1837-1909). *Poems*. London: John Lane, [1928].

**Lee Radziwill's copy of Swinburne's poetry, bound by Sangorski and Sutcliffe.** This edition is illustrated by the Irish Arts-and-Crafts artist Harry Clarke, in his characteristic symbolist-influenced style.

Quarto (8.75 x 5.5 inches). Frontispiece and ten colored plates with tissue guards. Gilt-stamped morocco by Sangorski and Sutcliffe (wear at joints).

\$800-1,200



1060

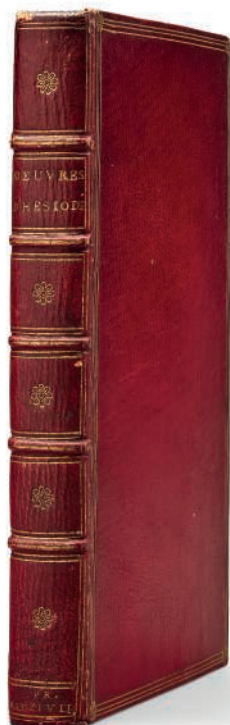
**1061**

HESIOD (fl. 750 BCE). *Les oeuvres d'Hésiode*. M. Gin, translator. Paris: Gueffier, Moutard, et Serviere, 1785.

**A French edition of Hesiod, bound for the Radziwills in attractive red morocco by Derome.** This book was listed in the 1865-6 auction of the library of Prince Sigismund Radziwill, but apparently remained with the family.

Octavo. 19th-century red morocco by Derome for Prince Radziwill with his name at the foot of the spine, edges gilt, marbled endpapers; in custom box. *Provenance:* Prince Sigismund Radziwill (his sale, Potier, January 1866, lot 621).

\$1,000-1,500



1061

**1062**

BOTANICAL WATERCOLORS - WOOD, Sarah and others. Album of manuscript notes, poems, drawings, and watercolors in various hands. 19th century, England.

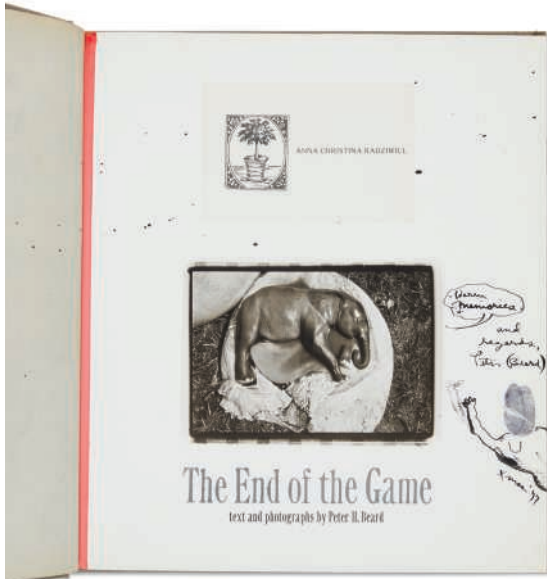
**An autograph friendship book with watercolor illustrations,** put together by people in the circle of a woman named Sarah Wood, of The Green, in County Durham. As a prolific collector of floral prints and drawings, Lee may have acquired it for its lovely botanical drawings.

Octavo album (9 x 7.3 inches). 72 leaves. 8 full-page watercolor and pen-and-ink illustrations, 9 in-text drawings. Contemporary red half calf over marbled boards (boards and hinges worn).

\$300-500



1062



1063

**1063**

BEARD, Peter. *The End of the Game*. Garden City: Doubleday, 1977.

**The second edition of Beard's important photobook, inscribed with sketches and thumbprint art by the artist.** The photographer Peter Beard was a close friend of the family, and taught art to the Radziwill children. This copy is dated Christmas 1977.

Quarto (10.75 x 9.5 inches). Original cloth (some sunfading). *Provenance:* bookplate of Anna Christina Radziwill.

\$3,000-5,000

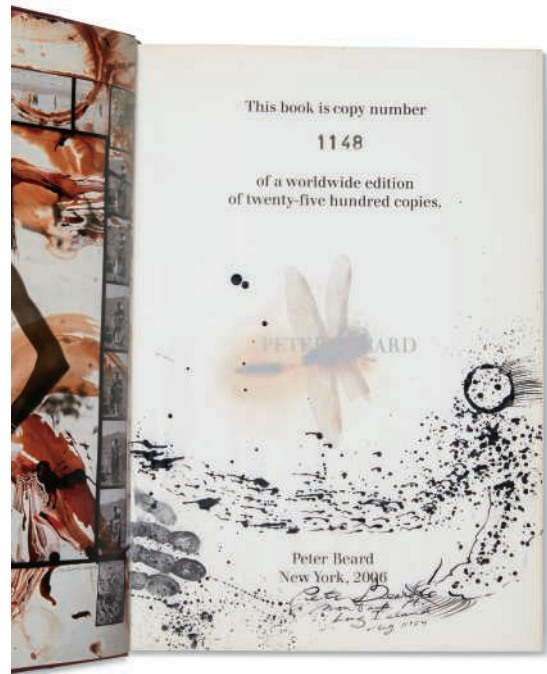
**1064**

BEARD, Peter. *Peter Beard*. New York: Taschen, 2006.

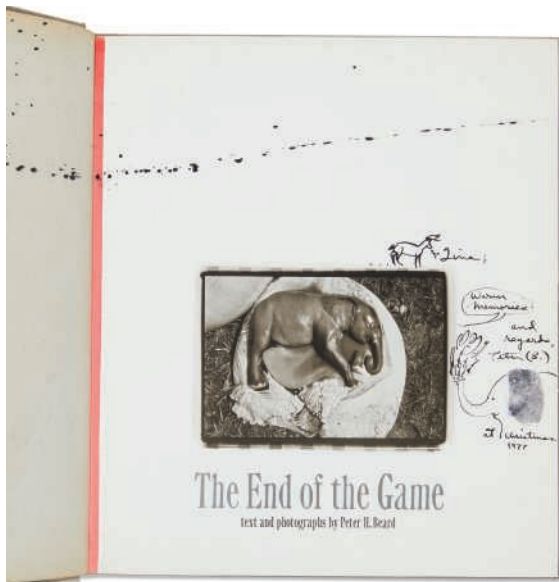
**A monumental retrospective of Beard's work.** This special edition reproduces the artist's collages as a group for the first time, as well as other works in tandem with excerpts from his diaries. Signed by the artist, this is copy number 1148 of 2500.

Large folio (13.4 x 19.7 inches). Publisher's original half leather with photograph on cover; original buckram box.

\$1,000-2,000



1064



1065

**1065**

BEARD, Peter. *The End of the Game*. Garden City: Doubleday, 1977.

**The second edition of Beard's important photobook, inscribed with sketches and thumbprint art to Anna Christina Radziwill.** The photographer Peter Beard was a close friend of the family, and taught art to the Radziwill children. This copy is dated Christmas 1977.

Quarto (10.75 x 9.5 inches). Original cloth (some sunfading).

\$3,000-5,000



**1066**

**PETER BEARD (B. 1938)**

*Many Happy Returns, August 5-6, 1972*

gelatin silver print with ink handwork

titled, dated and inscribed 'A.W. B-day from P.B.' and 'Mr. Winters' in ink (recto)

image/sheet: 6 3/8 x 9 3/8 in. (16.1 x 23.7 cm.)

\$5,000-7,000

**PROVENANCE:**

Gifted by the artist to the late owner.



**1067**

**PETER BEARD (B. 1938)**

*Warmest Memories, over the past 40 years (only), 2011*

gelatin silver print, with ink handwork

signed, dated and inscribed 'Lee @ Xmas 2011, warmest memories xxx over the last 40 years (only)!', 'From Lsavo to Marsabit, Eliye Springs, Hell's Gate, Hog Ranch and Aunt Edie's, always xxxxxxxx from P.B. and Zara and Najme...all hands @ Land's End & Driftwood Cove, Montauk', 'December Tree' in red ink, with attached salt packet (margin); inscribed 'New Year's greetings to the amazing L.R. from P.B. 2011 -2012' in ink and handprinted in red ink and blood (verso)

\$7,000-9,000

**PROVENANCE:**

Gifted by the artist to the late owner, 2011.



New Year's Greetings  
to the amazing  
from P.O. 2011-2012





**1068**

**PETER BEARD (B. 1938)**

*May Heaven's Choicest Blessings be Showered Upon You*

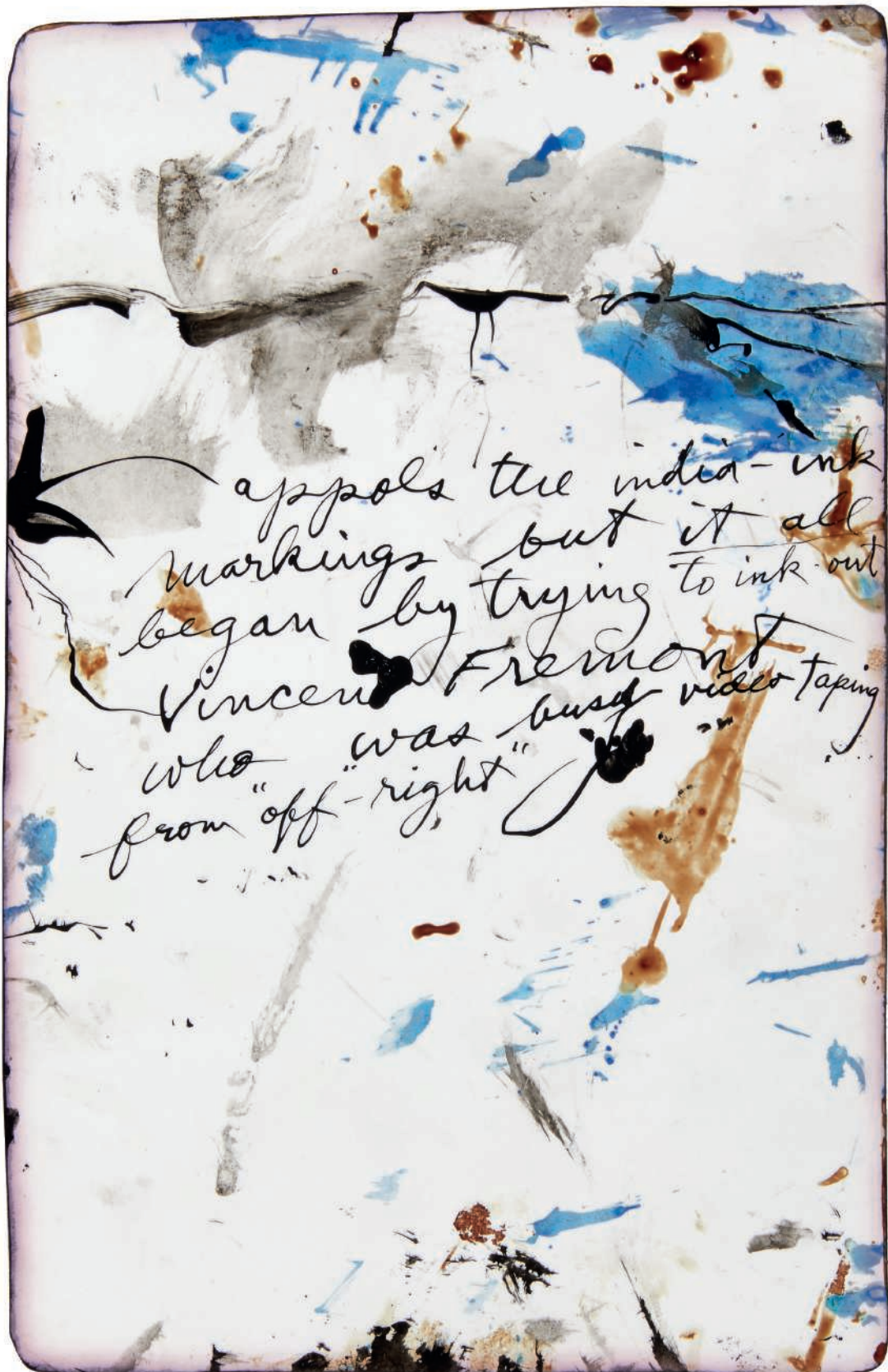
gelatin silver print with multicolored ink handwork  
 signed and inscribed '(deer) Lee, "May Heaven's Choicest Blessings be Showered upon you" XXXXXX  
 Peter Beard Box 603 Montauk' in blue ink (recto); inscribed 'I applied the india-ink markings but it all  
 began by trying to ink out Vincent Fremont who was busy video taping from "off-right"' in ink (verso)  
 image/sheet: 9 x 5 5/8 in. (23 x 14.5 cm.)

\$5,000-7,000

**PROVENANCE:**

Gifted by the artist to the late owner.





appolo's the india-ink  
markings but it all  
began by trying to ink out  
Vincen Fremont  
who was busy video taping  
from "off-right" " " " "



1069

PETER BEARD (B. 1938)

*Running Giraffe*, 1960

gelatin silver print, mounted on cut canvas, mounted on board

extensively annotated in ink (recto)

image: 43 x 43 in. (109.2 x 109.2 cm.)

mount: 46 x 48 in. (116.8 x 121.9 cm.)

\$30,000-50,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.

Beard's annotation reads: 'I had obtained a specimen of the King Bird of Paradise (*Paradisea regia*), which had been described by Linnaeus from skins preserved in a mutilated state by the natives. I knew how few Europeans had ever beheld the perfect little organism I now gazed upon, and how very imperfectly it was still known in Europe. The emotions excited in the mind of a naturalist, who has long desired to see the actual thing which he has hitherto known only by description, drawing, or badly preserved external covering - especially when that thing is of surpassing rarity and beauty - require the poetic faculty fully to express them. The remote island in which I found myself situated, in an almost unvisited sea, far from the tracks of

merchant fleets and navies; the wild, luxuriant tropical forest which stretched far away on every side; the rude, uncultured savages who gathered round me - all had their influence in determining the emotions with which I gazed upon this "thing of beauty." I thought of the long ages of the past, during which the successive generations of this little creature had run their course - year by year being born, and living and dying amid these dark and gloomy woods, with no intelligent eye to gaze upon their loveliness; to all appearance such a wanton waste of beauty. Such ideas excite a feeling of melancholy. It seems sad that on the one hand such exquisite creatures should live out their lives and exhibit their charms only in these wild, inhospitable regions, doomed for ages yet to come to hopeless barbarism; while on the other hand, should civilized man ever reach these distant lands, and bring moral, intellectual, and physical light into the recesses of these virgin forests, we may be sure that he will so disturb the nicely-balanced relations of organic and inorganic nature as to cause the disappearance, and finally the extinction, of these very beings whose wonderful structure and beauty he alone is fitted to appreciate and enjoy. - Alfred Russell Wallace 1868'



of the King Bird of Paradise (*Corone regia*) which had been described by Linnaeus from skins preserved in a mutilated by the natives. I knew how few Europeans had seen it, and how very imperfectly it was still known in Europe. The emotions excited in the mind of a naturalist, who has long desired to see the actual bird, having or better preserved external covering — especially when the thing is of surpassing rarity & beauty — require the poet's faculty fully to express the impressions of the moment, in an almost unmitigated way; the wild, unbridled tropical forest, the rude, uncultured savages who gathered round me — all had their influence & determined the character of the long ages of the past, during which successive generations of the little creature had run their course — year by year being born & living & dying amid those dark & dreary scenes, to all appearance with a wondrous waste of beauty. Such ideas excite a feeling of melancholy. It seems sad that, on one hand, such exquisite creations should be confined to those inhospitable regions doomed for ages yet to come to hopeless barbarism; while on the other hand, should civilized man ever reach those distant lands and bring moral, intellectual, & scientific light to those regions, whose wonderful structure and beauty he alone is fitted to appreciate and enjoy.



1070



1071



1072



**1070**

**A PAIR OF BRASS SPHERES ON  
EBONIZED STANDS**

SUPPLIED BY RENZO MONGIARDINO,  
SECOND HALF 20TH CENTURY

13½ in. (34 cm.) high

(2)

\$1,500-2,500

**1071**

**A PAIR OF BRASS SPHERES ON  
EBONIZED STANDS**

SUPPLIED BY RENZO MONGIARDINO,  
SECOND HALF 20TH CENTURY

16 in. (40.5 cm.) high

(2)

\$3,000-5,000

**1072**

**A PAIR OF GRANITE PEDESTALS**  
20TH CENTURY

Of cylindrical form

39 in. (99 cm.) high, 8½ in. (21.5 cm.) diameter (2)

\$3,000-5,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her  
New York apartment on Fifth Avenue.



1073

■1073

**A PAIR OF BUTTON TUFTED ARMCHAIRS**  
20TH CENTURY

Each upholstered in Mikado fabric by Le Manach

\$500-800

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.

(2)

■1074

**A PAIR OF FRENCH GILT-METAL LOW TABLES**  
IN THE MANNER OF MAISON JANSEN, SECOND HALF 20TH  
CENTURY

Each with a glass top above a stretcher

16 in. (40 cm.) high, 45 in. (114.5 cm.) wide, 21½ in. (54.5 cm.) deep

(2)

\$1,200-1,800

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.



1074



1075

■1075

**A PORTUGUESE ORMOLU-MOUNTED EBONIZED ETAGERE  
COMMISSIONED BY LEE RADZIWILL, SECOND HALF 20TH CENTURY**

With two velvet-lined shelves above a marquetry-inlaid shelf, on turned supports  
43 in. (109 cm.) high, 24 in. (61 cm.) wide, 12 in. (30.5 cm.) deep

\$2,000-3,000

■1076

**A PAIR FRENCH OF GILT-BRONZE ETAGERES  
IN THE MANNER OF MAISON JANSEN, SECOND HALF 20TH  
CENTURY**

Each with two glass tiers

22¾ in. (58 cm.) high, 19 in. (48.5 cm.) wide, 13½ in. (34 cm.) deep (2)

\$800-1,200

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.

**LITERATURE:**

H. Bowles, "Lee's New Leaf: Style Avatar Lee Radziwill Has Defined Perfect Taste for Half a Century," *Vogue*, August 2003.

M. Owens, "With Flowery Fabrics and Indian Accents, Lee Radziwill's Paris and Manhattan Homes are Two of a Kind," *ELLE Decor*, April 2009.



1076





■1077

**A PAIR OF FRENCH UPHOLSTERED CLUB CHAIRS**  
20TH CENTURY

Stained beechwood, upholstered in Mikado fabric by Le Manach  
26¼ in. (66.6 cm.) high

\$3,000-5,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.

**LITERATURE:**

N. Haslam, "The Real Lee Radziwill", *T Magazine* February 7, 2013.

(2)





**1078**

**A CIRCULAR INDIAN SILK TABLECLOTH**

DESIGNED BY LEE RADZIWIŁŁ, LATE 20TH CENTURY

116 in. (295 cm.) diameter

\$200-300



1078

**1079**

**A SET OF TEN RESTAURATION GRAIN-PAINTED AND PARCEL-GILT DINING CHAIRS**

FOUR CIRCA 1820, SIX OF A LATER DATE

Each with a pierced back centered by a flaming torch, minor variations (10)

\$3,000-5,000



1079



**1080**

**FRENCH SCHOOL (19TH CENTURY)**

*Two Portraits*

one inscribed 'Fille de Larta de Romelie'; the other inscribed 'Chiaoux, Huifier' (lower right)  
oil on canvas

13 $\frac{1}{8}$  x 9 $\frac{1}{8}$  in. (33.3 x 24.4 cm.)

(2)

\$3,000-5,000

**LITERATURE:**

Lee Radziwill, *Lee*, Assouline Publishing, 2015, p. 183.

"Architectural Digest Visits Lee Radziwill," *Architectural Digest*, July-August 1975, p. 74.





■1081

**A SET OF FOUR SPANISH COLONIAL POLYCHROME-PAINTED METAL RETABLOS**

SUPPLIED BY RENZO MONGIARDINO, LATE 19TH/20TH CENTURY

Each depicting a continent within a ribbon-hung sunburst

31 in. (79 cm.) high, 23 in. (58.5 cm.) wide

(4)

\$8,000-12,000

**LITERATURE:**

"Architectural Digest Visits Lee Radziwill." *Architectural Digest* July-August 1975, pp. 78-79.









1082

**1082**

**NINE LIMOGES PORCELAIN GOLD-GROUND PLATES**

20TH CENTURY, GREEN PRINTED CROWNED C MARKS, IRON-RED MANUFACTURE DU PALAIS-ROYALE PARIS MARKS

Each as lollipop flowers growing from tall grasses  
8 $\frac{7}{8}$  in. (22.5 cm.) diameter (9)

\$700-1,000

**1083**

**A GROUP OF CONTINENTAL CLEAR AND RUBY GLASS DRINKING WARES**

20TH CENTURY

Comprising: ten Baccarat sherry glasses, with LSR monogram for Lee and Stanislaw Radziwill; eleven Baccarat decanters and stoppers; a Murano ribbed clear glass drinking set, including eight water goblets, four red wine glasses, twelve white wine glasses, six small tumblers or shot glasses, and two small bud vases with gilt rims; a lightly-fluted clear glass drinking set with ruby rims, including eleven red wine glasses and twelve white wine glasses; and a Murano spiral-ribbed ruby glasses set on clear stems, including ten water goblets, nine red wine glasses, twelve white wine glasses and two small bud vases  
8 $\frac{1}{4}$  in. (20.9 cm.) high, the decanters (109)

\$1,000-1,500



1083





1084

**1084**  
**A PAIR OF FRENCH ORMOLU**  
**CANDLESTICKS**  
 19TH CENTURY

Each cast with portrait medallions within scrolling foliage  
 10¾ in. (27.5 cm.) high (2)

\$800-1,200

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her New York apartment on Fifth Avenue.



**1085**  
**A PAIR OF INDIAN SILVER-GILT, ENAMEL,**  
**AND HARDSTONE-MOUNTED CENSERS**  
**AND COVERS**  
 20TH CENTURY

The censers of lobed cup form, each lobe with pierced floral cartouche and enameled blossom, the covers with bird form finials suspending amethysts, surmounted by a large phoenix with inlaid garnet cabochons, the bases stamped 'SILVER'

14 in. (35.6 cm.) high, overall (2)

\$1,200-1,800



1085

**1086**

**AN ENGLISH AND IRISH VICTORIAN ASSEMBLED STERLING SILVER FLATWARE SERVICE**

MARKS OF VARIOUS MAKERS AND DATES, PRIMARILY MID-19TH CENTURY

In "Queens" pattern, each fiddle thread handle cast with shells at intervals  
Comprising: Eleven dinner forks, many with marks for George Adams, London, circa 1860 (8 1/2 in. long). Twenty salad forks, many with marks for James Le Bass, Dublin, 1863 (6 3/4 in. long). Seventeen dinner spoons, many with marks for James Le Bass, Dublin, 1863, or George Adams, London, 1859. Eleven teaspoons, many with marks for James Le Bass, Dublin, 1863, or George Adams, London, 1845-46 (5 3/4 in. long). Twenty-one large soup spoons, many with marks for James Le Bass, Dublin, 1863 (8 1/2 in. long). Three fruit knives with hollow handles and impressed silver blades, with marks for James Deakin & Sons, Sheffield, 1888 (8 1/8 in. long). Four luncheon knives, with hollow handles and stainless steel blades (8 1/2 in. long). Seventeen dinner knives with hollow handles and stainless steel blades (10 1/8 in. long). Four serving spoons, with marks for James Le Bass, Dublin, 1863 (12 1/8 in. long). A soup ladle, with marks for Francis Higgins, London, 1867 (13 1/2 in. long). A pair of sugar nips, with rubbed marks for London, 1819 (5 1/4 in. long). A carving knife, sharpening steel, carving fork and cold meat fork, with steel blades or tines. *Together with:* A pair of German 800-standard silver salad fork and spoon (12 3/4 in. long). A Tiffany & Co. sterling silver serving spoon (9 1/4 in. long)

300 oz. 14 dwt. (9,352 gr.) weighable silver (117)

\$2,500-3,500



1086

**1087**

**A PARIS PORCELAIN GOLD-GROUND PART DINNER SERVICE**  
19TH CENTURY

Each with faux-gilt fluted borders, comprising: a large footed bowl; four compotes; and eighteen plates  
11 1/2 in. (29.1 cm.) diameter, the bowl (23)

\$800-1,200



1087



1088

**1088**

**A GROUP OF THREE CONTINENTAL SILVER MEAT DISHES  
PROBABLY POLISH, EARLY 19TH CENTURY**

All with beaded rims, the borders engraved with a coat of arms, comprising one oval and two circular examples; together with one Russian salt, *Moscow, 1852* and a similar salt, *probably Polish, mid-19th century, oval stamped 12 on underside, smaller circular arched 12 on border*  
16¾ (42.5 cm.), length, the largest  
131 oz. (4,074 gr.)

\$1,000-1,500

**1089**

**A LIMOGES PORCELAIN YELLOW-GROUND  
ARMORIAL PART DINNER SERVICE  
20TH CENTURY, GREEN AND IRON-RED PRINTED MARKS**

Each with the Radziwill coat-of-arms in blue, comprising: twenty-one dinner plates, thirty-two luncheon plates, ten double-handled soup-cups and eleven stands, and six demitasse saucers; *together with* twelve Limoges dessert plates with the same armorial, gilt scrollwork at the rims  
9½ in. (24.1 cm.) diameter, the dinner plates

(5)

(93)

\$2,000-3,000

**LITERATURE:**  
*Vogue* July 1971.



1089



1090

**1090**  
**A PARIS PORCELAIN GILT-BANDED PART DINNER SERVICE**

19TH CENTURY, VARIOUS IMPRESSED LETTERS

Comprising: two oval tureens and covers; a two-handled round tureen and cover; two sauceboats on fixed stands; a compote; two columnar bowls and one cover; an oval platter; two navette-form dishes; two oblong stands; forty-six dinner plates; twenty-three soup plates; seven salad plates; and two saucer dishes; *together with two later Paris porcelain salad plates with gilt, orange and blue reeded borders*

9¼ in. (23.4 cm.) diameter, the dinner plates (97)

\$1,000-1,500



1091

**1091**  
**TWO PORCELAIN PART DINNER SERVICES**  
 SECOND QUARTER 19TH CENTURY

Comprising: a John Ridgway and Co. Imperial Stone China part service in the 'Macartney' pattern, depicting a phoenix amongst flowering branches, including eleven dinner plates, twelve soup plates, five salad plates, and nine bread and butter plates; and a Paris purple-ground part service including five graduated platters, two square serving dishes, two open sauce tureens on fixed stands, two round serving bowls, nine soup bowls, and twenty-nine plates 22 in. (56 cm.) long, the largest Paris platter (86)

\$1,500-2,000

**PROVENANCE:**

The Ironstone service was Ms. Radziwill's wedding china for her marriage to Michael Canfield in 1953.



1092

**1092**

**FOURTEEN GLASS PLATES**

BY JOY DE ROHAN-CHABOT, 20TH CENTURY

With a gold R monogram for Radziwill, gilt seeded rims  
9 5/8 in. (24.4 cm.) diameter

\$600-800

Joy de Rohan-Chabot (b. 1942) is an internationally renowned decorative artist known for her whimsical designs drawing inspiration from nature. The artist attended the infamous French school of art and design, *École des Arts Décoratifs*, studying painting and lacquer and later perfected her art in China and Japan. Countess de Rohan-Chabot describes her works as a "poeticization of reality", expressing herself on a diverse array of materials such as iron, glass, wood and aluminum. With her creations, she shows that basic materials have the ability to acquire a "simple, timeless and decorative identity."

**1093**

**A GROUP OF PAINTED AND ENAMEL GLASS TABLEWARES**

BY JOY DE ROHAN-CHABOT, 20TH CENTURY

(14) Comprising: two bowls with gilt and silver berried vine, signed JRC; a bowl painted with trees, signed JRC; a footed bowl with multi-colored scrolling foliage, signed JRC; three cups with silver snowflakes, signed JRC; a small vase with red-berried black vine, signed JRC; a jug painted with cherries, signed JRC; two Iznik style beakers, signed Dior; and a Biedermeyer style goblet painted with butterflies on a cut amber-flash base; *together with* a pink and green-flash cut glass vase 8 in. (20.2 cm.) high, the jug (13)

\$400-600



1093



1094

**1094**

**MARK HAMPTON (AMERICAN, 1940-1998)**

*Study of a Pear*

signed and inscribed 'To Lee + Herbert, The perfect pair who can always conjure up the perfect day + we trust, many more perfect years. Happy Anniversary! Love, Duane + Mark' (on the reverse)

watercolor on paper  
6½ x 4½ in. (16.5 x 11.4 cm.)

\$800-1,200

■ **~1095**

**A VICTORIAN ROSEWOOD SETTEE**

19TH CENTURY

Of kidney-shaped outline, covered in green velvet, with two throw pillows covered in La Manach fabric

29 in. (74 cm.) high, 49½ in. (126 cm.) wide, 24½ in. (62 cm.) deep

\$800-1,200



1095





1096

■1096

**A LOUIS XV STYLE CREAM-PAINTED PRIE-DIEU**  
LATE 19TH/EARLY 20TH CENTURY

With racheted back upholstered in green and pink elephant toile by La Manach, with two throw pillows

\$500-800

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her New York apartment on Fifth Avenue.

**LITERATURE:**

"Architectural Digest Visits Lee Radziwill," *Architectural Digest*, July-August 1975, pp. 80.

■1097

**A PAIR OF MAHOGANY AND GILT-METAL TWO-TIER ÉTAGÈRES**  
20TH CENTURY

With pinecone finials

23½ in. (60 cm.) high, 26 in. (66 cm.) wide, 21 in. (51 cm.) deep (2)

\$1,000-1,500

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her New York apartment on Fifth Avenue.

**LITERATURE:**

"Architectural Digest Visits Lee Radziwill." *Architectural Digest* July-August 1975, pp. 74.



1097



**1098**

**A PAIR OF 'GOLDEN PALM' GILT AND PATINATED BRONZE LAMPS**

BY SOANE, LONDON, SECOND HALF 20TH CENTURY

Each modeled as a palm tree on a rocky mound, on a brass base, electrified

28¾ in. (73 cm.) high, including fitments (2)

\$2,000-3,000

**PROVENANCE:**

Acquired from Soane, London, 1998.

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.



1098

**1099**

**A WILLIAM IV SATINWOOD WRITING TABLE**

CIRCA 1830

The rounded rectangular top with later tooled leather writing surface, above two frieze drawers on a trestle-form support 29 in. (73.6 cm.) high, 60 in. (152.4 cm.) wide, 27 in. (68.6 cm.) deep

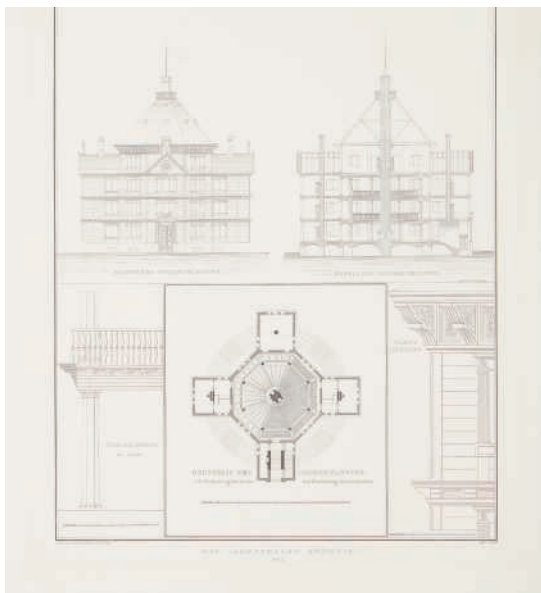
\$3,000-5,000



1099



1100



1101





1102

**1100**  
**FRENCH SCHOOL (19TH CENTURY)**

*Three Architectural Studies*

one signed 'Blein' (lower right)  
 watercolor on paper  
 11¼ x 11½ in. (28.6 x 29.2 cm.), the largest

(3)

\$3,000-5,000

**1101**  
**THREE ARCHITECTURAL PRINTS AFTER KARL  
 FRIEDRICH SCHINKEL**  
 19TH CENTURY

Comprising one vertical and two horizontal works  
 22¾ x 27½ in. framed, the vertical

(3)

\$1,500-2,500

**1102**  
**FRENCH SCHOOL (19TH CENTURY)**

*Three Architectural Studies*

watercolor and gouache on paper  
 21 x 18¼ in. (53.3 x 46.4 cm.), the largest

(3)

\$3,000-5,000





1103

**1103**

**LINE VAUTRIN (1913-1997)**

*'L'AMOUR N'A POINT SOUCI DU TEMPS,' A BOX, CIRCA 1945-50*

Gilt bronze, cork liner, impressed *LINE VAUTRIN*  
3¾ in. (9.5 cm.) long

\$3,000-5,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.

**1104**

**LINE VAUTRIN (1913-1997)**

*'C'EST LA VIE,' A BOX, CIRCA 1945*

Gilt bronze, enamel, cork liner, impressed *LINE VAUTRIN*  
7½ in. (8.2 cm.) long

\$6,000-9,000

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.

**LITERATURE:**

N. Haslam, "The Real Lee Radziwill," *T Magazine*, 7 February, 2013.



1104



1105

**1105**

**LINE VAUTRIN (1913-1997)**

'FEUILLES DE LAURIER,' A COMPACT, CIRCA 1950-55

Gilt bronze, copper, enamel, mirror plate and powder screen, impressed  
*LINE VAUTRIN*

3 7/8 in. (9.7 cm.) wide

\$4,000-6,000

**LITERATURE:**

Nicky Haslam. "The Real Lee Radziwill." *T Magazine* February 7, 2013.

**1106**

**LINE VAUTRIN (1913-1997)**

'LIVRE,' A BOX, CIRCA 1945-55

Gilt bronze, cork liner, impressed *LINE VAUTRIN*, and initialed *L.V.*  
5 in. (12.7 cm.) wide

\$4,000-6,000

**PROVENANCE:**

L'Arc en Seine, Paris, 2006.

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue  
Montaigne.

**LITERATURE:**

N. Haslam, "The Real Lee Radziwill," *T Magazine*, 7 February, 2013.



1106



1107



1108

**1107**

**EARL OF SNOWDON, ANTHONY ARMSTRONG-JONER (BRITISH, 1930-2017)**

*Rudolf Nureyev*

copyright limitation stamp (verso)

gelatin silver print

9% x 14¼ in. (23.8 x 36.2 cm.)

\$1,000-2,000

**1108**

DE MEYER, Adolphe (1868-1946) and BENSON, Richard (1943-2017). *Après-midi d'un Faune: Nijinsky 1912*. New York: Eakins Press Foundation, [1978].

**Adolphe de Meyer's iconic work restored by Richard Benson**—immortalizing the 1912 performance of the

controversial avant-garde ballet, *Après-midi d'un Faune*, choreographed by and starring Vaslav Nijinsky. Lee Radziwill's close friend, the renowned Russian dancer Rudolf Nureyev, famously danced the part of the Faun in a Joffrey Ballet revival of the piece. This book was given to Ms. Radziwill by her third husband, Herbert Ross.

Folio (18.1 x 14 inches). 33 palladium prints in various sizes, prepared by Richard Benson after the original negatives. Original taupe cloth with paper label. *Provenance*: note of gift from Herbert Ross to Lee, on his stationary.

\$800-1,200

1109

JACQUELINE DUHÈME (FRENCH, B. 1927)

*Buckingham Place*

watercolor and ink on paper  
13¾ x 9¾ in. (35 x 24.8 cm.)

\$800-1,200

1110

A GROUP OF THIRTEEN REPRODUCTIONS OF  
JACQUELINE DUHÈME WORKS  
20TH CENTURY

7½ x 8¼ in. (19 x 21 cm.), each

\$1,000-1,500

(13)



1109



1110



1111

1111

LITERARY INTERESTS – a group of 9 books from Lee Radziwill's personal library, several inscribed to her by the authors or other friends as gifts. 20th century.

Widely read across genres, Lee Radziwill had an extensive and eclectic library. These books selected from her shelves reveal the range of her interests (and relationships with writers). This lot includes inscribed copies of leftist author Guy Endore's *King of Paris* and Kennedy-favorite John Kenneth Galbraith's *The Great Crash 1929*, as well as an uncorrected proof of Joyce Carol Oates's *Vanished Splendors*. Other authors include T. H. White, Renata Adler, and John Donne.

9 volumes, octavo. Most in original publisher's bindings with jackets, one uncorrected proof in wrappers, and a book in half morocco over marbled boards. For a complete list of titles in this lot, please see christies.com. (11)

\$300-400



1112

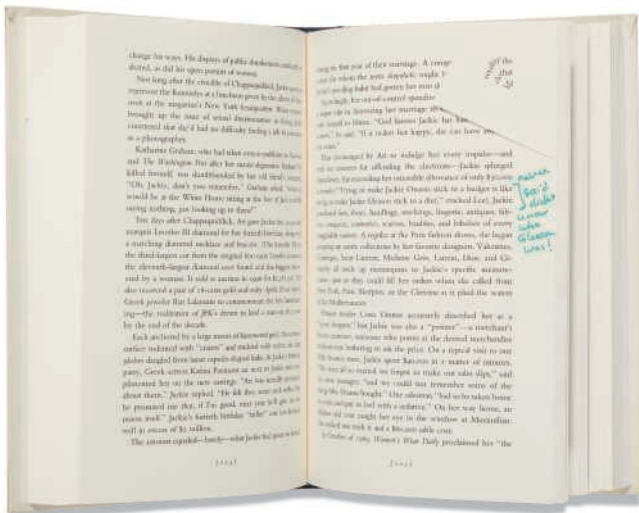
THE KENNEDYS – a group of 6 books on Kennedy family, included a copy of *Jackie after Jack* annotated by Lee. 20th Century.

While Lee Radziwill married into a European princely family, her sister Jackie married into the closest thing to American Royalty—the Kennedy family. This selection of books from her personal library covers the history of the Kennedys, including a copy of *I was Jacqueline Kennedy's Dressmaker* inscribed to Lee Radziwill by the author and a copy of *Jackie after Jack* annotated and with dogears by Lee Radziwill.

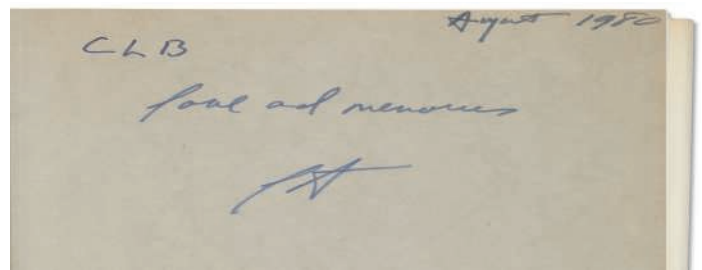
6 volumes, various sizes, and one vinyl record. Original publisher's bindings, some with original jackets, some in slipcases.

(6)

\$800-1,200



1112





**1113**

THE RADZIWILLS – a group of 4 books on the Radziwill family. 20th century.

Upon Lee Bouvier’s second marriage, to the Polish aristocrat Stanisław Albrecht Radziwill, she became Her Serene Highness Princess Caroline Radziwill, entering into a venerable princely family. This selection of books from her personal library explores the long history of her married family, concluding with her own book, *Happy Times*.

4 volumes, various sizes. Most in original publisher’s bindings, some with dust jackets; one in half calf gilt.

(4)

\$500-800



1113

**1114**

LEE RADZIWILL AS MUSE – a group of 8 books from Lee Radziwill’s personal library by or related to Cecil Beaton and other designers with whom Ms. Radziwill worked. 20th century.

Lee Radziwill’s position as a tastemaker and style maven led to her rubbing shoulders with many notable artists of her age. These books, including a first edition of Cecil Beaton’s *The Glass of Fashion*, represent the work of artists who inspired and were inspired by Ms. Radziwill, from Truman Capote to Manolo Blahnik.

8 volumes, various sizes. Original publisher’s bindings, some with dust jackets or slipcovers. For a complete list of titles in this lot, please see christies.com. (9)

\$200-300



1114

**1115**

JACQUELINE KENNEDY AND ANTHONY RADZIWILL – TREGASKIS, Richard. *John F. Kennedy and PT-109*. New York: Random House, 1962.

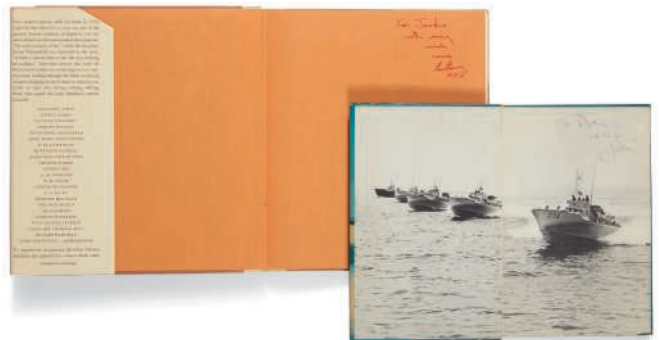
**A pair of books exchanged between Anthony Radziwill and Jackie Kennedy.** Lee Radziwill’s son Anthony was extremely close with his cousin, John F. Kennedy Junior. This pair of inscribed books remains as a testament to his relationship with his aunt.

Octavo. Original publisher’s boards. *Provenance*: inscribed to Anthony Radziwill from Jackie Bouvier Kennedy.

[With:] HEILBRUN, Carolyn. *Lady Ottoline’s Album*. New York: Knopf, 1976. Square octavo. Original publisher’s binding and dust jacket. *Provenance*: inscribed to Jackie Bouvier Kennedy from Anthony Radziwill.

(2)

\$1,000-1,500



1115



1116

**1116**

"A Little VerMeer Goes a Long Way." Manuscript album signed "with love from Billy." Christmas, 2002.

**A sweet Christmas gift in the form of a joking comic.** This album contains the adventures of "VerMeer," a cartoon character from Ohio whose favorite name is "Lee." The final leaf reads "Merry Christmas and all wishes for the new year. love and love and more love and then some."

Quarto sketchbook. 12 leaves of pen and marker comics. Spiral-bound in black leatherette boards, manuscript title label on upper board.

\$1,000-1,500

**1117**

DESIGN AND DECOR – a group of 11 books on design and decoration from Lee Radziwill's personal library, many signed to Lee from the authors and some with bookmarks and notes. 20th century.

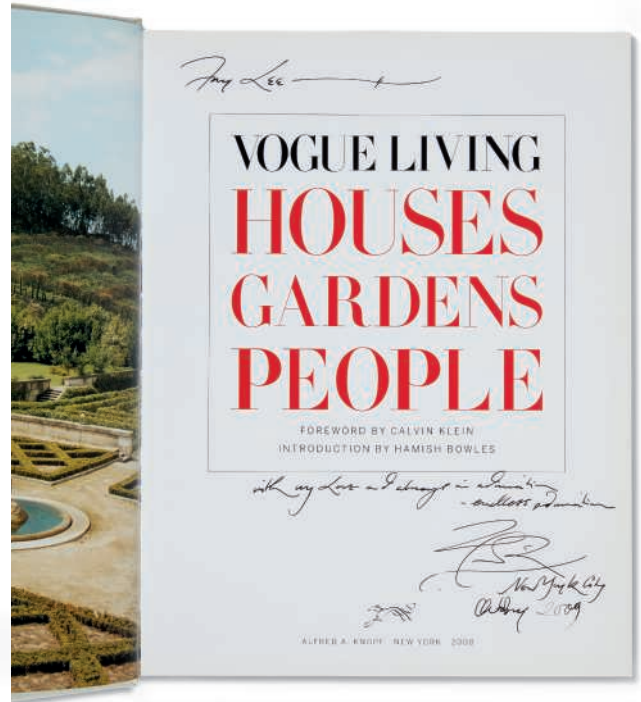
An icon in the worlds of both fashion and interior design, Lee Radziwill was not only knowledgeable about these fields but actively contributed to them. The selection of books here include numerous volumes inscribed to her with thanks from the author, from *Wallpaper in America* and *New Tiffany Table Settings* to books on Chanel and Diane Von Furstenberg.

11 volumes, various sizes. Original publisher's cloth, some with dust jackets. For a complete list of titles in this lot, please see christies.com. (11)

\$1,000-1,500



1117





**1118**

**CAROLINE LEE RADZIWILL (AMERICAN, 1933-2019)**

*Floral Study*

watercolor on paper  
7¼ x 5½ in. (18.4 x 14 cm.)

\$800-1,200

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.



1119

■~1119

**A NORTH EUROPEAN ROSEWOOD SIDECHAIR**

LATE 19TH/EARLY 20TH CENTURY

Upholstered in floral needlepoint

\$800-1,200

**1120**

**AN ASSEMBLED SET OF FOUR NORTH EUROPEAN STAINED BIRCH AND PARCEL-GILT SIDE CHAIRS**

POSSIBLY SWEDISH, TWO 18TH CENTURY, TWO OF A LATER DATE

Upholstered as in contrasting red and cream striped cotton, each with indistinct paper label printed *Stockholm*

(4)

\$2,000-3,000



1120





1121

**1121**

**A DECALCOMANIA BALUSTER VASE, MOUNTED AS A LAMP**  
20TH CENTURY

Decorated with a variety of flora, fauna and insects  
33¾ in. (85.6 cm.) high, including fittings

\$500-800

**PROVENANCE:**

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne and then in her New York apartment on Fifth Avenue.

**LITERATURE:**

"Architectural Digest Visits Lee Radziwill," *Architectural Digest*, July-August 1975, pp. 81.

**1122**

**A VICTORIAN EBONIZED AND VERRE EGLUMISE SIDE TABLE**  
CIRCA 1860

The top with central painted oval scene depicting a young maiden in a landscape, inscribed in chalk to the underside 'Tile Hill'  
30 in. (76 cm.) high, 37½ in. (95 cm.) wide, 20 in. (50 cm.) deep

\$1,500-2,000



1122

1123

**FRENCH SCHOOL (19TH CENTURY)**

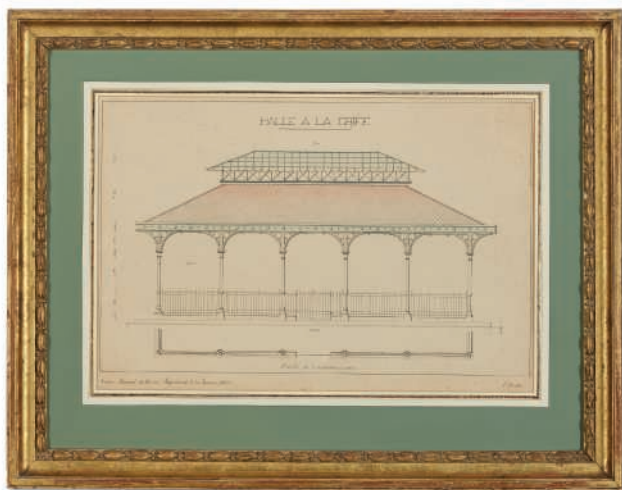
*Study of a Parrot*

signed twice 'G.S. Friesz' (lower center)  
watercolor and gouache on card  
20¾ x 17¼ in. (52.7 x 43.8 cm.)

\$800-1,200



1123



1124

1124

**L. PERELLE; FRENCH SCHOOL (19TH CENTURY)**

*Halle à La Criée*

signed, dated and inscribed 'Cours Municipal de Dessin Argenteuil le 24  
Janvier 1893 L. Perelle' (lower edge)  
ink and inkwash on paper  
13½ x 20 in. (34.3 x 50.8 cm.)

\$800-1,200

**PROVENANCE:**

Clarendon Gallery, London.

1125

**T. BLEIN; FRENCH SCHOOL (19TH CENTURY)**

*Architectural Study*

signed and dated 'T. Blein 1872' (lower right)  
watercolor and ink on paper

\$800-1,200



1125



1126

■1126

**A PAIR OF SIMULATED TORTOISESHELL AND LACQUERED BRASS ARTICULATED FLOOR LAMPS**

SUPPLIED BY RENZO MONGIARDINO, THIRD QUARTER 20TH CENTURY

Each with green paper shade, electrified  
55 in. (140 cm.) high, the tallest

(2)

\$1,000-1,500

■1127

**A PAIR OF WROUGHT-IRON 'CAVALETTI' SIDE TABLES**  
BY SOANE, LONDON, SECOND HALF 20TH CENTURY

Each with inset red leather tops, the underside of each top inscribed '*Droite Canape*' and '*Gauche Canape*' in ballpoint pen  
22½ in. (57 cm.) high, 25½ (65 cm.) wide, 15¼ in. (39.5 cm.) deep

(2)

\$3,000-5,000

**PROVENANCE:**

Acquired from Soane, London, 1998.

Used by Ms. Radziwill in the installation of her Paris apartment on Avenue Montaigne.

**LITERATURE:**

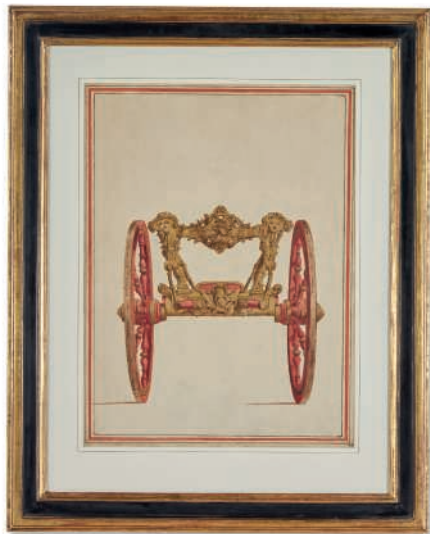
N. Haslam, "The Real Lee Radziwill," *T Magazine*, 7 February, 2013.

H. Bowles, "Lee's New Leaf: Style Avatar Lee Radziwill Has Defined Perfect Taste for Half a Century," *Vogue*, August 2003.



1127





1128

**ITALIAN SCHOOL (18TH CENTURY)**

*Three Studies of a Carrosse Coupé*

with inscriptions 'Scala di piedi misura di Bologna', 'terza carrozza' (verso) (1), 'Partita d'avanti della terza carrozza' (2), and 'Partita di dietro della terza carrozza' (3)  
pen and brown ink, watercolor and bodycolor heightened with gold  
19½ x 34¼ in. (49.8 x 87 cm.), the largest

\$3,000-5,000

**PROVENANCE:**

Jean-Pierre Selz, 1974.  
Lodewijk Houthakker; Christie's, New York, 11 January 1994, lot 44.

**LITERATURE:**

P. Fuhring, nos. 713-715.

The *Carrosse Coupé* was so called because it could only hold one or two persons rather than two pairs, and was supported on a one-beam structure. The ornamental detail of the carving and the asymmetrical cartouches painted in a French-inspired manner date the carriage to *circa* 1740.

(3) The inscription recording that this is the third carriage suggests it was designed for a specific occasion; such as a ceremonial entry of the Pope or an ambassador. A drawing showing the type of event the carriage would have been intended for, with a procession of carriages following the Papal *portantina* was sold at Christie's, London, 1 April 1987, lot 20, illustrated. Fuhring has identified a design for a carriage by the same hand with Spanish arms in the Museo Nacional dos Côches, Lisbon. He suggests both this and the Lisbon design were commissioned by a Spanish patron from an Italian craftsman.

**1129**

**TWO GILT-METAL TRAVELLING CLOCKS**

BY VERDURA AND TIFFANY & CO., 20TH CENTURY

The first mottled red enamel with Swiss timepiece, the dial signed *VERDURA*, the second gilt-metal with Swiss quartz timepiece, the dial signed *TIFFANY & CO.* and numbered '205687' 3½ in. (8.5 cm.) high, the second

(2)

\$500-700



1129



1130

**1130**

**A WHITE-PAINTED PALM-LEAF FLOOR LAMP**

SUPPLIED BY RENZO MONGIARDINO, THIRD QUARTER 20TH CENTURY

With a cream-pleated silk shade, electrified 58½ in. (149 cm.) high

\$800-1,200

**1131**

**A NAPOLEON III BUTTON-TUFTED SLIPPER CHAIR**

CIRCA 1860

Upholstered in pink and white striped Rubelli fabric, on giltwood legs

\$600-800



1131



**1132**

**DAVID CROLAND (AMERICAN, B. 1944)**

*Portrait of Lee Radziwill*

signed and dated 'D. Croland 72' (lower right)

pastel and ink on paper

16 x 13¼ in. (40.6 x 33.7 cm.)

\$800-1,200



1133

**1133**  
**A PAIR OF DECALCOMANIA TABLE LAMPS**

LATE 19TH/20TH CENTURY

Each decorated overall with Chinoiserie scenes, electrified

24 in. (61 cm.) high, including fittings (2)

\$1,000-1,500

**1134**  
**A NAPOLEON III ORMOLU-MOUNTED EBONIZED WRITING TABLE**

CIRCA 1850

With inset cut gold-velvet writing surface above a frieze drawer on tapering legs

29 in. (73.5 cm.) high, 51 in. (129.5 cm.) wide, 28½ in. (72 cm.) deep

\$1,500-2,000



1134



**1135**

**CAROLINE LEE RADZIWILL (AMERICAN, 1933-2019)**

*Six Floral Studies*

one inscribed and dated 'Corsica '07' (lower right)

9¼ x 5¼ in. (23.5 x 13.3 cm.)

watercolor and pencil on paper

\$5,000-8,000



**1136**

**A PAIR OF CHINESE PORCELAIN VASES, MOUNTED AS LAMPS**  
20TH CENTURY

Each decorated with fruiting cherry blossoms, electrified  
28 in. (71 cm.) high, including fittings

(2)

\$1,000-1,500

**PROVENANCE:**

Used by Ms. Radziwill in the installation of Turville Grange.

**1137**

**LEE RADZIWILL'S BEDROOM SUITE**  
19TH CENTURY AND LATER

Comprising: a Victorian ebonized slipper chair, a modern recamier and a stool,  
possibly by Renzo Mongiardino  
80 in. (203 cm.) long, the recamier

(3)

\$1,500-2,000



1137





**1138**

**TWO PAIRS OF FASHION SUNGLASSES, GUCCI**  
LATE 20TH CENTURY

The frames in *faux* tortoise-shell with gold-tone interlacing GG logo, and blue with silver-tone interlacing GG logo, each stamped *GUCCI* and *MADE IN ITALY*, style GG 2401/N/S, size 55\*24, with two Gucci hard cases and one cleaning cloth

2½ in. (6.4 cm.) high, 6 in. (15.2 cm.) wide, 5½ in. (14 cm.) long, temple arm

(2)

\$200-300





**1139**  
**THREE PAIRS OF LARGE SUNGLASSES, ROGER VIVIER, DOLCE & GABBANA, AND**  
**GIORGIO ARMANI**  
LATE 20TH CENTURY

The Roger Vivier gray/brown shaped frame, with gold-tone buckle inscribed *RV*, stamped *ROGER VIVIER, PARIS* and *MADE IN ITALY*, style *RV 7*, size *58\*16*; the Dolce & Gabbana smoky-gray rectangular frame with black leather wrapped arms, one leather arm impressed *DOLCE & GABBANA*, stamped *DOLCE & GABBANA* and *MADE IN ITALY*, style *DG 478*; the Giorgio Armani black round frame, with silver-tone temple, stamped *GIORGIO ARMANI* and *MADE IN ITALY*, style *GA778/S*, size *57\*16*; with two red soft cases from *MONTAIGNE OPTIQUE, PARIS* with clothes, and a third red leather soft case

(3)

\$300-500



## 1140

### THREE PAIRS OF FASHION SUNGLASSES, COURREGES, MIU MIU, AND CHANEL

The Courreges frame-less lenses with silver-tone AC logo and arms, stamped *COURREGES, PARIS*, and *MADE IN ITALY*, style *AC004AY-40* and *CAT-3*; the Miu Miu red acrylic rectangular frames, silver-tone hardware, stamped *MIU MIU*, style *SMU22E* and *4AK-1A1*, size *65\*17*; the Chanel red/black acrylic rectangular frames, with *faux* quilted arms, stamped *CHANEL* and *MADE IN ITALY*, style *5006* and *c.535/91*, size *53\*19*, with Chanel cloth-covered hard case and cleaning cloth with interlaced CC (3)

\$300-500

1141

**THREE PAIRS OF FASHION SUNGLASSES, GUCCI**

LATE 20TH/21ST CENTURY

Comprising *faux* tortoise rounded square frames, with gold-tone interlacing GG logo, stamped *GUCCI* and *MADE IN ITALY*, style GG 2598/S, size 57\*17; a pair of silver-tone and black acrylic frames, with interlacing GG logo, stamped *GUCCI* and *MADE IN ITALY*, style GG 2617/S, size 55\*17; and a pair of grayish blue acrylic square frames, with silver-tone interlacing GG logo, stamped *GUCCI* and *MADE IN ITALY*, style GG 2407/S, size 51\*21; with two soft red cases from *Montaigne Optique, Paris*, and another soft red leather case (3)

\$300-500





1142



**1142**  
**A GROUP OF JEWELRY**  
LATE 20TH CENTURY

Comprising a single strand of cultured pearls, a graduated strand of blue and green dyed faceted stones, and a multi stone and silver set woven bracelet, *bracelet stamped 925*  
Dyed bead necklace 19½ in. long  
\$300-500



**1143**  
**LARGE GROUP OF FASHION JEWELRY**  
MID TO LATE 20TH CENTURY

Including a hair ornament, a necklace, three brooches and three pairs of earrings, all mounted in base metal, *one pair of earrings signed Nolan Miller and one pair of earrings indistinctly signed, the rest apparently unmarked* (11)  
\$500-700



1143

1144

**A PAIR OF HAUTE COUTURE RHINESTONE EAR CLIPS, YVES SAINT LAURENT**  
LATE 20TH CENTURY

Designed as bombe domes set with grey rhinestones, mounted in blackened base metal, signed 'YVES SAINT LAURENT HAUTE COUTURE'  
1 in. diameter

\$300-500



1144

1145

**TWO PIECES OF FASHION JEWELRY, CHANEL**  
LATE 20TH CENTURY

Comprising a single strand *faux* pearl necklace with a rhinestone hook and eye closure; and a pair of blue glass, rhinestone and gilt-metal ear clips, each stamped 'CHANEL MADE IN FRANCE'  
The necklace 17½ in. (44.4 cm.) long, flat  
The ear clips 1½ in. (2.8 cm.) square (2)

\$800-1,200



1145





1146

**1146**  
**A SET OF TWO SNAKESKIN EVENING CLUTCHES**  
**FENDI**  
**GIORGIO ARMANI**  
 GRADE: 4  
 35 w x 26 h x 2 d cm; 19 w x 16 h x 3 d cm  
 \$300-500

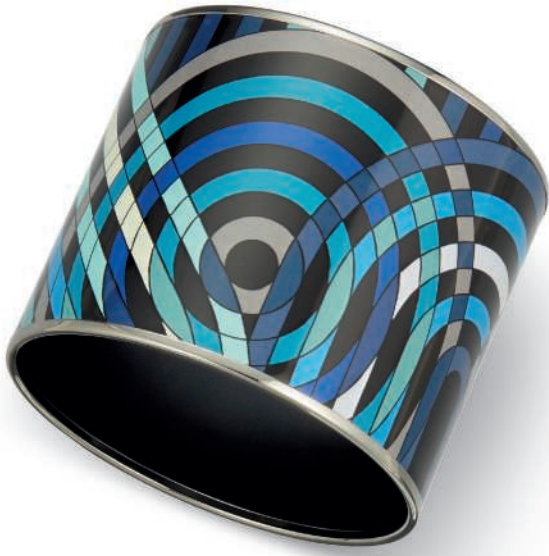
**1147**  
**A SET OF FOUR DESIGNER BELTS**  
**PACO RABANNE**  
**PACO RABANNE**  
**LANVIN**  
**CALVIN KLEIN**  
 GRADE: 4  
 78 l x 5 w cm; 87 l x 3 w cm; 92 l x 4 w cm; 95 l x 2 w cm  
 \$400-600

(2)

(4)



1147



1148



**1148**

**THREE ENAMEL BANGLE BRACELETS, HERMES**

2010S

Each designed as a bangle bracelet with printed enamel in gilt or silvered metal, comprising a wide 'Optique Chaine d'Ancre', and two mega wide bangles of similar geometric pattern in varying colors, all stamped 'HERMES PARIS' and 'P'

The largest bangle 2 $\frac{3}{4}$  in. wide, 2 $\frac{1}{2}$  in. inner diameter

(3)

\$1,000-1,500



**1149**

**A GROUP OF FASHION JEWELRY, GIORGIO ARMANI, PRADA AND LOULOU DE LA FALAISE**

CIRCA 2000S

Comprising a pair of round mirrored ear clips, stamped 'GIORGIO ARMANI'; a fabric and faux stone bib necklace, with 'PRADA' label; and suite of gilded bead extra long eternity necklace and multi-strand bracelet, stamped 'LOU LOU DE LA FALAISE'

The eternity necklace 47 in. (119.3 cm.) long, flat

(4)

\$500-700





**1150**

**TWO FASHION NECKLACES, LANVIN  
CIRCA 2000S**

Comprising one set with *faux* pearls and rhinestones mounted on a silk cord; the other a large glass, rhinestone and leather pendant necklace, each mounted in base metal, each stamped 'LANVIN PARIS, MADE IN FRANCE'

The first necklace 43 in. (109.2 cm.) long, flat

The second necklace 20½ in. (52 cm.) long, flat

(2)

\$600-800



**1151**

**A BLACK LEATHER LEE RADZIWILL LARGE BAG  
TORY BURCH**

Grade: 4

33 w x 22 h x 13 d cm

\$300-500



1152

**1152**  
**A BLACK SATIN 7 CRYSTAL EVENING CLUTCH**  
**ROGER VIVIER**

Grade: 2  
20 w x 13 h x 3 d cm

\$300-500

**1153**  
**A SET OF TWO EVENING CLUTCHES**  
**YSL**

**GRAFTON**  
GRADE: 4  
23 w x 16 h x 2 d cm; 24 w x 16 h x 7 d cm

\$300-500

(2)



1153



1154



1155

**1154**

**THREE FASHION NECKLACES, KENNETH JAY LANE**  
LATE 20TH CENTURY

In silvered metal with black and white crystal stripes, in gold-tone metal with leopard print crystal pattern, and in black metal with gray crystals, each with applied plaque for *Kenneth (c) Lane*  
6 in. (15.2 cm.) wide

\$500-700

(3)

**1155**

**FOUR PAIRS OF FASHION EARRINGS, KENNETH JAY LANE**  
LATE 20TH CENTURY

The first designed as black domes set with round rhinestones, the second designed pair as black domes centering on a round blue rhinestone surrounded by round rhinestones, the third designed as stars set with round and baguette-cut rhinestones, and the last designed as stylized leaves centering on a rectangular-cut yellow rhinestone surrounded by round rhinestones, *all signed Kenneth (c) Lane*  
1¾ in. long, the largest pair

\$300-500

(4)

**PROVENANCE:**

The two pairs of black earrings were favorites of Lee's, being often photographed when worn.



1156

**1156**

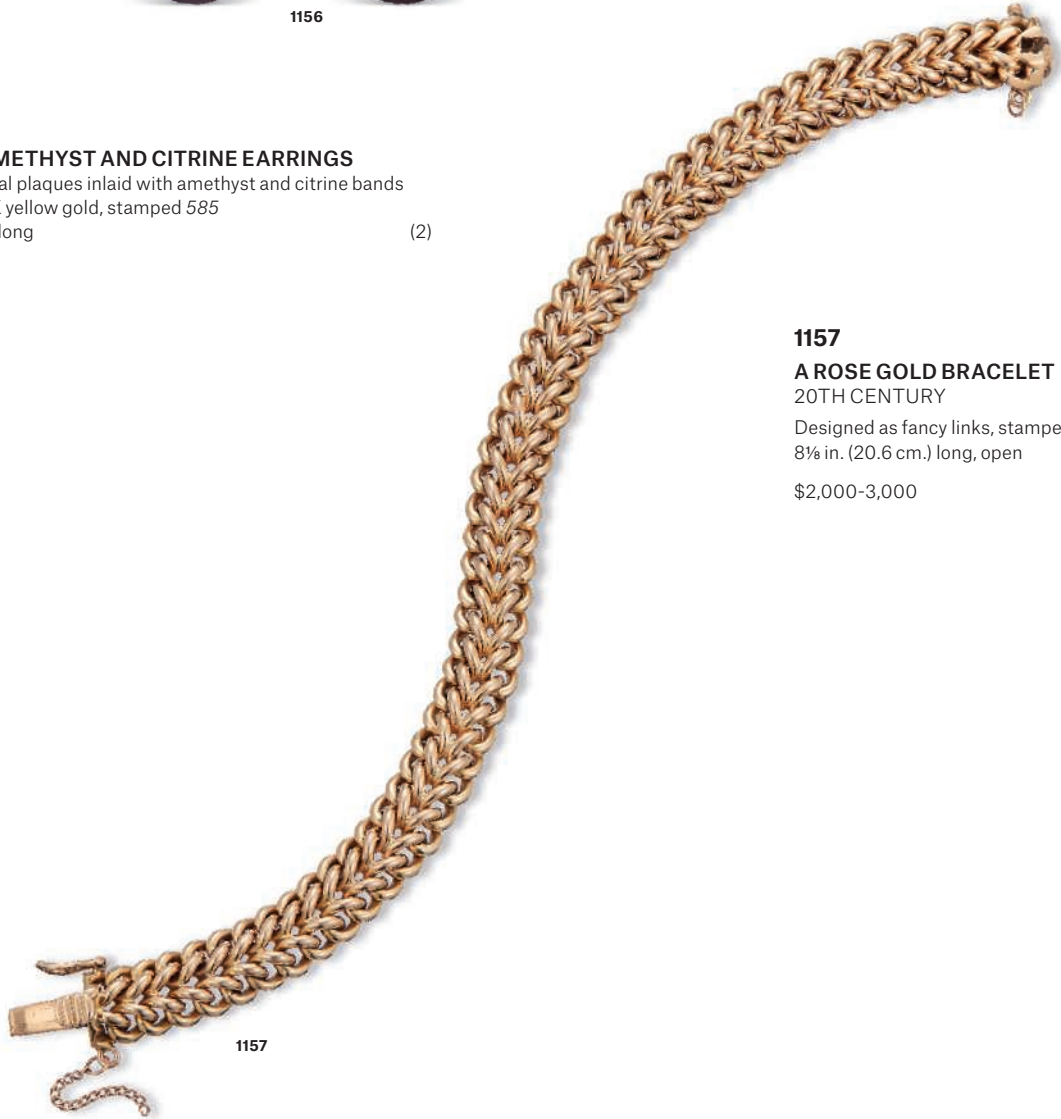
**A PAIR OF AMETHYST AND CITRINE EARRINGS**

Designed as oval plaques inlaid with amethyst and citrine bands mounted in 14K yellow gold, stamped 585

1¼ in. (3.2 cm.) long

(2)

\$500-700



1157

**1157**

**A ROSE GOLD BRACELET**

20TH CENTURY

Designed as fancy links, stamped 18K

8½ in. (20.6 cm.) long, open

\$2,000-3,000

**1158**

**A PAIR OF GREY AND WHITE CULTURED PEARL EARRINGS**

21ST CENTURY

Each designed as a single white or grey cultured pearl measuring 14.90 and 15.20 mm respectively, mounted in 18K gold, *apparently unmarked*

\$400-600



1158





1159



1160

**1159**

**A PAIR OF DIAMOND AND WHITE GOLD 'COQUINE' EARRINGS,  
CHRISTIAN DIOR**  
CIRCA 2000S

Each designed as a hoop suspending bezel-set circular-cut diamonds, mounted in 18K white gold, *stamped with French assay and maker's mark, signed 'DIOR' and numbered 'B8031'*  
1¾ in. (4.5 cm.) diameter

(2)

\$3,000-5,000

**1160**

**A PAIR OF DIAMOND AND GOLD 'COQUINE' EARRINGS,  
CHRISTIAN DIOR**  
CIRCA 2000S

Each designed as a hoop suspending bezel-set circular-cut diamonds, mounted in 18K gold, *stamped with French assay and maker's mark, signed 'DIOR' and numbered 'B0164'*  
1¾ in. (4.5 cm.) diameter

(2)

\$3,000-5,000



1161

**1161**

**A DIAMOND BROOCH**

CIRCA 1950S

Designed as a cluster of circular-cut diamonds, mounted in white gold,  
*apparently unmarked*

1 $\frac{7}{8}$  in. (4.7 cm.) long

\$1,500-2,000



1162

**1162**

**A DIAMOND BRACELET**

20TH CENTURY

Designed as a line of circular-cut diamonds, mounted in 14K white gold,  
*stamped '14K'*

6 $\frac{7}{8}$  in. (17.5 cm.) long, open

\$3,000-5,000





1163

**1163**

**TWO GOLD RINGS**  
FIRST HALF 20TH CENTURY

The first a signet ring set with the initials *MPS* and inscribed *C.L.B.*, *FARMINGTON, 1947-50*, maker's mark *J.E. CO.*, and stamped *14K*; the second engraved with a crest, stamped *'14'*

US ring size 3½ (signet ring)

US ring size 3¼ (crest ring)

(2)

\$400-600



1164

1165

**1164**

**A CULTURED PEARL NECKLACE,**  
**MIKIMOTO**  
MID 20TH CENTURY

Designed as a single strand of graduated cultured pearls graduating in size from approximately 8.4 to 5.2 mm, completed by a cultured pearl and silver clasp, *maker's mark for Mikimoto and stamped 'S' for silver*

19 in. (48.2 cm.) long, flat

\$500-700

**~1165**

**A CORAL AND GOLD CHARM BRACELET**  
CIRCA 1935

Designed as a line of small coral beads suspending three carved coral charms including an elephant, mounted in 18K yellow gold, stamped *750*  
7½ in. (18.1 cm.) long, open

\$1,000-1,500

**PROVENANCE:**

Given the date and scale of the piece, this bracelet was likely worn by Lee as a young girl.



(detail)

**1166**

**A MOONSTONE AND GOLD CHARM BRACELET**

CIRCA 1949

Designed as three moonstone cabochons in between yellow gold openwork links, suspending a charm designed as a whistle, one side inscribed 'J.L.B. FROM C.L.B., JULY 28, 1949', the other 'SIFFLEZ SI TU ME VEUX', the charm and clasp each stamped '14K' 7 5/8 in. (9.4 cm.) long, flat

\$1,000-1,500

**PROVENANCE:**

This bracelet was originally given to Jacqueline Lee Bouvier as a 20th birthday present from her sister, Caroline Lee Bouvier. Given the inscription, this was most likely also a going away present for Jackie, who studied abroad in France in 1949 and 1950 at the University of Grenoble and the Sorbonne in Paris. It wouldn't be until 1951 that the two sisters took their first trip to Europe together, which resulted in the book *One Special Summer*, originally published that same year.



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1167

**1167**  
**AN ANTIQUE CHRYSOLITE AND AMETHYST PENDANT**  
EUROPEAN, 18TH CENTURY AND ADAPTED

Designed as a heart centering on a foil-backed amethyst surrounded by chrysolite and a crown, mounted in silver, the reverse incised with a flowering blossom and decorative bands, together with a box from S.J. Phillips Ltd., London

1¾ in. (3.5 cm.) long

(2)

\$1,000-1,500



1168

**1168**  
**A GROUP OF GEM SET BAND RINGS, TAFFIN**  
CIRCA 2010S

Each designed as a single line set with either pink spinel, red spinel or green garnets, mounted in 18K gold, each signed *TAFFIN*, and no. *TF1495*, *TF1516* and *TF1359*, together with a brown suede box

US ring size 6, the largest

(4)

\$2,000-3,000



**1169**

**AN AMETHYST AND TSAVORITE GARNET RING, TAFFIN**

21ST CENTURY

Designed as an oval cabochon amethyst surrounded by pavé-set circular-cut tsavorite garnets, mounted in 18K yellow gold, the interior shank inscribed 'LEE WITH LOVE HAMILTON', with maker's mark for Taffin, No. TF 2705

Ring size US 4.5 (including sizing balls)

\$10,000-15,000





**FIFTH AVENUE GRANDEUR:  
IMPORTANT FRENCH FURNITURE FROM THE  
COLLECTION OF LEWIS AND ALI SANDERS**

*New York, 29 October 2019*

**VIEWING**

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

**CONTACT**

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**CHRISTIE'S**

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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](http://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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C 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% of 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](http://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](http://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](mailto: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](mailto: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](mailto: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  $\Psi$  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  $\Psi$  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](http://www.christies.com/about-us/contact/privacy).

### 8 WAIVER

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

### 9 LAW AND DISPUTES

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

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

## 10 REPORTING ON WWW.CHISTIES.COM

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

## K GLOSSARY

**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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

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

# 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**.

29/03/19

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### 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.

29/03/19

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

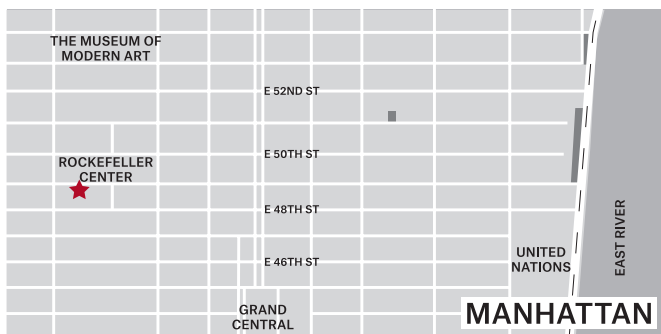
Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS

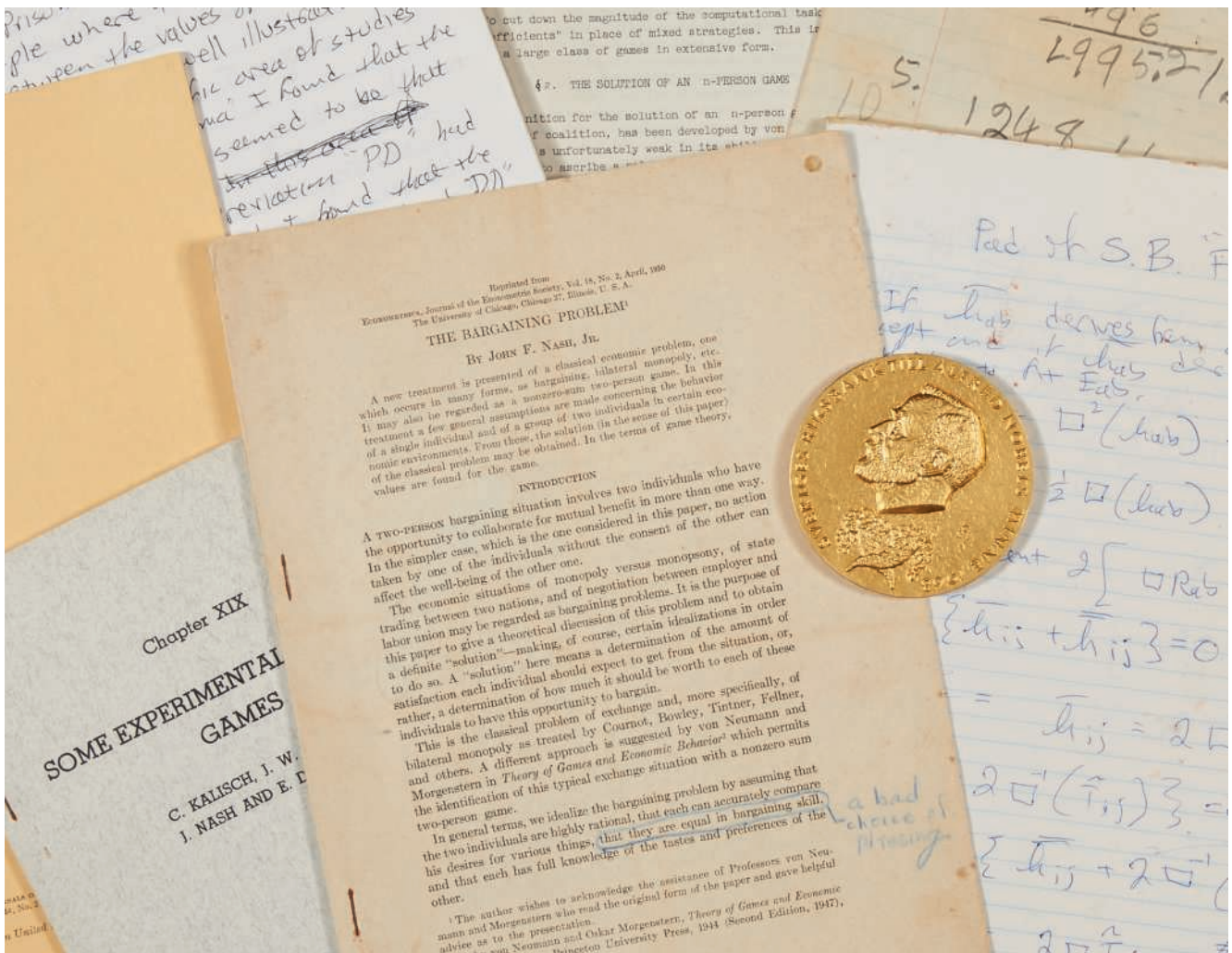


### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
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  
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PETER BEARD (B. 1938)

*Orphaned Cheetah Cubs, Mweiga, Kenya, 1968*

toned gelatin silver print with gelatin silver print collage elements, printed later  
signed, dated and inscribed 'baby cheetahs at feeding time/Mweiga nr. Nyeri via Nairobi, Kenya' in ink (recto)

51 x 70 in. (129.5 x 177.8 cm.)

\$200,000-300,000

## PHOTOGRAPHS

*New York, 2 October 2019*

### VIEWING

28 September-1 October 2019  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

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srabi@christies.com  
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**THE COLLECTION OF  
TERRY ALLEN KRAMER**  
*New York, 16 October 2019*

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