

THE COLLECTOR

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

New York, Tuesday 7 April 2020



CHRISTIE'S



THE COLLECTOR

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

TUESDAY 7 APRIL 2020

AUCTION

Tuesday 7 April 2020
at 10.00 am - (Lots 1-148)
at 2.00 pm - (Lots 180-337)

20 Rockefeller Plaza • New York, NY 10020

VIEWING

Friday	3 April	10.00 am - 5.00 pm
Saturday	4 April	10.00 am - 5.00 pm
Sunday	5 April	1.00 pm - 5.00 pm
Monday	6 April	10.00 am - 5.00 pm

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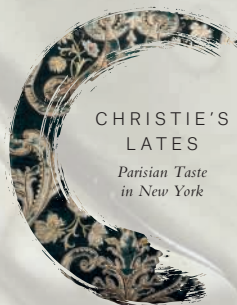
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Friday 5 April, 6:00PM - 8:00PM.
Gallery talks and other activities.
For the full program please see christies.com.

Front cover: Lots 8, 234, 236, 239, 240,
241, 244, 256, 266, 285

Back cover: Lot 92 (detail)

Inside cover: Lot 51 (detail)

Opposite specialist page: Lots 256 (detail)

Guest curator spread:

Page 4: Lots 1, 246, 252, 262, 330, 331

Page 5: Lots 180, 181, 265, 272, 330

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THE COLLECTOR

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



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ALEX PAPACHRISTIDIS, GUEST CURATOR



The Collector is pleased to welcome interior decorator Alex Papachristidis as guest curator for the April 7 auction catalogue and exhibition. Alex's work has been described as thoughtful, personal and eclectic. Editors, designers and clients alike use the word "sophisticated" to define his masterful fusion of modern and traditional elements and his elegant approach to color palette and delightful details that make a room sizzle with style.

Born and raised in New York City, Alex Papachristidis's extensive travel during in his youth helped cultivate his eye. In 1987, he established his own firm and today is known for arresting, refined interiors that meld classical motifs with a modern perspective and sophisticated details. His work has been featured in Architectural Digest, Elle Décor, Veranda, House Beautiful, House & Garden, Southern Accents, InStyle and The New York Times. He has also been featured in a number of published works. In 2012, he published his own book *The Age of Elegance: Interiors* by Alex Papachristidis with Rizzoli. Now in its 4th printing, the book has garnered praise from readers and critics alike. He has been named to Elle Décor's "A-list of Interior Designers", and for several years, including 2020, to Architectural Digest's AD100 List. His second book is slated to be published in 2022.

Gracie, Inc.: new wallpaper panels designed by Alex Papachristidis.

J. Pocker: frame

Cowtan & Tout: Manuel Canovas fabrics, upholstered by Jose Quintana Custom Upholstery Corp.

Everyday Elegance Collection:

Christopher Spitzmiller, Inc. chalk-white ceramic gourd

Table linens, table accessories

Zeze Flowers: flowers and plants throughout.



SESSION I



1

PROPERTY FROM A PRIVATE COLLECTION (LOTS 1-3)

1
TWELVE ROYAL COPENHAGEN PORCELAIN FRUIT PLATES
 19TH/20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS,
 SHAPE NO. 3584, PATTERN NO. 429

Each finely painted with a fruit, identified in Latin on the reverse, within a pierced, 'Flora Danica' style gilt beaded border
 9 in. (22.8 cm.) diameter

\$5,000-7,000

(12)

£3,900-5,400
 €4,500-6,300

2
TWELVE ROYAL COPENHAGEN PORCELAIN ORNITHOLOGICAL PLATES

19TH/20TH CENTURY, BLUE WAVE AND GREEN PAINTED MARKS,
 SHAPE NO. 3549, PATTERN NO. 240

Each finely painted with a different bird in a landscape, identified in Latin on the reverse, within a serrated 'Flora Danica' style gilt beaded border
 10 in. (25.5 cm.) diameter

(12)

\$4,000-6,000

£3,200-4,700
 €3,600-5,400



2

3

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

19TH/20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS,
PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin on the reverse, comprising: two triangular cake dishes, shape no. 3508; twelve dinner plates, shape no. 3549; twelve soup plates, shape no. 3545; twelve bread and butter plates, shape no. 3552; twelve salad or dessert plates, shape no. 3573
10 $\frac{1}{8}$ in. (25.7 cm.) diameter (50)

\$8,000-12,000

£6,300-9,300
€7,200-11,000





4

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR (LOTS 4-5)

4

A DANISH SILVER FLATWARE SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, 1915-1927

Continental pattern, engraved to reverse of handle terminal with monogram JK, comprising:

- | | |
|-------------------------|--|
| Twelve tablespoons | Twelve fruit knives |
| Twelve dessert spoons | Twelve butter spreaders |
| Eleven small teaspoons | Two-piece salad serving set, horn bowls |
| Twelve mocha spoons | Two serving spoons in sizes |
| Eleven egg spoons | Three sauce ladles |
| Eleven demitasse spoons | Two large butter knives |
| Ten salt spoons | One berry spoon |
| Twelve dinner forks | One sugar sifter |
| Twelve luncheon forks | In an associated green leather box with four trays |
| Twelve fish forks | 221 oz. (6,873 gr.) weighable silver |
| Nine lobster picks | (229) |
| Twelve pastry forks | \$8,000-12,000 |
| Twelve fruit forks | £6,300-9,400 |
| Twelve oyster forks | €7,300-11,000 |
| Eleven dinner knives | |
| Eleven luncheon knives | |
| Twelve fish knives | |

PROVENANCE:

Acquired Bukowskis, Stockholm.



5

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

5

A DANISH SILVER AND EBONY KETTLE ON LAMPSTAND, NO. 29
MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Designed by Georg Jensen in 1913, of squat circular form, swing handle with ebony rod, the cover centered by an ebony bud finial, the cylindrical stand pierced with foliage and raised on three trefoil feet, with a removable spirit lamp with ebony handle, *marked to underside of kettle and burner*
12¼ in. (31 cm.) high
49 oz. 2 dwt. (1,527 gr.) gross weight (3)

\$5,000-8,000	£3,900-6,200
	€4,500-7,200

An example of this model from The Rowler Collection was sold in these rooms on 19 January, 2005, lot 145.

6

A DANISH SILVER CENTERPIECE BOWL, NO. 268
MARK OF GEORG JENSEN, COPENHAGEN, 1920

Designed by Johan Rohde circa 1920, the hemispherical bowl with flaring rim, applied bead-and-strapwork lattice to the sides above four beaded loops, on four scrolling bracket feet and standing on a stepped base centered by a bud finial, *marked to underside*
13⅝ in. (34.5 cm.) diameter
89 oz. 12 dwt. (2,787 gr.)

\$25,000-35,000	£20,000-27,000
	€23,000-32,000

A similar example from The Rowler Collection was sold in these rooms, 19 January, 2005, Lot 208. Another example was shown in the exhibition *Georg Jensen, Scandinavian Design for Living* at The Art Institute of Chicago in 2018, and is illustrated in the accompanying publication, page 73.





7

7

A DANISH SILVER BOWL, NO. 197A

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Designed by Georg Jensen in 1916, the flared cylindrical form with an openwork leaf and grape stem on a circular base, *marked under base*
 7 $\frac{7}{8}$ in. (19.6 cm.) diameter
 21 oz. 6 dwt. (662 gr.)

\$3,000-5,000

£2,400-3,900

€2,800-4,500

8

A FRENCH SILVER CENTERPEICE JARDINIÈRE

MARK OF ADOLPHE BOULENGER, PARIS, LATE 19TH CENTURY

Of shaped oval form, the sides with draped swags of berried laurels to either side of central oval bosses, bi-furcated acanthus leaf handles, on six scroll feet, removable silver-plated liner, *marked to underside*

21 in. (53.3 cm.) long, over handles

55 oz. 18 dwt. (1,738 gr.) weighable silver (2)

\$6,000-9,000

£4,700-7,000

€5,400-8,100



8



9 (interior)



9

PROPERTY FROM THE ESTATE OF CLIFFORD CHAPMAN,
PISMO BEACH, CALIFORNIA

9
**AN AMERICAN ART DECO GOLD, ENAMEL,
AND DIAMOND VANITY CASE**

MARK OF E.M. GATTLE & CO., NEW YORK,
CIRCA 1930

The exterior sides with panels of green and blue enamel simulating lapis lazuli bordered in gold, mounted with stylized hinges and door handles set with diamonds, the double door cover opening to reveal a hinged mirror and removable lipstick holder, *marked above mirror 14k GATTLE CO.*
3 in. (7.5 cm.) long

\$3,000-5,000

£2,400-3,900
€2,700-4,500

10
**AN ITALIAN PARCEL-GILT AND
HARDSTONE FIGURAL CORNUCOPIA
COUPE**

MARKED MILAN, AFTER 1968

In Buccellati style, the hinged cover with gilt oak leaves and various hardstone acorns amongst silver fruits, the lower body chased with acanthus and on two acanthus supports, *one support marked 925 and with post-1968 national mark*
11¼ in. (28.5 cm.) high

40 oz. 14 dwt. (1,266 gr.) gross weight

\$3,000-5,000

£2,400-3,900
€2,700-4,500



10



11

11
A GEORGE VI SILVER TWO-HANDLED CUP AND COVER

MARK OF GOLDSMITHS & SILVERSMITHS CO. LTD., LONDON, 1949

Of vase form, chased with horseshoes above the stepped foot, the finial chased and engraved with horseshoes and polo mallets, *marked near one handle and to flange of cover, underside stamped THE GOLDSMITHS & SILVERSMITHS COMPANY LTD 112 REGENT STREET W*

19½ in. (49.5 cm.) high
 117 oz. 16 dwt. (3,664 gr.)

\$4,000-6,000

(2)
 £3,200-4,700
 €3,600-5,400

~12
AN EDWARD FARMER SILVER-GILT MOUNTED CHINESE PALE WHITISH-GREEN JADE INKWELL AND PEN

THE SILVER MARK OF EDWARD I FARMER, NEW YORK, EARLY 20TH CENTURY

The inkwell with carved red coral finial, the shaped quatrefoil base carved in high relief with two stylized dragons, the pen marked 'STERLING'

6 in. (15.2 cm.) long, the inkwell stand

\$5,000-7,000

(2)
 £3,900-5,400
 €4,500-6,300



12

AN ENQUIRING EYE: PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTOR (LOTS 13-14)

13

**A FRENCH ART DECO SILVER AND JADE
TUREEN AND COVER**

MARK OF PUIFORCAT, PARIS, AFTER 1925

Designed by Jean E. Puiforcat, on a low foot, the
sides and cover with chased panels, with a jade
ring finial, *marked to side of tureen and flange of
cover, stamped to underside MADE IN FRANCE /
JEAN PUIFORCAT, PARIS*

9 $\frac{1}{2}$ in. (24.5 cm.) diameter

57 oz. 4 dwt. (1,779 gr.) gross weight (2)

\$10,000-15,000

£7,900-12,000

€9,100-14,000

This dish was first presented at the Exposition
Internationale des Arts Décoratifs et Industriels
Modernes in Paris in 1925. An identical example
can be found in the collection of the Musée des
Arts Décoratifs in Paris (Inventory Number 25450
A). A similar tureen with a pink onyx ring finial
on a mirrored plateau was sold in these rooms, 9
December, 2003, lot 180.



13

14

**A FRENCH ART DECO SILVER, CUT-GLASS,
AND JADE TUREEN AND COVER**

MARK OF PUIFORCAT, PARIS, AFTER 1925

Designed by Jean E. Puiforcat, of faceted *bombé* form
with silver rim, the cover with chased panels and jade
ring finial, *marked to flange of cover and rim of body*

9 in. (23 cm.) diameter

10 oz. (311 gr.) weighable silver (2)

\$6,000-9,000

£4,700-7,000

€5,400-8,100

A similar tureen with jade ring finial on a mirror
plateau was sold Sotheby's, Paris, 3 May, 2018, lot 72.



14



15

PROPERTY FROM A LONG ISLAND COLLECTION

15

A FRENCH ART DECO SILVER AND PARCEL-GILT CHALICE

MARK OF JEAN DESPRES, PARIS, CIRCA 1930

With a spot-hammered bowl on a rectangular stem applied with four parcel-gilt bosses, the circular foot applied with rectilinear bands, *marked throughout*
6¼ in. (16 cm.) high
17 oz. 2 dwt. (532 gr.)

\$6,000-8,000

£4,700-6,200

€5,400-7,200

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR (LOTS 16-18)

16

AN AUSTRIAN SILVER KETTLE ON LAMPSTAND, DESIGNED BY JOSEF HOFFMANN

MARK OF THE WIENER WEKSTÄTTE, VIENNA, EARLY 20TH CENTURY

The kettle of twelve sided drum form with removable securing rods tipped with ebony spheres, faceted ebony loop handle and ebony finial, the stand with four supports raised on a stepped oval base, the burner with ebony handles, *marked throughout and with designer mark for Hoffmann, the stand also marked with maker's mark for Adolf Erbrich*

11¼ in. (28.5 cm.) high

90 oz. 16 dwt. (2,824 gr.) gross weight

(3)

\$8,000-12,000

£6,300-9,300

€7,200-11,000

PROVENANCE:

Acquired Barry Friedman Ltd., New York.



16

17

AN AUSTRIAN SILVER THREE-PIECE TEA SERVICE AND TRAY, DESIGNED BY JOSEF HOFFMANN

MARK OF THE WIENER WERKSTÄTTE, VIENNA, CIRCA 1925

Comprising a teapot, creamer, sugar bowl and cover, and tray, all of fluted drum form with spot-hammered surfaces, conforming tray with upturned sides, all with wooden loop handles and knob finials, *marked to undersides and with designer mark for Hoffmann*

16½ in. (42.2 cm.) long, over handles, the tray; 10 in.

(25.5 cm.) long, over handle, the teapot

62 oz. 12 dwt. (1,947 gr.) gross weight

(4)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

PROVENANCE:

Acquired Barry Friedman Ltd., New York.



17

18
AN AUSTRIAN SILVER BOWL, DESIGNED BY
JOSEF HOFFMANN
 MARK OF THE WIENER WERKSTÄTTE, VIENNA,
 EARLY 20TH CENTURY

Twelve sided with everted rim subtly chased with notches
 and on three conforming hexagonal feet, *marked on*
underside and with designer mark for Hoffmann
 9½ in. (24 cm.) diameter
 14 oz. 2 dwt. (439 gr.)

\$6,000-9,000 £4,700-7,000
 €5,400-8,100

PROVENANCE:
 Acquired Barry Friedman Ltd., New York.

LITERATURE:
 For a similar example, see Dr. Waltraud Neuwirth, *Wiener*
Werkstätte: Die Schutzmarken, The Registered Trade
Marks, Vienna, 1985, p. 224, fig. 267.



18



19

PROPERTY FROM A PROMINENT AMERICAN COLLECTION (LOTS 19-20)

19

A SET OF FOURTEEN ITALIAN SILVER PLACE PLATES

MARK OF GIANMARIA BUCCELLATI, BOLOGNA, LATE 20TH CENTURY

Circular with applied leaf-tip-and-dart rims, *marked to underside*

12½ in. (32 cm.) diameter

380 oz. 2 dwt. (11,821 gr.)

(14)

\$10,000-15,000

£7,800-12,000

€9,000-13,000



20

20

AN EXTENSIVE SET OF SIXTY-FOUR ITALIAN SILVER NAPKIN RINGS

MARK OF BUCCELLATI, PADUA, LATE 20TH CENTURY

Each shaped oval with scalloped rims, all with original Buccellati boxes, *marked to sides*

2½ in. (6.5 cm.) long

83 oz. 4 dwt. (2,588 gr.)

(64)

\$3,000-5,000

£2,400-3,900

€2,800-4,500

21

**AN ITALIAN SILVER FIGURAL THREE-TIER
CENTERPIECE**

MARK OF BUCCELLATI, BOLOGNA, LATE
20TH CENTURY

Modeled as grape leaves and scrolling vine tendrils
extending from a central twisted vine openwork
support, *marked to underside*

20 in. (51 cm.) high

170 oz. 18 dwt. (5,315 gr.)

\$15,000-25,000

£12,000-19,000

€14,000-22,000





22

22

AN ITALIAN SILVER MODEL OF A RABBIT

MARK OF BUCCELLATI, MILAN, CIRCA 1960

Realistically modeled as a rabbit resting on his hind legs, *underside engraved*

BUCCELLATI 800

16½ in. (41.9 cm.) high

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

\$12,000-18,000

£9,400-14,000

€11,000-16,000

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L.
KLINGENSTEIN (LOTS 23-24)

23

**A SET OF EIGHT ITALIAN SILVER FIGURAL SALT AND PEPPER
CASTERS**

MARK OF MARIO BUCCELLATI, MILAN, CIRCA 1965

Each realistically modeled as a cluster of mushrooms, each with two

removable mushrooms with pierced screw-off covers, *all marked to undersides*

Each 2½ in. (6.5 cm.) high

40 oz. 2 dwt. (1,247 gr.)

(24)

\$2,000-3,000

£1,600-2,300

€1,900-2,700



23

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN
(LOTS 23-24)

24

**AN ITALIAN SILVER AND CUT-GLASS SEVEN-BOWL
CENTERPIECE EPERGNE AND FOUR MATCHING CANDLESTICKS**
MARK OF MARIO BUCCELLATI, MILAN, CIRCA 1965

The centerpiece formed as twelve frolicking putti trailing ribbons supporting a large central ribbed and lattice-cut glass bowl and six conforming sweetmeat dishes, the candlesticks each modeled as a putti holding aloft a torch cast with acanthus and standing on a tangle of ribbons, *the candlesticks each marked on underside or foot, the centerpiece marked on ribbon at side*
26½ in. (67.3 cm.) diameter, the epergne; 8½ in. (20.5 cm.) high, the candlesticks
261 oz. 18 dwt. (8,145 gr.) weighable silver (12)

\$25,000-35,000

£20,000-27,000

€23,000-31,000





25



26

25

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

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

Finely painted and hand-tooled in white slip with a maiden seated in a tree, putti sleeping in hammocks among the branches, she tickling one with a peacock feather

7 x 11½ in. (17.7 x 29.2 cm.)

\$8,000-12,000

£6,300-9,300

€7,200-11,000

The back of this plaque has a period sticker to the reverse with the subject's possible title, "Waking of Cupids".

26

A MINTONS PORCELAIN PATE-SUR-PATE MAUVE MOON FLASK

DATE CYPHER FOR 1878, GILT CROWNED GLOBE MARK, IMPRESSED SHAPE NUMBER ...61, SIGNED L.(OUI) SOLON

Finely painted and hand-tooled in white slip with a kneeling maiden crashing cymbals awakening a beehive of putti, the reverse with putti falling amongst the stars

5½ in. (14.2 cm.) high

\$6,000-8,000

£4,700-6,200

€5,400-7,200

27

**A MINTONS PORCELAIN PATE-SUR-PATE
PEACOCK-BLUE VASE**

LATE 19TH CENTURY, GILT CROWNED GLOBE
AND IMPRESSED UPPERCASE MARK, VARIOUS
IMPRESSED CYPHERS, SIGNED L.(OUI) SOLON

Of flattened shield shape, finely painted and hand-tooled
in white slip with a classically draped maiden tending to a
brazier, the reverse with putti floating amongst the smoke,
the neck with stylized foliate forms in sage-green, cobalt and
sky-blue slip

10¼ in. (26 cm.) high

\$20,000-30,000

£16,000-23,000

€18,000-27,000





28

A PAIR OF MINTONS PATE-SUR-PATE CHOCOLATE-BROWN VASES, 'DEPART ET ARRIVEE'

CIRCA 1876, RECORDED AS SHAPE NO. 1937, EACH SIGNED L(OUIS) SOLON

Finely painted and hand-tooled in white slip within a maiden and putto either setting sail or dropping anchor, the reverse with either a dolphin and rudder among the waves or a dolphin and anchor at the bottom of the sea, the neck with stylized foliate forms and gilt gadroons, flanked by rope-twist handles with bearded mask terminals

15½ in. (39.3 cm.) high

(2)

\$30,000-50,000

£24,000-38,000

€28,000-46,000

A sketch of the present pair of vases can be found in Solon's Illustrated Journal, where they are listed as '*Paire de vases f.[ond] brun. Départ et Arrivée*'. Solon records working on them for eight days between 11 May and 11 June 1876.



■29

**F. SAUL (FRENCH, LATE 19TH/EARLY
20TH CENTURY)**

DIANA THE HUNTRESS

signed *PROF. F. SAUL* (to the base)

42½ in. (108 cm.) high

Circa 1900.

\$12,000-18,000

£9,400-14,000

€11,000-16,000



30



31

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

30

A LARGE VICTORIAN CUT AND ETCHED-GLASS TEN-LIGHT TORCHERE

ATTRIBUTED TO F. & C. OSLER, BIRMINGHAM, CIRCA 1870

With tiered etched hurricane shades and pendant lustres, raised on a later octagonal mahogany plinth

85 in. high (216 cm.) high, 34½ in. (87.7 cm.) wide, overall (2)

\$3,000-5,000

£2,400-3,900

€2,700-4,500

31

A LOBMEYR ENAMELED AND GILT GLASS DRINKING SET

LATE 19TH CENTURY, EACH WITH GILT MONOGRAM MARK

Enameled with 18th century figures at leisure pursuits, within red and gilt scrollwork, comprising: a handled decanter and stopper; and six footed liqueur glasses

7¼ in. (19.7 cm.) high, the decanter (8)

\$5,000-7,000

£3,900-5,400

€4,500-6,300



32

32

A PAIR OF MINTONS PORCELAIN COBALT-BLUE, TURQUOISE AND CHOCOLATE-BROWN GROUND VASES ON FIXED STANDS
LATE 19TH CENTURY, PUCE PRINTED CROWNED GLOBE MARKS

Painted to each side with undulating panels of turquoise and cobalt-blue enriched with gilt crescents, the chocolate brown panels with stylized gilt flowers

12½ in. (10.7 cm.) high

(2)

\$3,000-5,000

£2,400-3,900

€2,700-4,500

33

A LARGE AMERICAN GILT-BRONZE AND LAPIS LAZULI MANTEL CLOCK

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

The dial signed 'EDW. F. CALDWELL & CO. INC./NEW YORK'; the works signed 'CHELSEA CLOCK CO./BOSTON, U.S.A' and numbered '155674', the base stamped '08620'

32 in. (81.5 cm.) high, 17¾ in. (45 cm.) wide, 7¼ in. (18.5 cm.) deep

\$15,000-25,000

£12,000-19,000

€14,000-22,000

The design record for the present model was entered into the Caldwell & Co. ledger on 15 February 1910 for a 'Mr. Etesse'. Though little is known of the supposed interior decorator, it is clear from the large number of designs commissioned from 1910 onward that his clientele likely figured among the Gilded Age elite. In addition to an order for the present clock for an anonymous patron, he also ordered an extravagant pair of *torcheres* from the firm, assumed to be those in the I. Burden Townsend mansion, New York.



The clay maquette for the present model recorded in Caldwell's photographic design records, circa 1903. Courtesy of the Smithsonian Libraries, Washington, D.C.



33



34

PROPERTY FROM A PROMINENT AMERICAN COLLECTION
(LOTS 34-37)

34
AN EXTENSIVE ASSEMBLED BACCARAT RUBY AND CLEAR GLASS PART STEMWARE SERVICE

20TH CENTURY, ACID-ETCHED FACTORY MARKS

Comprising one hundred forty-three ruby and clear glass champagne flutes in the 'Mille Nuits' pattern; in the 'Vega' pattern: thirty-eight ruby and clear glass Rhine wine glasses, twelve ruby and clear glass martini glasses; nine clear red-wine glasses, eleven clear glass water goblets, fifteen clear champagne flutes and thirteen clear Rhine wine glasses; and in the 'Mosaique' pattern: thirty ruby and clear glass small tumblers and twenty larger tumblers

11½ in. (29.5 cm.) high, the champagne flutes (291)

\$6,000-8,000	£4,700-6,300
	€5,400-7,200



35

35
A FRENCH ORMOLU-MOUNTED ETCHED GLASS TANTALUS

LATE 19TH/EARLY 20TH CENTURY

The circular hinged case with faux bamboo rim and handles, fitted with removable drink set comprising four decanters and thirteen cordial glasses

13 in. (33 cm.) high, 11½ in. (29.2 cm.) wide, closed (20)

\$3,000-5,000	£2,400-3,900
	€2,700-4,500

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 October 2009, lot 124.

■36

**A LARGE ORMOLU, CUT AND PRESSED-GLASS TEN-LIGHT
CHANDELIER**

20TH CENTURY

51½ in. (130.8 cm.) high, 34½ in. (87.7 cm.) diameter

\$10,000-15,000

£7,800-12,000

€9,300-14,000

■37

**A LARGE ORMOLU, CUT AND PRESSED-GLASS TEN-LIGHT
CHANDELIER**

20TH CENTURY

En suite with preceding lot

51½ in. (130.8 cm.) high, 34½ in. (87.7 cm.) diameter

\$10,000-15,000

£7,900-12,000

€9,100-14,000



36



37



38

PROPERTY OF A GENTLEMAN

38
**A FRENCH ORMOLU MANTEL
 CLOCK**

CAST BY FERDINAND
 BARBEDIENNE, THE DESIGN BY
 LOUIS-CONSTANT SEVIN, PARIS,
 CIRCA 1890

Surmounted by a figure of Neptune, the
 dial signed 'F. Barbedienne / Paris'; the
 movement stamped 'J.E. DUPONT PARIS
 / 10977' with Apollo sunburst pendulum,
 raised on a rectangular plinth, the left side
 of Neptune's base and right side of plinth
 inscribed 'F. BARBEDIENNE'
 34¼ in. (87 cm.) high, 18¾ in. (47.6 cm.)
 wide, 8 in. (20.3 cm.) deep (2)

\$10,000-15,000 £7,800-12,000
 €9,000-13,000



The present model exhibited at the 1889
 Paris *Exposition universelle*.

Louis-Constant Sévin (d. 1888) worked as chief designer at Barbedienne for 23 years from 1855 and created the most varied and innovative objects for Barbedienne's awe-inspiring displays at the international exhibitions and for his most prestigious commissions. A model of the present clock, reprising the Berainesque decoration of the cabinetry of André-Charles Boulle and the sunburst mounts frequently seen on furniture made during the *ancien régime*, was shown at the 1889 *Exposition universelle* in Paris. A slightly larger example of this model was sold at Christie's, New York, 21-22 October 2010, lot 173 (\$40,000).

PROPERTY FROM A PROMINENT AMERICAN
 COLLECTION

■ **39**
**A SET OF FOUR ORMOLU THREE-LIGHT
 WALL-LIGHTS**
 FIRST HALF 20TH CENTURY

With large floral-form drip-pan, the stem wrapped
 in claret-colored velvet
 45½ in. (115.6 cm.) high (4)

\$4,000-6,000 £3,200-4,700
 €3,600-5,400



39



■-40

A FRENCH BRASS AND PEWTER-INLAID BURR-AMBOYNA AND EBONY CENTER TABLE
CIRCA 1870

The rounded rectangular top with brass edge, inlaid with geometric bands of brass, interspersed with pewter bands of garland, a mask of Comedy and Tragedy at each corner, the central circular medallion surrounded by arabesques, on four legs connected by platform stretcher, on casters 30½ in. (77.5 cm.) high 60 in. (152.4 cm.) wide, 36¾ in. (93.4 cm.) deep

\$10,000-15,000

£7,800-12,000
€9,000-13,000

Typical of art/industrial design prevalent during the second half of the 19th century and disseminated via the 'Great Exhibitions', this impressive center table draws on multiple and varied design sources. The form, especially the square tapering baluster legs, recalls tables from the Italian renaissance and is harmoniously coupled with diverse marquetry motifs drawn from both Jean Berain and the *néo-grec*.

An attribution can be made by comparison with a cabinet called '*Bahut style Grec*' designed by Jean Brandely (active 1867-1873) and made by Charles Guillaume Diehl (1811-1885) today in the Musée d'Orsay (OAO 992). The design inspiration is so varied however, that a non-European authorship is possible, for example the New York *émigré* Herter Brothers who are known to have collaborated with Diehl's Parisian contemporary, the *ébéniste* Joseph Cremer (active 1855-1878), who fittingly was a famed *artiste en mosaïque et marqueterie*.





(reverse)



**AN AMERICAN SILVER, COPPER, AND ANTLER EIGHT-LIGHT
CANDELABRUM CENTERPIECE**

ATTRIBUTED JOSEPH HEINRICH, NEW YORK, EARLY 20TH
CENTURY, RETAILED BY SHREVE, CRUMP, & LOWE CO.

Of oval form with everted undulating rim bordered in silver and terminating at ends in leafy scrolls, the copper body applied to one side with a bear head, the other with an oxen head, both flanked by boughs of pine, the ends further applied with scrolls and pinecones where four antler branches extend, the branches wrapped with silver strapwork and topped by copper drip pans with scalloped silver rims and copper campana-form nozzles, all raised on four copper bracket feet cast as acanthus, *underside with retail mark for Shreve, Crump, & Lowe Co.*

24 in. (86.3 cm.) long

\$40,000-80,000

£32,000-62,000

€36,000-72,000

Joseph Heinrich was an important arts-and-crafts movement metal worker of the early 20th century. Though his work is often unsigned, the hammered copper and distinctly American decorative schemes are easily identifiable. Heinrich often retailed his work through firms like Tiffany & Co. in New York and Shreve, Crump & Lowe Co. in Boston, whose clients were newly interested in the possibility of American design as an evolving movement.

Works by Heinrich of this monumental scale are incredibly rare, with the only known comparable works being a punch service in the collection of the Philadelphia Museum of Art (Accession Number 1993-65-1), and an almost identical service sold in these rooms, 21 January, 2000, Lot 221, for \$134,500, as well as a clock sold Sotheby's, New York, 15 December, 2011, Lot 20. Additionally, very few examples of lighting by Heinrich, specifically candelabra, are known to exist.

For similar applied silver oxen and bear heads, as well as antlers with similar silver strapwork mounts, see a pair of tankards sold Sotheby's, New York, 15 December, 2011, Lot 21. For another similar example of silver strapwork on antler, see a pitcher set sold in these rooms, 21 January, 2000, Lot 222.





42

PROPERTY FROM A PROMINENT AMERICAN COLLECTION

42
AN AMERICAN SILVER LUNCHEON FLATWARE SERVICE

MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS, 20TH CENTURY

Francis I pattern, comprising:

Thirty-six teaspoons

Sixty luncheon forks

Fifty-nine salad forks

Sixty-three luncheon knives

225 oz. 12 dwt. (7,016 gr.) weighable silver

(218)

\$6,000-8,000

£4,700-6,200

€5,400-7,200

PROPERTY FROM THE ESTATE OF CLIFFORD CHAPMAN, PISMO BEACH, CALIFORNIA

■ **43**

A SILVER-PLATED FOUR-PART MIRROR PLATEAU
 PROBABLY FRENCH, LATE 19TH CENTURY

Of elongated oval form with mirrored surfaces bordered by bands of rosettes and with a rocaille gallery, resting on lion paw feet and with wood supports to underside, *apparently unmarked*

65½ in. (166.5 cm.) long

(4)

\$3,000-5,000

£2,400-3,900

€2,700-4,500



43



The present model illustrated in J. Waring, *Masterpieces of Industrial Art and Sculpture at the International Exhibition, 1862*, vol. 3, pl. 211.

PROPERTY FROM A PROMINENT AMERICAN COLLECTION (LOTS 44-45)

44
A VICTORIAN PARCEL-GILT AND SILVER-PLATED WINE COOLER

BY ELKINGTON & CO., DESIGNED BY W. ALBERT WILLIAMS, BIRMINGHAM, THIRD QUARTER 19TH CENTURY

The body applied with panels of classical maidens, on four scroll supports above paw feet, with removable liner, the underside stamped "1499 / ELKINGTON & CO."

12½ in. (31.8 cm.) high, 10½ in. (26.7 cm.) wide

\$3,000-5,000

£2,400-3,900
 €2,700-4,500

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 October 2009, lot 43.

The present wine cooler is derived in design from a service exhibited by Elkington at the 1862 International Exhibition in London. The extensive service, decorated in the 'Pompeian' taste, was comprised of at least thirteen pieces in parcel-gilt silver and enamel designed by W. Albert Williams, who served as head of Elkington's design studio from 1855 until his death in 1899.



44

45
A FRENCH ELECTROPLATED AND CUT-CRYSTAL CENTERPIECE
 BY BACCARAT, PARIS, LATE 19TH CENTURY

Of oval form, the basketweave basin centered by courting doves, the underside stamped with Baccarat *cachet*

4½ in. (11.5 cm.) high, 20½ in. (52 cm.) wide

(2)

\$4,000-6,000

£3,200-4,700
 €3,600-5,400

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 October 2009, lot 127.



45



46

46
A PAIR OF CHINESE ARCHAIC BRONZE CHARIOT FITTINGS
WESTERN ZHOU DYNASTY (C. 1100-771 BC)

Each in the shape of a 'Y' with a pierced stem, set with two small lug handles at the mid-section, with bluish-reen patina, with *hongmu* stands 10 in. (25.4 cm.) high, the bronze (4)

\$2,000-3,000

£1,600-2,300
€1,800-2,700

PROVENANCE:

Nagatani, Inc., Chicago, 1975.

47
A GROUP OF FOUR SILVERED-METAL CANDELSTICKS
POSSIBLY ITALIAN, 20TH CENTURY

Each modeled as a standing crane
15¼ in. (38.8 cm.) high

(4)

\$3,000-5,000

£2,400-3,900
€2,700-4,500

A nearly identical pair of gilt-bronze examples were sold *Mario Buatta: Prince of Interiors*, Sotheby's, New York, 23-24 January, 2020, lot 597 (\$15,000).



47



48

48
PHILIP (1908-1988) AND KELVIN (B. 1936) LAVERNE

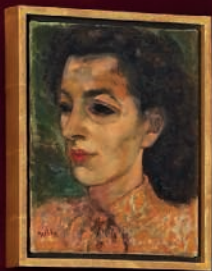
A 'Lo Ta Hexagonal Cube' Side Table, 1960s

signed 'Philip Kelvin LaVerne' on one corner
pewter, enameled and patinated bronze
15½ in. (39.4 cm.) high, 18½ in. (46 cm.) wide, 10 in. (25.4 cm.) deep

\$3,000-5,000

£2,400-3,900
€2,700-4,500

A pair of this model were sold *Rooms as Portraits: Michael S. Smith*, Christie's, New York, 26 September 2018, lot 220 (\$47,500).



PROPERTY OF A GENTLEMAN

49

A FRENCH ELECTROPLATED COPPER 'VASE PERSIAN'
BY CHRISTOFLE ET CIE., DESIGNED BY EMILE REIBER, PARIS, CIRCA 1878

Of vase form, decorated overall with *arabesques*, the underside of foot stamped 'CHRISTOFLE' and '1044483'
15½ in. (39.4 cm.) high, excluding fitments

\$5,000-7,000

£3,900-5,400

€4,500-6,300

Émile-Alphonse Reiber (d. 1893) was appointed head of Christofle's design studio in 1865, and became the preeminent designer of French mixed metal works. With Christofle's considerable technical capabilities in orfèvrerie, galvanoplastie (electroplating) and bronze-work at his disposal, Reiber was able to produce exquisite Persian, Chinese and Japanese-inspired designs. The present lot was designed in 1869, and employs some of the characteristic design elements of the Persian taste. A similar vase by Reiber circa 1875 was sold at Christie's, New York, 10 April 2018, lot 333 (11,250).



49

50

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

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

14¼ in. (36.1 cm.) high

(2)

\$2,000-3,000

£1,600-2,300

€1,800-2,700

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



50

PROPERTY OF A GENTLEMAN

51

**A THEODORE DECK FAIENCE CELADON-
GROUND ELEPHANT VASE**

CIRCA 1880-90, IMPRESSED TH DECK MARK

Modeled as a bejeweled elephant wearing a
saddlecloth, supporting a *gu* form vase molded
with lotus and dragons

20¾ in. (52.6 cm.) high

\$15,000-20,000

£12,000-16,000

€14,000-18,000

Compare the 'Persian blue' pair of elephant
vases in the collection of the renowned architect
Peter Marino, see E. Tornier, *Théodore Deck: The
Peter Marino Collection*, London, 2019, pp. 56-5,
no. 49. Two pairs of this rare form were offered
at Aguttes, Paris on 13 November 2013, lot 9
(66,300 euros) 8 October, 2014, lot 13 (61,200
euros).





52

■ 52

A LARGE ORMOLU-MOUNTED CHINESE FAMILLE VERTE PORCELAIN CACHE POT

THE PORCELAIN LATE QING DYNASTY (LATE 19TH/EARLY 20TH CENTURY), THE MOUNTS LAST QUARTER 19TH CENTURY

Of cylindrical form with everted rim, decorated with sprays of chrysanthemum on vinery ground, the handle terminals formed as lion heads, on paw feet

22¼ in. (56.5 cm.) high, 23 in. (58.5 cm.) wide

\$10,000-15,000

£7,800-12,000

€9,000-13,000

PROPERTY OF A GENTLEMAN

■ 53

A THEODORE DECK FAIENCE 'PERSIAN BLUE' VASE

CIRCA 1875, TWICE IMPRESSED TH DECK MARK

Molded in the Chinese taste with variant key-pattern and trellis, flanked by beast-mask handles suspending rings 13 in. (33 cm.) high

\$8,000-12,000

£6,300-9,300

€7,200-11,000

For a similar pair of vases in the collection of the renowned architect Peter Marino, see E. Tornier, *Théodore Deck: The Peter Marino Collection*, London, 2019, p. 73, no. 57.



53



54

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

54

A CHINESE GREEN-GLAZED POTTERY MODEL OF TREE
HAN DYNASTY (206 BC - 220 AD)

The branches terminating with birds and with monkeys climbing amongst them, the rim of the bowl applied with birds and dogs, the interior with hunters standing amongst turtles and fish aiming their crossbows and spears towards the tree

15 in. (38.1 cm.) high

\$4,000-6,000

£3,100-4,600
€3,600-5,300

PROVENANCE:

Acquired from Vanderven & Vanderven, Netherlands, 30 June 1998.

▲55

A PAIR OF CHINESE GE-TYPE CONG-FORM VASES

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

(Drilled)

11 in. (27.9 cm.) high

(2)

\$3,000-5,000

£2,400-3,900
€2,700-4,400

PROVENANCE:

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



55

■56

PHILIP (1908-1988) AND KELVIN (B. 1936) LAVERNE

A rectangular low table, 1960s

inscribed 'Philip Kelvin Laverne' and 'Kelvin Philip Laverne' to tabletop pewter, enameled and patinated bronze

15½ in. (38.4 cm.) high, 57 in. (144.8 cm.) wide, 20 in. (50.8 cm.) deep

\$5,000-7,000

£3,900-5,400
€4,500-6,300



56



57

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

■57
A CHINESE SMALL COROMANDEL BROWN LACQUER SIX-PANEL SCREEN

KANGXI PERIOD, WITH CYCLICAL DATE GUIWEI CORRESPONDING TO 1703

Carved with figures in a continuous pavilion scene, the reverse with inscription and dated

72 in. (182.8 cm.) high, 17½ in. (43.4 cm.) wide, each panel

\$3,000-5,000

£2,400-3,900
 €2,700-4,500

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

■58
A PAIR OF CLOISSONNÉ ENAMEL FIGURES OF LEOPARDS
 19TH-20TH CENTURY

Each figure crouching on its hind legs, bracing its forelegs braced, realistically decorated with irregular black-tinged spots on the ochre-yellow body, and a white belly centered by a 'cash' design
 21½ in. (55 cm.) and 21½ in. (54 cm.) long (2)

\$5,000-8,000

£3,900-6,200
 €4,500-7,200

A pair of similar leopards from a Paris apartment designed by Jacques Grange was sold at Christie's London, 19 November 2010, lot 551. A single leopard sold at Christie's New York, 17 March 2017, lot 1057.



58



■ 59

A LARGE PAIR OF ORMOLU-MOUNTED CHINESE FAMILLE ROSE BALUSTER VASES

THE PORCELAIN LATE QING DYNASTY (LATE 19TH/EARLY 20TH CENTURY), THE MOUNTS LATE 19TH CENTURY

Each decorated with scenes of figures in landscapes, peaches, pomegranates and flowers on a key-fret turquoise ground
30 in. (76.2 cm.) high, 13½ in. (34.3 cm.) wide

(2)

\$12,000-18,000

£9,400-14,000
€11,000-16,000



60

■ 60

A LARGE PAIR OF ORMOLU-MOUNTED SAMSON PORCELAIN POTPOURRI VASES AND COVERS

LATE 19TH CENTURY

Each with domed lid with pinecone finial, above a bulbous vase painted with figures with parasols in landscapes, on three monopodia
27¼ in. (70.5 cm.) high (4)

\$10,000-15,000

£7,800-12,000
€9,000-13,000

The decoration for the present lot evokes traditional *Kakiemon* porcelain. Listed as '*glacière coréenne Louvre*' by Samson, the original - conserved at the Louvre (inv. OA 5488) - was in the collection of Pierre Paul Louis Randon de Boisset and the duc d'Aumont before being purchased by King Louis XVI (F. Slitine, *Samson: génie de l'imitation*, Paris, 2002, p. 181).

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

61

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE EXPORT STYLE PHEASANTS

LATE 19TH CENTURY

Each mounted on a rock-form base
25¾ in. (65.4 cm.) high (2)

\$6,000-8,000

£4,700-6,200
€5,400-7,200

A pair of nearly identical colorfully plumed Samson pheasants without mounts were sold at Christie's, New York, 24 January 2005, lot 92 (\$26,700).



61

■62

**A PAIR OF ARCHAISTIC CHINESE BRONZE
VASES, MOUNTED AS LAMPS**

EARLY 20TH CENTURY

On mahogany stands with sage green silk shades
and serpentine finials

27¾ in. (70.5 cm.) high, including fitments (4)

\$5,000-8,000

£3,900-6,200

€4,500-7,200



62

■63

**A FRENCH ORMOLU AND COROMANDEL
LACQUER-MOUNTED BOIS SATINE
COMMUNE**

LAST QUARTER 19TH CENTURY

The breakfront *brèche* marble top, above three
cupboard doors, the sides each inset with a lacquer
panel decorated with a flower-filled vase, on slight
cabriole legs

39 in. (99 cm.) high, 53¾ in. (136.5 cm.) wide, 22¾ in.
(57.8 cm.) deep (2)

\$10,000-15,000

£7,800-12,000

€9,000-13,000



63



64

64

A LARGE PAIR OF FRENCH TERRACOTTA PLAQUES

LATE 19TH CENTURY, IMPRESSED MARKS FOR MAISON PICHENOT AND 5080, SIGNED CH. HOURY.

Painted in the Orientalist style with a man and a woman in an interior, he with sword, she carrying a coffee-pot on a tray
32 x 20 in. (81.2 x 50.8 cm.), the plaque (2)

\$6,000-8,000

£4,700-6,200
€5,500-7,300

Founded in 1833 by M. Pichenot, the Pichenot-Loebnitz factory became known for the large-scale enamel tiles it produced for churches and castles in the early 19th Century. After Jules Loebnitz succeeded Pichenot as director in 1857, he began collaborating with Paul Sédille on important architectural projects that earned the factory international acclaim at the 1878 and 1900 Exposition Universelle in Paris.

Jules Charles Houry is recorded as a painter on faïence in the second half of the 19th Century, displaying works at the Exposition Universelle in 1867, 1878 and 1889 and the 1876 Centennial International Exhibition in Philadelphia.



PROPERTY FROM A PRIVATE COLLECTION

65

A POLYCHROME PAINT-DECORATED SIX-PANEL FLOOR SCREEN

POSSIBLY FRENCH, FIRST HALF 20TH CENTURY

Each panel depicting various woman exotically garbed within shaped cartouches, within geometric borders
83¾ in. (212.7 cm.) high, 16 in. (40.6 cm.) wide, each panel

\$6,000-8,000

£4,700-6,200
€5,400-7,200

65

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
(LOTS 66-67)

■66

AN ISFAHAN CARPET

CENTRAL PERSIA, 17TH CENTURY AND
LATER

*Reduced in length with main border rewoven at one
end, the soft red field with an 'in-and-out' palmette
trellis overall within a wide forest green palmette
and saz leaf border*

Approximately 16 ft. 9 in. x 9 ft. 6 in. (515 cm. x 293
cm.)

\$15,000-25,000

£12,000-19,000

€14,000-22,000

Recognizable by their radiating arabesque-filled
burgundy fields, as well as by their prevalence
in 17th century Dutch and Flemish paintings,
red-ground Isfahan carpets were among the most
sought-after pieces not only in their time, but also
in the current market. These classic "in-and-
out palmette" carpets were produced in great
numbers for both the local market and for export
to Europe from the end of the 16th century during
the artful and lavish reign of Shah Abbas (1587-
1629) until the second half of the 18th century.

Within the group there are variations and this
example is notable for its wide green border of
bold palmettes flanked by a pair of saz leaves
as well as its graceful and layered system of
spiraling tendrils and interlacing cloudbands.





■67

A MUGHAL SMALL CARPET
NORTH INDIA, 18TH CENTURY

The light claret field with a delicate floral trellis overall within a claret thick tendril and palmette border
Approximately 13 ft. 1 in. x 5 ft. 7 in. (13.1 cm. x 173.7 cm.)

\$8,000-12,000

£6,200-9,300

€7,200-11,000

When the influential Shah Tahmasp (1514-1576) closed many of the royal design workshops in Persia in the 1540s due to his lack of interest in the arts, many Persian artists went to India with their high level skills, workshop experience and sophisticated design vocabulary. Carpets during the Mughal period therefore derived their designs heavily from those of Persia, sometimes copying extant Persian carpet designs, but more often incorporating Indian design vocabulary.

During the reign of Shah Jahan (1628-1648) a definite Indian artistic style was developed and can be divided into three design groups (M.S. Dimand and J. Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, p. 119). The first, decorated with scenes of animals and gardens became known as the 'Paradise Garden' or 'Hunting' carpet, the second group showed the influence of Mughal miniature painting with pictorial and figural scenes, while the third was the symmetrical overall field design of the present lot. Formed by a delicate endless repeat of in-and-out palmettes linked by flowering spiraling vines, the field is enclosed by a border of thick lanceolate leaves that scroll around Persian-style palmettes.

68

**A PAIR OF FRENCH ORMOLU-MOUNTED MARBLE FOUR LIGHT
CANDELABRA**
20TH CENTURY

The flowering candlearms above the vasiform body covered with vines
30½ in. (77.5 cm.) high

\$7,000-10,000

£5,500-7,800
€6,300-9,000



68

PROPERTY OF A LADY

69

**A PAIR OF FRENCH ORMOLU THREE-LIGHT WALL-LIGHTS
AFTER THE MODEL BY CHARLES CRESSENT, LATE 19TH
CENTURY**

Each with scrolling foliate candlearms centered by a parrot, electrified
22 in. (56 cm.) high, excluding fittings (2)

\$3,000-5,000

£2,400-3,900
€2,700-4,500



69

PROPERTY FROM A PRIVATE COLLECTION

70

A PAIR FRENCH ORMOLU CHENETS
THIRD QUARTER 19TH CENTURY

Each cast as a military trophy, one with a feathered turban, canon and boar, the
other with a feathered helmet, quiver and ram, supported by cast-iron billet bar
14 in. (35.6 cm.) high, 16½ in. (42 cm.) wide (2)

\$5,000-8,000

£3,900-6,200
€4,500-7,200

An 18th century pair of chenets of this model from the Château de
Hautefort was exhibited in *the Exposition de l'Art Français au XVIIIe Siècle*,
Charlottenburg Palace, Copenhagen, 1935. Another pair, circa 1735, supplied
by the Duveen Brothers to Anna Thomson Dodge, is at the J. Paul Getty
Museum (illustrated G. Wilson, *Decorative Arts in the J. Paul Getty Museum*,
Malibu, 1977, p. 28). A further pair, also of 19th century manufacture, was
sold *Champ Soleil: Furniture and Decorative Arts from the Russell B. Aitken
Collections*, Christie's, New York, 25 November 2003, lot 221 (\$15,535).



70

PROPERTY FROM A PROMINENT AMERICAN COLLECTION

■71

A PAIR OF FRENCH ORMOLU-MOUNTED MOLDED GLASS VASES

BY HENRI VIAN, PARIS, CIRCA 1890

Each of baluster form with a pair of scrolled handles joined by floral garlands, on a circular foot, stamped 'HV' to reverse of the garlands
19¼ in. (50.2 cm.) high (2)

\$7,000-10,000

£5,500-7,800

€6,300-9,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 October 2009, lot 126.

An identical pair of vases sold at Christie's, New York, 21 October 2008, lot 336 (\$43,750).



71

■72

A LARGE FRENCH PATINATED BRONZE GROUP OF THE THREE GRACES

CAST BY FERDINAND BARBEDIENNE, AFTER THE MODEL BY GERMAIN PILON (1535-1590), PARIS, LATE 19TH CENTURY

On triangular bronze pedestal, with Latin inscriptions on two sides, the base inscribed 'F. BARBEDEINNE. BARBEDIENNE FONDEUR' and with Réduction

Mechanique cachet
36¾ in. (93.4 cm.) high, 22 in. (58.9 cm.) wide (2)

\$10,000-15,000

£7,800-12,000

€9,000-13,000

Illustrated in the 1886 catalogue of the Parisian bronze-founder F. Barbedienne, the caryatid nymphs are two-fifth reductions of Germain Pilon's celebrated 'Graces' executed for the monument of Henri II (d. 1566), which has been displayed at the Louvre since 1816.



72



■73

**A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY
VITRINES-ON-STANDS**

BY VEUVE PAUL SORMANI, PARIS, CIRCA 1890

Each with three-quarter galleried top, above a glazed case enclosing a silk-lined interior, over three frieze drawers, on tapering legs joined by a shaped undertier, one lockplate inscribed 'V^{VE} P. SORMANI & FILS/10, R. CHARLOT. PARIS'

69 in. (175.3 cm.) high, 36 in. (91.5 cm.) wide, 12½ in. (32 cm.) deep (2)

\$25,000-35,000

£20,000-27,000

€23,000-31,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 April 2001, lot 152.



74

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ 74

A PAIR OF ORMOLU-MOUNTED SEVRES STYLE TURQUOISE-GROUND PORCELAIN VASES AND COVERS, MOUNTED AS LAMPS

EARLY 20TH CENTURY

Each spiral gadrooned vase painted with birds, drilled for electricity
22 in. (56 cm.) high, excluding fitments (2)

\$3,000-5,000	£2,400-3,900
	€2,700-4,500

PROPERTY FROM A PRIVATE MICHIGAN COLLECTION

75

A LARGE VIENNA STYLE PORCELAIN COBALT-BLUE GROUND 'JEWELLED' VASE, 'LENZESFREUDEN'

EARLY 20TH CENTURY, BLACK PRINTED B.P.M. MARK FOR THE TELTOW DECORATING WORKSHOP, IRON-RED 1219, SIGNED O. ZWIERZINA

Finely painted with a continuous view of four classically-draped women in a garden; the neck and foot with raised gilt foliate scrollwork, the neck incorporating turquoise 'jewels', two gilt musical trophies at the shoulder
38¼ in. (97.1 cm.) high

\$12,000-18,000	£9,400-14,000
	€11,000-16,000

For two other works by O. Zwierzina, see Christie's, New York, 19-20 October 2011, lot 38 and Sotheby's, New York, 27 April 2006, lot 20. Of the works extant for this artist, it is interesting to note that all others appear to be executed on Berlin porcelain.



75



■76

A NORTH EUROPEAN GILTWOOD MIRROR
POSSIBLY GERMAN, MID-19TH CENTURY

The scrolling frame carved with shells and leaves
97½ in. (247.5 cm.) high, 57½ in. (146 cm.) wide

\$15,000-20,000

£12,000-16,000
€14,000-18,000

PROVENANCE:

The Collection of Paramount Pictures; Christie's,
New York, 16 December 1989, lot 73.



78

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

■78

GIOVANNI BATTISTA LOMBARDI (ITALIAN, 1823-1880)

Susanna

signed and dated 'Lombardi f./Roma 1877' (on the base)

marble

50% (129 cm.) high

\$8,000-12,000

£6,200-9,300

€7,200-11,000

PROVENANCE:

The Collection of Raoul Tolentino; American Art Association, 1925.

Delivered to William Randolph Hearst, Hearst Castle, 1927.

Possibly with Marion Davies, Santa Monica.

With Joseph Drowns, Sand & Sea Club, Santa Monica.

A student of the Accademia in Rome under the direction of Piètro Tenerani, a pupil of Thorvaldsen, Lombardi established a celebrated career producing large religious and allegorical subjects. Much like the present lot, the artist heavily favored individual biblical female subjects, including Ruth, Susanna, Deborah, and Rebecca.

Lombardi executed several variations on *Susanna at the Bath*, many of which are illustrated in A. Conconi Fedrigolli, *Giovanni Battista Lombardi, 1822-1880*, Brescia, 2006, pp. 163-164.

■77

ANTONIO GIOVANNI LANZIOTTI (ITALIAN, 1839-1921)

BUST OF A BACCHANTE

signed 'A.G. LANZIOTTI' (to her right shoulder), on an associated bronze mounted marble column

marble

27½ in. (70 cm.) high, the bust

36 in. (91.5 cm.) high, the column

\$10,000-15,000

£7,800-12,000

€9,000-13,000



77

79

A FRENCH ORMOLU AND SILVERED-BRONZE-MOUNTED CRYSTAL ENCRIER
BY BACCARAT, PARIS, EARLY 20TH CENTURY

Modeled as a mermaid on the crest of a wave, the underside of one inkwell stamped with the Baccarat *cachet*

5½ in. (14 cm.) high, 14½ in. (37 cm.) wide, 8 in. (20 cm.) deep

\$10,000-15,000

£7,800-12,000
€9,000-13,000

'*Encrier La Vague*' was exhibited by Baccarat at the *Exposition internationale de l'Est de la France*, Nancy, in 1909. The design draws heavily on similar figures by the sculptor Paul Aubé, who exhibited regularly at the Salon from 1892. Aubé's *encrier La source*, cast by Thiébaud, demonstrate the artist's undeniable influence on the Baccarat model, which is discussed in M. Lerch & D. Morel, *Baccarat: La Légende du Cristal*, Paris, Petit Palais, 15 October 2014 - 4 January 2015, p. 90. Another example of this model was sold at Christie's, New York, 18 November 2014, lot 59 (\$25,000).



79



The present model illustrated M. Lerch *Baccarat: La Légende du Cristal*, Paris, 2015, p. 90. © Baccarat, archives de la manufacture

■80

A FRENCH ORMOLU, PATINATED BRONZE AND ROUGE MARBLE THREE-PIECE CLOCK GARNITURE
LATE 19TH/EARLY 20TH CENTURY

Comprising a clock and a pair of three-light candelabra; the clock surmounted by a pair of putti, supported by a pierced *rocaille* base and shaped plinth, the dial signed 'ARDAVANT / [...] DES ITALIENS / PARIS'; the candelabra modeled *en suite* 17¾ in. (45 cm.) high, 11 in. (28 cm.) wide, the clock 15 in. high (38 cm.) high, the candelabra

(3)

\$5,000-8,000

£3,900-6,200
€4,500-7,200



80



PROPERTY FROM A NEW ENGLAND COLLECTION

■ 81

RENÉ LELONG (FRENCH, 1871-1938)

The Youth of Bacchus

signed 'RENÉ LELONG.' (lower left)

oil on canvas on panel, mounted within a painted decorative frame

54¾ x 39¾ in. (139.1 x 101 cm.)

overall: 84 x 96 in. (213.4 x 243.8 cm)

\$10,000-15,000

PROVENANCE:

Private collection, Lausanne, Switzerland.

Acquired directly from the above by the present owner.

£7,800-12,000

€9,000-13,000

■82

FRENCH SCHOOL (19TH CENTURY)

Bust of a Bacchante

with brass plaque inscribed 'A BACCHANTE / FRENCH SCHOOL / 1830' (to reverse)

marble

27½ in. (70 cm.) high

\$5,000-8,000

£3,900-6,200

€4,500-7,200



82



83

■83

VITTORIO CARADOSSI (ITALIAN, 1861-1918)

Woodland nymph

signed 'Prof. V Caradossi / Florence' (to the base)

marble

31 in. (78.8 cm.) high

Circa 1900.

\$7,000-10,000

£5,500-7,800

€6,300-9,000



84

84

**A BERLIN (K.P.M.) PORCELAIN
RECTANGULAR PLAQUE, KRAFT UND LIEBE**
LATE 19TH/20TH CENTURY, IMPRESSED
MONOGRAM AND SCEPTRE MARK, S, 195 255
AND CYPHER, SIGNED A. BLATTNER

Finely painted after Angelo comte de Courtens, with
a view emblematic of Strength and Love depicting a
scantly draped nymph holding an arrow, beside a lion
reclining on a plinth
7½ in. (19 cm.) high, 10½ in. (25.8 cm.) wide, excluding
the giltwood frame

\$8,000-10,000

£6,300-7,800

€7,200-9,000

PROPERTY FROM A PRIVATE COLLECTION

85

**A LARGE BERLIN (K.P.M.) PORCELAIN
RECTANGULAR PLAQUE, MANUELA**
LATE 19TH/20TH CENTURY, IMPRESSED
MONOGRAM AND SCEPTRE MARK, INCISED 18
1/2 - 11, SIGNED F.(RANZ) ZAPF, DRESDEN

Finely painted after Conrad Kiesel with a full-length
portrait beauty reaching out to let a colorful parrot or
cockatoo perch on her hand
18½ in. (46.9 cm.) high, 11¼ in. (28.5 cm.) wide, excluding
the giltwood frame

\$8,000-12,000

£6,300-9,300

€7,200-11,000

Conrad Kiesel (1846-1921) was born in Düsseldorf.
In Berlin, he received formal training as a sculptor
under Fritz Schaper. His subsequent career was split
between Berlin and Munich, establishing a formidable
reputation as both sculptor and painter. As a member
of the Berlin Academy from 1892, he was noted for his
portraits and genre pieces, the latter often drawing
on the perceived exoticism of Southern and Eastern
cultures. Also see R. Röntgen, *Meissen Porcelain*,
Atglen, PA, 1996, p. 322 for a listing of Independent
Porcelain Painting Shops and Porcelain Painters in
Dresden between 1855-1944 including Zapf.



85

86

**A MEISSEN PORCELAIN RECTANGULAR PLAQUE,
MARIA MIT DEM KIND**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK

Finely painted after Carlo Maratta with the Madonna and Child
13¼ x 10% in. (33.6 x 26.3 cm.), excluding the velvet mat and later
giltwood frame

\$10,000-15,000

£7,800-12,000

€9,000-13,000

The original oil on canvas 'Maria mit dem Kind' by Carlo Maratta
(1625-1713) is located in the Gemäldegalerie Alte Meister,
Dresden (Gallery no. 437). For another example of this plaque, see
K. Krockenberger, *Edles Meissner Porzellan aus 3 Jahrhunderten*,
Winnenden, 2002, p. 184.

PROPERTY OF A LADY

87

**A BERLIN (K.P.M.) PORCELAIN RECTANGULAR
PLAQUE**

LATE 19TH CENTURY, IMPRESSED MONOGRAM AND
SCEPTRE MARK AND H, SIGNED WERNER

Finely painted in the manner of Conrad Kiesel with a bevy of
beauties relaxing by a lily-filled pond and fountain, titled on the
reverse 'Im Garten des Alcazers' [sic]

8½ in. (21.5 cm.) high, 10 in. (25.3 cm.) wide, excluding the giltwood
frame

\$6,000-8,000

£4,700-6,200

€5,400-7,200

PROVENANCE:

Anonymous sale; Sotheby's, New York, 30 October 2013, lot 185.

See note to lot 117 for information about Kiesel.



86



87



88

88

**A MEISSEN PORCELAIN FIGURE GROUP,
'AMORS FESSELUNG'**

LATE 19TH CENTURY, INCISED MODEL NO. J. 70., ALSO INCISED 101. AND 3.N., AFTER A MODEL BY C.G. JÜCHTZER

Modeled as Cupid being untethered by a Classical maiden, his bow, quiver and wreath at her feet, an attendant at their side feeding lovebirds
13½ in. (34.2 cm.) high

\$7,000-10,000

£5,500-7,800
€6,300-9,000

PROPERTY OF A LADY

89

**A MEISSEN PORCELAIN FIGURE GROUP,
THE PARCAE**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MODEL NO. 33., TWICE IMPRESSED 143, AFTER A MODEL BY J.J. KÄNDLER

Modeled as the three Fates atop a rocky base, attended by a putto, winged Cronos taking the scissors from Atropos
14½ in. (36.8 cm.) high

\$6,000-8,000

£4,700-6,200
€5,400-7,200

This model was originally executed in 1774 as part of a large order for Catherine the Great. For an example in the exhibition *Meissen für die Zaren* and in the holdings of the Staatliches Museum, Lomonossow, see U. Pietsch, *Meissen für die Zaren*, Munich, 2004, p. 115, no. 174. Also compare Dr. K. Berling, *Meissen China: An Illustrated History*, New York, 1972, p. 64 and 66, fig. 148.



89

90

A MEISSEN PORCELAIN 'ELEMENTS' EWER EMBLEMATIC OF FIRE

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK WITH FAINT INCISION BELOW, POSSIBLY OUTSIDE-DECORATED, INCISED MODEL NO. 310, PRESSNUMMER 76, AFTER A MODEL BY J.J. KÄNDLER

With dragon handle surmounted by a putto, the neck painted with salamanders, the body molded with forest animals fleeing a fire set by a maiden with a torch, Vulcan seated at the shoulder with bellows, an erupting volcano on the reverse, the foot applied with a putto holding a torch 26¼ in. (66.6 cm.) high

\$12,000-18,000

£9,400-14,000
€11,000-16,000



90



91

91

A MEISSEN 'ELEMENTS' EWER EMBLEMATIC OF WATER

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK WITH GROUND INCISION BELOW, LIKELY OUTSIDE-DECORATED, INCISED MODEL NO. 320, PRESSNUMMER 40, AFTER A MODEL BY J.J. KÄNDLER

The scroll handle formed as ribbon-tied aquatic leaves surmounted by a putto, the neck painted with dragonflies and other insects, the body molded with a fleet of war ships between a figure of a mermaid and hippocampi, Neptune above, the base with two dolphins among bulrushes 25¼ in. (64.2 cm.) high

\$12,000-18,000

£9,400-14,000
€11,000-16,000



■92

**A GERMAN GILT-METAL AND MEISSEN
PORCELAIN-MOUNTED GILTWOOD CABINET
A DEUX CORPS**

CIRCA 1880, BLUE-CROSSED SWORDS TO THE
REVERSE OF SOME PLAQUES, THE GILDING
LATER

Of architectural form, decorated allover with variously shaped plaques depicting early scenes in the manner of David Teniers, the upper section with narrow frieze drawer above a pair of doors each mounted with a large plaque, the reverse of each with a portrait after Nicolas de Largillière, the interior fitted drawers and a concealed rotating unit, mounted with figures emblematic of the seasons, a set of drawers, a mirror and the arms of Augustus II the Strong, the lower section fitted with a pull-out slide over a pair of doors each fitted with a plaque painted after Vernet to one side and flowers to the reverse, the carcass stamped with retailer's mark 'A. VACANI/95 & 96, HIGH HOLBORN/LONDON W. C./ ANTIQUE AND DECORATIVE FURNITURE, BRONZES & O.'

71½ in. (181.6 cm.) high, 41½ in. (105.4 cm.) wide, 19½ in. (48.5 cm.) deep

\$60,000-100,000

£47,000-78,000

€54,000-90,000

PROVENANCE:

Maria Felix: La Doña, Christie's, New York, 17-18 July 2007, lot 539.

With A. B. Levy, Palm Beach, Florida.

The Collection of Robert & Barbara Safford, Freeman's, Philadelphia, 25 September 2013, lot 1.

William Oppenheim, an agent for the Meissen Porcelain Factory, exhibited an acclaimed example of an ebonised *cabinet à deux corps* profusely mounted with porcelain plaques at the 1878 Exposition Universelle, an engraving for which appeared in the *Art Journal* of the same year. Not only did the journal deem the piece 'a very meritorious cabinet, largely decorated by admirable paintings on porcelain', but praised it further as a *tour de force* for the renowned porcelain workshop.



(detail of interior)



93



93

A LARGE MEISSEN PORCELAIN COBALT-BLUE GROUND VASE
LATE 19TH/20TH CENTURY, BLUE CROSSED SWORD MARK LIKELY SPURIOUS, RECORDED AS SHAPE NO. G. 125, PRESSNUMMERN 125 & 133

Finely painted on the front after Gabriel Metsu with a drinking man seated with a woman, the reverse after Gerard Dou with a violinist standing at the window of an artist's studio, flanked by acanthus scroll handles with maiden mask terminals

21¼ in. (55.2 cm.) high

\$12,000-18,000

£9,400-14,000

€11,000-16,000

The painted scenes on this vase are after Gabriel Metsu's 1661 painting *Portrait of the Artist and his wife Isabella Wolff in a Tavern* and Gerard Dou's 1665 *Violin Player*. Both of these works are in the collection of the Gemäldegalerie in Berlin. Plaque painters working at the Meissen factory and on Berlin (K.P.M.) porcelain in the 19th century took inspiration from Old Master works that they encountered in German museums and galleries at the time.

This form is recorded as shape no. G125 in the *Meissen Tradesman Catalogue of 1911*, pl. 37. Also compare the example of the same form with the same gilding pattern to the rim, neck and foot rim, sold Christie's, London, 30 September 2015, lot 60 (£25,000).



94

94

TWO MEISSEN PORCELAIN SCHNEEBALLEN VASES

LATE 19TH/20TH CENTURY, BLUE CROSSED SWORDS MARKS, IMPRESSED 2770

Each encrusted with pink-veined flowers and applied with a red-breasted bird perched upon a vine

8¾ in. (22.2 cm.) high

(2)

\$5,000-7,000

£3,900-5,400

€4,500-6,300



95

95

A PAIR OF MEISSEN PORCELAIN CELADON-GROUND PATE-SUR-PATE VASES AND COVERS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, PRESSNUMMERN 20 AND ...59

Each with bifurcated double snake-form handles, finely painted and hand-tooled in white slip after Angelica Kauffman, one with Diana preparing for the hunt, the other with Euphrosine stealing Cupid's bow
14¾ in. (36.5 cm.) high (4)

\$12,000-18,000

£9,400-14,000

€11,000-16,000

This form is recorded as model no. L. 59 in the *Meissen Tradesman Catalogue of 1911*, pl. 62.

PROPERTY FROM A PRIVATE COLLECTION

96

A MEISSEN PORCELAIN PALE-YELLOW AND DUSKY ROSE GROUND PATE-SUR-PATE VASE

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, MODEL NO. F.105., PRESSNUMMER 20

Finely painted and hand-tooled in white slip with two putti amongst the clouds attending a chained fire-breathing dragon, the neck and foot embellished in platinum and gilt, the handles with mask terminals
9 in. (22.8 cm.) high

\$5,000-7,000

£3,900-5,400

€4,500-6,300



96



97

PROPERTY FROM A PROMINENT AMERICAN COLLECTION (LOTS 97-98)

■ 97

A LARGE PAIR OF FRENCH GILTWOOD MIRRORS
LATE 19TH/EARLY 20TH CENTURY

The beveled oval plate surmounted by courting doves amidst a floral cresting
74 in. (188 cm.) high, 53 in. (134.7 cm.) wide (2)

\$6,000-8,000 £4,700-6,200
€5,400-7,200

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 October 2009, lot 119.



98

■ 98

A PAIR OF FRENCH ORMOLU-MOUNTED WHITE MARBLE VASES
LAST QUARTER 19TH CENTURY

Each festooned with floral garlands suspended in the mouths of two cockerels, on a square foot
10¾ in. (27.5 cm.) high, 6½ in. (16.5 cm.) wide (2)

\$3,000-5,000 £2,400-3,900
€2,700-4,500

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 October 2009, lot 92.

**A LARGE PAIR OF FRENCH ORMOLU AND FLEUR DE PECHER
MARBLE TEN-LIGHT CANDELABRA**

BY MAISON MARNYHAC, PARIS, LATE 19TH CENTURY

Each modeled as a vase issuing ten scrolled candelarms mounted with bullrush, on triple adorsed dolphin supports and marble plinth, the underside of the feet variously stamped 'MARNYHAC'
37½ in. (95.3 cm.) high

\$20,000-30,000

£16,000-23,000
€18,000-27,000

(2)

The Maison de Marnyhac & Cie. was one of the preeminent foundries of late 19th century Paris. Like their contemporary, Barbedienne, Maison Marnyhac was renowned for their unprecedented technical abilities. They collaborated with many of the era's leading sculptors and furniture makers to create luxurious works of art renowned for their exceptional casting and fine chasing.





100

PROPERTY FROM A PRIVATE COLLECTION

■100

TWO PAIRS OF FRENCH ORMOLU SIX-LIGHT CANDELABRA

CAST BY SUSSE FRERES FROM A MODEL BY ROBERT FRERES, PARIS, CIRCA 1900

Each of baluster form central stem issuing six scrolling branches each terminating with floral drip-pan and nozzle, inscribed 'Robert Freres / Sculpteurs' and stamped 'COPYRIGHT / BY / SUSSE FRES'

24 in. (61 cm.) high

(4)

\$8,000-12,000

£6,300-9,300

€7,200-11,000

PROPERTY FROM A PROMINENT AMERICAN COLLECTION

■101

A PAIR OF FRENCH GILTWOOD PORTE POTICHES

ATTRIBUTED TO FRANÇOIS LINKE, INDEX NO. 1836, PARIS, CIRCA 1910

Each with circular *brèche violette* marble top, on four outscrolled supports, the underside of one with adhesive label inscribed '7314' in black ink 14¼. (36.2 cm.) high, 16¾ in. (42.5 cm.) square (2)

\$5,000-8,000

£3,900-6,200

€4,500-7,200

PROVENANCE:

Anonymous Sale; Sotheby's, New York, 21 October 2009, lot 146 (\$68,500).

The present lot is a rare example of François Linke's giltwood furniture, and the model which Payne cites as being produced only five times. These first pair of these *porte potiches* were made in 1908 for the extravagant Elias Meyer mansion on Grosvenor Square, London. Linke repurchased these from Mr. Meyer's widow in 1926 and manufactured the final example in 1927. An example of the form, as well as the *cliché* for this model, are illustrated in C. Payne, *François Linke, The Belle Epoque of French Furniture*, Woodbridge, 2003, pp. 432 & 505.



101





■-102

**A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS SATINE
PARQUETRY TEA-TABLE**

BY FRANÇOIS LINKE, THE MOUNTS DESIGNED BY LÉON MESSAGÉ,
INDEX NUMBER 610, PARIS, CIRCA 1900

The circular removable handled glass tray supported by four cherubic tritons,
on cabriole legs with scrolled sabots, signed 'F. Linke' under the tray
35½ in. (90 cm.) high, 31 in. (78.7 cm.) wide, 28 in. (72.1 cm.) deep

\$15,000-25,000

£12,000-19,000

€14,000-22,000



103

PROPERTY FROM A PRIVATE COLLECTION

■104

ALBERT-ERNEST CARRIER-BELLEUSE (FRENCH, 1824-1887)

Beauty with a mandolin

signed 'A CARRIER BELLEUSE' (on the base)

marble

33½ in. (85 cm.) high

Circa 1870.

\$5,000-8,000

£3,900-6,200

€4,500-7,200

PROVENANCE:

Anonymous sale; Sotheby's, New York, 26 May 1993, lot 131.

Anonymous sale; Christie's, New York, 17 October 2017, lot 66.

■103

CLEMENT-LEOPOLD STEINER (FRENCH, 1853-1899)

Amour au Papillon (Love and the Butterfly)

signed 'Steiner' (to the base)

marble

25½ in. (64.8 cm.) high

Circa 1890.

\$7,000-10,000

£5,500-7,800

€6,300-9,000

The present work is inspired by William Adolphe Bouguereau's *L'amour au papillon* executed in 1888. Another example of this model by Clément-Léopold Steiner was sold at Christie's, New York, 24 October 2007, lot 158 (\$45,410).



104



■105

A FRENCH ORMOLU, PATINATED BRONZE AND CHAMPLEVE ENAMEL-MOUNTED ONYX JARDINIÈRE

BY EUGÈNE CORNU, PARIS, CIRCA 1870

The Algerian onyx basin with winged putto form handles, raised on a shaped plinth with scrolled feet, one handle signed 'E. CORNU PARIS' 17 in. (43.2 cm.) high, 23 in. (58.5 cm.) wide

\$15,000-20,000

£12,000-16,000

€14,000-18,000

Eugène Cornu's *oeuvre*, renowned for his distinctive coupling of vibrant and diverse materials such as colorful enamel and highly figured Algerian onyx, was most popular during the third quarter of the 19th century. Cornu, who owned 'The Algerian Onyx-Marbles Co.' at 24, boulevard des Italiens, Paris, partnered with the bronzier G. Viot & Cie and together the firm created luxurious objects and furniture in a combination of onyx, marbles, silvered and gilt bronze finishes to much commercial and critical acclaim of the *atelier's* award-winning display.



The present model illustrated in the *Art Journal*, London, 1867, p. 112.



106

■106

A FRENCH ORMOLU TWELVE-LIGHT CHANDELIER

BY MAISON MOTTHEAU ET FILS, PARIS, CIRCA 1900

Of lyre form, with mask-cast terminal, the reverse of the bronzes variously stamped 'EM'

37 in. (94 cm.) high, 22½ in. (57 cm.) diameter

\$4,000-6,000

£3,200-4,700

€3,600-5,400

PROPERTY FROM THE LAURIE MICHAELS DESMOND COLLECTION

■~107

A FRENCH ORMOLU-MOUNTED MAHOGANY, AMARANTH, SYCAMORE AND PARQUETRY BUREAU PLAT

AFTER THE MODEL BY JEAN-HENRI RIESENER, LAST QUARTER 19TH CENTURY

The rectangular top inset with a brown leather-lined writing surface, above a central frieze drawer, on tapering legs and acanthus-capped feet

29¾ in. (75.5 cm.) high, 49½ in. (124.7 cm.) wide, 28 in. (71.1 cm.) deep

\$4,000-6,000

£3,200-4,700

€3,600-5,400



107



■108

GEORGE SIMONDS (ENGLISH, 1843-1929)

Divine Wisdom

the base engraved 'DIVINE WISDOM' and signed and dated 'GEORGE SIMONDS. ROME. FEC./MDCCLXXV', on an associated green marble pedestal

marble

45¼ in. (115 cm.) high, the figure

31¼ in. (79.4 cm.) high, the pedestal

(2)

\$12,000-18,000

£9,400-14,000

€11,000-16,000



109

109

A FRENCH ORMOLU AND PATINATED BRONZE TABLE LAMP

BY CHRISTOFLE & CIE., PARIS, CIRCA 1870

Modeled as a bacchic herm holding a vine trellis, monogrammed with letters 'JCE', numbered '1607125', fitted for electricity
24 in. (61 cm.) high, excluding fitment

\$4,000-6,000

£3,200-4,700
€3,600-5,400

PROVENANCE:

Anonymous sale; Christie's, London, 24 May 2018, lot 579.

110

A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY TABLES DE NUIT

BY ZWIENER-JANSEN SUCCESEUR, PARIS, CIRCA 1900

Each with *bleu turquin* marble top above a frieze drawer, one fitted with cupboard door, the other with a shelf, raised on tapering legs terminating in paw feet, the top of the carcass *MON ZWIENER / JANSEN SUCR'*
31 in. (79 cm.) high, 19 in. (48.3 cm.) wide, 15¼ in. (38.8 cm.) deep (2)

\$8,000-12,000

£6,300-9,300
€7,200-11,000



110



111

**A FINE FRENCH ORMOLU AND SEVRES-
STYLE TURQUOISE-GROUND PORCELAIN
MANTEL CLOCK**

THIRD QUARTER 19TH CENTURY

The arched clock-case surmounted by an *urn en flambeau*, supported by female busts, the reverse finely painted with a landscape of classical ruins, the clock works stamped 'GALLE / 5345'

31½ in. (80 cm.) high, 14¾ in. (37.5 cm.) wide, 11 in. (28 cm.) deep

\$15,000-25,000

£12,000-19,000

€14,000-22,000



(reverse)





112

112

A PAIR OF LOUIS PHILIPPE GILT AND PATINATED-BRONZE AND PARIS PORCELAIN SIX-LIGHT CANDELABRA
 CIRCA 1830-40, THE PORCELAIN PROBABLY JACOB PETIT

The porcelain with colorful flowers on a white ground
 26¾ in. (68 cm.) high, overall (2)
 \$4,000-6,000 £3,200-4,700
 €3,600-5,400

PROVENANCE:
 With Grognot and Joinel, Paris.

LITERATURE:
 J. de Hillerin, *Styles de France Objets et Collections de 1610 à 1920*, Paris, 1965



113

113
A FRENCH ORMOLU AND PATINATED BRONZE MANTEL CLOCK
 SECOND QUARTER 19TH CENTURY

Modeled as Time and Love, on rectangular base, the dial signed 'GALLE RUE RICHELIEU N93'
 23¾ in. (60.4 cm.) high, 17¼ in. (44 cm.) wide, 5½ in. (14 cm.) deep

\$4,000-6,000 £3,200-4,700
 €3,600-5,400

PROPERTY FROM
THE ESTATE OF FRANK FASULLO
(LOTS 113-134)

A native son of New Orleans, Frank Fasullo (1940-2018) was a passionate collector, and of his myriad collections, he was most ardent about Jacob Petit porcelain. Though he had always loved antiques, it wasn't until the 1980s that Frank bought his first piece of Jacob Petit. As his collection grew to hundreds of pieces over the years, Frank beautifully assembled his treasures in period tableaus in New Orleans his home. He was perhaps most proud of a large Jacob Petit jardinière on a bronze snake stand (lot 129), which he displayed at eye level so it could be more easily admired and appreciated. Another favorite was a green dinner service (lot 115), which he kept set on the table in the dining room, the baskets heaping with fruit. In his pursuit of a piece, Frank would make dozens of phone calls and willingly drive hours through multiple states. His enthusiasm for Jacob Petit was boundless, and he loved sharing this passion with others. It is in this spirit that we present these highlights from his collection.

Jacob Petit or Mardochee (1796-1868) was a French ceramicist active in the first half of the 19th century. After studying with the neoclassical painter Antoine-Jean Gros, Petit made a tour of Europe and England, where he found he had a great appreciation for decorative design. He published a collection of interior decoration around 1830, and soon after began to feel that porcelain was best suited to express his artistic tastes. Using his wife's maiden name, Petit, by 1834 Jacob and his brother had established a factory outside of Fontainebleau, and that same year they received an honorable mention at the L'exposition des produits de l'industrie nationale. Specializing in hard-paste porcelain decorated in the flamboyant neo-rococo style, by the 1839, they were a commercial success, and received a bronze medal at the exposition that year. The antithesis of the controlled forms being produced at the national porcelain manufactory at Sèvres, Jacob Petit's exuberance struck a chord with the buying public, and they soon employed over 150 people, plus another 60 workers for decoration alone. As is unfortunately often the case, Jacob Petit became a victim of its own success. Poor control inventory control and over expansion proved a problem. With creditors clamoring for payment, Jacob Petit was forced to declare bankruptcy, although production on a reduced scale continued into the next decade. Vases applied with flowers and figures applied with porcelain lace, a technique developed by Jacob Petit, were exhibited at the Exposition des produits de l'industrie of 1849 and awarded a silver medal. By 1851, the factory at Fontainebleau was reduced in size and relocated to nearby Avon. Despite these reductions, Jacob Petit still displayed works at the 1851 Crystal Palace exhibition in London, and in The Exposition universelle of 1855, including baskets, lithophanes and ormolu-mounted lanterns. In 1862 Mardochee retired, selling his business to his employee Jacquemin.





114



114

A PAIR OF JACOB PETIT PORCELAIN GREEN AND GOLD GROUND POT-POURRI VASES AND COVERS
MID-19TH CENTURY, BLUE J.P. MARKS

Finely painted to all four sides with shepherds and shepherdesses in landscape, some after Boucher, resting on winged hippocampi feet

12¼ in. (31.1 cm.) high

(4)

\$4,000-6,000

£3,200-4,700

€3,600-5,400

115

A JACOB PETIT PORCELAIN GREEN-GROUND MONOGRAMMED PART SERVICE

MID-19TH CENTURY, BLUE J.P. MARKS TO SEVERAL

Each finely painted with pastoral vignettes and cartouches of flowers, with gilt crowned D.S. monogram, comprising: an oval soup-tureen, cover and stand; two oval sauce-tureens, covers and fixed stands; two circular sauce-tureens, covers and fixed stands; a large oval pierced footed basket; two circular pierced footed baskets; a pair of compotes; two two-tiered tazza; three oval platters; three dinner plates; seven dessert plates; an open sugar bowl; six pot de crème and covers; a pair of fruit cooler covers; together with a similar pair of Jacob Petit vases and a compote

(49)

\$5,000-7,000

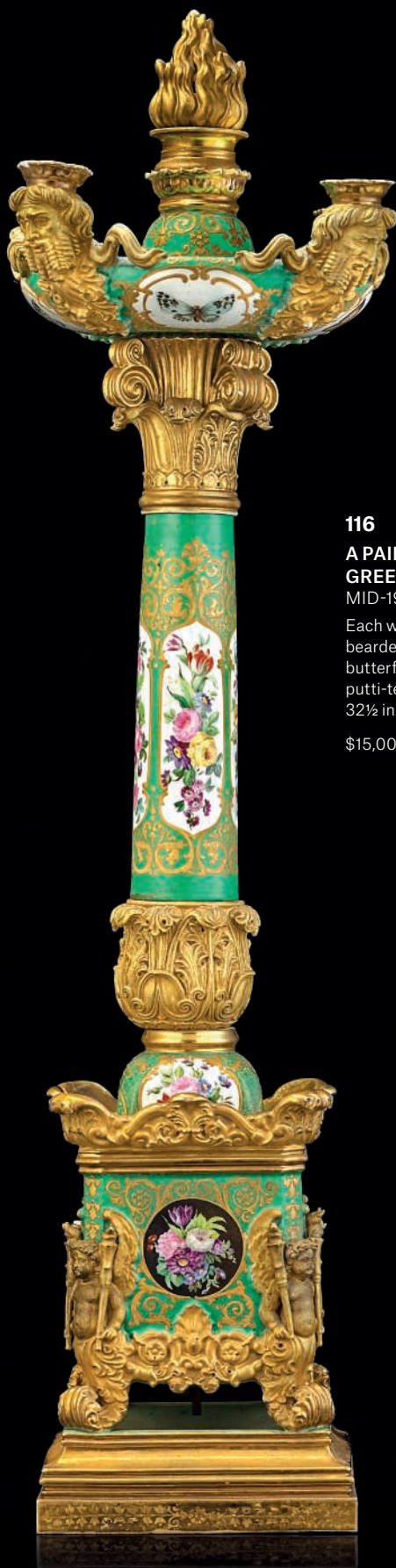
£3,900-5,400

€4,500-6,300



115

PROPERTY FROM
THE ESTATE OF FRANK FASULLO
(LOTS 113-134)



116

**A PAIR OF JACOB PETIT PORCELAIN
GREEN-GROUND CANDLEABRA**
MID-19TH CENTURY, BLUE J.P. MARKS

Each with flame finial, the candle nozzles as four
bearded masks, painted with four cartouches of
butterflies, the stem with flowers, the base with
putti-term feet holding torches

32½ in. (82.5 cm.) high

(4)

\$15,000-20,000

£12,000-16,000

€14,000-18,000



117

**A PAIR OF JACOB PETIT PORCELAIN
CROWN-FORM SCENT BOTTLES AND
STOPPERS**

MID-19TH CENTURY, BLUE J.P. MARKS

The cross as the stopper, the crown molded with
jewels, set on a tasseled cushion applied with floral
swags

9 in. (22.8 cm.) high

(4)

\$2,000-3,000

£1,600-2,300

€1,800-2,700

117

118

**A PAIR OF JACOB PETIT PORCELAIN
FIGURAL SCENT BOTTLES**

MID-19TH CENTURY, BLUE J.P. MARKS

Modeled as a Scotsman and companion, she
plucking the petals off a daisy, he wearing a tartan
kilt and playing the bagpipes

9 in. (22.8 cm.) high

(2)

\$1,500-2,000

£1,200-1,600

€1,400-1,800



118



119

119

**A JACOB PETIT PORCELAIN ENCRIER IN
THE FORM OF A SEATED SPANIEL**

MID-19TH CENTURY, BLUE J.P. MARK

Modeled seated on a green tasseled cushion

12 in. (30.4 cm.) high

(5)

\$2,000-3,000

£1,600-2,300

€1,800-2,700

PROPERTY FROM
THE ESTATE OF FRANK FASULLO
(LOTS 113-134)

120

**A PAIR OF JACOB PETIT PORCELAIN PURPLE-GROUND BRULE
PARFUMS AND COVERS**

MID-19TH CENTURY, BLUE J.P. MARKS

Painted with faux jewels, raised on three lion mask monopodia feet, on a tripartite base painted in blue with a garland of flowers above a gilt caillouté footrim; with removable replacement flame finials

20 in. (50.8 cm.) high

(6)

\$12,000-18,000
£9,400-14,000
€11,000-16,000



PROPERTY FROM
THE ESTATE OF FRANK FASULLO
(LOTS 113-134)



121



121

**A PAIR OF JACOB PETIT PORCELAIN
GREEN-GROUND VASES ON STANDS**
MID-19TH CENTURY, BLUE J.P. MARKS

Painted to each side with either a putto amongst clouds or a lush bouquet, the handles as cornstalks
21½ in. (54.6 cm.) high (2)

\$4,000-6,000

£3,200-4,700
€3,600-5,400

122

**AN ORMOLU-MOUNTED JACOB PETIT
GREEN-GROUND FLOWER-ENCRUSTED
POT-POURRI VASE GARNITURE**

MID-19TH CENTURY, BLUE J.P. MARKS TO
THE SMALLER VASES

In the Meissen style, each with reticulated *rocaille* molded domed cover, finely painted with either a pastoral figure or an amorous couple within a gilt cartouche and an applied flower and fruit surround
13 in. (33 cm.) high (9)

\$3,000-5,000

£2,400-3,900
€2,700-4,500

PROVENANCE:

With the Antique Porcelain Company, Ltd.,
London.

Anonymous sale; Christie's, New York, 11 April
2007, lot 228.

See Dr. K. Berling, ed., *Meissen China: An
Illustrated History*, New York, 1972, p. 52 and 56,
fig. 114 for the prototype, originally designed by
J.J. Kändler in the 18th century for Friedrich The
Great.



122

123

A PAIR OF JACOB PETIT PORCELAIN GREEN-GROUND VASES ON STANDS
MID-19TH CENTURY, BLUE J.P. MARKS

Each finely painted in the manner of Boucher and Watteau with courting couples, flanked by swan and scroll handles, raised on four dolphin feet
17½ in. (44.4 cm) high (2)

\$4,000-6,000

£3,200-4,700
€3,600-5,400



123



124

124

A JACOB PETIT PORCELAIN MODEL OF NAPOLEON

MID-19TH CENTURY, BLUE J.P. MARK

Napoleon modeled in biscuit, three cannonballs at his feet, atop a green-ground domed base painted with an 'N' within laurel wreath
21 in. (53.3 cm.) high

\$1,500-2,000

£1,200-1,600
€1,400-1,800

125

A PARIS PORCELAIN GREEN-GROUND FIGURAL CLOCK ON STAND

MID TO LATE 19TH CENTURY, THE CLOCKFACE SIGNED TALMOURS AND 72 RUE POPINCOURT, PARIS

Surmounted by addorsed putti centering a the gilt monogram, the clockcase entwined with snakes and flanked by maiden busts, finely painted with an interior scene flanked by bacchantes

22 in. (55.8 cm.) high

(2)

\$3,000-5,000

£2,400-3,900
€2,700-4,500



125



126

126

A PAIR OF ORMOLU-MOUNTED PARIS PORCELAIN GREEN-GROUND RHYTON VASES ON STANDS

MID-19TH CENTURY, ATTRIBUTED TO JACOB PETIT

Finely painted with pheasants to the front and pastoral trophies to the reverse, with ram's head terminals
14 in. (35.5 cm.) high

(2)

\$2,500-3,500

£2,000-2,700

€2,300-3,100

127

AN ORMOLU-MOUNTED FRENCH PORCELAIN GREEN-GROUND JEWEL CASKET

MID TO LATE 19TH CENTURY, POSSIBLY JACOB PETIT

The finial as two putti supporting a mirror, the *rocaille* molded case set with a plaque of courtiers in a garden
13½ in. (34.2 cm.) wide

\$2,500-3,500

£2,000-2,700

€2,300-3,100



127



128

128

A PAIR OF ORMOLU-MOUNTED PARIS PORCELAIN GREEN-GROUND VASES

MID-19TH CENTURY, ATTRIBUTED TO JACOB PETIT

Each of *rocaille* form, finely painted with birds in landscapes, including peacocks and ducks, flanked by horned beast term handles, raised on four dolphin feet
17 in. (43.1 cm.) high

(2)

\$5,000-7,000

£3,900-5,400

€4,500-6,300

PROPERTY FROM
THE ESTATE OF FRANK FASULLO
(LOTS 113-134)

129

**A LOUIS PHILIPPE ORMOLU, PATINATED BRONZE AND
JACOB PETIT PORCELAIN JARDINIÈRE ON STAND**
CIRCA 1840, BLUE J.P. MARK TO THE JARDINIÈRE

The bowl finely painted with six lush bouquets of flowers, set
on a stem in the form of a gnarled tree entwined with a fruiting
grapevine and a gilt bronze serpent, on casters

35¼ in. (89.5 cm.) high (2)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

Beginning in the late 18th century, French furniture makers and *bronziers* incorporated serpents into their designs, likely a reflection of their interest in Antique marble vases with sinuous snake handles. The present stand dating from the mid-nineteenth century – an era known for its historical eclecticism – relates closely to several tables with nearly identical bases, each featuring a snake entwined around an undulating tree trunk and reaching for fruiting grape vines: one sold Christie’s, London, 18 September 2014, lot 46 (£15,000); another sold Christie’s, Amsterdam, 4-5 October 2011, lot 265 (€73,000); a third example sold Sotheby’s, Paris, 5-6 December 2001, lot 470 (€174,000). The adaptation of the base to support a *jardinière*, as seen in the present lot, appears to be unique.



PROPERTY FROM
THE ESTATE OF FRANK FASULLO
(LOTS 113-134)



130

130
SEVEN JACOB PETIT PORCELAIN PLATES
MID-19TH CENTURY, BLUE J.P. MARKS

Comprising; a silver-ground example painted with Venus and Cupid; a blue-ground example painted with a Bacchus mask to the center; a green-ground example painted with Venus and Cupid rising from the ocean on a clam shell; a blue-ground example with cartouches of flowers; a purple-ground example with cartouches of medieval knights at leisure; and a pair with oval cartouches of insects and a coat-of-arms
10 in. (25.4 cm.) diameter, the three larger (7)

\$3,000-5,000

£2,400-3,900
€2,700-4,500



131

131
A JACOB PETIT PORCELAIN FIGURAL CLOCK ON FIXED STAND
MID-19TH CENTURY, BLUE J.P. MARK

Modeled as a woman seated above a clock, a lyre at her side, the base applied with faux jewels and a garland of flowers below a butterfly
17 in. (43.1 cm.) high

\$2,500-3,500

£2,000-2,700
€2,300-3,100

132

**A PAIR OF JACOB PETIT PORCELAIN SINGERIE
EWERS AND COVERS**

MID-19TH CENTURY, BLUE J.P. MARKS

Each as a monkey in 18th century costume, she with a flask and
he with snuff

9½ in. (24.1 cm.) high, the female

(4)

\$2,000-3,000

£1,600-2,300

€1,800-2,700



132



133

133

**THREE JACOB PETIT PORCELAIN TULIP-FORM
CANDLESTICKS**

MID-19TH CENTURY, BLUE J.P. MARKS

Comprising: a pair of candlesticks and a single candlestick
with slightly variant coloration

8 in. (20.3 cm.) high

(3)

\$2,000-3,000

£1,600-2,300

€1,800-2,700

134

**AN ASSEMBLED FRENCH PORCELAIN
SCHNEEBALLEN THREE-PIECE GARNITURE**
MID-19TH CENTURY, THE PAIR JACOB PETIT, ONE
WITH BLUE J.P. MARK

Comprising: a two-handled vase and cover, encrusted
with white and yellow flowers and applied with lemons,
chili peppers, cherries and other fruits; and two smaller
Jacob Petit vases and covers encrusted with blue speckled
flowers and applied with fruits, nuts and various birds

18¼ in. (46.3 cm.) high, the taller

(6)

\$3,000-5,000

£2,400-3,900

€2,700-4,500



134



THE ARROGANT EYE: THE COLLECTION OF THE LATE LARRY SAPHIRE LOTS
135-138

■135

ANDRÉ MASSON (FRENCH, 1896–1987)

Guadix

signed and dated 'andré masson 34-' (lower left)

oil on canvas

11¼ x 22½ in. (29.8 x 57.3 cm)

Painted in 1934

\$30,000-50,000

£24,000-39,000

€27,000-45,000

PROVENANCE:

Galerie Simon, Paris.

Wildenstein & Co., Inc, Paris & New York.

Private Collection, Switzerland.

Knoedler Gallery, New York.

Acquired from the above by the late owner.

EXHIBITED:

London, Wildenstein & Co., *Exhibition of Works by André Masson*, 1936.

Basel, Kunsthalle, *Giacometti—Masson*, 1950 (no. 2060).

Zaragoza, Museo Camón Aznar; Bilbao, Museo de Bellas Artes; Logrono, Museo de la Rioja, Sala Amos Salvador; Valencia, Museo de Bellas Artes & Palma de Mallorca, Fundació Pilar i Joan Miró, *André Masson en España 1933-1943*, 1992-1993 (no. 3, illustrated).

Saint Petersburg, Florida, Salvador Dalí Museum, *André Masson: 1930s*, 1999-2000 (no. 11, illustrated).

New York, Nassau County Museum of Art, *Surrealism*, 2000-2001.

LITERATURE:

G. Masson, M. Masson and C. Loewer, eds., *André Masson, Catalogue raisonné de l'oeuvre peint 1919-1941*, vol. II, Paris, 2010, p. 185, no. 1943*16 (illustrated and with incorrect dimensions).



■136

ANDRÉ MASSON (FRENCH, 1896-1987)

Femme-table

signed with initials 'am' and numbered '6/6' (on the back of the legs);
stamped with foundry mark 'CIRE C VALSUANI PERDUE' (on the side of
the leg)

bronze with brown patina

Height: 6½ in. (16.5 cm.)

Conceived in 1942 and cast in 1974, this cast numbered 6 from the edition
of 7 numbered 0-7

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

Galerie Louise Leiris, Paris.

LITERATURE:

R. Passeron, *André Masson, Catalogo generale delle sculture*, Turin, 1987,
no. 11, pp. 99-100 (another cast illustrated p. 87).



(reverse)



137

■137

ANDRÉ MASSON (FRENCH, 1896-1987)

Femme tourmentée, premier tirage

signed with initials 'am', numbered '4/6' and stamped with foundry mark 'CI'RE C VALSUANI PERDUE' (on the edge of the base)

bronze with dark brown patina

Height: 10 in. (25.4 cm.)

Conceived in 1942 and cast in 1974, numbered 4 from the edition of seven proofs marked 0-6.

\$6,000-8,000

£4,700-6,200

€5,400-7,200

PROVENANCE:

Galerie Louise Leiris, Paris.

LITERATURE:

R. Passeron, *Catalogue générale des sculptures*, Turin, 1987, p. 97, no. 10 (another cast illustrated, p. 98, no. 38).



138

■138

ANDRÉ MASSON (FRENCH, 1896-1987)

Frère et soeur, premier tirage

signed with initials 'AM' and numbered 'I' (on the side of the base)

bronze with brown patina

Height: 6 in. (15.2 cm.)

Conceived and cast in 1942 at the Foundry of New York, numbered I from the five proofs marked I-V

\$4,000-6,000

£3,200-4,700

€3,600-5,400

EXHIBITED:

New York, Blue Moon Gallery, *The Genius of André Masson*, May-June 1976.

LITERATURE:

R. Passeron, *André Masson, Catalogue général des sculptures*, Turin, 1987, no. 13, pp. 109-110 (another cast illustrated fig. 54).

Conceived and cast in the first edition of 1942, this sculpture represents the first model produced in bronze during the artist's stay in America.



PROPERTY OF NEVADA MUSEUM OF ART SOLD TO BENEFIT THE PERMANENT
COLLECTION ACQUISITIONS FUND

■139

SAM TCHAKALIAN (AMERICAN, 1929-2004)

Chalk

Signed, dated, title and inscribed. 'Sam Tchakalian 2000 "Chalk" 6' x 8" (on the reverse)

Oil on canvas

72 x 96 in. (182.9 x 243.8 cm.)

Painted in 2000

\$6,000-8,000

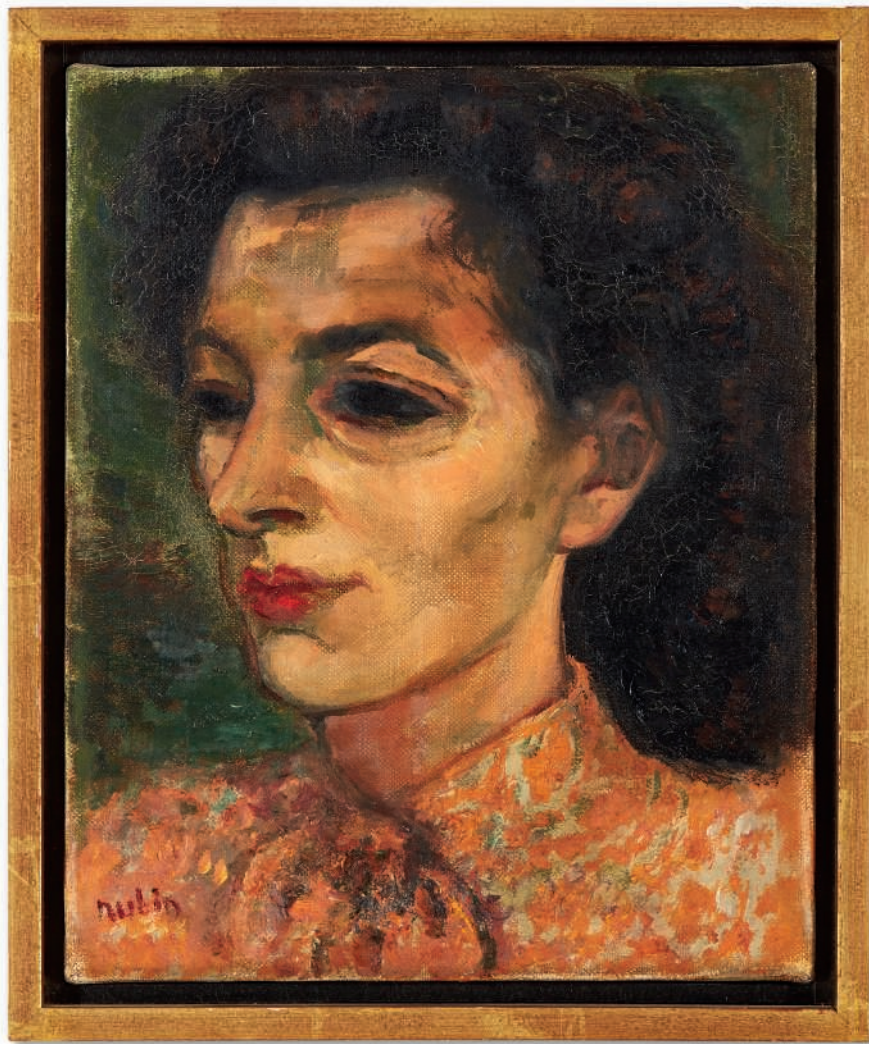
£4,700-6,200

€5,400-7,200

PROVENANCE:

Terry D. VanZant.

Acquired from the above by the present owner, 2004.



■140

REUVEN RUBIN (ISRAEL, 1893–1974)

Portrait of a Lady

Signed 'Rubin'. (lower left)

Oil on canvas

11 x 9 in. (27.9 x 22.9 cm.)

\$10,000-15,000

£7,800-12,000

€9,000-13,000

PROVENANCE:

Acquired from the artist by the family of the present owner.



PROPERTY OF AN IMPORTANT MIDWESTERN COLLECTION

■141

CLAUDE WEISBUCH (FRENCH, 1927-2014)

Le combat du jour et de la nuit

signed 'Weisbuch.' (lower right)

oil on canvas

81 x 120¼ in. (205.7 x 305.4 cm.)

Painted in 2002.

\$15,000-20,000

£12,000-16,000

€14,000-18,000

PROVENANCE:

Gallerie 454, Grosse Pointe, Michigan.



142

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

■142

ANTONI CLAVÉ (SPANISH, 1913-2005)

Girl with birdcage

signed 'Clavé' (lower right)
gouache, ink and wash on paper
27¼ x 22 in. (69.2 x 55.8 cm.)

\$8,000-12,000

£6,300-9,300

€7,200-11,000

A certificate of authenticity issued by the Archives Antoni Clavé will be delivered to the purchaser.



143

PROPERTY FROM A DISTINGUISHED COLLECTION

■143

MANÉ-KATZ (FRENCH/UKRANIAN, 1894-1962)

Two Horses

signed and dated 'Mané-Katz' (lower right)
oil on canvas
36 x 28 in. (91.4 x 71.1 cm.)

\$10,000-15,000

£7,800-12,000

€9,000-13,000

PROPERTY OF AN IMPORTANT MIDWESTERN COLLECTION

■144

EMILIO GRECO (ITALIAN, 1913-1995)

Grande figura seduta

Signed 'GRECO'. (on the left thigh)

Bronze with golden brown patina

Height: 52 in. (132 cm.)

Original terracotta version executed in 1951; this bronze version cast at a later date

\$20,000-30,000

£16,000-23,000

€18,000-27,000

PROVENANCE:

Dominion Gallery, Montreal.

Elda Colefax, Santa Barbara.

Anon. (gift from the above, 1962); sale, Christie's, New York, 10

November 1999, lot 718.

Acquired at the above from the present owner.

LITERATURE:

F. Bellonzi, *Emilio Greco*, Rome, 1962, p. 44, no. 12 (another cast illustrated).

J. Hodin, *Emilio Greco Sculpture & Drawings*, Bath, 1971, pl. IV (another cast illustrated in color).

L. Sciascia, *Emilio Greco*, Rome, 1971, p. 35 (another cast illustrated).

E. Lucie-Smith, *Movements in Art Since 1945*, London, 1984, p. 207 (another cast illustrated in color).

"Hommage Emilio Greco", *XXe Sicle*, no. 59, September, 1985, p. 12 (another cast illustrated).

M. Pisani, *Greco*, Rome, 1987, p. 131 (another cast illustrated).





145

PROPERTY OF A LADY (LOTS 145-146)

■145

BÉLA KÁDÁR (HUNGARIAN, 1877-1955)

Nude in Abstract City

Signed 'KÁDÁR, BÉLÁ' (lower right)

Goauche on paper
32½ x 22½ in. (82.6 x 57.2 cm.)

\$8,000-12,000

£6,300-9,300
€7,200-11,000

PROVENANCE:

Acquired from the artist by the family of the present owner.

■146

BÉLA KÁDÁR (HUNGARIAN, 1877-1955)

Cityscape with Cow

signed 'KÁDÁR, BÉLÁ' (lower left)

watercolor and ink on paper
9 x 13 in. (22.9 x 33 cm.)

\$6,000-8,000

£4,700-6,200
€5,400-7,200

PROVENANCE:

Acquired from the artist by the family of the present owner.



146

PROPERTY FROM AN AMERICAN COLLECTOR (LOTS 147-148)

■147

HENRI LE SIDANER (FRENCH, 1862-1939)

Le Bassin de Neptune

oil on panel
6¼ x 8 in. (15.9 x 20.3 cm.)
Painted circa 1918.

\$10,000-15,000 £7,800-12,000
€9,000-13,000

PROVENANCE:

Galleries Maurice Sternberg, Chicago.
Acquired from the above by the present owner,
1969.

LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner: L'oeuvre peint et gravé*, Paris, 1989, p. 353, no. 1092 (illustrated).



147

■148

HENRI LE SIDANER (FRENCH, 1862-1939)

La Maison sous l'église

Signed 'Le SIDANER' (lower right)
Oil on panel
9¼ x 7¼ in. (23.5 x 18.5 cm.)
Painted in 1931

\$7,000-10,000 £5,500-7,800
€6,300-9,000

PROVENANCE:

Galleries Maurice Sternberg, Chicago.
Acquired from the above by the present owner,
1972.

EXHIBITED:

Chicago, Galleries Maurice Sternberg, *Le Sidaner*,
1970 (illustrated, no. 11).

LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner: L'oeuvre peint et gravé*, Paris, 1989, p. 383, no. 1238 (illustrated).



148

SESSION II

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■180

A PAIR OF ITALIAN GIALLO ANTICO MODELS OF THE TEMPLES OF CASTOR AND POLLUX AND VESPASIAN LATE 19TH CENTURY

Each on later rouge marble base
28 in. (71 cm.) high, 9¾ in. (24.7 cm.) wide, 9¾ in. (24.7 cm.) deep, the taller (2)

\$6,000-8,000

£4,700-6,200
€5,500-7,300

△181

A PAIR OF TERRACOTTA FIGURES OF 'BOUND SLAVES' AFTER PIETRO TACCA, PROBABLY ITALIAN, LATE 19TH/EARLY 20TH CENTURY

15½ in. (39.7 cm.) high

(2)

\$2,000-3,000

£1,600-2,300
€1,900-2,700

PROVENANCE:

The Estate of Kenneth Jay Lane

180

181



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

182

**TWO PAIRS OF ITALIAN ORMOLU-MOUNTED HARDSTONE COLUMNS
LATE 19TH/EARLY 20TH CENTURY**

One pair of red jasper surmounted by seated griffins, the other of *brèche violette* and white marble, surmounted by *rosso antico* orbs
28 in. (72 cm.) high, the taller (4)

\$4,000-6,000

£3,100-4,600

€3,700-5,500



182

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■-183

**A REGENCY INDIAN ROSEWOOD, GRAIN-PAINTED, INLAID AND PARCEL-GILT LIBRARY TABLE
CIRCA 1820**

The rectangular top above two frieze drawers raised on eagle supports
29½ in. (75 cm.) high, 56¼ in. (143 cm.) wide, 31 in. (79 cm.) deep

\$3,000-5,000

£2,400-3,900

€2,800-4,500



183

Styled by Alex Papachristidis.
Everyday Elegance Collection curated by Alex Papachristidis and Lisa McCarthy:
Christopher Spitzmiller, Inc. gilt faux bois jardinière



184

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR (LOTS 184-185)

■184

A PAIR OF GILT-METAL-MOUNTED POLISHED BLACK MARBLE COLUMNS

FRENCH OR ITALIAN, LATE 19TH CENTURY

Each surmounted by a figure of Napoleon

24¾ in. (63 cm.) high

(2)

\$2,500-3,500

£2,000-2,700

€2,300-3,100

■~185

AN ANGLO-INDIAN ROSEWOOD PEMBROKE TABLE

SECOND QUARTER 19TH CENTURY

The rectangular top above a frieze drawer on spiral-turned legs terminating in stylized claw feet

32½ in. (82.5 cm.) high, 30½ in. (77.5 cm.) wide, 27 in. (68.5 cm.) deep, closed

\$2,000-3,000

£1,600-2,300

€1,900-2,700



185



186

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

186

ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)

Lion qui marche (Walking Lion) and Tigre qui marche (Walking Tiger), a pair

Each signed 'BARYE' and stamped 'F. BARBEDIENNE FONDEUR / FRANCE', the underside of the tiger incised '25', the underside of the lion stamped '20' bronze, dark brown patina

5½ in. (14 cm.) high, 10¼ in. (26 cm.) wide

These casts circa 1890.

(2)

\$5,000-8,000

£3,900-6,200

€4,700-7,400

Antoine-Louis Barye cast the first example of *Lion qui marche* circa 1840 (M. Poletti & A. Richarme, Barye, fig. A 61, p. 187), and the first example of *Tigre qui marche* circa 1841 (M. Poletti & A. Richarme, Barye, fig. A 70, p. 198). The popularity of the models and proliferation of casts may be credited directly to Barbedienne, who edited both models from Barye's death until the Second World War.

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

187

A FRENCH ORMOLU AND PATINATED-BRONZE FLOOR LAMP
ATTRIBUTED TO FERDINAND BARBEDIENNE, PARIS, LAST QUARTER
19TH CENTURY

The foliate stem cast with leaves and blossoms, on a tripod base with paw feet, with olive-green silk shade, electrified
68 in. (172.8 cm.) high, overall

\$3,000-5,000

£2,400-3,900

€2,700-4,500

Please visit www.christies.com for additional information on this lot.



187

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

188

**A FRENCH ORMOLU, VERDE ANTICO AND SIENA MARBLE
CLOCK**

19TH CENTURY

Of obelisk form, surmounted by a stylized lapis lazuli globe finial, the upper section consisting of Iris in the sky above the enamelled dial on a base of flower-filled baskets with entwined dolphins at the corners, with Neptune on a rockwork ground on a further stepped and ormolu leaf-cast base, the dial later signed *J. Le Roy/Paris*

30½ in. (77.5 cm.) high, 8¼ in. (21 cm.) square

\$8,000-12,000

£6,300-9,400

€7,200-11,000

PROVENANCE:

Acquired from Segoura, Paris, 1999.

Other clocks of this unusual model are in the collections of the Musée Nissim de Camondo, Paris (Inv. CAM 601) and the Wallace Collection, London. A similar example sold from the collection of Evelyn Annenberg Hall: From 640 Park Avenue; Christie's, New York, 17 May 2006, lot 314.

189

**AN EMPIRE ORMOLU-MOUNTED AND PARIS PORCELAIN-
INSET THUYA LIT D'ALCOVE**

CIRCA 1810

With porcelain plaques depicting Diana and Apollo

41¼ in. (105 cm.) high, 78 in. (198 cm.) wide, 48½ in. (123 cm.) deep

\$4,000-6,000

£3,200-4,700

€3,700-5,400



188



189

PROPERTY FROM THE COLLECTION OF LEWIS AND ALI SANDERS

190

A PAIR OF DIRECTOIRE ORMOLU AND BLUED-BRONZE URNS

CIRCA 1795, THE HANDLES AND RIMS CIRCA 1820

Each of campagna form, with gadrooned rim, with ram's head mask handles terminating in scrolls and rings, each with bands of putti amongst clouds, the socle with beaded edge and berried laurel garland, raised on stepped square base

18 in. (45.7 cm.) high, 7 in. (17.7 cm.) square

(2)

\$15,000-25,000

£12,000-19,000

€14,000-23,000

PROVENANCE:

Félix Houphouët Boigny; Sotheby's, New York, 19 November 1993, lot 18.

Anonymous sale; Sotheby's, New York, 25 April 1998, lot 213.





191

■191

AFTER ANTONIO CANOVA (ITALIAN, 1757-1824)

Venus Italica

apparently unsigned
marble
39¼ in. (100 cm.) high
Circa 1900.

\$7,000-10,000

£5,500-7,800
€6,400-9,100

■192

PIETRO BAZZANTI (ITALIAN, 1825-1895), AFTER ANTONIO
CANOVA (ITALIAN, 1757-1824)

Venus Italica

signed 'P. Bazzanti Florence' (to the reverse)
alabaster
17½ in. (44.5 cm.) high
Circa 1910.

\$4,000-6,000

£3,200-4,700
€3,600-5,400



192

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

•193

A PAIR OF FRENCH ORMOLU-MOUNTED AGATE CASSOLETTES
LATE 19TH CENTURY

Each modeled as a two-handled urn supported by a fluted column, the domed lid reversing to a candlestick
9¼ in. (23.5 cm.) high (4)

\$3,000-5,000 £2,400-3,900
€2,800-4,500

A nearly identical pair of candlesticks was sold at Hôtel Drouot, 25 March 2015, lot 249 (€26,000).

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR (LOTS 194-195)

■194

A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY TABLE A ECRIRE

BY BERNARD MOLITOR, CIRCA 1790

The rectangular granite top over a frieze drawer with a gilt-tooled leather writing surface and fittings, raised on fluted baluster legs joined by an X-frame looping stretcher, stamped 'B.MOLITOR' to the top of the drawer
30 in. (76 cm.) high, 31½ in. (80 cm.) wide, 18 in. (46 cm.) deep

\$3,000-5,000 £2,400-3,900
€2,700-4,500

PROVENANCE:

The Hagenauer Collection.
Acquired from François Léage, Paris, 1999.

LITERATURE:

U. Leben, *Molitor Ebéniste from the Ancien Régime to the Bourbon Restoration*, London, 1992, p. 69, fig. 55 (illustrated).

Bernard Molitor, *maître* in 1788.



193



194



195

■195
**TWO ITALIAN GIALLO ANTICO MARBLE
 MODELS OF THE COLONNA DI FOCA**
 SECOND HALF 19TH CENTURY

Each surmounted by a figure of Phocas, on a stepped square base

36¼ in. (92 cm.) high, 13½ in. (33.4 cm.) square, the taller(2)

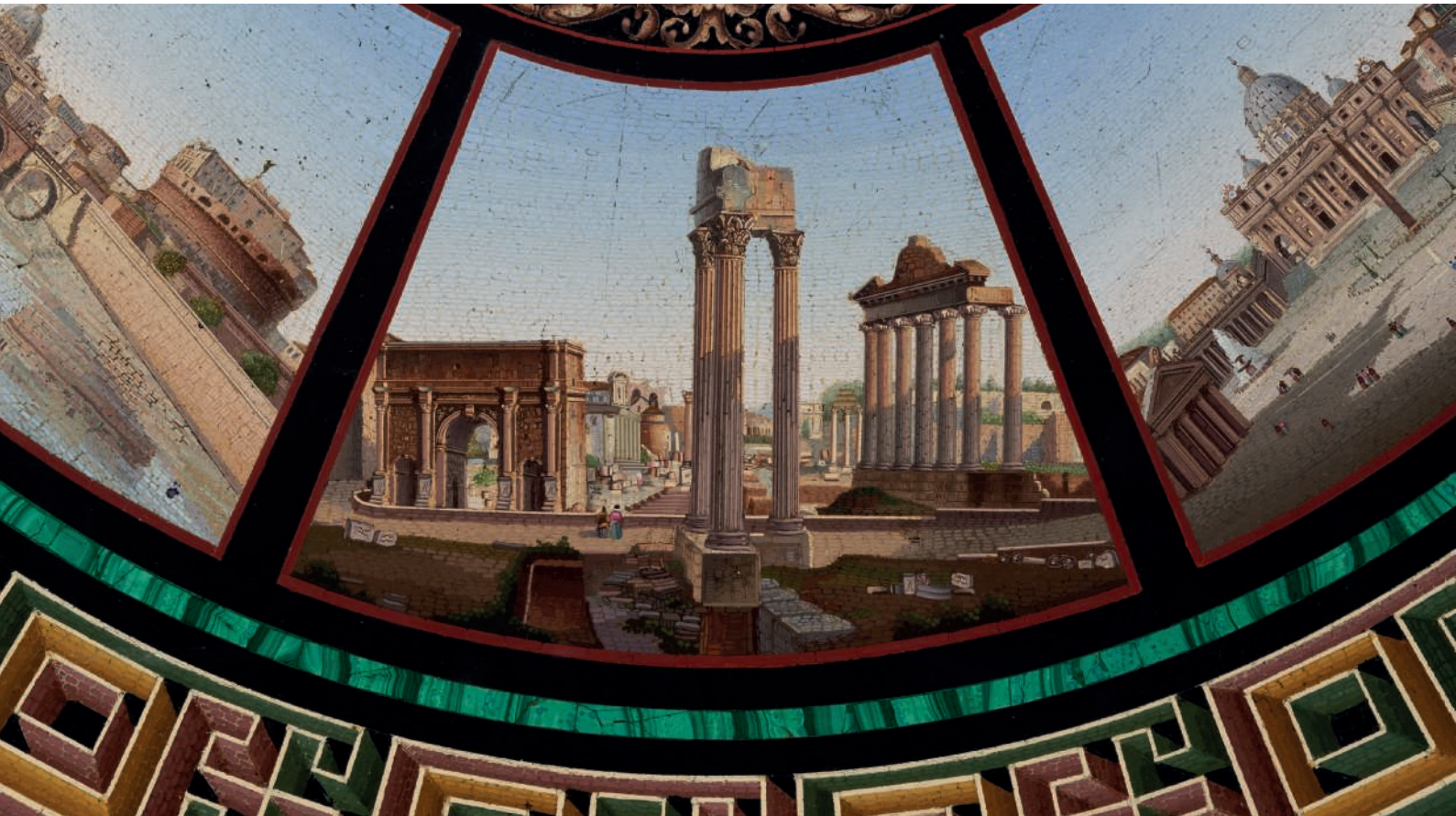
\$3,000-5,000

£2,400-3,900

€2,800-4,600



Similar models of the Roman Forum and Colonna di Foca in the Italian Pavilion at the 1855 International Exhibition, London.



■196

A LARGE ROMAN MICROMOSAIC TABLE
BY CESARE ROCCHEGGIANI, CIRCA 1880

The circular black marble top with central roundel depicting Romulus, Remus and the she-wolf in an Italiante landscape, surrounded by eight Roman scenes depicting, in clockwise order, the Pantheon, Arch of Constantine, Capitoline Hill, the Colosseum, St. Peter's Basilica, the Roman Forum, Castel Sant'Angelo, Temple of Hercules Victor, with inlaid malachite and vari-tone Greek-key borders, on an associated black marble pedestal base, the underside with paper label 'C. ROCCHEGGIANI / ARTIST / SOLE MANUFACTORY / OF ROMAN MICROMOSAICS / VIA CONDOTTI, 14-15 / ROME (ITALY)'

29¾ in. (75.5 cm.) high, 37½ in. (95.3 cm.) diameter
(3)

\$60,000-80,000

£47,000-63,000
€54,000-72,000

The accomplished mosaicist Cesare Roccheggiani was active at the Vatican workshops from 1856 to 1864, but like many of his contemporaries sought to supplement his income by establishing his own workshop making mosaics for dealers and tourists on Grand Tour. His private *atelier* is recorded at 125 Via Babuino and then, by 1874, at 14 & 15 Via Condotti.

In her extensive research of the artist, Jeanette Hanisee-Gabriel suggests that he may also have apprenticed under the celebrated master Michelangelo Barberi, evidenced by his apparent use of Barberi's distinctive designs. The central roundel of Romulus and Remus after Rubens with its monochromatic acanthus border and radiating views is incorporated on two tabletops, titled *Il bel cielo d'Italia*, attributed to Barberi (J. Hanisee-Gabriel, *Micromosaics: Private Collections*, 2016, p. 32-33). A related table by Barberi commissioned in 1845 by Tsar Nicholas I is now in the Hermitage.

As a likely successor to Barberi, Roccheggiani's skill was unparalleled and is perhaps most apparent on large scale works such as the present lot and in a series of monumental panels produced circa 1878-79. A large panel depicting St. Peter's Square was sold at Christie's, London 29 April 2010, lot 268 (£481,250).



(label)



197

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR
(LOTS 197-198)

■197

**AN ITALIAN WHITE AND BRECCIA MARBLE BUST
OF AN EMPEROR**

EARLY 20TH CENTURY

30 in. (76.2 cm.) high, 24½ in. (62.3 cm.) wide

\$3,000-5,000

£2,400-3,900

€2,700-4,500

198

A LARGE PAIR OF ORMOLU TABLE LAMPS

POSSIBLY FRENCH, EARLY 20TH CENTURY

Each with tapering fluted columns, supported on triangular pedestals with
griffons, with silk peach shades

33½ in. (85 cm.) high, excluding fitments

(2)

\$4,000-6,000

£3,200-4,700

€3,600-5,400



198



■199

A GEORGE III MAHOGANY, SATINWOOD, SABICU AND MARQUETRY SERVING TABLE

POSSIBLY BY WRIGHT AND ELWICK, CIRCA 1770

The serpentine crossbanded top with checker-bordered sabicu circles to the front corners over a flute-inlaid frieze and quadruple cluster-column legs headed by pierced fret brackets and on quatrefoil-inset feet, with a label *2D* and indecipherable chalk inscription

35 in. (89 cm.) high, 78 in. (190 cm.) wide, 32 in. (82 cm.) deep

\$20,000-40,000

£16,000-31,000

€19,000-36,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 20 November 1992, lot 79.

Anonymous sale; Christie's, New York, 18 October 2001, lot 298.

This serving table may have been produced by the Wakefield partnership of Richard Wright and Edward Elwick, which flourished between 1747

and 1771. The incorporation of exotic timber in the medallions at the corners of the top is characteristic of their work. Archival records from the partnership note the difficulty of obtaining such woods. Further, an extensive documented commission for the Marquis of Rockingham at Wentworth Woodhouse includes many pieces of rare exotic timbers. Both Wright and Elwick subscribed separately to the first 1754 edition of *The Director* and the Wentworth commission revealed an adherence to Chippendale's *Director* design.

Established in 1747 by Richard Wright and Edward Elwick, this prolific partnership 'had] the honour to serve most of the Nobility & Gentry in the West and North Riding' (G. Beard and C. Gilbert, eds., *Dictionary of English Furniture-Makers 1660-1840*, Leeds, 1986, pp.1006-1008). In addition to the Marquis of Rockingham, records indicate that they received patronage from such distinguished clients as Sir Rowland Winn at Nostell Priory, the Duke of Norfolk at Worksop Manor, Viscount Irwin at Temple Newsam House and John Spencer at Cannon Hall.





200

200

A GROUP OF ITALIAN PATINATED BRONZE LIGHTING FIXTURES

AFTER THE ANTIQUE, ATTRIBUTED TO FONDERIA CHIURAZZI, NAPLES, EARLY 20TH CENTURY

Comprising a pair of twin-light appliques modeled as oil lamps and a three-light lantern modeled *en suite*
 25½ in. (64.8 cm.) high, 13¼ in. (36.7 cm.) wide, the appliques
 8¾ in. (22.2 cm.) high, 14¼ in. (36.2 cm.) wide, the chandelier (3)

\$4,000-6,000

£3,200-4,700

€3,700-5,400

Comparable lighting fixtures produced by Chiurazzi as souvenirs of the Grand Tour are illustrated in the foundry's 1929 catalogue, nos. 506-8.

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR
 (LOTS 201-202)

■-201

**A LATE GEORGE III MAHOGANY,
 SATINWOOD AND INDIAN ROSEWOOD
 FREE STANDING LIBRARY CABINET
 CIRCA 1800 AND MODIFIED**

39 in. (99 cm.) high, 37 in. (94 cm.) wide, 16¼ in.
 (41.3 cm.) deep

\$1,000-1,500

£790-1,200

€900-1,300



201

202

**THREE ITALIAN ROSSO ANTICO MARBLE
MODELS OF RUINS**

LATE 19TH/EARLY 20TH CENTURY

Comprising two examples of Trajan's column and an obelisk
32 in. (81.3 cm.) high, 6¾ in. (16 cm.) square, the largest (3)

\$3,000-5,000

£2,400-3,900
€2,700-4,500

PROPERTY FROM THE COLLECTION OF THE LATE PATRICK A.
DOHENY

■ 203

**A GROUP OF TWELVE ITALIAN MARBLE AND
ALABASTER BUSTS OF EMPERORS**
SECOND HALF 19TH CENTURY

Of various types of marble, supported on scrolling bronze
plaques, on later black marble bases, the reverse of each
inscribed with name and indicated on bronze supports,
depicting Julius Caesar, Tiberius, Claudius, Vitellius, Augus,
Otho, Galba, Augustus, Nero, Caligula, Domitianus, and
Titus

10¼ in. (26 cm.) high, the tallest

(12)

\$5,000-8,000

£4,000-6,200
€4,600-7,200



202



203



204

■204

A KIRMAN CARPET

SOUTHEAST PERSIA, FIRST QUARTER 20TH CENTURY

With an indigo scalloped medallion on a crimson field with attacking animals and floral vinery with saffron floral spandrels all within an indigo cartouche border

Approximately 13 ft. 2 in. x 11 ft. 11 in. (401 cm. x 363 cm.)

\$6,000-8,000

£4,700-6,300

€5,400-7,200

■205

A TABRIZ CARPET

NORTHWEST PERSIA, FIRST QUARTER 20TH CENTURY

With a saffron scalloped medallion on the indigo field of dense floral vinery, flowering trees and perched birds all within a saffron floral border

Approximately 12 ft. 2 in. x 9 ft. (371 cm. x 274 cm.)

\$4,000-6,000

£3,200-4,700

€3,600-5,400

PROPERTY OF A NEW YORK COLLECTOR

■206

A BIDJAR CARPET

WEST PERSIA, LAST QUARTER 19TH CENTURY

The indigo field with a *Garrus* design of a split-leaf tendrill overall within a crimson palmette vinery border

Approximately 15 ft. 7 in. x 9 ft. (475 cm. x 274 cm.)

\$10,000-15,000

£7,900-12,000

€9,000-13,000



205





207

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

■ 207

PAUL SÉRUSIER (FRENCH, 1863-1927)

Ile de la douane sur le Trieux et bateau blanc

signed 'P. Sérusier' (lower right)

oil on paper laid to canvas

13¼ x 20 in. (33.7 x 50.8 cm.)

Painted in Châteauneuf du Faou circa 1910

\$10,000-15,000

£7,900-12,000

€9,000-13,000

PROVENANCE:

Galerie Bellier, Paris.

The Comité Sérusier has confirmed the authenticity of this work.



208

PROPERTY OF A GENTLEMAN

■ 208

JULIUS PROMMEL (GERMAN, 1805-1844)

The Frigate 'Constitution'

signed and dated 'Prommel, 1843'. (lower left)

oil on canvas

22¾ x 31½ in (57.8 x 80 cm.)

\$10,000-15,000

£7,900-12,000

€9,000-13,000

PROVENANCE:

Marine Midland Trust, Buffalo, New York.

Acquired from the above by the present owners, circa 1970.



■ 209

A SET OF FOURTEEN ENGLISH MAHOGANY DINING CHAIRS
EIGHT REGENCY AND CIRCA 1815, SIX OF A LATER DATE

Comprising twelve side chairs and two armchairs

(14)

\$3,000-5,000

£2,400-3,900

€2,800-4,500



210

PROPERTY FROM THE COLLECTION OF FRANK H. WYMAN (LOTS 210-213)

210

A PAIR OF BOW PORCELAIN FIGURES OF A TURK AND 'LEVANTINE LADY'
CIRCA 1755

He wearing a turban and fur-edged overcoat, she with pale yellow headdress, standing in front of a tree stump applied with foliage
6¼ in. (15.8 cm.) high (2)

\$4,000-6,000

£3,200-4,700

€3,600-5,400

Compare the examples illustrated by P. Bradshaw, *English Porcelain Figures 1745-1795*, Suffolk, 1981, dust jacket back cover and p. 72, color pl. F (for the Turk) and pp. 152, pl. 62 (for the pair).

211

TWO DERBY PORCELAIN MODELS OF MONKEY MUSICIANS

CIRCA 1765-70, PATCH MARKS

Each wearing tricorne hat and playing a pipe, on a *rocaille* scroll base
7 in. (17.7 cm.) high (2)

\$3,000-5,000

£2,400-3,900

€2,800-4,500

PROVENANCE:

With The Antique Porcelain Company, New York.

Compare the example of the Derby singerie figure of a horn player in the British Museum, London (reg. no. 1987,0106.2).



211



212

212

A PAIR OF CHELSEA PORCELAIN LEAF-SHAPED DISHES

CIRCA 1755

Each molded as overlapping leaves in shades of green, painted with a loose bouquet and scattered floral sprigs, one with a butterfly
11¼ in. (28.5 cm.) long

\$2,500-4,000

(2)

£2,000-3,100
€2,300-3,600

213

A PAIR OF WORCESTER PORCELAIN LOZENGE-SHAPED DISHES

CIRCA 1770-75

In the 'Earl Manvers' pattern, each with scalloped rim, painted with garlands of berried foliage, the center with a bouquet of roses
11¼ in. (29.8 cm.) long

\$1,500-2,500

(2)

£1,200-1,900
€1,400-2,200



213



THE COLLECTION OF TERRY ALLEN KRAMER
(LOTS 214-215)

■ 214

**A PAIR OF GEORGE II GILTWOOD
MIRRORS**

CIRCA 1755

Each with later beveled rectangular plate within a
pierced foliate frame
67 in. (170 cm.) high, 29½ in. (75 cm.) wide (2)

\$3,000-5,000

£2,400-3,900

€2,800-4,500

■ 215

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

CIRCA 1780, THE TOPS 19TH CENTURY

The tops decorated with a center reserve depicting
putti amongst the clouds, with scrolled foliate
trophies and an oval cartouche script monogram,
on fluted foliate legs, the frieze redecorated when
the tops were added

34 in. (86 cm) high, 63 in. (160 cm) wide, 22 in.
(55.5 cm) deep (2)

\$3,000-5,000

£2,400-3,900

€2,800-4,500





216

TWO WORCESTER PORCELAIN SOUP PLATES FROM THE 'DUKE OF GLOUCESTER' SERVICE

CIRCA 1765, GILT CRESCENT MARKS

Each richly painted with peaches, cherries, grapes, plums and strawberries, the lobed border with five cartouches of butterflies, between further fruit sprigs and feathred gilt bands, with turquoise line rim, the underside with three further sprigs of flowers and fruit

9 in. (22.7 cm.) diameter, the slightly larger (2)

\$25,000-30,000

£20,000-23,000

€23,000-27,000

The present soup plates are from one of the most elaborately decorated services produced at Worcester. Designed for William Henry, Duke of Gloucester (1743-1805), the service was sumptuously painted with fruit and scattered insects within molded borders enriched in turquoise and gilt. The service passed to the Dukes of Cambridge and, in 1904, Christie's sold over seventy pieces for the family along with a similarly decorated Chelsea service dating to circa 1762.



(reverse)



217



218

THE PROPERTY OF A LADY

■ 217

A GEORGE I GREEN AND GILT-JAPANNED TALL CASE CLOCK
CIRCA 1725

The dial signed *Jos. Cobham/LONDON*, decoration refreshed
95½ in. (242½ cm.) high, 20 in. (51 cm.) wide, 10½ in. (27 cm.) deep

\$8,000-12,000

£6,300-9,300
€7,300-11,000

PROVENANCE:

Acquired from Baskerville Antiques, West Sussex.

LITERATURE:

T. Robinson, *The Longcase Clock*, Suffolk, 1981, p. 136-138 (illustrated).

218

A WORCESTER (FLIGHT, BARR & BARR) PORCELAIN ARMORIAL PEACH-GROUND PLATE FROM 'THE STOWE SERVICE'

CIRCA 1813, IMPRESSED CROWNED FBB MONOGRAM MARK, IRON-RED PRINTED CIRCULAR MARK ENCLOSING THE ROYAL COAT OF ARMS AND PRINCE OF WALES FEATHERS

The center finely painted with the arms of the 2nd Marquess of Buckingham with those of his wife Anna Eliza de jure Baroness Kinloss (the sole heiress of James Brydges, Duke of Chandos) in pretense above the motto *TEMPLA QUAM DILECTA*, the wide border gilt with a rinceau of foliate scrolls

9¾ in. (23.8 cm.) diameter

\$7,000-10,000

£5,500-7,800
€6,400-9,100

PROVENANCE:

Richard, Earl Temple of Stowe, 2nd Marquess of Chandos and later 1st Duke of Buckingham and Chandos (1776-1839), Stowe Park, Buckinghamshire, circa 1813. By descent to Richard, 2nd Duke of Buckingham and Chandos (1797-1861), Stowe Park, Buckinghamshire; Christie's, London, 23 August 1848, lot 956 (186 pieces for 29 pounds, 18 shillings).

'The Stowe Service' represents the apogee of the superior quality of work carried out during the Regency period at the Worcester factory. It was delivered in 1813 to the second Marquess of Buckingham and intended for his country seat at Stowe in Buckinghamshire. The superb armorial decoration, carried out on such an extensive service proclaimed the aspirations of the Marquess, coupled with pride in his family's ancestry. His aspirations were realized in 1822 when he was created first Duke of Buckingham and Chandos; subsequently in 1848, Christie's conducted a sale on the premises at Stowe, and the service was sold. The Third Duke bought back eighty-two pieces of the service at that sale, and these were later sold in the second Stowe sale of 1921.



219

A WORCESTER (FLIGHT, BARR & BARR) PORCELAIN APPLE-GREEN GROUND PART DESSERT SERVICE

CIRCA 1813, IMPRESSED CROWNED FBB MONOGRAM MARK, IRON-RED PRINTED CIRCULAR MARK ENCLOSING THE ROYAL COAT OF ARMS AND PRINCE OF WALES FEATHERS

Each finely painted with a central still-life of shells, comprising: a shaped circular footed compote; a pair of sauce tureens and covers; three shaped square dishes; three lozenge shaped dishes; three shell-shaped dishes; and eighteen dessert plates

9 in. (22.8 cm.) diameter, the dessert plates

(32)

\$15,000-25,000

£12,000-19,000

€14,000-23,000



220

220

A PAIR OF CHAMBERLAIN'S WORCESTER PORCELAIN ARMORIAL COBALT-BLUE GROUND ICE-PAILS, COVERS AND LINERS AND A PAIR OF SAUCE TUREENS AND COVERS

CIRCA 1815-20, IRON RED SCRIPT MARKS

Each raised on three dolphin-form supports, painted with alternating cartouches of flowers and a crest of a pelican in her piety above a coronet, above gilt brickwork, the ice-pails with two sea nymph handles, the interiors of the liners and the sauce tureens painted as faux marble

14¼ in. (37.4 cm.) high, the ice-pails (10)

\$8,000-12,000

£6,300-9,300

€7,300-11,000

The crest on these dessert forms is almost certainly that of Edgeworth of co. Longford, Ireland. Lovell Edgeworth (1776-1842) of Edgeworthstown House, co. Longford succeeded his father in 1817 and was high sheriff of Longford in 1819, when he would likely have entertained many guests.



221

■A221**A GEORGE III MAHOGANY SILVER TABLE
CIRCA 1765**

Of serpentine form with pierced Gothic arched gallery and eared corners above a gadrooned and egg-and-dart molded frieze raised on foliate tendril-wrapped cluster-column legs, stamped *GB* twice to underside of top
29 in. (74 cm.) high, 34½ in. (88 cm.) wide, 24 in. (61 cm.) deep

\$15,000-25,000

£12,000-19,000

€14,000-23,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 October 1984, lot 191.

Anonymous sale; Christie's, New York, 7 April 2006, lot 301.

This serpentine silver table's overall form compares to a table formerly in the collection of William Pitt, 1st Earl of Chatham and thence by descent, illustrated in *A Catalogue and Index of Old Furniture and Works of Decorative Art*, part II, p. 303, as produced by the London dealers M. Harris and Sons in the 1920s. Another with cluster-column legs but pierced 'Gothic' elements was sold from the collection of H.J. Joel, Esq., Childwick Bury, Hertfordshire, Christie's, London, 15 May 1978, lot 89. A further comparable example is shown *in situ* in the Entrance Hall of Home House, Portman Square, illustrated in Dr. M. Whinney, *Home House*, No. 20 Portman Square, London, 1969, p.85. The table also recalls the example from Charlton Park, Kent, illustrated in H.A. Tipping, *English Homes*, period III, vol. I, 1922, p.385, which is now in the Gerstenfeld Collection (E. Lennox-Boyd, ed., *Masterpieces of English Furniture: The Gerstenfeld Collection*, London, 1998, no.19, p.201 and pl.47).

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■222**A REGENCY MAHOGANY SECRETAIRE
BOOKCASE**

POSSIBLY BY MARSH AND TATHAM, CIRCA 1810

With reeded pilasters, lion's masks and paw feet, the secretary drawer fitted with a brushing slide, the writing rest flanked by hinged cedar lined compartments, the locks marked *I. BRAMAH PATENT*

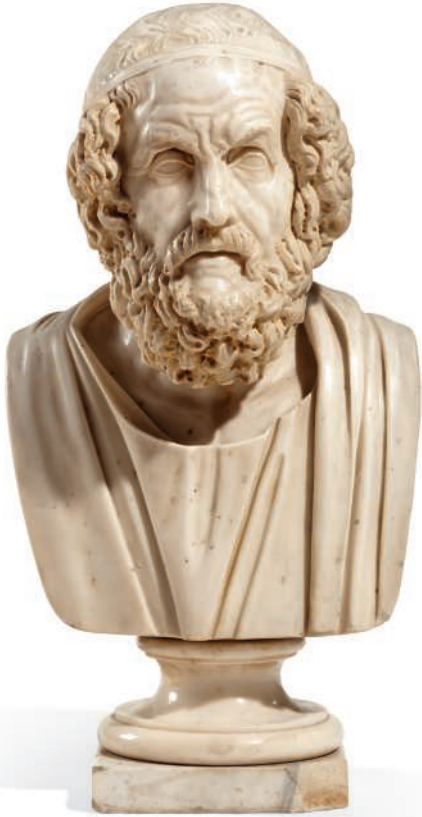
95¾ in. (243 cm.) high, 58½ in. (148.5 cm.) wide, 27½ in. (70 cm.) deep

\$6,000-8,000

£4,700-6,200

€5,500-7,300





223

■223

AFTER THE ANTIQUE, ITALIAN, 19TH/20TH CENTURY

A MARBLE BUST OF HOMER

28 in. (71.2 cm.) high, overall

\$3,000-5,000

£2,400-3,900

€2,800-4,500

PROPERTY FROM THE COLLECTION OF LEWIS AND ALI SANDERS

■224

A PAIR OF FRENCH GILTWOOD ATHÉNIENNES

ONE LOUIS XVI, LATE 18TH CENTURY, THE OTHER OF A LATER DATE

Each with bronze and ormolu removable bowl of baluster ovoid form with plain molded rim and acanthus cup base with pinecone finial, above a scroll and foliate-carved frieze, raised on three scrolled volute legs tied with flowering garlands and on scrolled acanthus feet, the concave-sided triangular plinth with central pinecone finial, each now fitted with later marble tops
33¼ in. (56.5 cm.) high, 16 in. (40.6 cm.) diameter (2)

\$5,000-8,000

£3,900-6,200

€4,700-7,400

A virtually identical *athénienne* is in the musée Nissim de Camondo, Paris and is illustrated in N. Gasc and G. Mabile, *The Nissim de Camondo Museum*, Paris, 1991, p.49. Interestingly, it displays an apparently identical liner. A further pair of almost identical *athéniennes*, together with a pair of later copies made in the 1930s under the direction of Lord Duveen, were acquired by Anna Thomson Dodge from Duveen Brothers for Rose Terrace, Michigan. The 18th Century pair is now in the Detroit Institute of Art (T. Dell, et al., *The Dodge Collection of 18th-Century French and English Art in the Detroit Institute of Arts*, New York, 1996, p. 25), whilst the pair of later copies was sold by the Detroit Institute of Arts to Benefit the Acquisitions Fund, Christie's, New York, 24 May 2000, lot 316 (\$23,500).



224

PROPERTY FROM A PRIVATE COLLECTOR

■225

A GEORGE I WALNUT AND PARCEL-GILT TALL CASE CLOCK

CIRCA 1725

The dial signed *Windmills Wightman/LONDON*

97¼ in. (247 cm.) high, 22 in. (56 cm.) wide, 10¼ in. (27.5 cm.) deep

\$10,000-15,000

£7,800-12,000

€9,100-14,000

PROVENANCE:

M. Darling, 250 Mercer St., Mercer Square, New York.

Anonymous sale; Sotheby's London, March 5, 1981, lot 293.

Patricia Kluge, Charlottesville, Virginia; Sotheby's, New York, 8-9 June 2010, lot 143.

LITERATURE:

J. A. Neale, *Joseph and Thomas Windmills*, Antiquarian Horological Society 1999, p. 235.





226

PROPERTY FROM A PRIVATE COLLECTION

■226

CHINESE SCHOOL (19TH CENTURY)
A PAIR OF PAVILION SCENES

ink and color on paper, later framed
14½ in. x 19½ in. (36.8 x 49.5 cm.), the image (2)

\$2,000-3,000

£1,600-2,300
€1,800-2,700

■227

**A LATE GEORGE III MAHOGANY TRIPLE
PEDESTAL EXTENSION DINING TABLE**
EARLY 19TH CENTURY

The tops tilting over bases, with two later D-form
ends to create breakfast tables, two leaves to
extend, re-framed
28¼ in. (72 cm.) high, 179¼ in. (455.5 cm.) wide, 56
in. (142 cm.) deep

\$4,000-6,000

£3,200-4,700
€3,700-5,400

PROPERTY FROM THE FINE ARTS MUSEUMS OF SAN
FRANCISCO

■228

**A GEORGE III GILT-METAL AND CUT
GLASS SIX-LIGHT CHANDELIER**
LATE 18TH CENTURY AND WITH
REPLACEMENTS

The downswept corona above a baluster standard
issuing scrolling candlearms, restorations and
replacements to glass
61 in. (155 cm.) high, 37 in. (94 cm.) diameter

\$15,000-30,000

£12,000-23,000
€14,000-27,000

PROVENANCE:

The Charles E. Merrill Trust Fund (1981.29).



227





229

PROPERTY FROM A PRIVATE COLLECTION

■229

CHINESE SCHOOL (19TH CENTURY)
VARIOUS BIRDS ON BLOSSOMING BRANCHES

ink and color on paper, later framed
 12 in. x 13 $\frac{3}{4}$ in. (30.4 x 34.6 cm.), the image (4)

\$3,000-5,000

£2,400-3,900

€2,700-4,500

PROPERTY FROM A PRIVATE COLLECTION

■230

A PAIR OF LOUIS XVI CREAM-PAINTED TABOURETS

BY HENRI JACOB, CIRCA 1780

Each stamped *H. JACOB* to the stretcher
 18 in. (46 cm.) high, 13 $\frac{1}{4}$ in. (33.5 cm.) square (2)

\$2,000-3,000

£1,600-2,300

€1,900-2,700

PROVENANCE:

Acquired from Galerie des Lacques, Paris, according to label.

Henri Jacob, *maître* in 1779.



230

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

231

A CHINESE SMALL WUCAI BOWL

LATE MING/EARLY QING DYNASTY, 17TH CENTURY

Decorated in underglaze blue and *wuca* enamels with tigers and tree-shrews to the exterior, the interior with flower sprigs

4¼ in. (10.7 cm.) diameter

\$800-1,200

£630-930

€730-1,100



231

232

A PAIR OF REGENCE GILTWOOD FAUTEUILS

CIRCA 1725

Each with arched back and serpentine seat flanked by foliate-carved arms and covered in pale blue silk damask, on cabriole legs joined by a wavy X-stretcher, with pencil inscription *CAMPIST HENRI AOUT 1906* to one side rail

\$7,000-10,000

£5,500-7,800

€6,400-9,100

PROVENANCE:

Dr. Bruce Wilson, Memphis, TN; Christie's, New York, 24 October 2013, lot 539.



232



236

■ 236

A NINGXIA RUG

WEST CHINA, 19TH CENTURY

The light camel field with grains-of-rice diaper pattern trellis with a sky blue floral medallion and spandrels all within a light camel peony and vinery border. Approximately 8 ft. 1 in x 5 ft. 1 in. (246 cm. x 155 cm.)

\$5,000-8,000

£3,900-6,200

€4,500-7,100

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ 237

A GEORGE II STYLE WALNUT, GRAIN-PAINTED AND PARCEL-GILT SIDE TABLE

LATE 19TH/EARLY 20TH CENTURY

The rectangular *brèche violette* top above cabriole legs headed with gilt shells raised on claw-and-ball feet

32¾ in. (83 cm.) high, 65¾ in. (167 cm.) wide, 29¾ in. (75.5 cm.) deep

\$3,000-5,000

£2,400-3,900

€2,800-4,500



237



238

PROPERTY FROM A PRIVATE AMERICAN COLLECTION (LOTS 238-240)

238

**A PAIR OF CHINESE PORCELAIN BLUE AND WHITE
HEXAGONAL GARDEN SEATS**
QING DYNASTY, 18TH/19TH CENTURY

Decorated on each side with a wide central band of lotus scrolls and interrupted on two facets by a pierced joined cash
19¾ in. (50.1 cm.) high

(2)

\$5,000-7,000

£4,000-5,500
€4,500-6,300

PROVENANCE:

Acquired from Vanderven & Vanderven, Netherlands, 27 June 1997.

239

A CHINESE BLUE AND WHITE OCTAGONAL BOWL
TRANSITIONAL PERIOD, CIRCA 1640

The eight sides each with a pierced quatrefoil panel, the interior undecorated
5½ in. (13.9 cm.) diameter

\$3,000-5,000

£2,400-3,900
€2,800-4,500

PROVENANCE:

Acquired from Vanderven & Vanderven, Netherlands, 29 June 1993.



239



240

240

**A SET OF SIX CHINESE PORCELAIN BLUE AND WHITE
PLATES**

KANGXI SIX-CHARACTER MARKS AND OF THE PERIOD (1662-1722)

Each decorated to the center with elegant ladies and officials in a pavilion

10½ in. (26.6 cm.) diameter

(6)

\$3,000-5,000

£2,400-3,900
€2,800-4,500

PROVENANCE:

Acquired from Vanderven & Vanderven, Netherlands, 26 June 1997.





241



242



243

PROPERTY FROM A WEST COAST PRIVATE COLLECTION

■ 243

A SET OF SIX CHINESE EXPORT WALLPAPER PANELS
18TH CENTURY

Decorated in shades of blue and white with a phoenix and other birds amidst
blossoming trees, mounted on textile
116 in. (294.5 cm.) high, 51 in. (129.5 cm.) wide, including fitments (6)

\$5,000-7,000

£4,000-5,500

€4,600-6,300



244



243

■ 244

A NINGXIA RUNNER

WEST CHINA, 19TH CENTURY

The salmon field with Buddhist Lions alternating with Buddhist emblems all surrounded by scrolling vines within a narrow light camel broder of bats and pearls

Approximately 21 ft. 9 in. x 2 ft. 9 in. (663 cm. x 84 cm.)

\$8,000-12,000

£6,300-9,400

€7,200-11,000





245

PROPERTY FROM THE FINE ARTS MUSEUMS OF SAN FRANCISCO

■245

A LATE REGENCY GILT-METAL AND CUT GLASS CHANDELIER
CIRCA 1820-40, LACKING CANDLE ARMS

With cascading rope prisms above a wheel hung with pendant drop prisms, lacking candlearms, restorations and replacements to the glass
74 in. (188 cm.) high, 47 in. (119.5 cm.) diameter

\$8,000-12,000

£6,300-9,300
€7,300-11,000

PROVENANCE:

Gift of The de Young Museum Society (66.12).

PROPERTY FROM A PROMINENT AMERICAN COLLECTION

■246

AN ENGLISH MAHOGANY EXTENSION DINING TABLE
MID-19TH CENTURY AND LATER

With six leaves, on parcel-gilt feet
30 in. (76 cm.) high, 189 in. (480 cm.) wide, 58¼ in. (148 cm.) deep, fully extended

\$7,000-9,000

£5,500-7,000
€6,400-8,100



246



PROPERTY OF A PRIVATE COLLECTION (LOTS 247-249)

247

A GEORGE II SILVER SALVER

MARK OF JOSHUA SANDERS, LONDON, 1740

Of lobed octofoil form on four capped-scroll feet, engraved to the center with a coat-of-arms within architectural mantling with foliage, grotesque mask, flaming urns, figural terms, and the bust of a warrior, *marked to underside*
17½ in. (43.5 cm.) diameter

71 oz. 6 dwt. (2,217 gr.)

\$15,000-25,000

£12,000-20,000

€14,000-22,000

The coat-of-arms is that of Talbot.

PROPERTY OF A PRIVATE COLLECTION (LOTS 247-249)

248

A SET OF THREE GEORGE I SILVER CASTERS

MARK OF ANTHONY NELME, OVERSTRIKING THAT OF JOHN
CHARTIER, LONDON, 1714

Of octagonal baluster form on stepped bases, two with foliate pierced covers,
the third blind and engraved with strapwork and foliage to match, all engraved
with demi wolf head crest to one side, with bayonet fasteners and banded
knop finials, *marked on undersides and engraved Sett 32" 9" 0*
8½ in. (21.5 cm.) high, the largest
30 oz. 8 dwt. (945 gr.)

(3)

\$15,000-25,000

£12,000-19,000

€14,000-22,000



249

A GEORGE I SILVER KITCHEN PEPPER

MARKED LONDON, 1723, BRITANNIA STANDARD

Of banded octagonal baluster form on stepped dome base, the conforming stepped cover pierced with tulips below a knob finial, the body engraved with block monogram *B/E T*, marked on flange of body with *Britannia standard*, *lions head erased*, and *city mark*, cover with *lions head erased* only
3¾ in. (9.5 cm.) high
2 oz. 2 dwt. (65 gr.)

\$8,000-12,000

£6,300-9,400
€7,200-11,000



249

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION (LOTS 250-252)

250

A SET OF TWELVE REGENCY SILVER DINNER PLATES

MARK OF PAUL STORR, LONDON, 1816

Each shaped circular, the gadrooned rims with double-shells at intervals, the border engraved with a coat-of-arms beneath an earl's coronet, the opposite side with later initials *HP*, marked to undersides, stamped *775*, and engraved with *number and weight*, later engraved to underside *Hunt Phelan May 18, 1940*
10¾ in. (26.5 cm.) diameter
255 oz. 2 dwt. (7,934 gr.)

\$10,000-15,000

(12)

£7,900-12,000
€9,000-13,000

PROVENANCE:

Probably John Egerton, 7th Earl of Bridgewater (1753-1823), who rebuilt Ashridge Park, Hertfordshire, between 1808 and 1820, presumably by descent to his niece Sophia Hume (d.1814) who married, John Cust, 1st Earl Brownlow (d.1853), in 1810, then by descent to Peregrine Francis Adelbert Cust, 6th Baron Brownlow (1899-1978); Christie's London, 13 March 1929, lot 42 (part), (£5,530 to S. H. Harris). Hunter C. Phelan (1893-1974) of Virginia Beach, Virginia.

The coat-of-arms are those of Egerton quartering others with Haynes in pretence, for John Egerton, 7th Earl of Bridgewater (1753-1823) and his wife Charlotte Catherine Anne (d.1849), only daughter and heir of Samuel Haynes, whom he married in 1783.





251

A SET OF SIX REGENCY SILVER SOUP PLATES

MARK OF PAUL STORR, LONDON, 1812

Each shaped circular, the rims gadrooned, borders later engraved with initials *HP*, all marked to underside of rim and stamped 627

9½ in. (24 cm.) diameter

102 oz. 8 dwt. (3,185 gr.)

(6)

\$5,000-8,000

£4,000-6,200

€4,600-7,200

PROVENANCE:

Initials are those of Hunter C. Phelan (1893 - 1974) of Virginia Beach, Virginia.

252

A SET OF THREE GEORGE IV SILVER SALT CELLARS

MARK OF PAUL STORR, LONDON, 1819 (2), 1820 (1)

Bombé circular with gadrooned rims and on three scroll feet topped by overlapping scrolls, each engraved with a crest, all marked to underside, 1819 salts numbered 234

3½ in. (9 cm.) diameter

19 oz. 12 dwt. (610 gr.)

(3)

\$1,500-2,000

£1,200-1,600

€1,400-1,800

The crest is probably that of Brocke or Wyatt.



252



253

253

A VICTORIAN SILVER TWO-HANDLED TRAY

MARK OF WALKER & HALL, SHEFFIELD, 1900

Shaped rectangular, the openwork rim cast with grapes and grapevine, the surface chased and engraved with running grapevine enclosing an engraved coat-of-arms below pelican in piety crest, conforming grapevine handles, marked on surface, underside stamped Walker & Hall, Sheffield, England

29¾ in. (74.5 cm.) long, over handles

193 oz. (6,002 gr.)

\$6,000-8,000

£4,700-6,200

€5,500-7,300



254

A SET OF FOUR GEORGE III ROYAL SILVER ENTREE DISHES AND COVERS AND FOUR MATCHING GEORGE IV SILVER WARMING STANDS AND LINERS

MARK OF RICHARD COOKE, LONDON, 1803-1804, THE WARMING STANDS AND LINERS MARK OF PHILIP RUNDELL, LONDON, 1820

Oblong, the dishes with gadrooned rim, the stands with reeded handles, supported on four alternating lion and unicorn feet, the finial modelled as the Royal crest, the covers engraved on one side with a cypher below a Royal coronet, the other side engraved with the Royal arms, the stands applied on each side with the Royal arms within a Garter motto, *marked and numbered one through four on dishes, covers, liners, finials, and warming stands, two finials marked Matthew Bolton, Birmingham, 1801*

Each 15¾ in. (40 cm.) long, over handles
657 oz. 6 dwt. (20,442 gr.) weighable silver

(16)

\$25,000-35,000

£20,000-27,000

€23,000-32,000

PROVENANCE:

The entrée dishes supplied to Queen Charlotte (1744-1818), wife of King George III (1760-1820) and presumably then by descent to her seventh son Prince Adolphus, 1st Duke of Cambridge (1774-1850) who commission the stands and finials and then by descent to his son, Prince George, 2nd Duke of Cambridge (1819-1904), H.R.H. Duke of Cambridge, KG, KT, KP; Christie's London, 6 June, 1904, lot 175, (£126 to Lyon).

Property of a Lady [S.J. Phillips]; Christie's London, 6 July, 1932, lot 94, (£187 to Marsh).

Property from the Estate of H.R.H. The Prince Henry, Duke of Gloucester, KG., KT., KP; Christie's, London, 26 January, 2006, Lot 69.

The initials are those of Queen Charlotte (1744-1818).





255

A PAIR OF VICTORIAN SILVER WINE COOLERS

MARK OF JOHN MORTIMER & JOHN SAMUEL HUNT, LONDON, 1839

Of inverted pear form on a partly lobed stepped foot, the lobed body engraved on one side with a coat-of-arms in a cartouche, the everted rim cast with grapevine and with twisted grapevine handles, *marked to side under handle and base rim stamped Mortimer & Hunt London, 90*

11½ in. (29 cm.) long, over handles

150 oz. 14 dwt. (4,687 gr.)

(2)

\$15,000-20,000

£12,000-16,000

€14,000-18,000

The coat-of-arms engraved on these two wine coolers is that of Campbell quartering Gordon and Lorn, almost certainly for Archibald Campbell (1777-1845) of Lochnell Castle, county Argyle. The castle and estates stayed in the Campbell family until 1912 when they were purchased by the Cochrane family. The castle is now the seat of the Earls of Dundonald.



Sir Edwin Landseer, *The Otter Speared, Portrait of the Earl of Aberdeen's Otterhounds*, circa 1844; Laing Art Gallery, Newcastle Upon Tyne.



256

256

A VICTORIAN SILVER 'LANDSEER' JUG

MARK OF ROBERT HENNELL II, LONDON, 1859

Chased in high-relief with a scene after Sir Edwin Landseer's *The Otter Speared, Portrait of the Earl of Aberdeen's Otterhounds*, depicting the Earl spearing an otter accompanied by hounds in a wooded landscape, one side engraved with a coat-of-arms and two crests, the spout, loop handle, hinged cover, and stepped foot chased with roccaille and flowers, with a hound finial, *marked to side near coat-of-arms*

11¼ in. (30 cm.) high
53 oz. 18 dwt. (1,676 gr.)

\$7,000-10,000

£5,500-7,800
€6,400-9,000



257

257

A VICTORIAN SILVER TWO-HANDLED PUNCH BOWL

MARK OF ELKINGTON & CO LTD, BIRMINGHAM, 1896

Circular with an applied border of merry-making putti above a gadrooned lower body and with acanthus-capped scroll handles, the stepped foot with an egg-and-dart rim, *marked to side near handle*

19¾ in. (50 cm.) long, over handles
117 oz. 14 dwt. (3,660 gr.)

\$5,000-8,000

£3,900-6,200
€4,600-7,300

PROPERTY FROM THE BOYD ESTATE

258

A VICTORIAN SILVER FIVE-LIGHT CANDELABRUM
MARK OF EDWARD BARNARD AND SONS, LONDON, 1842

The domed base applied with foliate strapwork and rising to a knopped stem cast with leopard heads at shoulders, detachable top with central light with detachable baluster finial and four leaf-capped triple scroll branches, conforming campana sconces and removable nozzles, *marked on base, flange of branches, finials, drip pans and sconces, numbered throughout*
31¾ in. (182.3 cm.) high
246 oz. 18 dwt. (7,681 gr.)

\$10,000-15,000

£7,900-12,000
€9,000-13,000



258



259

PROPERTY FROM A PRIVATE BEVERLY HILLS & HONG KONG COLLECTION

259

A PAIR OF VICTORIAN SILVER CENTERPIECE COMPOTES
MARK OF ROBERT GARRARD II, LONDON, 1853

The cylindrical bases decorated with strapwork and bosses, one boss with an engraved crest, the stems formed as two putti on a grassy knoll flanking an attenuated stem wrapped with grapevine, rising to an openwork basket with pendant grapes supporting removable crenelated glass bowls etched with running grapevine, *marked to sides of bases*
17⅞ in. (45.5 cm.) high
130 oz. (4,043 gr.) weighable silver (4)

\$8,000-12,000

£6,300-9,400
€7,300-11,000

PROVENANCE:

Acquired Marks Antiques, London, 1996.

The coat-of-arms are those of Naylor, almost certainly for John Leighton (1813-1889), of Leighton Hall, County Montgomery. The estate was a wedding present to John Naylor from his uncle, the Liverpool banker Christopher Leyland. The house was rebuilt in the 1850s, with the interiors by Augustus Pugin's designs and furnishings by Crace and Sons.



PROPERTY FROM A PROMINENT AMERICAN COLLECTION

260

AN EXTENSIVE VICTORIAN SILVER FLATWARE SERVICE

MARK OF JOHN HUNT & ROBERT ROSKELL, LONDON, 1883

All cast and chased with foliage and rocaille, each engraved with a crest to reverse of handle terminal, comprising:

- Twenty-four tablespoons
- Twenty-four dessert spoons
- Twelve teaspoons
- Six coffee spoons
- Sixty dinner forks
- Twenty-four luncheon forks
- Forty-eight dinner knives
- Twenty-four luncheon knives
- Three-piece carving set
- Two serving spoons
- Two soup ladles
- Four sauce ladles
- One sugar sifter
- One pair of sugar tongs
- Two large butter knives
- One crumber
- Four salt spoons, parcel-gilt

In a five-tray wood chest by Hunt & Roskell Late Storr & Mortimer with plaque to top of cover engraved with matching crest

440 oz. 14 dwt. (13,706 gr.) weighable silver

(242)

\$15,000-20,000

£12,000-16,000

€14,000-18,000

The crest is that of a demi unicorn rampant.



261

PROPERTY FROM A CHICAGO COLLECTION

261

AN ELIZABETH II SILVER-GILT FLATWARE SERVICE

MARK OF C J VANDER LTD., LONDON, 1972

Grapevine pattern, engraved to reverse of handle terminal with monogram *JCC*, comprising:

- Twelve dessert spoons
- Twelve teaspoons
- Twelve coffee spoons
- Twelve dinner forks
- Twelve game forks
- Twelve dessert forks
- Twelve dinner knives
- Twelve luncheon knives
- Twelve game knives
- Twelve butter spreaders
- Two-piece salad serving set
- Three serving forks
- Three serving spoons
- One sauce ladle
- One sugar spoon

together with an electroplated stirring spoon

162 oz. 12 dwt. (5,057 gr.) weighable silver (131)

\$6,000-9,000

£4,700-7,000

€5,500-8,100



262

PROPERTY FROM A PROMINENT AMERICAN COLLECTION

262

A FRENCH PARCEL-GILT SILVER FLATWARE SERVICE

MARK OF PUIFORCAT, PARIS, LATE 20TH CENTURY

Élysée pattern, comprising:

- Twenty-six teaspoons
- Twenty-five coffee spoons
- Twenty-six place forks
- Twenty-six salad forks
- Twenty-five place knives

Together with:

An American silver three-piece carving set, Strasbourg pattern, mark of Gorham Mfg, Providence, Rhode Island
A French parcel-gilt asparagus server, makers mark *P over R in a lozenge*, Paris

Three drawer case by Puiforcat

Five silver-plated servers

199 oz. (6,189 gr.) weighable silver (137)

\$10,000-15,000

£7,900-12,000

€9,100-14,000

PROPERTY OF A LADY

263

AN IRISH 20-KARAT GOLD GOBLET

MARK OF WILLIAM EGAN & SONS, DUBLIN, 1973

On stepped circular base with tapering stem, *marked to rim and with commemorative mark*

6 in. (15 cm.) high

9 oz. 14 dwt. (302 gr.)

\$10,000-15,000

£7,900-12,000

€9,100-14,000

PROVENANCE:

The James Walker Collection; Christie's, London, South Kensington, 13 July, 2006, Lot 135.

This goblet bears the 'Glensheen Collar' mark of 1973 commemorating Ireland's admittance into the European Union that year.



263

Δ264

AN IRISH 20-KARAT GOLD CREAM JUG

MARK OF WILLIAM EGAN & SONS, DUBLIN, 1966

Of banded helmet form with scalloped rim, on a stepped circular base and with loop handle, *marked on rim near handle, with commemorative mark for the 1916 Revolution Golden Jubilee*

3½ in. (8 cm.) high

6 oz. 14 dwt. (208 gr.)

\$8,000-12,000

£6,300-9,400

€7,300-11,000

PROVENANCE:

The James Walker Collection; Christie's, London, South Kensington, 13 July, 2006, Lot 134.

This creamer bears the commemorative mark for the Golden Jubilee of the 1916 Irish Revolution, or Easter Rebellion, which depicts the 'Claidheamh Solais' or 'The Sword of Light.'



264



265

PROPERTY FROM A LONG ISLAND COLLECTION

265

A GERMAN SILVER FIGURAL TEAPOT

HANAU, CIRCA 1900

Modeled as a cockerel with a lion finial, the cover connected to the body by a chain, *marked to underside* 11¼ in. (28.5 cm.) long, over handle 24 oz. 4 dwt. (753 gr.)

\$3,000-5,000

£2,400-3,900

€2,800-4,500

A three-piece tea set similarly modeled as cockerels was sold in these rooms, 20 October, 1997, Lot 135.



266

266

A GERMAN SILVER-MOUNTED FIGURAL COCONUT CUP AND COVER

MARK OF GEBRÜDER GUTGESELL, HANAU, LATE 19TH CENTURY

Modeled as an owl standing on a rocky outcropping applied with insects and amphibians, the coconut body with silver feet and head connected by strapwork formed as female terms, the reverse with tail and hinged wings, the detachable head-form cover with paste gem eyes, *marked to foot and flange*

11¼ in. (29 cm.) high

33 oz. (1,026 gr.) gross weight

(2)

\$2,000-3,000

£1,600-2,300

€1,900-2,700

267

A PAIR OF GERMAN SILVER-GILT LARGE 'FOUR SEASONS' VASES AND COVERS

HANAU, LATE 19TH CENTURY

Of inverted pear form on acanthus and lobed bases, both chased with a coat-of-arms flanked by putti with swords and two pastoral scenes representing the four seasons, all spaced by lion masks below applied scrolling ribbons, domed covers with finials fully modeled as putti with a rake and shooting an arrow, each on detachable carved wood stands, *marked on bases and with French import marks throughout*

23 in. (58.5 cm.) high

177 oz. 12 dwt. (5,523 gr.) weighable silver (6)

\$8,000-12,000

£6,300-9,400

€7,300-11,000



268

TWO GERMAN SILVER PHEASANTS

HANAU, LATE 19TH CENTURY, ONE MARK OF LUDWIG NERESHEIMER

Realistically modeled as a male and female, one crouched with her wings outstretched, the other upright with his tail in the air, *both marked to tail feathers*

17½ in. (43.5 cm.) long, the longer

46 oz. 18 dwt. (1,459 gr.) (2)

\$3,000-5,000

£2,400-3,900

€2,800-4,500





269

269

A GERMAN SILVER TWO-HANDLED WINE COOLER

MARK OF HANAUER SILBERWAREN-MANUFAKTUR, HANAU, LATE 19TH CENTURY

After a Meissonnier model, chased with scenes of Bacchic revelry, the handles formed as two merpeople with dolphins in each hand, *marked to underside*
 11½ in. (28.3 cm.) high
 86 oz. 16 dwt. (2,699 gr.)

\$4,000-6,000

£3,200-4,700
 €3,600-5,400

270

A GERMAN SILVER WINE COOLER

PROBABLY HANAU, LATE 19TH CENTURY

The cylindrical body chased with a procession of maidens, satyrs, and youths with Venus and Cupid in a chariot pulled by floral boughs, the handles formed as two lion heads issuing rings from their mouths, raised on three rocaille feet, *marked to underside*
 9½ in. (23.2 cm.) high
 51 oz. 4 dwt. (1,592 gr.)

\$2,500-3,500

£2,000-2,700
 €2,300-3,200



270



271



271

TWO GERMAN SILVER JARDINIERS

HANAU, LATE 19TH CENTURY, ONE MARK OF GEORG ROTH & CO., THE OTHER PROBABLY J. D. SCHLEISSNER & SÖHNE

Both oval, one with openwork sides draped in swags with curled acanthus-capped handles and on four bracket feet, the other applied with floral swags centering two portrait medallions to each side under flowering urns, with Greek key handles draped in wreaths and four Bacchic term figures terminating in bun feet, both with removable silver-plated liners, *both marked to underside*

14¾ in. (36 cm.) long, over handles, each
106 oz. 14 dwt. (3,318 gr.) gross weighable silver

\$5,000-8,000

(4)

£4,000-6,200
€4,600-7,200

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

272

A CONTINENTAL PARCEL-GILT SILVER AND ENAMEL CASKET PROBABLY GERMANY, 19TH CENTURY

Rectangular, the casket with hinged cover and conforming base attached with screws, casket and base all mounted with gilt openwork foliate scrolls and floral boughs, the sides and cover with oval mounts enameled with varicolored flowers and flying birds, interior base of casket embossed and chased with a cupid pointing to a reclining maiden and sleeping spaniel, the base raised on acanthus supports at corners, *marked on rim of cover and rim of base, interior of cover, and underside of base, and feet with assay scrapes*

13¾ in. (35 cm.) long
78 oz. (2,426 gr.)

\$7,000-10,000

£5,500-7,800
€6,400-9,000



272



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■273

A SULTANABAD CARPET

WEST PERSIA, CIRCA 1890

The rust field with a palmette trellis overall within an indigo strapwork viney border

Approximately 28 ft. 9 in. x 15 ft. 9 in. (876 cm. x 480 cm.)

\$10,000-15,000

£7,900-12,000

€9,000-13,000



■274

A HERIZ CARPET

NORTHWEST PERSIA, LATE 19TH CENTURY

Having an indigo star medallion surrounded by camel vinery on a solid crimson field with ivory spandrels within a indigo palmette border
Approximately 18 ft. 6 in. x 14 ft. 3 in. (564 cm. x 434 cm.)

\$30,000-50,000

£24,000-39,000

€27,000-44,000



275

■ 275

AN USHAK CARPET
WEST ANATALIA, CIRCA 1900

The cream field with a delicate palmette trellis overall within a cream leafy vinery border
Approximately 9 ft. x 6 ft. 7 in. (274 cm. x 201 cm.)

\$6,000-8,000

£4,700-6,300

€5,400-7,200

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ 276

A GEORGE II MAHOGANY SIDE TABLE
POSSIBLY IRISH, CIRCA 1750

The variegated black and white marble top above a frieze with gadrooned edge raised on cabriole legs terminating in claw-and-ball feet
30¼ in. (77 cm.) high, 37 in. (94 cm.) wide, 23¼ in. (59 cm.) deep

\$3,000-5,000

£2,400-3,900

€2,800-4,500



276



278

PROPERTY FROM A LONG ISLAND COLLECTION

278

A SPANISH AMARANTH, FRUITWOOD AND MARQUETRY MARRIAGE CASKET

POSSIBLY COLONIAL, LATE 18TH/EARLY 19TH CENTURY

The top with twinned cornucopiae, the inside of the lid with love birds, with a fitted solid mahogany interior

10 in. (25.5 cm.) high, 19¼ in. (50 cm.) wide, 13½ in. (34.5 cm.) deep

\$4,000-6,000

£3,200-4,700

€3,700-5,400

279

A WILLIAM AND MARY GRAIN-PAINTED, PARCEL-GILT AND CANED HIGHCHAIR

CIRCA 1685-90

With cherub cresting above caned back and seat, the foot rest possibly replaced

46 in. (116.8 cm.) high

\$1,500-2,500

£1,200-2,000

€1,400-2,300

PROVENANCE:

With Mallett & Son, London.
Rogers Fund, 1913.

Property of the Metropolitan Museum of Art; Christie's, New York, 27 October 2015, lot 194.

LITERATURE:

M.D. Schwartz and B. Wade, *The New York Times Book of Antiques*, New York, 1972, p. 32.



279



PROPERTY FROM A LONG ISLAND COLLECTION

■-280

A GEORGE III YEWOOD, INDIAN ROSEWOOD, TULIPWOOD AND MARQUETRY CABINET ON STAND

LATE 18TH CENTURY, INCORPORATING EARLY 17TH CENTURY AUGSBURG MARQUETRY PANELS

The architectural marquetrie cabinet fitted with cupboards and drawers, above a stand with a slide, the later locks variously stamped *VR/PATENT* with a crown and *SECURE/LEVERLOCK*, an interior drawer with a label marked *JAS. HAMMOND'S EXTENSIVE LIBRARY AND HOUSEHOLD Furniture Warehouse 79 & 80, GT. QUEEN STREET, LINCOLN'S INN FIELDS*, the center section adapted in the late 19th century and fitted with later drawers

52½ in. (132 cm.) high, 36½ in. (93 cm.) wide, 15 in. (38 cm.) deep

(2)

\$7,000-10,000

£5,500-7,800

€6,400-9,100



PROPERTY FROM A PRIVATE COLLECTION

■ 281

A PAIR OF DUTCH VERRE EGLOMISE HUNTING SCENES

BY JONAS ZEUNER (1727-1814), CIRCA 1780

Each depicting hunting scenes with hounds, each signed *Zeuner. inv.* to the bottom corner

8 in. (20.5 cm) high, 10½ in. (26.5 cm.) wide, including frame

\$8,000-12,000

£6,300-9,400
€7,200-11,000

Born in Kassel, Zeuner arrived in Amsterdam around 1750, although his first known work dates from after 1770. He perfected techniques for engraving in gold and silver leaf, and his jewel-like pictures were greatly admired in fashionable Dutch circles. Zeuner's *oeuvre* consists mainly of town views, largely of Amsterdam, as well as Haarlem, Utrecht and Groningen. However, he also specialized in views of country houses, such as those on the Vecht and the Amstel near Amsterdam, which are generally based on engravings by his contemporaries Jan de Beyer (1703-1780) and Wiebrand Hendriks (1744-1831) as well as canal and harbour scenes (see J. Sprenkels-Ten Horn and A. Sprenkels, *Jonas Zeuner 1727-1814, Zijn wereld weerspiegeld in zilver en goud*, Abcoude/Amsterdam, 1994).



282

■•282

HENDRIK VERSCHURING (DUTCH, 1627-1690)

A hunting party in an Italianate landscape

signed and dated 'H. Verschuring. f. A. 1677.' (lower right)

oil on panel

13¾ x 16½ in. (35.3 x 41.9 cm.)

\$7,000-10,000

£5,500-7,800
€6,300-9,000

PROPERTY FROM THE COLLECTION OF WAYNE AND DIANA MCCLASKY

■283

A GERMAN ASH AND MARQUETRY TRAVELLING CABINET

AUGSBURG, CIRCA 1600

The interior fitted with drawers and two large cabinet doors, all inlaid with various birds and landscapes in marquetry, the fall front inlaid with a single large hunting scene

14¼ in. (36 cm.) high, 39½ in. (100 cm.) wide, 12½ in. (32 cm.) deep

\$5,000-7,000

£3,900-5,400
€4,600-6,300



283

PROPERTY FROM A LONG ISLAND COLLECTION (LOTS 284-287)

■ **284**

**A NORTH EUROPEAN FRUITWOOD ARCHITECTURAL MODEL
OF A BUILDING**

LAST QUARTER 19TH CENTURY

The domed top above an octagonal base with a cabinet door
32 in. (81.5 cm.) high, 20 in. (51 cm.) wide, 14 in. (35.5 cm.) deep

\$3,000-5,000

£2,400-3,900
€2,700-4,500

■ **285**

**A GERMAN BURR BIRCH, PARCEL-GILT AND EBONIZED CENTER
TABLE**

POSSIBLY BY JOHANN GEORG HITTL, MUNICH, EARLY 19TH
CENTURY

The circular top banded with a black border, above a tripod base with gilt
details

31½ in. (80 cm.) high, 37 in. (94 cm.) diameter

\$3,000-5,000

£2,400-3,900
€2,800-4,500

Johann Georg Hittl (1771-1845) was probably the first German cabinet-maker
to employ black-printed ('*Umdruck*') and painted decoration on furniture, a
technique previously used for the decoration of ceramics. Two comparable
tables are shown in the exhibition of the Münchner Stadtmuseum, see H.
Ottomeyer, *Zopf- und Biedermeiermöbel*, München 1991, pp. 180-181.



284



285

■286

A SET OF FOUR GERMAN WALNUT, EBONY, FRUITWOOD AND PARQUETRY SIDE CHAIRS IN THE MANNER OF ABRAHAM ROENTGEN, MID-18TH CENTURY

Each with a scrolled crest rail above a trellis and floral-inlaid central splat, drop-in seat covered in red velvet above a similarly inlaid scolloped apron and cabriole legs, the back of one chair with a slightly different pattern (4)

\$6,000-9,000

£4,700-7,000
€5,500-8,200

These chairs are very similar to examples by Abraham Roentgen (1711-1793), who worked in the Hague and Rotterdam before settling in London in 1731. In 1750, he moved his workshop to Neuwied, Germany, where he soon became known for furniture of outstanding quality, producing pieces for the German courts. Roentgen's influence on both the local furniture workshops, and indeed on furniture production and design throughout much of Central Europe, was enormous, and many workshops produced furniture in the manner of Abraham Roentgen.



286

■287

A SWEDISH BURR BIRCH AND STAINED FRUITWOOD OCCASIONAL TABLE BY LORENZ WILHELM LINDELIUS, SECOND QUARTER 19TH CENTURY

The metal-mounted square top above a tripod base, with four labels to the underside, including a label for Bernh Sylven dated Nov. 1951, an ink inscription *Aschi*, a label printed *LORENTZ LUNDELIUS/Köping & Kungsör./N:o1834*, and a 19th century Swedish ink inscription

28 in. (71 cm.) high, 17¾ in. (45 cm.) square

\$1,000-1,500

£790-1,200
€900-1,300

This type of tripod table is typically Swedish and was produced in the 1780s and for the following fifty years. A table signed by Lars Eric Lindell (active in Köping 1818-1843) is illustrated in H. Groth, *Neoclassicism in the North, Swedish Furniture and Interiors 1770 - 1850*, London, 1990, p. 213, fig. 55, and a related table signed by Jacob Sjölin (active in Köping & Kungsör, 1767-85) is illustrated *ibid.*, p. 211, fig. 41.



287



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■288

A GEORGE II GILTWOOD MIRROR

CIRCA 1755

Carved throughout with C-scrolls, flowers, and icicles, either side of the cresting with a ho-ho bird, the bottom with a swan
73½ in. (186.5 cm.) high, 38 in. (96.5 cm.) wide

\$8,000-12,000

£6,300-9,300

€7,300-11,000

PROVENANCE:

With Stair and Co., New York, according to label.



289

■ 289

A BALTIC GILT-METAL, COBALT-BLUE AND CLEAR CUT GLASS SIX-LIGHT CHANDELIER

EARLY 19TH CENTURY

The upper corona issuing a spray of cascading drops above two spreading circular tiers, restorations and replacements to glass

37 in. (94 cm.) high, 32 in. (81.5 cm.) diameter

\$6,000-10,000

£4,700-7,800
€5,500-9,100

PROPERTY FROM A PROMINENT AMERICAN COLLECTION

■ 290

A WILLIAM IV MAHOGANY SIDEBOARD

CIRCA 1835 AND POSSIBLY ALTERED

With pedestal bases fitted with cabinets framed by hairy-paw feet

36½ in. (93 cm.) high, 125 in. (317.5 cm.) wide, 38½ in. (98 cm.) deep

\$6,000-8,000

£4,700-6,200
€5,500-7,300



290





PROPERTY FROM A LONG ISLAND COLLECTION (LOTS 291-293)

■-291

A RUSSIAN ORMOLU-MOUNTED TULIPWOOD, AMARANTH, SYCAMORE, INDIAN ROSEWOOD AND MARQUETRY GAMES TABLE

ST. PETERSBURG, CIRCA 1760-70

The top with imaginary ruins, the interior with counter wells, the frieze depicting various palaces

29½ in. (75 cm.) high, 35½ in. (90 cm.) wide, 18½ in. (47 cm.) deep, closed

\$20,000-30,000

£16,000-23,000
€18,000-27,000

This elegant games table is perhaps most closely related to that formerly in the bedroom of Empress Maria Feodorovna at Anichkov Palace, St. Petersburg. The latter table was acquired by the Empress in 1899 from the antique dealer Madame Anastasia Ivanovna Stratoverova in St Petersburg, later sold by the Soviet Government in 1929-32 and last sold at Christie's, New York, 20 April 2007, lot 46.

Like the present table, the Anichkov example relates to the *oeuvre* of the celebrated St Petersburg cabinet-maker Nikifor Vasilyev perhaps most remembered for his superb marquetry and notably his panorama of Kuskovo Palace (today home of the Russian State Museum of Ceramics) on both a games table and a kidney-shaped table illustrated in *The Art of Marquetry in Eighteenth Century Russia*, Moscow, 1989, p.80-8.

Much of 18th century Russian furniture was inspired by French and German designs as illustrated by the present games table. Further related examples formerly stood in the Hermitage, Catherine Palace at Tsarskoe Selo, Peterhof Palace, Kuskovo Palace and the former Stroganov Palace.

Styled by Alex Papachristidis.
Gerald Bland, Inc: Pair of vases and covers by Eve Kaplan



292

292
A PAIR OF DIRECTOIRE ORMOLU AND PATINATED-BRONZE
CANDLESTICKS
 CIRCA 1795

In the form of oil lamps, with reversible finials
 7½ in. (19 cm.) high, 9 in. (23 cm.) wide

\$3,000-5,000

293
A NORTH GERMAN ORMOLU-MOUNTED MAHOGANY CABINET
 POSSIBLY BERLIN, LATE 18TH CENTURY

With drawers flanking a central cabinet door fitted with further drawers, the
 central cabinet door panel later
 (2) 32½ in. (82.5 cm.) high, 36½ in. (93 cm.) wide, 20 in. (51 cm.) deep

£2,400-3,900
 €2,800-4,500

\$5,000-8,000

£3,900-6,200
 €4,600-7,300



293



294

PROPERTY FROM A PRIVATE COLLECTOR (LOTS 294-295)

294

A PAIR OF NORTH EUROPEAN PORCELAIN-MOUNTED GREY-PAINTED AND PARCEL-GILT JARDINIÈRES
18TH/19TH CENTURY

The oval bodies raised on paw feet, set with various colorful porcelain flowers
18½ in. (47 cm.) high, 18 in. (46 cm.) wide (2)

\$7,000-10,000

£5,500-7,800
€6,300-9,000

PROVENANCE:

Patricia Kluge, Charlottesville, Virginia; Sotheby's, New York, 8-9 June 2010, lot 119.

295

A PAIR OF LOUIS XVI GREY-PAINTED BERGERES
CIRCA 1780

Each with a channeled frame on stop fluted tapering legs (2)

\$5,000-8,000

£3,900-6,200
€4,600-7,300

PROVENANCE:

Property from Kennedy Family Homes; Sotheby's, New York, 15-17 February 2005, lot 582.



295



296

■296

A SET OF FOUR DIRECTOIRE ORMOLU AND PATINATED BRONZE THREE-LIGHT CANDELABRA

CIRCA 1800

Each depicting a classically draped figure, supporting an urn issuing poppy-form branches and floral nozzles with gadrooned drip-pans, raised on a mask-applied cylindrical pedestal with anthemion-decorated bases and square plinths 25½ in. (65 cm.) high (4)

\$8,000-12,000

£6,300-9,300
€7,300-11,000

PROVENANCE:

Anonymous sale; Christie's, New York, 30 October 1993, lot 250 (for two).

Anonymous sale; Christie's, New York, 22 May 2002, lot 381 (for two).

A similar pair of candelabra is in the Palais de L'Élysée (illustrated in E. Dumonthier, *Les Bronzes du Mobilier National: Bronzes d'Éclairage et de Chauffage*, Paris, 1911, pl. 30, fig. 6), and a related pair is at the Ministère de la Marine.

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■297

A PAIR OF NORTH ITALIAN WHITE-PAINTED AND PARCEL-GILT STOOLS

LATE 18TH CENTURY

The fuschia upholstered seats on fluted legs, with pegged construction

19½ in. (49.5 cm.) high, 17¼ in. (45 cm.) square (2)

\$5,000-7,000

£3,900-5,400
€4,600-6,300



297



PROPERTY FROM THE COLLECTION OF THE LATE DONALD AND LEONA KUBA

■ 298

AFTER FRANÇOIS GIRARDON (FRENCH, 1628-1715)

LOUIS XIV ON HORSEBACK

Depicted in classical armor and cloak, apparently unsigned
bronze, dark brown patina
43 in. (109.3 cm.) high, 36 in. (91.5 cm.) wide
This cast *circa* 1880.

\$15,000-20,000

£12,000-16,000
€14,000-18,000

The present sculpture is based on a monumental bronze of the Sun King by the *sculpteur du Roi* François Girardon. Executed in 1699 in a single casting by the *fondeur* J. Balthasar Keller, measuring over six meters high, and weighing over thirty tons, the monumental original was unveiled in the Place Louis le Grand, now the Place Vendôme.

A popular and enduring model, a number of reductions were created in the late 17th and early 18th centuries, including the present group in the Louvre which was one of two in Girardon's personal collection until his death, another version in the Royal Collection at Windsor Castle, and one in the Hermitage, St. Petersburg. The 19th century also saw the production of many editions of a similar size, examples of which sold at Christie's, New York, 7 June 2013, lot 457 (\$43,750) and *C'est Fou!*, Christie's, Paris, 12-14 December 2018, lot 279 (€50,000).



PROPERTY FROM A LONG ISLAND COLLECTION (LOTS 299-300)

299
A PAIR OF DIRECTOIRE ORMOLU AND PATINATED-BRONZE
TWIN-BRANCH CANDELABRA
 CIRCA 1795

In the manner of Jean Simon Deverberie, each figure holding aloft two
 candlebranches
 17¼ in. (44 cm.) high (2)

\$8,000-12,000 £6,300-9,400
 €7,200-11,000

Possibly originally part of a garniture, a related example from the Musée
 François Duesberg, Belgium is illustrated E. Niehüser, *French Bronze*
Clocks, Munich, 1999, p. 161 no. 262.

300
A NORTH EUROPEAN ORMOLU-MOUNTED MAHOGANY
AND BURR ELM SIDE CABINET
 POSSIBLY RUSSIAN, 19TH CENTURY WITH ALTERATIONS

The rectangular top above a frieze drawer decorated with ram's masks, the
 cabinet doors each with a satyr mask
 36½ in. (93 cm.) high, 39¼ in. (99.5 cm.) wide, 23½ in. (59.5 cm.) deep

\$4,000-6,000 £3,200-4,700
 €3,700-5,400





PROPERTY FROM A PRIVATE COLLECTION

301

**A LOUIS PHILIPPE ORMOLU AND GLASS
MYSTERY CLOCK**

PROBABLY PARIS, CIRCA 1840

The foliate cast base on fluted scroll feet, and with circular well supporting a glass clock face, with remnants of gilt inscription and *29 de Septembre / 1840*

30 in. (11.8 cm.) high, the base 15¼ in. (40 cm.) wide, 5 in. (12.7 cm.) deep (2)

\$7,000-10,000

£5,500-7,800

€6,400-9,000

PROPERTY FROM THE COLLECTION OF FRANK H. WYMAN (LOTS 302-319)

302

A MEISSEN FIGURE OF AN ACTOR PLAYING BAGPIPES

CIRCA 1740, MODELED BY J.J. KÄNDLER

The caped figure modeled standing, a large bow about his neck, bagpipes under one arm

6¾ in. (17.1 cm.) high

\$15,000-25,000

£12,000-20,000

€14,000-22,000

This figure is probably based on an engraving by Louis Surugue after a painting by Charles Antoine Coypel, entitled 'Daphnis'. Compare the example in the Patricia Hart Collection, sold Christie's, London, 26-27 November 2013, lot 83.



302



303

303

A MEISSEN PORCELAIN FIGURE OF A DRUNKEN PEASANT

CIRCA 1740, PRESSNUMMER 34, RECORDED AS MODEL NO. 435, MODELED BY J.J. KÄNDLER

Modeled resting against a tree-stump, his left leg raised as if in mid-jig, one hand holding onto his hat, the other a tankard of ale

6¾ in. (17.1 cm.) high

\$15,000-25,000

£12,000-19,000

€14,000-23,000

A similar figure is illustrated by R. Rückert, *Meissener Porzellan*, Munich, 1966, pp.171 and 217, no. 890. Also compare the example in the The Byrnes Children Trust, sold Christie's, London, 12 May 2010, lot 90.

304

A MEISSEN PORCELAIN GROUP OF PANTALONE AND COLUMBINE

CIRCA 1745, IMPRESSED 34 THREE TIMES, RECORDED AS MODEL NO. 279, MODELED BY J.J. KÄNDLER

Modeled gazing into one another's eyes, she holding a mask in her right hand, his beard in her left

6¾ in. (16.1 cm.) high

\$30,000-50,000

£24,000-39,000

€28,000-45,000

PROVENANCE:

With The Antique Porcelain Company, New York.

For another example of this model, see A. Gräfin von Wallwitz, *Celebrating Kändler, Meissen Porcelain Sculpture 1706 - 1775*, Munich, 2006, p. 91, cat. 14.





305

THE DUKE OF WEISSENFELS SERIES

This following four lots are from the celebrated group originally commissioned by Adolph II, Duke of Weissenfels as table decorations (likely associated with his marriage to Friederike von Sachsen-Gotha in 1743), which Meissen then continued to produce. The series was a collaboration between Kändler, Eberlein and Reinicke and it appears to have consisted of eighteen figures, of which fourteen were by Reinicke and ten were based on engravings by Joullain. Comedy figures were particularly apt for the Duke's table as he had played the role of Scaramouche in the *Bauernwirtschaft* to celebrate the visit of Friedrich Wilhelm I of Prussia to Dresden in 1729. See M. Chilton, *Harlequin Unmasked*, Singapore, 2001, pp. 198-9, nos. 315-320, for a further discussion as well as similar examples and the Joullain engravings upon which they are based.

305

A MEISSEN PORCELAIN FIGURE OF SCAPIN FROM THE DUKE OF WEISSENFELS SERIES

CIRCA 1744, MODELED BY P. REINICKE AND PROBABLY J.J. KÄNDLER

Standing with his hat in one hand, a dagger at his side, before a tree stump
5¾ in. (13.6 cm.) high

\$4,000-6,000

£3,200-4,700

€3,700-5,400

PROVENANCE:

With the Antique Porcelain Company, New York.

306

A MEISSEN PORCELAIN FIGURE OF PANTALONE FROM THE DUKE OF WEISSENFELS SERIES

CIRCA 1744, FAINT BLUE CROSSED SWORDS MARK, MODELED BY P. REINICKE AND J.J. KÄNDLER

His right arm raised and his left behind his back, his dagger attached to his side

5¼ in. (13.3 cm.) high

\$4,000-6,000

£3,200-4,700

€3,700-5,400



306



307

307

**A MEISSEN PORCELAIN FIGURE OF SCARAMOUCHE
FROM THE DUKE OF WEISSENFELS SERIES**

CIRCA 1744, BLUE CROSSED SWORDS MARK, MODELED BY
P. REINICKE AND POSSIBLY J.J. KÄNDLER

Standing before a tree-stump in a dancing pose, wearing a soft
black hat
5½ in. (13.9 cm.) high

\$3,000-5,000

£2,400-3,900

€2,800-4,500

308

**A MEISSEN PORCELAIN FIGURE OF DOTTORÉ BOLOARDO
FROM THE DUKE OF WEISSENFELS SERIES**

CIRCA 1744, MODELED BY P. REINICKE AND J.J. KÄNDLER

Standing with his left arm raised and his right hand on his hip
5¾ in. (14.6 cm.) high.

\$4,000-6,000

£3,200-4,700

€3,700-5,400



308



309

309

A MEISSEN PORCELAIN GOLDCHINESEN SUGAR-BOX AND COVER

CIRCA 1720-25, THE AUGSBURG DECORATION PROBABLY THE SEUTER WORKSHOP

In the Chinoiserie taste, finely gilt with figures at leisure pursuits, including taking tea, playing the lute and feeding birds, flanked by shell handles, the cover with three birds on branches

4¾ in. (11.1 cm.) wide

(2)

\$2,000-3,000

£1,600-2,300

€1,900-2,700

PROVENANCE:

With The Antique Porcelain Company, New York.

310

FOUR MEISSEN PORCELAIN CHINOISERIE CUTLERY-HANDLES

CIRCA 1730, THE MOUNTS LATER

Each of pistol-grip, painted to both sides with a single figure standing on a terrace, reserved within a *Laub-und Bandelwerk* cartouche enclosing lustre, scattered *indianische Blumen* and insects, later mounted as two knives and two three-tined forks

3¾ in. (9.5 cm.) long, the porcelain

(4)

\$1,000-1,500

£780-1,200

€910-1,400



310



311

311

A MEISSEN PORCELAIN CHINOISERIE TEABOWL AND SAUCER

CIRCA 1725-28, BLUE CROSSED SWORDS MARK, GILDER'S 80

Painted with figures drinking together reserved within shaped cartouches of *Laub-und Bandelwerk* enclosing lustre and issuing iron-red foliate scrolls, *Gitterwerk* rims

4½ in. (10.4 cm.) diameter, the saucer

(2)

\$1,500-2,500

£1,200-1,900

€1,400-2,300



312

312

A MEISSEN PORCELAIN CHINOISERIE WASTE BOWL

CIRCA 1725-28, GILDER'S 50

Painted front and back in the manner of J.G. Hördt with either two or three figures taking tea, each within shaped gilt, iron-red and lustre *Laub-und Bandelwerk* cartouches, the sides with pendant *indianische Blumen* the interior with a kneeling figure holding a fly-whisk, *Gitterwerk* rim 6½ in. (16.5 cm.) diameter

\$3,000-5,000

£2,400-3,900

€2,800-4,500

PROVENANCE:

Anonymous sale; Christie's, London, 28 March 1977, lot 24.

313

A MEISSEN PORCELAIN CHINOISERIE OVAL SUGAR BOX AND COVER

CIRCA 1725, BLUE CROSSED SWORDS AND K.P.M. MARK, GILDER'S 14.

The slightly domed cover possibly painted by P.E. Schindler with two with Chinoiserie vignettes and gilt scrolls, the sides with quatrefoil panels of single Chinoiserie figures on terraces within lustre, gold and iron-red *Laub-und Bandelwerk* cartouches, the ends with *indianische Blumen* 5 in. (12.7 cm.) long (2)

\$7,000-10,000

£5,500-7,800

€6,400-9,100



313



314

314

**A MEISSEN PORCELAIN CHINOISERIE
TEACADDY AND COVER**

CIRCA 1725-28, DARK BLUE CROSSED SWORDS
MARK, GILDER'S 99

Of hexagonal section, each of the six panels painted with
full-length figures, the cover with four panels of gilt trellis
4¼ in. (10.7 cm.) high (2)

\$3,500-4,500

£2,800-3,500

€3,200-4,100

PROVENANCE:

Anonymous sale; Christie's, London, 28 March 1977, lot 17
or 18.

315

**A SILVER-MOUNTED MEISSEN PORCELAIN
CHINOISERIE COFFEE-POT AND HINGED
COVER**

CIRCA 1725, THE SILVER MOUNTS ELIAS ADAM,
AUGSBURG

Painted to both sides in the manner of J.G. Höroldt with one
figure kneeling before another, one holding a parrot, within
a quatrefoil *Laub-und Bandelwerk* cartouche, enclosing
lustre panels

9¾ in. (23.8 cm.) high, overall

\$6,000-8,000

£4,700-6,200

€5,500-7,300



315



316

316

A MEISSEN PORCELAIN CHINOISERIE TEAPOT AND COVER AND A PAIR OF TEABOWLS AND SAUCERS

CIRCA 1725-28, THE TEAPOT WITH GILDER'S H., THE TEABOWLS AND SAUCERS WITH GILDER'S K., THE SAUCERS WITH DREHER'S /

The teapot with a faceted spout, each painted with figures at leisure pursuits within *Laub-und Bandelwerk* cartouches enclosing lustre, *Gitterwerk* rims

5¾ in. (14.6 cm.) wide overall, the teapot

(6)

\$6,000-8,000

£4,700-6,200
€5,500-7,300

317

A MEISSEN PORCELAIN TEAPOT AND COVER AND A PAIR OF TEABOWLS AND SAUCERS

CIRCA 1725-30, BLUE CROSSED SWORDS MARKS, THE TEAPOT WITH GILDERS N., THE TEABOWLS AND SAUCERS WITH GILDERS V.

The teapot with a wishbone handle and faceted spout, painted with harbor views, the teabowls and saucers with figures in landscapes, all reserved in *Laub-und Bandelwerk* cartouches, the teabowls and saucers with *Gitterwerk* rims

5¾ in. (14.6 cm.) wide overall, the teapot

(6)

\$6,000-8,000

£4,700-6,200
€5,500-7,300



317



318



318 (interior)

318

A GILT-METAL MOUNTED MEISSEN PORCELAIN GREEN-GROUND RECTANGULAR SNUFF BOX
CIRCA 1755-60

The cover and sides painted with hunt scenes, including a stag, a boar, a fox and a hare within *rocaille* cartouches on the green diaper-pattern ground, the interior with a monochrome puce vignette of an amorous hunter and companion relaxing beneath a tree

3¾ in. (9.5 cm.) long

\$6,000-8,000

£4,700-6,200
€5,500-7,300

PROVENANCE:

With The Antique Porcelain Company, New York.

319

A GILT METAL-MOUNTED BERLIN PORCELAIN ETUI
CIRCA 1750

The upper and lower sections painted with fruit and flowers within lightly-molded *rocaille* cartouches, the central section with a gallant and companion conversing in a landscape

6¾ in. (17.1 cm.) long

\$1,200-1,800

£940-1,400
€1,100-1,600



319



320

A PAIR OF FÜRSTENBERG PORCELAIN OVAL TUREENS AND COVERS

CIRCA 1773, BLUE SCRIPT F MARKS, INCISED P.3 L-

Each finely painted front and back with a pastoral landscape vignette between molded scale-pattern panels, flower sprays beneath the *rocaille* handles, the finials as pears

13 in. (33 cm.) long

(4)

\$8,000-12,000

£6,300-9,400

€7,200-11,000

PROVENANCE:

From a service commissioned by Duke Charles I of Brunswick (1713-80). Possibly presented to George III.

The present lot comes from a service commissioned by Duke Charles I of Brunswick, the founder of the Fürstenberg factory. The service was likely a gift from Charles I of Brunswick to George III, whose son married the English monarch's sister in 1764. Many of the finely painted landscape paintings on the service pieces were executed by P.J.F. Weitsch, who trained himself in landscape painting in the manner of the Dutch Old Masters. Several pieces from the same service from which these tureens come are in the 'China Museum' at Windsor Castle (inv. nos. 58406, 58408-9, 58413, 58415, 58417-20, 58422-23, 58432-35, and 58437), including a pair of very similar tureens and covers (inv. no. 58408).



PROPERTY FROM A LONG ISLAND COLLECTION

■321

A PAIR OF CHINESE EXPORT REVERSE MIRROR PAINTINGS
QING DYNASTY, LATE 18TH/EARLY 19TH CENTURY

Depicting a Mandarin and his family, one in early spring with magnolia blossoming outside, and the other in summer, at lunch on their garden terrace
19½ x 30¾ in. (49.5 x 78.1 cm.), framed (2)

\$20,000-40,000

£16,000-31,000
€18,000-36,000

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

■-322

**A LOUIS XV ORMOLU-MOUNTED
AMARANTH, TULIPWOOD AND MARQUETRY
TABLE À ÉCRIRE**

CIRCA 1750, STAMPED L. BOUDIN, JME
(PROBABLY IN THE CAPACITY OF A RETAILER),
ATTRIBUTED TO JEAN-PIERRE LATZ

The serpentine-sided rectangular top with slightly
outset rounded corners and veneered to form a
cartouche enclosing ribbon-tied spring and summer
flowers flanked by shaped panels of trellis marquetry
enclosing quatrefoils, the frieze fitted at the front with
a writing slide and at one side with a drawer, veneered
all around with meandering floral and foliate motifs;
raised on cabriole legs headed by ormolu chutes cast
with overlapping imbricated discs and pendant foliage,
ending in ormolu sabots, with French & Co. stock
number 22821, the angle mounts and sabots of a later
date

27½ in. (70 cm.) high, 24¾ in. (63 cm.) wide, 15¾ in. (40
cm.) deep

\$20,000-40,000

£16,000-31,000

€19,000-36,000

PROVENANCE:

With Henry Symons, London, 1920.

With French & Co., New York, from whom acquired by
George Rasmussen in 1922 for \$4,500.

Comtesse de Chavagnac.

Acquired from Kraemer, Paris by the current owner.

Jean-Pierre Latz, (c.1691-1754) *ébéniste privilégié du
roi* before 1741.

Léonard Boudin, *maître* in 1761.

This elegant table a ecrire, with its lush, naturalistic
floral bouquet within rich trellis cartouches can be
attributed to Jean-Pierre Latz, (1691-1754) one of
the foremost *marqueteurs* of the Louis XV era who
was given the further distinction of the title *ébéniste
priviliégié du roi*. Like many of his fellow *ébénistes*,
Latz also provided works to the *marchands* and the
Boudin stamp on this table illustrates one aspect of
this practice.

By 1775, Léonard Boudin (1735-1807) had transformed
himself from an *ébéniste* to a successful *marchand-
ébéniste*, with premises on the rue Froidmanteau. As
a hybrid furniture-maker and dealer, Boudin could
stamp both newly executed commissions as well
as older furniture that he would resell. This practice
seems to be the case for this table a ecrire as well
as two others of identical form which share close
variations to their marquetry. One was also stamped
Boudin and was sold from the Estate of Mrs. Charles
Allen Jr at Sotheby's, New York, 1 November 1997,
lot 82. The second was stamped twice by Latz and
once by Denis Genty, who like Boudin, was also
a *marchand-ébéniste*. It was sold anonymously at
Christie's, New York, 21 May 1997, lot 619. Other works
by Latz that have closely related marquetry include a
mechanical table also stamped Genty at Waddesdon
Manor (G. de Bellaigue, *The James A. de Rothschild
Collection at Waddesdon Manor*, Fribourg, 1974, Vol. I,
pp. 394-397) and a commode sold at Tajan, Paris, 20
June 2000, lot 127.





323

■323

**EDOUARD LÉON CORTÈS
(FRENCH, 1882-1969)**

*Porte Saint Denis, Boulevard Bonne
Nouvelle*

signed 'EDOUARD CORTÈS.' (lower right), titled
'Porte St Denis Bould. Bonne Nouvelle' (on the
reverse)

oil on canvas

19¾ x 25½ in. (50.2 x 64.8 cm.)

Painted *circa* 1928-1930.

\$20,000-30,000

£16,000-23,000

€18,000-27,000

PROVENANCE:

T. Eaton & Co., Paris (acquired from the artist).

T. Eaton & Co, Montréal (acquired from the above).

Collection Normandin, Montréal (acquired from
the above).

Collection Raymond F. Richard, Vermont (acquired
from the above).

By descent from the above to the present owners.

This painting will be included in Volume III of
"EDOUARD CORTÈS, *Catalogue raisonné de
l'œuvre peint*" currently being prepared by Nicole
Verdier.



324

■324

**EDOUARD LÉON CORTÈS
(FRENCH, 1882-1969)**

Le Panthéon

signed 'EDOUARD CORTÈS' (lower right)

oil on canvas

18 x 21½ in. (45.7 x 54.6 cm.)

Painted *circa* 1968-1969.

\$10,000-15,000

£7,900-12,000

€9,000-13,000

■325

A PAIR OF LOUIS XVI ORMOLU-MOUNTED MAHOGANY ENCOIGNURES

BY GUILLAUME BENEMAN, CIRCA 1790

The white and grey marble tops above swivel drawers and cabinet doors, the front left corner to one stamped *G. BENEMAN*, the other with traces of a stamp
35¾ in. (91 cm.) high, 29¼ in. (74.5 cm.) wide, 18½ in. (47 cm.) deep (2)

\$20,000-40,000

£16,000-31,000

€19,000-36,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 17 December 2003, lot 346.

Guillaume Beneman, *maitre* in 1785.

These elegant *encoignures* typify the *oeuvre* of Beneman. He replaced Jean-Henri Riesener as principal supplier of furniture to the Crown, a transition which took place in 1785-86.





326



A related design by François Vion and Pierre-Antoine Foullet.

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

326

A LATE LOUIS XV ORMOLU AND EBNIZED MANTEL CLOCK

CIRCA 1760, THE MOVEMENT APPARENTLY ORIGINAL, RE-GILT

Surmounted by a swag-draped urn above a dial supported by a lion, the dial signed *Imbert/LAINÉ*, the works signed *Imbert Lainé A Paris*
23 in. (58.5 cm.) high, 15¼ in. (38.5 cm.) wide, 8¾ in. (22 cm.) deep

\$4,000-6,000

£3,200-4,700
€3,700-5,400

PROVENANCE:

Acquired from Partridge, London, 1998.

The design of this mantel clock is similar to the example by François Vion and Pierre-Antoine Foullet executed circa 1770. The design of a closely related *pendule au Lion* is illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 193, fig. 3.11.6

PROPERTY FROM A PRIVATE COLLECTION

327

A PAIR OF EMPIRE STYLE GILTWOOD ARMCHAIRS

20TH CENTURY

With griffin arm supports, upholstered in silk velvet leopard print

\$4,000-6,000

£3,200-4,700
€3,700-5,400

The design for these chairs relates to the antique style promoted by C. Percier and P. Fontaine in their *Recueil de Décorations Intérieures*, Paris, 1801.

PROPERTY FROM A PROMINENT AMERICAN COLLECTION (LOTS 328-331)

328

AN ITALIAN GREEN-PAINTED AND PARCEL-GILT CONSOLE TABLE

LATE 18TH CENTURY AND LATER

With a stepped green marble top
37½ in. (95 cm.) high, 64¾ in. (164.5 cm.) wide, 33 in. (84 cm.) deep

\$5,000-8,000

£4,000-6,300
€4,500-7,200



327

Styled by Alex Papachristidis.
Everyday Elegance Collection curated by Alex Papachristidis and Lisa McCarthy:
Christopher Spitzmiller, Inc. lamps
Bunny Mellon style basket
Blanche Fields: lamp shades



PROPERTY FROM A PROMINENT AMERICAN COLLECTION
(LOTS 328-331)

■329

**A PAIR OF EMPIRE ORMOLU SIX LIGHT
CANDELABRA**

BY PIERRE-PHILIPPE THOMIRE, CIRCA 1805

Each with cornucopia-shaped branches above a reeded stem,
the bases each stamped *THOMIRE A PARIS*.

27½ in. (70 cm.) high

(2)

\$8,000-12,000

£6,300-9,400

€7,200-11,000

PROVENANCE:

Craig Wright Interiors; Sotheby's, New York, 4 October 2006,
lot 36.

These candelabra by Pierre-Philippe Thomire (1751-1843),
maître fondeur-ciseleur in 1772, are related to those now in
the Grand Trianon, Versailles (inv. T 68c) illustrated in H.
Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986,
vol.I, p.393, fig. 5.17.12.

■330

**A PAIR OF ITALIAN WHITE, CREAM AND BLUE-
PAINTED COMMODES**

LATE 19TH/EARLY 20TH CENTURY

With veined grey marble tops above two drawers

34¾ in. (88.5 cm.) high, 52¼ in. (132.5 cm.) wide, 26 in. (66 cm.)
deep

(2)

\$5,000-8,000

£4,000-6,300

€4,500-7,200



■331

A SET OF FOURTEEN ITALIAN GILTWOOD DINING CHAIRS

EIGHT MID-18TH CENTURY, SIX OF A LATER DATE

Comprising six armchairs and eight side chairs, four armchairs and two side chairs 20th century, minor variations to carving throughout (14)

\$12,000-18,000

£9,400-14,000

€11,000-16,000

PROVENANCE:

Acquired from Mallett, New York.





332

PROPERTY OF A GENTLEMAN

332

A SEVRES (CHARLES X) PORCELAIN PALE-BLUE PART DESSERT SERVICE

DATED 1825-29, MOST WITH BLUE PRINTED INTERLACED C MARK ENCLOSING FLEUR-DE-LYS, THE SAUCE-TUREENS WITH CROWNED INTERLACED C MARKS, VARIOUS INCISED NUMERALS

Comprising: two sauce-tureens and covers on fixed stands (*pot à sucre grec et couvercle*); two footed shallow compotes; a footed deep compote; and fourteen dessert plates

8¾ in. (22.2 cm.) diameter, the dessert plates

(21)

\$8,000-12,000

£6,300-9,300
€7,300-11,000

•333

A SEVRES (HARD PASTE) PORCELAIN FAUX-LAPIS GROUND BOTANICAL DESSERT PLATE

1824-30, BLUE STENCILED INTERLACED C'S ABOVE THE WORD SEVRES AND ENCLOSING A FLEUR-DE-LYS MARK, GREEN PAINTED DECORATION DATE 15 XBRE 25., PUCE PAINTER'S MARK FOR SINSSON, GILDER'S JELLE B AND M30J, ILLEGIBLE GILT INSCRIPTION, INCISED KILN DATE 2G-2

The center gilt with a rosette centering a wreath of pomegranate blossoms, identified as *Grenadier à fleurs doubles*. on the underside, the border edged with variant gilt scalloped bands

9¾ in. (23.8 cm.) diameter

\$2,000-3,000

£1,600-2,300
€1,900-2,700



333

By tradition, the present plate is from a dessert service made for the distinguished French statesman and man of letters François de Chateaubriand (1768-1848). He acquired a more commonly known service in 1822. Painted with flowers resting in a *trompe-l'oeil* basket within a gilt-edged blue border, it was given by order of The Minister of the King's Household on behalf of King Louis XVIII to the Vicomte de Chateaubriand, then France's Minister for Foreign Affairs. Common with large services, it was delivered in four installments - 15 April 1822, 2 May 1822, December 1822 and 21 August 1823. See christies.com for further information about this service and Chateaubriand.



PROPERTY FROM THE COLLECTION OF LEWIS AND ALI SANDERS

■-334

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH, BURR BIRCH, BURR ELM AND MARQUETRY TABLE À ÉCRIRE

STAMPED BY ROGER VANDERCRUSE ('RVLC'), BUT POSSIBLY EXECUTED BY JEAN-FRANÇOIS OEBEN, CIRCA 1760, FORMERLY BUT POSSIBLY NOT ORIGINALLY WITH ADDITIONAL LEGS AND A STRETCHER

The top inlaid with naturalistic bouquets of flowers, fitted with a drawer to each end and a writing slide, the top inlaid on mahogany, with fragmentary label 'Hi... He... 123' almost certainly for Hillingdon Heirlooms, stamped *RVLC JME* to underside 29¼ in. (74.3 cm.) high, 57 in. (144.8 cm.) wide, 20½ in. (52.1 cm.) deep

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

Possibly acquired by Sir Charles Mills, Bt. 91792-1872) or his son Charles, 1st Lord Hillingdon (1830-1838), Camelford House, London, and Wildernesse Park, Kent (recorded at Camelford House in 1891).

LITERATURE:

Catalogue of the Furniture, Porcelain, Pictures at Camelford House, Park Lane, privately printed, 1891 (recorded in the Blue Drawing Room).

Jean-François Oeben, *maitre* in 1761.

Roger Vandercruse, *maitre* in 1755.

Though stamped by RVLC, this table is more likely to have been created by Jean-François Oeben, and perhaps completed by RVLC following Oeben's death in 1763.

Oeben's marquetry is characterized by remarkably lifelike flowers (often based on Louis Tessier's influential engravings *Livre de Principes des Fleurs*, published circa 1755) and a distinct use of darker woods to contrast the leaves and lighter flowers. His works frequently feature flower-filled baskets within intricate series of strapwork borders on a distinctive burr veneered ground, (for instance on tables in the Rijksmuseum, Amsterdam, the Residenz, Munich and the Getty Museum, Los Angeles, illustrated in R. Stratmann-Döhler, *Jean-François Oeben*, Paris, 2002, pp. 96-7, 116 and 119).

Roger Van der Cruse, known as Lacroix, was the brother-in-law of Jean-François Oeben (and subsequently Jean-Henri Riesener), as well as Simon Oeben and the *ciseleur* André Ravrio. In his *atelier* in the rue du Faubourg Saint-Antoine, he used two stamps, 'LACROIX' and the abbreviated version 'R.V.L.C.', depending on whether his patrons were private or *marchands*.

The Hillingdon Collection was formed by Sir Charles Mills, Bt. (1792-1872), and enlarged by his son, the 1st Lord Hillingdon (1830-1898). It was one of the greatest collections of French furniture and works of art put together in England in the 19th century, included the largest single accumulation of Louis XV and Louis XVI porcelain-mounted furniture ever to be assembled. Seventeen pieces sold from the collection in 1936 are now in the Metropolitan Museum, New York (J. Parker et al., *Decorative Art from the Samuel H. Kress Collection*, Aylesbury, 1994, pp 112-119).



335

PROPERTY FROM A PROMINENT AMERICAN COLLECTION

■335

A LOUIS XVI PARCEL-GILT AND VERNIS MARTIN HARP
THE MOVEMENT STAMPED COUSINEAU, PARIS, CIRCA 1785

The case painted with classical landscapes against a blue ground, the upper right corner of the painted panel stamped 'COUSINEAU / RUE DE / POULIES / A PARIS' and further inscribed 'COUSINEAU.LUTHIER.DE.LA.REINE.'
64 in. (162.5 cm.) high, 29 in. (73.7 cm.) wide

\$3,000-5,000

£2,400-3,900
€2,700-4,500

Jacques-Georges Cousineau (1760-1824), patriarch of the celebrated harp-making family, became the preeminent harp-manufacturer in the eighteenth century and was appointed as the *Luthier-in-Ordinary* to Marie-Antoinette in 1775. From 1780 to 1811 he also was a harpist at the Paris Opera and published a 'Method' for harp in 1784. The Cousineau firm pioneered harp mechanisms and playability, including technical tuning improvements that enabled the harp to play in all keys.

Cousineau harps can be found in most major museum collections including the Victoria and Albert Museum, London and Malmaison, which houses Empress Josephine's harp. A harp by Cousineau Père et Fils with similar carving and vernis martin decoration is in the collection of Metropolitan Museum of Art, New York (no. 52.105).



336

PROPERTY FROM A LONG ISLAND COLLECTION

■336

A NORTH ITALIAN GILTWOOD CONSOLE TABLE
LATE 18TH CENTURY

With inset veined grey marble top
38¼ in. (97 cm.) high, 39 in. (99 cm.) wide, 19 in. (48.5 cm.) deep

\$3,000-5,000

£2,400-3,900
€2,800-4,500

■337

A LOUIS XVI ORMOLU MANTEL CLOCK

CIRCA 1775

The white-enamelled dial signed 'Imbert L'ainé a Paris' flanked by Venus and Cupid, surmounted by a classical urn, showing the days of the month, the dial with days of the week, the movement with two train anchor recoil escapement, silk suspension and countwheel strike to bell
17 in. (43.1 cm.) high, 12 in. (30.5 cm.) wide

\$8,000-12,000

£6,300-9,400
€7,200-11,000

Jean-Gabriel Imbert (1735-1795) was established at Carrefour de la Roquette in 1767, rue Planche-Mibray in 1781, rue des Arcis in 1784 and rue de Monceau in 1795. He used clock cases by J. Goyer, N. Bonnet, F. Vion, Duhamel and the Osmonds, some of which were gilded by Le Cat and H. Martin. His springs were supplied by Richard and Monginot and his dials by Bezelle, Merlet and Barbezat.



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CONDITIONS OF SALE

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

3 YOUR WARRANTIES

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

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) 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.

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHRESTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

△

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

◆

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

□

Bidding by interested parties

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◊ **Minimum Price Guarantees**

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

◊ ◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊ ◆.

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

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

□ **Bidding by interested parties**

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

Post-catalogue notifications

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

Other Arrangements

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

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

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

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

**"Circle of ..."

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

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

29/03/19

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**CHRISTIE'S FINE ART
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 Email: newyork@cfass.com

CHRISTIE'S REDSTONE
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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

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

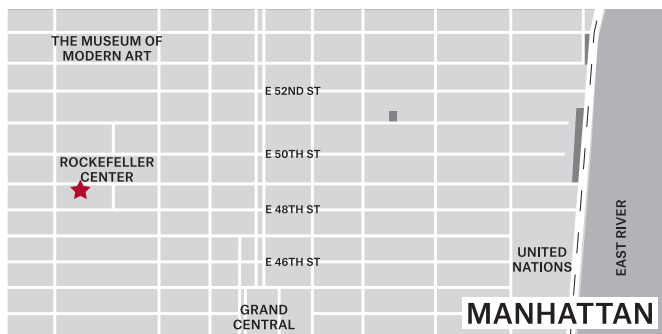
Email: PostSaleUS@christies.com

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

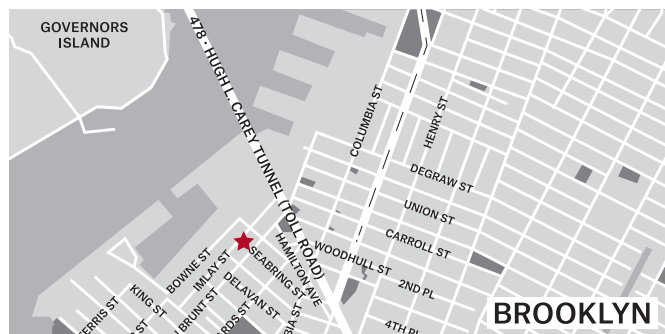
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Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

The Private
Collection of **JAYNE
WRIGHTSMAN**



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AUCTIONS

New York, 24 April 2020

Online: 17-27 April 2020

VIEWING

17-23 April 2020

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Elizabeth Seigel

eseigel@christies.com

+1 212 636 2229

CHRISTIE'S

THE COLLECTOR



A LOUIS XV GILT-VARNISHED BRONZE- MOUNTED JAPANED COMMODOE
ATTRIBUTED TO MATTHIEU CRIAERD
MID-18TH CENTURY
H.: 33¼ in.; L.: 38¾ in. ; W.: 21¼ in.
€50,000– 80,000

LE GOÛT FRANÇAIS

Paris, 29 April 2020

VIEWING

23-28 April 2020
9, Avenue Matignon
75008 Paris

CONTACT

Hippolyte de la Ferrière
hdelaferriere@christies.com
+33 1 40 76 85 73

CHRISTIE'S



Formerly in the Collection of Jacques Doucet

BERTHE MORISOT (1841-1895)

Paule Gobillard en robe de bal

signed 'Berthe Morisot' (lower right)

oil on canvas

28 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in. (72.7 x 60 cm.)

Painted in 1887.

€700,000-1,000,000

ART IMPRESSIONNISTE ET MODERNE

Paris, 27 March 2020

VIEWING

20-26 March 2020
9, Avenue Matignon
75008 Paris

CONTACT

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vdidier@christies.com
+33 (0)1 40 76 84 32

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Gracie, Inc.: new wallpaper panels designed by Alex Papachristidis.

J. Pocker: frame

Vase, collection of Alex Papachristidis

Special thanks to Teddy, Alex Papachristidis's Yorkshire terrier





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20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020