

# LIFE + CURATED

THE VICTOR A. DIAZ COLLECTION

NEW YORK 20 APRIL 2018

Sotheby's EST.  
1744



FRONT COVER  
LOT 842  
BACK COVER  
LOT 843

# LIFE + CURATED

THE VICTOR A. DIAZ COLLECTION





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THE VICTOR A. DIAZ COLLECTION

AUCTION IN NEW YORK

20 APRIL 2018

SALE N09847

10:00 AM

## EXHIBITION

Friday 13 April  
10 am-5 pm

Tuesday 17 April  
10 am-5 pm

Saturday 14 April  
10 am-5 pm

Wednesday 18 April  
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# LIFE + CURATED

## THE VICTOR A. DIAZ COLLECTION


Peering over his balcony, admiring a bird's eye view of his sanctuary by the sea, Victor A. Diaz has decided he is ready to open his Miami Beach residence and share his carefully created vision with the world. Over the past twenty years, Diaz has built an eclectic collection spanning four centuries of silver combined with breathtaking antique and contemporary art. His status as an iconic interior designer is made crystal clear when observing this curation. A remarkable, seamless fluidity between traditional and contemporary,

functional and opulent, is what makes this Miami collection brim with regal authenticity. Diaz has always integrated his collection into his daily life, laying a table with a mix of 20th century wine cups juxtaposed with 18th century silver plates. At its essence, the collection reflects the sophisticated embrace between antique Silver and modern life. From Buccellati's life-sized silver flamingos to Georg Jensen's silver chandelier, the thoughtful design elements reflect the world as Diaz sees it. He presents a lifestyle to be enjoyed. Life curated by him.



THIS PAGE  
LOT 819

GO TO [VIYET.COM/DM2COLLECTION](https://www.viyet.com/dm2collection) TO VIEW FURNITURE FROM THE COLLECTION

A photograph of a living room interior. In the center, a sculpture of a bird, possibly a penguin or similar, is covered in a fine fishnet mesh. It sits on a dark, round, reflective table. To the left, a lamp with a white shade and a dark base is partially visible. In the foreground, the back of a light-colored, upholstered chair is seen. In the background, a window with sheer curtains looks out onto a bright outdoor area with greenery and a decorative wreath. The lighting is warm and soft, creating a cozy atmosphere.

“Everything I have collected  
over the last twenty years  
has been curated with a  
purpose.”

VICTOR A. DIAZ

801

An Italian mosaic roundel of  
Umberto III, probably Venice, late  
19th century

in the style of Antonio Salviati, mounted on lucite  
panel  
diameter 21¼ in.; 54 cm

Umberto III (1136-1188), known as "The Blessed",  
was Count of Savoy from 1148 until his death.  
Though married four times, it was still claimed he  
would rather have been a monk than a sovereign.

\$ 5,000-8,000

802 SOLD WITHOUT RESERVE

A German silver bowl, B.  
Neresheimer & Söhne, Hanau, with  
import marks for Berthold Hermann  
Muller, London, circa 1912

lobed, on three mermaid supports  
*marked on rim*  
34 oz; 1057.4 g  
diameter 10 in.; 25.4 cm

\$ 1,500-2,000



801



802





803



804



805



□ 803 SOLD WITHOUT RESERVE

A set of twelve American silver julep cups, Cartier, New York, mid 20th century

monogrammed ASL  
46 oz 15 dwt; 1455 g  
height 3¾ in.; 9.5 cm

**\$ 2,000-3,000**

804

A set of eight French silver beakers, Puiforcat, Paris, probably designed by Renan de la Godelinais, mid 20th century

Applied with bands below flared rims  
*marked at rims, the bases stamped LA*  
GODELINAIS - PUIFORCAT - PARIS  
86 oz 5 dwt; 2687 g  
height 5¾ in.; 14 cm

The stamp on the base suggests that these beakers were designed by Renan de la Godelinais (1908-1986). Originally a student and collaborator of Ruhlman, he worked on buildings and designs for the Exposition of 1937. After the Second World War he served as a curator, continued as a designer and decorator, and was a promoter of "Formes Utiles" for the Union des Artistes Modernes with René Herbst and Charlotte Perriand. Jean Puiforcat was also a member of the UAM, and may have executed this model before the war, or the Puiforcat firm may have turned to Godelinais for designs after Jean's death in 1945.

**\$ 7,000-10,000**



A set of eight American silver beakers, Tiffany & Co., New York, circa 1920-30

with molded midbands and gilt interiors  
marked on bases and numbered 18993-17427

55 oz; 1710.5 g  
height 4 $\frac{7}{8}$  in.; 12.5 cm

**\$ 4,000-6,000**

A group of nine crystal decanters with nine Danish silver decanter labels #293B, the decanters mostly Baccarat, the labels Georg Jensen Silversmithy, Copenhagen, 20th century

six decanters by Baccarat, the other three with silver collars, two Italian and one English; the labels for Rum (2), Vodka, Gin, Tequila, Whiskey, Scotch, Cognac, and Sambuca  
height of tallest decanter 13 in.; 33 cm

**\$ 5,000-8,000**

A George IV silver two-handed presentation tray, John Mewburn, London, 1823

with bold gadroon rim and panel feet, center engraved with presentation inscription  
marked on base

157 oz 10 dwt; 4901 g  
length over handles 28 $\frac{3}{4}$  in.; 73 cm

The inscription reads "In Gratitude to an Affectionate Guardian and a kind friend this pieces of plate was presented to Thomas Brown Esquire by his ever grateful ward Paulin Huggett 1826."

**\$ 10,000-15,000**



808

A set of eight early Danish silver cocktail glasses #479, designed by Harald Nielsen, Georg Jensen Silversmithy, Copenhagen, 1915-32

this baluster stems rising to clusters of beads below the bowl  
marked on bases  
22 oz 10 dwt; 703 g  
height 4 in.; 10.2 cm

\$ 4,000-6,000

□ 809 SOLD WITHOUT RESERVE

A set of eight Danish silver shot glasses #741, designed by Johan Rohde, Georg Jensen Silversmithy, Copenhagen, 1945-77

with openwork scroll stems  
marked on bases  
11 oz; 342 g  
height 2 3/8 in.; 6 cm

\$ 2,000-3,000

810

A large Danish cocktail shaker #462, designed by Harald Nielsen, Georg Jensen Silversmithy, Copenhagen, circa 1925-32

stepped domed cover with openwork leaf and berry finial  
marked on base and inside cover  
28 oz 5 dwt; 883 g  
height 1 3/4 in.; 33.7 cm

\$ 7,000-9,000



808

809

□ 811 SOLD WITHOUT RESERVE

A Danish silver and cut-glass Acorn pattern ice bucket and group of silver bar tools, Georg Jensen Silversmithy, Copenhagen, mid 20th century

comprising:

1 ice bucket #1137

1 ice tongs

1 jigger #552B

1 corkscrew #62

4 bottle openers, in sizes

1 bar knife

Together with a bottle stopper #100, 10 pieces

height of ice bucket with handle 7¼ in.; 18.4 cm

\$ 3,000-4,000



810

811





## GEORG JENSEN

Georg Jensen was born in Denmark in 1866. He longed to be a sculptor and studied at the Danish Royal Academy of Fine Arts, where he graduated in 1892. However by 1901 Jensen changed his path, and began as a silversmith and designer with Danish master Mogens Ballin. Only three years later Jensen opened his own firm in Copenhagen. In the Arts and Crafts era, he drew on his dual training to revive the tradition of the artist craftsman. In 1907 Jensen began working with sculptor Johan Rohde, and the partnership led to a flowering of design activity, with many pieces produced to this day. The company grew rapidly outside of Copenhagen, opening retail stores in Berlin in 1909, London 1921 and New York in 1924 before Jensen's own death in 1935.



812

812

A set of twelve American silver beakers in sizes, Tiffany & Co and Cartier, New York, circa 1970

comprising five tall, by *Tiffany*, and seven shorter, matching, by *Cartier* marked on bases, *Tiffany* beakers numbered 35088

78 oz; 2426 g  
heights 5½, 3¼ in.; 14, 8.3 cm

**\$ 5,000-7,000**

813

An American silver tazza, ice bucket, and ice bowl, Tiffany & Co., New York, late 19th to mid 20th century

the tazza monogrammed *EBW*, the ice bucket in bamboo pattern, the ice bowl with pierced liner, circa 1885. Together with a Gorham bottle sleeve in Bacchanalian pattern, 4 pieces

marked on bases, the ice bucket stamped "Tiffany & Co. Sterling Portugal", the tazza numbered 20467-10246, the ice bowl 4780-7606, and the bottle sleeve A2818

102 oz 15 dwt; 3197 g  
diameter of first 10½ in.; 26.7 cm

**\$ 4,000-6,000**



813 (ICE BUCKET AND BOTTLE SLEEVE)



814

**A large Italian silver owl, Mario Buccellati, 3rd quarter 20th century**

realistically modeled, with eyes of faceted tiger-eye

*signed underneath tailfeathers M. BUCCELLATI and marked on top of rightmost tail feather 925*

104 oz 15 dwt; 3259 g  
height 19½ in.; 49.5 cm

**PROVENANCE**

Purchased by Mr. Diaz in 2000.

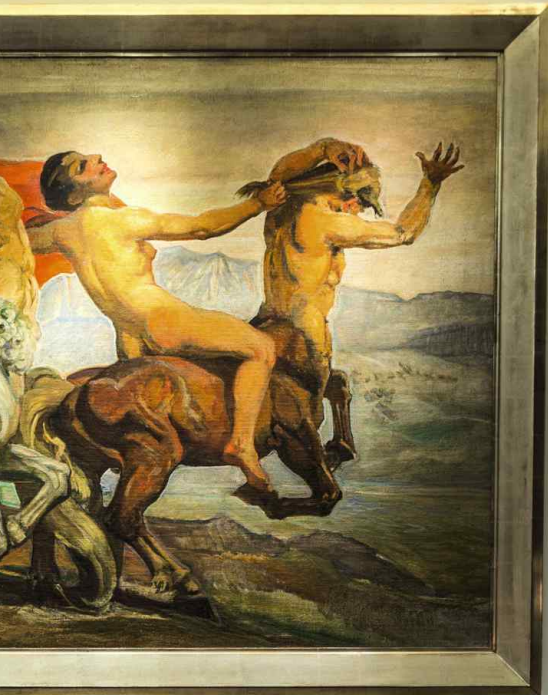
An almost identical owl, slightly smaller and with amethyst eyes, was sold Christie's, New York, October 22, 2014, lot 64.

**\$ 30,000-50,000**

814









815

815

---

**Oriano Galloni (b. 1970)**

**Silent Soul**

aluminum, wood and white *Carrara* marble

incised with artist initials and dated *10*  
77½ by 12 by 12 in.; 196.9 by 30.5 by 30.5 cm

**PROVENANCE**

Lurie Gallery, Miami  
Acquired from the above

**\$ 10,000-15,000**

816

---

**An Italian silver table lighter, cigar holder, and snuffers tray, Buccellati, Milan, 20th century**

the lighter and cigar holder with matted surfaces, the tray with openwork scroll handle and center engraved with foliate and diaper cartouche. Together with two silver cigarette boxes engraved with flowers and scrolling acanthus, *marked 800, 5 pieces.*

*marked on bases, the first two M. Buccellati, the tray Buccellati and coded 32-MI*

31 oz 10 dwt excluding lighter

983 g

length of tray 13¾ in.; 34 cm

**\$ 5,000-7,000**

817 SOLD WITHOUT RESERVE

---

**A Danish silver cigar lighter #12, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, retailed by Georg Jensen & Wendel, 1945-51**

Roman lamp form with paneled beaded base, bud stopper and handle

*marked on base*

5 oz 10 dwt; 168 g

length 5 in.; 12.6 cm

This model is one of Jensen's earliest hollowware designs, created circa 1910.

**\$ 1,500-2,500**

818 SOLD WITHOUT RESERVE

---

**An American parcel-gilt silver trompe l'oeil double cigar case, Gorham Mfg. Co., Providence, RI, 1882 or 1884**

chased to resemble two rolled cigars bound with gilt ribbon, gilt interior, *numbered 82*

2 oz 10 dwt; 75 g

length 4½ in.; 11.5 cm

**\$ 1,000-1,500**



816



817

818

819

A pair of Italian silver penguin-form magnum wine coolers, Mario Buccellati, Milan, mid 20th century

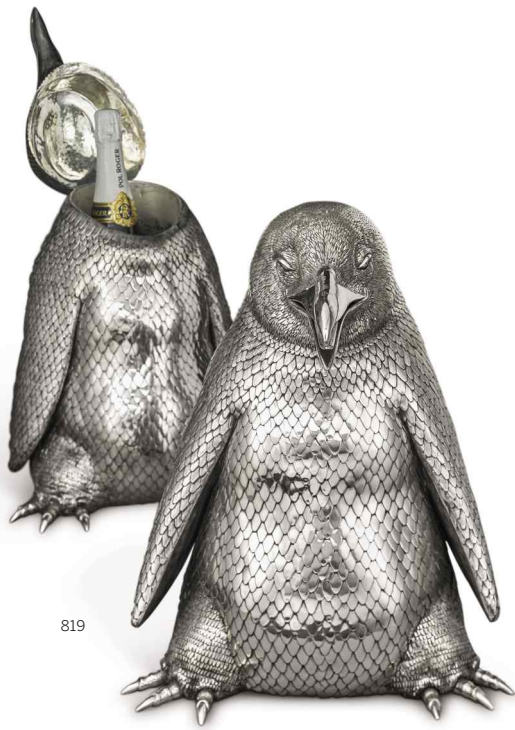
realistically modeled as a male and female penguin, the hinged heads opening to reveal a bottle compartment  
*the beaks signed M. Buccellati*  
261 oz 5 dwt; 8129.5 g  
height 17 in.; 43.2 cm

**PROVENANCE**

Acquired by Mr. Diaz in 2007.

A pair of coolers of this model was sold Christie's, New York, October 23, 2013, lot 169.

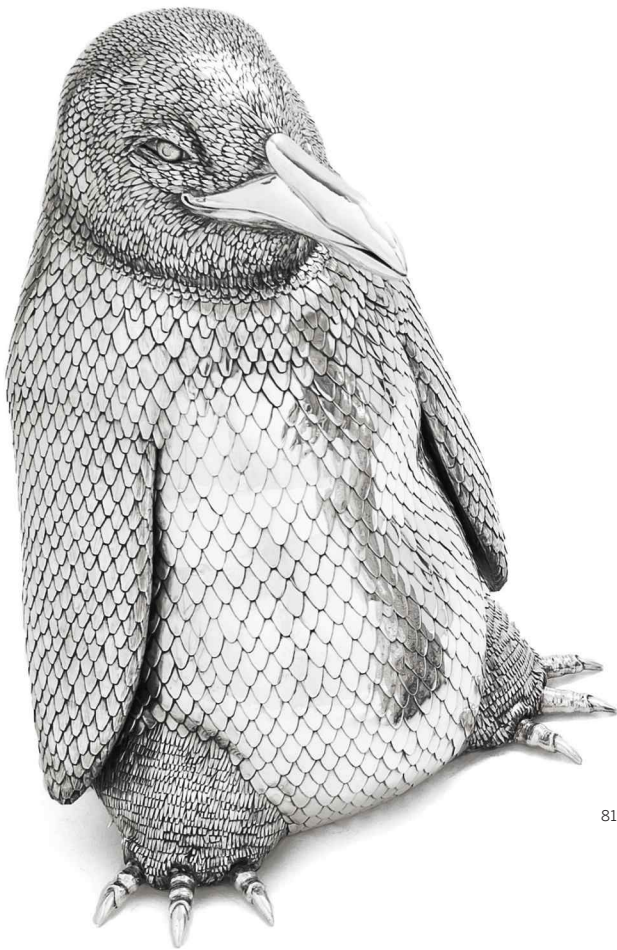
**\$ 150,000-250,000**



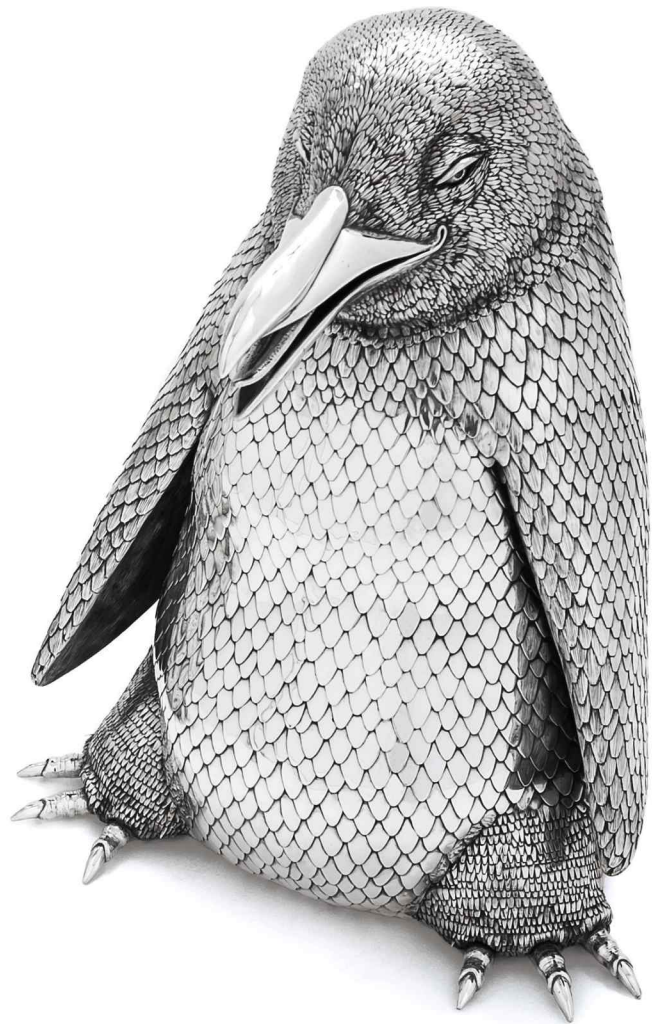
819




819



819



A high-quality silver martini glass filled with a vibrant red, bubbly beverage, likely a cocktail. The glass is elegantly designed with a wide, shallow bowl and a slender, ornate stem. It sits on a matching silver tray. The background is a dark, neutral color, which makes the reflective silver and the red liquid stand out.

“This collection is a lifestyle  
to be enjoyed”

VICTOR A. DIAZ



820



821



821

820

A pair of bronze and plaster lamp sculptures, Alexandre Logé, Paris, early 21st century

with textured surfaces and plaster shades, *signed and numbered, from a limited edition of 20* height 32 in.; 81.3 cm

**\$ 6,000-8,000**

821

Two matching pairs of American silver Art Deco bowls, Tiffany & Co., New York, circa 1930-40

plain flaring circular, the two smaller with monograms *M/JC* and *ABF* marked on bases, the larger ones numbered 16667-8567 and 16667-370, both smaller ones 21234-5733

104 oz 15 dwt; 3259 g diameters 7¾ and 9 in.; 19.7 and 22.8 cm

**\$ 5,000-8,000**

Kcho (b. 1970)

Untitled

metal and glass with rubber tire, wood and metal propeller  
17 by 16 by 16 in.; 43.2 by 40.6 by 40.6 cm

**PROVENANCE**

Juan Ruiz Gallery, Miami  
Acquired from the above

\$ 12,000-15,000



822



□ 823 SOLD WITHOUT RESERVE

A set of two American silver bowls, Cartier,  
New York, mid 20th century

after the Paul Revere model, in two sizes  
*marked on bases and stamped Paul Revere Reproduction, the  
smaller numbered 810, the larger 8153*  
approx. 100 oz; 3110 g  
diameters 12 and 14 in.; 30.5 and 35.5 cm

\$ 3,000-5,000



823



824

□ 824 SOLD WITHOUT RESERVE

**A group of gaming accessories, Tiffany, Hermès, and others, late 19th-20th century**

comprising: a Victorian silver card holder, engraved *Bridge*, by *George Nathan and Ridley Hayes*, *Chester*, 1897, with sets of *Louis Vuitton* and *Hermès* cards; four playing-card form dishes, enameled with suites, by *Tiffany*, *New York*, mid 20th century; and two decks of *Hermès* cards in a leather case  
length of card holder 8½ in.; 21.5 cm

**\$ 2,500-3,500**

□ 825 SOLD WITHOUT RESERVE



825

**An English silver box with the Houses of Parliament, Asprey & Co., London, 1951/60**

the cover engraved with the Houses of Parliament, gilt interior with a two-compartment wood liner, with fitted presentation case marked on rim of base with date letter for 1951 and engraved *Asprey*, the cover marked inside and with date for 1960  
length 6¾ in.; 17.1 cm

**\$ 1,500-2,500**



826

826

A silver, silver-gilt, ruby, and sapphire chess set, probably Italian, 20th century

the silver pieces set with sapphires and the silver-gilt pieces with rubies, with an inlaid wood board, all on a square George I style salver by *Richard Comyns, London, 1930* chess pieces stamped 925 on leather pads, the salver marked on base  
52 oz salver only  
1617 g  
height of king 2¼ in.; length of salver 14 in.; 5.7 cm; 35.5 cm

\$ 5,000-7,000



827

Four Italian silver boxes, Mario Buccellati, circa 1960

all with matted surfaces, one engraved with a view of the Colosseum, another with a view of the Arch of Constantine, one with two horse heads under glass, the last a double snuff box  
all signed *M. BUCCELLATI*  
19 oz 10 dwt excluding glazed box  
603 g  
length of first 4½ in.; 11.5 cm



827

\$ 8,000-12,000

## Carl Forup (b. 1883)

### AMAZONS AND CENTAURS

signed *Forup*. (lower center)  
oil on canvas  
46 ½ by 83 5/8 in.; 118.1 by 212.4 cm

### PROVENANCE

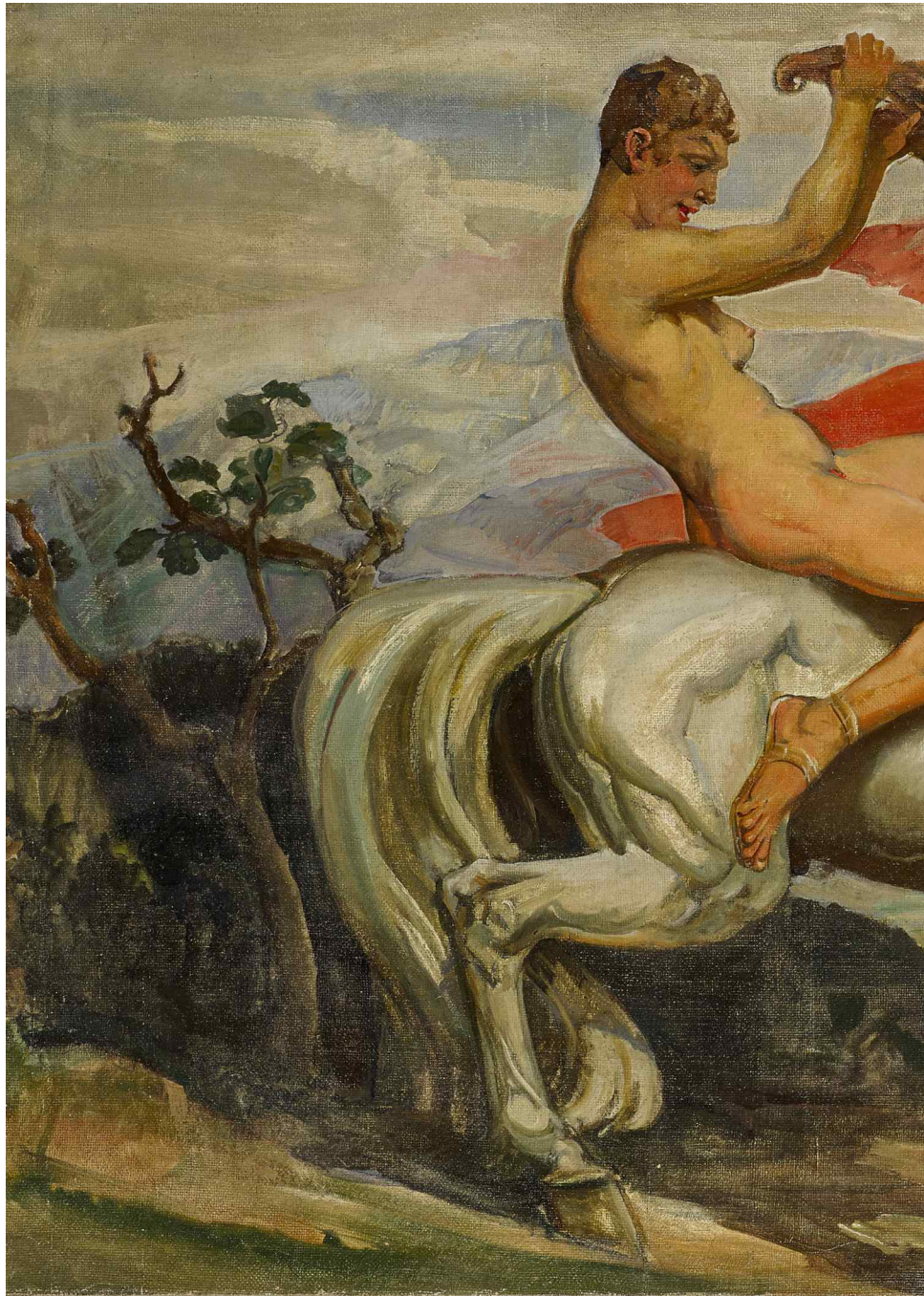
Daniel Charest, Deco2midcentury, c. 2010

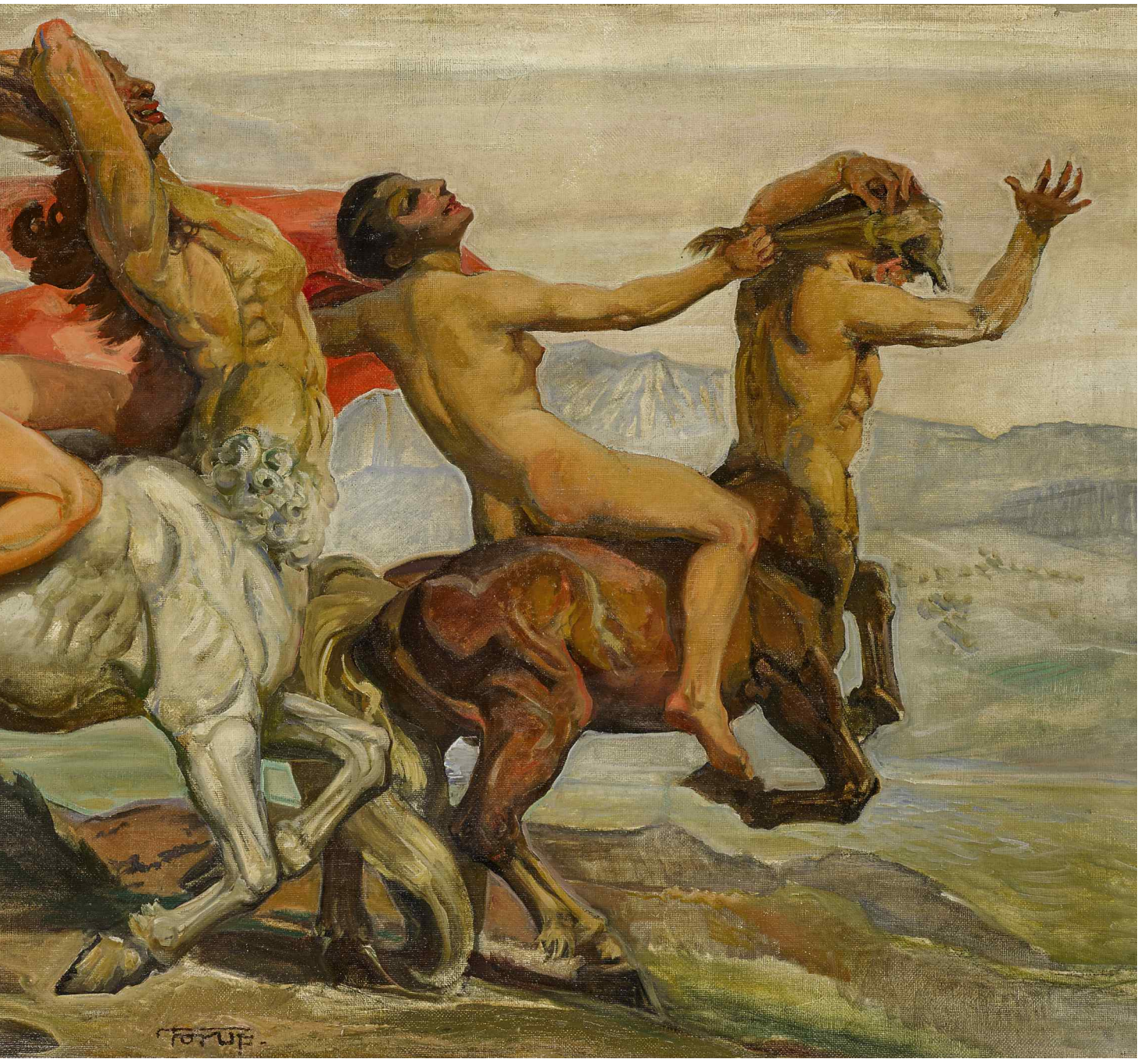
Carl Christian Forup was born at Vejle, Denmark on 26 February 1883. He studied at the Academy of Art in Copenhagen under Ole Olsen from 1902 – 1906 and again from 1907 to 1911 at the Royal Danish Academy of the Arts. In 1908 Forup married Eugenie Augusta Isabella Schmidt, a model in many Forup paintings. In 1908, following his marriage, he moved to Charlottenberg where he lived almost all his life.

Forup painted a broad spectrum of subjects, from portraits and genre scenes to landscapes, book illustrations and murals. He exhibited regularly in Denmark at the Danish Royal Academy and also in Munich in 1906 and Paris in 1910, in the recently opened Henri Matisse School of Painting. Examples of Forup's work are in a number of important collections in his native country including the museums of Horsens and Vejle.

This painting by Forup is one of the largest that he produced during his career. At the beginning of the 20th century, the artist shared an apartment with Einar Wegener, a successful Danish artist, and when the offered work was sold to Mr. Diaz it was said to have been painted for Gerda Wegener, Einar's wife. The ménage is known to modern audiences from the book and film *The Danish Girl*, which fictionalized Einar's becoming Lili Elbe, one of the first identifiable recipients of sex reassignment surgery. Certainly the subject of this painting, with triumphant Amazons overcoming Centaurs, a traditional symbols of male barbarism, would have resonated with that couple.

**\$ 30,000-40,000**





828





829

829

**A large Italian silver tortoise tureen, Gianmaria Buccellati, Florence, circa 1970s**

highly textured, with articulated head and front and back flippers, hinged cover, the interior with silver liner

*signed on bottom of one front flipper Gianmaria Buccellati and marked 925 and 615[?] FI, the liner marked 925*

127 oz 10 dwt; 3968 g  
length 21 in.; 53.3 cm

**PROVENANCE**

Purchased by Mr. Diaz in 2002.

**\$ 50,000-80,000**

830

**A set of four George II silver candlesticks, James Gould, London, 1744-45**

shaped square bases with ruffled shells and leaves, square baluster stems, banded sconces, the matching extension nozzles *unmarked*

78 oz 15 dwt; 2451 g  
height 9¼ in.; 23.5 cm

**\$ 7,000-10,000**



830



831



832

831

**A pair of Italian silver three-light candelabra, Buccellati, mid 20th century**

the triform ruffled shell bases supporting three dolphins with upswept tails topped by matched sconces and detachable nozzles

*marked on bases*

47 oz; 1462 g

height 9<sup>7</sup>/<sub>8</sub> in.; 25 cm

**\$ 20,000-30,000**

832

**Four matching Georgian silver candlesticks, 1756-1770**

the hexagonal bases with shells at the angles, comprising: two taller, initialed E under boar's head crest, *by Ebenezer Coker, London, 1763 and 1770*, and two shorter, *by William Grundy, London, 1756*,

71 oz 15 dwt; 2233 g

height 10, 8 3/4 in.; 25.3, 22 cm

**\$ 6,000-8,000**





An American silver fern dish,  
Martele, Gorham Mfg. Co.,  
Providence, RI, 1913

on four lobe feet, the waved turned-over rim chased with lilies of the valley, violets, cyclamen, and other flowers  
*marked on base, coded BJB, Britannia standard*  
70 oz 10 dwt; 2193 g  
diameter 15 in.; 38 cm

**LITERATURE**

Larry Pristo, in *Martelé: Gorham's Art Nouveau Silver*, identifies the BJB fern dish as being formed by James Leckenby over 48 hours, then chased by Harry Heath for 78 hours. The dish was finished on April 21, 1913, and had a net factory price of \$225.

**\$ 7,000-10,000**

A group of eighteen English parcel-gilt silver and enamel surprise eggs,  
Stuart Devlin, London, 1968-87

each opening to reveal a scene, most enameled, comprising: one with three flowers on springs, 1968; a jack-in-the-box, 1972; a kangaroo with joey, 1974; a frog among cattails, with matching stand, 1975; Little Bo Peep, 1975; a hummingbird with flowers, 1977; a rocking chair and mouse climbing a grandfather clock, 1978; a hedgehog, 1978; a flower bouquet, 1979; an articulated turtle, 1979; a solid egg with chick hatching, 1979; a Prince of Wales crown with inscription *H.R.H. Prince Charles and Lady Diana*, 1981; hatching eggs in a nest, 1982; an angler with swordfish, 1985; three magi and baby Jesus, 1986; a cat and mouse with ball of yarn, 1986; two angels playing instruments, 1988; and a frog on lily pads, 1987  
*marked on bases and covers*  
81 oz 5 dwt gross  
2531.5 g  
lengths from 2<sup>3</sup>/<sub>8</sub> to 2<sup>7</sup>/<sub>8</sub> in.; 6 to 7.3 cm

**\$ 9,000-12,000**

A group of sixteen English silver-gilt and enamel surprise eggs, Stuart Devlin, London, 1971-85

each opening to reveal a scene, most enameled, all in original fitted boxes, comprising: a mouse in a block of cheese, 1971; a chick, 1971; a frog on lily pads, 1972; a rabbit, 1973; a hippo emerging from water, 1973; an elf on a toadstool, 1975; a flowering plant, 1976; baby birds in a nest, 1976; two fish and an anchor, 1977; a hedgehog, 1978; Mary, Mary quite contrary, 1978; a flower bouquet, 1979; a clown and circus dog, 1980; a shocked chicken and a rabbit hatching from an egg, 1983; a pearl in a shell, 1984; a baker with cupcakes, 1985. Together with an egg enclosing a ram on a star engraved *Dec 19th 1945 1975*, by *maker's mark RLG, London, 1975, 17 pieces.*  
*marked on bases and covers*  
86 oz; 2675 g  
lengths 2<sup>7</sup>/<sub>8</sub> in.; 7.3 cm

**\$ 9,000-12,000**



833-837

A group of twelve English silver-gilt and enamel surprise eggs, Stuart Devlin, London, 1969-82

each opening to reveal a scene, most enameled, all in original fitted boxes, comprising: a rabbit in a hole, 1969; a spider on malachite, 1970; a fish among coral, 1970; a mouse inside block of cheese, 1971; a Jack-in-the-box, 1972; two butterflies on a flower bush, 1975; baby birds in a nest, 1976; a silver jubilee crown, 1977; a Jack-in-the-box with scissors and twine, 1980; a clown and circus dog, 1980; a dragon with Tudor rose and engraved *H.R.H. Prince Charles and Lady Diana*, 1981; a child with a flower and plumes bouquet and engraved *Prince William of Wales Born 21-6-82*, 1982

marked on bases and covers

64 oz gross; 1990.4 g

lengths from 2 $\frac{3}{8}$  to 2 $\frac{7}{8}$  in.; 6 to 7.3 cm

**\$ 6,000-8,000**

□ 837 SOLD WITHOUT RESERVE

A Danish silver vase #107 and basket #238R, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, circa 1925 / mid 20th century

the vase with presentation inscription "HØJRE VINGE / 19 April 1925", the basket with openwork cluster-berry stem and the handle topped by a flower with trailing beading  
*marked on bases, the first with marks for 1915-27, the second for 1945-77 and with Dutch control mark used after 1953*

15 oz 5 dwt; 479 g

height of vase 5 in.; length of basket 5 $\frac{1}{4}$  in.; 12.7 cm; 13.3 cm

**\$ 3,000-5,000**





838

838

**Manuel Mendive (b. 1944)**  
**Mi energía y yo**

Executed in 2015.

bronze, in two parts

i. incised with artist signature and numbered 3/7  
on the base

i. 29 by 13¾ by 9 in. ii. 8 by 5½ by 3¼ in.;

i. 73.7 by 34.9 by 22.9 cm ii. 20.3 by 14 by 8.3 cm

**\$ 15,000-20,000**



839

839

**A silver capercaillie, attributed to Buccellati, 20th century**

realistically modeled, mounted on stone base,  
*apparently unmarked*  
 17 oz 10 dwt excluding base  
 547 g  
 height 10¾ in.; 27.4 cm

**\$ 5,000-7,000**



840

□ 840 SOLD WITHOUT RESERVE

**An Italian hardstone ashtray with silver snail, Buccellati, 20th century**

realistically modeled snail on carved hardstone  
 base  
*marked at back of snail*  
 length 8 in.; 20.3 cm

**\$ 1,000-1,500**

841

**An Italian silver quail, Buccellati, late 20th century**

realistically modeled  
*engraved on bottom of one foot BUCCELLATI and stamped 800*  
 10 oz 10 dwt; 323 g  
 length 9 in.; 22.9 cm

**\$ 5,000-7,000**



841





“As an interior designer what was always important to me is how I can live with these pieces.”

VICTOR A. DIAZ

**A rare Danish silver seven-light chandelier #316, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, early 2000s**

with leaf and berry cluster shaft above globe body, matching double leaf and berry cluster drop, partly foliate arms rising to campana-form sconces with leafy collars and shaped upper rims, ceiling canopy and custom-made ceiling hook  
*marked on sphere just above drop, numbered 316 and with date code O11 for 2012, when purchased by Mr. Diaz*  
 277 oz gross; 8615 g  
 diameter: 23¼ in.  
 height of chandelier (excluding chain) 18½ in.; 59, 47 cm

**PROVENANCE**

From Georg Jensen directly in 2012

The offered piece is one of only six known silver chandeliers by Georg Jensen.

The earliest two chandeliers were made to model #225 between 1915 and 1919. This was a time of incredible creativity at the young factory, with Georg Jensen and Johan Rohde establishing the style and many of the designs that the Jensen firm would continue to produce for the next century.

The first two chandeliers (sold Sotheby's, New York, October 14, 2015, lot 317, and see *Georg Jensen Hollowware: The Silver Fund Collection*, 2003, pp. 108-109) were both acquired by Swedish industrialist and financier Ivar Kreuger, who in 1919 ordered a third closely related model #345. Also from 1919 was a down-pointing chandelier for electric light (sold Christie's, New York, January 19, 2005, lot 151).

In 1920 Georg Jensen himself designed the seven-light chandelier # 316. The lobed shaft rose to a series of overlapping leaves enclosing a cluster, echoed on the drop below. This design tied the chandelier to the "pomegranate" candelabra #324, designed by Jensen the previous year, and to the Acorn flatware, designed by Johan Rohde in 1915.

The original #316 chandelier was sold from the Rowler Collection, Christie's, New York, January 19, 2005, lot 64 (model number given incorrectly as 318). Perhaps challenged by the reappearance of this early masterpiece, the Jensen firm, which still had the original designs and whose craftsman had been continuing to produce the related pomegranate candelabra, recreated the #316 chandelier as a tour-de-force. Originally used just as an exhibition piece, Mr. Diaz was able to acquire the chandelier from Georg Jensen in 2012. He worked with Jensen to design a matching hook for the chain, and paired the piece with pomegranate candelabra (lot ) and Acorn flatware and accessories (lots ), showcasing the huge creativity of the Jensen firm around 1920, and the continued abilities of their craftsmen to this day.

**\$ 150,000-250,000**







842



842, 843, 860



Two matching pairs of Danish silver two-light candelabra #324, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, 1925-32 / 1945-77

the early pair engraved underneath "Duplicate of this piece acquired by the Metropolitan Museum of Art New York in 1922"  
*marked on bases*

151 oz 5 dwt; 4709 g

height 8¾ in.; 22.2 cm

\$ 30,000-50,000



843

A set of fourteen Danish silver Acorn pattern place plates #642A, designed by Johan Rohde, Georg Jensen Silversmithy, Copenhagen, 1945-77

lightly hammered surfaces applied at rims with acorn motif

between scrolls

marked on bases

308 oz 10 dwt; 9597 g

diameter 11 in.; 28 cm

\$ 20,000-30,000





845

845

A group of Danish silver Blossom pattern small plates #428, designed Georg Jensen, Georg Jensen Silversmithy, Copenhagen, mid 20th century

Comprising: 12 bread plates or wine coasters #428C, engraved *Jeanne and Grover Magnin - 1936* on bases; 6 small plates #428A; 16 butter pats #428D, 34 pieces marked on bases, all of 428A and 7 of 428C with marks for circa 1930's, 5 of 428C with marks for 1925-32, all of 428D with marks for 1945-77

72 oz; 2239 g  
diameter of largest 6 in.; 15.2 cm

**\$ 10,000-15,000**

# STUART DEVLIN

Devlin was born in Geelong, Australia, in 1931. He learned gold and silversmithing and taught art before moving to London in 1965. He felt that the role for a contemporary silversmith is to enrich the way people live and work, and that the nature of his craft and the romance of precious metals gave him an opportunity to design pieces that added delight, surprise, intrigue, and even amusement to what had become austere and even sterile within the modern idiom of design. Between 1979 and 1983 he had a showroom in Conduit Street, where his annual collections were presented. In 1982, he was appointed Goldsmith and Jeweller to Her Majesty the Queen. One of Britain's best-known and most respected modern craftsmen, he retired after a stroke in 2014.





A set of twelve English parcel-gilt silver  
beakers, Stuart Devlin, London, 1968

the lower bodies applied with irregular gilt cagework over a  
brushed gilt background

*marked on bases*

105 oz; 3265.5 g

height 5½ in.; 24 cm

**\$ 10,000-15,000**





847

A set of twelve English parcel-gilt silver  
"violet" wine goblets, Stuart Devlin, London,  
1976-77

gilt stems formed as clusters of violets, *marked on bases and numbered*. Together with two wood and three cloth individual cases, 17 pieces.

93 oz 10 dwt; 2911 g  
height 6¾ in.; 17.1 cm

**\$ 6,000-9,000**

848

A set of twelve English parcel-gilt silver wine  
globets, Stuart Devlin, London, 1970 / 1976

six taller with textured gilt stems and bases, the bowls crested twice, 1970, the six shorter with textured gilt stems and plain silver bases, 1976

*the taller marked on rims of bowls, the shorter marked on bases*  
70 oz 15 dwt; 2202 g  
heights 5⅞ and 7⅛ in.; 15 and 18 cm

**\$ 4,000-6,000**



847-848

A set of twenty-eight English parcel-gilt silver champagne flutes, Stuart Devlin, London, 1977-81

with faceted gilt stems  
 marked on bases, with various date letters: 1977 (4), 1978 (6), 1979 (6), 1980 (9), and 1981 (3)  
 173 oz 10 dwt; 5399 g  
 height 8¾ in.; 22.2 cm

**LITERATURE**

This model was originally made for Hambro's Falcon Club in the late 1970's and early 1980's, see John Andrew and Derek Styles, *Designer British Silver, from Studios established 1930-1985*, 2015, pp. 172-173.

**\$ 15,000-25,000**





850

850

A pair of English silver jugs,  
Christopher Lawrence, London,  
1973

textured base rims and covers  
marked on necks  
78 oz 15 dwt; 2451 g  
height 9¾ in.; 24.8 cm

**\$ 9,000-12,000**

851

A suite of three Danish silver dishes  
#519A, 519B, 519E, designed by  
Oscar Gundlach-Pedersen, Georg  
Jensen Silversmithy, Copenhagen,  
20th century

with scalloped edges, in graduated sizes  
marked on bases, 519B with marks for circa  
1930's, the other two for 1945-77  
77 oz 5 dwt; 2407 g  
diameters from 9¾ to 14⅝ in.; 24.8 to 37.2 cm

**\$ 5,000-8,000**



851





852

**A monumental Italian silver flamingo, Mario Buccellati, Milan, 20th century**

realistically modeled as a flamingo with textured feathers,  
detachable head

*beak engraved M. Buccellati, marked on tail feather 800*

218 oz 15 dwt; 6805 g

height 58½ in.; 1480.5 cm

**PROVENANCE**

Purchased by Mr. Diaz in 2005.

**\$ 100,000-150,000**

852



GEORG JENSEN

BY APPOINTMENT TO HER MAJESTY THE QUEEN OF DENMARK

925 5





853

853

**An extensive assembled set  
of Danish silver Acorn pattern  
flatware, Georg Jensen  
Silversmithy, Copenhagen, 20th  
century**

18 long-handled dinner knives  
36 dinner forks  
12 short-handled knives, plain and steak blades  
24 lunch forks  
12 fish knives  
12 fish forks  
12 dessert knives  
11 fruit knives  
17 fruit forks, in sizes  
18 butter spreaders  
12 salad forks  
14 oyster forks  
20 seafood forks  
25 lobster forks  
12 lobster picks  
12 ice cream forks  
24 dessert spoons  
36 teaspoons  
13 large teaspoons  
12 soup spoons  
13 bouillon spoons  
12 citrus spoons  
12 grapefruit spoons

24 coffee spoons  
12 iced tea spoons  
2 carving knives  
1 carving fork  
2 salad servers  
2 cold meat forks  
4 serving spoons, in sizes  
1 fish serving fork  
1 gravy ladle  
1 sauce ladle  
1 cheese knife  
1 cheese plane  
1 cake knife  
1 pie server  
2 hor d'oeuvre spoons  
1 jelly spoon  
1 lemon fork  
1 sugar spoon  
1 sugar tongs  
2 ice tongs  
1 sandwich tongs  
1 tea strainer  
453 pieces, in two fitted wood cases mounted  
with silver Georg Jensen plaques  
*most with marks for 1945-77, some earlier pieces*  
474 oz 10 dwt weighable  
14760 g

**\$ 45,000-55,000**







854

854

An extensive group of Danish silver Acorn pattern servers, Georg Jensen Silversmithy, Copenhagen, 20th century

comprising:

2 carvers  
 1 poultry shears  
 2 fish servers  
 8 salad servers, in sizes  
 1 salad tongs  
 4 cold meat forks, in sizes  
 5 serving forks, in sizes  
 7 serving spoons, in sizes  
 2 pierced serving spoons, in sizes  
 1 punch ladle  
 3 gravy ladles  
 2 sauce ladles  
 1 cream ladle  
 2 mustard ladles  
 1 salt spoon  
 3 cheese knives  
 1 cheese plane  
 1 cheese wire  
 2 cheese scoops  
 2 cake knives, in sizes

5 pastry servers, in sizes  
 1 angel food cake server  
 1 nutcracker  
 1 grape scissors  
 1 sugar shovel  
 2 sugar tongs  
 4 ice tongs  
 6 sandwich tongs  
 1 tea strainer  
 1 child's knife  
 74 pieces  
 109 oz weighable  
 3390 g

**\$ 12,000-18,000**

855

A group of Danish silver Acorn pattern table articles, Georg Jensen Silversmithy, Copenhagen, 20th century

comprising:

2 small bowls #642  
 1 small two-handled tray #741A  
 2 salt & pepper shakers #741  
 1 mustard pot with glass liner #741  
 1 table bell #204  
 1 candle snuffer  
 1 letter opener  
 14 napkin rings  
 30 cocktail picks  
 11 cocktail forks in two shapes  
 Together with 2 silver toothpick holders in Jensen style,  
 64 pieces.  
 55 oz weighable  
 1711 g

**\$ 5,000-8,000**



855

856

A set of twelve pairs of Danish silver Acorn pattern chopsticks and chopsticks rests, Georg Jensen Silversmithy, Copenhagen, 1945-77

Together with 12 Jensen silver sauce dishes #1061, 38 pieces.  
 marked on tops of chopsticks and bases of others,  
 one sauce dish with London import marks for 1963  
 19 oz excluding chopsticks  
 591 g  
 length of chopsticks 10½ in.; 26.7 cm

\$ 4,500-6,500



856



857

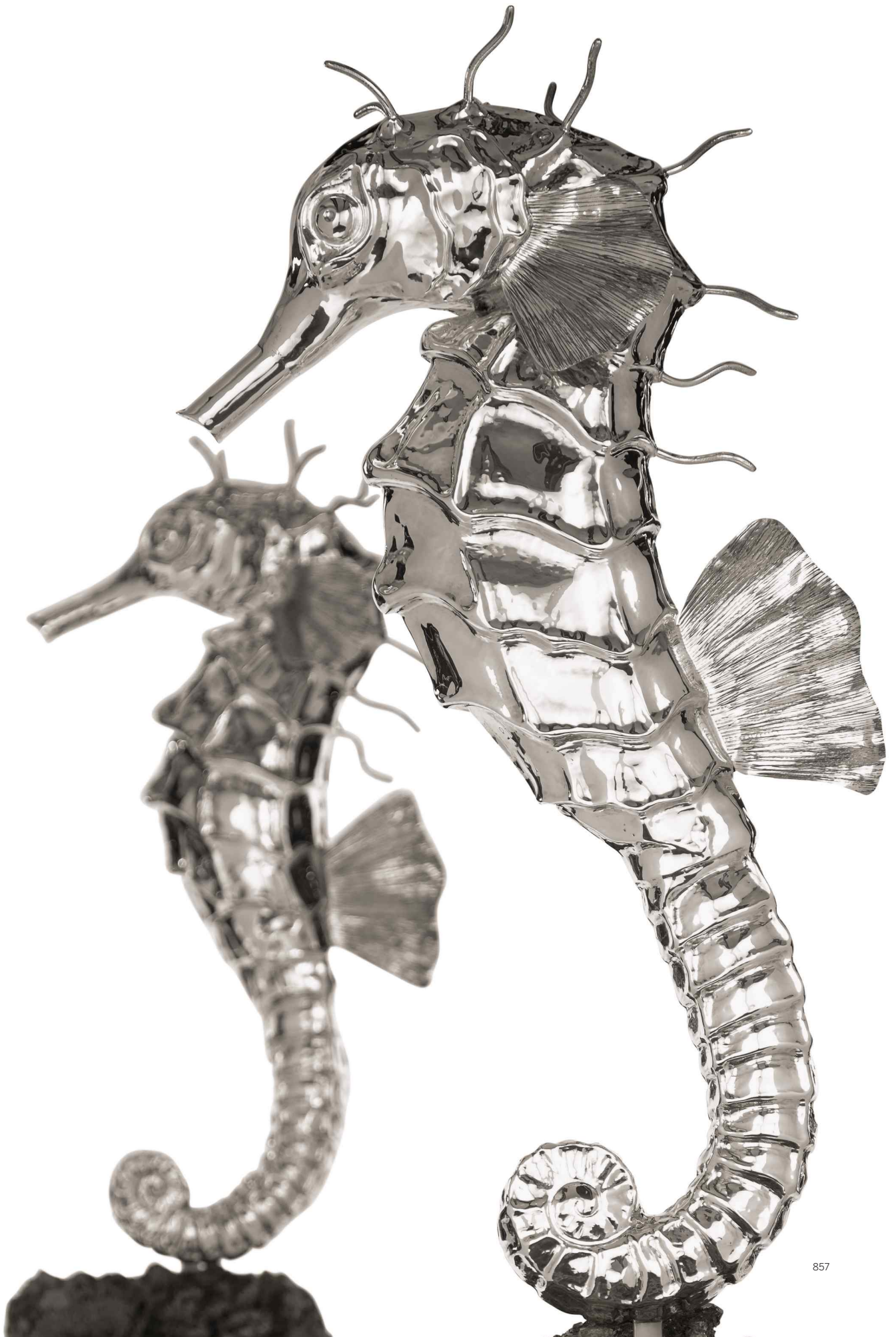
**A pair of monumental Italian silver sea horses, Mario Buccellati, Milan, 20th century**

realistically modeled and mounted on quartz bases, on custom marble-topped wood pedestals  
*marked on fins and with Italian factory code 15-MI*  
 160 oz 5 dwt excluding bases  
 4988 g  
 height of seahorses with bases 31¼ in.; height including pedestals 70 in.; 79.5 cm; 1770.8 cm

**PROVENANCE**

Purchased by Mr. Diaz in 2006.

**\$ 100,000-150,000**





858

859

859

NATIONAL GEOGRAPHIC AROUND THE WORLD IN 125 YEARS THE AMERICAS & ANTARCTICA TASCHEN

NATIONAL GEOGRAPHIC AROUND THE WORLD IN 125 YEARS ASIA & OCEANIA TASCHEN

NATIONAL GEOGRAPHIC AROUND THE WORLD IN 125 YEARS EUROPE & AFRICA TASCHEN

FABIENNE REYBAUD WATCHES ASSOGLINE

L'eredità di Isabella

860

860

860

I TESORI DELLA FONDAZIONE BUCCELLATI

Andy Goldsworthy ENCLOSURE



858, DETAIL

858

A French Art Deco silver large “speedboat” soup tureen and cover, Auguste Leroy & Cie, Paris, circa 1930

elongated octagonal with dolphins at the angles, the finial modeled as a man with open shirt piloting a boat through crashing waves  
*marked on bases*  
 147 oz; 4572 g  
 length over handles 17¼ in.; 43.8 cm

**\$ 8,000-12,000**

859

A pair of Victorian silver tazze, Alexander Macrae, London, 1875

boldly chased with flowers and foliage, the bases applied with demi-figures and a shield engraved with arms  
*marked on bases*  
 57 oz 10 dwt; 1791 g  
 diameter 10½ in.; 26.8 cm

**\$ 4,000-6,000**

860

An early Danish silver bowl #19A (Louvre Bowl) and two matching bowls #19B, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, 1925-32 / 1945-77

with hammered circular bases, openwork leaf and berry stems, and partly fluted rims  
*marked on bases*  
 88 oz 15 dwt; 2762 g  
 diameters 9½, 8 in.; 24, 20.4 cm

This model, designed in 1912, earned the name “Louvre bowl” when an example was purchased by that museum in 1914.

**\$ 12,000-18,000**

861

A suite of four Danish silver bowls #17A-B, designed by Johan Rohde, Georg Jensen Silversmithy, Copenhagen, 1925-32 and later

with openwork leaf and berry stems and flaring bowls marked on bases, one larger and one smaller with marks for 1925-32, the other larger for 1930's, and the other smaller for 1945-77

30 oz; 933 g  
diameters 5¾, 4¾ in.; 14.6, 11.1 cm

\$ 6,000-9,000

862

Two matching Danish silver bowls and covers #43, designed by Johan Rohde, Georg Jensen Silversmithy, Copenhagen, circa 1928 / 1945-77

the early example with 1928 presentation inscription marked on bases

28 oz; 877 g  
height 6 in.; 15.2 cm

The early example engraved, "To Ernest and Edith Woodward 1903-1928 from Arthur and Grace Carpenter".

\$ 5,000-7,000

863

A pair of rare Danish silver cake slices #144, Georg Jensen Silversmithy, Copenhagen, 1944-77

wide palmette blades applied with buds before scroll handles marked on bases

10 oz; 311 g  
length 6¼ in.; 15.8 cm

Although not stamped with the designer's initials, this model is given by several sources to Arno Malinowski (1899-1976), a multi-faceted artist probably best known for his jewelry designs for Jensen; he won a silver medal at the 1925 Paris Exposition.

\$ 4,000-6,000

□ 864 SOLD WITHOUT RESERVE

A set of six Danish silver small beakers #639, designed by Harald Nielsen, Georg Jensen Silversmithy, Copenhagen, 1945-77

with openwork twisted wire and bead foot rim marked on bases

13 oz 15 dwt; 429 g  
height 2½ in.; 5.4 cm

\$ 2,500-3,500







864



862

863



861



861

A suite of six American silver Directional Pattern jugs, Gorham Mfg. Co., Providence, RI, 1955-56

in three sizes

marked on bases and numbered 1304, 1312, and 1313, one medium jug with date mark for 1956, the others for 1955

86 oz 10 dwt; 2693 g

heights from 5¼ to 10⅞ in.; 13.4 to 26 cm

For the introduction of the "Directional" pattern about 1955, and a 1958 advertisement featuring the coffee set in the pattern, see Jewel Stern, *Modernism in American Silver: 20th Century Design*, Dallas Museum of Art, 2005, pp. 220-223. Item no. 37 in the book is an 8-inch Directional pitcher in the collection of the Dallas Museum.

**\$ 7,000-10,000**





865



866

□ 866 SOLD WITHOUT RESERVE

An American silver cocktail shaker,  
S. Kirk & Son Inc., Baltimore, 1925-  
32

monogrammed V  
marked on bases  
28 oz; 871 g  
height 11¼ in.; 28.5 cm

\$ 700-900

□ 867 SOLD WITHOUT RESERVE

A set of twelve American silver-  
rimmed "Trivitrays", Gorham Mfg.  
Co., Providence, RI, circa 1955-60

probably Directional pattern, the centers  
laminated plastic to allow use as a tray or trivet,  
*numbered 1315 and 1078*, comprising:  
one diameter 18 in.  
one 11 in.  
pair 9 in.  
deeper pair 9 in.  
pair 7½ in.  
four 6½ in.  
12 pieces

#### LITERATURE

A tray of this model is shown with the Directional  
coffee set, and the number 1315 puts it adjacent  
to the larger Directional pattern jugs produced by  
Gorham.

\$ 3,000-5,000



867



868



868

A group of early Danish silver serving articles #290, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, circa 1925 and later

"Rope" pattern, several engraved with presentation inscriptions dated 1923 and 1926 on bases, comprising a pair of covered entrée dishes #290A; three bowls in sizes, including one divided in three #290B and one in half; a gravy bowl on stand #290; and a sauce boat #290B. Together with a similar handled serving dish #55, 8 pieces. *marked on bases, two bowls, gravy bowl, and serving dish with marks for 1915-27, the entrée dishes and one bowl for 1925-32, and the sauce boat for 1945-77*

132 oz 15 dwt gross

4130 g

diameter of largest bowl 10 in.; 25.5 cm

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

**\$ 10,000-15,000**

# BUCCELLATI

Mario Buccellati was born in Ancona in 1891. Before the First World War, he was apprenticed in Milan to the goldsmiths Beltrami & Besnati. In 1919 he took over the firm, founding a house which continues to this day. The Buccellati style he created combined Renaissance techniques, luxury materials and the extensive use of textured engraving to create jewelry, boxes, and silver sculptures of great beauty. This distinctive style won favor with a discriminating international clientele, including the Vatican as well as the Royal Houses of Italy, Spain, Belgium, England and Egypt, and Gabriele D'Annunzio christened him the "Prince of Goldsmiths". In 1925 the firm opened a second store in Rome, in 1929 in Florence; from 1951 the firm was established in New York. All but one of Mario's five sons entered the business, with Gianmaria helping with management and design.







869

869

A Victorian silver well and tree  
platter, Benjamin Smith III, London,  
1845

on pierced shell feet, the boldly scrolled border  
with oak sprays at the angles, crested  
*marked on base*

123 oz; 3825 g  
length 24¼ in.; 61.5 cm

**\$ 7,000-10,000**



870 (FRONT)





870

870

**An Italian silver turkey, Mario  
Buccellati, Milan, 20th century**

realistically modeled with displayed feathers,  
detachable beard, and green glass eyes  
*engraved on one tail feather M. Buccellati, marked  
on another tail feather 800 and with Italian factory  
mark ?-MI*

167 oz 5 dwt; 5206 g  
height 18¾ in.; 47.7 cm

**PROVENANCE**

Purchased by Mr. Diaz in 2003.

**\$ 40,000-60,000**

A set of twelve George III silver dinner plates,  
Sebastian & James Crespell, London, 1767

shaped circular with gadroon rims, bases with later initial G  
*marked on bases*

267 oz 15 dwt; 8329 g  
diameter 9 $\frac{7}{8}$  in.; 25 cm

**\$ 8,000-12,000**



871



872

872

**A set of eleven George IV silver soup plates, Paul Storr, London, 1828, with a twelfth to match**

shaped circular with gadroon rims, engraved with arms on border and center; the later addition by *Catchpole & Williams, London, 1901, 12 pieces.*

*marked on bases, two stamped Storr & Mortimer / 227, each numbered and engraved with scratch weights: No. 1 / 19=12; No. 2 / 19=12; No. 4 / 19=17; No. 6 / 20=6; No. 10 / 19=6; No. 12 / 19=19; No. 14 / 19=10; No. 17 / 19=16; No. 19 / 19=15; No. 20 / 20=2; No. 22 / 19=16*

234 oz 5 dwt; 7290 g  
diameter 9½ in.; 24.1 cm

The arms on the rim are those of Knatchbull of Mersham Hatch, Kent, baronets.

The arms in the centers are those of Proby quartering Allen for John Joshua Proby, 2nd Earl of Carysfort, within the Order of St Patrick. Born in 1780, he had a distinguished military career, serving in the Peninsular campaign, and was later promoted general in 1846. M.P. for Buckingham 1805-06 and for Huntingdonshire 1806-7 and 1814-18, he died unmarried in 1855.

**\$ 15,000-20,000**



873

873

A rare set of six George III silver  
large second-course dishes,  
Thomas Heming, London, 1766-67

shaped circular with gadroon and shell rims,  
engraved with arms, five bases initialed *D*  
*marked on bases, numbered and engraved with*  
*scratch weights No. 3 / 43=12; No. 5 / 54=15; No.*  
*6 / 54=5; No. 7 / 40=10; No. 9 / 51=7; No. 10 /*  
*51=0*

288 oz 5 dwt; 8969 g  
diameter 14¾ in.; 37.5 cm

The arms are those of England debriused by a  
baton quartering Scott and impaling Montagu,  
for Henry, 3rd Duke of Buccleuch and 5th Duke  
of Queensberry, K.G., K.T., born 1746, and his  
second wife Elizabeth, daughter and eventual heir  
of George, Duke of Montagu. At the decease of  
William, 4th Duke of Queensberry without issue,  
Henry succeeded to that title and numerous  
others. He died in 1812.

**\$ 15,000-25,000**



□ 874 SOLD WITHOUT RESERVE

An American silver punch bowl,  
Bailey, Banks & Biddle, Philadelphia,  
circa 1900

with applied scroll and chrysanthemum borders  
*marked on base*  
47 oz; 1462 g  
diameter 13 in.; 33 cm

\$ 2,500-3,500

□ 875 SOLD WITHOUT RESERVE

A Victorian silver four-egg cruet,  
Charles Boyton, London, 1866

quatrefoil with beaded borders, on claw and  
ball feet, fitted with four beaded-edge spoons  
monogrammed MSH by *George Adams, London,*  
1871

7 oz 15 dwt; 243 g  
height 9½ in.; 24 cm

\$ 2,000-3,000



876

**A Victorian large silver salver,  
Barnard Brothers, London, 1845**

rococo scroll, flower and shell rim, surface chased  
to match and crested three times, and openwork  
feet

*marked underneath border and stamped 297*

123 oz 10 dwt; 3844 g

diameter 22½ in.; 57.2 cm

**\$ 7,000-10,000**



876

877

**A George IV silver salver, William  
Eley & William Fearn, London, 1824**

shaped circular with shell and scroll rim, on four  
matching openwork feet, center chased with a  
border of scrolls, flowers, and diaper enclosing a  
coat of arms

*marked on base*

148 oz 5 dwt; 4615 g

diameter 22 in.; 56 cm

**\$ 6,000-9,000**



877

□ 878 SOLD WITHOUT RESERVE

**Four George II silver salvers,  
London, circa 1730-1754**

shaped rims, engraved centers, comprising: a waiter by *Thomas Farren*, c. 1730; a waiter by *William Peaston*, 1749, a salver on eagle feet by *Robert Abercrombie*, 1740, and a salver by *William Grundy*, 1754

77 oz 10 dwt; 2413 g

diameters 12½ to 6¼ in.; 31.8 to 16 cm

**\$ 2,500-3,500**

□ 879 SOLD WITHOUT RESERVE

**Three English silver circular salvers,  
late 19th-20th century**

comprising two with Chippendale rims, by *Thomas Bradbury & Sons*, London, 1882, and by *Richard Comyns*, London, 1953, retailed by *Tiffany*, and one with gadroon border, *Goldsmiths and Silversmiths Co.*, Sheffield, 1946

134 oz; 4167

diameters 16, 14, and 12 in.; 41, 35.5, and 30.5 cm


**\$ 2,000-3,000**



878

879

879

A detailed silver fish figurine, possibly made of metal or ceramic with a metallic finish, is the central focus. It is positioned on a silver tray that is filled with several succulent plants of various colors, including green and purple. The background is softly blurred, showing a white table with a bowl of red fruit, stacks of white plates, and other silverware, creating a sophisticated and elegant dining or display setting.

“The juxtaposition of the old  
and new is key.”

VICTOR A. DIAZ



880

An Italian silver large fish-form  
caviar dish, Gianmaria Buccellati,  
20th century

realistically modeled, with lift-off cover and gilt  
interior

*marked on base and cover*

75 oz 15 dwt; 2357 g

length 22 in.; 56 cm

**\$ 30,000-50,000**

□ 881 SOLD WITHOUT RESERVE

A George IV silver large meat dish,  
Robert Garrard, London, 1823

gadron border, the sides centered by large high-  
relief shells, smaller shells at intervals, engraved  
with a crest

*marked on base*

141 oz 10 dwt; 4404 g

length 25 in.; 63.5 cm

**\$ 3,000-5,000**



881

A large Italian silver pumpkin  
tureen, Mario Buccellati, Milan, 3rd  
quarter 20th century

with textured skin, the lift-off lid with two large  
leaves  
*signed on bottom M. BUCCELLATI, stamped 800,  
and with 15MI factory mark for Mario Buccellati*  
158 oz; 4914 g  
diameter 15 in.; 38 cm

\$ 30,000-50,000



882



883

883

---

**A set of four Italian silver mushrooms canisters, Michelangelo Clemente for Buccellati, 20th century**

realistically modeled, three with glass liners  
*marked on bases MC and 925, factory mark obscured*

45 oz; 1399.5 g  
height 5¼ in.; 13.3 cm

**\$ 15,000-25,000**

884 SOLD WITHOUT RESERVE

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**An Italian silver cake plate, Buccellati, 20th century**

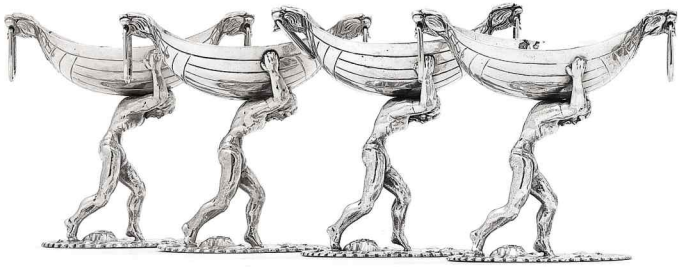
with pine-needle rim and scalloped cavetto  
*marked center of back BUCCELLATI 925 and Made in Italy*

20 oz; 622 g  
diameter 12 in.; 30.5 cm

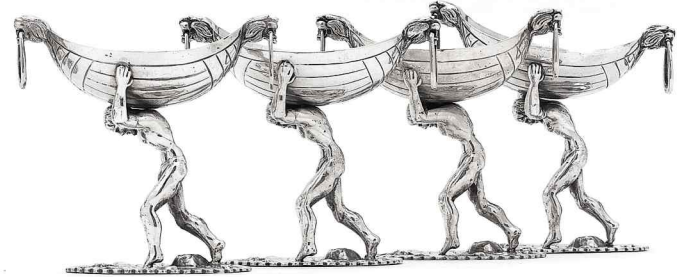
**\$ 2,000-3,000**



884



885



886

885

**A set of eight Spanish silver figural salts, Mid 20th century**

formed as bearded rowers in speedos holding boats. Together with a ninth, *lacking one ring*; 9 pieces. marked with a star and maker's mark of ARR? with three ducks 63 oz; 1959 g height 4½ in. by length 4⅝ in.; 11.5 cm by 11.8 cm

**PROVENANCE**

Collection of Elizabeth Taylor (by repute)

**\$ 6,000-9,000**

☐ 886 SOLD WITHOUT RESERVE

**An Italian silver two-handed centerpiece, circa 1960**

raised on four scroll feet, shells at rim and acanthus handles marked 29 P-?, probably for Rino Greggio, Selvazzano Dentro (Padova) 21 oz; 653 g length 18½ in.; 47 cm

**\$ 2,000-3,000**





887 (PART)



888

887

A group of fourteen German silver shells, M.H. Wilkens & Söhne, Bremen-Hemelingen, late 19th century

comprising two larger and twelve smaller, gilt striated bowls rising to beaded handles the two larger with retailer's mark of Elimeyer (Dresden) and Trubner (Baden), marks removed from five of the smaller shells  
54 oz; 1679 g  
lengths 9½, 5⅛ in.; 24, 13 cm

**\$ 5,000-8,000**

888

An assembled set of twelve American silver centerpiece bowls, Reed & Barton, Taunton, Mass., 1947-1956 and later

fluted oval on paw feet, one without feet., coded X811. Together with a matching bowl, slightly smaller, 13 pieces.  
250 oz; 775 g  
length 12½ in.; 31.8 cm

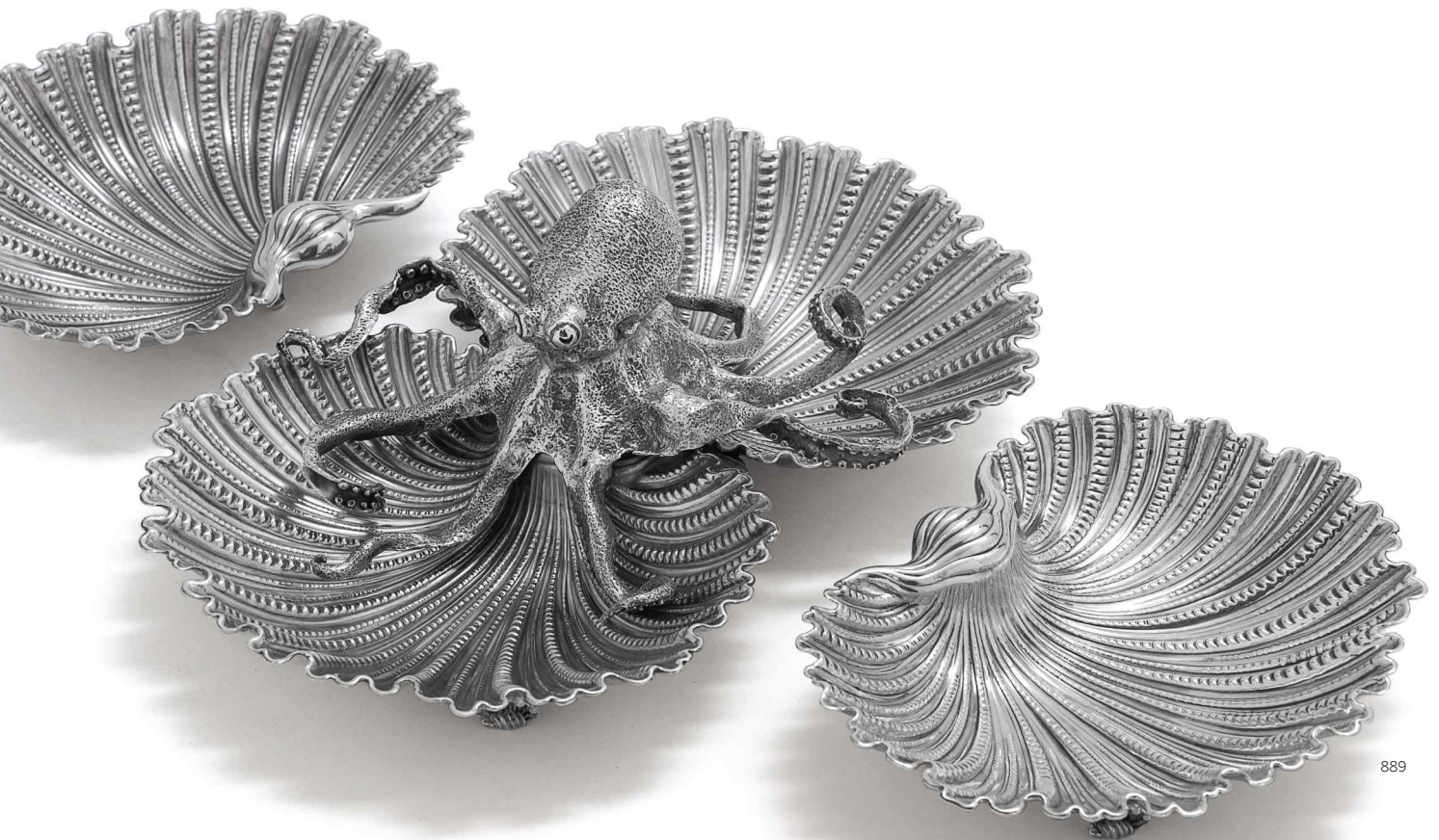
**\$ 8,000-10,000**

889

An Italian silver octopus bowl and pair of matching shells, Gianmaria Buccellati, Bologna, late 20th century

the shells with beaded flutes and shaped rims, the bowl centered by a heavily cast octopus with suckered tentacles  
marked on undersides Gianmaria Buccellati, initialed maker's mark and factory code for supplier Fabbrica Argenteria di Giovanni Mantel, Casalecchio di Reno (Bologna), and 925  
105 oz; 3266 g  
length of first 15½ in.; 39.5 cm

**\$ 25,000-35,000**



889



890

□ 890 SOLD WITHOUT RESERVE

An American silver marine centerpiece, Redlich & Co., New York, retailed by Spaulding & Co., Chicago, early 20th century

circular on four dolphin supports above shell feet, numbered 8855  
 marked on base  
 48 oz 10 dwt; 1508 g  
 length over handles 14¼ in.; 36.3 cm

**\$ 3,000-5,000**

891

A group of seventy-two American silver small shells, Tiffany & Co., New York, mid to late 20th century

on ball feet, numbered 22479  
 marked on base  
 82 oz; 2550 g  
 length 2⅞ in.; 7.5 cm

**\$ 6,000-8,000**

□ 892 SOLD WITHOUT RESERVE

A set of twelve Italian silver bowls, I.M.A. di Guerzi & Co., Alessandria, 20th century

with scalloped rims with shells at intervals  
 marked on rims 800 and coded 23-AL  
 41 oz; 1275 g  
 diameter 4⅞ in.; 12.4 cm

**\$ 1,500-2,500**

□ 893 SOLD WITHOUT RESERVE

A set of twelve American silver shells, Tiffany & Co., New York, 20th century

comprising:  
 5 shells numbered 22478  
 4 shorter shells engraved LT  
 3 smaller shells numbered 22369  
 42 oz; 1306 g  
 length of first 5¼ in.; 13.4 cm

**\$ 2,500-3,500**

□ 894 SOLD WITHOUT RESERVE

A set of twelve English silver bowls, James Dixon and Sons, Sheffield, 1965

circular with attached bases  
 marked on bases  
 96 oz; 2986 g  
 diameter 4½ in.; 11.5 cm

**\$ 2,500-3,500**





891



892



894



893





895

A suite of Danish silver shell-handled dishes #355, designed by Gundorph Albertus, Georg Jensen Silversmithy, Copenhagen, 1925-32 and later

comprising:

1 #355F (early date)

1 #355D

30 #355B

15 #355A

47 pieces

71 oz 10 dwt; 2227 g

lengths 11 to 3 in.; 28 to 7.6 cm

**\$ 10,000-15,000**

896

A set of six early Danish silver salts, salt spoons, and casters #180, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, circa 1925

the salts and casters engraved with Art Deco monogram *GLB*. Together with one extra spoon, 19 pieces.

marked on bases

17 oz 5 dwt; 541 g

height of casters 3¾ in.; 9.5 cm

**\$ 5,000-7,000**



896

896



895

A suite of two Danish silver sugar baskets, two open salts, and two casters #235, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, 1945-77

openwork bases, the handles with paired buds, numbered 235A (casters), 235N (salts) and 235C (baskets)

19 oz; 591 g

length of baskets 5 in.; 12.3 cm

\$ 4,000-6,000



897

□ 898 SOLD WITHOUT RESERVE

A group of Danish silver small bowls #42, 42D, 42F and 181A, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, 20th century

all with leafy stems and the bases with balls at the angles, comprising:

pair oval #42, 1915-27 and 1925-32

pair oval #42D, 1925-32 and 1945-77

one small oval #42F, 1910-25

one circular #181A, 1925-32

6 pieces

marked on bases

19 oz 5 dwt; 603 g

length of largest 5 1/8 in.; 13 cm

\$ 2,000-3,000



898

□ 899 SOLD WITHOUT RESERVE

A suite of six Danish silver small dishes, #243, 243C, 243, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, 1945-77 and earlier

in sizes forming two nesting sets, oval chased with wavy lines, on ball feet

two of the smaller dishes with Gi mark given to 1908-1914

6 oz; 187 g

lengths 4 1/4 to 2 3/4 in.; 10.9 to 7 cm

\$ 1,000-1,500



899

900

A rare Danish silver grape stand #543, designed by Harald Nielsen, Georg Jensen Silversmithy, Copenhagen, circa 1997

oval bowl chased with foliage at bases of handle, the handle rising from openwork berry and foliage terminals and with grape cluster finial. Together with a pair of Blossom pattern grape shears #84, circa 1933-44, 2 pieces marked on base, with Swedish import marks for 1997  
23 oz; 715 g  
height 10<sup>3</sup>/<sub>4</sub> in.; 26 cm

\$ 7,000-10,000

□ 901 SOLD WITHOUT RESERVE

A two-handed silver tray, 20th century

in Jensen style, circular with openwork grapevine handles marked with H mark formed of rope, also marked GI Sterling Denmark and numbered 712  
23 oz; 715 g  
length over handles 14<sup>7</sup>/<sub>8</sub> in.; 37.5 cm

\$ 800-1,200



900



A Danish silver Cosmos pattern tea and coffee service #45, designed by Johan Rohde, Georg Jensen Silversmithy, Copenhagen, 20th century

comprising two coffee pots in sizes #45A & C, a teapot #45C, a creamer #45C, a covered sugar bowl #45C, a waste bowl #45B, a tea caddy #45, a cigarette urn #45, a tea strainer #45 on stand #45, a water jug #45A and a small tray #45D, 12 pieces.

*marked on bases, the teapot, creamer, waste bowl, tea caddy, and cigarette urn with marks for 1925-32, the larger coffee pot and strainer stand for 1915-27, the smaller coffee pot for circa 1930's, and the sugar bowl, strainer, water jug, and tray for 1945-77*

137 oz 10 dwt gross

4279 g

height of larger coffee pot 10 $\frac{3}{8}$  in.; 27 cm

**\$ 15,000-25,000**







903



□ 903 SOLD WITHOUT RESERVE

A Danish silver covered jug #36 and creamer and covered sugar bowl #34, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, 1945-77

with elongated beaded upper rims and scalloped base rims  
*marked on bases*  
28 oz gross; 877 g  
height of first 5 in.; 12.7 cm

\$ 3,000-5,000

904

An early Danish silver coffee pot #353A, designed by Johan Rohde, Georg Jensen Silversmithy, Copenhagen, 1919-27

baluster body fluted between paired beads, short spout, chased leaf at lower handle terminal  
*marked on bases*  
18 oz gross; 566 g  
height 9¼ in.; 23.5 cm

\$ 4,000-6,000



904



905



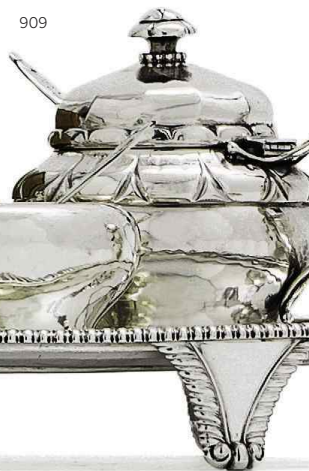
906



907



909



908

An early Danish silver sugar caster #4, and sugar bowl and creamer #4A-B, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, 1919 / 1925-32

the bodies fluted, continuing down to lobed bases, the caster pierced with foliage, the creamer and sugar bowl with paired beads at the rims  
*marked on bases*  
 17 oz; 529 g  
 height of caster 6¼ in.; 15.8 cm

**\$ 4,500-5,500**

An English parcel-gilt silver honey pot and spoon, Chailey Lambert, London, 1987

skep form with bee finial, base with presentation engraving, with a honeycomb patterned spoon  
*marked on base, cover, and spoon*  
 8 oz 15 dwt; 274 g  
 height 3¾ in.; 9.5 cm

**LITERATURE**

The inscription reads "Northern Telecom Limited Board Meeting 29 May 1987 London, England."

This model was designed by Chailey Lambert to be given by British Airways as a wedding gift to the Duke and Duchess of York; see John Andrew and Derek Styles, *Designer British Silver, from Studios established 1930-1985*, Antique Collector's Club, 2015, frontispiece (example with a honeycomb stand).

**\$ 3,000-5,000**

A rare early Danish silver cruet set #134, probably designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, 1922

the holders with beaded rims, linked by silver straps to spot-hammered central ring handle, fitted with crystal bottles with silver pinecone stoppers  
*marked on base, with Danish control mark for 1922, assay master's mark of C.F. Heise, and London import marks for 1922*  
 7 oz 15 dwt excluding bottles  
 243 g  
 height 7¼ in.; 18.5 cm

This early model does not appear in David A. Taylor and Jason W. Laskey's book on the Rowler collection.

**\$ 3,000-5,000**

A George III silver salver, Crispin Fuller or Charles Fox I, London, 1808

oval with gadroon border and panel feet, *the maker's mark overstriking another marked on base*  
 18 oz 10 dwt; 572 g  
 length 10⅝ in.; 27 cm

**\$ 800-1,200**

An early Danish silver sugar caster #91, and set of salt, pepperette, and mustard pot #198, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, 1925-32

all with matching base rims, the caster top chased with flowers, salt and mustard pot with glass liners, pot and pepperette with paneled tops. Together with two salt spoons #83; 6 pieces  
*mustard pot with English import marks for 1930 marked on base*  
 13 oz 15 dwt; 429 g  
 height of sugar caster 4¼ in.; 11.8 cm

**\$ 4,000-6,000**

A rare Danish silver toast rack #510B, designed by Gustav Pedersen, Georg Jensen Silversmithy, Copenhagen, circa 1944

on two ball and a leaf-tip foot, with scroll handle  
*marked on base with Jensen mark for 1933-44 and Swedish import marks for 1944*  
 7 oz 15 dwt; 243 g  
 length 6¼ in.; 16 cm

**\$ 4,000-6,000**



909



910

□ 911 SOLD WITHOUT RESERVE

**A Danish silver oval centerpiece, L. Berth, Copenhagen, 1934**

shaped oval with molded foot and bail handles  
assayer's mark of J. Sigsgaard  
marked on base  
50 oz; 1555 g  
length 15½ in.; 39.4 cm

\$ 2,500-3,500

□ 912 SOLD WITHOUT RESERVE

**A Danish silver creamer #444B and covered sugar bowl #172P, designed by Harald Nielsen, Georg Jensen Silversmithy, Copenhagen, 1933-44 / 1945-77**

the first with leaf-capped handle, the second with spray finial  
marked on bases  
11 oz 15 dwt; 367 g  
diameter of sugar bowl 4¾ in.; 12 cm

\$ 1,000-2,000



911



913

## A Rosenthal porcelain part dinner and dessert service, 20th century

Each piece with a silver-edged boarder, comprising:

a two-handled footed vegetable dish and cover  
 a circular vegetable dish cover and stand  
 three rectangular graduated plates  
 two oval plates, in sizes  
 a sauceboat with fixed stand  
 two circular deep dished in shapes  
 thirty-six dinner plates  
 fifteen soup plates  
 thirty-nine salad plates  
 thirty bread and butter plates  
 a butter dish and cover  
 twelve two-handled soup cups and saucers  
 nineteen bouillon cups and twenty-four saucers  
 three large coffeepots and covers, in two shapes  
 two sugar bowls and covers  
 three milk jugs, in two shapes  
 nine mugs  
 eight teacups and twelve saucers  
 thirteen small bowls  
 twelve saucers and two small salt and pepper shakers  
*printed factory marks*, together with two  
 Rosenthal white deep bowls and eleven small  
 bowls  
 284 pieces

**\$ 8,000-12,000**

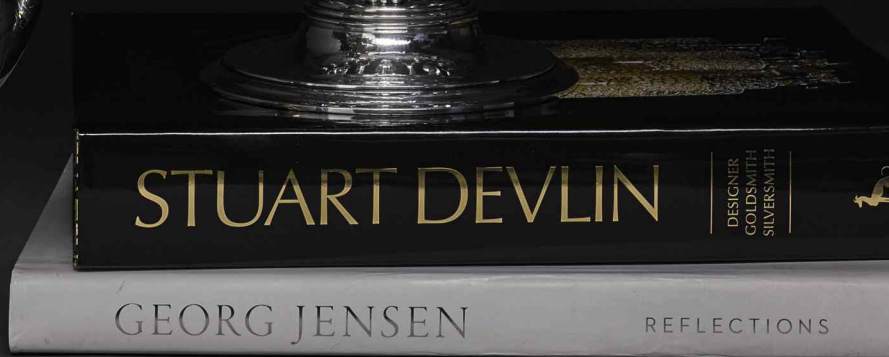


912



913





□ 914 SOLD WITHOUT RESERVE

A group of Danish silver table articles, Georg Jensen Silversmithy, Copenhagen, 1904-08 and later

comprising:

1 early coffee spoon with bean handle, 1904-1908

5 nutpicks #68B, 1933-44

12 butter pats chased with grapevine #51, 1933-44

1 Acanthus pattern beaker #515A, 1945-77

12 Acanthus pattern cocktail forks, 1945-77

1 Cactus pattern caddy spoon, 1945-77

32 pieces

16 oz 15 dwt; 522.5 g

height of beaker 3¼ in.; 8.3 cm

**\$ 3,000-5,000**

□ 915 SOLD WITHOUT RESERVE

A set of fifteen pairs of American silver corn on the cob holders, Webster Co., North Attleboro, MA, 20th century

modeled as an ear of corn. Together with a matching silver bell, *by the same*, 31 pieces. length 2⅞ in.; 7.3 cm

**\$ 600-900**

916

A set of twelve American silver dessert plates, coffee cups, and saucers, Gorham Mfg. Co., Providence, RI, circa 1925 and earlier

Etruscan pattern, the cups with Lenox porcelain liners

*marked on bases, some of the saucers with date marks for 1912 (4), 1924 (4), 1925 (1), the plates numbered 13577, the cups A9841, and the saucers A9842*

79 oz 5 dwt excluding liners

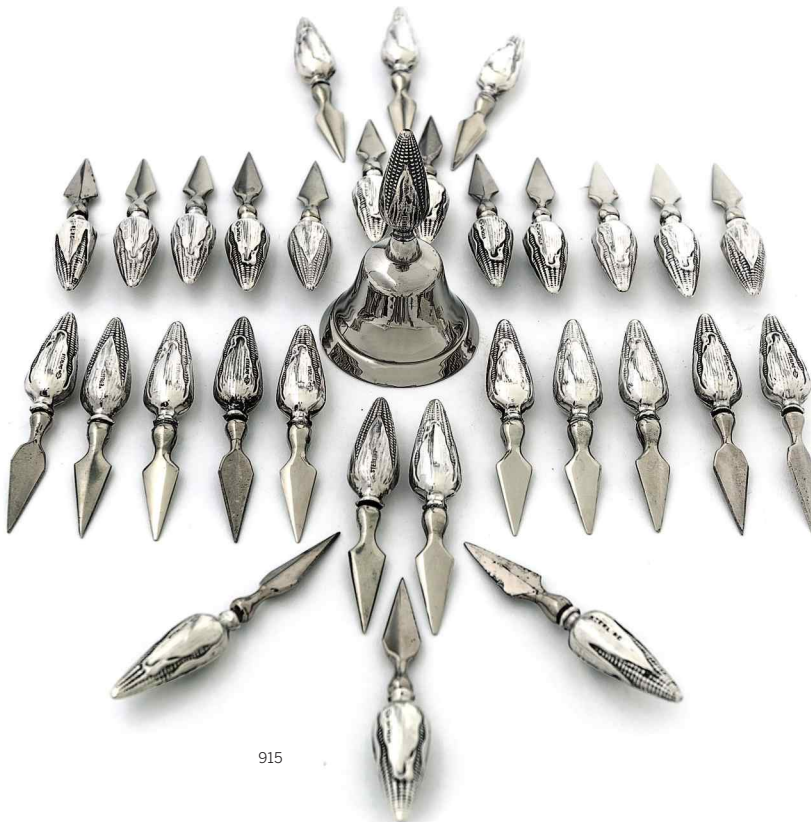
2469 g

diameter of plates 6¼ in.; 15.9 cm

**\$ 4,000-6,000**



914



915





916 (PART), 917

917

An American silver two-handed tray, Whiting Mfg. Co., New York, 1908

center engraved with script monogram *MSF*  
*marked on base and numbered 4198*  
 135 oz 15 dwt; 4223 g  
 length over handles 28½ in.; 72.4 cm

\$ 4,000-6,000

□ 918 SOLD WITHOUT RESERVE

A group of Canadian silver serving pieces, Carl Poul Peterson, Montreal, circa 1950-60

comprising: a small tazza with openwork stem, two bowls applied with leaves, two tazze with leaf bases, two plain bowls, seven serving spoons, and four butter pats, 18 pieces  
*marked on bases*  
 36 oz 5 dwt; 1132 g  
 diameter of largest 5⅞ in.; 13 cm

\$ 2,500-3,500

□ 919 SOLD WITHOUT RESERVE

A set of five Canadian silver shells, Carl Poul Peterson, Montreal, circa 1950

shell-form bowls on pedestal feet  
*marked underneath rims*  
 9 oz; 280 g  
 length 3⅞ in.; 9.8 cm

\$ 500-800



919

918

□ 920 SOLD WITHOUT RESERVE

Two Canadian silver 'pea' compotes, Carl Poul Peterson, Montreal, circa 1950-60

in sizes, the openwork stem and upswept handle applied with pea pods  
*marked on bases*  
37 oz; 1151 g  
height 8½ in.; 21.6 cm

LITERATURE

The shape strongly recalls Georg Jensen's 1918 compote #285B, see David A. Taylor and Jason W. Laskey, *Georg Jensen Holloware: The Silver Fund Collection*, 2003, p. 126.

\$ 3,000-5,000

□ 921 SOLD WITHOUT RESERVE

A Canadian silver "pea" cake plate and pair of matching tazze, Carl Poul Peterson, Montreal, circa 1950-60

the shaped rims applied with pea pods at intervals  
*marked on bases*  
25 oz 10 dwt; 796 g  
diameters 10, 4⅞ in.; 25.4, 12.4 cm

\$ 1,500-2,500

□ 922 SOLD WITHOUT RESERVE

A pair of Canadian silver 'pea' circular trays, Carl Poul Peterson, Montreal, circa 1950-60

spot-hammered surfaces, rim applied with pea pods at intervals, one with center initialed *D*  
*marked on bases*  
82 oz 10 dwt; 2569 g  
diameter 15½ in.; 39.4 cm

\$ 3,000-5,000

□ 923 SOLD WITHOUT RESERVE

A set of three Canadian silver "leaf" tazze, Carl Poul Peterson, Montreal, circa 1950-60

comprising one large and two small, the rims applied with beaded leaves at intervals  
*marked on bases*  
20 oz; 622 g  
diameters 6 ¾, 4⅞ in.; 17.2, 12.4 cm

\$ 1,000-1,500

□ 924 SOLD WITHOUT RESERVE

Two Canadian 'corn' compotes, Carl Poul Peterson, Montreal, circa 1950-60

one with corn applied at base of openwork stem, both with upswept handles with corn terminals  
*marked on bases*  
35 oz 10 dwt; 1107 g  
height 8 in.; 20.3 cm

\$ 3,000-5,000

□ 925 SOLD WITHOUT RESERVE

A Canadian silver 'corn' cake plate and pair of tazze, Carl Poul Peterson, Montreal, circa 1950-60

the rims applied with corn at intervals  
*marked on bases*  
27 oz 10 dwt; 858 g  
diameters 11¼, 5 in.; 28.6 cm, 12.7 cm

\$ 1,500-2,500

□ 926 SOLD WITHOUT RESERVE

A group of Canadian silver table articles, Carl Poul Peterson, Montreal, circa 1950-60

comprising: a bowl on leafy and corn rim foot, a flaring bowl on matching stand, a silver and cut-glass covered butter dish, and three silent butlers with wood handles, 6 pieces  
*marked on bases*  
78 oz 10 dwt gross excluding glass  
2444.5 g  
diameter of first 7¾ in.; 19.7 cm

\$ 3,000-5,000



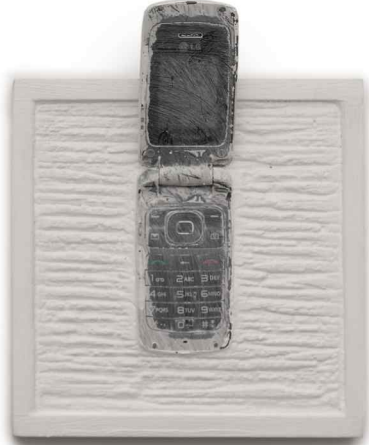




i.



ii.



iii.



iv.

927

927

**Daniel Fiorda (b. 1963)**  
**Red Shining Razor #2, Motorola**  
**Razor Black, LG Red, and Nokia**  
**Grey [Four Works]**

wood, plaster, concrete and cell phones

- i. signed, titled and dated 2016 on the reverse
  - ii. signed, titled and dated 2016 on the reverse
  - iii. signed, titled and dated 2015 on the reverse
  - iv. signed, titled and dated 2015 on the reverse
- Each: 7 by 7 by 1½ in.; 17.8 by 17.8 by 4.1 cm

**PROVENANCE**

Acquired directly from the artist

**\$ 2,000-3,000**

928

**Daniel Fiorda (b. 1963)**  
**Black & Gold #2, Pinocchio, Red #2,**  
**and Light Green #2 [Four Works]**

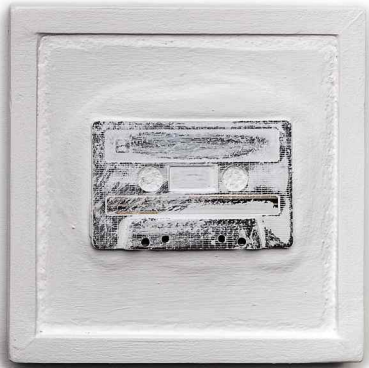
wood, plaster, concrete and cassette tapes

- i. signed, titled and dated 2016 on the reverse
  - ii. signed, titled and dated 2015 on the reverse
  - iii. signed, titled and dated 2016 on the reverse
  - iv. signed, titled and dated 2016 on the reverse
- Each: 7 by 7 by 1½ in.; 17.8 by 17.8 by 3.8 cm

**PROVENANCE**

Acquired directly from the artist

**\$ 2,000-3,000**



i.



ii.

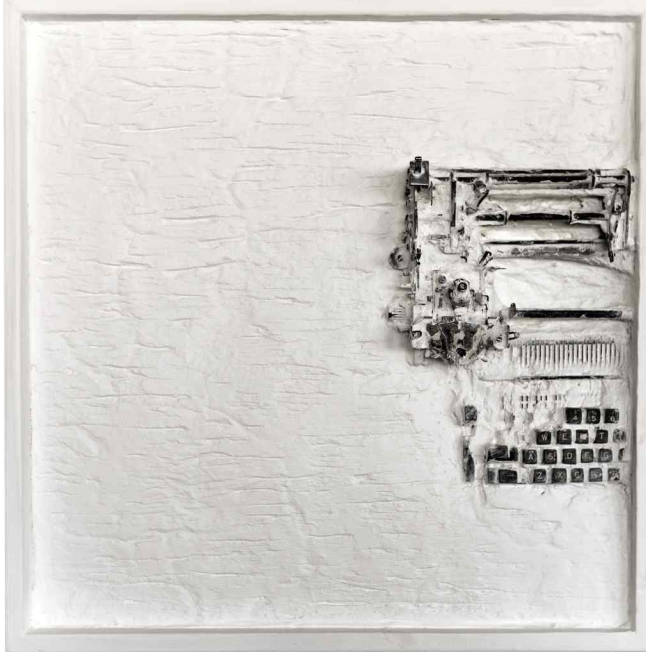


iii.



iv.

928



929

929

**Daniel Fiorda (b. 1963)**  
**Typewriter Divided #1**

plaster, enamel paint and typewriter on wood, in two parts

i. signed, titled and dated 2014 on the reverse  
ii. signed, titled and dated 2014 on the reverse  
i. 25¼ by 25¼ by 4 in. ii. 25½ by 25½ by 4 in.; i.  
64.1 by 64.1 by 10.1 cm ii. 64.8 by 64.8 by 10.1 cm

**PROVENANCE**

Acquired directly from the artist

**\$ 6,000-9,000**



930

930

**Emil Alzamora (b. 1975)**  
**Voluptuary**

Executed in 2006.

bronze  
21 by 14 by 8 in.; 53.3 by 35.5 by 20.3 cm

**PROVENANCE**

Kavachnina Contemporary, Miami  
Acquired from the above

**\$ 10,000-15,000**

931

**Daniel Fiorda (b. 1963)**  
**Untitled (from Camera 35 series)**

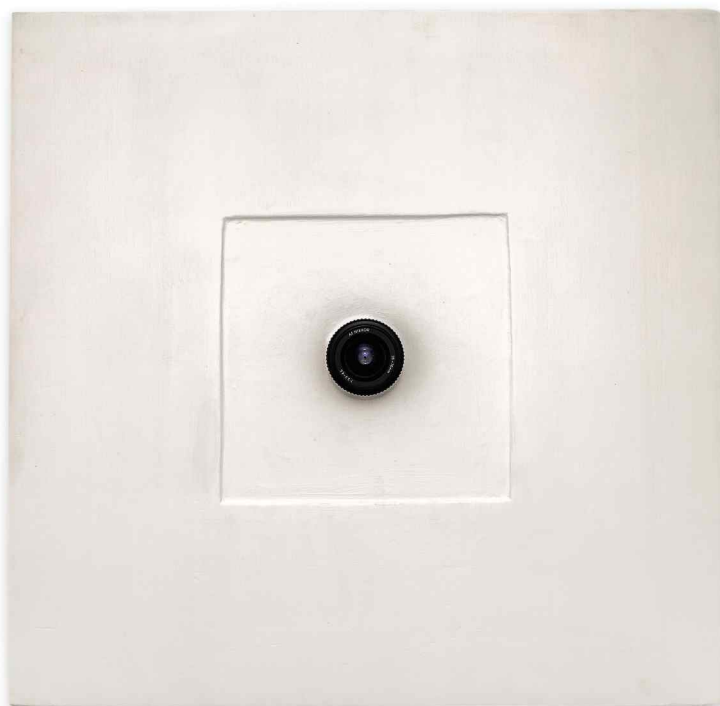
acrylic, plaster, concrete and camera lens on wood

signed, titled and dated 2014 twice on the reverse  
24 by 24 by 4 in.; 61 by 61 by 10.2 cm

**PROVENANCE**

Acquired directly from the artist

**\$ 3,000-4,000**



931



933



932



933



955

934

934

□ 932 SOLD WITHOUT RESERVE

A pair of two Portuguese parcel-gilt silver pineapple boxes, Oporto, circa 1970

realistically modeled, gilt interiors  
marked on bases  
32 oz 15 dwt; 1019 g  
heights 8½, 8 in.; 21.5, 20.3 cm

\$ 3,000-5,000

932

A set of Austrian silver boxes and covers, Johann Hoppe, Vienna, circa 1925

in Secessionist style, one with ivorine finial, gilt interiors  
marked on bases and covers  
21 oz 10 dwt gross  
672 g  
height of taller 6½ in.; 16.5 cm

\$ 4,000-6,000

□ 934 SOLD WITHOUT RESERVE

An English silver, gilt-metal, and amethyst quartz posy bowl, Stuart Devlin, London, 1978

silver bowl and an openwork gilt-metal cover with amethyst quartz finial. Together with a pillbox topped with amethyst quartz, *maker's mark SL*, probably for Sileda Ltd., Sheffield, 1989 and a parcel-gilt silver beaker by Stuart Devlin, 1968, 3 pieces.  
marked on base  
12 oz 15 dwt weighable  
396.5 g  
diameter 4¼ in.; 10.8 cm

**LITERATURE**

See John Andrew and Derek Styles, *Designer British Silver, from Studios established 1930-1985*, 2015, p. 162, for two examples of the form and their identification as "posy bowls"

\$ 1,800-2,200

A pair of Italian silver lion fish,  
Buccellati, Milan, 20th century

the realistically modeled fish detachable from the  
silver seaweed mounted on the fossilized marble  
base

*marked on fins and coded 783-MI*

28 oz 5 dwt excluding base

883 g

length 18½ in.; 47 cm

**\$ 20,000-30,000**



935



936

**A Japanese silver and mixed metal vase, Shigemitsu, circa 1900**

engraved with a house in a mountainous landscape, inlaid with gold and copper details, on a wood stand

marked on base with *jungin* (silver) and maker's mark, engraved on body with seal for Yukiteru and below the seal reads *Akimitsu*

53 oz; 1648 g

height 12¼ in.; 31 cm

**\$ 7,000-10,000**

□ 937 SOLD WITHOUT RESERVE

**A set of three American silver and copper Japanese style trays, Gorham Mfg. Co., Providence, RI, 1881**

the largest applied with a silver butterfly, dragonfly and flowers, and a copper turtle; the second applied with two silver butterflies, a frog, dandelions and daffodils; the smallest applied with a copper crab, three fish, and a shell. Together with a patinated copper tray with crimped edge and leaf handles, 4 pieces marked on bases, all with date codes for 1881 lengths from 5¼ to 11⅞ in.; 13.3 to 30.2 cm

**\$ 3,000-5,000**







938

938

A group of nine American silver articulated creatures, Oleg Konstantinov, Kensington, MD, contemporary

including a cicada, staghorn beetle, Hercules beetle, longhorn beetle, hardwood stump borer beetle, grasshopper, praying mantis, cricket, and shrimp, each on iron stands and in an iron and wood display stand  
35 oz 15 dwt; 1113 g  
length of shrimp 7½ in.;  
length of stand 22 in.; 19 cm; 56 cm

**\$ 15,000-20,000**



943



943

939

941



942



940

939

**A set of three American silver articulated silver crabs, Oleg Konstantinov, Kensington, MD, contemporary**

in three sizes, realistically modeled with articulated eyes, legs, and claws, each on a carved wood stand. Together with a Japanese bronze barnacled rock mounted with two small silver crabs, *applied with a plaque engraved Masayoshi saku*, all on an ebonized wood stand, 8 pieces

23 oz 5 dwt; 721.5 g

length of longest crab 9 in.; length of bronze 13 in.; 22.2 cm; 33 cm

**\$ 5,000-8,000**

940

**An American silver articulated snake, Oleg Konstantinov, Kensington, MD, contemporary**

realistically modeled with fully articulated body and gold eyes, on a wood stand

12 oz; 373 g

length 26¾ in.; 68 cm

**\$ 3,000-5,000**

941

**An American silver articulated frog, Oleg Konstantinov, Kensington, MD, contemporary**

realistically modeled with gold eyes and articulated legs, feet, toes, and mouth, on a carved wood stand

7 oz 5 dwt; 224 g

length 3 in.; 7.6 cm

**\$ 2,000-3,000**

942

**An American silver articulated gecko, Oleg Konstantinov, Kensington, MD, contemporary**

with fully articulated body and gold eyes, on a Chinese carved wood stand

5 oz 5 dwt; 168 g

length 7½ in.; 18 cm

**\$ 2,000-3,000**

☐ 943 SOLD WITHOUT RESERVE

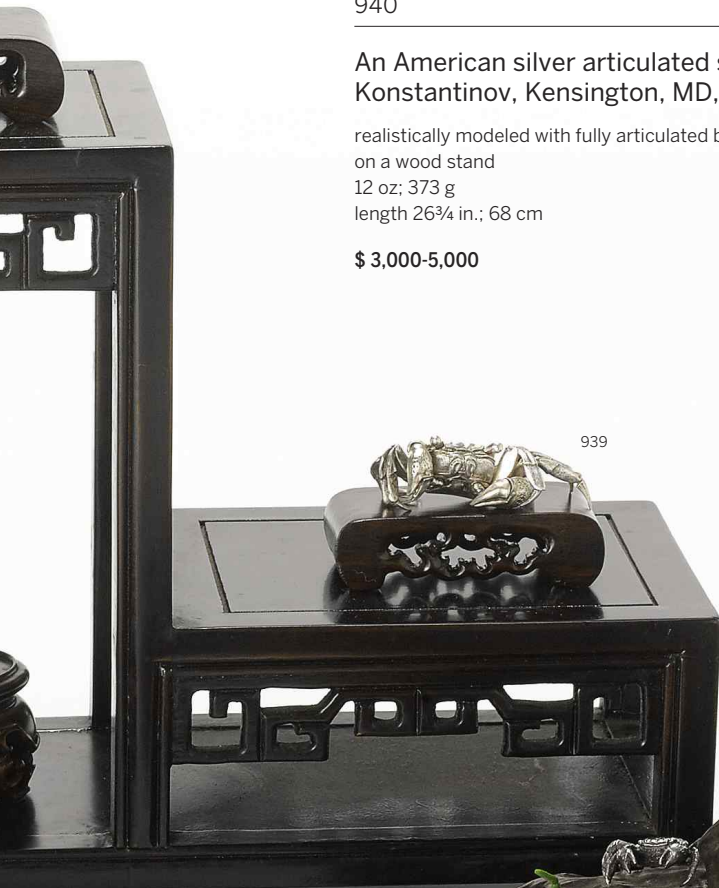
**A Japanese silver and an American silver and gold vase, early 20th century**

the Japanese vase embossed with irises, *marked on base jungin (silver)*, the American vase with 14 karat gold accents in Chinese style by *The Sweetser Co., New York, stamped Sterling & 14k and numbered 6016*

27 oz 10 dwt; 858 g

heights 7⅜ and 7⅞ in.; 19.7 and 20 cm

**\$ 3,000-5,000**



939



939

939



944

944

**A Siena marble memento mori skull, Italian, late 19th century**

entwined with a serpent, mounted on a black marble socle  
height including base 10¼ in.; 26 cm

**\$ 5,000-7,000**

945

**An Italian white marble écorché bust of a male, signed Carmine Genua F. Roma, 1882**

carved to show the skin removed, revealing the musculature, veins, tendons and vessels, with two flies perched on his head  
*signed at base above circular socle*  
overall height 29¾ by width 17 in.; 75.5 by 43.1 cm

Carmine Genua was a Sicilian artist active in Rome. The date on this bust shows it to be one of his earliest works; he is recorded exhibiting in Milan in 1881 and 1883, and the latter could certainly have included this piece. In 1888 he did a bust of Garibaldi, in 1889 he showed a figure of "Youth" and two portraits in Rome, and he carved two busts of politicians for the Chamber of Deputies of the Italian Parliament. Genua was known for portraits and funerary monuments, two currents that come together in the offered work.

**\$ 15,000-25,000**





946

946

Two Victorian polychrome anatomical models of a heart and brain, possibly Italian, last quarter 19th century

opening for study, realistically detailed and numbered, the heart of paper-maché on telescopic wood stand, the brain ceramic, on brass stand  
heights including stands 17½, 12 in.; 44.5, 30.5 cm

**\$ 8,000-12,000**





947

947

An Italian fruitwood Triumph of Bacchus panel, late 19th Century

carved in high relief with the chariot of Bacchus attended by Silenus, satyrs, and maenads, in modern wood surround and frame  
length 44 by height 16 in.; 111.8 by 40.5 cm

\$ 7,000-10,000

948

A Belgian silver and wood vase on stand, Wolfers, Brussels, circa 1950

trumpet form with wood rings, all affixed to wood base  
marked on rim  
height overall 15 in.; 38 cm

\$ 5,000-8,000



948

949

A pair of Danish silver bowls #180B, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, 20th century

with openwork leaf and berry stems  
marked on bases, one with marks for 1925-32, the other for 1945-77

19 oz 5 dwt; 603 g  
diameter 5½ in.; 14 cm

\$ 4,000-6,000



951

950

A rare pair of early Danish silver bowls #6, designed by Johan Rohde, Georg Jensen Silversmithy, Copenhagen, 1925-32

circular bowls on oval bases, openwork leaf and stamen stems  
marked on bases

25 oz; 776 g  
diameter 6¼ in.; 16 cm

This rare early design, with its contract between circular and oval forms, was not represented in David A. Taylor and Jason W. Laskey's book on the Rowler Collection.

\$ 5,000-7,000



949



A set of two Danish silver bowls #197 and #197B, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, circa 1925

with openwork leaf, berry, and grape cluster stems marked on bases, the larger with marks for 1915-27, the smaller 1925-32

31 oz 5 dwt; 976.5 g

diameters 5 $\frac{3}{4}$  and 7 $\frac{3}{4}$  in.; 14.7 and 19.7 cm

\$ 7,000-10,000



951



950



**Twelve Spanish silver and shell figures, Aurelio Teno, Madrid, late 20th century**

with shell or stone bodies, on onyx bases, including two bulls, kangaroo, lion, turtle, ram, bird, ant, and putto, *apparently unmarked*, with a circular wood stand. height of tallest 7¼ in.; 18.5 cm

\$ 1,500-2,500

**An Italian silver Tiepolo-style box and two similar figures, Buccellati, 20th century**

the box with matted surface, the cover engraved with a scene of masked figures and captioned "Pulcinellata - da un dipinto di G.B. Tiepolo"; one of the figures wearing a mask and with sword, the

other a hunchback and playing horn. Together with a small silver chick by Buccellati, 4 pieces. the box engraved on rim M. Buccellati-Milano-Roma-Firenze-New York / Made in Italy, the hunchback and chick engraved on foot and the hunchback on sword Buccellati Italy 14 oz 10 dwt; 454 g length of box 5⅝ in.; 14.2 cm

\$ 4,000-6,000



952

□ 954 SOLD WITHOUT RESERVE

A set of three English parcel-gilt silver, enamel, and hardstone Limited Edition novelty mushrooms and a surprise orb, Christopher Nigel Lawrence, London, 1981-88

the first with hexagonal cap lifting to reveal an ivorine bead with animals and birds being carved by two Chinese figures, 1988; the second with tall cap enclosing two figures on platforms watering a flower within an egg, 1981; the smallest enclosing two garden gnomes pruning a flowering bush, 1982; the orb commemorating the wedding of Lady Diana Spencer opens to reveal the Spencer arms on blue enameled ground topped by initial D and surrounded by roses, 1981  
marked throughout, the first mushroom 11/100, the second ?/250, the third 16/250  
Height of tallest mushroom 5¾ in.; height of orb 10¾ in.; 14.6 cm; 27.3 cm

\$ 1,500-2,500



An early Danish silver pillbox #79H and small comb, Georg Jensen Silversmithy, Copenhagen, circa 1910

the pillbox circular with chased flower, fitted with a mirror inside cover, the comb in case set with a moonstone. Together with a canister with openwork finial #540, with London import mark for 1929, 3 pieces.  
marked on bases  
7 oz gross; 218 g  
diameter of box 2 in.; length of comb 3¾ in.; height of canister 3¾ in.; 5 cm; 9.5 cm; 9.5 cm

\$ 2,500-3,500

A Danish silver assembled vanity set #172, designed by Harald Nielsen, Georg Jensen Silversmithy, Copenhagen, 20th century

a few pieces with monograms and dates for 1929/32/34/44, comprising: all # 172  
3 clothes brushes, in sizes  
2 hair brushes, in sizes  
2 shoe horns  
1 comb  
1 nail file  
1 tray  
2 hand mirrors #172B, 172D  
1 glass jar with silver top #172A  
5 lidded containers #172C, 172E (2), 172K, 172S  
1 pill box #172J  
Together with:  
1 rectangular tray #305  
1 ring holder #429B  
22 pieces  
marked on bases and rims, six with marks for 1910-25, six for 1925-32, two for circa 1930's, two for 1933-44, one for Jensen & Wendel 1945-51, two for 1945-77, and three with illegible marks  
56 oz weighable  
1742 g  
length of largest tray 12 in.; 30.5 cm

\$ 10,000-15,000



955



955



956

An Italian silver oval mirror,  
Buccellati, 20th century

topped with a fleur-de-lys, faceted glass, leather  
back with easel stand and a hanging hook  
*engraved on back of lower rim Buccellati Italy*  
height 14¾ in.; 37.5 cm

\$ 5,000-10,000



957

956



□ 958 SOLD WITHOUT RESERVE

A rare pair of Danish silver picture frames #424, Georg Jensen Silversmithy, Copenhagen, 20th century

oval, chased with grapevine, leather backs with easel stands  
*marked on rims, one with Swedish import mark for 1998*  
 height 6 in.; 15.2 cm

**\$ 3,000-5,000**

□ 959 SOLD WITHOUT RESERVE

An Italian silver pen holder and olive branch spray, Buccellati, Milan, late 20th century

the pen holder formed as two leaves on a tree stump, the olive branch spray with a hanging ring at base of branch  
*the holder marked on base and stamped M. Buccellati, the spray marked on leaf and stamped Federico Buccellati and 1169-MI*  
 7 oz 5 dwt; 230 g  
 length of sprig 6½ in.; 16.5 cm

**\$ 1,000-1,500**

□ 960 SOLD WITHOUT RESERVE

An English silver yacht prize, probably designed by Charles Holliday, James Dixon and Sons, Sheffield, 1974

baluster shape with dolphin collar, textured bands, unengraved  
*marked on rim*  
 17 oz 15 dwt; 554 g  
 height 12½ in.; 31.8 cm

**\$ 3,000-5,000**

□ 961 SOLD WITHOUT RESERVE

A group of American silver desk accessories, Tiffany & Co. and Black, Starr and Frost, New York, late 19th- early 20th century

comprising: a compartmented silver tray with pen holder monogrammed *WB* and a large pincushion on paw feet monogrammed *JPH*, by *Tiffany*, and a stationary stand with two removable dividers, by *Black, Starr & Frost*  
*marked on bases, tray numbered 13556-6647, pin cushion 12872-2408*  
 75 oz excluding cushion  
 2332.5 g  
 length of tray 13 in.; 33 cm

**\$ 1,000-1,500**



□ 962 SOLD WITHOUT RESERVE

An Edward VII parcel-gilt silver cartouche, now mounted as a box, circa 1900

from an artillery regiment, now mounted on a leather box with two-compartment wood lining, Birmingham, maker and date mark rubbed. Together with two Italian silver-topped leather boxes designed by Elsa Peretti for Tiffany & Co., marked on rims and stamped on leather bases, with factory code 1372-FI; 3 pieces. length 7 in.; 17.8 cm

\$ 800-1,200



962

963

An Italian silver figure of a Royal Household Cavalry drum horse and rider, Mario Buccellati, circa 1960

realistically modeled showing the horse bearing bannered drums with the cypher of Elizabeth II, the rider in ceremonial uniform, engraved rectangular base signed on base M. BUCCELLATI - ITALY - 800 44 oz 15 dwt; 1393 g height 12½ in.; 31.8 cm

\$ 7,000-10,000



963





964

**Manuel Mendive**  
**Untitled**

painted metal, fabric and wood construction with  
cowrie shells  
76½ by 44 by 19 in. 194.3 by 111.8 by 48.3 cm.

**PROVENANCE**

Acquired directly from the artist

**\$ 35,000-45,000**



964



965

965

An Italian silver pelican, Mario Buccellati, Milan, mid to late 20th century

realistically modeled as a pelican with overlapping textured feathers

engraved *M. Buccellati* on beak, marked underneath tail feathers 900 and 15-MI

152 oz 5 dwt; 4740 g  
height 20 in.; 50.8 cm

**PROVENANCE**

Purchased by Mr. Diaz in 2008.

**\$ 40,000-60,000**



965



966

966

**An Irish Edwardian silver yachting trophy, Edmond Johnson, Dublin, 1908-09**

with three reeded and foliate handles, on paw feet, chased on one side with a steam yacht, boar's head heraldic finial by *Marshall & Sons, Edinburgh, 1855*

marked on body, cover, and finial mount

169 oz 5 dwt; 5268 g

height with cover 19½ in.; diameter 11½ in.; 49.5 cm, 29.2 cm

**\$ 7,000-10,000**

A SILVER  
CHRISTMAS





967

A set of English silver and silver-gilt "Twelve Days of Christmas" gift boxes, edition No. 94 out of 100, Stuart Devlin, London, 1970-81

the gift boxes opening to reveal sculptures after the verses of the song, highlighted with enamel, hardstone and patination, in fitted presentation cases

*marked on bases and covers and stamped 94, issued each year in order of the verses length of longest 4 $\frac{5}{8}$  in.; 11.2 cm*

See [Sothebys.com](http://Sothebys.com) for additional images of this lot.

**\$ 15,000-20,000**





967 (DETAILS)



968

□ 968 SOLD WITHOUT RESERVE

**Four English parcel-gilt silver and enamel Christmas boxes, Stuart Devlin, London, 1971/76/78/80**

each box modeled as a Christmas present with cover lifting off to reveal a part-enameled scene, included are the Good King Wenceslas, Kings of the Orient, Ding Dong Merry on High, and Away in a Manger

*marked on bases and inside covers*

21 oz 15 dwt; 678 g

heights approx. 2¾ in.; 7 cm

**\$ 1,200-1,500**

□ 969 SOLD WITHOUT RESERVE

**A set of two Italian parcel-gilt silver Christmas pill boxes, Buccellati, late 20th century**

one cover chased with Santa Claus, the other of a church in landscape framed by bells and poinsettia, inside covers fitted with a mirror.

Together with a silver and enamel Christmas tree in detachable weighted pot by Gorham, 3 pieces.

*marked on bases*

diameter of boxes 1⅞ in.; height of tree 6⅞ in.; 4.8 cm; 15.5 cm

**\$ 1,500-2,500**



969

970

**A set of four Italian holly branches,  
Buccellati, Milan, 20th century**

all with coral berries, the three smaller with  
hanging hooks  
each marked on a leaf *Buccellati*, 925, and 1169-  
MI, one *Federico Buccellati*  
20 oz 10 dwt gross  
641 g  
length of longest 10 in.; 25.4 cm

**\$ 3,500-4,000**



971

**A set of fifty-eight Italian silver  
Christmas tree ornaments,  
Florence, late 20th century**

comprising matted and polished silver balls in  
three sizes, matted: 8 large, 11 medium, 10 small;  
polished: 9 large, 10 medium, 10 small  
marked near hanging hooks 925 and with Italian  
factory mark 614-FL  
92 oz; 2861 g  
diameter of largest 3 in.; 7.6 cm

**\$ 7,000-10,000**





972

A set of American silver yearly edition snowflake ornaments, retailed by the Metropolitan Museum of Art, 1971-2017

each year dated and in a different design, included are every year from 1971 through 2017, except 1995, 1996, 2014, 2015, and 2016, 41 pieces.

marked on the backs

approx. 24 oz 10 dwt; 765 g

approx. diameters 3 in.; 7.5 cm

**\$ 5,000-7,000**



972 (PART)

973

A set of American silver yearly edition snowflake ornaments, Gorham Mfg. Co., Providence, RI, 1970-2017

with relief fronts and flat backs, from 2009 relief on both sides, 48 pieces

approx. 33 oz; 1026 g

height 3½ in.; 9 cm

**\$ 5,000-7,000**

974 SOLD WITHOUT RESERVE

A set of five American silver icicle ornaments, Gorham Mfg. Co., Providence, RI, 1973-74

four inscribed *Christmas 1973 Gorham Sterling 441*, one for 1974

3 oz; 93 g

length 5 in.; 12.7 cm

**\$ 800-1,200**



973 (PART)



974

975

A French crystal nativity set,  
Baccarat, circa 1994-2004

comprising: Mary, Joseph, baby Jesus, three  
Kings, seven angels, two shepherds, two camels,  
one cow, one donkey, and six rectangular posts,  
all in a wood *crèche*, with eleven original fitted  
boxes

*each with etched mark and Baccarat signature*

height of Joseph 7½ in.; length of creche 37¾ in.;  
19 cm; 96 cm

\$ 6,000-9,000

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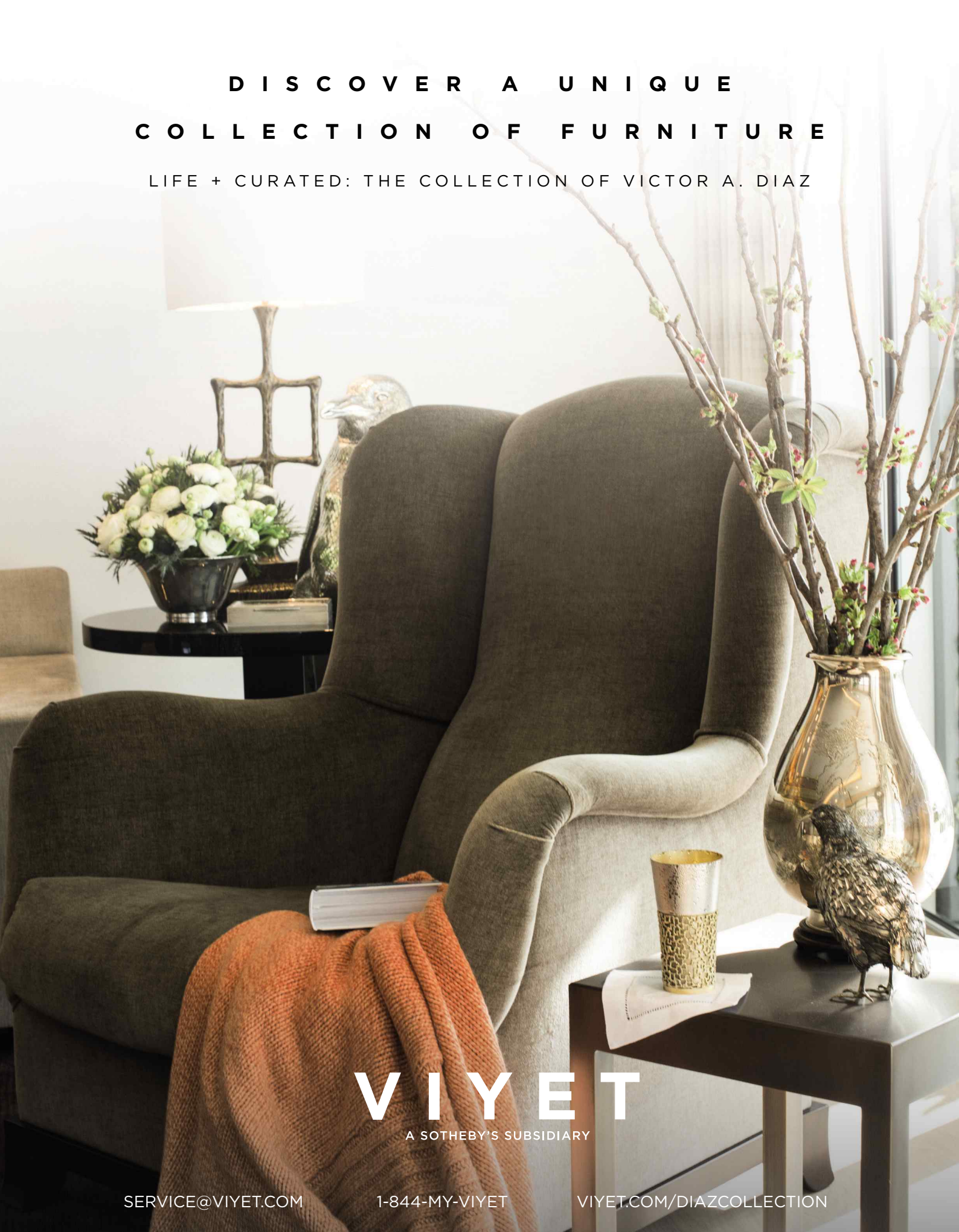


975



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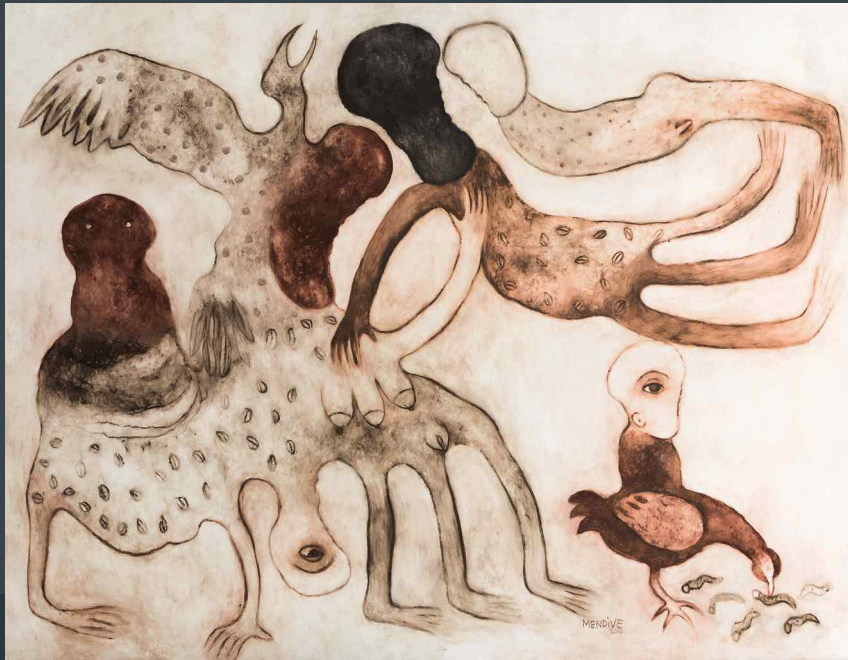
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Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

**7. Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**8. Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

**9. Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in

cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the

purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

**10. Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

**11. Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

**12. Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the

time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

**13. Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

**14. Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

**15. Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

**16. Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not

have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing [enquiries@sothebys.com](mailto:enquiries@sothebys.com). Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

## TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under

this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii)

a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### □ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a

pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### △ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### ≡ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### √ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### ● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

### II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### 👤 Premium Lot

In order to bid on "Premium Lots" (👤 in print catalogue or 🍀 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

## 2. BEFORE THE AUCTION

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed

in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

## 3. DURING THE AUCTION

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not

mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

**Absentee Bidding** If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see [www.sothebys.com](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not

justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at [sothebys.com](http://sothebys.com).

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

#### 4. AFTER THE AUCTION

**Payment** If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

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**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

**Collection and Delivery**  
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Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance



that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

### (1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

### (2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

### (3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

### Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

### Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

**Where Sotheby's is Not Required to Collect Sales Tax** Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

### Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

**Certain Exemptions** Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

### GLOSSARY FOR PAINTINGS

#### Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

#### Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

#### Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

#### Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

#### Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

#### Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

### After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

## GLOSSARY FOR FURNITURE AND DECORATIONS

### LOUIS XV ORMOLU-MOUNTED

**MARQUETRY COMMODE**, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

### LOUIS XV ORMOLU-MOUNTED MARQUETRY

**COMMODE** This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

### LOUIS XV STYLE ORMOLU-MOUNTED

**MARQUETRY COMMODE** The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

## GLOSSARY FOR SCULPTURE

### Bronze Figure of a Woman, Maurice

**Giraud-Rivière**, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

### Bronze Figure of a Woman, After

**Maurice Giraud-Rivière**, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

### Maurice Giraud-Rivière, Bronze Figure

**of a Woman**, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

## GLOSSARY FOR CERAMICS

### Meissen Cup and Saucer, CIRCA 1735

This states that the cup and saucer were made at the Meissen factory around the year 1735.

### Meissen Cup and Saucer, CIRCA 1735

Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

**Meissen Cup and Saucer**, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

### Meissen Cup and Saucer, DATED 1735

This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

### 'Meissen' Cup and Saucer, 19TH CENTURY

This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

**Meissen Cup and Saucer** This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

## GLOSSARY FOR CARPETS

### A Tekke Rug, West Turkestan, FIRST

QUARTER 20TH CENTURY This attribution and ascribed date indicate that, in our opinion, the carpet is an early 20th Century Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a carpet.

### a Daghestan Rug, Northeast

**Caucasus**, CIRCA 1875 reduced in length, re woven areas. This attribution and ascribed date indicate that, in our opinion, the carpet was woven in the Caucasian district of Daghestan around 1875. It also indicates that the carpet has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as consistent as possible. However, bidders should read the Important Notice for carpets and note that Sotheby's liability with regard to these comments is limited by the Conditions of Sale printed in the front of the catalogue.

**Technical Analysis** The technical analyses appearing after descriptions of tribal, village and nomadic pile carpets are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:

H - Horizontal

V - Vertical

S - Clockwise direction of spin

Z - Counter-clockwise direction of spin

ZZS - The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn. For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert Adkinson, 1985, pp. 20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.



*Yarns are spun and plied in either an 'S' or a 'Z' direction*

## GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

### Pottery Figure of a Horse, Tang

**Dynasty** This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise indicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

### Pottery Figure of a Horse, Tang Style

This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

**By Ma Shaoxuan** This work is, in our best judgment, by the named artist.

**Attributed to Ma Shaoxuan** In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

**Signed Ma Shaoxuan** The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

## Absence of Guarantee of Authenticity

**for Chinese Paintings** The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. **Therefore, none of the paintings in this catalogue is subject to any guarantee of authenticity and all the property is sold "AS IS". Any reference to the Terms of Guarantee does not apply to Chinese paintings.** Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

## GLOSSARY FOR CHINESE FURNITURE

With respect to Asian hardwoods, the terms 'Huanghuali', 'Huali' 'Hongmu' 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby's and demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

## IMPORTANT NOTICES

### Important Notice to Prospective

**Carpet Purchasers** Please note that a license may be required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. Please check with the Carpet department if you are uncertain as to whether a lot is subject to this restriction or if you need assistance.

Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Carpet department at +1 212 606 7996.

**Important Notice for Furniture**

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 894 1434.

**Important Notice for Ceramics**

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

**Important Notice Regarding**

**Upholstery** Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

**Notice Regarding Burmese Jadeite**

Jadeite of Burmese origin less than 100 years old may not be imported into the US. Certification of non-Burmese origin will be required before importing lots containing jadeite into the US. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall not justify cancellation or rescission of the sale contract or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Notice Regarding Endangered Species**

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

**Important Notice Regarding Packing**

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

**Photography:**

Scott Elam  
Peter Kutscher  
Ber Murphy  
Paul Shima

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### IMPORTANT ORFÈVERIE EUROPÉENNE, BOÎTES EN OR ET OBJETS DE VITRINE

12 April 2018

Paris

### THE JEWELER'S EYE: THE PERSONAL COLLECTION OF FRED LEIGHTON

18 April 2018

New York

### LUXE: ART OF DESIGN EUROPEAN DECORATIVE ARTS & 20TH CENTURY DESIGN

20 & 22 April 2018

New York

### FROM EARTH TO FIRE

1 May 2018

London

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