

LUXE:  
ART OF DESIGN

EUROPEAN DECORATIVE ARTS  
& 20TH CENTURY DESIGN

NEW YORK 20 & 22 APRIL 2018



Sotheby's EST. 1744



FRONT COVER  
LOTS 1322, 1015, 1213, 1517  
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# LUXE: ART OF DESIGN

EUROPEAN DECORATIVE ARTS  
& 20TH CENTURY DESIGN





# LUXE: ART OF DESIGN

EUROPEAN  
DECORATIVE ARTS &  
20TH CENTURY DESIGN

AUCTION IN NEW YORK  
20 AND 22 APRIL 2018  
SALE N09845

SESSION ONE:  
20 APRIL 2:00 PM  
SESSION TWO:  
22 APRIL 11:00 AM

## EXHIBITION

Friday 13 April 10 am-5 pm	Wednesday 18 April 10 am-5 pm
Saturday 14 April 10 am-6 pm	Thursday 19 April 10 am-5 pm
Sunday 15 April 1 pm-5 pm	Friday 20 April (Session Two only) 10 am-5 pm
Monday 16 April 10 am-5 pm	Saturday 21 April (Session Two only) 10 am-5 pm
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### EUROPEAN WORKS OF ART

### DECORATIVE ARTS





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# SESSION ONE

NEW YORK  
FRIDAY  
20 APRIL 2018  
2PM

LOTS 1001-1161

# THE ELIZABETH A. KECK COLLECTION

A CONNOISSEUR'S EYE

LOTS 1001-1126

With a collection spanning the best of the *Ancien Régime* featuring 18th Century French furniture and *objets d'art*, many with outstanding provenance, to Chinese Export porcelain and a Gobelins tapestry, delving into Impressionist & Modern Art, embracing American Art and celebrating Contemporary Art, Elizabeth Avery Keck's passion for the best has been a *Leitmotif* of her connoisseurship over the decades, as evident in her Bel Air residence La Lanterne and Holmby Hills' *Villa Cornelia*. "Libby" – as she was known – studied at the Julliard School, which charged her initial pursuit of arts and music, as did extensive international travel, fueling an appreciation for classical architecture and interiors from an early age on. Her tireless dedication to the study of French furniture and decorative arts led her to become a highly regarded connoisseur, widely respected amongst renowned scholars of 18th Century French decorative arts, including Theodore Dell and Gillian Wilson.

Libby relentlessly honed her eye, mastering a vibrant vision for her California residences while working closely with tastemakers and interior

decorators such as Jacques Grange. Her resolute commitment to detail was apparent in every aspect of her home – whether consciously choosing to brighten the classical color palettes of formal *maisons particulières* with explosive colors in bold works by Helen Frankenthaler and Serge Poliakoff – or deliberately deploying the California sunlight into her homes. Beyond a discerning vision and verve for her chosen interiors, Libby's creative reach also included exquisite landscape designs, partnering with noted Los Angeles landscape architect Joseph Copp.

"It seems to me that love and the passion of genius never die, they remain forever in an object," Libby once commented. It was with this conviction she formed a lifestyle collection in which so many collecting categories created a warm splendor, filling rooms not only visually, but also with original musical compositions she wrote for voice and played on her grand piano – and, as Libby so aptly once noted about her passionate pursuit of beauty: "My eye, my heart, my love told me I must have it!"

---

## A note by Jacques Grange, renowned interior designer and art collector

"Libby Keck was passionate about 18th Century France, and like the erudite Americans of her era, she studied the subject to the fullest extent. In her Bel Air home, for instance, she chose as her inspiration La Lanterne, Louis de Noailles' legendary hunting lodge in Versailles.

Libby chose me to direct the transformation of her home, and we tackled every challenge together. I took care of searching for the right fabrics and boiserie panels and dealt with details like verifying the dimensions of each window. She wanted to be absolutely certain that this new residence

reflected French culture in the most authentic manner possible. We spent two years collaborating harmoniously to achieve her goals.

She was one of the first great clients with whom I had the honor of working, and Libby placed her trust in me as I was just beginning my career. I was just a young decorator at the time, but after my collaborations with her, I was able to work with the great collectors and dealers in the 18th Century realm. Libby gave me the wings I needed to start my career and was one of the great muses to enter my life." -*Jacques Grange, October 2017*





1001

1001

A pair of Louis XV beechwood  
bergères à la reine, circa 1750

each covered in blue, orange, and cream striped  
silk.

height 38 in.; 96.5 cm

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

1002

A pair of Régence walnut fauteuils à  
la reine, circa 1730

each covered in quilted toile de joly pattern  
cotton.

height 43 in.; 109 cm

**PROVENANCE**

Ader Picard Tajan, Paris, March 19, 1981, lot 359

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



1002

1003

A pair of Dutch-decorated Chinese blue and white plates the porcelain Qing dynasty, Kangxi period, the decoration slightly later

probably decorated in Holland, each painted in the center with two intertwining trees, flanked by a tiger to the right and a boy bearing a spear riding on a water buffalo diameter 15 in.; 38.1 cm

A famille-verte and Kakiemon style plate with a similarly painted boy on water buffalo, possibly painted by the same hand as the present examples, is illustrated in Helen Espir, *European Decoration on Oriental Porcelain 1700-1830*, 2005, London, p. 95.

\$ 5,000-7,000



1003

1004

A pair of Louis XV blue- and gray-painted chaises à la reine, circa 1750

covered in cream silk embroidered with flowers and insects, reputedly stamped by Jean-Etienne Saint-Georges, maître 1747. height 33¼ in.; 84.5 cm

**PROVENANCE**

Didier Aaron, Paris, May 29, 1985

\$ 3,000-5,000



1004



1005

1005

---

An Italian Rococo walnut armchair, Venice, circa 1750

the back and seat upholstered à châssis in floral cream silk.  
height 43½ in.; 110.5 cm

\$ 4,000-6,000

1006

---

A Chinese blue and white jar and a cover  
19th century

of baluster form, sturdily potted, finely painted around the sides with two pheasants among rockwork and peony branches, the neck with a *ruyi*-head lappet border, the later wood cover carved with openwork  
height of vase 19¾ in.; 49.2 cm

**PROVENANCE**

Sotheby Parke Bernet, Monaco S.A., June 25-26, 1983, lot 165

\$ 6,000-8,000



1006

1007

---

An early Louis XV stripped beechwood  
fauteuil à la reine, circa 1735

covered in blue floral cotton.  
height 40 in.; 101.5 cm

\$ 3,000-5,000



1007





1008

1008

A pair of Louis XV giltwood fauteuils à châssis  
by Michel Cresson, circa 1740, stamped M.  
**CRESSON**

each covered in quilted floral-patterned cream silk.  
height 37 in.; 94 cm

**PROVENANCE**

Michel Meyer, Paris, June 23, 1981

Michel Cresson (1709-1781), *maître* in 1740

The Cresson family were an important dynasty of Parisian *menuisiers* in the 18th century and based in the Rue de Cléry. Michel was active until 1776 and his clientele included the Prince de Condé and Louis XV's daughter Louise-Élisabeth, Duchess of Parma.

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

1009

A Régence giltwood console table, Circa 1725

with a grey and white breccia marble top.  
height 33 in.; width 52 in.; depth 28 in.; 84 cm; 132 cm; 71 cm

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



1009



1010

1010

A pair of Japanese Imari vases mounted in  
ormolu  
the porcelain 18th century

each painted with chrysanthemum and peony branches on  
underglaze blue ground reserved with shaped panels depicting  
landscapes and branches, later mounted as lamps  
height 20¼ in.; 51.5 cm

\$ 6,000-8,000

1011

A Régence beechwood fauteuil à la reine,  
circa 1730

covered in brown leather, with x-shaped stretcher.

\$ 3,000-5,000



1011

1012

A Chinese blue and white 'Yen-Yen' vase  
Qing dynasty, Kangxi period

painted with landscape scenes with civil officials and  
attendants, now mounted as a lamp  
height 18¾ in.; 46.8 cm

**PROVENANCE**

Christie's London, March 7-8, 1984, lot 78

\$ 6,000-8,000



1012

1013

---

**A George III giltwood mirror, circa 1760**

of scrolled symmetrical form, headed by a ho-ho bird.  
height 64 in.; width 32 in.; 162.5 cm; 81 cm

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

1014

---

**A pair of Chinese turquoise and amber-glazed garden stools  
late Ming dynasty**

each of barrel form, the top pierced with a cash medallion, the  
rim modeled with drapery and hanging tassels glazed in amber,  
the mid-section with four pierced lion mask handles  
height 17½ in.; 44.5 cm

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



1013



1014

## An early Louis XV gilt-bronze mounted kingwood, marquetry, and Japanese lacquer commode en cabinet, circa 1725-30

incorporating ten drawers taken from a 17th-century Japanese lacquer cabinet. height 40 in.; width 43 in.; depth 23 in.; 101.5 cm; 109 cm; 58.5 cm

### PROVENANCE

Ader Picard Tajan, Paris, March 18-19, 1981, lot 245 (bis)

• \$ 70,000-100,000

This striking *commode en cabinet* represents an extremely rare fusion of two distinct types of furniture: lacquer cabinets imported from Japan, and the early form of the classic commode, invented by French cabinetmakers towards the end of the reign of Louis XIV (d.1715).

Objects in lacquer were first brought into Europe by the Portuguese in the late 1500s, and trade increased with the establishment of the English and Dutch East India Companies in 1600 and 1602. By the end of the century most households of higher standing possessed works in Asian lacquer, and Japanese work was considered superior in quality to Chinese wares. The most popular items were cabinets containing ten and more small drawers and large lidded coffer. The former were meant to be placed on tabletops or elaborately carved stands, and the latter directly on the floor or specially designed low stands.

The Régence period of the 1720s saw significant innovation and experimentation in furniture design, and one new development was the adaptation of imported Japanese lacquer cabinets into commodes by effectively inserting the drawers or drawer fronts into the façade of a low framework on stand. Probably the earliest recorded example of this new hybrid is in the Pagodenburg Pavilion at Schloss Nymphenburg, Munich, with a giltwood apron bearing the coat of arms of the Elector of Bavaria, and its probable companion piece that appeared on the Paris art market in 1974, ill. in Thibaut Wolvesperges, *Le Meuble français en laque au XVIIIe siècle*, Paris 2000, p.80 fig.60. A further commode from the same period, formerly with Segoura in Paris (ill. Wolvesperges, p.81 fig.61), embraces more wholeheartedly the nascent form of the classic Régence commode with a marble top and serpentine sides veneered with lacquer panels taken from the doors or sides of a cabinet.

Wolvesperges (p.80) dates these works and the present lot to the mid 1720s and points out that the Keck commode is unique in having a kingwood veneered carcass and bronze carrying handles on the sides, a direct allusion to the lacquer drawers' original incarnation as part of a cabinet designed to be easily transportable.

Although unusual, the *commode en cabinet* clearly appealed to a small but discerning group of patrons and collectors. Works of this model appear in the 1764 inventory of Madame de Pompadour's furniture at the Château de Saint-Ouen, and the 1768 Gagnat sale. The form quickly evolved after 1730 however to embrace the latest changes in taste, exemplified by the sumptuous commode by Bernard van Risenburgh bearing the label of the *marchand mercier* François-Charles Darnault now in the Louvre (Fig.1). This superlative work maintains the principle ten-drawer façade organisation and side panels re-used from an older cabinet, but the pronounced sinuous lines and rich gilt bronze mounts already anticipate the mature Louis XV style. Possibly made in the early 1730s, this work would predate by several years the celebrated commode supplied by BVRB in 1737 to Queen Marie Leczinska at Fontainebleau (now in the Louvre), which established the new direction lacquer-mounted furniture would take: re-used Japanese lacquer elements would now conform to European forms as luxurious surface decoration, rather than attempt to evoke an actual imported Asian cabinet.

The fashion for *commodes en cabinet* lingered on into the Neoclassical Louis XVI period, but always remained a minority taste. Few examples from the first half of the 18th century appear to have survived however, making the present lot an extremely rare appearance on the market of this elegant and fascinating model.



Fig. 1 Louis XV commode en cabinet, stamped BVRB, Paris, Musée du Louvre © 2008 Musée du Louvre / Studio Sébert



Detail of the present lot



1015

1016

**A large Chinese famille-rose jar and cover  
circa 1735**

the ovoid body supported by a tapering foot rising to a short straight neck, the body brilliantly painted with cockerels, hens and chicks among rockwork, surrounded by blossoming peony and prunus branches, the neck and foot with pink diaper bands reserved with floral panels, the cover painted with floral sprigs and surmounted by a knob decorated with flower petals  
height 24 in.; 61 cm

**PROVENANCE**

Christie's London, March 30-31, 1983, lot 359

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

1017

**A pair of rare and large Chinese famille-rose  
baluster jars and covers  
Qing dynasty, Yongzheng/ Qianlong period,  
circa 1735**

each well painted with a continuous scene of figures on a balcony observing a group of female horsewomen galloping within a trellised garden, all above a band of colorful lappets around the foot and beneath an unusual border of interlinked circles filled with dense flower meanders at the neck and shoulder, the domed covers each painted with four images of horsewomen above a similar border of circles and surmounted by a seated lion finial, one cover probably a Samson, French replacement, wood stands  
height 35 in.; 89 cm

**PROVENANCE**

Christie's London, June 22, 1981, lot 134

The story depicted on these jars is taken from chapter thirty-five of the *Sui Tang Yanyi*, a Chinese historical novel based on events in the Sui and the Tang dynasties. Titled 'The Teary Procession of Zhaojun on a Clear Night', it shows the concubines of the Emperor Yang of the Sui dynasty reenacting the procession of Wang Zhaojun (one of the four great beauties) as she heads out to the frontier. Emperor Yang was infamous for the risqué lifestyle he lived in Luoyang, at the West Garden, where his concubines would famously devise amusements, such as the scene depicted, to entertain the Emperor.

This subject, which has often been incorrectly described as depicting the Lady Generals of the Yang Family, appears on a number of surviving vases of both Kangxi and Yongzheng/ Qianlong date, though the present jars are of significantly larger size than most other known examples.

A pair of smaller famille-rose baluster jars, from the collection of Roy P. and Perry Mottahedeh, similarly decorated but in a softer pastel palette, was sold in these room on January 29, 1987, lot 472 and was subsequently sold at Christie's New York on January 25, 2011, lot 98. A single famille-verte rouleau vase with the same subject, 16 inches high, was formerly in the Collection of Winston F. C. Guest, sold at Christie's New York, September 19, 2006, lot 344.

**\$ 80,000-120,000**



1016



1017







1018

**A pair of Chinese export iron-red and gilt-decorated jardinières**  
19th century

each of lobed square section, the exterior molded with a honeycomb pattern between two floral scroll bands, the center of each side painted with alternating figural and floral panels, supported on four short feet, wood stands

width 10<sup>3</sup>/<sub>8</sub> in.; 26.4 cm

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



1018

1019

**A Chinese famille-rose basin**  
second half of 19th century

of shallow cylindrical form supported on five low feet, the exterior painted with various floral sprays and grasshoppers, two sides each with two molded lion mask handles decorated in iron-red and gilding

diameter 15<sup>1</sup>/<sub>2</sub> in.; 40 cm

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



1019

1020

**A pair of Louis XV giltwood tabourets,**  
circa 1750

each of square shape with red velvet cushion.

height 16<sup>1</sup>/<sub>2</sub> in.; width 22 in.; 42 cm; 56 cm

**PROVENANCE**

Christie's New York, November 12, 1981, lot 101

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



1020



1021



1021

**A pair of Chinese export famille-rose octagonal chargers  
circa 1745**

each brightly painted in the center with a brown duck standing on a nest surrounded by peony branches, the rim with a wide diaper paneled border, divided by stylized pomegranates  
width 15¼ in.; 38.8 cm

**PROVENANCE**

Christie's London, March 7-8, 1984, lot 546

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

1022

**A Chinese famille-verte vase  
Qing dynasty, Kangxi period**

the waisted body supported on a splayed foot rising to a rounded shoulder, painted with poets and literati drinking wine from cups flowing down a winding river and engaging in variously scholarly activities, now mounted as a lamp  
height 18⅞ in.; 48 cm

The scene depicted here is from *Lantingji Xu*, or the 'Preface to the Gathering at the Orchid Pavilion'. A calligraphy masterpiece by the renowned Jin Dynasty calligrapher Wang Xizhi, the work describes a gathering of forty-two literati during late spring of the year 353 AD (9th year of Emperor Yonghe), where each challenged the others to a drinking game. Wine cups were floated down the river, and whenever a cup stopped in front of a scholar, he should either compose a poem or drink the wine.

A rouleau vase depicting the same subject is in the collection of the Palace Museum, and illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, cat. no. 68.

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

1023

**A pair of Venetian striped pine figures of blackamoors, 18th Century**

each upon a later stepped wooden plinth.  
total height 62 in.; width of plinth 17 in.; depth of plinth 14½ in.; 157.5 cm; 43 cm.; 37 cm

**PROVENANCE**

Michel Meyer, Paris, July 16, 1982

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



1022



1023

1024

Four Chinese famille-rose figures of Daoist immortals  
late 18th / 19th Century

each modeled standing wearing brightly enameled robes on a turquoise pedestal, comprising *Shoulao*, *Cao Guojiu*, *Zhang Guolao* and *Lan Caihe*, later mounted in mid-20th century molded silver-gilt bases, signed *Cartier* and *Made in France*, marked for export  
height of tallest 10<sup>3</sup>/<sub>8</sub> in.; 26.4 cm

\$ 6,000-8,000



1024

1025

Eight Chinese famille-rose figures of Daoist immortals  
late 18th / early 19th Century

each modeled standing wearing brightly enameled robes on a turquoise pedestal, comprising *Shoulao*, *Cao Guojiu*, *Zhang Guolao*, *Lan Caihe*, *He Xiang*, *Lü Dongbin*, *Han Xiangzi* and *Li Tieguai*  
height of tallest 9<sup>5</sup>/<sub>8</sub> in.; 24.5 cm

\$ 3,000-4,000



1025

1026

A group of Japanese lacquer *tebako*  
and *kobako* boxes  
19th century

comprising: a small rectangular lacquer *sumi-aka tebako*, the top and sides in gold *hiramaki-e* with large hexagonal flower motif on a *ro-iro* black ground; a set of four small rectangular *kogo* with gold lacquer flowers on a scattered *hirame* ground; a circular shallow box and cover decorated in gold with shell inlays of plum blossoms on a *hirame* ground; and a circular box decorated in gold with a palace in the sea, containing a set of seven circular *kogo* each of different colorful lacquer ground, decorated with plants in gold *hiramaki-e*, 29 pieces  
diameter of largest box 4½ in.; 11.5 cm

\$ 8,000-12,000



1026

1027

A pair of Japanese brass-mounted  
lacquer *karabitsu* (footed storage  
boxes), 19th century

decorated in gold lacquer *maki-e* with ferns and  
*aoi* family crests on a black ground.  
height 16 in.; width 21¼ in.; depth 22½ in.; 40.5  
cm; 54 cm; 57 cm

PROVENANCE

Didier Aaron, Paris, May 6, 1985

\$ 8,000-12,000



1027



1028

1028

A set of four Louis XV walnut side chaises à la reine, circa 1740

each with caned back and seat and quilted cotton cushion decorated with oak leaves and acorns.  
height 37 in.; 94 cm

\$ 800-1,200

1029

A set of twelve Chinese export 'monogram' plates  
circa 1780

each painted in the center with a monogrammed oval pendant, reading 'J.D.C.A' (?) suspended from a bird in flight with ribbons, within a wavy band and flower sprays border  
diameter 9 in.; 22.9 cm

Four reticulated baskets from the same service were sold in these rooms on September 18, 1970, lot 20.

\$ 2,500-3,500



1029



1030

1030

A set of four Louis XV white- and green-painted chaises à la reine, circa 1740

each with caned back and seat and yellow silk cushion, redecorated.  
height 37 in.; 94 cm

\$ 1,000-1,500

1031

**An ormolu and cut-glass five-light chandelier**

decorated with clear and amethyst-colored glass drops and beads.

height 40 in.; diameter 28 in.; 101.5 cm; 71 cm

**PROVENANCE**

Didier Aaron, Paris, May 23, 1984

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

1032

**A pair of Italian Rococo green-painted and parcel-gilt console tables, one mid-18th century, the other of later date**

with later cream marble tops.

height 30 in.; width 38 in.; depth 18½ in.; 76 cm; 96.5 cm; 47 cm

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



1031



1032



1033

1033

A pair of French ormolu and patinated bronze presse-papiers, 18th century

each in the form of a putto.  
height 6¾ in.; 17 cm

**PROVENANCE**

Gift of Bernard Steinitz, February 1983

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



1034

1034

A pair of Chinese export ormolu-mounted famille-rose baluster vases and covers the porcelain 18th century, the ormolu later

each of square section, the sides painted with scenes from *Romance of the Western Chamber* below a pink diaper band, the covers painted with alternating landscape and flower sprig vignettes  
height 15¼ in.; 38.7 cm

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



1035

1035

A large Chinese export famille-rose fishbowl mid-18th century

stoutly potted with wide bulbous body rising to an everted lip, set with applied biscuit lion-mask handles, the exterior painted with two peafowl among large flowering branches issuing from rockwork, the interior painted with fish and water plants  
width across handles 26¼ in.; 66.8 cm

A pair of similarly decorated bowls was sold in our London rooms on November 8, 1994, lot 253.

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

1036

A Louis XV giltwood mirror, circa 1760

height 68 in.; width 44 in.; 173 cm; 112 cm

**PROVENANCE**

Ader Picard Tajan, Paris, March 18-19, 1981, lot 212

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





1036



## A Louis XV ormolu-mounted kingwood, tulipwood, amaranth, fruitwood, and bois de bout marquetry commode, circa 1750

with a red and pink breccia marble top, the mounts struck with the *C couronné* poinçon, the top stamped *MM* twice.  
height 33½ in.; width 58 in.; depth 27 in.; 85 cm; 147 cm; 68.5 cm

### PROVENANCE

The Hon. Mrs. Price, sold Sotheby's London, December 13, 1974, lot 29  
Ader Picard Tajan, Paris, March 18-19, 1981, lot 381

With its exquisite end-cut floral marquetry veneer and fantastical gilt-bronze mounts in the form of elaborate acanthus and C-scrolls, dragons, lions' heads and palm trunks, the Keck commode is a consummate example of the mature Louis XV style of c.1745-50 and a superlative achievement of design, craftsmanship, and materials in both two and three dimensions. It forms part of a group with seven other commodes with comparable asymmetrical gilt-bronze cartouches on the front and sides and decorated with floral marquetry, either by or attributed to Adrien Faizelot-Delorme (*maître* 1748) or his contemporary Pierre Roussel (*maître* 1745):

- Musée du Petit Palais, Paris (ill. Pierre Verlet, Paris 1963), stamped Delorme and Roussel;
- Christie's London, 13 June 2002, lot 135, stamped Roussel, former Collection of the Margraves and Grand Dukes of Baden (ill. F. Quéré, *Les Roussel. Une dynastie d'ébénistes au XVIIIe siècle*, Dijon 2012, p.125);

- Commode formerly with Segoura, Paris, attributed to Delorme, ill. P. Kjellberg, *Le Mobilier français du XVIIIe siècle*, Paris 2002, p.281 fig. b;

- Christie's London, 14 December 2000, lot 90, attributed to Delorme, Blackwell Collection (£443,750);

- Sotheby's London, 24-25 November 1988, Collection of the British Pension Fund, lot 7, stamped Delorme; Sotheby's New York, Matthew Schutz Collection, December 9, 1994, lot 185 (\$225,500)

- Paris, Hôtel Georges V, 19 March 1981, lot 381;

- Sotheby's London, 17 July 1953, lot 160, attributed to Delorme, Collection of Lady Janet Douglas Pennant, Penrhyn Castle, Wales.

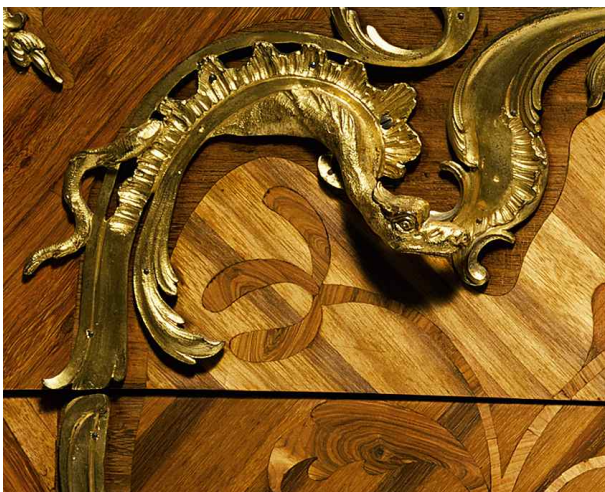
The presence of both Delorme's and Roussel's stamps on the Petit Palais piece is intriguing. It is not unusual to find the *estampilles* of more than one cabinetmaker on 18th-century furniture; what is atypical, however, is that here Delorme affixed his stamp firmly and directly over Roussel's, as if he were trying to assert his predominance or even obliterate any trace of his fellow master. Delorme is known to have operated as both a manufacturer and dealer, and in this instance Roussel may have supplied the carcass and Delorme the marquetry and/or bronzes, and indeed may have been responsible for the overall design and marketing of the piece, either directly to the client or via a *marchand-mercier*. The latter were a distinct category of designer-entrepreneurs in Ancien Régime France who functioned as middlemen between artisans and clients, often commissioning works of art themselves and functioning as tastemakers.

The Keck commode ranks among the most accomplished of the series, in terms of size and its more elaborate scheme of gilt-bronze mounts, bearing the crowned C mark and including models that do not appear on the other examples. The lack of an *estampille* on such an important work implies it was commissioned by a *marchand-mercier* to sell directly to the client himself, with Delorme the most likely candidate for authorship. The carcass construction exhibits several differences from that of the Petit Palais commode, which would appear to have been manufactured by Roussel as his *estampille* was applied first (We are extremely grateful to M. Patrick Lemasson, Curator of 12th-18th Century Decorative Arts at the Musée du Petit Palais, Paris, for allowing us to examine their commode in detail). The ground into which the floral marquetry is inlaid also uses the distinctive *chevronné* veneers of alternating bands of darker and lighter-coloured woods in a zebra pattern, a technique particularly associated with works firmly attributed to Delorme (cf. A. Pradère, *French Furniture Makers*, Paris 1989, p.179-81).

The *MM* stamp remains undocumented, though Salverte (*Les ébénistes du XVIIIe siècle*, Paris 1962) records a Michel Mallerot becoming *maître ébéniste* in Paris in 1740. It is possible Mallerot produced the carcass which was then completed by Delorme, or the stamp may refer to a later restorer.

The *C couronné* (crowned C) mark, referring to *cuivre* (copper) was a tax mark applied to precious metals between 1745 and 1749.

• \$ 100,000-200,000



Detail of present lot



Fig. 1 Louis XV Commode stamped P. Roussel and A. Delorme. Paris, Musée du Petit Palais  
© Irène Andreani/Petit Palais/Roger-Viollet



1037

1038

A Chinese export famille-rose 'arbor' pattern plate  
circa 1740

Painted after *Cornelis Pronk* in the center with a seated lady with her attendant beneath a topiary arbor with a boy peering behind the right column, three boys at play in front of the left column observing ducks in a pond, the rim with twelve oval shaped cartouches painted with insects, flowers and fruits interspersed with shells and plamette motifs in iron red, all reserved on a turquoise diaper ground diameter 10¼ in., 26 cm.

**PROVENANCE**

Christie's London, March 7-8, 1984, lot 220

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



1038

1039

A set of six Chinese export Imari 'Dame au Parasol' plates  
Circa 1740

Painted after *Cornelis Pronk*, with a lady strolling on the bank of a river under an open parasol held by an attendant, observing waterbirds among reeds diameter 9¼ in.; 23.7 cm

**PROVENANCE**

Sotheby Parke Bernet, Monaco S. A., February 13, 1983, lot 278

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



1039

1040

A pair of Louis XV gilt bronze chenets

each in the form of a Chinese figure.  
height 14 in.; 35.5 cm

**PROVENANCE**

Sotheby Parke Bernet, Monaco, June 14, 1981, lot 120

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



1040

1041

A Louis XV gilt bronze and Meissen porcelain inkstand, circa 1750

in the form of a canopied barge mounted with two Meissen figures.  
width 12 in.; 30.5 cm

PROVENANCE

Grace Curzon, Marchioness Curzon of Kedleston (1879-1958)  
Sotheby Parke Bernet, London, June 25, 1982, lot 90

\$ 8,000-12,000



1041

1042

A Samson porcelain Commedia dell'arte figure of Pierrot circa 1900

modelled standing on a mound base, *crossed lines mark in underglaze-blue*.  
height 8 in.; 20.3 cm

\$ 400-600



1042

1043

A pair of Louis XV gilt bronze chenets, circa 1740

depicting Chinese figures.  
height 13 in.; 33 cm

PROVENANCE

Didier Aaron, Paris, May 6, 1985

\$ 7,000-10,000



1043

## A Louis XV green-painted and parcel-gilt *tôle* nine-light chandelier mounted with porcelain flowers, circa 1750

the flowers mainly Vincennes, some remounted and replaced.

height 42 in.; width 40 in.; 106.5 cm; 101.5 cm

### PROVENANCE

Aveline, Paris, June 29, 1981

Chandeliers mounted with Vincennes porcelain flowers are exceptionally rare, and the present example is remarkable for its large scale and the richness of its decoration, which comprises numerous large blossoms of superlative quality and, more unusually, in a varied colour palette. The present lot forms part of a small group of similar surviving chandeliers and is arguably the finest and most sophisticated of its kind. One example in a private collection was formerly in the possession of the Comtesse Alexandre de Casteja, daughter of the celebrated collector and style icon Daisy Fellowes (sold Sotheby's Monaco, 3 May 1977, lot 8). According to family tradition, the chandelier was delivered for a fete given by Louis XV in Strasbourg in 1770 for the Dauphine, Marie-Antoinette, and was later given to the Receiver of Finances Baron de Besenval, whose descendant Prince Jean de Broglie was the Comtesse de Casteja's father. Unlike the present chandelier, the flowers on this example are almost exclusively white, and the foliate *tôle peinte* framework is only painted in green without gilding.

Lazare-Duvaux is also recorded to have delivered a porcelain-mounted chandelier to the *fermier-general* Bouret de Villaumont. Further related examples include one in the *cabinet intérieur* of the Dauphine Marie-Joséphé at Versailles (ill. P. Lemonnier, *The Palace of Versailles*, Paris 1987, p.104), another sold Paris Galleria, Ader-Dillée, June 12, 1973, lot 78 (ill. P. Verlet, *Les Bronzes Dorés Français*, Paris 1987, fig.1); and probably the chandelier supplied to the Voltaire Room at Schloss Sanssouci, Potsdam, still in situ. Like the Casteja chandelier, these examples are all mounted almost exclusively with white flowers, and the *tôle* frame is entirely green and in the form of naturalistic branches, without the gilt trellis and lambrequin cage.

One of the first specialties of the Vincennes factory, established on 24 July 1745, was the manufacture of porcelain flowers. The success was immediate and less than three years later, plans were made to increase the size of the flower workshop that already employed forty-five women. The popularity of such flowers declined after 1755 but came back into fashion after 1770. They were often arranged in bouquets in vases from the same factory or from Meissen, and were also used to adorn clocks, wall lights, and candelabra.

Porcelain flowers were also sold individually to complement various objects. For example, the celebrated *marchand mercier* Lazare-Duvaux sold 120 spare flowers to Madame de Pompadour on 5 July 1757 at a cost of 1 *livre* per blossom. In exceptional cases they were scented and placed

in flower beds, as on the occasion in 1750 when Madame de Pompadour received Louis XV for the first time in the newly completed Château de Bellevue, a gift from the King (see G. de Bellaigue, *Catalogue of Furniture, Clocks and Gilt Bronzes, Waddesdon Manor*, Fribourg 1974, Vol. I, p.198).

Vincennes flowers were also used as diplomatic gifts, of which the most celebrated example was the ormolu-mounted vase of porcelain blossoms sent by the Dauphine Marie-Joséphé de Saxe to her father King Augustus III in Dresden in 1749 (Staatliche Kunstsammlungen Dresden; ill. Verlet, p.27, fig.14, Fig.2). This was intended to demonstrate the high technical and artistic achievements of Vincennes porcelain to the patron of Europe's leading rival manufactory Meissen, and many of the flowers are directly comparable to those on the present chandelier. Such meticulously finished and polychrome blooms were extremely expensive to produce and thus only available to a highly limited group of elite connoisseurs. The presence of such flowers and the more elaborate overall design of the Keck chandelier compared to other surviving examples indicate that it must have been intended for an extremely important client, and raise the intriguing possibility of whether it might have been a diplomatic gift as well.

**\$ 150,000-200,000**



Fig. 1 Chandelier sold Paris Galléria, Ader-Dilée



Fig. 2 The *Bouquet de la Dauphine*  
© Staatliche Kunstsammlungen, Dresden





1045

1045

A Chinese export famille-rose punch bowl  
circa 1750

the exterior painted with peonies and pomegranate branches issuing from rockwork, the reverse with two butterflies and a single peony sprig, the interior similarly decorated, the interior rim with a pink diaper border reserved with blue-ground scalloped floral vignettes  
diameter 15¾ in.; 40 cm

\$ 2,000-3,000



1046

1046

A Chinese export style large famille-rose charger  
late 19th century

probably *Samson*, the center painted with three pheasants among rockwork, flowering peony and magnolia branches, the rim with alternating pink and blue diaper-ground panels with peony and prunus branches, interspersed with *ruyi*-head shaped reserved panels painted with 'hundred antiques'  
diameter 22 in.; 55.9 cm

\$ 3,000-5,000



1047

1047

A massive Chinese famille-rose fishbowl  
20th century

painted with a dragon in iron-red on one side, a multi-colored phoenix on the other, both among flowering peony and peach branches  
diameter 27¾ in.; 70.5 cm

\$ 6,000-8,000



1048

**A George III giltwood mirror, circa 1760**

the pierced cresting centered by an acanthus scroll.

height 50½ in.; width 27 in.; 128 cm; 68.5 cm

A mirror with an almost identical acanthus cresting, formerly with John Keil, London, is illustrated in G. Wills, *English Looking Glasses* (London 1965), p.91 fig.73.

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



1048

1049

**A Louis XV cream-painted and parcel-gilt console table, circa 1750**

with mottled red and grey marble top, carved with oak leaves and acorns.

height 34 in.; width 68 in.; depth 30 in.; 86 cm; 173 cm; 76 cm

**PROVENANCE**

Sotheby Parke Bernet, Monaco, June 15, 1981, lot 150

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



1049



1050

1050

A set of English Baroque style limewood carvings in the manner of Grinling Gibbons, attributed to William Rogers, consisting of a pair of trailing fruit and foliate swags and a floral basket, 19th century

height 88 in.; height of basket carving 24 in.; width of basket carving 28 in.; 223.5 cm; 61 cm; 71 cm

Dover-born woodcarver William Gibbs Rogers (1792-1875) revived the exuberant naturalistic carving of the Baroque sculptor Grinling Gibbons (1648-1721) and worked at Carlton House, Kensington Palace and Brighton Pavilion. He also restored original carvings by Gibbons at Belton House, Chatsworth, and Trinity College, Cambridge.

\$ 5,000-7,000

1051

A pair of French white biscuit pot pourri jars and covers 18th Century

each decorated with a floral swag in relief, the covers encrusted with flowers. heights overall 7¾ in.; 19.7 cm

\$ 5,000-7,000



1051

1052

A Sèvres white biscuit group of 'Le Pas de Cinq' circa 1766

modelled by Étienne-Maurice Falconet, as five figures dancing on a mound base applied with flowers and leaves, incised B. height 8½ in.; 21.6 cm

This model is illustrated in Émile Bourgeois, *Le Biscuit de Sèvres, Recueil des Modèles de la Manufacture de Sèvres au XVIII<sup>e</sup> Siècle*, pl. XI, cat no. 486.

\$ 4,000-6,000

### A Sèvres biscuit figure of 'La Baigneuse' circa 1775

modelled by Étienne-Maurice Falconet, the naked maiden looking down toward her left foot and standing on a reedy rockwork circular base, incised cipher M (?) and letter T mark. height 13¾ in.; 35 cm

#### PROVENANCE

Sotheby's New York, May 4, 1984, lot 5

This figure was modelled originally at Sèvres in 1758 after Falconet's celebrated 'Baigneuse', exhibited at the Salon in 1757, and now in The Louvre, Paris. The porcelain model appeared in three sizes: 19, 35 and 75 cm. high; and in 1774, a

second figure, 'La Baigneuse aux Roseaux', was modelled by Simon-Louis Boizot, also in three sizes, to form the pair. Since the present example is in hard-paste porcelain, it would seem likely that it was made after the creation of the second 'Baigneuse' figure, and intended to form one of those pairs of figures.

Examples of the model, also called 'La Nymph qui descend au Bain', are illustrated in Émile Bourgeois and Geo. Lechevallier-Chevignard, *Le Biscuit de Sèvres*, pl. VI, no.91; and George Savage, *Seventeenth and Eighteenth Century French Porcelain*, pl. 76, where the author indicates that the model was "widely copied at other European factories", including Meissen, Ludwigsburg, Berlin and Copenhagen.

\$ 5,000-7,000

### A Sèvres white biscuit group of 'Le Pas de Cinq' circa 1766

modelled by Étienne-Maurice Falconet, as five figures dancing on a mound base applied with flowers and leaves, incised B. height 8½ in.; 21.6 cm

See note to lot 1052.

\$ 4,000-6,000



1052

1053

1054



1055



1055

**A PAIR OF CHINESE EXPORT FAMILLE-ROSE HEXAGONAL JARDINIÈRES**  
circa 1740

each supported on a pierced flared foot, each side molded with recessed panels painted with flowering branches, *lingzhi* and fruits in various vessels, reserved on a striated pale blue ground interspersed with cloud scrolls and flowerheads under an everted rim  
width 15 in., 38 cm

Similar examples were sold in our London rooms on April 8, 1997, lot 118, and at Christie's London, October 30, 1989, lot 23.

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

1056

**A pair of Chinese export famille-verte 'chrysanthemum' saucer dishes**  
circa 1730

each fluted dish painted in center with a large chrysanthemum with petals in pale peach, iron-red, aubergine and green colors, the well and rim with vignettes of flowering branches alternating with panels of chrysanthemum blossoms over a peach-colored diaper ground  
diameter 10½ in.; 26.8 cm

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

1057

**A pair of Chinese export famille-rose sauce tureens and covers**  
circa 1760

each of scallop shell shape set with two compressed peach-form handles, the exterior painted with large floral sprays and butterflies, the cover similarly decorated and surrounded by a pomegranate and foliate-scroll border, all surmounted by a molded *lingzhi* knob  
width 7¾ in.; 19.7 cm

**PROVENANCE**

Christie's London, March 30-31, 1983, lot 390

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



1056



1057



A rare and large Chinese famille-rose figure of an elephant  
Late 18th / Early 19th century

modeled standing foursquare with head turned to one side and slightly lowered, molded with light wrinkles throughout the body, wearing a large iron-red ground cloth painted with a gilt dragon pursuing 'flaming pearls' painted on each side within a green border terminating in multi-colored tassels, fastened by a similarly colored harness with gilt-edge, all beneath an oval-shaped pink

flower-patterned cloth with blacked silver and gilt border, the front of the simulated shagreen saddle raised, all surmounted by a compressed yellow-ground *gu*-form vase painted in the mid-section with blue dragons amidst floral sprays height 15½ in.; 38.4 cm

PROVENANCE

Sotheby Parke Bernet Monaco, February 13, 1983, lot 359  
Aveline et Cie., Paris  
Collection of Mrs. Charles B. Wrightsman  
Sotheby Parke Bernet, January 25, 1989, lot 218

Rebuses are fundamental to Chinese art and their patrons. The visual pun for elephant, *xiang*, and a vase on its back, *ping*, refers to *tai ping youxiang*, meaning 'peaceful times'. Further discussion on this topic see Terese Tse Barthomomew, *Hidden Meanings in Chinese Art*, San Francisco, 2006, pp. 237-238.

A figure which appear to form the pair to the present example was sold at Christie's London, October, 31, 1977, lot 85. Two related examples are illustrated in Xu, Huping, ed. *Treasures in the royalty: the official kiln porcelain of the Chinese Qing dynasty*, Shanghai, 2003, pp. 286-287.

\$ 15,000-25,000



1058



1059

1059

**A pair of Venetian rococo blue-lacquered armchairs, circa 1750**

each with pierced back and seat covered in blue silk.  
height 36 in.; 91.5 cm

**PROVENANCE**

Mallett, London

Lacquered armchairs of comparable design, including one from a set in Ca' Rezzonico, Venice, are illustrated in G. Morazzoni, *Il Mobile Veneziano del '700*, Milan 1958, figs. CXXXII b and CXXXIII c.

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

1060

**A pair of Louis XV green-painted bergères en cabriolet, circa 1750**

Indistinctly stamped, painted with flowers and covered in floral cream silk.  
height 36 in.; 91.5 cm

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



1060

1061

A pair of Chinese 'blanc-de-chine' 'Buddhist lion' joss stick holders  
Qing dynasty, Kangxi period

each modeled with one paw resting on a pierced brocade-patterned ball above rectangular bases  
height 10½ in.; 26.7 cm

Compare similar examples in the Hickley collection, illustrated in Rose Kerr and John Ayers, *Blanc de Chine: Porcelain from Dehua*, Chicago, 2002, pls 90 and 91.

\$ 2,000-3,000

1062

A Chinese 'blanc-de-chine' hound  
18th century

modeled in a seated pose with a puppy to one side with one front paw raised on a rectangular base  
height 6¾ in.; 16.2 cm

A similar example, later enameled by Ignaz Preissler (b. 1676-1741) was sold at Sotheby Parke Bernet on February 24th, 1978, lot 49.

\$ 2,500-3,500

1063

A pair of Continental white biscuit figures of maidens  
19th century

each scantily-clad figure modelled seated on a circular mound base.  
heights 13½ and 14 in.; 34.3 and 35.6 cm

\$ 3,000-5,000



1061



1062



1063



1064

1064

Two Canton famille-rose 'elephant' candlesticks  
mid-19th century

each modeled as a caparisoned elephant supporting a *gu*-form vase, the body painted with iron-red and gold, the caparison painted with scrolling foliage and flowers reserved on a gilt ground, the undersides each inscribed with one character, one with *yü*, the other with *zhou*, which combined to read 'universe'  
height 7¼ in.; 18.4 cm

\$ 2,000-3,000



1065

1065

A pair of Chinese export figures of spaniels  
late 18th / early 19th century

each modeled seated with tail to one side, head turned with mouth open and wearing a bell around the neck, dappled in dark brown on white, each with applied labels of *Collection Héliot Fils, Paris*  
height 6¾ in.; 17.4 cm

**PROVENANCE**

Héliot Fils, Paris

\$ 3,000-5,000



1066

1066

A large Chinese famille-rose jardiniere  
late 19th / early 20th Century

painted with two exotic birds perched on a flowering prunus tree among peonies  
diameter 20 in.; 50.9 cm

\$ 4,000-6,000

1067

A French (Gobelins) Tapestry, from the series 'Les Nouvelles Indes', after designs by François Desportes, probably woven by Cozette Fils, circa 1790

13 ft. 9 in. by 11 ft. 11½ in.; 4.2 m. by 3.6 m.

**PROVENANCE**

Ader Picard Tajan, Paris, June 14, 1983, lot 212 A

**RELATED LITERATURE**

M. Maurice Fenaille, *État général des Tapisseries de la Manufacture des Gobelins*, Paris, 1903, vol. II, pp. 371-398

\$ 30,000-50,000





1067

This magnificent tapestry originally formed part of a set of eight tapestries depicting the exotic nature and inhabitants of the Dutch colony of Brazil. Count John Maurice of Nassau-Siegen (d. 1679), the Dutch governor in Brazil between 1637 and 1644 and an official of the Dutch East Indies Company, was particularly interested in recording the 'wonders of the New World' and commissioned various artists, botanists and doctors to record the local flora, fauna and inhabitants. He invited Albert Eckhout (d. 1664) and Frans Post (d. 1680) to travel through Brazil between 1637 and 1644 on an expedition with him and collect sketches and make oil paintings of their views of the country. Eckhout focused on the figures and vegetation and Post on the landscapes. On his return to Europe in 1644,

the Count asked the artists to prepare cartoons for a tapestry series from their sketches which they completed before 1652. He commissioned Maximiliaan van der Gucht (d. 1689) from Delft to weave a tapestry set for his cousin Frederick William, Elector of Brandenburg, and a second set for himself in 1667 (both now lost). He then presented to King Louis XIV thirty-four paintings and the eight cartoons for the series of 'Les Anciennes Indes' in 1679. An inventory of 1681 lists them as '*huit grand tableaux [...] représentant des figures d'hommes et de bêtes de grandeur naturelle, plusieurs plantes, fruits, oyseaux, animaux, poisons et paysages de Brésil*'. Louis XIV was so impressed by the cartoons that he commissioned the Royal Gobelins workshops to produce tapestries after the designs in 1687

but not before he had Jean-Baptiste Belin de Fontenay (d. 1715), François Bonnemer (d. 1689), René-Antoine Houasse (d. 1710) and Jean Baptiste Monnoyer (d. 1699) retouch them.

The present weaving, *Le Chameau*, forms part of a set of tapestries known as *Les Nouvelles Indes* woven after the aforementioned cartoons that were later reproduced and modified by François Desportes. This particular subject does not appear on the market frequently, in comparison with other subjects from the set.

The border (which is associated) probably comes a Beauvais tapestry and was a design that was repeated and used to frame a variety of pastoral and mythological tapestries produced during the second half of the 18th century.



1068

1068

A pair of Chinese underglaze blue, copper-red and celadon ormolu-mounted baluster jars and covers  
19th century

each painted with fruiting branches of pomegranates, finger citrons and peaches in copper-red and underglaze blue, the base, rim and cover later mounted in ormolu, now mounted as a lamps  
height 19 in.; 48.3 cm

\$ 6,000-9,000

1069

A Chinese ormolu-mounted iron-red baluster vase  
late 19th century

the bulbous body supported on a splayed foot, rising to a waisted neck and flaring rim, painted with the 'Eight Buddhist Emblems', scrolling lotus and *shou* characters, the interior turquoise, now mounted as a lamp  
height of vase 15¼ in.; 38.7 cm

\$ 3,000-5,000



1069

1070

A pair of Chinese yellow-ground famille-rose jars and covers  
20th century

each painted with birds among blossoming floral branches and rockwork, the base with apocryphal *Tongzhi* mark  
height 18½ in.; 47 cm

\$ 1,500-2,500



1070

1071

A Louis XV cream-painted canapé  
en corbeille, circa 1750

Covered in coral decorated floral cream silk.  
height 37½ in.; width 57½ in.; depth 24½ in.; 95  
cm; 146 cm; 62 cm

**PROVENANCE**

Christie's New York, November 22, 1980, lot 177

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



1071

1072

A pair of Louis XV giltwood fauteuils  
à la reine by Pierre Nogaret, circa  
1750

each covered in pale yellow silk, stamped  
*NOGARET A LYON*.  
height 39½ in.; 100 cm

**PROVENANCE**

Lady Deterding  
Sotheby Parke Bernet, Monaco, February 7, 1982,  
lot 318

Pierre Nogaret (1718-1771), *maître* 1745 in Lyon

Nogaret was born in Paris and trained there  
before removing to Lyon in 1743, where he  
established the most important 18th-century  
joinery workshop outside of Paris. He exerted  
an enormous influence on the local school of  
*menuisiers* and was himself somewhat influenced  
by design trends from across the Alps in  
Piedmont and the Veneto.

The collector and philanthropist Lady Olga  
Deterding (1926-1978) was the daughter of Royal  
Dutch Shell founder Sir Henri Deterding, and a  
prominent London society figure of the 1960s  
and 70s.

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



1072



1073

**A pair of Louis XV giltwood bergères à la reine by Tilliard, circa 1755-60, stamped TILLIARD**

upholstered in coral decorated floral cream silk, carved with rockwork centered by a heart, the backs carved.  
height 41 in.; width 32 in.; depth 27 in.; 104 cm; 81 cm; 68.5 cm

**PROVENANCE**

Collection de M.X., sold, Sotheby Parke Bernet, Monaco, June 24-25, 1984, lot 3123

Jean-Baptiste I Tilliard (1685-1766), or Jacques Jean-Baptiste Tilliard (1723-1797), *maître* in 1752

**\$ 120,000-180,000**

The carving on this exceptional pair of bergères is very typical of Tilliard's work, in particular the heart-shaped cartouches centering the top and seat rails and surmounting the legs which, although not exclusive to the maker, are viewed as almost a trademark characteristic.

A pair of beechwood bergères of almost identical model by Tilliard, en suite with a pair of fauteuils, is in the Wrightsman Collection (ill. F.J.B. Waston, *The Wrightsman Collection Furniture*, Vol. I, p.66, no.47). Another very similar armchair of slightly later date is illustrated in B.G.B. Pallot, *L'Art du siège au XVIIIe siècle en France*, Paris, 1987, p. 93. A similarly carved canapé from the Linsky Collection in the Metropolitan Museum of Art, New York, is illustrated B. Pallot, *op. cit.*, p. 94, and a further related bergère was sold Sotheby's New York, May 21, 1994, lot 147.

The Tilliard family was one of the most important and oldest dynasties of chairmakers in Paris, based in the Rue de Cléry in what is now the second *arrondissement*. Jean-Baptiste's father and brothers, as well as his son, were all in this business. After the death of his father in 1728, he became *Maître Menuisier du Garde-Meuble du Roi* and a regular supplier to Versailles and other royal palaces. His distinguished clientele included the prince de Soubise, the ducs d'Aiguillon, d'Antin, Sully, the duchesse de Mazarin, Louise-Élisabeth de Parme as well as the comte d'Évreux and M. d'Argenson. His son Jacques Jean-Baptiste, also referred to as Jean-Baptiste II, worked closely with his father and although received master in 1752, he did not officially register with the guild until 1764, when he took over the workshop upon his father's retirement. He continued to use the same stamp as his father's, so in many instances it is impossible to determine authorship of signed works with certainty, though by the late 1750s, Jean-Baptiste II began incorporating decorative elements of the nascent Neoclassical style which he would assimilate fully during the reign of Louis XVI.



Fig. 1 Bergère of almost identical model from the Wrightsman Collection



1073







1074

**A pair of English silver four-light candelabra,  
C.J. Vander Ltd., London, 1983**

after the model by Paul de Lamerie now in the Gilbert  
Collection, at the Victoria and Albert Museum

*marked on base rims and tops*

329 oz; 10232 g

height 17 $\frac{1}{8}$  in.; 43.5 cm

**PROVENANCE**

Ordered by Howard B. Keck from C.J. Vander Ltd., London,  
1983

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



1075

1075

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**A George III giltwood mirror, circa 1760**

carved with leafy branches and headed by a Chinese figure.

height 66 in.; width 31 in.; 167.5 cm; 79 cm

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

1076

---

**A Chinese export assembled part dinner service circa 1760-70**

each piece painted in the center with flowering branches issuing from rockwork, within an iron- and gilt ground band reserved with lotus petals on the cavetto, the rim with scattered flower and fruit sprigs and gilt spearhead border, comprising: two sauce tureens and covers, a sauce boat, twelve circular soup plates, four scalloped soup plates, seven scalloped dinner plates, seventeen octagonal dinner plates, nine platters in various sizes and a circular charger, **together with** a set of similarly decorated plates with foliate scroll border on the cavetto, comprising: twelve scalloped dinner plates, ten scalloped soup plates, two scalloped saucer dishes, one oval platter and two circular chargers. *82 pieces* length of largest platter 17¾ in.; 45.1 cm

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

1077

---

**A large Chinese export famille-rose platter circa 1775**

of canted rectangular form with barbed rim, the center painted with large flower sprays in pink, yellow, green, purple and blue enamels and iron-red, the rim with a key fret border length 19 in.; 48.3 cm

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

1078

---

**A pair of Chinese plates late 19th century**

each painted in the center in iron-red with a *ruyi* surrounded by ribbons, the cavetto and rim painted with 'Three Abundances', bats and *shou*-character in lime green enamel diameter 9½ in.; 24.5 cm

**\$ 1,500-2,000**





1076



1077



1078



1079

1079

A Chinese export famille-rose  
'pseudo tobacco leaf' part dinner  
service  
circa 1785

each piece painted in underglaze-blue and  
famille-rose enamels, the center decorated  
with flowers among curling serrated leaves with  
*mons* devices, comprising: a tureen stand, two  
rectangular platters and fourteen plates, 17 pieces  
length of largest 15½ in.; 38.4 cm

\$ 10,000-15,000



1080

1080

A set of six Chinese export 'tobacco  
leaf with birds' pattern plates  
circa 1785

each painted in the center with two pheasants  
among branches and leaves, within a scalloped  
rim  
diameter 9¼ in.; 23.5 cm

**PROVENANCE**

Christie's London, March 7-8, 1984, lot 591

\$ 6,000-8,000



1081

1081

A rare and large Chinese export  
'tobacco-leaf and phoenix' fishbowl  
Qing dynasty, Qianlong period

stoutly potted with wide bulbous body rising to an everted lip, set with applied biscuit lion-mask handles, the exterior painted with two large phoenix birds with heads turned facing each other among large puce flowers and serrated leaves in vivid colors, the interior painted with fish, blossoms and water plants  
width across handles 26½ in.; 67.3 cm

PROVENANCE

Sotheby's London, November 19, 1985, lot 177

\$ 15,000-25,000

1082

Twenty-four Chinese export  
'tobacco leaf' pattern plates and  
soup plates  
circa 1785

each painted in the center with a large yellow and puce flower, surrounded by a large underglaze-blue tobacco leaf, all within a scalloped rim, comprising: twenty-one plates and three soup plates. 24 pieces.  
diameter of 8¾ in.; 22.2 cm

\$ 20,000-30,000



1082



1083



1084



1085

1083

Three Chinese export famille-rose  
figures  
late 18th / early 19th century

each wearing colorful robes, comprising *He Xiangtu* and *Guandi* and a figure of a seated boy holding a *ruyi* on one hand, later mounted holding a gilt-bronze eagle and wearing a gilt-bronze foliate hat  
height of tallest 8¾ in.; 22.6 cm

**PROVENANCE**

Figure of *Guandi*: Sotheby's Monaco, June 23, 1985, lot 634

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

1084

**A Chinese famille-rose figure of Kuixing  
18th century**

modeled standing on one leg atop the head of a dragon-fish rising from waves, the other leg kicked behind, wearing a brightly enameled yoke and a ribbon tied belt around a tiger-skin garment draped around the waist, the left arm holding a bushel-measure close to the bare chest, the right arm raised holding a pen, the face and neck painted in blue enamel with white spots, the back of the head unglazed with traces of red pigment  
height 10<sup>3</sup>/<sub>8</sub> in., 26.5 cm

Compare a nearly identical pair to the present example sold in our London rooms, May 9, 1989, lot 187.

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

1085

**A pair of massive Chinese famille-rose fishbowls  
20th century**

each painted on the exterior with large lotus plants emerging from a pond with ducks and goldfish, the interior painted with goldfish and water plants  
diameter 24<sup>3</sup>/<sub>8</sub> in.; 61.9 cm

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

1086

**A pair of Louis XVI style gilt-bronze and white marble two-light candelabra**

each in the form of a putto on an athenienne base.  
height 18 in.; 46 cm

**PROVENANCE**

Jacques Perrin, Paris, January 18, 1984

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

1087

**A French terracotta group of Venus and Cupid after Etienne Maurice Falconet, in 18th century style, bearing the signature FALCONET**

height 18 in.; 46 cm

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



1086



1087



1088

1088

**A Chinese export famille-rose part dinner service  
circa 1760**

each piece painted with three large peonies issuing from rockwork among flowers, on a scroll-shaped panel extending from right to left, comprising: twenty-three plates, ten soup plates, four small chargers and a large charger, 38 pieces diameter of largest 12½ in.; 31.7 cm

**PROVENANCE**

Collection of Florence J. Gould, Cannes, France  
Sotheby Parke Bernet Monaco, June 27, 1984, lot 1429 (part lot)

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



1089

1089

**A set of eight Chinese export armorial plates  
circa 1745-50**

each painted in the center with the arms of van Reede van Oudtshoorn and Boesses accollé, the rim decorated with scrolling acanthus leaves and loops in gilding diameter 8⅞ in.; 22.5 cm

Pieces from this service are rare. Two larger examples in the collection of the Rijksmuseum, Amsterdam, and another excavated fragment from Utrecht appear to be the only published examples. The coat of arms belong to Pieter van Reede van Oudtshoorn (1714-1773) and his wife Sophia Boesses (1720-1791), who married on 18th of January, 1741. Pieter van Reede van Oudtshoorn was a crime officer in the Cape Colony in 1741, who later became the vice-governor in 1760, and entitled Lord of the manor in 1766. Sophia was a member of the Boesses family, which rose to political prominence in the late 18th century in the Netherlands. For further discussion, see Dr. Jochem Kroes, *Chinese Armorial Porcelain for the Dutch Market*, Zwolle, 2007, cat. no. 229.

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

1090

A pair of Chinese famille-rose and ormolu lamps, the porcelain 18th century, the ormolu circa 1870

height 20 in.; 51 cm

\$ 6,000-8,000



1091

A Chinese famille-rose octagonal jardiniere late 19th century

each side painted with various 'hundred antiquies', blossoming branches and animals, the neck with *ruyi*-head lappets under alternating blue and pink diaper ground panels, the mouth rim with fruit and flower sprigs

height 11½ in.; 29.2 cm

\$ 5,000-7,000



1092

A pair of Chinese turquoise-ground jardinières and a pair of underdishes late 19th / early 20th century

each jardinière painted with a songbird perched among wisteria and pink roses below the *Dayazhai* (Studio of Great Elegance) mark and oval *tiandi yijia chun* (heaven and earth enjoying spring as one), the bases of both jardinières and underdishes with a four-character *yongqing changchun* (eternal joy and everlasting spring) mark

height of jardinière 7 in.; 17.8 cm

\$ 10,000-15,000





1093

1093

**A pair of biscuit portrait medallions of Marie Antoinette and Louis XVI late 18th/early 19th century**

*probably French, each circular plaque dipped in blue and applied with the medallions in relief, with giltwood frames. 4 pieces.*

diameters of plaques 4¾ in. and 5¼ in.; 12 cm and 13.3 cm

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

1094

**A Louis XVI ormolu and white marble mantel clock, circa 1785**

in the form of an obelisk, the dial signed *PIOLAINE A PARIS*.

height 21½ in.; 54.5 cm

**PROVENANCE**

Sotheby Parke Bernet, New York, October 31, 1981, lot 292

A similar clock in *bleu turquin* marble is in the Louvre, ill. in Tardy, *La Pendule française*, Paris 1962, Vol.II, p.128. Another example is in the Musée Carnavalet, Paris, and a further related clock was in the collection of Akram Ojeh, sold Sotheby's Monaco, June 25-26, 1979, lot 17.

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



1094

1095

**A pair of Bohemian Lithyalin obelisk-shaped vases and covers, circa 1830**

enameled with white flower sprays.

height 10 in.; 25 cm

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



1095



1096

A pair of Louis XVI style ormolu, cut-glass, and rock crystal three-branch candelabra

height 19½ in.; 49.5 cm

\$ 6,000-9,000



1096

1097

A Louis XVI ormolu-mounted mahogany console desserte, circa 1780

with white marble top and undertier.

height 32½ in.; width 55 in.; depth 17 in.; 82.5 cm; 140 cm; 43 cm

**PROVENANCE**

Probably Rosenberg and Stiebel, New York

\$ 15,000-20,000



1097

1098

An American silver-gilt Audubon pattern part flatware service, Tiffany & Co., late 20th century

engraved with initial K, comprising:

- 18 butter spreaders
- 16 cocktail forks
- 36 teaspoons
- 18 soup spoons
- 18 bouillon spoons
- 18 ice teaspoons
- 4 serving forks
- 4 serving spoons
- 132 pieces
- 143 oz 5 dwt weighable
- 4453.5 g

\$ 6,000-9,000



1098

1099

A Royal Copenhagen 'Flora Danica' oval soup tureen, cover and stand modern

standard printed and painted factory marks, shape numbers 20 3560 and 20 3561. length of stand 16 in.; 40.6 cm

\$ 5,000-7,000

1100

A set of eighteen Royal Copenhagen 'Flora Danica' soup plates modern

standard printed and painted factory marks, shape number 20 3545. diameters 9¾ in.; 24.8 cm

\$ 5,000-7,000

1101

A set of twelve Royal Copenhagen 'Flora Danica' soup cups and saucers modern

standard printed and painted factory marks, shape numbers 20 3612. diameters of saucers 6¾ in.; 17 cm

\$ 6,000-7,000

1102

A pair of Royal Copenhagen 'Flora Danica' wine coolers modern

standard printed and painted factory marks, shape numbers 20 3571. heights 6½ in.; 16.5 cm

\$ 2,000-3,000

1103

A group of Royal Copenhagen 'Flora Danica' wares modern

comprising: a square shaped dish, a leaf-shaped dish, six reticulated 9-inch plates, eight bread and butter plates and a sugar bowl and cover, standard printed and painted factory marks, shape numbers 20 3510, 20 3540, 20 3554, 20 3552 and 20 3582.

\$ 3,000-5,000





1100

1102

1099

1103 (PART)

1102

1101

1101

1103 (PART)

1104

A pair of Canton famille-rose bottle vases  
20th century

each painted with the twelve animals of the Chinese zodiac in landscape among pine trees, floral branches and rockwork, now mounted as lamps  
height 16¾ in.; 42.7 cm

PROVENANCE

Christie's London, March 30-31, 1983, lot 166

\$ 4,000-6,000



1104

1105

A Chinese underglaze-blue and copper-red  
glazed jar  
Qing dynasty, 17th century

painted with a continuous scene of six horses, their coats variously patterned in landscape with rockwork and pine tree, now mounted as a lamp  
height 9¼ in.; 23.5 cm

PROVENANCE

Christie's London, March 7-8, 1984, lot 370

\$ 3,000-4,000



1105



1106

1106

A pair of Chinese famille-rose vases  
late 19th / early 20th century

each of cylindrical form below a waisted neck, painted with floral branches above a lappet border around the foot, now mounted as lamps  
height 17⅞ in.; 45.5 cm

\$ 3,000-5,000



1107

1107

A German Neoclassical ormolu and cut-glass  
twelve-light chandelier, circa 1810

in the manner of Werner & Mieth, Berlin.  
height 36 in.; diameter 35 in.; 91.5 cm; 89 cm

\$ 15,000-25,000





1108

An English Regency black and gilt  
japanned bookcase, early 19th  
century

height 91 in.; width 37 in.; depth 24½ in.; 231 cm;  
94 cm; 62 cm

**PROVENANCE**

Stair and Co., New York

\$ 8,000-12,000

1108

**A Louis XVI ormolu-mounted  
amaranth and citronnier secrétaire  
à abattant, circa 1780**

in the manner of Saunier, with a *bleu turquin*  
marble top.  
height 58 in.; width 40 in.; depth 17½ in.; 147 cm;  
101.5 cm; 44.5 cm

**PROVENANCE**

Sotheby Parke Bernet, Monaco, June 14, 1982,  
lot 497

Claude-Charles Saunier (1735-1807), *maître* 1752, was one of the leading *ébénistes* of the later Louis XVI period, and one of his noteworthy innovations was the use of *bois citronnier* (satinwood) on a group of *bonheurs-du-jour* and *secrétaires* from 1785. Although widespread in English furniture of the late Georgian era, satinwood was infrequently used by Parisian cabinetmakers, and Saunier often combined it with amaranth to exploit the contrast between the lighter and darker coloured veneers.

In 1787 Saunier supplied a satinwood *secrétaire* to Versailles for the Duc d'Harcourt, tutor to the Dauphin (sold Sotheby's London, November 12, 1965, lot 41; ill. in A. Pradère, *French Furniture Makers*, London 1989, p.368 fig.40). A virtually identical example was in the Alberto Bruni-Tedeschi Collection, sold Sotheby's London, March 21, 2007, lot 148 (30,000 GBP).

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



1109



1110



1110

A Chinese export famille-rose mug and two Canton blue and white kidney-shaped dishes  
the mug circa 1780, the dishes circa 1810

the mug of bell form with a splayed foot, painted with ladies and boys in a garden preparing for a cock fight, the dishes each decorated *in Sèvres style* with a central floral medallion reserved on a gilt and blue painted cross-hatched ground pattern

\$ 1,000-1,500



1111

1111

A Chinese export part dinner service  
circa 1770

each piece painted in purple *camaieu* with a bowknotted bouquet in the center, the cavetto with gilt strapwork border, the rim with floral sprays and further enclosed by an iron-red and gilt C-scroll and dot border, comprising: thirty-one dinner plates and twelve saucer dishes, 43 pieces  
diameter of dinner plates 9 in.; 22.9 cm

\$ 5,000-7,000



1112

1112

A set of four English Regency black and gold japanned side chairs

each with caned seat and yellow and cream striped silk cushion.  
height 33 in.; 84 cm

\$ 1,000-1,500



1113

A pair of Regency black and gold japanned armchairs, early 19th century

each with orange cushion.  
height 35 in.; 89 cm

\$ 2,000-3,000



1113

1114

Two Chinese 'trigram' octagonal bowls  
Tongzhi mark and period

each painted on the exterior with *bagua* in iron-red and gilding on each side, the interior turquoise, the base with *Tongzhi* mark in seal script  
width of larger 5 $\frac{5}{8}$  in.; 14.3 cm

\$ 400-600



1114

1115

A set of three French brass telescopic guéridons, 20th century, attributed to Maison Toulouse

height of tallest 27 $\frac{1}{4}$  in.; 69 cm

\$ 3,000-5,000



1115



1116

1116

**A Chinese famille-rose jardiniere  
19th century**

of inverted bell-form, the body painted with peonies in iron-red, yellow, white, and pink enamels issuing from rockwork  
height 14¼ in.; 36.2 cm

**\$ 2,500-3,000**

1117

**A pair of Charles X gilt and patinated bronze vases, circa 1830**

now mounted as lamps.  
height including black tôle shade 24 in.; 61 cm

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



1117

1118

**A pair of Chinese export yellow-ground famille-rose fishbowls  
late 19th century**

each molded and painted on the exterior in bright enamels with 'hundred antiques', the interior painted with fish and water plants, wood stands  
diameter 19 in.; 48.2 cm

A pair of examples of the same type was sold at Christie's London, March 23, 1987, lot 303.

**\$ 7,000-9,000**



1118





1119

1119

A pair of Empire style gilt and patinated bronze eight-light chandeliers

height 43 in.; diameter 28 in.; 109 cm; 71 cm

**PROVENANCE**

Sotheby's London, March 17, 1983, lot 291

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

1120

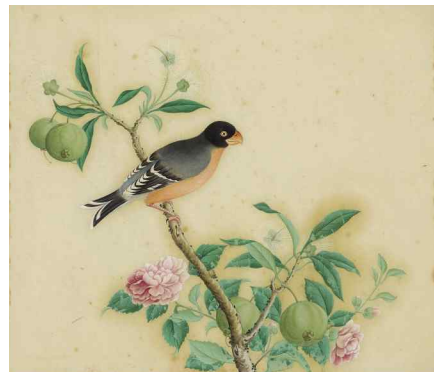
A pair of Empire style gilt and patinated bronze guéridons with malachite tops

height 28½ in.; diameter 17¼ in.; 72 cm; 44 cm

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



1120



1121

1121

**Nine Chinese export paintings of birds  
19th century**

*gouache on paper, each depicting exotic birds among flowering branches, framed and glazed*  
seven 15¾ by 17⅞ in.; 40 by 44.8 cm, two 11¾ by 13⅞ in.;  
29.9 by 39.7 cm

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

1122

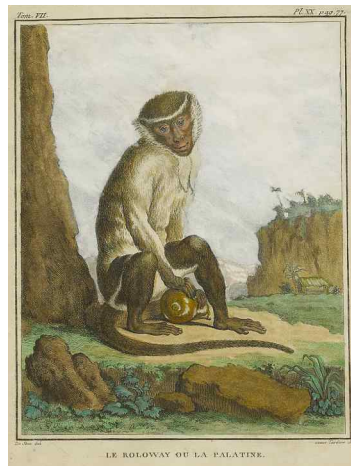
**A Chinese aubergine-glazed biscuit 'horse  
and monkey' group  
18th / 19th century**

*possibly a water dropper, modeled as a recumbent horse with head turned to one side, a yellow-glazed monkey holding a peach and a turquoise-glazed handled bottle vase on its back, wood stand*  
length 5¼ in.; 13.4 cm

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



1122



1123

1123

A set of six colored engravings of monkeys after Jacques de Sève (fl. 1742 - 17880), mid-18th century

in giltwood frames.  
height with frame 12½ in.; width with frame 15¾ in.; 32 cm; 40 cm

\$ 2,500-3,500

1124

A Chinese aubergine-glazed biscuit figure of a monkey late 19th / early 20th century

modeled seated with hands resting on crossed legs, incised with short strokes simulating fur  
height 6¾ in.; 17.3 cm

**PROVENANCE**

Christie's London, March 8, 1984, lot 641

\$ 2,000-3,000



1124



1125



1126

1125

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**A Meissen white figure of a lioness  
second half 18th century**

modelled recumbent with her tail curling over  
her left haunch, *faint crossed swords marks in  
underglaze-blue.*

length 10¼ in.; 26 cm

**PROVENANCE**

Sotheby's New York, May 4, 1985, lot 95

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

1126

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**A pair of large cast bronze figures of  
sejant lionesses, 19th century**

height 37½ in.; 95 cm

**PROVENANCE**

Sotheby Parke Bernet, Monaco, February 13,  
1983, lot 1260

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



1127

PRIVATE COLLECTION OF A LADY

A pair of French biscuit white  
figures emblematic of Asia and  
Europe  
late 18th / early 19th century

each modelled as a female figure seated with  
corresponding attributes.  
heights 13½ and 14½ in.; 34.3 and 36.8 cm

\$ 7,000-10,000



1127





1128

1128

**A Flemish (probably Brussels)  
tapestry of 'the Maypole', after  
David Teniers II  
circa 1730**

10 ft. by 13 ft. 8 in.; 3 m. by 4.2 m.

**PROVENANCE**

Galerie Chevalier, Paris, December 10, 1996

Some of the most widely distributed and popular later 17th/18th century Flemish tapestries were the 'Teniers' group, showing scenes of the life of country folk (Delmarcel, *op. cit.*, p. 352). Different workshops reproduced the original designs while incorporating their own amendments or additions to the compositions. 'The Peasant Feast', with peasants seated before an inn or farmhouse while others dance, is close to the designs of paintings of rural feasts by David Teniers II. Like the present weaving, the country folk in the paintings are usually occupied with various pursuits, games, or dancing around the maypole.

**RELATED LITERATURE**

H. C. Marillier, *Handbook to the Teniers Tapestries*, London, 1932, pl. 32

G. Delmarcel, *Flemish Tapestry*, Belgium, 1999, no. 13.6, pp. 354 and 360

**\$ 20,000-40,000**



1129

1129

**A German silver beaker and coin-inset tankard, late 17th and mid 19th century**

the beaker with matted surface by *Johann Beckert, Augsburg, circa 1680*, the base engraved *A.B.S. 1713*, gilt interior; the tankard with lobed body and cover inset with coins, the base engraved with foliate initials *A/BE* with "gewidmet von" (dedicated to) between, gilt interior, *maker's mark W. Weber* marked on bases  
 21 oz; 653 g  
 height of tankard 6½ in.; 16.5 cm

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

1130

**A North German silver-gilt beaker and cover, maker's mark CH conjoined in heart, circa 1690**

on three ball feet, chased with three classical profiles within laurel wreathes and separated by fruit bunches, matched on cover. Together with a silver example on four ball feet, chased with Bacchic scenes between embossed berried laurel borders with rams' head handles, the cover with bold scrolling flowers and putto finial, gilt interior, with *Hanau pseudo marks* and an *early 20th century Austro-Hungarian import mark*. 2 pieces.  
 marked on bases  
 22 oz; 684 g  
 height of taller 7¾ in.; 19.7 cm

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

1131

**A Continental silver dish, probably Portuguese, late 18th century**

shaped oval, the rim embossed and flat chased with shells, scrolls and acanthus  
*apparently unmarked*  
 55 oz; 1710.5 g  
 length 22¾ in.; 57.8 cm

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



1130



1131

PRIVATE COLLECTION OF A LADY

A Swedish transitional two-tone giltwood mirror by Samuel Bomansson, Stockholm, Circa 1770, stamped SB

Samuel Bomansson (1726-1771), master  
February 9, 1756  
height 86 in.; width 31½ in.; 218.5 cm; 80 cm

**PROVENANCE**

Ariane Dandois, Paris

**LITERATURE**

Torsten Sylven & Elsebeth Welander-Berggren,  
*Speglar. Spegelmakare & Fabrikorer i Sverige  
1650-1850*, Stockholm 2000, ill. p.99.

A slightly smaller mirror of almost identical design stamped by Bomansson was sold Stockholms Auktionsverk, December 4, 2012, lot 1593 (hammer price 80,000 Swedish krone).

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





1133

1133

PROPERTY FROM A FIFTH AVENUE COLLECTION  
(LOTS 1133-1136)

**Two gilt-metal snuff boxes, circa 1775 and  
circa 1820**

a Louis XVI oblong varicolor double opening box chased with trophies of the Arts and Sciences, love, gardening, and music on fluted ground; and a George IV rectangular box with fox hunting scene in relief, engine-turned between floral borders  
*second marked inside with pseudo hallmarks maker's mark I B*  
length 3<sup>5</sup>/<sub>8</sub> and 2<sup>3</sup>/<sub>4</sub> in.; 9.3 and 7 cm

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



1134

1134

**A silver-gilt-mounted basket-form enamel  
snuff box, circa 1745**

modeled as an oval basket of flowers, with raised gilt decoration on pale blue ground  
*marked on mounts with Paris discharge mark for 1744-50*  
length 2<sup>5</sup>/<sub>8</sub> in.; 6.7 cm

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



1135

1135

**A German silver-mounted Seven Years  
War table snuff box, probably Fromery  
Workshops, Berlin, circa 1763**

rectangular, with silvered reliefs on pale blue ground, the cover with a monument showing figures of Victory and Peace, the former raising one of three coats of arms to a palm tree, above a profile, hound, and emblems, the sides with chariots and figures of Victory, the interior of the cover with a celebratory poem, with the arms of Prussia, Austria, and Saxony and inscription about the peace treaty at Hubertsburg, Feb. 15, 1763  
*apparently unmarked*  
length 3<sup>1</sup>/<sub>4</sub> in.; 8 cm

The inscription refers to the long wished for peace signed on the 15th of February 1763 in Hubertsburg, which restored relations between the King of Prussia, Austrian Empire, and Saxony.

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



1136

1136

**A gilt and white enamel silver-mounted snuff  
box, circa 1745**

rectangular, decorated in "Fromery" style with raised gilt flowering foliage and birds on white ground  
*silver mounts with Paris discharge mark for 1744-1750*  
length 3 in.; 7.6 cm

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



1137

□ 1137 SOLD WITHOUT RESERVE

**A pair of French silver wine coasters, Marc Augustin Lebrun, Paris, 1819-1838**

with openwork borders of swans drinking from a fountain, cattails, and scrolling flowers

marked throughout

14 oz; 435 g

diameter 4¾ in.; 12 cm

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

△ 1138

**A pair of Provincial Louis XV silver chambersticks and two salvers, Aix and Marseilles, 1747, 1759, 1770, and circa 1770**

the first chamberstick with molded borders, the handle engraved with arms, *Jean-Joseph Bougarel, Aix, 1759*; the second with gadroon borders, *maker's mark CM?, Aix, 1747*; a shaped circular salver, initialed in center, *Ignace Colombier, Marseilles, 1770*; and another, similar, *possibly by the same, c. 1770*

58 oz; 1804 g

diameter of salvers approx. 12 in.; 30.5 cm

**PROVENANCE**

Museum of Fine Arts, San Francisco

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



1138

1139

PROPERTY FROM A FIFTH AVENUE COLLECTION  
(LOTS 1139-1143)

**A Louis XV varicolor gold snuff box,  
Germain Chayé, Paris, 1755**

rectangular, chased with trophies of bird hunting, music, gardening, love and war, on engine-turned sunray and sable grounds with single chased flowers at the angles

*fully marked inside base, cover and side,  
discharge and later control marks on rim*  
length 3½ in.; 8 cm

Germain Chayé is listed in 1755 at Pont au Change, *cautionné* by Jean-Charles Frémin, where he remained until 1786. Nocq, in *Le Poinçon de Paris*, p.251, notes his large output both of gold boxes and table silver.

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

1140

**A gold-mounted Japanese lacquer  
snuff box, circa 1800**

of oblong form of hiramakie lacquer, the end corners with pairs of bowed lacquer panels, all mounted *en cage*, the top with overlapping discs of swirled flowers and plants, the front and sides with a continuous landscape of a rocky coastline, the back with pine trees, the interior and base with mottled reddish brown and gilt nashiji lacquer

*apparently unmarked*  
length 3½ in.; 8 cm

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

1141

**A French Empire gold etui, Paris,  
circa 1800**

with chased borders of running foliage, base engraved with monogram, on engine-turned ground with stars and dots

*marked on rim, maker's mark not clear*  
length 4½ in.; 11.4 cm

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

1139



1140





1142

1141

1142

**A Louis XVI three-color gold etui,  
Nicolas-Jean-Baptiste Choconain-  
Delaunay, Paris, 1778**

with oval vignettes chased with a parrot, rabbit,  
love altar with pair of doves, and a hound by a  
monument, on engine-turned ground with stars  
and dots, plain base  
*marked on rim*  
length 4<sup>5</sup>/<sub>8</sub> in.; 12 cm

In *Le Poinçon de Paris*, p. 269, Nocq records  
Choconain-Delaunay at Pont au Change until  
1787 and notes a theft from him, on February 17,  
1782, which included 18 gold boxes for men and  
women, 12 etuis, 30 cane handles and jewelry.  
The culprit was not found.

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

1143

**A gold cane handle, circa 1765**

of baluster form chased with a youth kneeling  
before an emperor under a baldachin, with  
attendants in Eastern dress and an incense  
burner, buildings in the background, all within  
rococo drapery, Malacca shaft  
*apparently unmarked*  
height of handle 2<sup>3</sup>/<sub>8</sub> in.; height overall 36 in.; 6  
cm; 91.5 cm

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



1143



1144

1144

A pair of Louis XVI fauteuils à la reine by Lelarge, circa 1780

Jean-Baptiste Lelarge III (1743-1802), *maître* in 1775  
height 36½ in.; 93 cm

\$ 10,000-15,000

1145

A Louis XVI mahogany fauteuil à lyre, circa 1785

height 37 in.; 94 cm

The lyre back splat became an iconic element of the late Louis XVI neoclassical ornamental repertory and was exploited by many leading *menuisiers* of the period, notably Georges Jacob (1739-1814), seen on a *chaise voyageuse* bearing his stamp (ill. in P. Kjellberg, *Le mobilier français du XVIIIe siècle*, Paris 2002, p.462 fig.c), and a mahogany armchair supplied to the Grand Trianon (ill. M. Jarry, *Le siège français*, Paris 1973, p.257 pl.410).

\$ 6,000-9,000



1145



1146

A Louis XVI bonheur-du-jour by  
F. Schey, Circa 1780, stamped *F.*  
*Schey*

Fidelys Schey (d.1788), *maître* in 1777  
height 44¼ in.; width 43 in.; depth 18¼ in.; 112  
cm; 109 cm; 46 cm

Like many 18th-century Parisian *ébénistes*,  
Schey was of German origin, from Baden. His  
period of activity was cut short by his premature  
death, and he left a small but important corpus  
of high quality work in the mature Louis XVI style,  
primarily in mahogany with elegantly restrained  
gilt-bronze mounts, including a pair of games  
tables supplied to Fontainebleau in 1786.

\$ 20,000-30,000



1146

1147

PROPERTY FROM A FIFTH AVENUE COLLECTION

**A Swiss or German enameled gold circular box, maker's mark M & P crowned, circa 1790**

with concentric engine-turning, chased borders of green enamel leaves and opalescent beads, centered by multi-color enamel rosettes with sky blue enamel line borders

*marked inside base and cover M & P incuse with crown above and heart below, between two leaf motifs*

diameter 3 in.; 7.6 cm

This maker's mark is found on many gold boxes of the late 18th century. Serge Grandjean lists five boxes by this maker in the Louvre. (*Les tabatières du musée du Louvre*, nos. 601-606.) The Gilbert collection contains an exceptional automaton example with dancing girl on a tightrope and four bell carillon, see Charles Truman, *The Gilbert Collection of Gold Boxes*, no. 121, pp. 348-9.

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

1147



1148

**Two similar diamond-set varicolor gold circular boxes, Geneva, circa 1800**

the covers set with gouache on vellum miniatures of putti architects and musicians on banks of clouds, in diamond borders, engine-turned sides and base

*one by Louis Galopin II, the other maker's mark LP conjoined script incuse, the latter with French controls of c. 1800*

diameter 2 5/8 in.; 6.7 cm

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

1148



1149

**A Louis XVI enameled gold oval snuff box, Charles-Alexandre Bouillerot, Paris, 1778**

decorated with sepia trees, in the manner of moss agate on translucent pale pink ground, with simulated pearl borders on blue ground, the sides with chased laurel and bead garlands at intervals  
*marked inside base, cover, and side, and with discharge on rim*  
length 3⅓ in.; 8 cm

From a long line of goldsmiths, Charles Alexandre Bouillerot entered his mark in 1769, sponsored by his father Jean-Louis Bouillerot, living at rue des Arcis. He was elected garde in 1786 and 1787. He is listed at rue du Haut Moulin until 1785, rue de la Harpe from 1786-88, and quai Pelletier from 1789-91. The royal almanac of 1792 lists him as one of the 18 elected representatives for the Arcis area, as merchant goldsmith, former captain of the Voluntary National Guard, aged 57. Henry Nocq gives an account of an incident in which he sues a M. Dubail, agent of Grancher of le Petit Dunkerque, for the loss of a round box enameled "en agathe arborisee" in 1782. The enamel described is probably the same technique as the present box only with simulated stone background. It is interesting to note through this incident that he may have supplied boxes to le Petit Dunkerque, the fashionable marchand mercier of the time (Henry Nocq, *Le Poinçon de Paris*, vol. 1, pp. 164-165).

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



1149

1150

**A varicolor gold and enamel snuff box, probably German, circa 1815**

rectangular, the cover mounted with a classical scene within a border of running chased foliage, sides and base with turquoise enamel dots in a diaper and foliate pattern within blue enamel lines  
*apparently unmarked*  
length 3⅝ in.; 9.2 cm

**\$ 18,000-22,000**



1150

**A pair of Consultat fauteuils by Demay, circa 1800, stamped DEMAY RUE DE CLÉRY**

Jean-Baptiste Bernard Demay (1759-1848), *maître* in 1784.  
height 36½ in.; 93 cm

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

Like his contemporary Bernard Molitor, Demay became a master in the final years of the Ancien Régime and then successfully navigated the changing political and aesthetic landscapes of the Revolutionary and Empire periods. His early work was in the late Louis XVI taste, including a set of chairs supplied to Marie-Antoinette for the

Petit Trianon and a pair of fashionable balloon back *chaises à la montgolfière* (Paris, Musée Carnavalet). After the Revolution he adapted his style to the more pared-down forms of the Directoire and Consulate periods, and moved his atelier from the Faubourg Saint-Antoine to the traditional *menuisier* district in the Rue de Cléry, introducing the stamp that appears on the present lot.

A comparable unstamped pair of mahogany armchairs with identical lion's head terminals from the Kentshire collection was sold Sotheby's New York, October 18, 2014, lot 209 (\$22,500). A single *fauteuil* attributed to Demay of virtually identical model with scrolled back and lion's heads terminals was sold Christie's South Kensington, June 2, 2015, lot 19 (GB 7500).



1151, DETAIL



1151



1152, DETAIL OF TOP

1152

### An Italian Neoclassical straw marquetry table, late 18th century

with an inset alabaster top  
height 31 in.; width 18 in.; depth 13¾ in.; 79 cm;  
46 cm; 35 cm

The technique of straw marquetry is most often associated with France, and although it was mainly used for small boxes and objects, several 18th-century tables and writing desks veneered with straw marquetry are recorded in public and private collections. The same technique however is also known to have been practiced in Italy since the 16th century. During his Grand Tour in 1646, the diarist John Evelyn records a visit to a Milan convent where the nuns were crafting liturgical and devotional objects decorated with straw marquetry, and a Florentine lidded casket of c.1600 decorated with hunting and battle scenes in straw marquetry is in the Intarsia Museum in Sorrento (ill. A. Fiorentino, *Il Museobottega della Tarsia Ligneae*, Naples 1999, p.45).

This elegant small table is an exceptionally rare survival, and it is difficult to pinpoint with certainty where in Italy it was created. The Neoclassical inlaid ornament is particularly associated with late 18th century Lombard furniture design, and similar straw marquetry geometric and chevron-pattern decoration appears on a slant-front desk attributed to a Northern Italian hand in the Cleveland Museum of Art. Comparable inlay work does however occur throughout the peninsula, including Tuscany and Southern Italy. The amusing marquetry vignettes on the sides and back - depicting figures in exotic dress smoking, a European and Moorish soldier in combat, and a Chinese pavilion in a park - suggest a center familiar with North African and Levantine subjects such as Venice, Naples or Sicily, and indeed the Chinese pavilion seems to owe its inspiration in part to the King of Naples' *Palazzina Cinese* in the Favorita park outside Palermo, which dates from the same period as this table.

\$ 12,000-18,000



1152



1153

1153

**A German book-form cabinet of lithology, attributed to Johann Christian Neuber of Dresden, circa 1790**

three trays each with rows of eighteen polished oval convex hardstones, widely varied, richly colored and striated, some translucent, numbered in black ink and with pink ribbon pulls, the trays lined in buff baize and fitted in a brown leather book-form case, the spine with gilt-tooled classical foliage and entitled "Cabinet de Lithologie" above A, marbled interior and ends, totaling 52 specimens, *missing ring and booklet* length 7¼ in.; 18.4 cm

Several workshops both in Dresden and Augsburg produced "Schmuckstein-Kabinetts". A stone could be selected and fitted into the accompanying ring, chosen at whim or to match a clothing ensemble. The stones, often from Saxony, but also from abroad, were identified in the booklet provided. This set is close to numbers RK7-RK 11, all attributed to Neuber, in *Gold, Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, ed. Alexis Kugel, catalogue raisonné of Neuber's oeuvre, pp. 381-382. The present lot is closest to RK10, showing similar turquoise-edged trays, marbling, and book binding.

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

1154

PROPERTY FROM A FIFTH AVENUE COLLECTION  
**A gold-mounted agate snuff box, English or German, probably circa 1740**

of cartouche shape, carved of striated coffee-colored agate, molded gold borders, waved fluted thumbpiece, and waved interior rim *apparently unmarked* length 3 in.; 7.5 cm

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

1155

**An Italian hardstone circular box with micromosaic of a goldfinch, circa 1800**

the goldfinch perched on a tree stump sprouting berried twigs within a border of red beads, the mottled grey and black stone box with gilt metal mounts diameter 2⅞ in.; 7 cm

A similar mosaic attributed to Giacomo Raffaelli, Rome, circa 1790 is mounted in a silver box, Jeanette Hanisee Gabriel, *Micromosaics, Private Collections*, no. 125, p. 164.

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

1156

**A Continental gold snuff box with a micromosaic, probably German, circa 1815**

rounded rectangular, engine turned and chased with foliage at the angles, the cover later mounted with an early 19th century micromosaic of a Roman arch *marked with a lion rampant, S&Co in script, and another unclear* length 3⅜ in.; 8.6 cm

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

1157

**A French Empire gold and gem-set snuff box with a micromosaic, Nicolas Lecoufle, Paris, circa 1810**

of octagonal shape, chased with borders of gold foliage on matted ground, the base with an engine-turned panel, the cover mounted with an oval Italian micromosaic of two women with child and dog bordered by opals and diamonds *marked on base, side and cover* length 2⅝ in.; 6 cm

**PROVENANCE**

Chateau de Maulny, St. Souplets, Seine et Marne, France  
Sotheby's New York, June 16, 1988, lot 268

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



1154



1155



1156



1157



1158

1158

A pair of Italian Neoclassical Siena marble campana vases, 19th Century

height 24½ in.; 62 cm

\$ 8,000-12,000

1159

PROPERTY OF A PRIVATE COLLECTOR,  
PALM BEACH

A pair of Russian Neoclassical gilt-bronze five-light candelabra, Early 19th century

height 24¼ in.; 61.5 cm

**PROVENANCE**

Ariane Dandois, Paris

\$ 10,000-15,000



1159



**A pair of Italian Neoclassical white marble vases, Late 18th century**

one bearing the signature *F.A. Franzoni. Fecit. in Roma 1784*

height 22 in.; width of base 11½ in.; 56 cm; 29 cm

Born in Carrara, Francesco Antonio Franzoni (1734-1818) was one of the most important sculptors active in Rome in the second half of the 18th century specialising in the restoration of antique sculpture. He is best known for the

restoration and/or completion of works destined for the Museo Pio Clementino in the Vatican, notably the *biga* (two horse chariot) still displayed in the gallery that bears its name, and animal sculpture for the *Sala degli Animali*.

A white marble copy of an antique vase in the Pio-Clementino Museum attributed to Franzoni was sold Sotheby's London, Pelham, The Public and the Private, March 8, 2016, Lot 137.

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

1161 No Lot



1160



1162 (ACTUAL SIZE)

1162

**An Italian micromosaic landscape in silver-gilt frame, Barberi, Rome, circa 1820**

finely rendered in minute tesserae, depicting figures resting by a stream leading to a lake with castle on the left and city and mountain in the distance, in the manner of Claude Lorrain, *signed Barberi lower right*, mounted in a silver-gilt frame chased with stiff leaves, strut support, *apparently unmarked* length of mosaic panel 2¾ in.; length overall 4¼ in.; 7 cm; 11 cm

While it is most likely that this is the work of Gioacchino Barberi, the absence of an initial does not rule out the possibility that this was by his brother Michelangelo, who created the Triumph of Cupid tabletop for Russia, noted by Gabriel (see below) who mentions their collaboration.

Gioacchino Barberi (1772-1857), with a shop on Piazza di Spagna, specialized in mosaics of animals and battle scenes, working partly for the Russian Court. Among his most important works are a black marble and mosaic table top of 1840 showing the arms of the Rothschilds, and a micromosaic table, showing the battle of Kars for the Russian Court, sold Sotheby's New York, April 12, 2011 for \$1,986,500, a record for a micromosaic work. For a biography and list of pieces signed or attributed to him, see Jeanette Hanisee Gabriel, *Micromosaics, Private Collections*, Appendix, p.307.

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



1163

1163

**A pair of American 14k gold salts, peppers, and spoons, Gorham Mfg. Co., Providence, RI, circa 1910**

in rococo style, chased with scrolls, ruffled shells, and flowers, the spoons in the Cromwell pattern, each engraved on the base or back of handles *Countiss* marked on bases, the salts numbered *XDEE*, the peppers *XDEA* height of peppers 5 $\frac{1}{8}$  in.; 13 cm

The salt and pepper sets are engraved with the Countiss family name for Mr. and Mrs. Frederick D. Countiss, who were wed on September 10, 1910. Frederick Countiss was a former president of the Chicago Stock Exchange and was prominent in financial circles in Chicago and New York. Eleanor Countiss, his wife, was a Chicago socialite well known for her charitable activities. They resided at 1524 N. Lake Shore Drive, Chicago, Illinois, a mansion modeled after Le Petit Trianon, Marie Antoinette's palace at Versailles.

**\$ 12,000-15,000**

1164-1170 No Lot

End of Session One



THIS PAGE  
LOTS 1322 & 1521

SESSION  
TWO

NEW YORK  
SUNDAY  
22 APRIL 2018  
11AM

LOTS 1171-1584





1171

PROPERTY FROM A DISTINGUISHED PRIVATE  
EUROPEAN COLLECTION

**A Southern Netherlandish tapestry  
of the Birth of the Prince of Peace  
circa 1510-30**

10 ft. 2½in. by 7 ft. 9½in.; 3.1 m. by 2.4 m.

**PROVENANCE**

S. W. Wolsey, London

A tapestry of the same composition, but including more of the overall design, is illustrated in H. Göbel, *Wandteppiche*, vol. I, part II, 1923, no. 92 (illus), there attributed to the Brussels manufactory. The border, however, differs from the present one but is probably original to that weaving.

The inscriptions in Gothic script identify several of the figures including the mother/Anna (*paix*), the infant (*prince de la paiys*), an attendant (*léaulté*) and several allegorical figures (*foy*, *concorde* and *esperance*).

**\$ 18,000-22,000**



1172

PROPERTY FROM A PRIVATE COLLECTION

**A Brussels historical tapestry,  
possibly by Jan II Raes  
first quarter 17th century**

10 ft. 1 in. by 8 ft. 6 in.; 3.1 m. by 2.6 m.

The borders on this tapestry are very similar to those on a set of *The Story of Decius Mus* in the Spanish Royal collection that are signed by Jan II Raes and Jacob II Geubels (d. 1629) (in P. Junquera de Vega and C. Díaz Gallegos, *Catalogo*

*de Tapices del Patrimonio Nacional*, Madrid, 1986, vol. II, cat. 52, pp. 89-97). Jan II Raes is also known to have used identical borders on other tapestry sets. Raes belonged to one of the most important Brussels weaver's dynasties active between 1580 and 1650. He was granted the privileges in 1613 and 1629 and was burgomaster of Brussels 1634-35 (G. Delmarcel, *Flemish Tapestry*, Tiel, 1999, p. 368).

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

1173

PROPERTY FROM AN UPPER EAST SIDE  
COLLECTION (LOTS 1173-1177)

**An enameled gold and bloodstone  
mirror pendant set with jewels,  
probably French, third quarter 19th  
century**

in oval bloodstone frame set with four table-cut diamonds and suspending a baroque pearl, the top with a white enamel demi-putto above a diamond, the front panel decorated *en résille sur verre bleu* with partly translucent enamel, comprising a spray of lilies surrounded by branches of stylized roses and other flowers below an inscription on a ribbon and sunrays, the back with hinged mirror  
height 5 $\frac{7}{8}$  in.; 15 cm

The inscription reads "Ut vidi ut perii" (in the moment I saw you I lost my heart) taken from Virgil, book VIII of the Eclogues.

See a locket with this technique at the Victoria & Albert Museum M.65-1952 described as Europe, 1850-1900, gift of Dame Joan Evans.

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



1173

1174

**An enameled gold pelican pendant  
set with jewels, late 19th century**

modeled as a pelican in its piety with spread wings, white enameled plumage, three chicks feeding from its ruby covered breast, the wings set with crescents of rubies and emeralds, with seven baroque pearl pendants, most with white enamel bead collars and red bead terminals  
*struck with French owl control marks*  
height 3 $\frac{3}{8}$  in.; 8.6 cm

**PROVENANCE**

Otto Van Falke Collection, sold  
Rascher & Co., Zurich, June 5-6, 1928, lot 605,  
described as German, 17th century

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

1175

**A gold and enamel statuette of the  
Virgin Immaculata set with jewels,  
probably Austrian, late 19<sup>th</sup> century**

with blue enameled robe with ruby collar and translucent red cloak edged in diamonds, backed by a fiery aureole of white and red enamel set with rubies and diamonds and standing above an enameled serpent on a diamond-set crescent, all mounted on a square domed base *pavé* with lapis lazuli bordered in gold and set with three rubies and a diamond  
height 4 $\frac{1}{2}$  in.; 11.4 cm

**PROVENANCE**

Parke-Bernet Galleries, *Melvin Gutman Jewelry Part II*, October 17, 1969, lot 111, where it was described as late 17th century, later base

**EXHIBITED**

Norfolk Museum of Arts & Sciences, 1964-68

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

1176

**A gold enamel and rock crystal  
scent bottle set with jewels, late  
19th century**

of hexagonal drop shape, the mounts enameled in Renaissance style and set with table-cut rubies and diamonds, the interior rims with *champlevé* black enamel arabesques, with short gold chain with one enameled distance-piece  
height 4 in.; 10.2 cm

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

1177

**A gold and enamel Virgin and Child  
pendant set with jewels, probably  
Austrian, second half 19th century**

in circa 1600 style, centered by a seated figure of the Virgin in translucent blue robe holding scepter and the Christ child on her knee holding the orb, flanked by two obelisks set with crystals, surrounded by four diamonds in tall enameled pyramidal mounts, all in a strapwork frame with enameled leaves and buds, at the top the inscription *PTR-HUNGARI G.* and at the base a winged cherub head  
height 4 in.; 10.2 cm

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





1174



1176



1175



1177



1178

PROPERTY FROM THE PHILADELPHIA MUSEUM OF ART SOLD  
TO BENEFIT THE ACQUISITIONS FUND

**A Flemish historical tapestry  
circa 1600**

Possibly from the story of Alexander the Great  
10 ft. 10 in. by 12 ft. 9 in.; 3.3 m. by 3.9 m.

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



1179

PROPERTY FROM THE PHILADELPHIA MUSEUM OF ART SOLD  
TO BENEFIT THE ACQUISITIONS FUND

**A Flemish tapestry with a battle scene  
circa 1600**

Possibly from the story of Alexander the Great  
10 ft. 5 in. by 12 ft. 10 in.; 3.2 m. by 3.9 m.

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



1180



VIEW OF COVER

1180

PROPERTY FROM A WEST COAST PRIVATE COLLECTION

**An enameled gold and hardstone potpourri vase, probably German, second half 19th century**

the green aventurine bowl with molded collar and concentrically turned convex base, the gold triform base with three *champlevé* translucent enamel hippocamps, mounted with three acanthus-chased paw feet supporting an oak wreath applied with rams' heads from which rise enamel straps topped by smiling satyr masks below double serpent handles, the rim enameled with an inner border of blue and white Vitruvian scrolls and an outer border of anthemias, the pierced cover chased with theatrical masks on red and white enamel grounds, the center with an acanthus rosette and bunch of grapes finial, in fitted leather display case, the top bearing a title "Imperial Habsburg Emerald and Gold Cup Circa 1570-1610"

*apparently unmarked*  
height 4 $\frac{3}{8}$  in.; 11.2 cm

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

1181

### A French enameled ewer and basin in Limoges style, 19th century

the ewer painted with Bacchic scenes around the lower body and a Bacchic mask at front above midband, below spout and the foot with winged putti masks, the handle applied with white enamel beads and a gilt-metal scroll with lion's mask, the matching basin painted with Bacchic masks, winged putti masks, and grotesques linked by scrolling foliage

height of ewer 18 in., diameter of basin 15½ in.; 45.7 cm, 39.4 cm

\$ 8,000-12,000

1182

### Two French framed painted enamel allegories of "Banque" and "Navigation", Paul Louis Alfred Serre, Paris, retailed by Maison Ferdinand Barbedienne, last quarter 19th century

one inscribed to the reverse *Banque*, the other inscribed *Navigation* and each signed *A. SERRE Inv. 1883* to the lower left and *Maison BARBEDIENNE* to the lower right

height 7¾ in.; width 6¾ in.; 9.5 cm; 17 cm

Serre made his debut at the Paris Salon in 1869 producing Romantic images, as in the present lot, to satisfy the fashion of the time. The collaboration between Serre and Barbedienne can be seen in a large double-sided tabernacle probably made for the Paris International Exhibition of 1889, sold Christie's New York, April 24, 2001, lot 254 for \$99,500. Further collaboration can be dated to 1878, with a large Renaissance style gilt-bronze clock incorporating enameled plaques depicting Apollo, Diana, Dawn and Twilight, now in the Hôtel de Ville, Paris. In 1891, Serre painted plaques of Venus and Cupid for a cigarette case made by Barbedienne that was subsequently shown at the 1900 Paris exhibition.

\$ 8,000-12,000



1181



1182

A Meissen large equestrian figure of  
Augustus III  
mid-19th century

raised on a canted rectangular base, modelled on each side  
with the arms of Poland and Saxony, *crossed swords mark in  
underglaze-blue.*

height 22 in.; 55.9 cm

\$ 3,000-5,000





1184

PROPERTY FROM THE PHILADELPHIA MUSEUM OF ART SOLD  
TO BENEFIT THE ACQUISITIONS FUND

**A Franco-Flemish tapestry with the  
miraculous healing of Godefroy de Bouillon  
early 17th century**

9 ft. by 10 ft. 2 in.; 2.7 m. by 3.1 m.

This subject was inspired by the epic poem *Jerusalem Delivered* by Torquato Tasso (d. 1595), which was first published in 1581. The poem retraced the fictional account of the hero, Godefroy de Bouillon, and his Christian knights' combat against the Saracens who he captured in Jerusalem during the First Crusade. A popular theme in the 17th century and early 18th century, the tapestry cartoons were copied from engravings by Antonio Tempesta (d. 1630), Michel Lasne (d. 1667) and François Chauveau (d. 1676).

Another tapestry series of this subject, made in the second half of the 17th century, is in the Musée du Berry in Bourges and once adorned the castle of Villeperdue in Sainte-Thorette.

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



1185

1185

PROPERTY FROM A PHILADELPHIA COLLECTION  
(LOTS 1185-1187)

**An enameled gold and baroque pearl jolly  
cook musician figurine, probably German,  
late 19th century**

with happy ruddy face, dancing on one leg and playing a gold grid-iron with gold and pearl stick, the body and legs formed of one baroque pearl, with striped *champlevé* enamel collar, sleeves, leggings and pearl-capped green enameled cockaded hat, wearing a diamond pendant and mounted on a lapis lazuli panel above an ogee base, the front enameled with sepia putti dancing before a herm, the sides and back with swags and crossed cornucopiae, the base rim set with rose diamonds, with a fitted leather display case  
*signed underneath the base rim J.G script initials*  
height 4¼ in.; 10.8 cm

Reminiscent of the well-known jolly cook fiddler in the Green Vaults, inventory no. VI 88, described and illustrated in Dirk Syndram, *Gems of the Green Vault in Dresden*, p. 132. The latter, modeled probably after grotesques by Stefano della Bella, was likely made by the Huguenot Berlin goldsmith Jean Louis Girardet, whose works were marketed by the dealer Ferbecq of Frankfurt, op.cit.p.133.

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



BACK





1186

1186

**An enameled gold figurine of a merry reveler, probably German, late 19th century**

with grinning face and raised cup, dancing on one foot, wearing mother-of-pearl waistcoat and diamond-set hat, his frockcoat enameled with sprigs on white ground, mounted on later gold ogee base applied with four putto masks

*apparently unmarked*  
height 3½ in.; 9 cm

The enameling of the frockcoat recalls the work of Johann Heinrich Kohler in Dresden, in particular the Spanish Dancer, inventory no. VI 102, described and illustrated in Dirk Syndram, *Gems of the Green Vault*, p.134.

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

1187

**A silver, enamel, and hardstone Bacchus figurine, probably German, late 19th century**

seated cross-legged on a realistically enameled barrel, his ruddy face almost squashed by a bunch of pearl grapes which stem from the vine that encircles his head, his body formed of mother-of-pearl and chalcedony, with ruby belt and row of rose diamond buttons

*apparently unmarked*  
height 3 in.; 7.6 cm

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



1187



1188

△ 1188

### A Meissen group of lovers the porcelain circa 1746, the decoration later

modelled by Johann Joachim Kändler, the gallant seated with his right arm around the waist of his sweetheart on whose cheek he plants a kiss.  
height 4½ in.; 11.5 cm

#### PROVENANCE

Kate Foster Antiques, London  
Sotheby's London, April 14, 2011, lot 389

Kändler's work records for January 1746 states: '1 neues Groupppen, wie eine whol bekleidete Dame einem Cavallieur auf der Schooß sietzet und sich miteinander küßen, auf gehörige Weise zerschnitten...' [1 new group, where a fully-clothed lady sits on a gentleman's lap and who kiss each other, sectioned in a relevant manner...]

Groups of this model are illustrated in Rainer Rückert, *Meissner Porzellan*, plate 215, number 879; and in Dr. Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, Volume I, page 225.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was detected.

\$ 2,000-3,000



1189

△ 1189

### A Meissen figure of Pulcinella the porcelain circa 1748, the decoration later

modelled by Johann Joachim Kändler, in his characteristic dancing pose with raised left leg and right arm, raised on a mound base applied with leaves and a florette, traces of blue crossed swords mark.  
height 6¼ in.; 16 cm

#### PROVENANCE

Property of the late Mr. Hans Mettler of St. Gallen, Switzerland, sold, Christie's London, April 25, 1979, lot 103  
Christie's London, July 7, 1997, lot 373  
The Collection of Giovanni and Gabriella Barilla, sold, Sotheby's London, March 14, 2012, lot 125

Pulcinella's attributes are outlined by Andréa Perrucci in the 1699 edition of *Dell'arte rappresentativa premeditata ed all'improvviso* as cited in Meredith Chilton, *Harlequin Unmasked, The Commedia dell'Arte and Porcelain Sculpture*, p. 93: "Pulcinella should be equally ridiculous, in his whole appearance a very ungraceful figure, with a long, hooked nose, and in all his gestured squalid, dumb and stupid... Pulcinella wear[s] a sack in the manner of a peasant."

Examples similar to this model are illustrated in various sources including, Karl Berling, *Das Meissner Porzellan*, p. 41, fig. 28; Yvonne Hackenbroch, *Meissen and Other Continental Porcelain, Faïence and Enamel in the Irwin Untermyer Collection*, pl. 57, fig. 66; and in Ludwig Schnorr von Carolsfeld, *Porzellansammlung Gustav von Klemperer*, pl. 5, no. 580.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was detected.

\$ 1,000-1,500

1190

A German porcelain gold-mounted circular  
snuff box and cover  
circa 1760

possibly Meissen, the cover, the interior of the cover and the  
base each painted with a lady and companion in a garden  
setting, the sides painted with two couples in landscapes within  
rocaille-molded cartouches, the gold mount with an indistinct  
French control mark.  
diameter 3½ in.; 8.9 cm

\$ 3,000-5,000



1190

1191

A Spanish white creamware group of children  
circa 1800

probably Alcora, modelled as five children dressed in  
contemporary attire holding fruit and standing on a high rocky  
base.  
height 14½ in.; 36.8 cm

An Alcora creamware group of children modelled with similar  
physical attributes and also raised on a similar rocky  
base is illustrated in Jana Kybalová, *European Creamware*, fig. 164, p.  
183.

\$ 800-1,200



1191



1192



1193



1192

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

**A pair of Chinese famille-verte pear-shaped vases, now mounted as lamps  
Qing Dynasty, Kangxi Period**

each of pear form decorated around the body with four lobed cartouches each enclosing a mythical beast, the neck similarly painted with lotus cartouches, all reserved on a yellow and green diaper ground, now mounted as a lamp. heights of vases 12½ in.; 31.8 cm

**PROVENANCE**

Christie's London, October 5, 1995, lot 410

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

1193

**A pair of large Canton famille-rose vases  
19th century**

each of baluster shape and reserved with figural panels. heights 32¾ in.; 83.2 cm

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

1194

**A large pair of Meissen ormolu-mounted bowls and covers  
late 19th century**

each reserved on either side against the pink ground enriched with gilt *caillouté* decoration with a gilt-edged raised rococo cartouche depicting a couple in a landscape, and on the covers with floral and ornithological panels, *crossed swords marks in underglaze-blue*. height overall 17¾ in.; 45.1 cm

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



1194



1195



1195

A pair of gilt bronze-mounted powder-blue ground famille verte Chinese porcelain candelabra vases, 19th century

height 24¾ in.; 63 cm

\$ 10,000-15,000

1196

A pair of German Rococo gilt and silvered wall brackets

height 14¾ in.; width 14¼ in.; depth 8¼ in.; 37.5 cm; 36 cm; 21 cm

\$ 4,000-6,000



1196





1197

1197

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK CITY

A French four-fold painted canvas screen depicting a stylized view of the Pont Neuf and the Place Dauphine in Paris; the reverse decorated with foliate scrolls, 19th century

height 72 in.; width of each panel 21¾ in.; 183 cm; 55 cm

The scene is based on the popular satirical engraving *L'embaras de Paris (le Pont Neuf)* by Nicolas Guérard (c.1648–1719) depicting early 18th-century traffic congestion in central Paris.

\$ 5,000-7,000

1198

A Louis XV style porcelain-mounted tôle peinte and gilt-metal eight-light chandelier

height 30 in.; diameter 31 in.; 76 cm; 79 cm

\$ 5,000-8,000



1198

1199

A pair of Louis XV style gilt bronze two-light  
bras de lumière, circa 1900

composed of foliate scrolls, with leafy drip pans and urn-form  
nozzles, drilled for electricity.  
height 42 in.; 106.5 cm

\$ 2,500-3,500



1200

A pair of gilt bronze-mounted Chinese  
turquoise porcelain double carp vases, 19th  
century

Porcelain, gilt bronze  
height 17½ in.; 44.5 cm

\$ 3,000-5,000



1201

A Louis XV style gilt bronze-mounted  
Japanese lacquer and Chinese porcelain  
inkstand, the porcelain inkwells 18th century

Length 14¼ in.; 36 cm

**PROVENANCE**

Sotheby's Monaco, June 25-26, 1983, lot 160

\$ 2,000-3,000



1201







1202

1202

PROPERTY FROM THE PHILADELPHIA MUSEUM OF ART SOLD TO BENEFIT THE ACQUISITIONS FUND

A Flemish "Feuilles de Choux" tapestry with animals

second half 16th century

8 ft. 8 in. by 13 ft.; 2.6 m. by 4 m.

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

1203

A pair of German silver roosters, Ludwig Neresheimer & Co., Hanau, early 20th century

realistically modeled as fighting roosters, with cast and chased tail feathers

*marked on edge of wings*

136 oz; 4230 g

height of taller 17 in.; 43.2 cm

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

1204

A pair of American silver pheasants, Marshall Field & Co., Chicago, IL, first half 20th century

realistically modeled as pheasants

*marked underneath tail feathers*

62 oz; 1928 g

length of longer 16¾ in.; 42.5 cm

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

1205

A herd of five English and Dutch silver cow creamers, 20th century

in various sizes, three with bird-finials on hinged covers, two with red glass eyes

*marked underneath bodies, one with maker's mark M?, London, 1903 and four with modern Dutch marks*

37 oz; 1151 g

lengths from 5½ to 8½ in.; 14 to 21.5 cm

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



1203



1204



1205



1206



1207



1208



1208

□ 1206 SOLD WITHOUT RESERVE

A pair of gilt-bronze and patinated copper models of the Marly horses, late 19th/early 20th century

height 23 in.; 58.5 cm

\$ 5,000-7,000

1207

A pair of Régence style gilt bronze chenets, early 20th century

height 19 in.; 48.5 cm

\$ 4,000-6,000

□ 1208 SOLD WITHOUT RESERVE

A pair of Italian silvered mirrors

height 56 in.; width 34 in.; 142 cm; 86 cm

\$ 6,000-9,000

1209

A set of twelve engravings of various aloes in urns by Johann Wilhelm Weinmann (1683-1741)

in later painted frames.  
from an edition of *Phytanthoza Iconographia*,  
Regensburg 1737-45  
height with frame 19¾ in.; width with frame 14¾ in.; 50 cm; 37.5 cm

\$ 5,000-8,000

1210

A pair of Venetian Rococo  
polychrome lacquered wall  
brackets, mid-18th century

height 19¼ in.; width 13½ in.; 49 cm; 34 cm

\$ 4,000-6,000



1209



1210





1211

1211

---

A Chinese export famille-rose figure of a crane  
19th century

modeled perched on a green and brown tree-trunk base molded with *lingzhi*, the plumage lightly molded and enameled white with *grisaille* details, affixed to a wood base.  
height 22 in.; 56 cm

\$ 3,000-5,000

1212

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A Samson porcelain Chinese export-style large figure of a pheasant  
late 19th century

modeled perched with one claw raised on a multi-colored rockwork base with head turned to one side, the plumage brightly enameled with gilding.  
height 22¼ in.; 56.5 cm

\$ 2,000-3,000



1212

## A large Meissen white figure of a cassowary 20th century

modelled, after the 18th-century original by Johann Joachim Kändler, with a crest, elongated neck and incised overlapping feathers, standing on a tree stump applied with leaves, crossed swords mark in underglaze-blue, incised crossed swords and incised Weiss marks.  
height 51½ in.; 130.8 cm

The original version of this figure was modelled by Johann Joachim Kändler in September 1732, as his work records state: *'hingegen hat der Modeller Kentler.. den Vogel Casuarium in Lebensgröße poussiert und gefertigt.'* [For his part, the modeller Kentler... has modeled and made ready the bird known as the cassowary, life-size.] Samuel Wittwer illustrates this bird being displayed in the banqueting hall of the *Residenzschloss* in Dresden, circa 1920, in *The Gallery of Meissen Animals*, English version, p. 220, fig. 200, and notes on p. 186 that this model is "the largest of the animal figures preserved from the eighteenth century." This model is noted, *ibid.*, p. 332, as revived in February- July 1925 by Karl Stein copying the above-mentioned original, currently residing in the Dresden Porcelain Collection.

\$ 10,000-15,000





1214



□ 1214 SOLD WITHOUT RESERVE

**A pair of cloisonné enamel temple lions, 20th century**

each cast crouched on hind legs in mirror image of one another, decorated in archaic motifs, one with a pup beneath a front paw, the other with a beribboned ball, raised on plinths with lotus petal border, coins, bats, and other auspicious emblems, all in colorful enamels against a blue ground

height 31 in.; width 22 in.; depth 15¾ in.; 78.7 cm; 56 cm; 40 cm

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

□ 1215 SOLD WITHOUT RESERVE

**A pair of Chinese cloisonné enamel jardinières, 19th century**

each with steep rounded sides decorated with dragons in colorful enamels writhing amidst flaming pearls in swirling sea waters, the interior enameled blue

height 18¾ in.; diameter 21 in.; 46.4 cm; 53.3 cm

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



1215





1216

1216

A four-piece Chinese Export silver tea and coffee set, Wang Hing, Hong Kong, circa 1900

comprising a Teapot, Coffee Pot, Creamer and covered Sugar Bowl, all with dragon-form handles and finials, the sides chased with figures in landscapes on matted ground  
*marked on bases*

58 oz gross; 1804 g  
height of coffee pot 7 $\frac{7}{8}$  in.; 20 cm

\$ 5,000-7,000

□ 1217 SOLD WITHOUT RESERVE

A pair of Chinese cloisonné enamel cranes, 20th century

each in two parts, standing upright with one foot raised on rockwork, with red caps, striated plumage, and detailed feathers in blue, green, lavender, and grey enamels, mounted on wood stands

height 25 in.; 63.5 cm

\$ 6,000-8,000



1217

1218

A pair of Théodore Deck faïence turquoise-glazed ormolu-mounted vases, mounted as lamps, late 19th century

molded around the body with scrolling lotus and around the neck with overlapping stylized leaves, *impressed monogram THD*. Together with a pair of Théodore Deck-style vases, mounted as lamps, decorated with butterflies and birds perched on blossoming branches. 4 pieces. heights of vases 12 in.; 30.5 cm

\$ 5,000-7,000

1219

A Théodore Deck faïence jardinière, late 19th century

molded with foliate devices and set on four scroll feet, *incised TH. DECK.*, *impressed portrait medallion*. length across handles 18 in.; 45.7 cm

\$ 2,500-3,500



1218



1219

1220

A large Théodore Deck faience  
jardinière,  
circa 1875

molded around the body with dragons amidst  
clouds and around the neck and the rim with  
Greek key motifs, *impressed TH.DECK*, with a  
mahogany stand and a metal liner. 3 pieces.  
width across handles of jardinière 23 in.; 58.4 cm

\$ 6,000-8,000



1220



1221

A set of twelve Chinese export pith paper paintings of various boats, mid-19th century

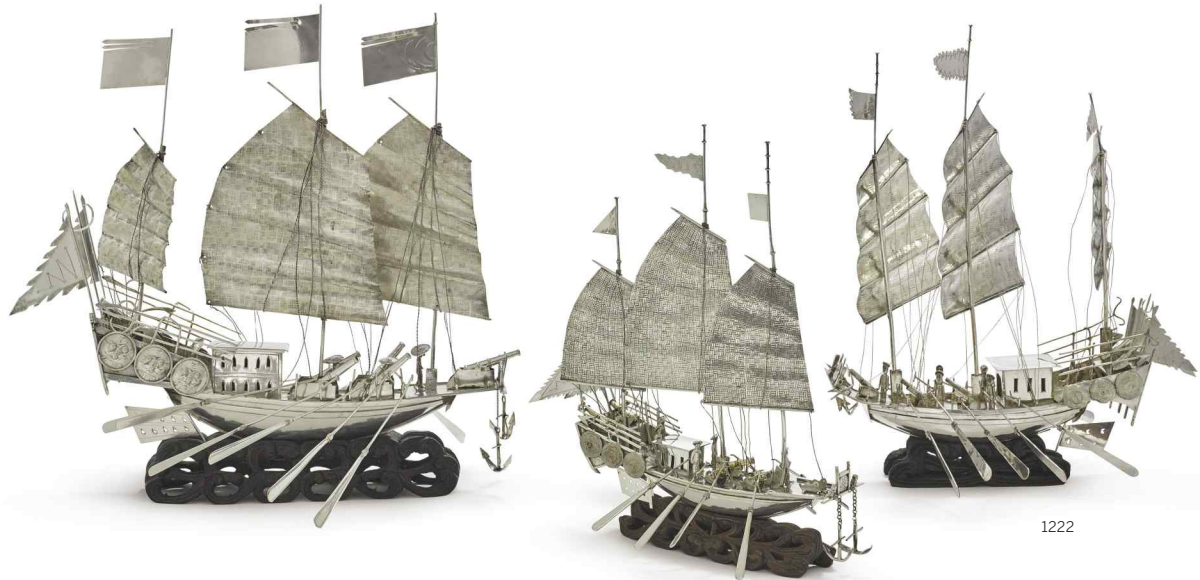
in later painted frames.

height with frame 14 in.; width with frame 18½ in.;

35.5 cm; 47 cm

\$ 5,000-8,000

1221



1222

1222

**A set of three Chinese silver junks, late 19th century**

each with three masts and textured sails, with detachable paddles and flags, the decks manned with sailors, and the sterns with Chinese characters, all on carved wooden bases imitating waves  
*all apparently unmarked*  
lengths from 7½ to 11¾ in.; 19 to 29.8 cm

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

1223

**A large George V silver nef, Pairpoint Brothers, London, 1923**

the three masts fully manned and rigged with sailor figures, the deck detachable, the hull with putti riding dolphins and numerous fish and dolphins among chased waves and applied with a mask at the bow  
*marked throughout*  
190 oz; 5909 g  
length 24 in.; 61 cm

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



1223





1224

1224

**A large German silver nef, Hanau, circa 1900**

the three masts and deck fully manned and rigged with sailor figures, on a detachable stand with winged sea monster supports

*marked on hull with pseudo hallmarks*

109 oz 10 dwt; 3409 g

length 29 in.; 73.7 cm

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

1225

**A German silver nef, Hanau, circa 1900**

the circular base chased with dolphins and fish in churning waves, a merman supports the hull chased with putti riding sea monsters and hippocamps with fortified buildings and a mountainous landscape in the background, the detachable hull with two masts fully manned and rigged with sailor figures

*marked on base rim with pseudo-hallmarks*

46 oz 15 dwt; 1455.5 g

height 19 in.; 48.3 cm

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



1225



1226



1227



1228





1226

PROPERTY FROM A FIFTH AVENUE COLLECTION  
**An Indian jewel-mounted quatrefoil jade box, 19th century**

in Mughal style, the jade cover inlaid with symmetrical gold flowersprays set with cabochon rubies and green stones, the sides with matching ruby-set running tendrils, fluted ball finial capped with a ruby in gold collet, the interior divided into five compartments  
 length 4<sup>3</sup>/<sub>8</sub> in.; 11 cm

**PROVENANCE**

Collection of the late Brooke Astor, sold Sotheby's New York, September 24, 2012, lot 72

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

1227

**An Indian jade box mounted with gold and jewels, 20th century**

rectangular, inlaid with symmetrical flowering foliage in gold set with rubies and white sapphires, loose lid and divided interior  
 length 3<sup>1</sup>/<sub>4</sub> in.; 8.2 cm

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



1229

1229

PROPERTY FROM A FIFTH AVENUE COLLECTION  
**Two Qajar enameled gold ghilian cups, 19<sup>th</sup> century**

formed of hookah sections with added base plates, one with four vignettes of elegant women, surrounded by bouquets of flowers and birds and preening ducks; the other enameled with four pairs of elegantly and colorfully dressed young women, one *à la chinoise* with pipe, all between fruiting and flowering trees in shaded and partly translucent colors, the base rim set with turquoises, both counter-enameled in opaque blue

height 2<sup>1</sup>/<sub>2</sub> and 2<sup>5</sup>/<sub>8</sub> in.; 6.3 and 6.7 cm

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



1229, DETAIL

1230

An Irish George IV mahogany  
bookcase, circa 1825

height 8 ft. 6 in.; width 6 ft. 8 in. depth 21¼ in.;  
259 cm; 203 cm; 54 cm

\$ 4,000-6,000



1230



1231

□ 1231 SOLD WITHOUT RESERVE

**A George III silver centerpiece and stand,  
John Wakelin & William Taylor, London,  
1777**

formed as an openwork basket with scroll grips and beaded rim, engraved on both sides with a hare crest in circular frame suspended from a ribbon-bow, repeated on the spreading oval base, both applied with bands of double husks and raised on bud feet

*fully marked on basket and base*

80 oz 15 dwt; 2513 g

length 15 $\frac{5}{8}$  in.; 39.6 cm

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

□ 1232 SOLD WITHOUT RESERVE

**An assembled George II silver caddy set,  
Edward Gibbon, John Newton, and Robert  
Lucas, London, 1726/31/38**

comprising two caddies with sliding covers and removable domed caps and one covered bowl, the cover with later mirrored cypher *JH*, all chased with flowers, scrolls and shells and engraved with arms and motto *PECTE FACIENDO NEMINEM TIMEAS*, marked on bases.

Together with a silver-mounted fitted travelling case, the handle engraved with matching arms and motto, with key, marked on handle, cover panel, feet and hinges with maker's mark *I.R.*, London, 1813. 4 pieces.

23 oz weighable

715 g

height of tea caddy 4 $\frac{3}{4}$  in., length of case 12 in.; 12 cm, 30.5 cm

The arms are probably those of Harvey impaling another.

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



1232

1233

**Catherine the Great: A George III silver meat platter from the Tula Service, George Heming and William Chawner, London, 1776**

shaped oval with gadroon rim, engraved with the Imperial eagle and crown  
marked underneath border and with stamped and pricked number 6  
32 oz; 995 g  
length 15<sup>3</sup>/<sub>8</sub> in.; 39 cm

**PROVENANCE**

Catherine the Great, purchased 1777 and allocated to the Governor of Tula Paul I, St. Petersburg  
By descent at the Winter Palace  
Sold under Soviet rule, probably 1920s or 1930s  
Sotheby's New York, October 23, 2003, lot 227

**LITERATURE**

Baron A. Foelkersam, *Opisi serebra dvora Ego Imperatorskogo Velichestva*, St. Petersburg, 1907, vol. II, p. 252, no. 44

Under Catherine II, Russia was divided in the mid 1770s into 11 provinces, a number which was increased to 40 by 1796. Governors were appointed by the Empress to each of the provinces and each was allocated a silver table service befitting his viceregal dignity. In all, four, possibly five, of these services were ordered from London, beginning in 1774 with one for the Province of Tver, followed by another for Volynsk; these cost not less than 125,000 rubles apiece. The next, in May 1776, was for the armsmaking center at Tula whose governor was then Gen. Mikhail Krechetnikov (1729-1793), while the last was for Yaroslavl. These latter two, which appear to have cost up to twice as much as the first, arrived at St. Petersburg in May 1777, when customs payments for them were made amounting to 6,240 rubles. Following Catherine's death in 1796, her son, Paul I, recalled all the governors' silver services to St. Petersburg for his own use. In 1907, Foelkersam found in the Imperial Collections only round and oval platters by Heming and Chawner, candlesticks by Thomas Heming and a salver by John Carter. The offered piece appears with other oval platters under his number 44, one of the 8 meat platters "numbered 6." On the service, see E. Alfred Jones, *The Old English Plate of the Emperor of Russia*, London, 1909, pp. lvj & 92-92, pl. XLVI and Marina Lopato, "English Silver in St. Petersburg," *British Art treasures from Russian Imperial Collections in the Hermitage*, New Haven, 1996, pp. 131-132.

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



1233



1234

A pair of George III silver candlesticks, maker's mark WA in shaped punch probably for William Abdy I, London, 1772

the square domed bases chased with flowers and scrolls, the stop-fluted Corinthian columns with detachable matching nozzles, *weighted bases marked on base rims and nozzles*  
height 12¾ in.; 32.4 cm

\$ 2,500-3,500

PROPERTY FROM A PRIVATE ESTATE

A set of George III silver soup tureen and cover and pair of sauce tureens and covers, Paul Storr, London, 1800

oval on rectangular bases, with gadroon borders and leaf capped scroll and drop ring handles, the bodies engraved on one side with lion crest below coronet, soup tureen with matching heraldic finial by *William Burwash*  
*marked on bases and covers, the sauce tureen finials apparently unmarked*

160 oz; 4976 g

length of soup tureen over handles 16 in.; 40.6 cm

The crest and coronet is that of Percy, Dukes of Northumberland, probably for Hugh, 2nd Duke K.G., 1742-1817, or his son Hugh K.G., 1785-1847, 3rd Duke, Lord Lieutenant of Ireland, 1829-30, and Chancellor of Cambridge University, 1840-47.

\$ 30,000-50,000



1235



1236



1236

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

A Louis XVI style gilt-bronze cartel clock and a very similar barometer, 19th century

height 36¼ in.; 92 cm

**PROVENANCE**

Property from a Private European Collection, Sotheby's London, May 15, 2014, lot 75

**\$ 0-Estimate Upon Request**

1237 SOLD WITHOUT RESERVE

A set of four Louis XVI style rock crystal and cut glass-mounted, gilt and patinated bronze five-branch wall lights

height 41½ in.; width 26½ in.; 105.5 cm; 67 cm

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

1238

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

A pair of Louis XVI style gilt-bronze two-branch wall lights by Theodore Millet, late 19th century, stamped MB

height 17 in.; width 11 in.; 43 cm; 28 cm

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



1237



1238

1239

PROPERTY OF A PRIVATE COLLECTOR, SUTTON PLACE, NEW YORK CITY

A Louis XVI style gilt bronze-mounted mahogany, kingwood, and amaranth trellis parquetry bureau à cylindre by Maison Millet, late 19th century

the lockplate stamped *Millet a Paris*.  
height 44 in.; width 35 in.; depth 20½ in.; 112 cm;  
89 cm; 52 cm

**PROVENANCE**

Christie's New York, 27 June 1996, lot 140

• \$ 8,000-12,000



1239



1240



1241

1240

A pair of George III silver three-light candelabra, John Scofield, London, 1781/96

with fluted stems and urns and beaded borders, the detachable tops with reeded arms, weighted bases

fully marked on bases with date letters for 1781, the tops without maker's marks and with date letters for 1796, one nozzle with marks for Scofield, the others apparently unmarked

40 oz 10 dwt excluding bases

1263 g

height 16¾ in.; 41.3 cm

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

1241

Two matching pairs of George III silver candlesticks, John Roberts & Co., Sheffield, 1808-09

with gadroom borders and detachable nozzles marked on base rims and three nozzles, one nozzle apparently unmarked  
height 10¾ in.; 27.3 cm

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



1242

**A set of eleven George III silver dinner plates, William Stroud, London, 1794**

shaped circular with gadroon rims, the borders engraved with a crest within a crowned garter  
*marked on backs of rims*  
196 oz 15 dwt; 6120.5 g  
diameter 9<sup>5</sup>/<sub>8</sub> in.; 24.5 cm

The crest is that of Seymour-Conway, for Francis Seymour-Conway, 2nd Marquess of Hertford (1742-1822). These plates date to the year he succeeded his father. He held many positions including Lord of the Treasury, 1774-80, Master of the Horse, 1804-06, and Lord Chamberlain of the Household, 1812-21. He was created K.G. on 18 July 1807.

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



1242

1243

**A Regency silver meat platter, Benjamin Smith II & Benjamin Smith III, London, 1816**

shaped oval, the gadroon rim with shells and acanthus at intervals, border engraved twice with arms  
*marked underneath border*  
105 oz; 3265.5 g  
length 20<sup>3</sup>/<sub>4</sub> in.; 52.7 cm

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



1243



1244

1244

A George IV silver Warwick Vase, Waterhouse, Hodson & Co., Sheffield, 1826

the foot engraved on two sides with arms and motto

*marked on base rim, maker's mark rubbed*

72 oz; 2239 g

length over handles 12 in.; 30.5 cm

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

1245 SOLD WITHOUT RESERVE

A George IV parcel-gilt silver Gothic style centerpiece bowl, Edward Thomason, Birmingham, 1827

oval, openwork interior with chased acanthus within Gothic arches, central reserve engraved with crest, gilt rim chased with foliage, scrolls, and flowers, matching pedestal foot

*marked on foot rim*

49 oz 15 dwt; 1549 g

length 16 in.; 40.7 cm

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



1245

1246

A pair of English gilt-Sheffield plated wine coolers, T. & J. Creswick, Sheffield, circa 1820

with gadroon foot and lower body, engraved with arms on one side, rim applied with egg-and-dart and beaded border, removable liners

*marked on bases*

height 13 $\frac{3}{8}$  in.; 34 cm

The arms are those of Nicholson of Thelwall Hall, Co. Chester.

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



1246



1247

**A pair of George IV silver sauce tureens and covers, Paul Storr, London, 1823**

on four paw feet headed by acanthus, reeded handles centered by shells and springing from lions' heads, applied conforming finial centered by a berry cluster, body engraved on each side with arms and motto, lid engraved with crest

*fully marked*

68oz 10dwt: 2127g

length over handles 9¾ in.; 24.7cm

**EXHIBITED**

Partridge Fine Arts, Summer Exhibition, June 4-July 28, 1984

The arms are probably those of McManus impaling Bennet or Bennett.

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

□ 1248 SOLD WITHOUT RESERVE

**A pair of Regency silver candlesticks, Benjamin Smith II, London, 1815**

with borders of leaf-tips, fluting, and beading, detachable nozzles

*marked on base rims and nozzles*

38 oz 5 dwt: 1194 g

height 9¼ in.; 23.5 cm

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

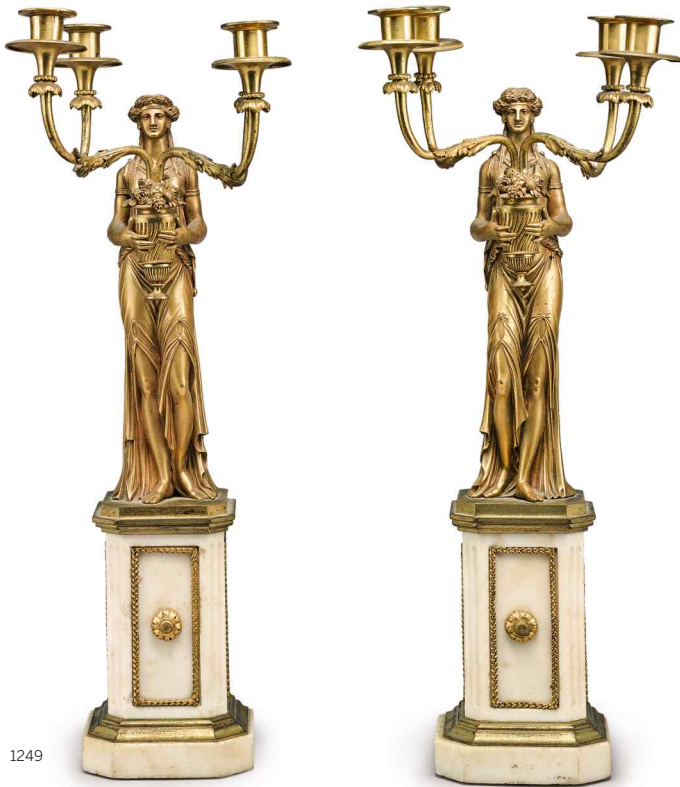


1247

1248







1249

1249

A pair of Swedish Neoclassical white marble and gilt bronze candelabra, Late 18th century

height 20 in.; 51 cm

\$ 5,000-7,000

1250

An Empire ormolu, patinated bronze, and rouge griotte mantle clock, attributed to Pierre-Victor Ledure, circa 1815, dial signed *Fort a Paris*

height 21¾ in.; width 17 in.; depth 9½ in.; 55 cm; 43 cm; 24 cm

A clock with the same figure of Chronos signed *Ledure* is in the Royal Palace in Warsaw and is illustrated in Hans Ottomeyer and Peter Pröschel, *Vergoldete Bronzen I*, Munich, 1986, pg. 351, fig. 5.7.7.

\$ 5,000-8,000



1250

**A Royal German Neoclassical  
ormolu surtout de table, circa 1820,  
signed C. Münch in Stuttgart**

height 6½ in.; length 74½ in.; width 24¼ in.; 16.5  
cm; 189 cm; 61.5 cm

**PROVENANCE**

Texas Private Collection

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



Casimir Münch held the position of *Hofziseleur* (court ormolu chaser) at the Court of Stuttgart, the capital of the Kingdom of Württemberg, Germany. Active circa 1810-1820, he worked closely with Johannes Klinckerfuss, the *Kabinettebenist*, as on a table sold Sotheby's New York, November 18, 2010, lot 160. A jardinière by these two makers and signed by Münch was sold Christie's Amsterdam, December 10, 2003, lot 401. The ruler of Württemberg at that date was King Wilhelm I (reigned 1816-1864). It must be presumed that most of Münch's work, as *Hofziseleur*, was for the Royal family. Another surtout de table by Münch commissioned by Wilhelm I was sold Sotheby's London, January 23, 2014, lots 158-162. Interestingly, the elements of the garniture which were placed upon the surtout were signed *Thomire à Paris*. The infant Bacchus with trails of vine leaves decorating the rim of the surtout in this lot is also found on a surtout from the collection of Lucien Bonaparte now in the Musée Marmottan Monet in Paris and a set of three surtouts with matching ribbon tied flower-filled sides illustrated Hans Ottomeyer et al., *Vergoldete Bronzen*, Vol. 1, Munich, 1986, pp. 382 and 386 respectively. These surtouts were signed *Thomire à Paris*.



1251

PROPERTY FROM ANOTHER NEW YORK PRIVATE COLLECTION (LOTS 1252-1258)

### A massive Regency silver-gilt two-handled tray, Paul Storr, London, 1814

oval, on four shell feet headed by grapevine, the openwork grapevine border with flowerhead rim, entwined snake-form handles, center engraved with arms and supporters  
 marked on base and rim, stamped on base  
 RUNDELL BRIDGE ET RUNDELL AURIFICES  
 REGIS ET PRINCIPIS WALLIAE REGENTIS  
 BRITANNIAE and numbered 321  
 269 oz 10 dwt; 8385 g  
 length over handles 30 in.; 76.2 cm

The arms are those of Bruce quartering Brudenell and impaling Noel-Hill, for Charles, 2nd Earl and 1st Marquess of Ailesbury, b.1772 and his first wife Henrietta Maria, daughter of Noel, 1st Lord Berwick of Attingham, whom he married in 1793. In 1821 he was created Viscount Savernake, Earl Bruce and Marquess of Ailesbury. He was the son of Thomas, 1st Earl, K.T. who succeeded by special limitation to the Barony of Bruce of Tottenham on the death of his uncle, Charles, 4th Earl of Elgin and 3rd Earl of Ailesbury. The latter in 1761 married Susanna, daughter and co-heir of Henry Hoare of Stourhead, Wilts, and relict of Viscount Dungarvan. Charles was M.P. for Marlborough in five parliaments 1796-1814, Colonel in the Wilts. Militia 1811-27, K.T. 1819. His first wife died in 1831 and he married in 1833 at Ham House, Maria Elizabeth, 2nd daughter of the Hon Charles Tollemache, 3rd son of *suo jure* Countess of Dysart. The marquess died at Tottenham Park in 1856. His widow, who was born in 1809 died at the age of 83 in 1893. Known as the "evergreen Maria Marchioness, sprightly, gay and universally popular, was a constant frequenter of London parties and country race courses, and was to be seen in Hyde Park with flaxen hair (or wig) driving two ponies, generally preceded by two outriders." (*The Complete Peerage*)

The house Tottenham Park is now owned by the Earl of Cardigan.

The engraving may be attributed to Walter Jackson, apprenticed to John Thompson of Gutter Lane, who became free in 1801 and worked for Rundell, Bridge and Rundell. In 1815, he took an apprentice Samuel Jackson, possibly a nephew, who became free in 1822 and continued the business. Walter became a liveryman of the Goldsmiths' Company in 1824 and died in 1834 (see Charles Oman, *English Engraved Silver 1150-1900*).

**\$ 80,000-120,000**



Charles Brudenell-Bruce, by William Beechey







1252



PROPERTY FROM ANOTHER NEW YORK PRIVATE  
COLLECTION (LOTS 1252-1258)

**A pair of Victorian silver-gilt four-  
light candelabra, Garrard & Co.,  
London, 1858**

the circular bases applied with masks and  
strapwork-bound scrolls, the stems with masks  
representing the four seasons, the detachable  
tops with scrolling reeded arms issuing from

lions' heads and hung with laurel pendants, the  
drip pans also applied with masks, the sconces  
with leaf tips and detachable nozzles  
*marked throughout, base rims stamped R. & S.  
GARRARD PANTON ST. LONDON*  
450 oz 10 dwt; 14014 g  
height 28½ in.; 72.4 cm

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



1253



1254



1254

PROPERTY FROM ANOTHER NEW YORK PRIVATE COLLECTION  
(LOTS 1252-1258)

**A George III silver basket, Benjamin Smith, London, 1808**

circular openwork body applied with grapevine, openwork swing handle with bellflowers, the center engraved with arms. Together with a silver-gilt basket with pierced and fluted sides and an applied rococo rim by *Thomas Blagden & Co., Sheffield, 1826. 2 pieces.*

*marked on base and handle, the second marked on foot rim*  
92 oz 10 dwt; 2880 g  
diameter 12¾ in.; 32.4 cm

**PROVENANCE**

Sotheby's New York, December 16, 1976, lot 67

The arms on the first are those of Dick, for Quentin Dick II, M.P. for Malden. The Dick family silver was sold Sotheby's New York, December 16, 1976.

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



1255

1255

**A Victorian silver-mounted wood dressing mirror, Robert Hennell III, London, 1843**

the applied mounts chased with acanthus, ruffled shells, scrolls and diaper, the top mount with foliate monogram *LEJB*, the wood back with hinged stand

*fully marked on each mount*  
height 27½ in.; 70 cm

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



1256

1256

**A Victorian silver four-piece tea set with non-matching silver tray, Barnard & Sons and Goldsmiths & Silversmiths Co. Ltd., London, 1840 and 1903**

comprising a Teapot, Coffee Pot, Creamer, and Sugar Bowl, crested and with flower finials, the tray with gadroon rim with flowers and shells at angles, center with matching engraved border enclosing a crest and motto

*marked throughout, teapot stamped on base 314, coffee pot 648, creamer 595, and sugar bowl 270, the tray stamped Goldsmiths & Silversmiths Company Ltd. 112 Regent St. W*

178 oz; 5536 g  
height of coffee pot 10¼ in., length of tray over handles 24⅞ in.; 26 cm, 63.2 cm

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



1257

1257

**A Victorian silver soup tureen, cover, and liner, Garrard & Co., London, 1849**

derived from an Edward Hodges Baily design, on four scrolling shell and foliate feet, engraved on either side with arms and motto, the branch form handles with issuing oak and acorn sprays, cover with matching finial, crested liner and cover *marked throughout, base stamped R & S GARRARD / PANTON ST / LONDON / 22*

178 oz; 5536 g  
length over handles 16¼ in.; 41.3 cm

The arms are possibly those of Reid impaling Hansard.

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

1258

**A Victorian silver-gilt flagon and cover, William Ker Reid, London, 1846**

of good weight, applied with ribbon-bound laurel wreath on front and with oak branches that stem from the acanthus capped handle, matching borders, the cover with heraldic rams head finial

*marked on body, cover, finial and bolt, engraved underneath "Jays, 142-144, Oxford St. W. Silversmiths."*

131 oz 10 dwt; 4093 g  
height 15 in.; 38 cm

The crest is probably that of Ramsbotham.

The retailer engraved underneath is for James Jay, a silversmith and pawnbroker, who purchased the business, including the premises at 142-144 Oxford Street, of Richard Attenborough upon his death in 1887. Following Jay's death, the business was continued by his nephew James Charles Jay. In 1897, the firm became James Jay Ltd. and in 1904, Jay, Richard Attenborough & Co Ltd. The business was closed after 1950.

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



1258



1259

1259

**An Italian specimen marble table top**

the circular top centrally inlaid with a compass within similarly inlaid borders.  
diameter 37 in.; 94 cm

**PROVENANCE**

Christie's New York, February 17, 1995, lot 262

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

1260

**A Continental Retour d'Egypte painted, ebonized and parcel-gilt circular center table, early 19th century**

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



DETAIL OF TOP



1260

1261

A pair of large rock-crystal spheres on  
ormolu rope-bound bamboo stands

height 13 in.; 33 cm

**PROVENANCE**

Collection of Albert Pinto, sold Sotheby's New York,  
March 29-30, 1999, lot 160

Sotheby's New York, May 17-18, 2002, lot 662

**\$ 1,000-2,000**

1262

A pair of rock-crystal and onyx  
obelisks

height 17¼ in.; 44 cm

**\$ 1,000-2,000**

1263 SOLD WITHOUT RESERVE

An Empire style gilt bronze, patinated  
metal and grey marble center table

height 30½ in.; width 45½ in.; depth 23 in.; 77.5 cm;  
115.5 cm; 58.5 cm

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









1264

1264

PROPERTY FROM A CALIFORNIA COLLECTION

**A pair of Empire ormolu and patinated bronze six light candelabra, circa 1810**

possibly formerly with additional elements to top. height 33 in.; 84 cm

**PROVENANCE**

Possibly Christie's New York, June 6, 1984, lot 23. The catalogue photograph shows an additional leaf-decorated and vasiform element surmounting the top of the shaft; it is possible that these elements were lost when the candelabra were converted to lamps; *The Barbara Piasecka Johnson Collection from her Home in Monaco*, Sotheby's Paris, October 15, 2003, lot 71; Sotheby's New York, November 10 2006, lot 101

**LITERATURE**

(Probably the pair illustrated) G. Wannenes, *Les Bronzes Ornementaux et les Objets Montés*, Milan, 2004, p. XX.

A closely comparable pair of candelabra, attributed to Pierre Philippe Thomire, formerly in the collections of the Markgrafen und Grossherzöge von Baden, was sold, *Baden-Baden*, Sotheby's, October 5-21, 1995, lot 1031. This attribution was based upon comparisons with objects in the exhibition 'Pierre-Philippe Thomire' held at the Hermitage Museum in St. Petersburg, 1984. The shape of the central shaft, the acanthus leaf collar at its base, and the triangular plinth of griffons are all identical to those on the present pair.

It has been suggested that this fine pair of candelabra could also be the product of the workshop of Claude Galle (1759-1815), another of the finest *bronziers* of the period. This attribution was based upon a document from his workshop dated August 1799 noting 'une paire de flambeau à hiboux'. See also a pair of very similar form, almost certainly by Claude Galle, sold *Ariane Dandois*, Sotheby's New York, October 25, 2007, lot 652.

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



1265



1266



1267

1265

A pair of Empire gilt and patinated bronze candelabra, early 19th century

height 27¼ in.; 69 cm

\$ 6,000-9,000

1266

A Charles X ormolu and patinated bronze ten-light chandelier, circa 1830

height 33 in.; diameter 23 in.; 84 cm; 58.5 cm

\$ 5,000-7,000

1267

An Empire ormolu mantel clock, circa 1815, the dial signed *Lepaute à Paris*

height 19¾ in.; width 14½ in.; depth 5½ in.; 50 cm; 37 cm; 14 cm

\$ 3,000-5,000

1268

A pair of Empire gilt bronze surtouts de table in the manner of Thomire, early 19th century

height 13½ in.; 34 cm

\$ 8,000-12,000



1268

1269

A pair of Italian Neoclassical white-painted and parcel-gilt armchairs, one 19th century, the other of later date

height 35½ in.; 90 cm

**PROVENANCE**

*Craig Wright Interiors, Sotheby's New York, October 4, 2006, lot 110*

\$ 3,000-5,000



1269



1270

1270

An extensive boule-style brass and tortoiseshell marquetry desk set, retailed by Asprey, London, late 19th century/early 20th century

comprising two inkstands, a portfolio, album, letter box, pen brush, pair of candlesticks, chamberstick, casket, and business card holder, several pieces with the monogram LGA  
*business card holder engraved Asprey, London, underside of letter box stamped ASPREY LONDON*  
 height of casket 7¾ in.; 19.5 cm

**PROVENANCE**

Sotheby's New York, October 24, 2012, lot 89

• \$ 3,000-5,000



1271

1271

PROPERTY FROM A NEW YORK COLLECTION

A Paris porcelain blue-ground part coffee service circa 1820-30

each piece reserved with one or two gilt-edged panels painted with figures in pastoral landscapes, the interiors of the cups richly gilt and enriched with a star motif, comprising: a teapot and cover, a milk jug and six cups and saucers. 15 pieces.

\$ 2,000-3,000



1272

**A pair of Darté Frères porcelain campana vases circa 1820**

each finely painted in the Renaissance-style on the front *en grisaille* with Bacchus seated beside a barrel overflowing with fruit or a Bacchant playing feeding grapes to a putto on her lap beneath suspending rose garlands and flanked by foliate columns, and on the reverse with two satyrs flanking a fountain and playing with snakes, all within elaborate decoration of stylized foliage, palmettes and neoclassical devices, one with printed factory mark Darté. heights 26 in.; 66 cm

**PROVENANCE**

Christie's New York, October 30, 1993, lot 111

**LITERATURE**

Régine de Plinval de Guillebon, *Faïence et Porcelaine de Paris, XVIII<sup>e</sup> - XIX<sup>e</sup> Siècles*, p. 348, fig. 332

**\$ 50,000-70,000**



1272



1273



1273

**A pair of Victorian silver and cut-glass compotes, John Mortimer & John Samuel Hunt, London, 1842**

the triform bases mounted with acanthus supports, the knops crested, grapevine rims fitted with a glass bowl cut with fluting and stylized flowers *marked throughout, the bases stamped Mortimer & Hunt / 985*

139 oz 5 dwt excluding glass

4335 g

diameter 15¾ in.; 40 cm

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

1274 SOLD WITHOUT RESERVE



1274

**A Victorian silver salver, Benjamin Smith III, London, 1849**

shaped circular with ribbon-tied reeded rim with acanthus at intervals, the center chased with scrolling foliage with blooming flowers, on four openwork scroll feet

*marked on base and stamped B.SMITH / DUKE ST / LINN INN FIELDS / 868*

105 oz; 3265.5 g

diameter 20 in.; 50.8 cm

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

1275 SOLD WITHOUT RESERVE

**An early Victorian silver wine trolley, Robinson, Edkins & Aston, Birmingham, 1841**

the trolleys mounted with two coasters with flower and acanthus rims and turned wood bases, fitted with four wagon wheels, swiveling front axle, and wood handle

*marked throughout*

length overall 15½ in.; 39.4 cm

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



1275



1276

1276

**A George IV silver soup tureen and cover, Garrard & Co., London, 1825**

on four scrolled shell feet headed by acanthus, body and cover engraved with crest, reeded handles terminating in acanthus, matching finial marked on base, cover, and finial, stamped on base GARRARD / Panton Street / LONDON, inside cover lightly scratched "No 166 OZ 153 G £ ca-a"  
 151 oz; 4696 g  
 length over handles 16½ in.; 42 cm

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

1277 SOLD WITHOUT RESERVE

**A pair of Sheffield-plated and frosted glass wine coolers, circa 1830-40**

the coolers mounted with openwork grapevine and branch-form handles, with detachable liner and collar, the collar applied with die-rolled grapevine border  
 apparently unmarked  
 height 11 in.; 28 cm

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



1277



1278

1278

**A Victorian silver-gilt horse trophy cup and cover, Daniel & Charles Houle, London, 1865**

the body chased with wild horses above a band of saddles and equestrian trophies hung from ribbon-bows, all on matted ground, the handles with mask terminals, cover with horse-form finial by Samuel Smith, London, all on a wood stand applied with silver plaque engraved with presentation inscription

marked underneath foot, on knob, neck, and cover, the finial and bolt with marks for Samuel Smith, London, the plaque on base by Samuel Whitford, London, 1874

60 oz 10 dwt; 1878 g

height excluding stand 18¼ in.; 46.4 cm

The inscription reads "Horse Show Agricultural Hall Cup, 1875. "Talisman" Best of the Four 1st Prize Hunters Won By J.M. Tattersall Musgrave Esq. Chairman, R. Leeds. Manager, S. Sidney."

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



1279

1279

**A Victorian silver-mounted cut-glass claret jug, Mappin & Webb, London, 1869**

the mounts chased with grapevine and Bacchic masks, the hinged cover monogrammed RBS and with finial of a man seated on a wine cask, the glass cut with a star pattern marked throughout, finial apparently unmarked height 15¼ in.; 38.7 cm

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



□ 1280 SOLD WITHOUT RESERVE

A pair of Victorian parcel-gilt silver wine coolers, John S. Hunt, London, 1860

on shaped square bases with openwork shell and foliate aprons, the urn-form bodies formed of openwork grapevine, gilt metal liners

*the bases stamped "Hunt & Roskell late Storr & Mortimer" and numbered 595*

308 oz excluding liners

9579 g

height 14 $\frac{5}{8}$  in.; 37 cm

\$ 25,000-35,000



1280

1281



1281

**A Victorian silver two-handed galleried tray, James Dixon & Sons, Sheffield, 1878**

rectangular with cut-corners and galleried rim, the center engraved with scrolling acanthus, floral swags, and flowerheads on partly-matted ground *marked on surface and rim*

198 oz; 6158 g

length over handle 29¼ in.; 74.3 cm

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

1282 SOLD WITHOUT RESERVE

**A Victorian silver-plated model of a dignitary riding an elephant, Elkington & Co. of Birmingham, circa 1870**

electrotype, modeled as an elephant surmounted by a detachable dignitary seated on a pillow and a driver holding an ax and arrows

*applied with Department of Science and Art/Elkington plaque underneath the dignitary*  
height 14¼ in.; 36.2 cm

From 1853 to 1899, the British government operated the Science and Art Department under the leadership of Henry Cole to promote education in art, science, technology and design. Elkington owned the patent to the electrotype process, which made faithful copies of original objects, and were licensed to bring international examples of the greatest items ever made to a wider audience. The plaques were applied to electrotypes made by Elkington that were officially approved of by the Department.

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



1282

□ 1283 SOLD WITHOUT RESERVE

**A twelve-piece Victorian silver-plated and cut-glass Surtout de Table service, Joseph Rodgers & Sons, Sheffield, circa 1870-80**

comprising a three-basket epergne candelabrum, pair of four-light candelabra, pair of compotes, and pair of vases, the circular bases on openwork acanthus feet and with three seated and draped camels supporting the stems, all on a five-piece rectangular mirror plateau with shell, scroll, and flower borders on paw feet

*marked on bases*

height of candelabra 19 in.; approx. overall plateau length 97 in.; 48.3 cm; 2460.5 cm

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



1283



1284

1284

A gold, enamel, and diamond-set oval snuff box with earlier motif, probably Italian, 20th century

the cover mounted with an earlier Turkish market multi-tier openwork flowerhead of old mine and rose diamonds set in silver and gold, centered by a large old mine diamond, the base with richly mottled agate panel, the sides enameled to match and spaced with gold ovals of engraved musical trophies  
the hinge struck with French export mark, otherwise unmarked,  
the top mid-19th century  
length 3<sup>3</sup>/<sub>8</sub> in.; 8.6 cm

\$ 20,000-30,000



1285

1285

A small gold and amethyst quartz snuff box, probably German, mid 19th century

of cartouche shape with *bombé* sides, carved of amethyst quartz, the cover with a gold winged putto playing a flute surrounded by musical instruments and seated on a fringed platform, the sides decorated in *Régence* style with masks and urns of fruit within strapwork below a baldachin border, stone with cracks  
apparently unmarked  
length 2<sup>1</sup>/<sub>4</sub> in.; 5.7 cm

\$ 1,500-2,500

1286

A large enameled gold oval snuff box, probably German, late 19th century

mounted with an 18th-century enamel miniature of a gentleman and decorated with panels of translucent grey enamel over striped engine-turned ground, chased with columns and swags and with borders of running interlaced green enameled leaves and enamel graduated pearls *marked inside with pseudo Paris marks for Paris circa 1785, maker's mark RLM with mitre imitating that of Rene-Jean Lemoyne*  
length 3 3/8 in.; 8 cm

\$ 15,000-25,000



1286



1287

1287

A German enamel portrait miniature in gold and diamond frame, G. Kantor, Berlin, circa 1910

oval, probably of Crown Prince Rudolph, wearing red sash, order at the neck, and collar of the Golden Fleece, in matte gold frame with rose diamond bezel and scrollwork easel stand *signed in enamel on back G Kantor Berlin*  
height 2 3/4 in.; 7 cm

\$ 3,000-5,000

1288

A German varicolor gold and diamond Royal presentation snuff box, Carl Weishaupt, Hanau, circa 1860

rectangular, applied in diamonds with the initial *M* below a crown within four diamonds and a running border of diamonds in silver colletes, the box engine turned, with borders of chased foliage, the angles with urns of flowers *marked inside base and cover C.W. between flowerheads*  
length 3 1/2 in.; 8.8 cm

\$ 20,000-30,000



1288



1289

1289

PROPERTY FROM A FIFTH AVENUE COLLECTION

**A Continental gold and enamel snuff box, Swiss or German, circa 1810**

rectangular, decorated with periwinkle blue enamel within white and black line borders with foliage at the angles, the lid centered by chased varicolor gold bouquet in high relief on *sablé* ground within leaf border with black enamel, the base with chased swirled flowerhead with *champlevé* pale blue and black enamel marked with wheel-like mark and another not clear length 3½ in.; 9 cm

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

1290

**A gold, enamel, and pearl-set snuff box, Swiss or Hanau, circa 1790-1800**

narrow rectangular with cut corners, the cover with an elegant youth plying a flute to a seated young girl winding wool in classical landscape, the surfaces with translucent royal blue enamel over striped ground within gilt running leaf borders and white lines, the cover rimmed with pearls marked inside base and cover each three times with crowned *Italic R* length 3¾ in.; 8.6 cm

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



1290

1291

PROPERTY FROM AN UPPER EAST SIDE  
COLLECTION

**A German gold and enamel snuff  
box, maker's mark FJ crowned  
incuse, Hanau, circa 1810**

shallow rectangular, the cover painted with two  
children seated in a landscape with a spaniel,  
decorated with bands of pale blue and white  
enamel, the cover and base with borders of linked  
white enamel flowerheads, *marked inside cover  
with maker's mark and two pseudo marks, the  
interior base marked with flowerhead and three  
interlaced S, the rim of the cover stamped 5289*  
length 2 $\frac{7}{8}$  in.; 7.3 cm

A box with similar cover and base borders by this  
maker is illustrated in *Khalili Collections, Enamels  
of the World*, no. 227, p. 316, where this maker is  
discussed and several examples of his work are  
illustrated.

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



1291

1292

**A gold and enamel purse-form snuff  
box, probably Hanau, circa 1800**

shallow rectangular, the flap-form cover  
enameled with a woodland scene of cupid  
restraining a stag, the surfaces with white  
chestnut sprays on trellis ground, the base with  
a *basse-taille* chestnut sprig on blue ground,  
borders of blue and white lines  
*apparently unmarked*  
length 3 $\frac{5}{8}$  in.; 9.4 cm

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



1292

1293

PROPERTY FROM A FIFTH AVENUE COLLECTION

**A large silver-gilt and malachite  
snuff box, possibly Austrian, mid  
19th century**

rectangular, with chased borders of flowers and  
scrolls  
*apparently unmarked*  
length 3 $\frac{1}{2}$  in.; 9 cm

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



1293

PROPERTY FROM A FIFTH AVENUE COLLECTION

**A gold and agate "Gothick" table  
necessaire, probably English, circa  
1830**

in the form of a rectangular casket with domed cover, with concealed opening by sliding the top to reveal four cut-glass bottles with chased gold caps, the base with sliding drawer fitted with mirror, all paneled in striated pale brown translucent agate and with openwork borders of Gothick foliage and architectural ornament, on four fluted ball feet  
*apparently unmarked*  
length 3¾ in.; 9.6 cm

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



1294

**An Italian micromosaic table by  
Cesare Roccheggiani on a giltwood  
tripod base, Rome, last quarter 19th  
century**

the central panel depicting St. Peter's Square surrounded by eight views of Roman monuments within lapis lazuli, malachite and Greek key borders, the underside bearing remnants of three original trade labels C. ROCHEGGIANI / ARTIST / SOLE MANUFACTORY / OF / ROMAN MOSAICS / Via Condotti, 14-15 / ROME (Italy) height 31½ in.; diameter 29½ in.; 80 cm; 75 cm

**PROVENANCE**

Collection of Janet Mitchell, Wilmette, Illinois

Cesare Roccheggiani was the leading purveyor of micromosaics in late 19th-century Rome, catering particularly to visiting English and American Grand Tourists. He presumably descended from a dynasty of mosaicists including Lorenzo and Nicola Roccheggiani who worked in the Vatican workshops in the late 18th and early 19th centuries, and Antonio Roccheggiani, who participated in the International Exhibitions of London in 1851 and Paris in 1855. Little is known of Cesare's activities before he opened his shop in the Via Condotti in 1874, but it is possible he may have worked in the celebrated workshop of Michelangelo Barberi (d. 1867), as he based many of his compositions on Barberi's designs.

In addition to the Vatican, the other monuments depicted are the Pantheon, the Arch of Titus, the Campidoglio, the Forum with the Temple of Castor and Pollux, the Colosseum, the Tomb of Caecilia Metella, The Temple of Hercules Victor, and the Castello Sant' Angelo.

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





DETAIL OF TOP



1295

1296



□ 1296 SOLD WITHOUT RESERVE

An Austrian silver, enamel, and hardstone tazza and cover, maker's mark JW conjoined in oval, probably for Jakob Wasserberger, Vienna, circa 1890

triangular silver-mounted bloodstone base on three bloodstone ball feet, the stem formed as a plinth on paw feet topped by fawns holding up the bowl with pricked flowers and enameled strapwork, matching cover with finial of two fauns and grapevine  
*marked throughout and with later control marks*  
 height 8<sup>7</sup>/<sub>8</sub> in.; 22.5 cm

\$ 5,000-8,000

1297

A pair of Austrian silver-gilt, enamel and gem-set ewers, attributed to Hermann Ratzersdorfer of Vienna, circa 1880

in the style of David Altenstetter, each ewer with three panels of *basse-taille* varicolor enamel in chased gilt mounts, supported by three satyrs, with monster spout and handle, *some enamel loss apparently unmarked*  
 29 oz 10 dwt gross  
 917.4 g  
 height 7<sup>1</sup>/<sub>4</sub> in.; 28.5 cm

Although this example is unmarked, an almost identical ewer, by Ratzersdorfer was advertised by John Jaffa in *The Magazine Antiques*, April 2006. A marked rock crystal version is shown in *Macht & Pracht*, p. 13, another marked one was with John Jaffa in May, 2012, and one attributed to Ratzersdorfer was part of the group "collected by the American wife of an English aristocrat" in the 1890s, sold Christie's London, November 25, 2008, lot 83.

\$ 4,000-6,000



1297



1298

1298

**A French silver-gilt and enamel casket set with jewels and cameos, Paul Rigaux & Pierre Leblanc, Paris, circa 1850**

rectangular with incurved angles, decorated with *champlevé* arabesques in partly translucent colors, topped by a sculptural group of St. George slaying the dragon, both with baroque pearl bodies and set with rubies and emeralds, the front mounted with a gold-framed enamel scene of a Turkish stag hunt, the angles mounted with free-standing Renaissance figures, the back and sides mounted with cartouches surrounded by clusters of garnet grapes with green enamel leaves and swags of fruit and flowers, the lid applied with a band of running ivy with pearl and red amber berries and with four sardonyx cameos of classical profile busts at the angles, all mounted with baroque pearls, irregular large turquoises, cabochon ambers and pearls, on four paw feet

marked with maker's mark on base rim, boar's head guarantee mark on base rim, rim of body, cover, St. George and dragon  
130 oz gross; 4043 g  
length 12¼ in.; 31 cm

**PROVENANCE**

Leland Little, North Carolina, September 17, 2011, lot 242

Paul Rigaux and Pierre Leblanc worked as jewelers, 1845-51, at 184 Rue St. Honoré, Paris. Pierre-Paul Rigaux is listed at the same address as maker of jewelry and "fantaisie." He is joined, still at the same address, by Auguste Billiet as makers of "fantaisie" until 1853, while Pierre-Paul Rigaux continued until 1870 (Catherine Arminjon et al, *Dictionnaire des poinçons de fabricants d'ouvrages d'or et d'argent de Paris et de la Seine*, marks nos. 3551, 3591 and 3626).

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



DETAIL

A rare and large Meissen  
'Schneeballen' vase, cover and  
stand  
late 19th century

after an eighteenth-century model by Johann Joachim Kändler, of inverted pear shape, the flower-encrusted body reserved on the front with a royal female portrait medallion in low relief, above a coat of arms of Saxony impaling Sweden within a *rocaille*-molded border, the handles in

the form of gilt leafy branches emerging from clusters of mayflower blossoms and surmounted on one side with 'Flora' and on the other with 'Fame' as an angel with outstretched wings, crossed swords mark in underglaze-blue. height overall 34¾ in.; 88.3 cm

The original undecorated version of this vase, currently in Staatliche Kunstsammlungen of Dresden (P.E. 112), was modelled by Johann Joachim Kändler, circa 1742, as a diplomatic gift for the French Court of 1742, as discussed in detail by Jeffrey Munger in *Fragile Diplomacy, Meissen Porcelain for European Courts ca. 1710-63*, ed. Maureen Cassidy-Geiger, pp.156-157, fig. 7-23. The central vase, after which the present example is modeled, belonged to a garniture of five vases and ewers and is described by Jeffrey Munger as "one of the most ambitious projects conceived as a diplomatic gift", *ibid*, p. 156. The present vase deviates from its 18th-century prototype in some of the decorative elements as well as the portrait medallion, coats of arms and the initials on the covers.

Another version of this vase, without the applied flowerheads, was given as a wedding gift from Grand Duke Frederick Francis II of Mecklenburg-Schwerin to his daughter Marie, on her wedding to Grand Duke Vladimir Alexandrovich in 1874, the son of Tsar Alexander II and brother of Tsar Alexander III. The vase is preserved in the Vladimir Palace on the Palace Embankment, St. Petersburg and is illustrated in Galina Korneva and Tatiana Cheboksarova, *Grand Duchess Marie Pavlovna*, p. 17.

\$ 80,000-120,000



Image © Porzellansammlung, Staatliche Kunstsammlungen, Dresden. Photograph: Juergen Loese





1299

1300



1300

### An Austrian enamel-mounted cabinet, probably Vienna, circa 1880-90

on stepped base with a single long drawer, the central portion with seven small fabric-lined drawers with agate pulls, three sides mounted with plaques enameled with scrolling flowers and foliage issuing from urns and winged female busts on sky-blue ground, the top with a drawer with sliding cover length 13 $\frac{7}{8}$  in.; 35.3 cm

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

1301

### An Austrian silver and enamel mirror, Norbert Donath, early 20th century

the frame on paw feet headed by acanthus and surmounted by a medallion monogrammed CS and hung from a ribbon-bow, the borders enameled with pastoral scenes of the four seasons, the wood back with adjustable hinged stand *marked on base rim and stamped NORBERT DONATH* height 24 in.; 61 cm

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

1301



1302

### A Viennese silver, enamel, and rock crystal horn-shaped vase, circa 1880

the rock crystal body carved with scrolls and supported by a merman enameled white with blue scales, the domed oval base enameled with a border of masks and foliage, all set with bands of colored stones *apparently unmarked* height 15 $\frac{1}{2}$  in.; 39.5 cm

#### PROVENANCE

Sotheby's New York, June 16, 1988, lot 248

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

1303

### A Continental silver, rock-crystal, and cut-glass cup and cover, early 20th century

in Renaissance style, the foot and cover of rock crystal, the mounts with chased strapwork, fruit swags hung from lions masks, borders of ribbon-bound fruit, and set with faceted glass gems, the cover applied with four caryatid figures and a knight bust finial, gilt interior *marked on foot rim and cover rim with French import mark for 800 standard* height 17 $\frac{3}{4}$  in.; 45 cm

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



1303



1302

□ 1304 SOLD WITHOUT RESERVE

### An Austrian silver-gilt and enamel shell-form compote, late 19th century

the shell-form body painted with classical figures in a seascape, the center of the bowl with Venus in a cartouche supported by mermaids and hippocamps and surrounded by scrolling foliage, topped by a figure of Triton, all supported by a putto-form stem, the foot with eight roundels painted with classical scenes of women bathing, the rim applied with enameled scrolling foliage set with rubies at intervals, the underside of the foot painted with black stylized foliage on lilac ground

*marked on foot rim with a cockeral in oval and initial A*  
height 11½ in.; 29.2 cm

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



1304



□ 1305 SOLD WITHOUT RESERVE

A gold and enamel mounted carved rock crystal standing cup, probably Austrian, circa 1880

of large and impressive size, the boat-shaped bowl with scrolling handle, baluster stem and oval foot carved with masks, scrolls, and foliage, the two gold mounts with varicolored enamel strapwork

*apparently unmarked*

height 13 in.; 33 cm

The large-scale and deep-relief carving resembles that on several pieces by Hermann Ratzersdorfer and Hermann Boehm, both of whom used gold mounts on particularly luxurious items.

\$ 20,000-30,000



1305



1306

1306

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

A pair of Neo-Grec gilt and black-painted bronze and marble six light candelabra, now converted to lamps, early 20th century  
height with fittings 40½ in.; 103 cm

\$ 2,000-3,000



1307

1307

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK CITY

A pair of Neo-Grec gilt bronze torchères, France, circa 1870

fitted and wired for electricity.  
height excluding fittings 66 in.; 167.5 cm

The goût Grec or Greek revival style of the 1860s and 1870s was introduced at the 1855 Paris and 1862 London Exhibitions by *ébénistes* such as Diehl and *bronziers* such as Marchand and

Barbedienne. Within five years, designers had developed the goût Grec, which took a prominent position at the 1867 Paris Universal Exhibition with decorative works by Diehl, Barbedienne, Levillain, Houbedine, and Servant as well as figural works by Carrier and Lemaire.

See Jonathan Meyer, *Great Exhibitions 1851-1900*, Woodbridge, 2006, pp. 95, 178, 193, and 230, for similar examples by Barbedienne, Susse Frères, and Servant.

\$ 6,000-10,000



DETAIL OF TOP



1308

1308

A French gilt-bronze and Sèvres style porcelain-mounted kingwood and ebonized-wood center table, second half 19th century

the central plaque signed *J. Pascault* depicting the apotheosis of Venus, surrounded by eight smaller roundels painted with Cupids.  
height 36 in.; diameter 37¾ in.; 91.5 cm; 96 cm

A table from the same workshop with an unusual oval top but identical base is illustrated in C. Payne, *European Furniture of the 19th Century*, Woodbridge 2013, p.220.

• \$ 15,000-20,000



1309

1309

A Meissen 'Schneeballen' part tea service  
late 19th century

comprising: a large teapot and cover, a teapot and cover, a footed hot milk jug, a footed sugar bowl and cover and a cup and cover, *crossed swords marks in underglaze-blue*, the smaller teapot and cover with *incised numeral 9*. 9 pieces.

\$ 7,000-10,000

1310

A Meissen pâte-sur-pâte bough pot  
circa 1890

of lobed D-section, decorated on the front in white slip with a reclining maiden and cherub on a pale blue ground and on the reverse with a trophy, within elaborately gilt tooled foliate borders, affixed on either side with leaf-molded handles and set on four scroll feet, *crossed swords marks in underglaze-blue*, *impressed shape number R67 and 4*.  
length across handles 9¾ in.; 24.8 cm

\$ 10,000-15,000



1310



1311

Professors A. Petrilli and A. Garella  
Italian, late 19th century

LA NOTTE (THE NIGHT)

signed *Profri / Garella & Petrilli / Firenze*, the  
lower orb engraved with a scorpion and the base  
titled *LA NOTTE*

white marble, on quadripartite base above bronze  
plinth

height 53 ½ in.; 136 cm

\$ 15,000-20,000

1311

1312

A pair of Louis XVI style gilt-bronze  
mounted green marble seven-light  
candelabra, early 20th century

height 37¼ in.; 94.5 cm

\$ 7,000-10,000



1312

1313

A pair of gilt-bronze mounted vert de Campan marble urns, Paris, late 19th century

each with the stamp *Jollet et Cie, Ave. Mon Colin A Paris* to the underside.  
height 20½ in.; 52 cm

\$ 7,000-10,000

□ 1314 SOLD WITHOUT RESERVE

A gilt bronze and cut glass center table, in the manner of Baccarat

height 32 in.; width 55½ in.; depth 35½ in.;  
81 cm; 141 cm; 90 cm

\$ 6,000-9,000



1313



1314

1315



1315

A pair of Neoclassical style patinate bronze and pink granite Corinthian columns, late 19th century

height 61¾ in.; width 14 in.; depth 14 in.; 157 cm; 35.5 cm; 35.5 cm

\$ 4,000-6,000

1316

A gilt-bronze and champlevé enamel decorated brown onyx table, France, late 19th century, possibly by the Marbres et Onyx d'Algérie Compagnie

height 31½ in.; square 17½ in.; 80 cm; 44.5 cm

\$ 6,000-9,000

1317

A pair of large Napoléon III gilt-bronze mounted Sarrancolin Ilnet marble urns on Campan Rubané marble pedestals by Eugène Cornu, Paris, circa 1870

each stamped *E. CORNU B<sup>VD</sup> DES ITALIENS, 24.* to one handle.

height overall 4 ft. 9 in.; 145 cm

The sculptor and *bronzier* Eugène Cornu (d.1875) was an innovative Parisian artist who experimented with new media, particularly marble and onyx mined from the new French colony of Algeria. He was director of a bronze foundry and several other enterprises in Paris, notably his collaboration with the *bronzier* G. Viot at their shared concern the *Compagnie des Marbres Onyx d'Algérie* at 24, boulevard des Italiens. He exhibited with great success at both the London 1862 International Exhibition and the Paris 1867 *Exposition Universelle*, where he was awarded a *médaille d'or*. See J.B.Waring ed., *London International Exhibition of 1862. Masterpieces of industrial art and sculpture* (London 1863) and *Paris Universal Exposition, 1867. Reports of the United States commissioners*, Washington 1870.

\$ 40,000-60,000

1316









1318

1318

A French hardstone, gilt-bronze, and champlevé enamel jardiniere, Ferdinand Barbedienne, Paris, circa 1880

on four paw feet headed by a female bust and anthemion, sides with partly-shaded enamel scrolling foliage and flowers, applied on both sides with a shield with mirror cypher *DH* for King Henri II and Diane de Poitiers, his mistress inscribed on handle *F. BARBEDIENNE*  
length over handles 22 in.; 56 cm

\$ 10,000-15,000

1319

A pair of French gilt-bronze, champlevé enamel, and onyx two-handled vases and covers, circa 1880

the square bases on toupe feet, the mounts with partly-shaded enamel stylized foliate borders, the handles with masks  
height 18¾ in.; 47.6 cm

\$ 6,000-8,000



1319

**Jean-Léon Gérôme**  
 French, 1824 - 1904

La danseuse à la pomme (Dancer with Apple)

signed J.L. GEROME, impressed Siot-Decauville foundry mark and impressed A76 to base.  
 gilt bronze and turquoise  
 height 36 ½ in.; 92.5 cm

**LITERATURE**

G. M. Ackerman, *The Life and Work of Jean-Léon Gérôme*, Paris, 1986, no. S. 20

Gérôme's *Danseuse à la pomme* was exhibited at the Salon of 1893. Her dress was carved from green-tinted marble, the flesh from ivory and the jewelry applied in bronze decorated with pastes and semi-precious gems. The Salon model was also exhibited at the Cercle de l'Union Artistique and is now in a private collection, Geneva. In a letter of circa 1890 Gérôme compared *Danseuse à la pomme* to his hoop dancer, held in the hand of his famous *Tanagra*: 'I have also lately finished a little figure in marble, half life-size, of a dancing girl, it is like the one *Tanagra* holds in her hand only this is more seriously made, and the nude portions, as well as the draperies, have been studied with care.'

It has been suggested that the *Danseuse à la pomme* was a response to criticism which asserted that Gérôme's sculpture lacked movement and expression. Gérôme was vindicated by this design with rising ripples of fabric as the girl lifts her drapery in the dance and twists as she balances on one foot and turns to glance at the apple.

Siot-Decauville edited *Danseuse à la pomme* in various sizes and materials including combinations of marble, ivory, and bronze and occasionally inset with precious or semi-precious stones as in the present example. A chryselephantine example of this same large size was sold Sotheby's London, 28th June 2007, lot 104 (\$168,250).

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



1320



1321

1321

A pair of Continental silver and cut-glass claret jugs, probably German, dated 1881

in Renaissance Revival style, chased with strapwork and grotesques, each side with roundel, one with foliate monogram *ALR*, the other engraved "1856 / 26 October / 1884", the glass cut with scrolling flowers and fluting marked on foot rims 800M  
height 15¼ in.; 38.8 cm

\$ 5,000-7,000

□ 1322 SOLD WITHOUT RESERVE

A silver-plated mirror-plateau table, probably German, circa 1900

on four fluted tapering square legs, the oval plateau with flowerhead and entrelac border and openwork grapevine rim with columns at intervals topped by fruit-filled urns and applied with a rams head on one side and a flowerhead on the other, the mirror center in two parts and supported by a wood base  
length 39¼ in.; 99.7 cm

\$ 2,000-3,000



1322



1323

1323

A five-piece German silver and cut-glass garniture, J. D. Schleissner & Söhne, Hanau, retailed by Buchholz & Zelt, New York, circa 1900

comprising a centerpiece bowl, pair of vases, and pair of three-light candelabra, all in rococo revival style with floral swags and fully-modeled putti, the candelabra also with pastoral figures and sheep encircling a tree-form support for the glass stems

*each marked on base rims*

150 oz weighable excluding glass

4665 g

length of bowl 22½ in.; 57.2 cm

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

1324

A pair of German silver four-light candelabra, circa 1900

circular bases chased with a band of fruit, the twisted stems, branches, and sconces chased to match, with detachable tops and nozzles

*marked on base rims and stamped 800*

76 oz 15 dwt; 2388.5 g

height 16½ in.; 42 cm

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



1324



1325

1325  
A Russian silver flatware service,  
Bolin, Moscow, circa 1900

unengraved, comprising:

- 23 dinner knives
  - 19 dinner forks
  - 10 lunch knives
  - 7 lunch forks
  - 12 fish knives
  - 10 fish forks
  - 7 fruit knives
  - 9 fruit forks
  - 4 teaspoons
  - 7 dessert spoons
  - 11 tablespoons
  - 5 demitasse spoons
  - 10 ice cream spoons
  - 10 sorbet spoons
  - 2 fish servers
  - 2 salad servers
  - 3 spatulas, in sizes
  - 1 small serving spoon
  - 1 asparagus server
  - 2 gravy ladles
  - 2 cheese knives
  - 1 bread fork
  - 1 master butter knife
  - 1 anchovy server
  - 1 sugar sifter
- 161 pieces, in a fitted brass-mounted and inlaid mahogany case on stand  
185 oz 5 dwt weighable  
5766 g

**PROVENANCE**

Sotheby's New York, November 2, 2009, lot 136

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



1326

1326

An assembled German silver Art  
Nouveau flatware service, most  
Bruckmann & Söhne, Heilbronn,  
retailed by Posen, Frankfurt, circa  
1900

unengraved, most with petal and berry  
terminal, some in variant Art Nouveau patterns,  
comprising:

- 12 dinner knives
  - 12 dinner forks
  - 10 lunch knives
  - 12 lunch forks
  - 12 fish knives
  - 12 fish forks
  - 12 fruit knives, 6 in variant pattern
  - 12 fruit forks, 6 in variant pattern
  - 12 ramekin forks
  - 12 teaspoons
  - 12 tablespoons
  - 6 dessert spoons
  - 12 demitasse spoons, variant pattern
  - 11 egg spoons, variant pattern
  - 2 fish servers
  - 2 salad servers
  - 2 serving spoons
  - 2 gravy ladles
  - 1 asparagus server, variant pattern
  - 1 bread fork, variant pattern
  - 1 master butter knife, variant pattern
  - 1 small spatula, variant pattern
  - 2 pickle forks
  - 1 sugar tongs, variant pattern
- 174 pieces, all in fitted wood case  
145 oz 15 dwt weighable  
4534 g

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

PROPERTY OF A FLORIDA COLLECTOR

### An assembled Herend 'Queen Victoria Rust' pattern part service modern

comprising: a circular tureen and cover, a smaller circular tureen and cover, a circular 14-in. two-handled tray, a square 11-in. two-handled tray, two triangular shaped dishes, a deep square dish, a 14 1/4-in. circular tray, a 10 1/4-inch circular

flat stand, two graduated leaf-shaped dishes, an oval dish, an oblong oval tray, seven crescent-shaped dishes, a tazza, six saucer dishes, twelve large dinner plates, twelve dessert plates, twelve side plates, a double salt, two leaf-shaped salts, a large salt shaker, four small salt and pepper shakers, two bowls, a large coffeepot and cover, a milk jug, twelve coffee cups and saucers, eleven teacups and twelve saucers, a sugar bowl and cover, two egg cups, two candelabra and a gilt-metal cake server mounted with a porcelain handle, *printed factory marks and various script pattern numbers. 132 pieces.*

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



1327

**A KPM part dinner and dessert service  
late 19th and 20th century**

each piece painted with scattered flower sprays and insects, comprising: two large oval tureens and covers, two 19 1/4-in. oval platters, two 15 3/4-inch oval platters, three 11 3/4-inch oval platters, two 13 1/2-inch circular chargers, a 12-in.

circular charger, five double-lipped sauceboats on fixed stands in sizes, three lozenge-shaped dishes, two square-shaped dishes, two deep square-shaped dishes, a leaf-shaped dish, two footed circular vegetable dishes and covers, forty-two dinner plates, thirty soup plates, thirty 8 1/2-inch dessert plates, twelve 7 3/4-inch dessert plates, thirty side plates, twelve bread and butter plates, twelve soup cups and saucers, a large

coffeepot and cover, two smaller coffee pots and covers, a hot milk jug and cover, four creamers in sizes, twelve teacups and eleven saucers, twelve demitasse cups and saucers and two sugar bowls and covers, *most with printed KPM orb marks in red, sceptre marks in underglaze-blue, various impressed year cyphers.* Together with a KPM circular small dish set on four ball feet painted with a garland and a miniature plate and a jug. 277 pieces.

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





1329

**A French silver Elysée pattern flatware service, Puiforcat, Paris, 20th century**

unengraved, comprising:

- 24 dinner knives
- 18 dinner forks
- 23 lunch knives
- 10 lunch forks
- 12 fish knives
- 12 fish forks
- 12 dessert forks
- 12 dessert spoons
- 18 tablespoons
- 8 coffee spoons
- 10 demitasse spoons
- 12 sorbet spoons
- 2 teaspoons
- 2 salad servers
- 2 cold meat forks
- 1 small serving fork
- 3 serving spoons, in sizes
- 1 fish server
- 1 serving slice
- 1 asparagus server
- 2 spatulas, in sizes
- 2 gravy ladles
- 1 cheese knife
- 1 pastry server
- 1 master butter knife
- 1 sugar sifter
- 1 sugar tongs

193 pieces, in original fitted wood case stamped  
*Puiforcat Paris / Bhisio-Paris-Buenos Ayres* and  
with key  
302 oz 15 dwt weighable  
9417 g

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



1329

1330 SOLD WITHOUT RESERVE

**A pair of French silver ecuelles and covers, Puiforcat, Paris, 20th century**

circular, engraved on one side with mirror cipher  
*NAW*, the shaped and matted handles applied  
with acanthus, the cover with finial inset with a  
bust medallion of a classical female figure  
*marked throughout, each stamped PUIFORCAT*  
*under one handle*

75 oz; 2332.5 g  
length over handles 12<sup>5</sup>/<sub>8</sub> in.; 32 cm

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



1330



1331

1331

A pair of French silver three-light candelabra, Alphonse Debain, Paris, circa 1900

in rococo style, the detachable tops with scrolling leafy arms topped by sconces, openwork drip pans, and detachable nozzles

*marked throughout*

187 oz 5 dwt; 5828 g

height 18 $\frac{1}{4}$  in.; 46.4 cm

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



1332

1332

A French silver centerpiece, André Aucoc, Paris, circa 1900

the foot and body chased as ruffled shells, each side applied with a crested cartouche between flowering branches, fitted with a silver-plated liner with drop ring handles

*marked throughout, foot rim stamped A. AUCOC*

150 oz 15 dwt excluding liner

4690 g

length over handles 21 $\frac{1}{4}$  in.; 54 cm

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



1333



1334

□ 1333 SOLD WITHOUT RESERVE

**A French silver-plated mirror plateau, Christofle, Paris, late 19th century**

oval, each end applied with a balustrade with dolphin terminals  
*marked on base and numbered 2846895 and 55*  
 length 31½ in.; 80 cm

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

□ 1334 SOLD WITHOUT RESERVE

**A French silver centerpiece, circa 1900**

oval with ribbon-bound reeded rim, the sides chased with sprays of berried foliage and acanthus, matched on the bifurcated handles  
*marked with French controls only*  
 76 oz; 2364 g  
 length over handles 22 in.; 55.9 cm

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

1335

**A silver five-basket epergne, retailed by Asprey & Co., London, 20th century**

the base and baskets pierced with scrolling foliage, the base also with openwork apron of berried foliage, the foliate-capped branches support fixed-handle baskets with openwork foliate feet

*marked on bases For Asprey London, Sterling, Handmade, 925 278 oz; 8646 g height 26½ in.; 67.3 cm*

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

1336

**An English silver Onslow pattern flatware service, Worcester Silver Co. Inc., London, 1959-65**

comprising:  
12 dinner knives  
12 dinner forks  
12 butter spreaders  
12 salad forks  
12 cocktail forks  
24 teaspoons  
12 soup spoons  
12 citrus spoons  
2 tablespoons  
2 salad servers  
2 serving forks  
1 gravy ladle  
2 pastry servers

*117 pieces. Together with 2 fish servers, 1 serving spoon, 1 macaroni server, and 1 salt spoon also in the Onslow pattern, marked Sterling. 124 pieces total.*

*138 oz 5 dwt weighable  
4304 g*

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

1337 SOLD WITHOUT RESERVE

**An English silver limited edition commemorative Wellington Coaster wine trolley, maker's mark RFE, London, 1977**

two circular coasters mounted with medallions and a beaded rim, the turned wood bases each set with a medallion, on a four-wheeled carriage with swiveling front axle and horn handle, in original box

*fully marked on handle and marked throughout, numbered 7/50*

*length overall 17½ in.; 44.5 cm*

The Wellington Coaster is a replica of the original made in 1826 and presented to the Duke of Wellington by King George IV. Arthur Wellesley, 1st Duke of Wellington, (1769-1852) was one of the leading military figures of 19th century Britain. He is best known for his defeat of Napoleon at the Battle of Waterloo in 1815. The twenty-four medallions on the wine trolley represent British military victories from the Peninsula Campaign, including the Battle of Vimiera, Passage of the Duro, Battle of Talavera, and Waterloo.

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



1335



1336



1337



1338

□ 1338 SOLD WITHOUT RESERVE

### An Edwardian silver jug, George Fox, London, 1904

in Queen Anne style, the spot-hammered surface applied with strapwork at lower body and on cover below finial, engraved with presentation inscription inside cover

*Britannia standard, marked on body below rim near handle and inside cover*

50 oz; 1555 g

height 9<sup>5</sup>/<sub>8</sub> in.; 24.5 cm

The inscription reads "Presented to Archbold Blenkinsop, Esq., by the Directors of John Brown & Company Limited and Dalton Main Collieries Limited, as a token of their high esteem and warm regard for a colleague who has served the respective Companies with credit and distinction during a period of 35 years."

\$ 2,000-3,000

1339

### An English silver cup and cover, A.C.B. Ltd., Sheffield, 1930

chased with grapevine borders, the body engraved with presentation inscription, the cover with finial of fully-modeled classical figure stabbing their breast and carrying a wreath

*marked on body and cover*

67 oz 10 dwt; 2102 g

height 19<sup>1</sup>/<sub>2</sub> in.; 49.5 cm

The inscription reads "Championship Challenge Cup Presented by The Central Currant Office (London) For Currant Confectionery."

\$ 4,000-6,000



1339



1340

1340

**An English silver five-piece tea and coffee set in fitted case, most Edward Barnard & Sons Ltd., London, 1916/24**

comprising a Teapot, Coffee Pot fitted with a silver-mounted filter, Kettle on Lampstand, Creamer, and Sugar Bowl, each chased with fruit-filled cornucopia, acanthus, flowers, and scrolls, the rims applied with masks, all in a fitted wood case. Together with a Victorian silver tray with openwork rim and the center bright-cut with stylized foliage by *Walter & John Barnard, London, 1878. 7 pieces.*

*marked on bases and throughout, the kettle marked for Richard Burbridge, London, 1916, also stamped Harrods London S.W. and numbered 613*

248 oz 15 dwt gross

7738 g

height of kettle on lampstand 12 in., length of tray 26½ in.; 30.5 cm, 67.3 cm

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

1341

**A set of twelve English silver-gilt dinner plates, D & J Welby Ltd., London, 1926-27**

shaped circular with gadroon rims, centers engraved with arms under Baron's coronet, motto, and supporters

*marked underneath rims, four also stamped D & J Welby Ltd. / Garrick St / London, only one with dates for 1926*

221 oz; 6873 g

diameter 9¾ in.; 24.8 cm

The arms are those of Gardiner, probably for John Gardiner of Kimble C.H., P.C., Q.C., 1900-1990, Lord High Chancellor of Great Britain, 1964-70.

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



1341



1342

1342

**An Edwardian silver and cut-glass centerpiece bowl, William Comyns & Sons, London, 1904**

the oval openwork rococo rim with putti and dolphins, the handles surmounted by alligators, the spiral fluted glass bowl decorated with flowers

*marked on rim and mount below*

length over handles 21 $\frac{5}{8}$  in.; 55 cm

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

1343 SOLD WITHOUT RESERVE

**A Victorian silver tankard, Hunt & Roskell, London, 1874**

the body cast with reveling Bacchic putti and a ram, the cover cast with a putti with raised glass and reclining on a lion-skin rug, with grapevine handle and gilt interior

*marked on body near handle and inside cover*

31 oz; 964 g

height 7 $\frac{3}{4}$  in.; 19.7 cm

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

1344 SOLD WITHOUT RESERVE

**A Victorian silver table bell, Elkington & Co., Birmingham, 1875**

the bell cast with a reclining female figure and a man kissing a dog within strapwork cartouches topped by putti and flanked by a mask and two swans

*marked on interior rim and clapper, rim also stamped Elkington & Co and 1154*

9 oz; 280 g

height 4 $\frac{3}{4}$  in.; 12 cm

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



1343



1344



1345

1345

**A suite of Indian embossed silvered metal salon furniture**

Wood, silvering, metal, upholstery

comprising two armchairs and a bench with red silk upholstery and three square low tables height of armchairs 40½in.; 103 cm

**PROVENANCE**

Sotheby's New York, September 13, 1991, lot 231  
Sotheby's New York, May 17-18, 2002, lot 694

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

1346

**Two American silver bowls, Gorham Mfg. Co., Providence, RI, 1870**

one applied with woodland branches and a squirrel, the other with grapevine and a gilt fox marked on bases and stamped Brown & Rogers, the squirrel one numbered 465, the fox 470 74 oz; 2301 g

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



1346



PROPERTY OF SERENA RHINELANDER STEWART

**A pair of American silver "elephant" pitchers, Tiffany & Co., New York, dated 1883**

the spirally fluted bodies chased with dense foliage and flowers, the handles with dressed elephant head terminals, engraved on bases with presentation inscriptions

*marked on bases and numbered 3612-7713*

87 oz; 2706 g

height 9½ in.; 24.1 cm

The inscriptions read "Julia Rhineland to Mary Rhineland Stewart on her wedding day, April 25th 1883." and "Given to William Rhineland Stewart by his Aunt Mary Stewart Witherbee April 1937."

Mary Rhineland Stewart (1859-1949) was the daughter of Lispenard Stewart and Mary Rogers Rhineland. In 1883 she married Frank Spencer Witherbee (1852-1917) and these pitchers were a gift from her maternal aunt, Julia Rhineland (d.1890), who herself never married. Julia lived at no. 14 Washington Square North, with other family members in the adjacent mansions.

Mary passed them on in turn to her nephew, William Rhineland Stewart Jr. (1885-1945) a close friend of Vincent Astor and a prominent member of New York's café society.

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



1347

1348

PROPERTY OF A FLORIDA COLLECTOR

A Copeland & Garret 'Thumbledown Dick'  
pattern part dessert service  
circa 1820-30

printed and painted on the marbled ground with an exotic bird perched on flowering peony branches, comprising: a footed tazza, six shell-shaped dishes, an oval shaped dish, a footed twin-handled sauce tureen and stand and twenty-eight dessert plates, *impressed and printed COPELAND & GARRET / LATE SPODE marks. 38 pieces.*

\$ 2,000-3,000

1349

An unusual pair of Royal Worcester 'Aesthetic  
Movement' vases  
circa 1882

each painted around the body in Japanese style with a group of crabs, captured in a gilt net, *printed factory marks and date cypher T.*  
heights 11¾ in.; 30 cm

\$ 2,000-3,000



1348



1349

1350

An American silver punch bowl, Gorham Mfg. Co., Providence, RI, late 19th century

circular with shaped rim and spot-hammered surface, etched with a yacht on one side

marked on base

64 oz; 1990.4 g

diameter 13½ in.; 34.3 cm

\$ 5,000-7,000



1350

□ 1351 SOLD WITHOUT RESERVE

An American silver-plated pitcher and stand, James W. Tufts, Boston, late 19th century

decorated with flowers including daisies, roses, morning glories, and pansies, matched on stand

applied on bases with plaques stamped "James W. Tufts / Boston / Warranted Quadruple Plate / 2305"

height of pitcher 9⅞ in.; 23.2 cm

\$ 1,500-2,000



1351

□ 1352 SOLD WITHOUT RESERVE

An American silver-plated and copper lamp, Meriden Britannia Co., Meriden, CT, circa 1887

the enameled copper base applied with a palm frond and a hummingbird, the Aesthetic rim with reserves containing various foliage and a classical figure in repose, lion's head and drop-ring handles, now electrified and fitted with rod, two sockets, and lampshade

marked on base

height of base 6½ in.; height overall 15½ in.; 16.5 cm; 39.4 cm

This model was offered in Meriden Britannia Co.'s 1887 catalog as a gas lamp and was described as "enameled copper old silver mountings." It had a retail price of \$22.50, and a glass shade could be purchased at additional cost.

\$ 2,000-3,000



1352

1353

PROPERTY FROM THE COLLECTION OF IRIS SCHWARTZ

**An American silver two-handled tray, Peter Chitrey, overstruck by Maltby Pelletreau, New York, circa 1820**

the rim applied with a border of flower heads within C-scroll strapwork and acanthus, center engraved with coat of arms and later presentation inscription

*marked on one handle PChitrey in script, and twice on base, overstruck by M. Pelletreau, and N-York twice*

162 oz 4 dwt; 5044 g  
length 29¼ in.; 74.3 cm

The inscription reads: "Mrs. Margaret Renshaw Jones to Mrs. Mary Mason Jones 1823 / to Arthur Mason Jones 1884"

Mary Mason Jones (1801-1891) was the daughter of banker John Mason, second president of Chemical Bank, and with her sisters Rebecca and Sarah, one of the leaders of New York Society in the second quarter of the 19th century. She married in 1819 Isaac Jones, who also served as president of the bank.

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

1354

**An American silver centerpiece bowl, Tiffany & Co., New York, circa 1902-07**

the shaped oval rim applied with scrolling acanthus with flower bouquets at intervals, on four paw feet, the center with Deco monogram DRG, fitted with silver-plated liner

*marked on bases, bowl numbered 11843-4990, liner 3645*  
128 oz excluding liner; 3981 g  
length 22½ in.; 57.2 cm

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

1355

**A pair of American silver five-light candelabra, Theodore B. Starr, New York, dated 1919**

on four scrolling acanthus feet, the base and stem chased with matted panels with bellflowers, the four scrolling foliate arms supporting drip pans, sconces, and detachable nozzles with leaf-tip borders, one engraved underneath base with presentation inscription

*marked underneath bases*

198 oz 5 dwt; 6170 g  
height 23¼ in.; 59 cm

**PROVENANCE**

Margaret Carnegie (1897-1990), New York

**LITERATURE**

The inscription reads "Presented to Margaret Carnegie by the Carnegie Veteran Association April 22, 1919."

Margaret Carnegie was the daughter of steel magnate and philanthropist Andrew Carnegie and Louise Whitfield Carnegie. The candelabra were a gift upon her marriage to Roswell Miller on April 22, 1919.

The Carnegie Veteran Association was a society of ex-Carnegie Steel managers. It initially consisted of forty-nine members, with Louise, Margaret, and Mrs. Charles Schwab as honorary members. Founded in 1900, for the first sixteen years, the members met at Carnegie's New York mansion, and then moved to the home of Charles Schwab for the next nineteen years.

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





1355

1356

An American silver two-handled tray on stand, Tiffany & Co., New York, circa 1915

oval with borders of running leaves and bellflowers, the center with stylized foliage enclosing a monogram *KSH*, with a wood base, on a wood stand  
marked on rim and numbered 18903-6574  
length of tray 24 in.; height of stand 23 $\frac{1}{8}$  in.; 61 cm; 58.8 cm

\$ 3,000-5,000



1356



1357

1357

PROPERTY OF SERENA RHINELANDER STEWART  
A French and American silver flatware service, Charles-Salomon Mahler, Paris and Gorham Mfg. Co., Providence, RI, mid 19th century and later

engraved with initials *LS* and crest with motto, extended by Gorham, comprising:

24 dinner knives  
47 dinner forks  
23 lunch knives  
36 lunch forks  
24 fish knives  
23 fish forks  
20 teaspoons  
36 dessert spoons  
36 tablespoons  
4 serving spoons  
2 gravy ladles  
1 punch ladle

276 pieces, in fitted wood case. Together with 8 matching carvers with matched crests by *L. Bruneau*, Paris and 17 variant King George pattern butter spreaders with matched initials and crests by *Gorham*. 301 pieces total.  
527 oz 10 dwt weighable  
16408 g

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



1358

1358

American silver Flemish pattern flatware service, Tiffany & Co., New York, circa 1916

monogrammed *HSE*, comprising:

12 dinner knives  
11 dinner forks  
11 lunch knives  
5 lunch forks  
12 fish knives  
12 fish forks  
12 dessert knives  
12 dessert forks (pg)  
12 fruit knives  
12 fruit forks  
5 butter spreaders  
12 salad forks (pg)  
12 cocktail forks (pg)  
12 ramekin forks  
12 ice cream forks (pg)  
4 teaspoons  
12 dessert spoons  
5 tablespoons  
12 soup spoons  
12 bouillon spoons  
8 citrus spoons (pg)  
11 demitasse spoons (pg)  
12 iced tea spoons  
12 ice cream spoons (pg)  
10 salt spoons (pg)  
5-piece carving set  
2 salad servers (pg)  
269 pieces, in a Tiffany & Co. wood case mounted with brass plaque engraved *Helen Elsie Smith / June 21, 1916*. Together with one oval dish monogrammed to match by *Tiffany & Co.*, and a pair of spot-hammered candlesticks with monogram *EFD* and weighted bases by *Gorham Mfg. Co.*, 1918. 272 pieces total.  
281 oz 5 dwt weighable  
8751.5 g  
length of dish 10½ in.; 26.7 cm

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



1359

1359

An American silver Castilian pattern flatware service, Tiffany & Co., New York, circa 1930

unengraved, comprising:

12 dinner knives  
12 dinner forks  
12 butter spreaders  
12 salad forks  
12 cocktail forks  
12 teaspoons  
12 soup spoons  
12 citrus spoons  
1 pastry server  
1 sugar spoon  
98 pieces, in fitted wood case  
116 oz 5 dwt weighable  
3620 g

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

1360

A group of six American silver vases, New York, late 19th and early 20th century

comprising two plain and one etched with flowers and foliage by *Tiffany & Co.*, two with openwork rims and feet by *Redlich & Co.*, and one chased with acanthus and scrolls by *Dominick & Haff* and retailed by *E.P. Roberts & Sons*. Together with an American glass vase with silver foot. 7 pieces.  
marked on bases  
64 oz 5 dwt weighable  
2003 g  
heights from 7¾ to 12 in.; 19.5 to 30.5 cm

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



1361

**A pair of American 18k gold-mounted cut-glass perfume flasks, Tiffany & Co., New York, circa 1910**

the glass bodies cut with flowers and foliage within ovolo borders, *signed W. Fritsche*, the gold mounts with molded edges, the stoppers with foliate monogram *JMMG* marked on bases and numbered *1861* height 9¼ in.; 23.5 cm

**PROVENANCE**

Doyle New York, June 3, 2009, lot 159

The monogram is that of Julia Murphy Grant, wife of the Hon. Hugh J. Grant, mayor of New York. Further information on the family accompanies this lot.

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



1360



1362

Tiffany Studios

"CROCUS" TABLE LAMP

circa 1915

leaded glass and patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS/NEW YORK/546*

height 22 in.; diameter of shade 16¼ in.;

55.9 cm; 41.3 cm

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

1362



1363

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PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

### Tiffany Studios

"GEOMETRIC" TABLE LAMP

circa 1910  
leaded glass and patinated bronze  
shade impressed *TIFFANY STUDIOS NEW YORK 1913*  
base impressed *TIFFANY STUDIOS/NEW YORK/370*  
height 24 in.; diameter of shade 18¼ in.;  
61 cm; 46.4 cm

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



1364

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PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

### Tiffany Studios

"VINE BORDER" DESK LAMP

circa 1915  
with a "Chinese" base  
leaded glass and patinated bronze  
shade impressed *TIFFANY STUDIOS NEW YORK 1410*  
base impressed *TIFFANY STUDIOS/NEW YORK/535*  
height 17 in.; diameter of shade 10 in.;  
43.2 cm; 25.4 cm

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



1365

Tiffany Studios

"BELL" FLOOR LAMP

circa 1910

favrile glass and patinated bronze

shade engraved *L. C. T. Favrile*

base impressed *TIFFANY STUDIOS/*

*NEW YORK/423H*

height 57½ in.; diameter of shade 12¼ in.;

146.1 cm; 31.1 cm

**\$ 7,000-9,000**



1365

1366

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

**Tiffany Studios**

"NAUTILUS" TABLE LAMP

circa 1910  
leaded glass and patinated bronze  
base impressed *TIFFANY STUDIOS/  
NEW YORK/401*  
height 13½ in.; 34.3 cm

**PROVENANCE**

Macklowe Gallery, New York

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



1366





1367

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PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**Tiffany Studios**

"ALLAMANDER" TABLE LAMP

circa 1910  
leaded glass and patinated bronze  
shade impressed *1479 TIFFANY STUDIOS NEW YORK*  
base impressed *TIFFANY STUDIOS/NEW YORK/533*  
height 21¾ in.; diameter of shade 18½ in.;  
55.3 cm; 47.1 cm

**PROVENANCE**

Joan Meyer, New York  
Acquired from the above by the present owner, 1974

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

1367



1368

PROPERTY FROM A DISTINGUISHED NEW YORK  
COLLECTION

### Tiffany Studios

"TULIP" TABLE LAMP

circa 1910  
leaded glass and patinated bronze  
shade impressed *TIFFANY STUDIOS N.Y. 906*  
base impressed *TIFFANY STUDIOS/NEW YORK/  
S1649/3* with the Tiffany Glass & Decorating  
Company monogram  
height 22¾ in.; diameter of shade 16 in.;  
57.8 cm; 40.6 cm

### PROVENANCE

Macklowe Gallery, New York  
Acquired from the above by the present owner,  
1973

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

1368

1369

## Tiffany Studios

"BANDED DOGWOOD" TABLE LAMP

circa 1910

leaded glass and patinated bronze  
shade impressed *TIFFANY STUDIOS*  
*NEW YORK 1553*

base impressed *TIFFANY STUDIOS/*  
*NEW YORK/333*

height 19¼ in.; diameter of shade 14¼ in.;  
48.9 cm; 36.2 cm

### PROVENANCE

Private Collection, Chicago  
Sotheby's New York, December 9, 2005, lot 513  
Acquired from the above by the present owner

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



1369

1370

PROPERTY FROM A DISTINGUISHED NEW YORK  
COLLECTION

## Tiffany Studios

"VINE BORDER" DOUBLE STUDENT LAMP

circa 1910

leaded glass and gilt bronze  
one shade impressed *TIFFANY STUDIOS*  
*NEW YORK 1410-86*

the other shade impressed *TIFFANY STUDIOS*  
*NEW YORK 1410-87*

base impressed *TIFFANY STUDIOS/*  
*NEW YORK/10628*

height 26¾ in.; diameter of shades 12 in. each;  
67.9 cm; 30.5 cm

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



1370

1371

**Tiffany Studios**

PAIR OF "FAVRILE FABRIQUE" TABLE LAMPS

circa 1920

favrile glass and gilt bronze

one shade impressed *TIFFANY STUDIOS N.Y.*

*PAT APPL'D FOR 1907*

the other shade impressed *TIFFANY STUDIOS*

*N.Y. 1950 PAT APPL'D FOR*

each base impressed *TIFFANY STUDIOS/*

*NEW YORK/561*

height 26 in.; diameter of shades 15 in. each;

66.1 cm; 38.1 cm

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



1371



1372

PROPERTY FROM A PRIVATE FLORIDA  
COLLECTION

## Tiffany Studios

### TEN-LIGHT "LILY" TABLE LAMP

circa 1910  
favrite glass and gilt bronze  
five shades engraved *L.C.T.*  
one shade engraved *L.C.T. Favrite*  
base impressed *TIFFANY STUDIOS/NEW YORK*  
height 21 in.; 53.3 cm

#### PROVENANCE

Macklowe Gallery, New York  
Acquired from the above by the present owner,  
2001

\$ 15,000-20,000



1372



1373

1373

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**Tiffany Studios**

DECORATED STALACTITE CEILING LIGHT

circa 1910  
favrile glass and gilt bronze  
shade engraved E986  
drop 28 in.; diameter of shade 11 in.;  
71.1 cm; 27.9 cm

**PROVENANCE**

Lillian Nassau, New York  
Acquired from the above by the present owner, 1973

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



1374

1374

**Tiffany Studios**

"LEAF AND VINE" CARVED CAMEO TABLE LAMP

circa 1920  
favrile glass and gilt metal  
shade engraved L. C. Tiffany-Favrile  
base engraved L. C. Tiffany-Favrile  
height 15¼ in.; 38.7 cm

**PROVENANCE**

Sotheby's New York, December 6, 1997, lot 553  
Acquired from the above by the present owner

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

1375

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**Tiffany Studios**

MOSQUE TABLE LAMP

circa 1905  
favrile glass with painted wood and gilt metal riser  
shade engraved 5182 K L. C. Tiffany-Favrile  
finial engraved 5182 K L.C.T. Favrile  
height 9¼ in.; 23.5 cm

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



1375

1376

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**Tiffany Studios**

DECORATED BOWL

circa 1910  
carved and acid-etched favrile glass  
engraved L. C. Tiffany-Favrile  
height 3⅞ in.; diameter 10½ in.;  
9.8 cm; 26.7 cm

**PROVENANCE**

Christie's East, October 3, 1990, lot 30

**\$ 800-1,200**



1376

1377

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**Tiffany Studios**

PAIR OF CANDLESTICKS

circa 1910  
favrile glass  
one engraved 5-L. C. Tiffany-Favrile  
the other engraved 5-L. C. Tiffany-Inc. Favrile with the firm's  
paper label  
one: height 12⅞ in.; 30.8 cm  
the other: height 12¼ in.; 31.1 cm

**PROVENANCE**

Sotheby's Chicago, November 8, 1998, lot 386

**\$ 800-1,200**



1377

### A German parcel-gilt silver Art Nouveau centerpiece, circa 1900

the base with whiplash scroll rim and handles applied with stylized flower bouquets, the handles hung with flower garlands, matched on central detachable basket, stem enclosing a fully-modeled woman admiring herself with a hand mirror, flanked by removable gilt liners marked on base rim and numbered 144243, marked on base of bowl with maker's mark 209 oz; 6500 g length 34 in.; 86.4 cm

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

### A pair of Meissen pâte-sur-pâte celadon-ground vases circa 1900

each decorated in white slip in the center with flying cupids among roses, all surrounded by gilt-edged, stylized crocuses in the Art Nouveau style, crossed swords marks in underglaze-blue, incised shape number H 113, impressed numeral 20. heights 14 in.; 35.6 cm

According to Bernard Bumpus, in *Pâte-sur-Pâte, The Art of Ceramic Relief Decoration, 1849-1992*, p. 184, the Art Nouveau style was enthusiastically

taken on at Meissen during the 1890s by Rudolf Hentschel, Julius Hentschel's son, who is credited, on p. 185, for the stylized crocus design, also evident in the present pair of vases.

The present vases were, however, probably decorated by Ludwig Sturm, who according to Bernard Bumpus, *ibid.*, p. 186, was more conservative by nature. Bumpus further mentions on the same page another vase, now in the Bröhan-Museum in Berlin, was probably decorated by Sturm "in *pâte-sur-pâte* with a flying Cupid among roses, surrounded by swirling crocuses and stylized flower heads, an odd mixture of the old and the new", similar to the decoration on the present vases.

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



1378



1379



1380

Émile Gallé

TWO-TIER SIDE TABLE

circa 1905  
walnut with fruitwood marquetry  
signed *gallé* in the marquetry  
height 28½ in.; width 28¼ in.; depth 18 in.;  
72.4 cm; 71.7 cm; 45.7 cm

\$ 2,000-3,000



1380

1381

PROPERTY FROM A DISTINGUISHED NEW YORK  
COLLECTION

Léon Benouville

SECRÉTAIRE

circa 1890  
together with a two-tier guéridon (see  
sothebys.com for an illustration)  
mahogany, satinwood and burl maple with  
fruitwood marquetry and brass  
stenciled *LBI/259*  
height 46⅞ in.; width 32 in.; depth 22 in.;  
117.2 cm; 81.3 cm; 55.9 cm

PROVENANCE

Macklowe Gallery, New York  
Acquired from the above by the present owner,  
1977

LITERATURE

Alastair Duncan, *Art Nouveau Furniture*,  
New York, 1982, pl. 136  
Alastair Duncan, *Fin de Siècle Masterpieces from  
the Silverman Collection*, New York, 1989, pp. 118-  
119, cat. no. 57

\$ 5,000-7,000



1381

1382

## Raoul François Larche

### "LOÏE FULLER" TABLE LAMP

circa 1900  
produced by Siot-Decauville Fondateurs, Paris  
gilt bronze  
signed *Raoul Larche* and numbered 017 with  
foundry mark  
height 13½ in.; 34.3 cm

#### PROVENANCE

Macklowe Gallery, New York  
Acquired from the above by the present owner,  
2012

#### LITERATURE

Yvonne Brunhammer, *Art Nouveau Belgium  
France*, exh. cat., Institute for the Arts, Rice  
University, Houston, 1976, p. 266, no. 420  
Alastair Duncan, *Art Nouveau and Art Deco  
Lighting*, London, 1978, p. 112, no. 55

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



1382

1383

PROPERTY FROM A DISTINGUISHED NEW YORK  
COLLECTION

## Agathon Léonard

### "JEU À L'ÉCHARPE" TABLE LAMP

circa 1900  
produced by Susse Frères Editeurs, Paris  
gilt bronze  
signed *A Léonard Sculp* and impressed *M* with  
foundry mark  
height 23¾ in.; 60.3 cm

#### PROVENANCE

Macklowe Gallery, New York  
Acquired from the above by the present owner,  
1978

#### LITERATURE

E. Baumgart, "La Manufacture de Sèvres en  
1900," *Art et décoration*, January 1900, p. 147 (for  
the model executed in porcelain by Sèvres)  
Alastair Duncan, *Art Nouveau and Art Deco  
Lighting*, London, 1978, p. 58, pl. 20  
Alastair Duncan, *The Paris Salons 1895-1914,  
Volume IV, Ceramics and Glass*, Woodbridge,  
Suffolk, 1996, pp. 393-394 (for examples of the  
model in porcelain at the Exposition Universelle,  
Paris, 1900)  
Victor Arwas, *Art Nouveau, The French Aesthetic*,  
London, 2002, p. 136  
Alastair Duncan, *Louis C. Tiffany: The Garden  
Museum Collection*, Woodbridge, Suffolk, 2004,  
p. 643

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



1383



1384

PROPERTY FROM A DISTINGUISHED NEW YORK  
COLLECTION

**Louis Majorelle**

VITRINE

circa 1905

walnut with fruitwood marquetry, glass and  
bronze

height 62¼ in.; width 27¼ in.; depth 13¼ in.;  
158.1 cm; 69.2 cm; 33.7 cm

**LITERATURE**

Alastair Duncan, *Louis Majorelle: Master of Art  
Nouveau Design*, London, 1991, fig. 42 and p. 205  
(for the form)

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

1384



1385

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

### Jacques Gruber

SIDE CHAIR

circa 1903  
walnut with tooled leather, leather upholstery and  
brass tacks  
height 36 in.; width 18¼ in.; depth 18¼ in.;  
91.4 cm; 46.4 cm; 46.4 cm

#### PROVENANCE

Private Collection, Beverly Hills  
Sotheby's New York, November 7, 1992, lot 329

#### LITERATURE

Alastair Duncan, *The Paris Salons: 1895-1914*,  
*Volume III Furniture*, Woodbridge, Suffolk, 1996,  
p. 276

**\$ 800-1,200**



1385

1386

A PASSION FOR COLLECTING: PROPERTY FROM  
THE ESTATE OF DR. MARTIN S. WESELEY

### Émile Gallé

TWO-TIER TEA TABLE

circa 1900  
walnut with fruitwood marquetry and gilt bronze  
signed *Gallé* in the marquetry  
height 31¾ in.; width 36¼ in.; depth 26½ in.;  
80.6 cm; 92.1 cm; 67.3 cm

#### PROVENANCE

Macklowe Gallery, New York  
Acquired from the above by the present owner

#### LITERATURE

Alastair Duncan and Georges de Bartha, *Gallé  
Furniture*, Woodbridge, Suffolk, 2012, p. 136, pl. 14

**\$ 1,200-1,800**



1386

1387



1387

A PASSION FOR COLLECTING: PROPERTY FROM  
THE ESTATE OF DR. MARTIN S. WESELEY

**Louis Majorelle**

WRITING DESK

circa 1905  
stained elm, gilt bronze and leather with  
embossed gilt decoration  
height 30½ in.; width 45½ in.; depth 28¼ in.;  
77.5 cm; 115.6 cm; 71.8 cm

**PROVENANCE**

Macklowe Gallery, New York  
Acquired from the above by the present owner

**LITERATURE**

Alastair Duncan, *Louis Majorelle: Master of Art  
Nouveau Design*, London, 1991, pp. 202, 205 and  
208 (for variants of the model)

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

1388

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

**Louis Majorelle**

ARMCHAIR

circa 1903  
walnut with fabric upholstery  
height 34 in.; width 31 in.; depth 26 in.;  
86.4 cm; 78.7 cm; 66 cm

**PROVENANCE**

Macklowe Gallery, New York

**LITERATURE**

Alastair Duncan, *Louis Majorelle: Master of Art  
Nouveau Design*, London, 1991, pp. 107 and 165  
Alastair Duncan, *The Paris Salons: 1895-1914,  
Volume III Furniture*, Woodbridge, Suffolk, 1996,  
p. 391

**\$ 1,500-2,000**



1388

1389

PROPERTY FROM A DISTINGUISHED NEW YORK  
COLLECTION

**Louis Majorelle**

TWO-TIER SIDE TABLE

circa 1905  
mahogany with fruitwood marquetry and bronze  
signed *L. Majorelle* in the marquetry  
height 35¼ in.; width 27 in.; depth 27 in.;  
89.5 cm; 68.6 cm; 68.6 cm

**PROVENANCE**

Macklowe Gallery, New York  
Acquired from the above by the present owner,  
1976

**LITERATURE**

Alastair Duncan, *Louis Majorelle: Master of Art  
Nouveau Design*, London, 1991, p. 206  
Alastair Duncan, *The Paris Salons: 1895-1914,  
Volume III Furniture*, Woodbridge, Suffolk, 1996,  
p. 419

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



1389



1390



1391



1392

1390

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**Muller Frères**

TABLE LAMP

circa 1925  
acid-etched cameo glass and gilt bronze  
base etched *MULLER FRES/LUNEVILLE*  
height 19¼ in.: 48.9 cm

**PROVENANCE**

Christie's East, June 9, 1998, lot 95

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

1391

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**Charles Schneider**

TABLE LAMP

circa 1925  
glass and bronze  
shade signed *Schneider* in enamel  
base impressed *C. Rani*  
height 14⅝ in.: 37.1 cm

**PROVENANCE**

Sotheby's New York, March 14, 1997, lot 240

**\$ 800-1,200**

1392

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

### Style of Louis Majorelle

DRESSING MIRROR

circa 1900

walnut and mirrored glass

height 63¾ in.; width 49½ in.; depth 11¾ in.;

161.9 cm; 125.7 cm; 29.8 cm

#### PROVENANCE

Christie's South Kensington, April 11, 2001, lot 174

\$ 2,000-3,000

1393

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

### Louis Majorelle

"AUBÉPINE" ARMCHAIR

circa 1905

walnut with fabric upholstery

height 45 in.; width 27¼ in.; depth 31 in.;

114.3 cm; 69.2 cm; 78.7 cm

#### PROVENANCE

Christie's South Kensington, April 11, 2001, lot 172

#### LITERATURE

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, London, 1991, p. 173

\$ 2,000-3,000



1394

PROPERTY FROM THE COLLECTION OF BENEDICT SILVERMAN

### Eugène Vallin

PAIR OF ARMCHAIRS

circa 1903

padouk with velvet upholstery

height 44⅞ in.; width 26 in.; depth 27½ in. each;

112.1 cm; 66 cm; 69.9 cm

#### LITERATURE

Victor Arwas, *Art Nouveau, The French Aesthetic*, London, 2002, p. 314 (for the side chair version of the model)

\$ 4,000-6,000



1395

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**Louis Majorelle**

"LES LILAS" CHEST OF DRAWERS

circa 1900  
walnut and marble with bronze  
height 33½ in.; width 46½ in.; depth 23¼ in.;  
85.1 cm; 118.1 cm; 59.1 cm

**PROVENANCE**

Sotheby's New York, June 14, 1991, lot 351  
Private Collection, Garrison, New York  
Private Collection, New York  
Sotheby's New York, November 19, 1994, lot 432

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

1396

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**Louis Majorelle**

"FOUGÈRES" TRUMEAU

circa 1908  
with painted panel by Jacques Majorelle  
gilt wood and mirrored glass with oil on panel  
with printed label *Glacerie de Cirey/18 MAI 1908*  
panel signed *jm*  
height 69½ in.; width 42½ in.;  
176.5 cm; 108 cm

**PROVENANCE**

Macklowe Gallery, New York  
Acquired from the above by the present owner,  
1977

**LITERATURE**

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, London, 1991, pp. 112 and 168 (for a related Majorelle trumeau)  
Alastair Duncan, *The Paris Salons 1895-1914, Volume III: Furniture*, Woodbridge, Suffolk, 1996, p. 409 (for the above example)  
Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 621 (for a "Fougères" fire screen with related carved decoration)

Sotheby's would like to thank Roselyn Bouvier for her assistance with the cataloguing of this lot.

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



1395



1396

1397

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PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

## Louis Majorelle

PAIR OF ARMCHAIRS

circa 1905

walnut with fabric upholstery

height 33 in.; width 28¾ in.; depth 27¾ in.;

83.8 cm; 73 cm; 70.5 cm each

### LITERATURE

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*,  
London, 1991, p. 116 (for the model with a rounded back)

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



1397





1398

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**Louis Majorelle**

ARMCHAIR

circa 1904  
mahogany with fabric upholstery  
height 30¾ in.; width 23 in.; depth 24¼ in.;  
78.1 cm; 58.4 cm; 61.6 cm

**PROVENANCE**

Macklowe Gallery, New York

**LITERATURE**

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*,  
London, 1991, pp. 109 and 182 (for a related model)

**\$ 1,500-2,000**

1399

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**Maurice Dufrené**

DESK

circa 1904  
walnut and bronze  
height 36 in.; width 59 in.; depth 32 in.;  
91.4 cm; 149.9 cm; 81.3 cm

**PROVENANCE**

Macklowe Gallery, New York

**LITERATURE**

Alastair Duncan, *The Paris Salons: 1895-1914, Volume III  
Furniture*, Woodbridge, Suffolk, 1996, p. 151

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



1399

1398



1400

1400

A large American silver and copper mounted Art Nouveau humidor, probably Joseph Heinrich, New York, dated 1904

the Art Nouveau mounts with thistles and rivets, the cover with copper plaque monogrammed *HHR* and engraved *January 29, 1904*, interior with gilt-metal lining and humidor fitting stamped *COPPER AND STERLING* below one handle

length 21 in.; height 8 in.; depth 12½ in.; 53.3 cm; 20.3 cm; 31.7 cm

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



1401

1401

An Austrian silver Art Nouveau mirror, Franz Rumwold, Vienna, circa 1900

the frame applied with irises, wood back with easel stand marked on base rim height 24½ in.; 62.2 cm

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

□ 1402 SOLD WITHOUT RESERVE

A three-piece Continental silver Art Nouveau "birds" garniture, circa 1900

the two taller vases chased with various hens and small birds within strapwork panels, the necks applied with a peacock and a rooster, the central vase also with fowls within strapwork including a peacock, swans, and turkeys, the neck applied with two hens and two pheasants, on marble bases

marked on rims with maker's mark and 900  
heights of taller 15½ in.; 39.5 cm

\$ 10,000-15,000



1402

1403

PROPERTY FROM A PRIVATE COLLECTION,  
CALIFORNIA

**Pierre-Adrien Dalpayrat**

VASE

circa 1904-1906  
glazed stoneware  
incised *D.*  
height 5¾ in.; 14.6 cm

**LITERATURE**

Horst Makus, et. al., *Adrien Dalpayrat: Céramique française de l'Art Nouveau*, Stuttgart, 1998, p. 157, no. 113 (for a related form)

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

1404

PROPERTY FROM A PRIVATE COLLECTION,  
CALIFORNIA

**Pierre-Adrien Dalpayrat**

VASE

circa 1900-1906  
glazed stoneware  
impressed *22/Dalpayrat* with artist's cypher  
height 8¾ in.; 22.2 cm

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

1405

PROPERTY FROM A PRIVATE COLLECTION,  
CALIFORNIA

**Pierre-Adrien Dalpayrat**

TWO-HANDLED VASE

circa 1893-1906  
glazed stoneware  
impressed with artist's cypher  
height 5¼ in.; diameter 9½ in.;  
13.3 cm; 24.1 cm

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



1406

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## Gustav Stickley

### HEXAGONAL LIBRARY TABLE

circa 1912

executed by the Craftsman Workshops of  
Gustav Stickley, Eastwood, New York  
oak with original leather top and brass tacks  
with firm's partial paper label  
height 29½ in.; width 48¾ in.; depth 55¼ in.;  
74.9 cm; 123.8 cm; 140.3 cm

#### LITERATURE

Leslie Greene Bowman, *American Arts & Crafts: Virtue in Design*, exh. cat., Los Angeles County Museum of Art, 1990, p. 79 (for an example of this model in the collection of Los Angeles County Museum of Art)

\$ 7,000-9,000



1406



1407

1408

1409

1407

PROPERTY FROM THE COLLECTION OF HOWARD AND SARETTA BARNET (LOTS 1407-1409)

George E. Ohr

VASE

1906  
bisque earthenware  
signed and dated G. E. Ohr/06  
height 3<sup>5</sup>/<sub>8</sub> in.; 9.2 cm

**PROVENANCE**

Jordan Volpe Gallery, New York  
Acquired from the above by the present owner, 1985

**\$ 1,500-2,000**

1408

George E. Ohr

VASE

circa 1900  
glazed earthenware  
impressed G. E. OHR./Biloxi, Miss.  
height 6<sup>1</sup>/<sub>2</sub> in.; 16.5 cm

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

1409

George E. Ohr

BOWL

circa 1900  
glazed earthenware  
impressed G. E. OHR./BILOXI  
height 4 in.; diameter 10<sup>7</sup>/<sub>8</sub> in.;  
10.2 cm; 27.6 cm

**PROVENANCE**

Jordan Volpe Gallery, New York  
Acquired from the above by the present owner, 1985

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



1410

1410

### Gustav Stickley

FALL-FRONT DESK, MODEL NO. 518

circa 1902  
executed by the Craftsman Workshops of Gustav Stickley,  
Eastwood, New York  
oak and wrought iron  
height 52 in.; width 26 in.; depth 11¼ in.;  
132.1 cm; 66 cm; 28.6 cm

#### PROVENANCE

Delorenzo Gallery, New York  
Acquired from the above by the present owner

#### LITERATURE

Stephen Gray, *The Early Work of Gustav Stickley*, New York,  
1987, p. 95

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

1411

### Samuel Yellin

GATE AND TRANSOM ENSEMBLE FROM THE J. WALTER  
THOMPSON COMPANY OFFICES, GRAYBAR BUILDING,  
NEW YORK

circa 1927-1938  
wrought iron  
gate: height 83⅝ in.; width 36¾ in.;  
212.4 cm; 93.3 cm  
transom: height 18 in.; width 37 in.;  
45.7 cm; 94 cm

#### PROVENANCE

Commissioned directly from the artist by the J. Walter  
Thompson Company, Graybar Building, New York,  
circa 1927-1938  
Gift to Duke University, 2010  
Acquired from the above by the present owner


#### LITERATURE

J. Walter Thompson Company, *Samuel Yellin, Cellini of wrought  
iron and his work as seen at J. Walter Thompson*, New York,  
n.p. (for a discussion and illustrations of the commission)

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



1411



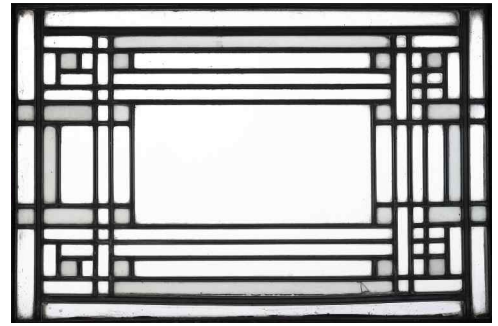
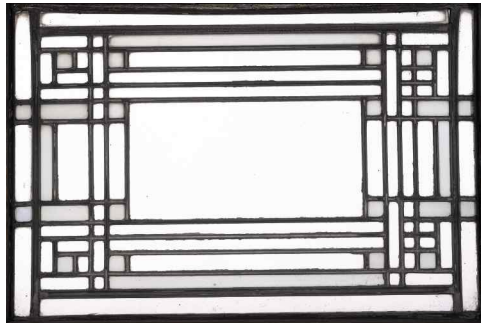
PROPERTY  
FROM  
THE PRIVATE  
COLLECTION OF  
EUGENE SZYMCAK,  
RACINE, WISCONSIN

LOTS 1412-1414

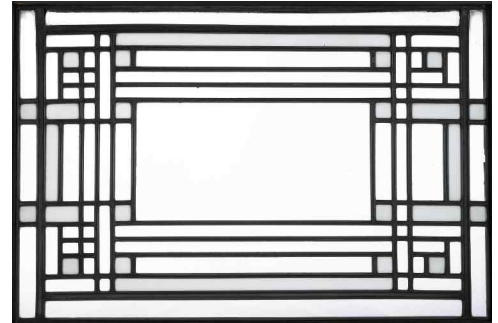
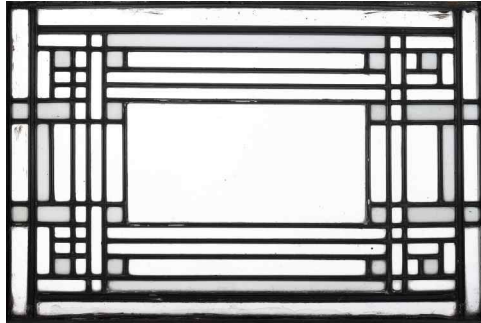
Perched on a bluff along the Lake Michigan shoreline, the Thomas P. Hardy house stands as an essential example of Frank Lloyd Wright's iconic Prairie style. In this commission, Wright employed symmetry and studied lines to integrate the structure with its surrounding landscape and impart the home with balance and serenity. From the exterior, the building is characterized by its horizontality and mirrored courtyards

flanking the central structure. These design principles extend to the interior of the home, in which the floor plan of each level was conceived symmetrically, and they also carry through to the windows. The present windows encapsulate the overarching compositional theme of the building, as well as demonstrate Wright's interest in Japanese aesthetics with their interlocking geometric motif.





1412



1413

1412

### Frank Lloyd Wright

TWO WINDOWS FROM THE THOMAS P. HARDY HOUSE, RACINE, WISCONSIN

circa 1905

*en suite* with the following two lots clear and opaque glass in copper-plated zinc comes with original painted wood frames  
height 25 in.; width 32 in. each including frames;  
63.5 cm; 81.3 cm

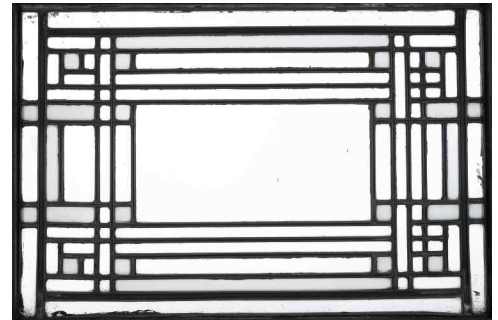
#### PROVENANCE

Thomas P. Hardy, Racine, Wisconsin, 1905-1938  
Thomas P. Hardy House, Racine, Wisconsin, various owners by acquisition of the house, 1938-2012  
Eugene Szymczak, Racine, Wisconsin, 2012

#### LITERATURE

Julie L. Sloan, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright*, New York, 2001, p. 63

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



1413

### Frank Lloyd Wright

TWO WINDOWS FROM THE THOMAS P. HARDY HOUSE, RACINE, WISCONSIN

circa 1905

*en suite* with the preceding and following lots

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

1414

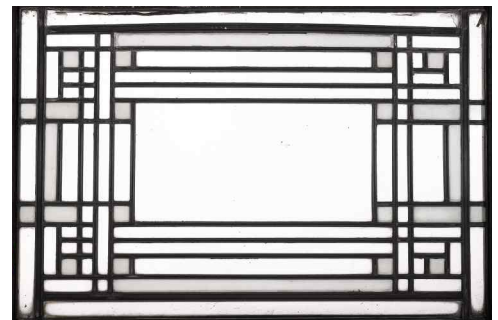
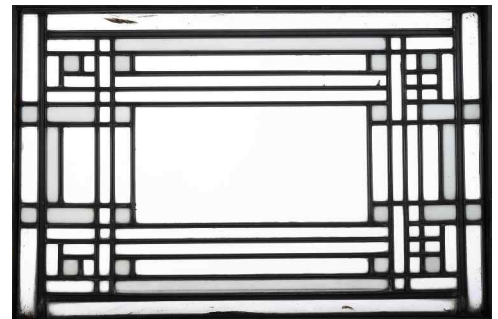
### Frank Lloyd Wright

THREE WINDOWS FROM THE THOMAS P. HARDY HOUSE, RACINE, WISCONSIN

circa 1905

*en suite* with the preceding two lots

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



1414



1415

1415

A pair of American silver-gilt-mounted jade three-light candelabra and similar smoking stand, Eleder-Hickok Co. and Lebkuecher & Co., Newark, NJ, circa 1925

candelabra with octagonal hardstone bases cut with a Greek key border, matched on the silver feet and arms; the smoking set comprising a two-handled Tray with four fixed cups, a Lighter with agate finial, and a silver Ashtray. 5 pieces. candelabra marked on bases and with retailers mark and numbered 04602-13; the smoker's set marked underneath tray and lighter and numbered 652-1 and 652-8  
height of candelabra 13¾ in.; length of tray over handles 13⅞ in.; 33.7 cm; 33.3 cm

**PROVENANCE**

Pair of candelabra:  
Retailled by Yamanaka & Co., New York  
Joseph Rondina, Ltd., New York, October 10,  
1980  
Acquired from the above by A. Alfred Taubman

**\$ 7,500-8,500**

1416

An agate carving of a seated monkey, probably German, early 20th century

carved of grey-brown agate with darker back, crossed arms and diamond-set eyes  
height 2⅝ in.; 6.7 cm

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



1416



1417

1417

Two American 14k gold frames,  
Cartier, New York, 20th century

with fluted gold borders, the wood backs with  
easel stands  
*both marked on back Cartier 14k, one numbered  
20000*  
6 oz 5 dwt; 199 g  
6¼ x 8¼ in.; 15.9 x 21 cm  
**\$ 5,000-7,000**

1418

A German gold-mounted, enamel,  
and diamond compact, retailed by  
Gebrüder Hemmerle, Munich, circa  
1920

purse form, decorated in black enamel, the cover  
with a pink-coated huntsman cameo under rock  
crystal, suspended by lines of old mine diamonds,  
interior with silver inner lid and mirror, cabochon  
ruby thumbpiece, in fitted leather case with  
retailer's stamp  
*cameo signed HB (conjoined) U 83, case  
apparently unmarked*  
length 3½ in.; 9 cm

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



1418

1419

A set of twelve American silver dinner plates, Stone Associates, Gardner, MA, mid 20th century

plain circular  
marked on bases  
254 oz; 7899 g  
diameter 11 in.; 28 cm

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

□ 1420 SOLD WITHOUT RESERVE

A pair of American silver "Grecian Fire" candlesticks, Allan Adler, Los Angeles, mid 20th century

in the form of ancient Greek Olympic torches  
marked on bases  
21 oz 5 dwt; 665.5 g  
diameter 4 $\frac{7}{8}$  in.; 12.4 cm

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



1419



1420

**An American silver and hardstone box, Marie Zimmerman, New York, circa 1925**

on four ivorine ball feet, with three-compartment interior, the cover with silver-plated finial centered by a lapis lazuli scarab and green stone bead accents

*marked on base M.Zimmerman Maker / New York / Sterling*

47 oz 10 dwt gross

1480 g

length 12¼ in.; 31 cm

Egyptian motifs can be found on a number of Marie Zimmermann's tabletop and jewelry pieces. Both the Metropolitan Museum of Art and the Brooklyn Museum had amassed extensive collections of Egyptian art, which served as design resources for Zimmermann. One of her most notable works, the Egyptian Box, circa 1910-20, is a carved wood, mixed metal, and hardstone box now in the collection of the Metropolitan Museum of Art. It shares a number of similarities with the present box, including the carved ivory ball feet (now replaced on the offered box), the cabochon hardstones, and the geometric silver bands of the hinges relate to the construction of the finial.

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



1421



1422

### Gustav Gurschner

HANDLED VASE

circa 1900  
produced by Kunst-Erziesserei, Vienna, Austria  
patinated bronze  
impressed GURSCHNER and k.k.K.E. Wien 1408  
height 3 $\frac{3}{8}$  in.; width 6 $\frac{1}{2}$  in.;  
9.8 cm; 16.5 cm

#### LITERATURE

*Le Arti a Vienna: dalla secessione alla caduta dell'Impero Asburgico*, exh. cat., Biennale di Venezia, Palazzo Grassi, Venice, 1984, p. 278

\$ 3,000-5,000

1423

### Jessie Preston

COVERED BOX

circa 1900  
patinated bronze  
incised Preston/Chicago  
height 1 $\frac{3}{4}$  in.; width 4 $\frac{3}{8}$  in.; depth 2 $\frac{5}{8}$  in.;  
4.4 cm; 11.1 cm; 6.7 cm

#### EXHIBITED

*The Ideal Home: The History of Twentieth-Century American Craft 1900-1920*, American Craft Museum, New York, October 21, 1993-February 15, 1994

#### LITERATURE

Janet Kardon, ed., *The Ideal Home: The History of Twentieth-Century American Craft 1900-1920*, exh. cat., American Craft Museum, New York, 1993, p. 193 (for the present lot illustrated)

\$ 2,500-3,500



1423

1424

### Elizabeth Eaton Burton

"CENTURY" BOOK COVER

circa 1905  
suede, copper and silk  
with pyrographic-applied artist's monogram  
height 10 $\frac{1}{8}$  in.; width 7 $\frac{5}{8}$  in.;  
25.7 cm; 19.4 cm

#### PROVENANCE

David Rago, Lambertville, New Jersey  
Acquired from the above by the present owner

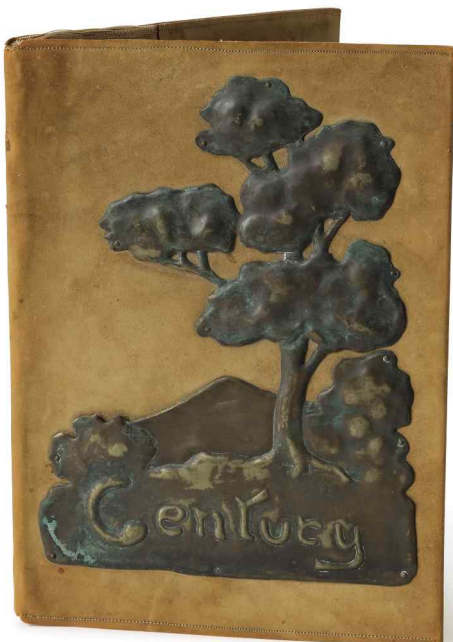
#### EXHIBITED

*The Ideal Home: The History of Twentieth-Century American Craft 1900-1920*, American Craft Museum, New York, October 21, 1993-February 15, 1994

#### LITERATURE

Janet Kardon, ed., *The Ideal Home: The History of Twentieth-Century American Craft 1900-1920*, exh. cat., American Craft Museum, New York, 1993, p. 187 (for the present lot illustrated)

\$ 3,000-5,000



1424

PROPERTY FROM  
**THE JACQUELINE FOWLER  
COLLECTION**

(LOTS 1422-1440, 1478-1479 AND 1507)



1425

1425

Marie Zimmermann

BOWL

circa 1920  
patinated copper  
impressed *MARIE ZIMMERMANN MAKER* with  
artist's monogram  
height 6 $\frac{3}{8}$  in.; width 16 in.; depth 7 $\frac{7}{8}$  in.;  
16.2 cm; 40.6 cm; 20 cm

**PROVENANCE**

Rosalie Berberian, New Haven, Connecticut  
Acquired from the above by the present owner

An example of this model is in the collection of the Los Angeles  
County Art Museum (M.2008.276).

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

1426

Newcomb College

COVERED BOX

circa 1925  
rosewood and brass with corduroy interior  
height 2 in.; width 5 $\frac{3}{8}$  in.; depth 4 in.;  
5.1 cm; 13.7 cm; 10.2 cm

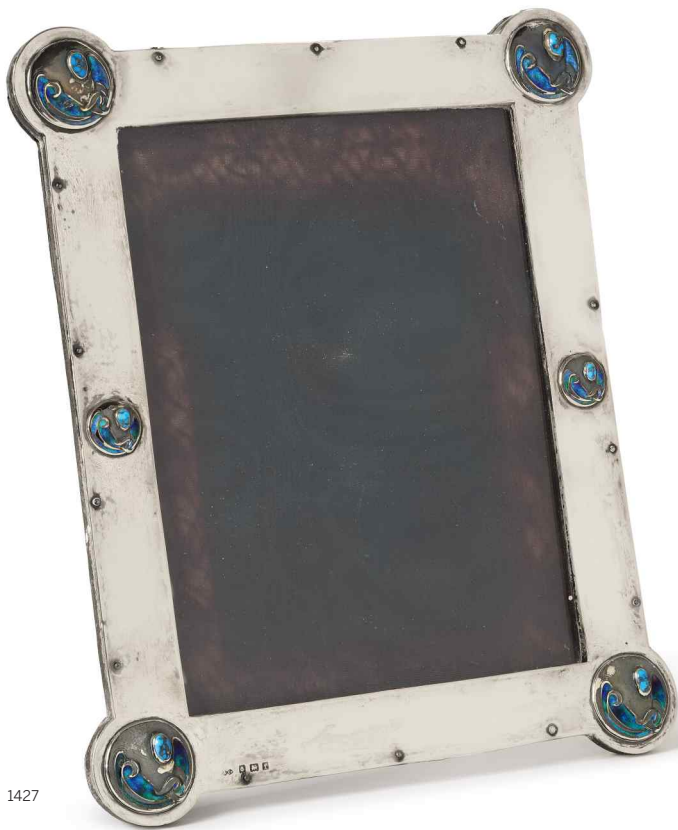
**PROVENANCE**

Neal Auction Company, New Orleans, April 16, 2005, lot 561  
Acquired from the above by the present owner

• **\$ 2,000-3,000**



1426



1427

1427

### Archibald Knox

PHOTOGRAPH FRAME, MODEL NO. 5292

1905

produced by Liberty & Co., London  
silver, enamel and turquoise with a clear glass face  
impressed L & Co with Birmingham Assay Office  
marks

height 11 $\frac{3}{8}$  in.; width 9 $\frac{3}{8}$  in.;  
28.9 cm; 23.8 cm

#### LITERATURE

Stephen A. Martin, *Archibald Knox*, London, 2001,  
p. 231 (for the design with mother-of-pearl inlays)

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

1428

PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

### English Arts & Crafts Ring Box

circa 1900-1925

silver-plated metal and lapis lazuli  
height 4 in.; 10.2 cm

#### PROVENANCE

Phillips London, November 1, 1994, lot 208  
Acquired from the above by the present owner

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



1428



PROPERTY FROM  
**THE JACQUELINE FOWLER  
COLLECTION**

(LOTS 1422-1440, 1478-1479 AND 1507)



1429



1430



1431

1429

**Elizabeth Copeland**

COVERED BOX

circa 1915  
silver and enamel  
incised *E.C.*  
height 1 $\frac{3}{8}$  in.; width 4 $\frac{1}{8}$  in.; depth 3 $\frac{1}{4}$  in.;  
3.5 cm; 10.5 cm; 8.2 cm

**PROVENANCE**

Rosalie Berberian, New Haven, Connecticut  
Acquired from the above by the present owner

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

1430

**Elizabeth Copeland**

COVERED BOX

circa 1915  
silver, enamel and turquoise  
engraved *EC/4*  
height 3 in.; width 4 $\frac{7}{8}$  in.; depth 3 $\frac{5}{8}$  in.;  
7.6 cm; 12.4 cm; 9.2 cm

**PROVENANCE**

Rosalie Berberian, New Haven, Connecticut  
Acquired from the above by the present owner

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

1431

**Elizabeth Copeland**

COVERED BOX

1912  
silver and enamel  
incised *EC/1912*  
height 2 $\frac{3}{4}$  in.; width 4 $\frac{1}{2}$  in.; depth 3 $\frac{3}{4}$  in.;  
7 cm; 11.4 cm; 9.5 cm

**PROVENANCE**

Rosalie Berberian, New Haven, Connecticut  
Acquired from the above by the present owner

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

1432



1432

### Josef Hoffmann

#### SUGAR CASTER

circa 1910  
produced by the Wiener Werkstätte,  
Vienna, Austria  
silver with malachite and with gilt silver interior  
impressed with artist and Wiener Werkstätte  
monograms, rose marks and silver hallmarks  
height 3<sup>5</sup>/<sub>8</sub> in.; 9.2 cm

#### PROVENANCE

Private Collection, Los Angeles, California  
Sotheby's New York, June 11, 1993, lot 311  
Acquired from the above by the present owner

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

1433

### Josef Hoffmann

#### COVERED BOX

circa 1909  
executed by Josef Hossfeld  
produced by the Wiener Werkstätte,  
Vienna, Austria  
silver  
impressed with artist, maker and Wiener  
Werkstätte monograms, rose marks and silver  
hallmarks  
height 3<sup>7</sup>/<sub>8</sub> in.; width 2<sup>1</sup>/<sub>4</sub> in.; depth 1<sup>1</sup>/<sub>2</sub> in.;  
9.8 cm; 5.7 cm; 3.8 cm

#### PROVENANCE

Private Collection, London  
Sotheby's London, June 17, 1988, lot 407  
Acquired from the above by the present owner

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

1433



1434

### Dagobert Peché

#### DISH

circa 1915  
produced by the Wiener Werkstätte,  
Vienna, Austria  
silver-plated metal  
impressed *WIENER WERKSTÄTTE* with artist and  
Wiener Werkstätte monograms  
height 7 in.; width 4<sup>7</sup>/<sub>8</sub> in.;  
17.8 cm; 12.4 cm

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

1434



PROPERTY FROM  
**THE JACQUELINE FOWLER  
COLLECTION**

(LOTS 1422-1440, 1478-1479 AND 1507)

1435

**Josef Hoffmann**

PINCUSHION

circa 1908  
produced by the Wiener Werkstätte,  
Vienna, Austria  
silver-plated metal, velvet and wood  
impressed with artist and Wiener Werkstätte  
monograms  
height 3½ in.; 8.9 cm

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



1435

1436

**Josef Hoffmann**

JARDINIÈRE

circa 1906  
produced by the Wiener Werkstätte,  
Vienna, Austria  
painted sheet iron  
impressed *WIENER/WERK/STÄTTE*  
height 3¾ in.; width 6½ in.; depth 3¼ in.;  
8.6 cm; 16.5 cm; 8.3 cm

**PROVENANCE**

Andy Warhol, New York  
Sotheby's New York, *The Andy Warhol Collection:  
Art Nouveau and Art Deco*, April 23, 1988, lot 164  
Acquired from the above by the present owner

**LITERATURE**

Gunter Breckner, *Josef Hoffmann: Sanatorium  
Purkersdorf*, New York, 1988, p. 75

This model is referenced in the Archives of  
the Wiener Werkstätte, in the collections of  
the Museum für Angewandte Kunst, Vienna,  
inventory no. WWF 132-84-1.

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



1436

PROPERTY FROM  
**THE JACQUELINE FOWLER  
COLLECTION**

(LOTS 1422-1440, 1478-1479 AND 1507)



1437

1437

Peter Müller-Munk

CLOCK CASE

circa 1930  
produced by Peter Müller-Munk Studio, New York  
sterling silver  
impressed *PETER MÜLLER-MUNK/  
HANDWROUGHT/STERLING SILVER/925/1000*  
with producer's mark  
height 6 $\frac{7}{8}$  in.; width 6 $\frac{1}{4}$  in.; depth 3 in.;  
17.5 cm; 15.9 cm; 7.6 cm

**EXHIBITED**

*Silver to Steel: The Modern Designs of Peter Muller-Munk*, Carnegie Museum of Art, Pittsburgh, Pennsylvania, November 21, 2015-March 14, 2016

**LITERATURE**

Rachel Delphia and Jewel Stern, *Silver to Steel: The Modern Designs of Peter Muller-Munk*, Pittsburgh, 2015, pp. 35 (for the decorative motif on a telephone pad cover) and 189 (for the present lot referenced)

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

1438

Jean Puiforcat

HAND MIRROR

1925

together with a pair of French Art Deco scissors  
silver with lacquer and mirrored glass  
with monogram *PM* and impressed *Jean E.  
Puiforcat* and *MADE IN FRANCE* with silver  
hallmark  
height 8 $\frac{1}{2}$  in.; width 6 $\frac{1}{8}$  in.;  
21.6 cm; 15.6 cm

**PROVENANCE**

Private Collection, New York  
Sotheby's New York, November 26, 1993, lot 30  
Acquired from the above by the present owner

**\$ 500-700**



1438

1439

## Jean-Théodore Dupas

### PRÉPARATIFS DE FÊTE

1930

charcoal and ink on wove paper  
signed and dated in ink and inscribed *Préparatifs de fête* - "Saks" on a card stock label to the reverse

sheet: height 23½ in.; width 20⅞ in.;  
59.7 cm; 51.1 cm  
image: height 19¾ in.; width 16⅜ in.;  
50.1 cm; 41.5 cm

This drawing is a preparatory work for a series of illustrations Dupas created for Saks Fifth Avenue between 1928 and 1930. It will be included in the forthcoming Jean-Théodore Dupas catalogue raisonné by Romain Lefebvre.

\$ 5,000-7,000

1440

## Wiener Werkstätte

### CIGARETTE CASE

circa 1906

executed by J. Sedlicky  
produced by the Wiener Werkstätte, Vienna,  
Austria  
gilt and enameled silver  
with monogram *MTP* and impressed with Wiener  
Werkstätte monogram, maker's mark and silver  
hallmark

height ½ in.; width 3⅜ in.; depth 1½ in.;  
1.3 cm; 8.6 cm; 3.8 cm

### PROVENANCE

Private Collection, New York  
Sotheby's New York, November 26, 1993, lot 33  
Acquired from the above by the present owner

### LITERATURE

Christian Witt-Dorring and Janis Staggs, *Wiener Werkstätte: 1903-1932 The Luxury of Beauty*, exh. cat., Neue Galerie, New York, 2017, pp. 204-205 (for the decorative motif)

This cigarette case bears the monogram of Mäda Primavesi, whose family was a major shareholder of the Wiener Werkstätte from 1914, and was possibly executed for her.

\$ 3,000-5,000



1439



1440



1441



1442

1441

**A French silver Art Deco four-piece tea and coffee set, Jean E. Puiforcat, Paris, circa 1925**

comprising a Teapot, Coffee Pot, Creamer, and Sugar Bowl, all with faceted bodies and covers, Brazilian rosewood handles and thumbpieces *marked throughout, the bases stamped JEAN E. PUIFORCAT*  
76 oz 15 dwt gross  
2388 g  
height of coffee pot 7¼ in.; 18.5 cm

Françoise de Bonneville shows a set of this model, dated to 1925, in *Jean Puiforcat*, 1986, p. 118-19, 123.

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

□ 1442 SOLD WITHOUT RESERVE

**A French silver Art Deco four-piece tea and coffee set, Tetard Freres, Paris, circa 1930**

comprising a Teapot, Coffee Pot, Creamer, and covered Sugar Bowl, all with octagonal bodies with wood handles and finials *marked throughout*  
75 oz gross; 2332.5 g  
height of coffee pot 6⅝ in.; 16.8 cm

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

1443

**A Continental lapis lazuli and rock crystal mystery clock, circa 1960**

octagonal dial set with diamond-mounted gold baton numerals, on a rectangular base mounted with lapis and onyx, the front with circular hardstone winding and setting buttons, *requires restoration*

*apparently unmarked*  
height 12½ in.; 31.7cm

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



1443

1444

**An Italian silver centerpiece bowl on hardstone base, Milan, 20th century**

the rectangular base with two sphinxes supporting a partly gadrooned bowl with Greek key rim, all on a blue quartz base *marked on base rim and coded ?634-MI*  
length 14½ in.; 36.8 cm

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



1444

1445

PROPERTY FROM THE COLLECTION OF BOBBI  
AND RALPH TERKOWITZ

**Paul Kiss**

CONSOLE TABLE AND MIRROR

circa 1925

wrought iron, marble and mirrored glass  
mirror impressed *P. KISS/PARIS/MADE IN/  
FRANCE*

height 92¼ in.; width 49⅝ in.; depth 14 in.;  
234.3 cm; 126 cm; 35.6 cm

**PROVENANCE**

Private Collection, Philadelphia, circa 1925

Private Collection, Philadelphia, circa 1940

Thence by descent

Moderne Gallery, Philadelphia, Philadelphia

Acquired from the above by the present owner,  
2000

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

1445



1446

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

### Le Verre Français

"ÉTOILES" TABLE LAMP

circa 1920  
acid-etched cameo glass and wrought iron  
engraved *Le Verre Français*  
height 13<sup>3</sup>/<sub>8</sub> in.; 34 cm

#### PROVENANCE

Macklowe Gallery, New York

\$ 2,000-3,000



1446

1447

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

### Louis Katona

TABLE LAMP BASE

circa 1925  
patinated wrought iron  
base impressed *L. KATONA and FRANCE*  
height 16<sup>3</sup>/<sub>4</sub> in.; width 13<sup>1</sup>/<sub>8</sub> in.; depth 13<sup>1</sup>/<sub>8</sub> in.;  
41.3 cm; 33.3 cm; 33.3 cm

#### PROVENANCE

Christie's New York, December 8, 1990, lot 425

\$ 4,000-6,000



1447



1448

1448

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

### Edgar Brandt and Daum

TABLE LAMP

circa 1925  
cameo glass and wrought iron  
etched *DAUM/NANCY* with the Croix de Lorraine  
height 13 $\frac{7}{8}$  in.; 35.2 cm

#### PROVENANCE

Macklowe Gallery, New York

Sotheby's would like to thank Joan Kahr for her assistance with the cataloguing of this lot.

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

1449

PROPERTY FROM AN IMPORTANT MANHATTAN COLLECTION

### Edgar Brandt

CONSOLE

circa 1925  
patinated wrought iron, silver-plated brass and marble  
height 35 $\frac{5}{8}$  in.; width 94 $\frac{5}{8}$  in.; depth 20 $\frac{7}{8}$  in.;  
90.5 cm; 240.3 cm; 53 cm

#### PROVENANCE

Private Collection, Buenos Aires  
Sotheby's New York, March 14, 1997, lot 274  
Acquired from the above by the present owner

Sotheby's would like to thank Joan Kahr for her assistance with the cataloguing of this lot.

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



1449



1450

## Edgar Brandt and Daum

### CHANDELIER

circa 1925  
wrought iron, brass and acid-etched glass internally  
decorated with gold foil inclusions  
chandelier impressed *E. BRANDT*  
each shade engraved *DAUM NANCY FRANCE* with the  
Croix de Lorraine  
drop 44 $\frac{5}{8}$  in.; diameter 25 $\frac{3}{4}$  in.;  
113.3 cm; 65.4 cm

### PROVENANCE

Primavera Gallery, New York  
Private Collection, 1998  
Acquired from the above by the present owner

Sotheby's would like to thank Joan Kahr for her assistance  
with the cataloguing of this lot.

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



1451

1451

PROPERTY OF A PRIVATE NEW YORK FAMILY

**Jean-Théodore Dupas**

PANEL FROM THE "CHARIOT OF THETIS"  
MURAL FROM THE GRAND LOUNGE OF THE  
S.S. NORMANDIE

circa 1934

executed by Charles Champigneulle, France

*verre églomisé*

height 48¼ in.; width 33½ in.;

122.6 cm; 85.1 cm

**PROVENANCE**

Private Collection, New York

Acquired from the above by the present owner,  
1976

**LITERATURE**

Bruno Foucart et al., *Normandie: Queen of the  
Seas*, New York, 1985, p. 73 (for the complete  
"Chariot of Thetis" mural)

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



1452

1452

PROPERTY FROM THE COLLECTION OF  
HOWARD AND SARETTA BARNET

**Style of  
Maison Jansen**

CONVERTIBLE DINING TABLE

circa 1940

with two extension leaves (illustrated)  
lacquered wood and steel  
height 28 $\frac{3}{8}$  in.; width 76 $\frac{1}{8}$  in.; depth 55 $\frac{1}{4}$  in.  
as shown:  
72.1 cm; 193.4 cm; 140.3 cm

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

1453

**Maurice Guiraud-Rivière**

"LA COMÈTE"

circa 1925

produced by Etling et Cie, Paris  
patinated bronze and marble  
engraved *Guiraud, Rivière and Etling - Paris*  
height 20 $\frac{1}{4}$  in.; width 25 $\frac{5}{8}$  in.; depth 7 $\frac{7}{8}$  in.;  
51.4 cm; 65.1 cm; 20 cm

**LITERATURE**

Bryan Catley, *Art Deco and Other Figures*,  
Woodbridge, Suffolk, 1978, p. 169  
Victor Arwas, *Art Deco Sculpture*, London, 1992,  
p. 106  
Alastair Duncan, *Art Deco Sculpture*, New York,  
2016, p. 183

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



1453



1454

1454

PROPERTY FROM A PRIVATE LONG ISLAND FAMILY

**René Lalique**

"TERPSICHORE" VASE, MARCILHAC NO. 10-911

model introduced 1937  
 frosted molded glass  
 impressed *R. LALIQUE FRANCE*  
 height 8½ in.; width 12½ in.; depth 5⅝ in.;  
 21.6 cm; 31.8 cm; 14.3 cm

**PROVENANCE**

Private Collection, New York, circa 1980  
 Thence by descent to the present owner

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



1455

1455

**Steuben Glass Works**

A RARE "CINTRA" SCENT BOTTLE

circa 1925  
 blown, cased and cut glass  
 engraved *Steuben* and numbered 4  
 stopper numbered 3  
 height 7¼ in.; 18.5 cm

**LITERATURE**

Paul N. Perrot, Paul V. Gardner and James S. Plant, *Steuben: Seventy Years of American Glassmaking*, New York, 1974, p. 51, pl. 5 (for a related example in the collection of the Smithsonian Institution, Washington, D.C.)  
 Mary Jean Madigan, *Steuben Glass: An American Tradition in Crystal*, New York, 1982, pp. 53-54 (for the example cited above)  
 Alastair Duncan, *American Art Deco*, London, 1986, p. 129 (for a related example in the collection of Corning Museum of Glass)  
 Thomas P. Dimitroff, *Frederick Carder and Steuben: American Glass Classics*, Atglen, PA, 1998, p. 147, fig. 6.34 (for related examples)

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

1456 SOLD WITHOUT RESERVE

**A German silver-plated and cut-glass centerpiece on a mirror plateau, Württembergische Metallwarenfabrik (WMF), early 20th century**

the oval base with a fully-modeled female lion on a large plinth applied with lions masks and flanked by two removable glass bowls cut with matched fluting and squares, all on a non-matching oval mirror plateau with twisted rope and egg-and-dart borders  
*centerpiece marked underneath base WMF OX, plateau apparently unmarked*  
 length of plateau 30⅝ in.; 77.8 cm

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



1456

1457

**A pair of Continental silver five-light candelabra, 20th century**

octagonal bases, stems, sconces, and drip pans, with beaded borders

*marked underneath bases with maker's mark, marked throughout with French import marks*

92 oz 15 dwt; 2886 g  
height 14½ in.; 36.8 cm

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



1457



1458

1458

PROPERTY FROM A FLORIDA COLLECTION  
(LOTS 1458-1462)

**A German 14 karat gold and jeweled  
Royal presentation cigarette case,  
Gebruder Friedlaender, Berlin,  
circa 1910**

reeded rectangular, mounted with monogram of Ferdinand of Bulgaria and crown set with rubies, diamonds, and emeralds, the left hand side with match compartment, the back with wick compartment with concealed release button, the cover fitted probably later with a beveled mirror *marked inside base*  
length 4 in.; 10.2 cm

Ferdinand of Bulgaria (1861-1948), ruled 1887-1919, first as Prince regent, later as Tsar. His mother was Princess Clementine of Bourbon-Orleans, daughter of Louis-Philippe of France. In 1893, he married the Bourbon princess, Marie Louise of Parma.

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



1459

1459

**A gold and jeweled compact,  
circa 1910**

of rectangular purse form, engine-turned, engraved with foliage and swags, and set with sapphires and diamonds, matching fitted interior, cabochon sapphire thumbpieces, with a chain of bars and rings  
*apparently unmarked*  
length 3¼ in.; 8.3 cm

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



1460

An Austrian gold and jeweled Royal presentation cigarette box, marked CM, probably for Carl Mayr, Vienna, Austria, circa 1910

rectangular with rounded front and back, matte finish, cover mounted with a crowned cipher of Ferdinand of Bulgaria set with diamonds, emeralds, and rubies, cabochon sapphire thumbpiece, left hand side with a compartment for matches  
marked inside base and rim of covers  
length 3¾ in.; 9.6 cm

PROVENANCE

Christie's Geneva, November 17, 1980, lot 28

Ferdinand of Bulgaria (1861-1948), ruled 1887-1919, first as Prince regent, later as Tsar. His mother was Princess Clementine of Bourbon-Orleans, daughter of Louis-Philippe of France.

\$ 6,000-8,000



1460

1461

A French gold and ruby compact, Van Cleef & Arpels, Paris, no. 46417, circa 1940

engine-turned rectangular case, folding clasp edged in caliber-set rubies, interior fitted for powder and lipstick, the cover with beveled mirror  
marked throughout with French marks and signed on the rim of the cover with maker's name, number, and patent registration  
length 3⅞ in.; 8 cm

\$ 4,000-6,000



1461

1462

Two gold compacts and a gold lipstick holder, circa 1940

one reeded rectangular, fitted with mirror, 14 karat, by Dunhill; the other with basket weave pattern, thumbpiece set with five diamonds, fitted with powder compartment and mirror; with matching lipstick holder with flip-lid and diamond-set slide, both apparently unmarked, the former stamped with number 553, probably Italian.  
3 pieces.  
length of first 3⅞ in.; 8.6 cm

\$ 3,500-4,500



1462

1463

PROPERTY OF SERENA RHINELANDER STEWART  
(LOTS 1463-1468)

**A French gold Roulette cigarette case,  
circa 1940**

plain rectangular, the cover mounted with a functioning roulette wheel with partly painted silver engine-turned dial and gold and black enamel pointer, operated by three push pieces on side of cover  
*marked inside base and cover, maker not clear ?HVS*  
length 3½ in.; 9 cm

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

1464

**A Russian 14 karat gold cigarette case,  
Yakov Rozyen, St. Petersburg, circa 1910**

ribbed rectangular with rounded front and back, concealed hinge, and diamond-set thumbpiece, matte interior with long inscription dated 1917  
*marked inside base and cover*  
length 3⅞ in.; 10 cm

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

1465

**A French gold and enamel small  
timepiece, Cartier, Paris, circa 1920**

square case, decorated with *champlevé* formal flowers in black, turquoise, and red enamel, matte silver dial with diamond hands, slate back, the movement by *the European Watch and Clock Company Inc, no. 405*, folding strut support  
*the case with maker's marks for Maurice Couët, circa 1920, dial signed Cartier under 12*  
length 3⅞ in.; 8 cm

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



1465



1463



1464

1466

A gold and enamel gambler's cigarette case, probably German, circa 1940

of purse form, the cover with Banker's instructions in French executed in *champlevé* blue enamel, the base with stripes of blue enamel  
*apparently unmarked*  
length 3¼ in.; 8.4 cm

\$ 4,000-6,000



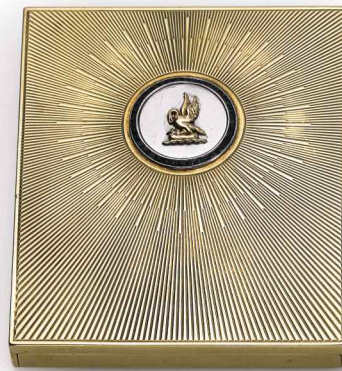
1466

1467

Two gold and jeweled cigarette cases

a three-color 14k gold and sapphire cigarette case, rectangular cushion-form, decorated with panels of reeding in different colors, those on the cover outlined with calibre-set sapphires, cabochon sapphire thumbpiece, *maker's mark LR*; and a rectangular case with sun ray engine-turning spreading from a crest of a pelican in emerald border, *maker's mark Mx. Dn.?*  
lengths approx. 3 in.; 7.6 cm

\$ 5,000-7,000



1467

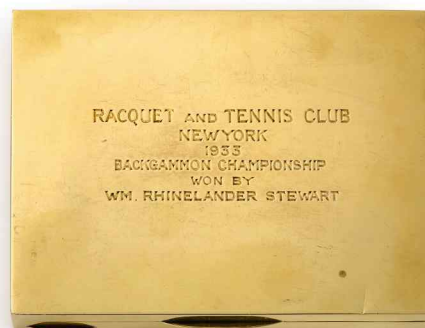
1468

An American 14 karat gold cigarette box, Cartier, New York, circa 1930

plain rectangular with inscribed cover  
length 3⅞ in.; 10 cm

The inscription reads "Racquet and Tennis Club, New York 1933, Backgammon Championship, won by Wm. Rhinelanders Stewart."

\$ 3,500-4,500



1468

1469

## After Émile-Jacques Ruhlmann

### SET OF TWELVE DINING CHAIRS

20th Century

comprising ten dining chairs and two armchairs

oak with fabric upholstery

dining chairs: height 33½ in.; width 17 in.;

depth 22¼ in. each;

85.1 cm; 43.2 cm; 56.5 cm

armchairs: height 35¾ in.; width 24 in.;

depth 24¾ in. each;

90.8 cm; 61 cm; 61.9 cm

#### PROVENANCE

Christie's New York, July 23, 2014, lot 669

Acquired from the above by the present owner

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



1470

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**Daum**

TABLE LAMP

circa 1925  
molded glass and silvered wrought iron  
engraved *DAUM NANCY FRANCE* with the  
Croix de Lorraine  
height 12½ in.; 31.8 cm

**PROVENANCE**

Sotheby's Monaco, April 21, 1991, lot 214

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



1471

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**DIM (Décoration Intérieure Moderne)**

COFFEE TABLE

circa 1927  
rosewood veneer  
height 21½ in.; diameter 27½ in.;  
54.9 cm; 69.9 cm

**PROVENANCE**

Macklowe Gallery, New York

**LITERATURE**

"Les Créations DIM," *Mobilier et Décoration*,  
January 1927, no. 2, p. 3

"Une démonstration d'arte moderne: DIM décore  
chez DIM," *Mobilier et Décoration*, January 1929,  
no. 1, p. 6

"Décorations et ameublements du paquebot  
'Atlantique,'" *Mobilier et Décoration*, October  
1931, no. 10, p. 442 (for a period photograph  
showing the model used on the ocean liner  
*SS L'Atlantique*, circa 1931)

• **\$ 1,500-2,000**



1472

PROPERTY FROM THE COLLECTION OF  
HOWARD AND SARETTA BARNET

## Jacques Quinet

DESK AND CHAIR

circa 1960

sycamore, leather and brass

desk: height 33 in.; width 47 $\frac{1}{8}$  in.; depth 23 $\frac{1}{2}$  in.;  
83.8 cm; 119.7 cm; 59.7 cm

chair: height 33 $\frac{1}{4}$  in.; width 19 $\frac{1}{4}$  in.; depth 21 $\frac{1}{4}$  in.;  
84.1 cm; 48.9 cm; 54 cm

### PROVENANCE

Barry Friedman Ltd., New York

Acquired from the above by the present owner,  
1996

**\$ 7,000-9,000**



1472

1473

### Attributed to Eileen Gray

ARCHITECTURAL DESIGN FOR VILLA TEMPE  
À PAILLA, MENTON, FRANCE

circa 1934  
photocopy, gouache and pencil on wove paper  
sheet: height 8½ in.; width 10 in.;  
21.6 cm; 25.4 cm

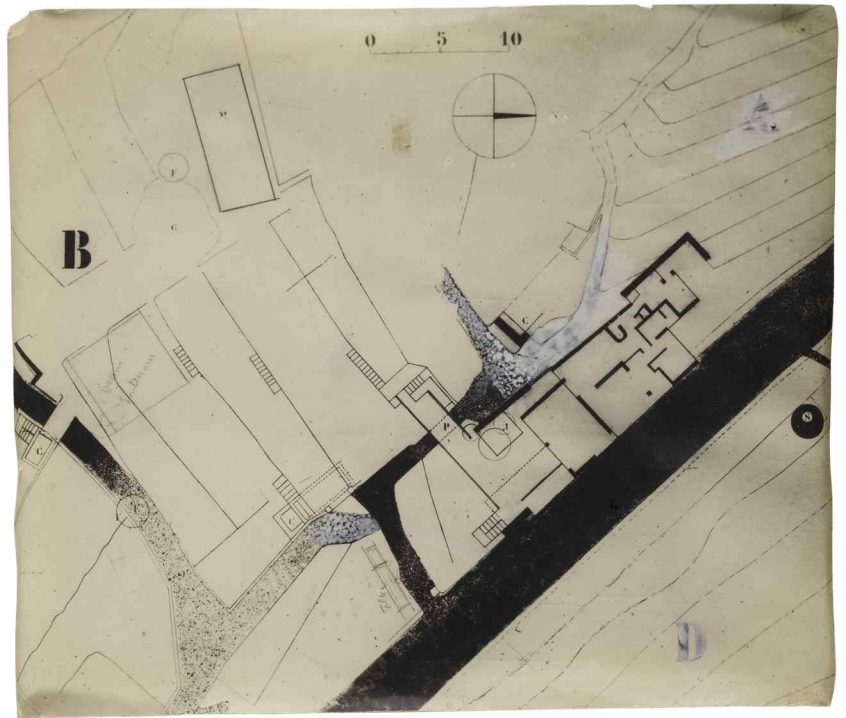
#### PROVENANCE

Rosa Esman Gallery, New York  
Acquired from the above by the present owner,  
1980

#### EXHIBITED

*Eileen Gray*, Rosa Esman Gallery, New York,  
February 12-March 8, 1980

\$ 4,000-6,000



1474

### Eileen Gray

"ZARA" STUDY FOR A RUG DESIGN

circa 1915  
gouache, ink and pencil on laid paper  
titled *Zara No. 64* and inscribed 0.90. 2. 65 and  
*L. 59 voir 60 G51*  
reverse signed in ink *Eileen M Gray* and inscribed  
*G 51 L 59 voir 60* and *ROT. 1 EGL*  
sheet: height 4 in.; width 11⅞ in.;  
10.2 cm; 30.2 cm

#### PROVENANCE

Rosa Esman Gallery, New York  
Acquired from the above by the present owner,  
1980

#### EXHIBITED

*Eileen Gray*, Rosa Esman Gallery, New York,  
February 12-March 8, 1980

#### LITERATURE

Jennifer Goff, *Eileen Gray: Her Work and Her  
World*, Kildare, 2013, p. 197 (for the rug)

\$ 5,000-7,000



1473

1474

**Gerrit Thomas Rietveld****CRATE DESK AND CHAIR**

circa 1935

produced by Gerard A. van de Groenekan, Utrecht,  
The Netherlands

stained pine

desk: height 29¾ in.; width 47¼ in.; depth 23½ in.;  
75.6 cm; 120 cm; 59.7 cmchair: height 32¾ in.; width 21 in.; depth 25 in.;  
83.2 cm; 53.3 cm; 63.5 cm**PROVENANCE**

Acquired directly from the artist, circa 1935

Thence by descent

Sotheby's Amsterdam, May 24, 2006, lot 188

Acquired from the above by the present owner

**LITERATURE**Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*,  
Woodbury, New York, 1977, pp. 156-157**\$ 8,000-12,000**

1475



1476

## Gerrit Thomas Rietveld

### CEILING LIGHT

circa 1935  
chrome-plated metal and glass  
height 34½ in.; width 6¾ in.; depth 6¾ in.;  
87.6 cm; 17.1 cm; 17.1 cm

#### PROVENANCE

Christie's Amsterdam, March 26, 1994, lot 360  
Acquired from the above by the present owner

#### LITERATURE

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993,  
p. 101

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



1476

1477

## Gerrit Thomas Rietveld

### PAIR OF CRATE CHAIRS

designed circa 1935, executed circa 1945  
produced by Gerard A. van de Groenekan, Utrecht, The  
Netherlands  
painted wood  
height 23½ in.; width 22¼ in.; depth 28 in. each;  
59.7 cm; 56.5 cm; 71.1 cm

#### PROVENANCE

Gift from Gerrit Rietveld to his daughter, 1945  
Thence by descent  
Christie's Amsterdam, May 23, 2007, lot 300  
Acquired from the above by the present owner

#### LITERATURE

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*,  
Woodbury, New York, 1977, pp. 143 and 147  
Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993,  
p. 89  
Ida van Zijl, *Gerrit Rietveld*, New York, 2010, p. 138

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



1477



1478



1478

PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

**An American Camera Box and Thermos Carafe, Model No. 539**

the camera box designed by Walter Dorwin Teague

the thermos designed by Henry Dreyfuss circa 1935

thermos produced by the American Thermos Bottle Company, Norwich, Connecticut  
 box: enameled metal, nickel-plated metal and painted wood

thermos: aluminum, enameled steel, glass and cork

the thermos impressed *THE AMERICAN THERMOS BOTTLE CO./NORWICH, CONN. U.S.A./THE ONLY/THERMOS/REG. U.S. PAT. OFFICE/N° 539/VACUUM BOTTLE/DESIGNED BY/HENRY DREYFUSS*

box: height 2<sup>7</sup>/<sub>8</sub> in.; width 8<sup>7</sup>/<sub>8</sub> in.; depth 4<sup>3</sup>/<sub>8</sub> in.; 7.3 cm; 22.5 cm; 11.1 cm

thermos: height 5<sup>3</sup>/<sub>4</sub> in.; 14.6 cm

**LITERATURE**

Alastair Duncan, *American Art Deco*, New York, 1986, pp. 87 (for the thermos) and 272 (for a related box model)

David A. Hanks and Anne Hoy, *American Streamlined Design: The World of Tomorrow*, Paris, 2005, pp. 76-77 (for the thermos)

John Stuart Gordon, *A Modern World: American Design from the Yale University Art Gallery, 1920-1950*, New Haven, 2011, p. 302, no. 207 (for the thermos)

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



1479

1479

PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

Attributed to Omega Workshops

COVERED BOX

circa 1913-1919

painted wood and metal

height 3 in.; width 12½ in.; depth 4½ in.;

7.6 cm; 31.8 cm; 11.4 cm

**PROVENANCE**

Alfred Paice, accountant to the Omega  
Workshops, London

Thence by descent

Sotheby's London, September 28, 1994, lot 251

Acquired from the above by the present owner

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



1480

1480

PROPERTY FROM A PRIVATE CALIFORNIA  
COLLECTION

Donald Deskey

COVERED BOX

circa 1926

produced by Deskey-Vollmer Inc., New York  
lacquered cedar and ink on paper under lacquer

signed *DESKEY*

height 2½ in.; width 7⅝ in.; depth 3⅞ in.;

5.4 cm; 19.4 cm; 9.8 cm

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



1481

1481

PROPERTY FROM THE COLLECTION OF HOWARD  
AND SARETTA BARNET

Donald Deskey

FLOOR LAMP

circa 1931

produced by Deskey-Vollmer, Inc., New York  
nickel-plated metal with paper shade

height 55⅜ in.; 140.7 cm

**PROVENANCE**

John Toomey Gallery, Chicago

Acquired from the above by the present owner,  
1995

**LITERATURE**

David Hanks and Jennifer Toher, *Donald Deskey,  
Decorative Designs and Interiors*, New York,  
1985, p. 89 (for the model in a period photograph  
of Eustice Seligman's New York apartment,  
circa 1931)

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



1482

1482

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PROPERTY FROM A PRIVATE CALIFORNIA  
COLLECTION

**Philip and Kelvin LaVerne**

"BROKEN PROMISES" WALL MIRROR

circa 1972

bronze, mirrored glass and wood

signed *Philip + Kelvin LaVerne*

height 43<sup>3</sup>/<sub>8</sub> in.; width 33<sup>1</sup>/<sub>4</sub> in.; depth 1<sup>7</sup>/<sub>8</sub> in.;  
110.2 cm; 84.5 cm; 4.8 cm

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

1483

PROPERTY OF A CONNECTICUT FAMILY

**Max Kuehne**

DESK

circa 1930

painted wood and patinated metal

height 40 $\frac{5}{8}$  in.; width 34 $\frac{1}{8}$  in.; depth 17 in.;

103.2 cm; 86.7 cm; 43.2 cm

**PROVENANCE**

Gift from the artist, 1955

Thence by descent to the present owner

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



1483



THIS PAGE  
LOTS 1494, 1567, 1037



1484

PROPERTY OF A LADY (LOTS 1484-1489)

A set of fourteen Royal Copenhagen  
'Flora Danica' dinner plates  
modern

*standard printed and painted factory marks,  
shape numbers 20 3549.  
diameter 10 in.; 25.4 cm*

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

1485

A set of fourteen Royal Copenhagen  
'Flora Danica' dessert plates  
modern

*standard printed and painted factory marks,  
shape numbers 20 3573.  
diameters 7<sup>7</sup>/<sub>8</sub> in.; 19.5 cm*

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

1486

A set of fourteen Royal Copenhagen  
'Flora Danica' soup cups and  
saucers  
modern

*standard printed and painted factory marks,  
shape numbers 20 3612.  
diameter of saucer 6<sup>3</sup>/<sub>4</sub> in.; 17 cm*

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

1487

A set of twelve Royal Copenhagen  
'Flora Danica' custard cups, covers  
and saucers  
modern

*standard printed and painted factory marks, cups  
and saucers with shape numbers 20 3574, stands  
with 20 3515.  
widths of saucers 4 in.; 10 cm*

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

1488

A set of fourteen Royal Copenhagen  
'Flora Danica' coffee cans and  
saucers  
modern

*standard printed and painted factory marks and  
shape number 20 3621.  
diameters of saucers 4<sup>3</sup>/<sub>4</sub> in.; 12 cm*

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

1489

A group of Royal Copenhagen 'Flora  
Danica' wares  
modern

*comprising: three 14-inch platters and three  
circular sugar bowls and covers, standard printed  
and painted factory marks, shape numbers 20  
3517 and 20 3624.*

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







1486

1485

1484

1487

1488

1489 (PART)



1490

1490

PROPERTY OF A LADY (LOTS 1490-1498)

A set of fourteen Royal Copenhagen  
reticulated 'fruit' plates  
modern

*standard printed and painted factory marks,  
shape numbers 429 3584,  
diameters 8¾ in.; 22.2 cm*

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

1491

A group of Royal Copenhagen 'fish'  
wares  
modern

*comprising: a circular vegetable dish and cover,  
two 18 1/4-inch oval platters and two sauceboats  
on fixed stands, standard printed and painted  
factory marks, shape numbers 19 3568, 19 3520  
and 19 3556.*

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



1491



1492

A set of fourteen Royal Copenhagen  
'fish' dinner plates  
modern

*standard printed and painted factory marks,  
shape numbers 19 3549.  
diameters 10 in.; 25.4 cm*

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

1493

A set of fourteen Royal Copenhagen  
'fish' reticulated dinner plates  
modern

*standard printed and painted factory marks,  
shape numbers 19 3553.  
diameters 9 7/8 in.; 25 cm*

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





1494

1494

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

A Danish silver "Swan" pitcher, no. 1052, designed by Henning Koppel, Georg Jensen Silversmithy, Copenhagen, 2000

of asymmetrical baluster form with upswept loop handle

marked on base

65 oz 10 dwt; 2040 g

height 16<sup>3</sup>/<sub>8</sub> in.; 41.5 cm

\$ 12,000-18,000

1495

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

comprising four flared rim circular bowls, nos. 575C and 575D; one large circular bowl, no. 430B; one small oval bowl, no. 568B; one Pyramid pattern bowl, no. 600E, the base engraved *O.U.C. August 1950*; four Pyramid pattern salt shakers, nos. 632; and one chafing dish and cover, no. 909 marked on bases, one 575C bowl and 632 shakers with marks for 1933-44; 568B bowl for 1925-32; 600E bowl and 909 chafing dish marked *Jensen & Wendel* for 1945-51; all others 1945-77  
71 oz gross; 2208 g  
diameter of largest 9<sup>1</sup>/<sub>8</sub> in.; 23 cm

\$ 6,000-9,000



1495



1496

1496

A rare pair of early Danish silver four-light candelabra, no. 562A, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, circa 1930

shaped circular bases, the stems applied with large leaves and grape clusters at base and top, matching finials, the sconces chased with leaves and with detachable nozzles

*marked on bases*

356 oz 15 dwt approx.

11096.5 g

height 21½ in.; 54.6 cm

This model was designed in 1929. A smaller pair, no. 562B, was in the Rowler Collection, sold Christie's New York, January 19, 2005, lot 105.

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



1497

1497

A Danish silver Grapevine tazza, no. 264A, Georg Jensen Silversmithy, Copenhagen, 1945-77

hammered surface, spirally gadrooned stem topped by pendant grapes

*marked on base*

43 oz 15 dwt; 1362 g

height 10½ in.; 26.7 cm

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



1498

1498

A Danish silver Grapevine pattern pitcher, no. 407A, Georg Jensen & Wendel, Copenhagen, circa 1945-51

with grape-cluster base-band matched below the ebonized wood handle

*marked on base*

33 oz 10 dwt gross

1039 g

height 9 in.; 22.8 cm

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



1499

1499

A Danish silver four-piece Blossom pattern tea and coffee set, no. 2D, with matching tray, no. 2E, Georg Jensen Silversmithy, Copenhagen, 1977/1983

comprising a Teapot, Coffee Pot, Creamer, Sugar Bowl and matching two-handled Tray  
*marked on bases, the tea and coffee set with Swedish import marks for 1977, the tray for 1983*  
 126 oz gross; 3919 g  
 height of coffee pot 8¼ in., length of tray 22¼ in.;  
 21 cm, 56.5 cm

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

1500

A Danish silver Acorn pattern flatware service, Georg Jensen Silversmithy, Copenhagen, 20th century

comprising:  
 12 dinner knives  
 12 dinner forks  
 12 lunch forks  
 12 fish knives  
 12 dessert forks  
 6 fruit knives  
 12 fruit forks  
 12 butter spreaders  
 12 salad forks  
 12 dessert spoons  
 12 demitasse spoons  
 6 bouillon spoons  
 6 nut picks  
 4 salad servers, in two sizes  
 3 cold meat forks, in two sizes  
 3 serving spoons, in three sizes  
 1 tomato server  
 1 gravy ladle  
 150 pieces  
*most with date marks for 1945-77, some pieces with early marks*  
 149 oz weighable  
 4634 g

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



1500



1501



1502

1501

An early Danish silver three-piece tea set, no. 4, and tray, no. 88, Georg Jensen Silversmithy, Copenhagen, circa 1925

comprising a Teapot engraved on base with initials C.C.M., Creamer, Sugar Bowl, and non-matching Tray with twisted border  
*marked on bases, the tea set with marks for 1925-32, the tray 1919-27 and with French import marks*  
 86 oz 10 dwt; 2693 g  
 height of teapot 7¾ in.; length of tray 17½ in.; 19.7 cm; 44.5 cm

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

1502

A pair of American silver Jensen-style two-light candelabra, Shreve & Co., San Francisco, mid 20th century

the base chased with stiff acanthus, the stem with leaf-tips and berries, matching sconces, berry cluster finial  
*marked on bases and numbered 11239*  
 69 oz; 2146 g  
 height 11½ in.; 29.2 cm

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





LOTS 1299, 1309



1503

**International Silver Co.**

**"LIGHTHOUSE" COCKTAIL SHAKER**

circa 1929  
produced by International Silver Co., Meriden, Connecticut  
silver-plated metal  
with manufacturer's silver-plate mark and impressed  
*EPNS/343/56 oz.*  
height 13¾ in.; 34.9 cm

**LITERATURE**

Stephen Visakay, *Vintage Barware*, Paducah, Kentucky, 1997,  
p. 45

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

1503



1504

**Emil Schuelke**

**"PENGUIN" COCKTAIL SHAKER**

circa 1936  
produced by Napier Co., Meriden, Connecticut  
silver-plated metal  
impressed *NAPIER/PATENTS PEND* and incised *P35/810*  
height 12¾ in.; 31.4 cm

**LITERATURE**

Stephen Visakay, *Vintage Barware*, Paducah, Kentucky, 1997,  
pp. 81-82

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

1504



1505

**George Berry**

**"GOLF" COCKTAIL SHAKER, MODEL NO. 1921**

circa 1926  
produced by Derby Silver Plate Company, Meriden,  
Connecticut  
silver-plated metal  
impressed *1921/PAT. APL'D FOR* with manufacturer's mark  
and silver-plate hallmarks  
height 12½ in.; 31.8 cm

**LITERATURE**

Stephen Visakay, *Vintage Barware*, Paducah, Kentucky, 1997,  
pp. 40-41

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

1505



**J. A. Henckels****"ZEPPELIN" COCKTAIL SHAKER AND TRAVELING BAR**

circa 1928

comprising a flask and stopper, a strainer/juicer, a corkscrew, a funnel, four graduated shot cups and four spoons, together with a leather traveling case

produced by J.A. Henckels, Solingen, Germany

silver-plated brass

each piece impressed *GERMANY* with firm's marks and

silver-plate hallmark

the strainer impressed *D.R.G.M./894384/MADE IN GERMANY*

height 12 in.; 30.5 cm

**LITERATURE**

Simon Khachadourian, *The Cocktail Shaker*, London, 2000, pp. 48-49

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



1506

1507

PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

### Tapio Wirkkala

BOWL, MODEL NO. TW 114

designed 1956, executed 1963  
produced by Kultakeskus Oy, Hämeenlinna,  
Finland  
silver  
incised TW, impressed 40/Osakeyhtiö  
Keskus/22.4.1964 and with silver hallmarks  
height ¾ in.; width 11¼ in.; depth 3¾ in.;  
1.9 cm; 29.8 cm; 9.5 cm

#### LITERATURE

The Finnish Society of Crafts and Design, *Tapio Wirkkala*, Helsinki, 1981, p. 62 (for the larger version of the model)  
Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930–1997*, New York, 1998, p. 172 (for the larger version of the model)  
*Tapio Wirkkala: eye, hand and thought*, exh. cat., Taideteollisuusmuseo, Helsinki, 2000, pp. 163 (for the larger version of the model) and 362  
*Tapio Wirkkala: A Poet in Glass and Silver*, exh. cat., Grassi Museum für Angewandte Kunst, Leipzig, 2016, pp. 197 (for the larger version of the model) and 353

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

1508

PROPERTY OF A PRIVATE NEW YORK  
COLLECTOR

### Poul Kjaerholm

FOLDING STOOL, MODEL NO. PK-91

designed 1961, executed 1962-1981  
produced by E. Kold Christensen A/S,  
Copenhagen, Denmark  
matte chromium-plated steel and original leather  
impressed with producer's mark  
height 15¾ in.; width 23½ in.; depth 17⅝ in.;  
40 cm; 59.7 cm; 44.8 cm

#### LITERATURE

Amy Wilkins, ed., *The Furniture of Poul Kjaerholm: Catalogue Raisonné*, New York, 2007, pp. 124-127

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



1507



1508

1509

---

## Alvar Aalto

TWELVE STACKING CHAIRS, MODEL NO. 611

designed 1929

produced by Artek, Helsinki, Finland

stained birch

four stamped *AALTO DESIGN/MADE IN FINLAND*

one stamped *ARTEK*

height 31¼ in.; width 19¼ in.; depth 18½ in.;

79.4 cm; 48.9 cm; 47 cm

### PROVENANCE

Philippe Denys, Brussels

Acquired from the above by the present owner,

2006

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



1509

1510

## Paavo Tynell

ADJUSTABLE CEILING LIGHT, MODEL NO. A1965

circa 1950

with the original counterweight mechanism and ceiling canopy  
produced by Idman, Helsinki, Finland

polished and lacquered perforated brass with steel wire and  
frosted glass diffuser

height 10<sup>5</sup>/<sub>8</sub> in.; diameter 18 in.;

27 cm; 45.7 cm

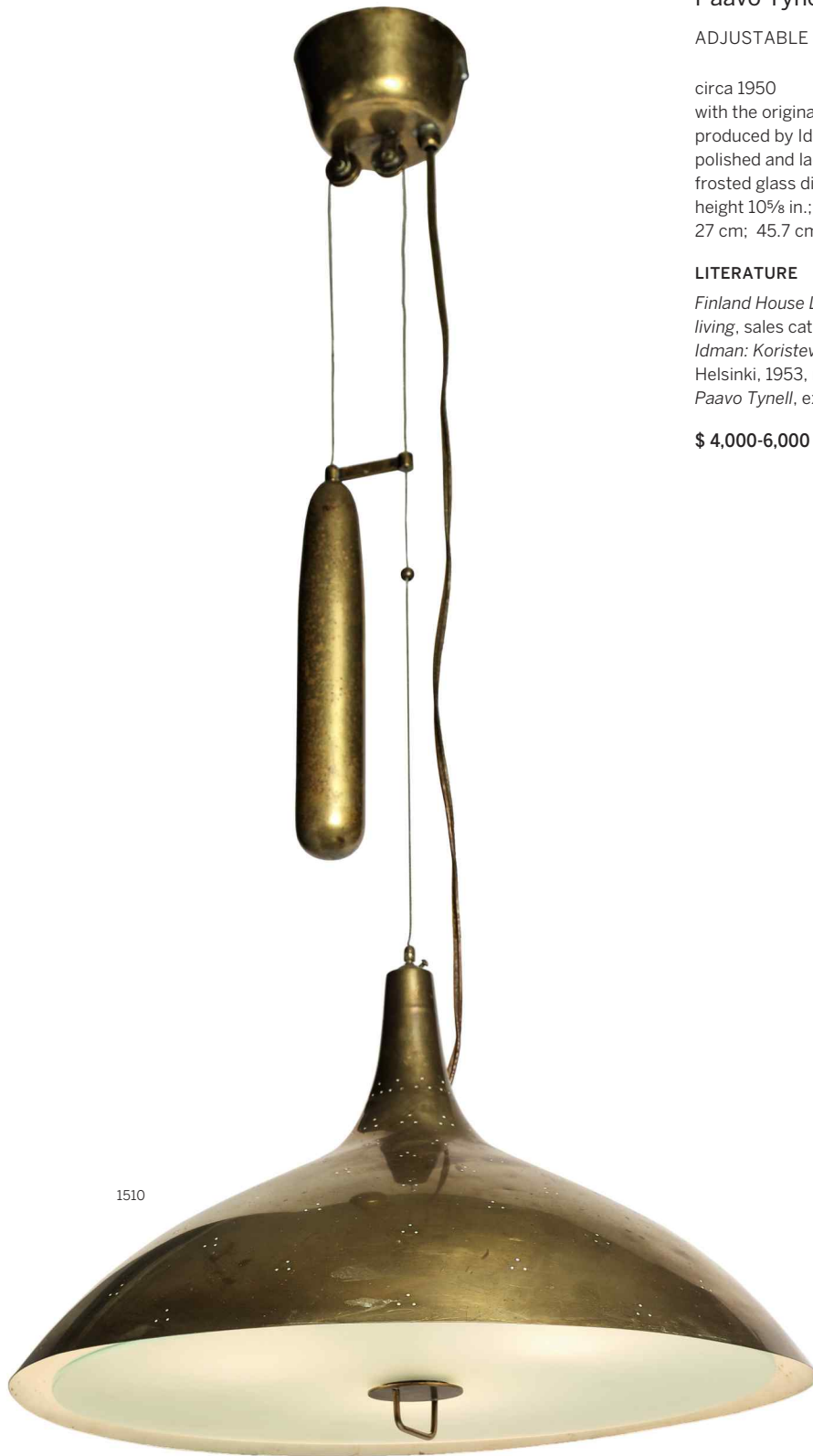
### LITERATURE

*Finland House Lighting: Harmony in lighting for harmony in living*, sales catalogue, New York, 1950-1953, n.p.

*Idman: Koristevalaisinluettelo*, no. 142, sales catalogue, Helsinki, 1953, n.p.

*Paavo Tynell*, exh. cat., Galerie Eric Philippe, Paris, 2010, p. 15

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



1510

1511

### Alvar Aalto

CANTILEVER LOUNGE CHAIR, MODEL NO. 31/42

designed 1932  
produced by Artek, Helsinki, Finland  
laminated birch and curly-grained birch veneer plywood  
stamped 240 twice  
height 25¾ in.; width 23⅞ in.; depth 28⅞ in.;  
65.4 cm; 60.6 cm; 73.3 cm

#### PROVENANCE

Wright Chicago, December 12, 2013, lot 196  
Acquired from the above by the present owner

#### LITERATURE

*Architecture and Furniture: Aalto*, exh. cat., Museum of Modern Art, New York, 1938, p. 27  
*Alvar Aalto Furniture*, Cambridge, MA, 1985, pp. 76, 126 and 138-139  
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Helsinki, 2002, pp. 18, 35-36, 70, 74, 83 and 166  
Hatje Cantz, *Alvar & Aino Aalto. Design*, Bonn, 2005, p. 47

\$ 5,000-7,000

1512

### Alvar Aalto

CANTILEVERED LOUNGE CHAIR, MODEL NO. 31/42

designed 1932  
produced by Artek, Helsinki, Finland  
laminated birch and birch veneer plywood  
height 27½ in.; width 23½ in.; depth 27⅝ in.;  
69.9 cm; 59.7 cm; 70.2 cm

#### LITERATURE

*Architecture and Furniture: Aalto*, exh. cat., Museum of Modern Art, New York, 1938, p. 27  
*Alvar Aalto Furniture*, Cambridge, MA, 1985, pp. 76, 126 and 138-139  
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Helsinki, 2002, pp. 18, 35-36, 70, 74, 83 and 166  
Hatje Cantz, *Alvar & Aino Aalto. Design*, Bonn, 2005, p. 46

\$ 3,000-5,000



1511



1512

1513

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PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**Einar Barnes**

SIX WASTEPAPER BASKETS

circa 1965  
produced by P.S. Heggen, Nordfjordeid, Norway  
teak and rosewood  
five stamped P.S. HEGGEN/NORDFJORDEID/MADE IN  
NORWAY  
height 17 $\frac{3}{8}$  in.; width 15 $\frac{3}{4}$  in.; depth 8 $\frac{3}{8}$  in. each;  
44.1 cm; 40 cm; 21.3 cm

**PROVENANCE**

Wright Chicago, October 23, 2014, lot 367  
Acquired from the above by the present owner

• \$ 2,500-3,500

1514

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PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**Hans J. Wegner**

EASY CHAIR, MODEL NO. AP-33

circa 1956-1975  
executed by AP Stolen, Copenhagen, Denmark  
oak with fabric and leather upholstery  
height 30 $\frac{1}{4}$  in.; width 28 $\frac{1}{2}$  in.; depth 28 in.;  
76.8 cm; 72.4 cm; 71.1 cm

\$ 2,000-3,000

1513



1514





1515

**Kaare Klint**

SOFA

designed 1937  
produced by Rud. Rasmussens Snedkerier, Copenhagen, Denmark  
mahogany with leather upholstery and brass tacks  
height 33 $\frac{7}{8}$  in.; width 78 $\frac{1}{4}$  in.; depth 31 $\frac{1}{4}$  in.;  
86 cm; 198.8 cm; 79.4 cm

**PROVENANCE**

Wright Chicago, May 25, 2010, lot 111  
Acquired from the above by the present owner

**LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, vol 2: 1937-1946*, Copenhagen, 1987, p. 29

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



1515

1516

**Kaare Klint**

ARMCHAIR

designed 1940  
produced by Rud. Rasmussens Snedkerier, Copenhagen, Denmark  
mahogany and leather  
height 45 $\frac{7}{8}$  in.; width 25 $\frac{5}{8}$  in.; depth 33 $\frac{1}{2}$  in.;  
116.5 cm; 65.1 cm; 85.1 cm

**PROVENANCE**

Wright Chicago, May 25, 2010, lot 109  
Acquired from the above by the present owner

**LITERATURE**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, vol 4: 1957-66*, Copenhagen, 1987, p. 215

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



1516

1517

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

### Ib Kofod-Larsen

PAIR OF "ELIZABETH" EASY CHAIRS AND OTTOMANS, MODEL NO. U-56

circa 1960

produced by Christensen & Larsen, Copenhagen, Denmark

Brazilian rosewood and vinyl upholstery

each with producer's branded mark

chairs: height 27 $\frac{7}{8}$  in.; width 31 $\frac{1}{4}$  in.;

depth 29 $\frac{1}{2}$  in. each;

70.8 cm; 79.4 cm; 74.9 cm

ottomans: height 15 $\frac{3}{8}$  in.; width 22 $\frac{1}{2}$  in.;

depth 18 in. each;

39.1 cm; 57.2 cm; 45.7 cm

#### PROVENANCE

Acquired directly from the producer, circa 1960

Thence by descent

#### LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, vol 3: 1947-1956*, Copenhagen, 1987, pp. 364-365

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, vol 4: 1957-1966*, Copenhagen, 1987, pp. 12-13 and 48-49

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 163

Dansk Møbelkunst, *Møbeldesign: Danske Klassikere 1927-1964*, Copenhagen, 2005, pp. 32-33

• \$ 20,000-30,000

1518

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

### Ib Kofod-Larsen

"ELIZABETH" SETTEE, MODEL NO. U-56

circa 1960

produced by Christensen & Larsen, Copenhagen, Denmark

Brazilian rosewood and vinyl upholstery

with branded producer's mark

height 27 $\frac{1}{4}$  in.; width 56 $\frac{3}{4}$  in.; depth 28 $\frac{1}{2}$  in.;

69.2 cm; 114.1 cm; 72.4 cm

#### PROVENANCE

Acquired directly from the producer, circa 1960

Thence by descent

• \$ 15,000-20,000



1517



1518



1519

1519

PROPERTY FROM A PRIVATE MANHATTAN  
COLLECTION

**Ib Kofod-Larsen**

"ELIZABETH" SETTEE, MODEL NO. U-56

circa 1960  
produced by Christensen & Larsen, Copenhagen,  
Denmark

Brazilian rosewood and vinyl upholstery  
with branded producer's mark  
height 27¼ in.; width 56¾ in.; depth 28½ in.;  
69.2 cm; 114.1 cm; 72.4 cm

**PROVENANCE**

Acquired directly from the producer, circa 1960  
Thence by descent

• \$ 15,000-20,000

1520

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

### Attributed to Flemming Lassen

SOFA

circa 1950  
birch with wool upholstery  
height 29 in.; width 94 in.; depth 41 in.;  
73.7 cm; 238.8 cm; 104.1 cm

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

1521

### Nanny Still

COLLECTION OF TEN BOTTLES

circa 1960  
produced by Riihimäen Lasi Oy, Riihimäki, Finland  
glass  
each bottle engraved *RIIHIMAEN LASI O.Y.*  
*NANNY STILL*, four with original producer's paper  
labels and two with *MADE IN FINLAND* labels  
tallest: height 13¼ in.; 33.7 cm

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

1522

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

### Italian Sideboard

circa 1960  
walnut veneer and brass  
height 28¾ in.; width 65⅝ in.; depth 21¼ in.;  
73.3 cm; 166.7 cm; 54 cm

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

1520





1521



1522

1523

PROPERTY FROM THE CASA ROTA, MILAN

### Attilio Colonello

A UNIQUE DINING TABLE FOR THE CASA  
ROTA, MILAN

1955

walnut veneer, brass and parchment  
height 31½ in.; width 81¾ in.; depth 46¼ in.;  
80 cm; 207.6 cm; 117.5 cm

#### PROVENANCE

Commissioned directly from the artist by the  
original owners of Casa Rota, Milan, 1955

#### LITERATURE

"Un interessante appartamento da abitare:  
a. colonello," *Casa e Turismo*, 1955, pp. 97-103  
*La Maison Francaise*, no. 110, August-September  
1957, p. 10

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



1523

1524

**Gio Ponti**

SET OF SIX DINING CHAIRS, MODEL NO. 111

circa 1950  
produced by Cassina, Italy  
walnut with fabric upholstery  
height 34 in.; width 21 in.; depth 17¾ in.;  
86.4 cm; 53.3 cm; 45.1 cm

**LITERATURE**

"Una casa di predilezioni," *Domus*, no. 267,  
February 1952, p. 25  
"Studio Legale a Milano," *Domus*, no. 286,  
September 1953, p. 34  
Ugo La Pietra, ed., *Gio Ponti*, New York, 1995, pp.  
191 and 204

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



1524

1525

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

**Piero Fornasetti**

"FIORI" MIRROR

circa 1955  
produced by Fornasetti, Milan, Italy  
transfer-printed wood and mirrored glass  
with producer's paper label  
diameter 19 in.; 48.3 cm

**PROVENANCE**

Personal collection of Piero Fornasetti  
Thence by descent  
Christie's Los Angeles, May 16, 1998, lot 146

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



1525

1526

PROPERTY OF A PRIVATE NEW YORK  
COLLECTOR

**Pietro Chiesa**

COFFEE TABLE

designed circa 1938  
stained oak and glass  
height 18 in.; width 37<sup>3</sup>/<sub>4</sub> in.; depth 22 in.;  
45.7 cm; 95.9 cm; 55.9 cm

**PROVENANCE**

Wright Chicago, June 6, 2013, lot 254  
Acquired from the above by the present owner

**LITERATURE**

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 144  
Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 196

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



1526





1527

1527

PROPERTY FROM A PRIVATE COLLECTION

**Max Ingrand**

PAIR OF WALL SCONCES, MODEL NO. 1598

circa 1956  
cut, etched and polished crystal and  
nickel-plated brass  
height 8¼ in.; width 20½ in.; depth 6 in.;  
20.9 in.; 52.7 in.; 15.3 cm

**PROVENANCE**

Private Collection  
Wright Chicago, June 9, 2011, lot 198  
Acquired from the above by the present owner

**LITERATURE**

*Fontana Arte 6*, manufacturer's catalog, n.p.  
Laura Falconi, *Fontana Arte: Una Storia  
Transparente*, Milan, 1998, p. 111

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

1528

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PROPERTY OF AN INTERNATIONAL COLLECTOR

**Michel Boyer**

SIDEBOARD

2004

stainless steel with mahogany interior  
height 27<sup>3</sup>/<sub>8</sub> in.; width 86<sup>3</sup>/<sub>4</sub> in.; depth 15<sup>3</sup>/<sub>4</sub> in.;  
69.5 cm; 220.3 cm; 40 cm

**PROVENANCE**

Commissioned by Michel Boyer for his private  
collection, 2004  
Jousse Entreprise, Paris  
Acquired from the above by the present owner

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



1528

1529

PROPERTY FROM A PRIVATE COLLECTION

**Jules Leleu and Jean Prouvé**

WALL-MOUNTED DESK FOR THE MARTEL DE  
JANVILLE SANATORIUM, PLATEAU D'ASSY,  
FRANCE

circa 1936  
lacquered steel and laminate  
height 14 $\frac{7}{8}$  in.; width 66 in.; depth 28 $\frac{1}{8}$  in.;  
37.8 cm; 167.6 cm; 71.4 cm

**PROVENANCE**

Martel de Janville Sanatorium, Plateau d'Assy,  
France

**LITERATURE**

Peter Sulzer, *Jean Prouvé: Oeuvre Complète/  
Complete Works, Volume 3: 1934-1944*, Basel,  
2000, p. 155, fig. 612.3 (for a design drawing of  
the model)  
Françoise Siriex, *The House of Leleu*, Manchester,  
VT, 2008, p. 178

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



1529

1530

PROPERTY FROM A NORTHEAST COLLECTION

**George Nelson**

CSS (COMPREHENSIVE STORAGE UNIT)

designed 1957

comprising three adjustable shelves and  
three adjustable cabinets  
one shelf with light

produced by Herman Miller, Zeeland, Michigan  
walnut, painted metal, aluminum and  
lacquered metal  
100½ x 97½ x 14½ in. (255.3 x 246.7 x 36.8 cm)

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



1530

1531

### Greta Magnusson-Grossman

"GRASSHOPPER" FLOOR LAMP, MODEL NO. G-33

designed 1947-1948

produced by Bergboms, Malmö, Sweden  
lacquered steel, lacquered aluminum, brass  
and plastic

with producer's label and remnants of  
a second label

height 48½ in.; width 17¼ in.; depth 19¼ in.;  
123.2 cm; 43.8 cm; 48.9 cm

#### LITERATURE

*Furniture Forum*, vol. 1, no. 1, Los Angeles,  
Winter 1949, section 3, p. 3

Lily Kane, *Greta Magnusson Grossman: Designer*,  
New York, 2000, pp. 6 and 13

Evan Snyderman and Karin Åberg Wærn, *Greta  
Grossman - A Car and Some Shorts*, Stockholm,  
2010, pp. 36, 43 and 148

Wendy Kaplan, ed., *Living in a Modern Way:  
California Design 1930-1965*, Cambridge, MA, 2011,  
p. 7

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



1531

1532

### Gertrud and Otto Natzler

"CRATER" BOWL

1959

glazed earthenware

signed *NATZLER* in black slip and with original  
paper inventory label inscribed *K225*

height 3½ in.; diameter 9½ in.;  
8.9 cm; 24.1 cm

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



1532



1533

1534

1533

PROPERTY FROM AN ARIZONA COLLECTOR

**Edward Moulthrop**

BOWL

circa 1985  
turned wood  
with artist's monogram  
height 6¼ in.; diameter 25½ in.;  
15.9 cm; 64.8 cm

**PROVENANCE**

Moderne Gallery, Philadelphia, Pennsylvania  
Acquired from the above by the present owner,  
circa 2000

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

1534

**Edward Moulthrop**

VESSEL

circa 1988  
figured tulipwood  
signed *ED MOULTHROP/FIGURED TULIPWOOD/  
LIRIODENDRON TULIPIFERA/508811* with artist's  
monogram  
height 13 in.; diameter 20½ in.;  
33 cm; 52.1 cm

**PROVENANCE**

Christie's New York, September 26, 2007, lot 377  
Acquired from the above by the present owner

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



1535



1536



1537

1535

**Edward Moulthrop**

VESSEL

circa 1985  
figured tulipwood  
signed *MOULTHROP/FIGURED TULIPWOOD*  
with artist monogram  
height 8<sup>7</sup>/<sub>8</sub> in.; diameter 13<sup>1</sup>/<sub>2</sub> in.;  
22.5 cm; 34.3 cm

**\$ 1,500-2,000**

1536

**Edward Moulthrop**

VESSEL

1988  
ashleaf maple  
signed *ED MOULTHROP/RARE ASHLEAF MAPLE/ACER NEGUNDO/108841* with artist's monogram  
height 8<sup>5</sup>/<sub>8</sub> in.; diameter 18<sup>5</sup>/<sub>8</sub> in.;  
21.9 cm; 47.3 cm

**PROVENANCE**

Frieda and Milton Rosenthal, Pepper Pike, Ohio  
Sotheby's New York, December 18, 2008, lot 225  
Acquired from the above by the present owner

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

1537

PROPERTY FROM AN ARIZONA COLLECTOR

**Edward Moulthrop**

VESSEL

circa 1995  
sweetgum  
signed *ED MOULTHROP/SWEETGUM/LIQUIDAMBER STYRACIFLUA/205990* with  
artist's monogram  
height 10<sup>1</sup>/<sub>4</sub> in.; diameter 12 in.;  
26 cm; 30.5 cm

**PROVENANCE**

Rago Auctions, Lambertville, New Jersey,  
October 3, 2010, lot 1245  
Acquired from the above by the present owner

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



1538

1538

**A pair of Italian silver and hardstone four-light candelabra, Buccellati, 20th century**

the tri-form bases mounted with six lapis lazuli stones and supporting fully-modeled lions with front paws resting on lapis balls and tails wrapped around the stems chased with trailing grapevine and topped with rams' heads, the scrolling arms supporting sconces and drip pans with matted surfaces

*marked on bases Buccellati / Made in Italy / 925*

196 oz 10 dwt gross

6114 g

height 17¾ in.; 45 cm

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



1539





1540

1539

**Four Italian silver putti figures,  
Buccellati, 20th century**

each on molded square bases, one holding a leaf,  
another with fabric draped over his back, the third  
with a ribbon raised over head, and the last with  
grapevine swag  
*marked on bases Buccellati, Italy, and Sterling*  
46 oz 5 dwt: 1443 g  
height of tallest 6½ in.; 16.5 cm

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

1540

**See No Evil, Hear No Evil, Speak  
No Evil: A set of three Italian silver  
monkeys, Mario Buccellati, Milan,  
20th century**

with textured fur and smooth faces and paws,  
*probably weighted*  
*marked on bases*  
heights 10⅝ in.; 27 cm

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

1541

An Italian silver "marine" centerpiece, Buccellati, Bologne, 20th century

formed as two shells centered by a realistically-modeled octopus, on shell feet

*marked underneath base and numbered 1-BO*

67 oz; 2084 g

length 16 in.; 40.7 cm

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

1542

A rare pair of Italian silver large marine-theme oyster platters, Mario Buccellati, Milan, 20th century

each platter cast with fifteen oyster-form wells and a realistically modeled octopus, with a removable oyster shell-form bowl, on three conch shell feet

*marked near front rim and on rim of removable shell bowl M. Buccellati, 925, and 15-MI*

259 oz 10 dwt; 8073.5 g

lengths 26¾ in.; 68 cm

**\$ 50,000-70,000**



1541



1542



1543

1543

A set of twelve Italian silver and hardstone plates and matching platter, Guido Fiorentini, Milan, 20th century

octagonal, the borders inlaid with diamonds of bloodstone on a red hardstone ground  
*marked on bases*  
 diameters 11 $\frac{5}{8}$  and 14 $\frac{3}{8}$  in.; 29.5 and 36.5 cm

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

1544

A Modernist Italian silver and wood chess set, Frei, circa 1980

the pieces with light and dark stained wood bases, in a fitted wood case with burlwood veneered cover, the silver-mounted board inset with wood squares

*pieces marked at base rims Frei and with lion, board with silver tag inset into one wood square*  
 height of kings 2 $\frac{1}{2}$  in.; length of board 13 $\frac{3}{8}$  in.;  
 6.5 cm; 34 cm

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



1544



1545



1546



1547

1545

An Italian silver-gilt two-handled "Troia" centerpiece bowl and pair of cruet frames, Pampaloni, Florence, mid 20th century

with spot-hammered surfaces, the frames fitted with cobalt glass bottles and stoppers  
*marked on base rims PAMPALONI / 925 / 176-FI*  
 139 oz excluding glass  
 4323 g  
 length of bowl over handles 19¾ in.; 50.2 cm

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

□ 1546 SOLD WITHOUT RESERVE

An Italian silver artichoke-form tureen and cover, Tiffany & Co., 20th century

with slip-lock cover  
*marked on base and stamped TIFFANY & CO., STERLING, and MADE IN ITALY*  
 36 oz; 1120 g  
 diameter 7½ in.; 19 cm

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

□ 1547 SOLD WITHOUT RESERVE

A pair of Italian silver palm tree candlesticks, Gabriele De Vecchi, Milan, second half 20th century

realistically modeled as palm trees, the detachable palm fronds in three nested, graduated tiers  
*marked on bases Sterling, 925, 665-MI, Made in Italy*  
 64 oz 5 dwt; 2003 g  
 height 13¾ in.; 35 cm

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





1548

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PROPERTY FROM THE D.H. MCCOWAN COLLECTION

**George Nakashima**

BENCH

1965

American black walnut and hickory

with original owner's name

height 31 $\frac{7}{8}$  in.; width 63 $\frac{3}{8}$  in.; depth 22 $\frac{1}{8}$  in.;

81 cm; 161 cm; 56.1 cm

**PROVENANCE**

D.H. McCowan, Bend, Oregon, commissioned directly from  
the artist, 1965

Thence by descent to the present owner

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



1548



1549

PROPERTY FROM A PRIVATE NEW JERSEY FAMILY

George Nakashima

"TRESTLE" DINING TABLE

1980

with two extension leaves (not illustrated)  
American black walnut with Indian rosewood keys  
with original owner's name  
height 29½ in.; width 60 in.; depth 41⅝ in. as shown;  
74.9 cm; 152.4 cm; 105.7 cm

**PROVENANCE**

Private collection, New Jersey, commissioned directly from  
the artist, 1980

• \$ 20,000-30,000

1550

PROPERTY FROM A PRIVATE NEW JERSEY FAMILY

George Nakashima

SET OF FOUR "GRASS-SEATED" CHAIRS

1980

American black walnut and seagrass  
height 37⅞ in.; width 22 in.; depth 19¼ in. each;  
94.9 cm; 55.9 cm; 48.9 cm

**PROVENANCE**

Private collection, New Jersey, commissioned directly from  
the artist, 1980

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



1551

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PROPERTY FROM THE D.H. MCCOWAN  
COLLECTION

**George Nakashima**

STORAGE HEADBOARD

1958

American black walnut  
with original owner's name  
height 36 in.; width 56 in.; depth 12 in.;  
91.4 cm; 142.2 cm; 30.5 cm

**PROVENANCE**

D.H. McCowan, Bend, Oregon, commissioned  
directly from the artist, 1958  
Thence by descent to the present owner

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

1552

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PROPERTY FROM THE D.H. MCCOWAN  
COLLECTION

**George Nakashima**

CHEST OF DRAWERS

1958

American black walnut  
inscribed *C. HX 759/16*  
height 29 $\frac{7}{8}$  in.; width 40 in.; depth 19 in.;  
75.9 cm; 101.6 cm; 48.3 cm

**PROVENANCE**

D.H. McCowan, Bend, Oregon, commissioned  
directly from the artist, 1958  
Thence by descent to the present owner

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



1551



1552



1553

PROPERTY FROM THE D.H. MCCOWAN  
COLLECTION

### George Nakashima

BENCH

1965

American black walnut and hickory  
with original owner's name  
height 31 $\frac{7}{8}$  in.; width 75 $\frac{3}{4}$  in.; depth 22 in.;  
81 cm; 192.4 cm; 55.9 cm

#### PROVENANCE

D.H. McCowan, Bend, Oregon, commissioned  
directly from the artist, 1965  
Thence by descent to the present owner

\$ 7,000-9,000

1554

PROPERTY FROM THE D.H. MCCOWAN  
COLLECTION

### George Nakashima

"GRASS-SEATED" CHAIR AND STOOL

circa 1963

American black walnut and seagrass  
chair: height 26 $\frac{5}{8}$  in.; width 23 $\frac{3}{8}$  in.;  
depth 19 $\frac{3}{4}$  in.;  
67.6 cm; 60.6 cm; 50.2 cm  
stool: height 12 $\frac{3}{8}$  in.; width 16 in.; depth 18 in.;  
31.4 cm; 40.6 cm; 45.7 cm

#### PROVENANCE

D.H. McCowan, Bend, Oregon, commissioned  
directly from the artist, circa 1963  
Thence by descent to the present owner

\$ 2,000-3,000





1555

1555

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### George Nakashima

"CONOID CUSHION" CHAIR

1979

English walnut and hickory with fabric upholstery  
height 33½ in.; width 34¾ in.; depth 34¾ in.;  
85.1 cm; 87.3 cm; 88.3 cm

#### PROVENANCE

Ted Thelander, Cleveland, Ohio, commissioned  
directly from the artist, 1979  
Sotheby's New York, December 9, 2005, lot 81  
Acquired from the above by the present owner

**\$ 7,000-9,000**

1556

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PROPERTY FROM THE D.H. MCCOWAN  
COLLECTION

### George Nakashima

"NEW" ROCKER WITH ARMS

circa 1970

American black walnut and hickory  
with original owner's name  
height 35½ in.; width 24⅞ in.; depth 28¾ in.;  
90.2 cm; 63.2 cm; 72.1 cm

#### PROVENANCE

D.H. McCowan, Bend, Oregon, commissioned  
directly from the artist, 1965  
Thence by descent to the present owner

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



1556

1557

PROPERTY FROM THE D.H. MCCOWAN  
COLLECTION

**George Nakashima**

SET OF FOUR "MIRA" CHAIRS

circa 1963  
American black walnut and hickory  
height 27 in.; width 19¼ in.; depth 18¼ in. each;  
68.6 cm; 48.9 cm; 46.4 cm

**PROVENANCE**

D.H. McCowan, Bend, Oregon, commissioned  
directly from the artist, circa 1963  
Thence by descent to the present owner

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



1557

1558

PROPERTY FROM THE D.H. MCCOWAN  
COLLECTION

**George Nakashima**

"SINGLE-PEDESTAL" DESK WITH TURNED  
LEG BASE

circa 1963  
American black walnut  
inscribed *C. HX 759/16*  
height 28¼ in.; width 54 in.; depth 26 in.;  
71.6 cm; 137.2 cm; 66 cm

**PROVENANCE**

D.H. McCowan, Bend, Oregon, commissioned  
directly from the artist, circa 1963  
Thence by descent to the present owner

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



1558



1559



1559

PROPERTY FROM THE D.H. MCCOWAN COLLECTION

**George Nakashima**

PAIR OF "NEW" CHAIRS

circa 1960

American black walnut and hickory  
one chair with original owner's name  
height 35 $\frac{1}{8}$  in.; width 18 $\frac{3}{4}$  in.; depth 21 in. each;  
89.2 cm; 47.6 cm; 53.3 cm

**PROVENANCE**

D.H. McCowan, Bend, Oregon, commissioned  
directly from the artist, circa 1960  
Thence by descent to the present owner

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

1560

PROPERTY FROM THE D.H. MCCOWAN COLLECTION

**George Nakashima**

PAIR OF "NEW" ARMCHAIRS

circa 1970

American black walnut and hickory  
each with original owner's name  
height 38 $\frac{3}{8}$  in.; width 24 $\frac{3}{4}$  in.; depth 23 $\frac{3}{4}$  in. each;  
97.5 cm; 62.9 cm; 60.3 cm

**PROVENANCE**

D.H. McCowan, Bend, Oregon, commissioned  
directly from the artist, circa 1970  
Thence by descent to the present owner

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



1560



1561

PROPERTY FROM AN ARIZONA COLLECTOR

**Edward Moulthrop**

UNDRILLED VESSEL FOR THE HABITAT FOR  
HUMANITY BIRDHOUSE FEST

1999

American beechwood  
signed *ED MOULTHROP - AMERICAN BEECH  
- HABITAT FOR HUMANITY BIRDHOUSE FEST -  
1999* and *ED MOULTHROP/AMERICAN BEECH/  
FAGUS GRANDIFOLIA/HABITAT FOR HUMANITY  
BIRDHOUSE FEST/0199-20U* with artist's  
monogram  
height 7 $\frac{3}{8}$  in.; diameter 8 $\frac{5}{8}$  in.;  
18.7 cm; 21.9 cm

**PROVENANCE**

Habitat for Humanity, Atlanta, Georgia  
Private Collection, Atlanta, Georgia  
Acquired from the above by the present owner

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

1562

PROPERTY FROM AN ARIZONA COLLECTOR

### Edward Moulthrop

DONUT VESSEL

circa 1985  
Georgia pine  
signed *MOULTHROP/GEORGIA PINE* with artist's monogram  
height 6¾ in.; diameter 9¼ in.;  
17.1 cm; 23.5 cm

#### PROVENANCE

Wright Chicago, March 25, 2007, lot 168  
Acquired from the above by the present owner

**\$ 1,500-2,000**



1563

PROPERTY FROM AN ARIZONA COLLECTOR

### Edward Moulthrop

DONUT VESSEL

circa 1979  
orangewood  
signed *ED MOULTHROP/ORANGEWOOD* with artist's monogram  
height 4½ in.; diameter 8 in.;  
11.4 cm; 20.3 cm

#### PROVENANCE

Wright Chicago, March 28, 2006, lot 176  
Acquired from the above by the present owner

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



1564

PROPERTY FROM A NORTHEAST COLLECTION

### George Nakashima

"ROUND CLUSTER" DINING TABLE

1972  
American black walnut  
with original owner's name  
height 28 in.; diameter 59¾ in.;  
71.1 cm; 151.8 cm

#### PROVENANCE

Private Collection, New Jersey, commissioned directly from the artist, 1972  
Thence by descent to the present owner

This lot is accompanied by a copy of its original design drawing.

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



1565

1565

A silver Thumb Print soup tureen, cover, and ladle and Teardrop carafe, designed by Elsa Peretti for Tiffany & Co., New York, late 20th century

both with gilt interiors  
*marked on bases Tiffany & Co., Elsa Peretti, 925, and Italy*  
 110 oz; 3421 g  
 length of tureen 11¾ in.; height of carafe 10½ in.;  
 29.8 cm; 26.7 cm

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

1566 SOLD WITHOUT RESERVE

A pair of Italian silver Mani bowls, designed by Afra and Tobia Scarpa for San Lorenzo, Milan, circa 1998

the bowl formed as four hands, on a bronze base  
*marked in centers and stamped San Lorenzo, 850-MI, and 999, one numbered 34, the other 36*  
 length 11 in.; 28 cm

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



1566





1567

1567

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A set of three silver tureens and covers, designed by Frank Lloyd Wright, made for Tiffany & Co., New York, circa 1986

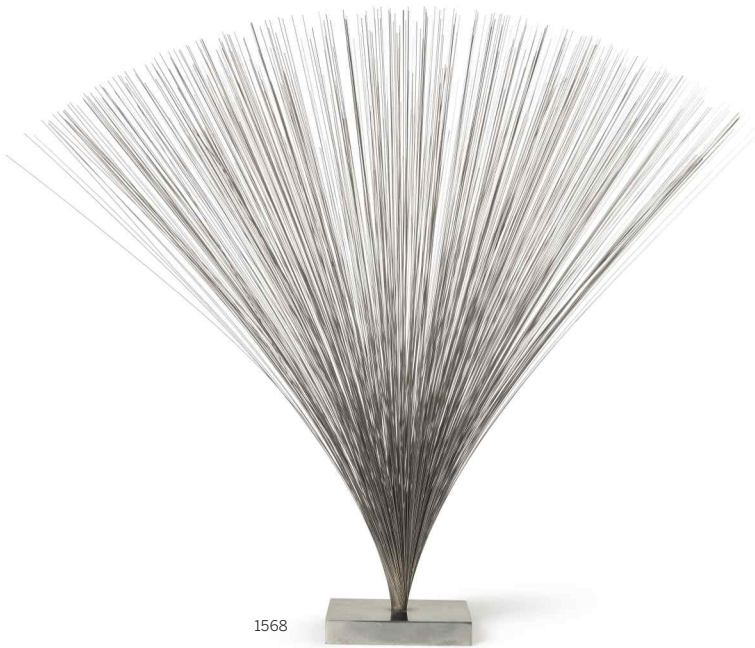
octagonal with geometric pierced handles  
marked on bases *TIFFANY & CO. STERLING / 925 / 175-FL*, the two larger also stamped *F.L. WRIGHT FDN*

309 oz; 9610 g

lengths over handles 14 and 15¾ in.; 35.5 and 40 cm

This form was originally designed by Frank Lloyd Wright for the Imperial Hotel in Tokyo in 1915, but never executed. In 1986, Tiffany & Co. signed an agreement with the Frank Lloyd Wright foundation to produce the design using Pampaloni Argenti of Florence.

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



1568

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PROPERTY FROM A PRIVATE COLLECTION,  
NEW YORK

**Harry Bertoia**

UNTITLED (SPRAY)

circa 1965  
stainless steel  
height 26¼ in.; 66.7 cm

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

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1569

PROPERTY FROM A PRIVATE PHILADELPHIA  
COLLECTION

**Harry Bertoia**

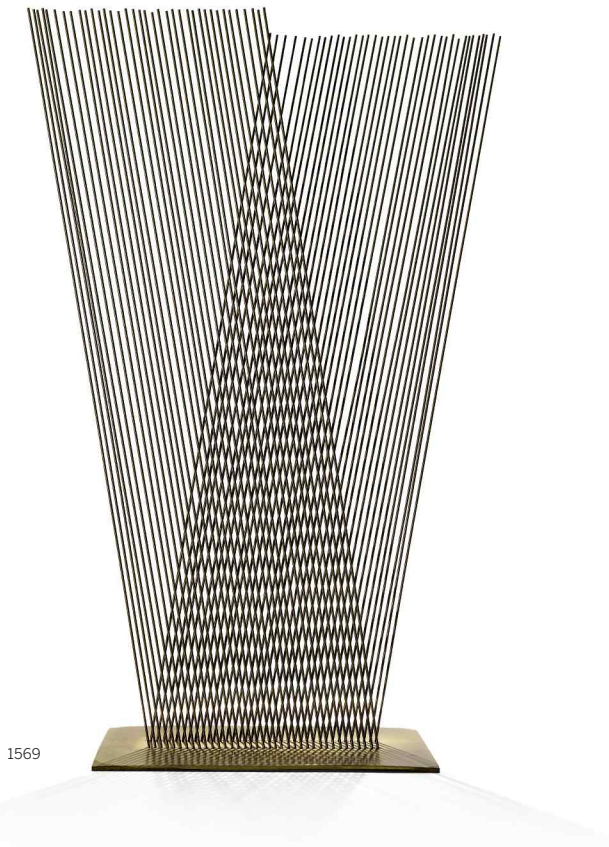
UNTITLED (SONAMBIENT)

circa 1970  
beryllium copper and brass  
height 21⅞ in.; width 14¼ in.; depth 6 in.;  
55.6 cm; 36.2 cm; 15.2 cm

**PROVENANCE**

Gross McCleaf Gallery, Philadelphia, Pennsylvania  
Acquired from the above by the present owner,  
1976

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



1570

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Harry Bertoia

UNTITLED (SONAMBIENT)

circa 1970

beryllium copper and brass

height 45 in.; width 12 in.; depth 12 in.;

114.3 cm; 30.5 cm; 30.5 cm

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



1570

**Frank Gehry**

PAIR OF "WIGGLE" SIDE CHAIRS AND ONE  
STOOL FROM THE "EASY EDGES" SERIES

circa 1972

glued and laminated corrugated cardboard  
and hardboard

chairs: height 33¼ in.; width 15⅞ in.;

depth 23⅞ in. each;

84.5 cm; 40.3 cm; 59.4 cm

stool: height 15¾ in.; width 15¾ in.;

depth 17⅞ in.;

40 cm; 40 cm; 43.5 cm

**PROVENANCE**

Christie's New York, December 10, 1994, lot 85  
Acquired from the above by the present owner

**LITERATURE**

J. Fiona Ragheb, ed., *Frank Gehry, Architect*,  
New York, 2001, pp. 25-26 (for the chair)

Francesco Dal Co and Kurt W. Forster,

*Frank O. Gehry: The Complete Works*, Milan,  
2003, pp. 100-101 (for the chair)

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



1571

1572

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

Karl Springer

CONSOLE

circa 1975

lacquered batik fabric over wood  
height 25 in.; width 59 $\frac{7}{8}$  in.; depth 15 in.;  
63.5 cm; 152.1 cm; 38.1 cm

**PROVENANCE**

Wright Chicago, September 26, 2013, lot 348  
Acquired from the above by the present owner

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



1573

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

Marcel Wanders

PAIR OF "KNOTTED" CHAIRS

designed 1996

produced by Cappellini S.p.A., Italy  
epoxy-coated aramid rope with carbon core  
height 28 $\frac{3}{4}$  in.; width 20 $\frac{5}{8}$  in.; depth 26 $\frac{1}{2}$  in. each;  
73 cm; 52.4 cm; 67.3 cm

**LITERATURE**

Julia Capella, "Thinking Objects," *Domus*, July/  
August 1996, p. 198 (for a related early design  
of the model)

Marcel Wanders, *Marcel Wanders: Behind the  
Ceiling*, Berlin, 2009, pp. 7, 69 and 303

*Marcel Wanders Pinned Up: 25 Years of Design*,  
exh. cat., Stedelijk Museum, Amsterdam, 2014,  
pp. 18 (for a prototype of the chair) and 118-125

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



1573

1574

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**Robert Wilson**

"BESSIE SMITH BREAKFAST" CHAIR

1988

designed for the theatrical production  
*Cosmopolitan Greetings*  
number nine from an edition of twelve  
lacquered wood  
height 39 $\frac{3}{8}$  in.; width 35 $\frac{1}{2}$  in.; depth 17 $\frac{3}{4}$  in.;  
100 cm; 91.2 cm; 45.1 cm

**PROVENANCE**

Robert Wilson Work Ltd., New York  
Acquired from the above by the present owner,  
1999

This lot is accompanied by a certificate of  
authenticity from the Robert Wilson Studio.

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

1575

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**Robert Wilson**

"PARZIVAL: A CHAIR WITH A SHADOW"

designed 1987, executed 1990  
designed for the theatrical production *Parzival*  
number six from an edition of fifteen  
bleached and lacquered birch  
with artist's plaque signed, dated '90 and incised  
*SHADOW CHAIR 6/15*  
height 41 $\frac{3}{4}$  in.; width 15 in.; depth 15 $\frac{3}{4}$  in.;  
106 cm; 38.1 cm; 40 cm

**PROVENANCE**

Robert Wilson Work Ltd., New York  
Acquired from the above by the present owner,  
1999

This lot is accompanied by a certificate of  
authenticity from the Robert Wilson Studio.

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



1574



1575

1576

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## Ado Chale

COFFEE TABLE

circa 1970

produced by Ado Chale, Brussels, Belgium

resin, turquoise and painted steel

with applied brass signature *Chale*

height 13<sup>5</sup>/<sub>8</sub> in.; width 31<sup>1</sup>/<sub>4</sub> in.; depth 23<sup>3</sup>/<sub>4</sub> in.;

34.6 cm; 79.4 cm; 60.3 cm

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



1576

1577



1578



1577

**A massive French silver centerpiece bowl, Goudji, Paris, circa 1990**

circular with spot-hammered surface, the fluted and arched sides inlaid with bands of carnelian, one side with bail handles topped by cat-like animals, the other with monster-head and drop ring handle

*marked on base*

136 oz 15 dwt; 4254.5 g  
length over handles 25 in.; 63.5 cm

**\$ 14,000-18,000**

1578

**A French silver and hardstone bowl, Goudji, Paris, circa 1990**

oval with fluted sides partly inlaid with green aventurine, raised on four feet modeled as sherpa

*marked on base*

47 oz gross; 1462 g  
length 10¼ in.; 26 cm

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

1579

**A French silver vase, Goudji, Paris, circa 1990**

oval with spot-hammered surface, applied with fully-modeled antelopes below rim

*marked on base*

36 oz 15 dwt; 1144.5 g  
length 10 in.; 25.4 cm

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





1579

1580

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Marsia Holzer

"HEDGEROW BIRD" DINING TABLE

2016

number three from an edition of twelve  
bronze

incised *M Holzer 2016/Edition 3 of 12*

height 29 $\frac{7}{8}$  in.; width 54 $\frac{1}{2}$  in.; depth 41 $\frac{3}{4}$  in. as shown;  
75.9 cm; 138.4 cm; 106 cm

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



1580

1581

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## Arman

COFFEE TABLE

circa 1990  
polished bronze and glass  
incised *arman*  
height 16 in.; diameter 48 in.;  
40.6 cm; 121.9 cm

\$ 8,000-12,000



1581



1582



1583



1584

1582

**A group of twenty-six Spanish silver musician figures, mid 20th century**

three types of musician figures: the first in military garb with swords and guns, the second as putti supported by tree trunks, and the last consist of men in tricorne hats sitting on stools, included are conductors, drummers, saxophonists, tuba players, cymbal players and accordion players

*the first two groups marked on top of bases, with various maker's marks, most SG in oval, the last group only stamped underneath bases 0915*

107 oz; 3328 g  
heights from 3½ to 5 in.; 9 to 12.7 cm

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

□ 1583 SOLD WITHOUT RESERVE

**A set of sixteen Italian silver and enamel military figures, I.M.A. di Guerci & C., Alessandria, 20th century**

bases engraved in Italian with dates and abbreviated regiments  
*marked on base rims 800 and 23-AL*  
143 oz 5 dwt; 4460 g  
heights from 4¾ to 7½ in.; 12.5 to 19 cm

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

1584

**A group of twenty-one silver, enamel, and Murano glass circus figures, most by Tiffany & Co., New York and Ancini, Arezzo, circa 1990 and later**

comprising two clowns juggling, one clown riding a pig, a ringmaster, a snake charmer, and a jester by *Tiffany & Co.*; two clowns with balloons, a clown on a swing, and five clown heads by *Ancini* or marked *515-AR*; three clowns with glass bodies and one holding a book engraved "Laurea" marked *1547-AR*; a clown juggling by *Sorini*; a clown on a unicycle with pig and one with round body marked *925*. *22 pieces.*

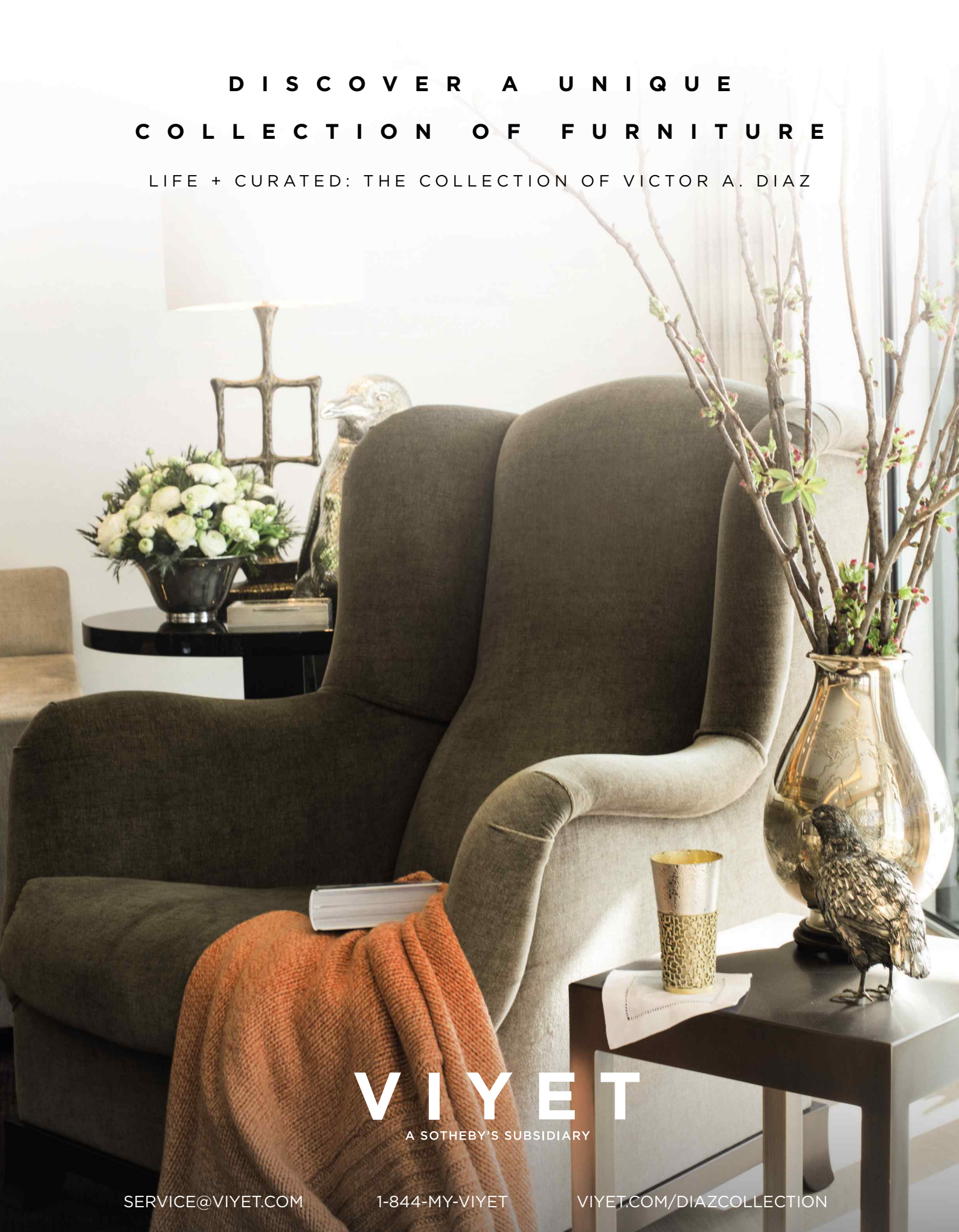
43 oz 15 dwt weighable  
1362 g  
height of tallest 5½ in.; 14 cm

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

End of Sale

DISCOVER A UNIQUE  
COLLECTION OF FURNITURE

LIFE + CURATED: THE COLLECTION OF VICTOR A. DIAZ



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**Sotheby's** EST. 1744

Collectors gather here.



**LIFE + CURATED**  
THE VICTOR A. DIAZ COLLECTION

Auction New York 20 April 2018

Dining room of Victor A. Diaz, showing the Jensen silver chandelier (\$150,000–250,000), the related Jensen candelabra (\$30,000–50,000), and beakers and wine glasses by Stuart Devlin (\$10,000–15,000 and \$6,000–9,000)

Viewing 13–19 April

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Sotheby's EST. 1744

Collectors gather here.



Diamond Brooch  
Cartier, Paris, circa 1910  
Estimate \$50,000–70,000

## THE JEWELER'S EYE

THE PERSONAL COLLECTION OF FRED LEIGHTON

Auction New York 18 April 2018

Viewing 13–18 April

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## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. 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 US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

### Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay 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.

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 Business, 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 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. 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.

### Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

### New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

### For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

## CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

**1. As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

**2. Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

**3. Buyer's Premium** 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 is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

**4. Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

**5. Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

**6. Bidding** We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. 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 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 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.

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. 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.

#### ⌈ 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.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**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**  
Post Sale Services  
+1 212 606 7444  
FAX: +1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

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.

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## 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.

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## 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.

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## 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.

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## 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:

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## 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 COMMODOE.** 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 COMMODOE** 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 COMMODOE** 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:

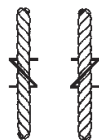
H - Horizontal

V - Vertical

S - Clockwise direction of spin

Z - Counter-clockwise direction of spin

Z2S - 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.

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## GLOSSARY FOR CHINESE FURNITURE

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