



GALLISON HALL

THE JAMES F. SCOTT COLLECTION

NEW YORK 15 OCTOBER 2018

Sotheby's EST. 1744





GALLISON HALL
THE JAMES F. SCOTT COLLECTION







GALLISON HALL

THE JAMES F. SCOTT COLLECTION

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15 OCTOBER 2018
SALE N09976

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Sotheby's EST. 1744



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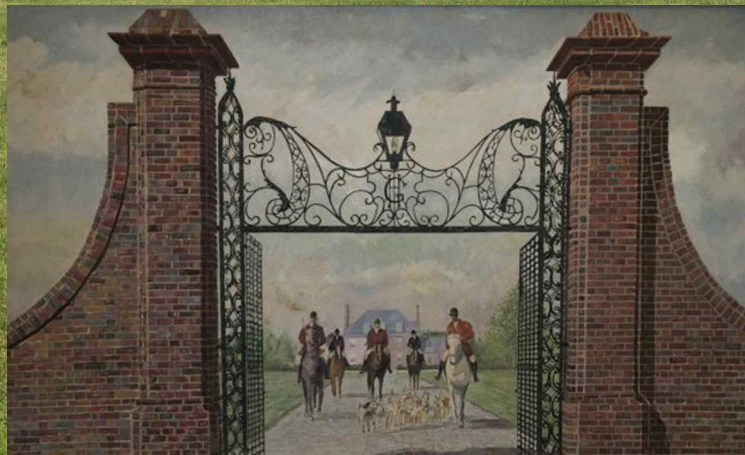
GALLISON HALL

Located on the edge of the historic university town of Charlottesville, Gallison Hall was built in 1931-33, one of the last great Georgian Revival estates completed before the war. Adjacent to Farmington Country Club with its clubhouse incorporating a wing designed by Thomas Jefferson, Gallison Hall's situation and conception is reminiscent of another great Jefferson edifice near Charlottesville, his own house Monticello – both properties sharing panoramic views of the Blue Ridge Mountains to the west. It was in a similar spirit that Julio Suarez-Galban, scion of a wealthy Spanish-Cuban banking family and professor of modern languages at the University of Virginia, commissioned the Lynchburg-based classical architect Stanhope Johnson (1882-1973) to design his residence set in forty-four acres of parkland, with gardens laid out in the English style by the landscape architect Charles F. Gillette (1886-1969). Johnson included numerous architectural details based on elements from historic Virginia plantations admired by Mr. and Mrs. Suarez-Galban, including Westover, Shirley, Stratford Hall and Bacon's Castle, and the scale of the project provided much needed employment to the local workforce at the height of the Depression. The name of the hall derives from the 'G' of Galban combined with Allison, the maiden name of Mrs. Galban's mother. The house remained with the family until in 1983, and in 1990 it was added to the National Register of Historic Places.



Early photograph of Gallison Hall

James Francis Scott (1936-2017) was born in Salem, West Virginia. A self-made man, following a degree from West Virginia Wesleyan College and army service, he founded a successful energy company, which allowed him to pursue a lifelong passion for history and collecting. He had a keen interest in historic houses which served him well in fitting out period properties in Washington and his beloved Virginia, and creating grand but livable environments for his five children and two grandchildren. Prior to acquiring Gallison in 1992 he lived at Mirador, the Virginia childhood home of the celebrated Langhorne sisters. Gallison Hall was initially furnished in collaboration with the New York designer Mark Hampton, and like all true collectors, Mr. Scott never ceased making new acquisitions to add to his interiors. He was a regular participant in New York and London auctions, meticulously recording all his purchases by saving the original sales catalogues annotated with his notes and prices. His taste was rooted in classic Virginia style mixing English furniture, silver and Chinese Export porcelain but was extremely wide-ranging, encompassing categories as varied as 19th century and Impressionist French painting, Tiffany lamps, bamboo furniture, classic cars and vintage tennis rackets, to name but a few. The result was a house of elegance, warmth and indelible charm suffused with the individual personality of its owner. Sotheby's is privileged to be able to share James Scott's legacy with a new generation of equally inspired collectors.



S. Costello, *Gallison Hall in Farmington*, oil on canvas, 1937

ENTRANCE HALL



1

**WILLIAM BROMLEY
BRITISH, 1800 - 1880**

The Young Merchants

signed *W. Bromley*. (lower right)
oil on canvas
25 by 30 $\frac{1}{8}$ in.; 63.5 by 76.5 cm

PROVENANCE

Sotheby's New York, October 24, 1996, lot 423

\$ 12,000-18,000

□ 2

**A VICTORIAN BRASS AND CAST IRON
STICK STAND, LATE 19TH CENTURY**

together with an Austrian bentwood hall tree,
2 pieces
height of stand 24 $\frac{1}{2}$ in., width 21 $\frac{1}{2}$ in., depth
10 in.; height of hall tree 77 in.; 62 cm, 55 cm,
25.5 cm; 195.5 cm

PROVENANCE

Christie's South Kensington, June 25, 1997,
lot 183 (stand)

\$ 1,000-1,500

3

**A PAIR OF CANTON FAMILLE-ROSE
VASES, MID-19TH CENTURY**

each painted with scenes of a tiger hunt
height 35 in; 88.9 cm

\$ 5,000-7,000



1



2



4

AN EARLY VICTORIAN BRASS-MOUNTED MAHOGANY HAT STAND AND UMBRELLA STAND, AFTER A DESIGN BY A.W.N. PUGIN, CIRCA 1845

height 76 in., width 22 in., depth 10 in.; 193 cm, 56 cm, 25.5 cm

PROVENANCE

House of Lords, Palace of Westminster, London
Christie's London, June 5, 1997, lot 109

Following its destruction by fire in 1834, the Palace of Westminster, seat of the British parliament, was rebuilt in the 1840s by the architect Charles Barry, who relied entirely on the great Gothic Revival architect Augustus Welby Northmore Pugin (1812-1852) to design all the elaborate interior fittings, including wallpaper, furniture and light fixtures. Stands of this model are still in use in the House of Lords today.

\$ 4,000-6,000

5

A GEORGE III INLAID MAHOGANY SERVING TABLE, CIRCA 1800

height 35 ¾ in., width 84 in., depth 29 ¼ in.; 91 cm; 213.3 cm, 74.3 cm

\$ 1,200-1,800

6

A ZUNI POLYCHROMED WOOD KACHINA FIGURE

depicting Sip-ikne, a warrior
height 8 ½ in.; 22 cm

PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 118

\$ 800-1,200

7

A HOPI POLYCHROMED WOOD KACHINA FIGURE

height 10 ½ in.; 27 cm

PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 105

\$ 800-1,200

4



□ 8

**A HOPI POLYCHROMED WOOD
KACHINA FIGURE**

height 9 ¾ in.; 25 cm

PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 119

\$ 1,000-1,500

□ 9

**A HOPI POLYCHROMED WOOD
KACHINA FIGURE**

height 8 in.; 20 cm

PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 115

\$ 1,500-2,500

□ 10

**A HOPI POLYCHROMED WOOD
KACHINA FIGURE**

probably a representation of Heheya
height 9 in.; 23 cm

PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 111

\$ 800-1,200

□ 11

**A HOPI POLYCHROMED WOOD
KACHINA FIGURE, CIRCA 1900**

probably a depiction of Pahlik Mana
height 6 ¾ in.; 17 cm

PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 114

\$ 1,000-1,500

□ 12

**A HOPI POLYCHROMED WOOD
KACHINA FIGURE**

depicting Mudhead
height 11 in.; 28 cm

PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 106

\$ 800-1,200

□ 13

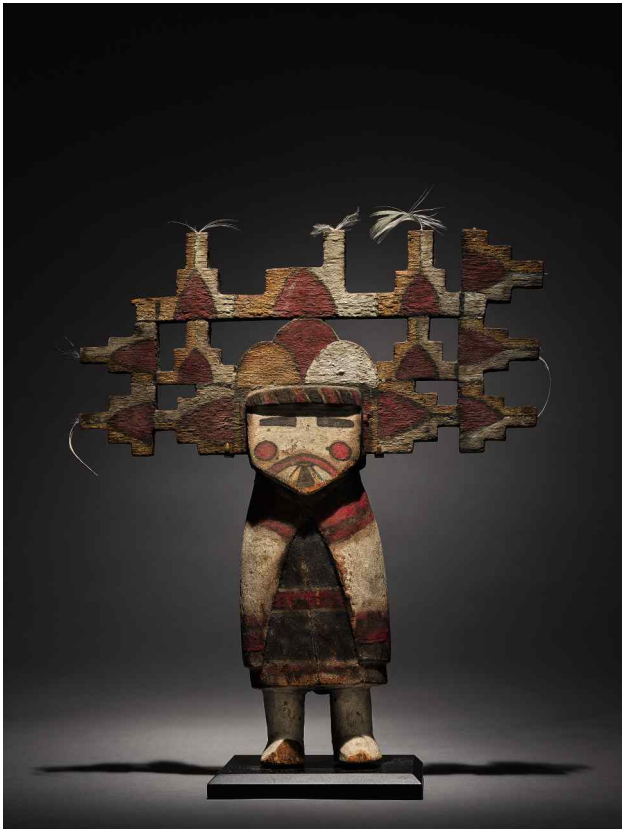
**A HOPI POLYCHROMED WOOD
KACHINA FIGURE**

probably a representation of Tasaf
height 7 in.; 18 cm

PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 112

\$ 800-1,200



14



15

14

**A HOPI POLYCHROMED WOOD
KACHINA FIGURE**

depicting Shalako Mana
height 11 in.; 27.9 cm

PROVENANCE

Economos Works of Art, Santa Fe
Balene McCormick, Santa Fe (acquired from
the above in 2007)
Sotheby's New York, May 22, 2013, lot 163

\$ 5,000-8,000

15

**A HOPI POLYCHROMED WOOD
KACHINA FIGURE**

depicting Sio Hemis
height 21 ½ in.; 55 cm

PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 100

\$ 4,000-6,000

16

**AN UNUSUAL POLYCHROMED WOOD
FIGURE, POSSIBLY ZUNI**

height 3 ½ in.; 9 cm

PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 116

\$ 3,000-5,000

17

**A HOPI POLYCHROMED WOOD
KACHINA FIGURE**

height 6 ½ in.; 17 cm

PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 120

\$ 3,000-5,000

□ 18

**A HOPI POLYCHROMED WOOD
KACHINA FIGURE**

height 8 in.; 20 cm

PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 121

\$ 1,000-1,500

□ 19

**A HOPI POLYCHROMED WOOD
KACHINA FIGURE**

height 12 in.; 30 cm

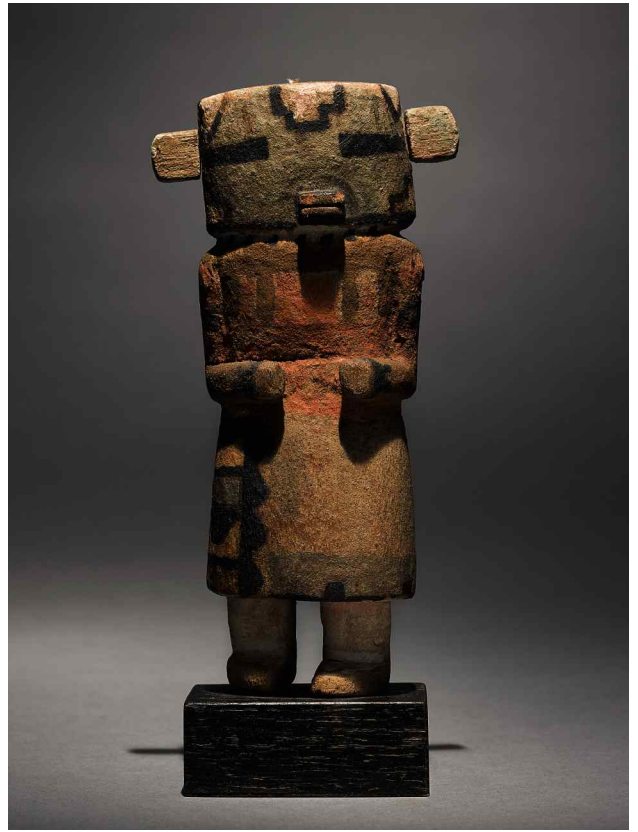
PROVENANCE

Allan Stone, New York
Sotheby's New York, May 16, 2014, lot 102

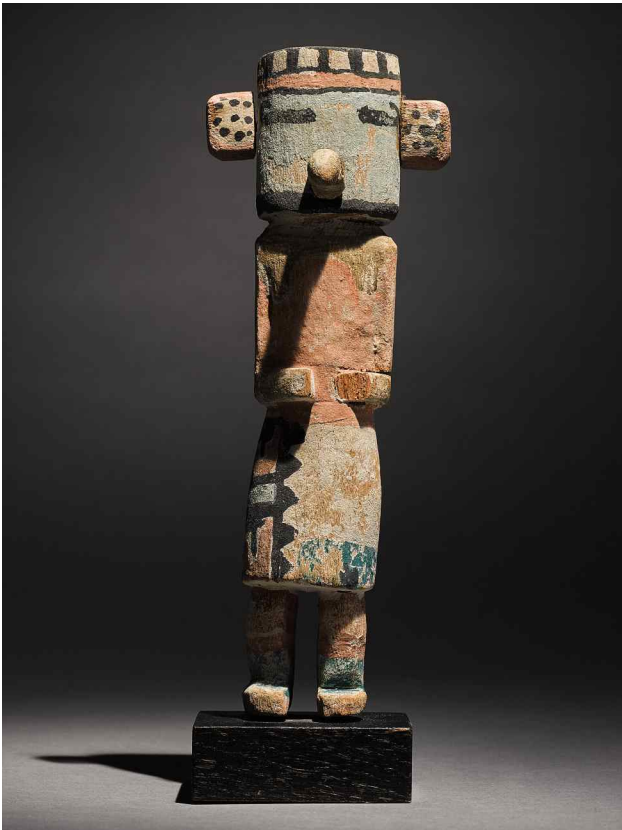
\$ 1,500-2,500



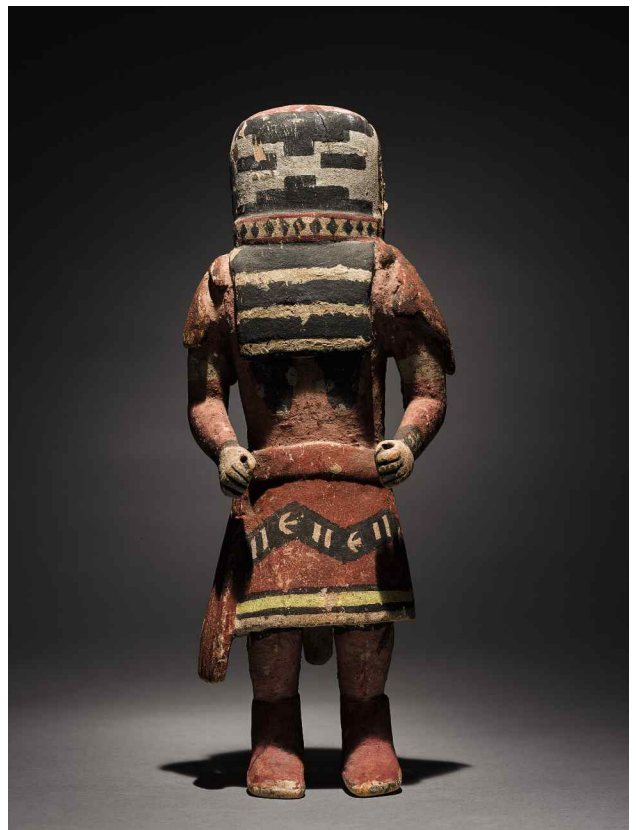
16



17



18



19



LIBRARY





20

20

A FINE FEDERAL INLAID MAHOGANY TALL-CASE CLOCK, ISAAC BROKAW, BRIDGETOWN, NEW JERSEY, CIRCA 1810

the dial inscribed *Isaac Brokaw Bridgetown*
height 100 in., width 19½ in., depth 10 in.;
254 cm, 49.5 cm, 25.4 cm

PROVENANCE

Sotheby's New York, *Fine American Furniture, Silver, Folk Art and Related Decorative Arts*, June 30, 1983, sale 5056, lot 198

\$ 5,000-8,000



21

21

A CHARLES X GILT-BRONZE MOUNTED MAHOGANY TABLE REGULATOR, MONTH-GOING WITH COUP PERDU ESCAPEMENT, THE DIAL SIGNED TARAULT JEUNE, CIRCA 1830

height 20 in., width 12 ½ in.; depth 8 in.; 50.8 cm;
31.75 cm; 20.3 cm

PROVENANCE

Christie's New York, *The Vitale Collection of Highly Important European Clocks, Part I*, October 30, 1996, lot 58

Tarault Jeune is recorded working in the Rue Richelieu in Paris in 1830, later in the Rue des Bons Enfants in 1840 and then the Rue du Bac in 1850. Francis X. Vitale was a chief corporate officer for a multinational chemical company in New Jersey and an obsessive collector of antique European clocks, which led him to become a part-time dealer in his spare time with a gallery in the coastal community of Spring Lake, NJ that enjoyed a reputation as one of the finest collections of timepieces in the world. In 1996 it was discovered he had defrauded his company of more than \$12 million over a period of eight years to support his acquisitions, and his entire stock was seized and auctioned in two sales in New York and London in 1996 as restitution to his former employer (*New York Times*, October 1, 1997, 'In a Passion for Antique Clocks, Executive Embezzled \$12 million').

\$ 8,000-12,000



22



23

□ 22

A FRENCH FAIENCE BLUE AND WHITE TOBACCO JAR, LATE 18TH CENTURY

Painted on the front with a pair of Pierrot figures wearing turbans, smoking pipes and standing on a grassy ground flanking the inscription *TABAC DE VIRGINIE*
height 10¹¹/₁₆ in.; 27.1 cm

PROVENANCE

Sotheby's New York, January 16, 1997, lot 1152

\$ 2,000-3,000

□ 23

A VERACRUZ HEAD OF AN AGED PRIEST, CIRCA A.D. 550-950

height 10 in., 25.4 cm

PROVENANCE

Sotheby's New York, December 5, 1981, lot 276

\$ 2,000-4,000

□ 24

SUESS ORNAMENTAL GLASS COMPANY

Table Lamp

circa 1910
leaded glass, patinated bronze
height 25³/₄ in.; diameter of shade 22¹/₈ in.; 65.4 cm; 56.2 cm

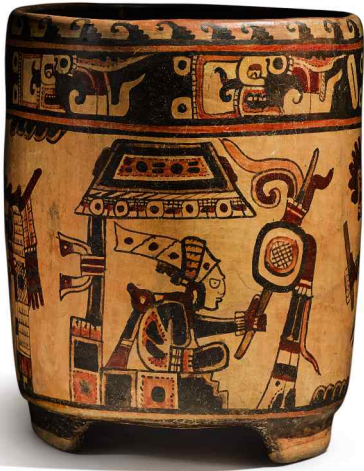
PROVENANCE

James D. Julia, Inc., Fairfield, Maine, November 21, 2013, lot 2140

\$ 2,000-3,000



24



25



26



27

□ 25

A HONDURAN PAINTED TRIPOD VESSEL, CIRCA A.D. 550-950

height 8⁷/₈ in., 22.5 cm

PROVENANCE

Sotheby's New York, December 5, 1981, lot 258

\$ 1,000-2,000

□ 26

A PAIR OF STAFFORDSHIRE POTTERY FIGURES OF GREYHOUNDS, MID-19TH CENTURY

each modelled standing on an oval base with a hare in its mouth
heights 10¹/₂ in.; 26.7 cm

\$ 300-500

□ 27

A VICTORIAN TURNED MAHOGANY CANE STAND, 19TH CENTURY

height 28 in., depth 13 ¹/₂ in.; 71 cm, 34.5 cm

PROVENANCE

Sotheby's New York, April 11, 1997, lot 472

\$ 2,000-3,000



28

□ 28

**A PAIR OF VICTORIAN SIX-INCH
CELESTIAL AND TERRESTRIAL
TABLE GLOBES BY WRENCH'S
LONDON ON MAHOGANY BALUSTER
STANDS, LATE 19TH CENTURY**

each with label *WRENCH'S/SIX INCH GLOBE/
CONSTRUCTED FROM/THE/LATEST
AUTHORITIES/LONDON*
height 10 ½ in.; 20.7 cm

PROVENANCE

Christie's New York, October 12, 1996, lot 1

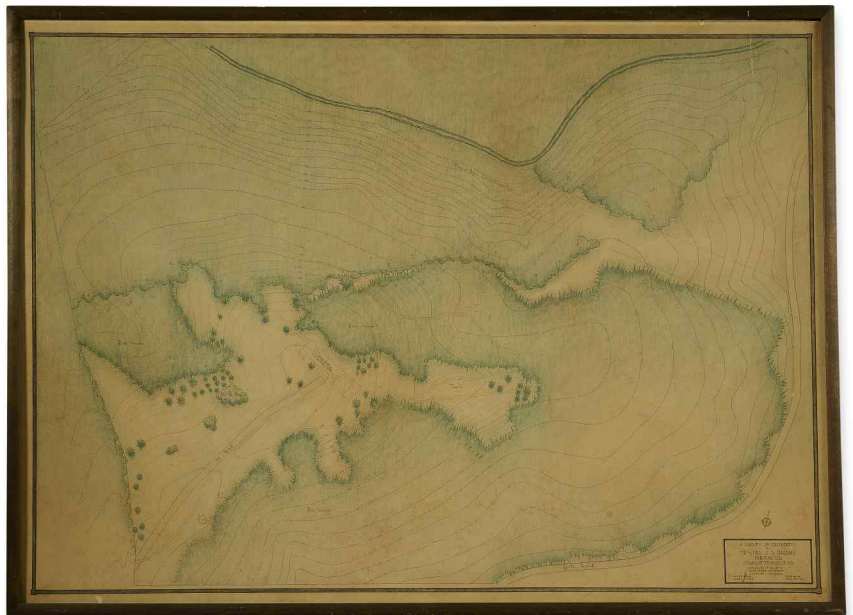
\$ 2,000-3,000

□ 29

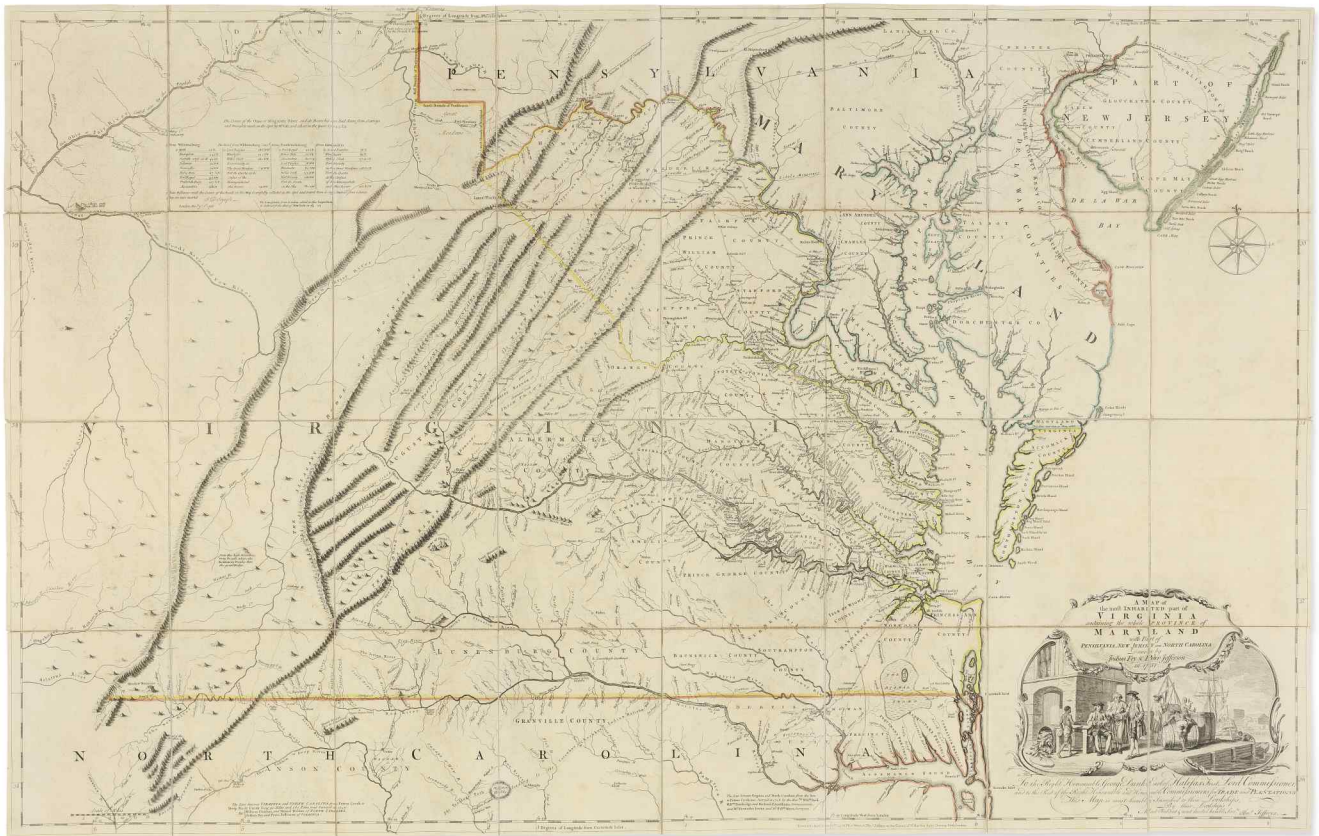
**A SURVEY DRAWING OF THE
ESTATE OF MR. AND MRS. GALBAN,
FARMINGTON, CHARLOTTESVILLE,
VIRGINIA, DATED FEB. 1, 1932**

pen and wash on cardboard
43 x 59 in. with frame; 109 x 150 cm

\$ 500-800



29



30

30

FRY, JOSHUA AND PETER JEFFERSON

A Map of the Most Inhabited Part of Virginia; Containing the Whole Province of Maryland with Part of Pensilvania, New Jersey and North Carolina. London: Thomas Jefferys, circa 1755

Map sectioned and mounted on linen in original marbled board slipcase with contemporary manuscript label (map 49 x 31 in.; 124.5 x 78.7 cm). Engraved by Thomas Jefferys, partially handcolored in outline, cartouche by Charles Grignion after Francis Hayman depicting a wharf scene with slaves crating tobacco into barrels, some faint spotting and soiling to linen backing, but a lovely example; case a bit rubbed and faded

THE FIRST PRINTED MAP OF VIRGINIA BY VIRGINIANS. Thomas Jefferson boasted in his autobiography that his father’s collaboration with Joshua Fry produced the “first map of Virginia which has ever been made, that of Captain Smith being merely a conjectural sketch.” Of the first state only two copies are recorded (at the New York Public Library and the Alderman Library of the University of Virginia) and states 2, 3, and 4 are also of extreme rarity. This very fine example represents Verner’s 4th state.

Fry and Jefferson’s map dominated cartographical representations of Virginia until nearly the nineteenth century. Such was its detailed accuracy that it was used as a resource by John Mitchell and Lewis Evans to prepare their own maps of North America, which also appeared in 1755.

The Percy copy of an immensely important map.

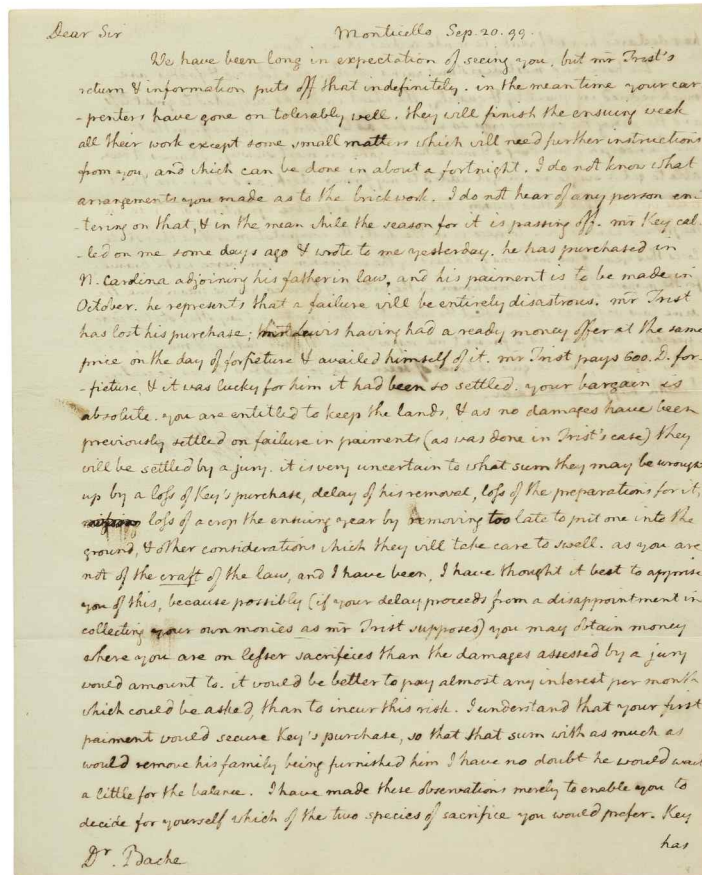
LITERATURE

Cumming, *The Southeast in Early Maps*, no.281; Pritchard & Taliaferro, *Degrees of Latitude*, no.30; Schwartz & Ehrenberg, *Mapping of America*, p.157-158; Coolie Verner, “The Fry and Jefferson Map” in *Imago Mundi*, 21, 1967, pp.74-94

PROVENANCE

Duke of Northumberland (bookplates to case and on map verso)

\$ 20,000-30,000



31

31

JEFFERSON, THOMAS, AS VICE PRESIDENT

Autograph letter signed ("Th: Jefferson")

1 1/2 pages on a bifolium (watermarked r williams | 1795), Monticello, 20 September 1799, to William Bache (at Philadelphia), autograph address with franking signature ("free | Th: Jefferson") on integral blank, seal tear and repair, address leaf very lightly soiled with repaired pinholes at intersecting folds. Half green morocco folding-case, russet morocco spine labels

JEFFERSON ADVISES BENJAMIN FRANKLIN'S GRANDSON ON THE LEGAL ASPECTS OF A LAND PURCHASE IN VIRGINIA, EXPLAINING "YOU ARE NOT OF THE CRAFT OF THE LAW, AND I HAVE BEEN." William Bache, who received a medical degree from Penn in 1794, decided in early 1799 to move to Virginia with his bride. Jefferson here outlines the younger man's options in handling the purchase of 603 acres in Albemarle County from the insolvent James Key.

Perhaps in an effort to cause Bache to reconsider his move from Pennsylvania, Jefferson describes a gloomy outlook for Virginia planters, who were suffering from both

poor weather and from a recent act suspending commerce with France. "We have had most disastrous rains lately. our tobacco & fodder are much reduced in quantity & quality, the wheat in stacks subjected to great loss, and the seeding the ensuing crop so retarded as to lessen our hopes from that. ... tobacco is in the dust. the computation is that this state loses this year five millions of dollars by the suspension of commerce with France; for the purpose of starving Frenchmen in the article of tobacco. In the mean time the same law, so far as it can affect the interest of other produce (say other states) is repealed."

Jefferson began his letter with an allusion to the ongoing construction of Monticello. Since Bache lived in Philadelphia, the center of what Dumas Malone called the "skilled-labor market," he might well have assisted Jefferson in hiring carpenters and other craftsman to work on the house. "We have been long in expectation of seeing you, but ... in the mean time your carpenters have gone on tolerably well. they will finish the ensuing week all their work except some small matters which will need further instructions from you, and which can be done in about a fortnight. I do not know what arrangements you have made as to the brickwork. I do not hear of any person entering on that, & in the mean while the season for it is

passing off." At the end of the letter, Jefferson briefly returns to the subject of building Monticello, also referring to the construction of Edgehill, the house he designed for his daughter Martha and her husband, Thomas Mann Randolph: "m'r Randolph's buildings & mine have gone on most slowly. I have not been able to get a single room yet added to my former stock, and now I see that little will be added this season."

The Baches were unable to make a living out of their Virginia lands. In 1802, Jefferson, by then president, appointed Bache to establish a naval hospital in New Orleans. Two years later Bache returned to Philadelphia, where he served as surveyor of the port until his untimely death at forty-one in 1814.

LITERATURE

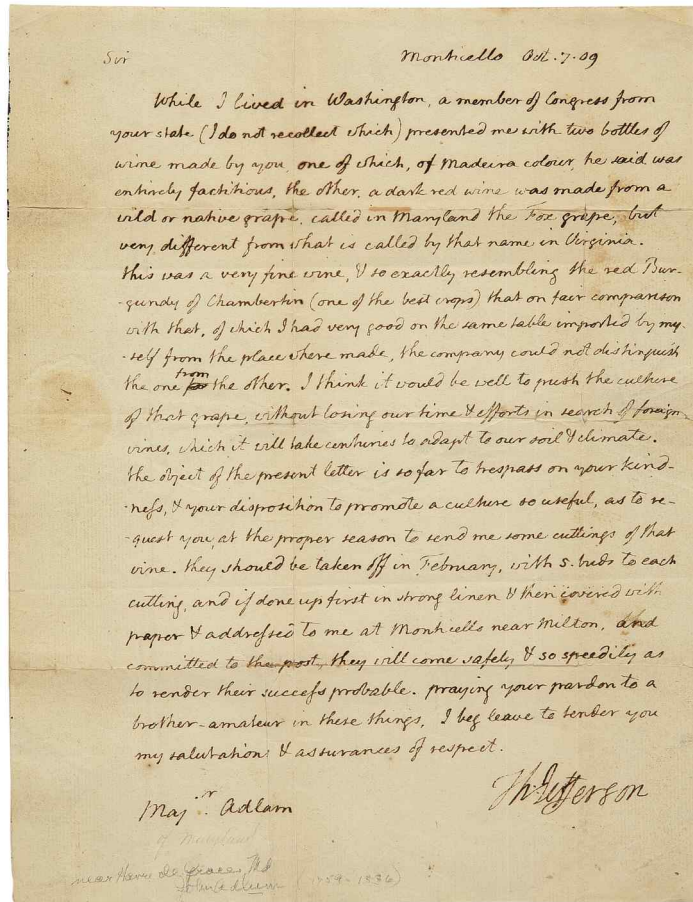
Oberg, ed., *The Papers of Thomas Jefferson*, 31: 188-90

PROVENANCE

Sotheby's Parke Bernet, New York, November 29, 1979, lot 625

The James S. Copley Library, Sotheby's New York, October 15, 2010, lot 617

\$ 16,000-22,000



32

32

JEFFERSON, THOMAS, THIRD PRESIDENT

Autograph letter signed ("Th: Jefferson")

1 page (10 x 7 5/8 in.; 25.4 x 19.6 cm), Monticello, 7 October 1809, to John Adlum ("Majr. Adlum"; at Wilton Farm), *lightly browned, tiny pinholes at intersecting folds, some fold separations, a few with early repairs on verso. Half blue morocco folding-case*

THE FIRST LETTER IN JEFFERSON'S LONG CORRESPONDENCE WITH JOHN ADLUM, AMERICA'S MOST SIGNIFICANT VITICULTURAL PIONEER. John Adlum was a Revolutionary soldier and surveyor who indulged his interest in grape cultivation and wine-making at a 200-acre farm and nursery in Georgetown. Like Jefferson, he advocated the development of domestic grapes rather than the importation of European varieties. He wrote two books on the subject, *A Memoir on the Cultivation of the Vine in America*, and *The Best Mode of Making Wine* (1823) and *Adlum on Making Wine* (1823); the first title was in Jefferson's library. Writing just a few months after leaving the President's

House—where he had served a wide variety of the finest wines from Europe—Jefferson here seeks cuttings of a domestic wine that he believed produced "a very fine wine, ... exactly resembling the red Burgundy of Chambertin."

"While I lived in Washington, a member of Congress from your state (I do not recollect which) presented me with two bottles of wine made by you, one of which, of Madeira colour, he said was entirely factitious, the other, a dark red wine, was made from a wild or native grape, called in Maryland the Fox grape, but very different from what is called by that name in Virginia. this was a very fine wine, & so exactly resembling the red Burgundy of Chambertin (one of the best crops) that on fair comparison with that, of which I had very good on the same table imported by myself from the place where made, the company could not distinguish the one from the other." The wine that so pleased Jefferson was given to him by Gabriel Christie, a congressman from Maryland, and was evidently made from the native Alexander grape. Adlum sent Jefferson the desired cuttings, together with a bottle of his wine, in March 1810 (see following lot).

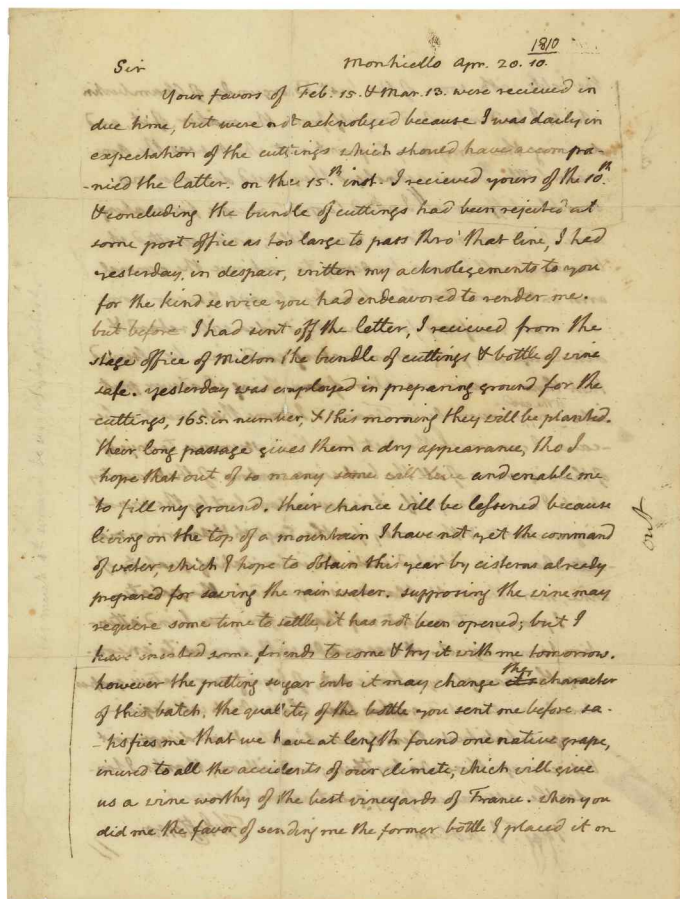
LITERATURE

The Papers of Thomas Jefferson. Retirement Series, ed. Looney, 1:586–87; see John Hailman, *Thomas Jefferson on Wine* (2006), Appendix A: Vineyards at Monticello; see *Catalogue. President Jefferson's Library ... to be Sold at Auction at the Long Room, Pennsylvania Avenue, Washington City, by Nathaniel P. Poor, on the [27th] February, 1829*, lot 260

PROVENANCE

The James S. Copley Library, Sotheby's New York, October 15, 2010, lot 621

\$ 20,000-30,000



33

33

JEFFERSON, THOMAS, THIRD PRESIDENT

Autograph letter signed ("Th: Jefferson")

2 pages (9 1/2 x 7 1/4 in.; 24.2 x 18.4 cm) on a single sheet (watermarked John Wise | 1804), Monticello, 20 April 1810, to John Adlum (at Wilton Farm), lightly browned, fold separation, most neatly repaired. Half blue morocco folding-case gilt

THE JUDGMENT OF MONTICELLO: "WE HAVE AT LENGTH FOUND ONE NATIVE GRAPE ... WHICH WILL GIVE US A WINE WORTHY OF THE BEST VINEYARDS OF FRANCE." In this enthusiastic letter, Jefferson foreshadows the results of Steven Spurrier's 1976 "Judgment of Paris": a blind tasting of French and American wines in commemoration of the bicentennial of the American Revolution, in which American wines—albeit from California, not the east coast—swept the laurels.

The letter opens with a recitation of the delay Jefferson experienced in receiving cuttings of Alexander vines that he had requested from Adlum the previous October: "their long

passage gives them a dry appearance, tho I hope that out of so many some will live and enable me to fill my ground. Their chance will be lessened because living on the top of a mountain I have not yet the command of water, which I hope to obtain this year by cisterns already prepared for saving the rain water."

Jefferson then turns to a discussion of the wine Adlum had sent him, which, when he had tasted it before, he compared favorably to Chambertin burgundy, one hundred bottles of which he had purchased for the White House in December 1803. Jefferson admits that his anticipation is tempered somewhat by a modification Adlum had introduced to his production method. "supposing the wine may require some time to settle, it has not been opened; but I have invited some friends to come and try it with me tomorrow. however the putting sugar into it may change the character of this batch. the quality of the bottle you sent me before satisfies me that we have at length found one native grape, inured to all the accidents of our climate, which will give us a wine worthy of the best vineyards of France. when you did me the favor of sending me the former bottle I placed it on

Chambertin which I had imported myself from the maker of it, and desiring the company to point out which was the American bottle, it was acknowledged they could discover no sensible difference."

Jefferson's concluding paragraph articulates a credo for American viticulture that both he and Adlum pursued: "I pray you to accept my thanks for your kind attention to my request. it was made with a view to encourage the example you have set, of trying our native grapes already acclimated, rather than those which will require an age to habituate them to our climate, & will disappoint & discourage those who try them. ..."

LITERATURE

The Papers of Thomas Jefferson. Retirement Series, ed. Looney, 2:338–39; see John Hailman, *Thomas Jefferson on Wine*, 2006, Appendix A: Vineyards at Monticello

PROVENANCE

The James S. Copley Library, Sotheby's New York, October 15, 2010, lot 622

\$ 16,000-22,000

Monticello Mar. 8. 20

Dear Sir

Your favor of Feb. 10. came to my hands on the 27th and ex-
 -pecting a consultation with 2. of my colleagues I postponed answering
 until that should have taken place. Your pavilion is finished
 except plastering and painting. The former will require all this
 month, from the variableness of the season. The house joiner asks
 a fortnight after removal of the rubbish of the plasterer to
 hang his doors and windows, which are ready, & the glazing also done
 the painting will then take a fortnight, so that we believe of a
 certainty all will be ready by the 1st day of May, on which day
 also we shall be ready to answer your draught for 1500 D. but I have said to Mr. Vaughan that on the very day on which
 the house is actually ready, I will send to Mrs. Cooper the infor-
 -mation which will reach her in 6. days, so that she may time
 her removal with certainty. you ask if we shall want of you
 Feb. 1. 1822? This needs some detail. our institution had gained
 so much on the public mind that we had counted with confidence
 on an aid from the legis.ature at their late session which would
 have enabled us to finish all our buildings this year, and get our
 professors into place by Feb. next. The Senate voted us 20,000. D
 with a single dissenting voice only. It went to the other house
 was referred to a committee, who reported ^{favorably and} unanimously, and
 was lost in that house ~~by~~ of nearly 200. by a majority of 8. only.
 They authorised us to borrow, on the credit of our own funds, 60,000. D
 this helps us but little. ~~as~~ as their refusing the 20,000. was
 unquestionably occasioned by the ~~of~~ default of their treasurer
 for 120,000 D. then recently made known, no doubt is entertained
 by any one that they will make us the gift at their next session.

Doct^r Cooper

34

34

JEFFERSON, THOMAS, THIRD PRESIDENT

Autograph letter signed ("Th: Jefferson")

1 1/2 pages (9 3/4 x 7 7/8 in.; 24.7 x 20.2 cm), Monticello, 8 March 1820, to Dr. Thomas Cooper (Jefferson's letter written on the integral address leaf of Cooper's letter to him), laid down on tissue, seal tear and repair costing three characters, a few light stains. Half green morocco slipcase, chemise

JEFFERSON EXPLAINS TO A RECENTLY HIRED PROFESSOR THAT ALTHOUGH HIS RESIDENCE IS NEARLY READY, PROBLEMS WITH STATE FUNDING OF THE UNIVERSITY OF VIRGINIA WILL "HAVE THE UNFORTUNATE EFFECT OF DELAYING THE OPENING OF THE INSTITUTION ANOTHER YEAR, SAY TO FEB. 1822."

Dr. Thomas Cooper, son-in-law of Joseph Priestly, emigrated to the United States in 1794. He became a close confidant of Jefferson and they corresponded about education throughout

the entire period of Jefferson's planning of the University of Virginia. Cooper was, in fact, the first member of University's faculty, being appointed a professor of natural science and law. Jefferson here writes to tell him that his Charlottesville accommodations will soon be ready. "your pavilion is finished except plastering and painting. the former will require all this month, from the variableness of the season. the house joiner asks a fortnight after removal of the rubbish of the plasterer to hang his doors and windows, which are ready, & the glazing also done. the painting will then take a fortnight, so that we believe of certainty all will be ready by the 1st day of May, on which day also we shall be ready to answer your draught for 1500 D. but I have said to Mr. Vaughan that on the very day on which the house is actually ready, I will send to Mrs. Cooper the information which will reach her in 6. days, so that she may time her removal with certainty."

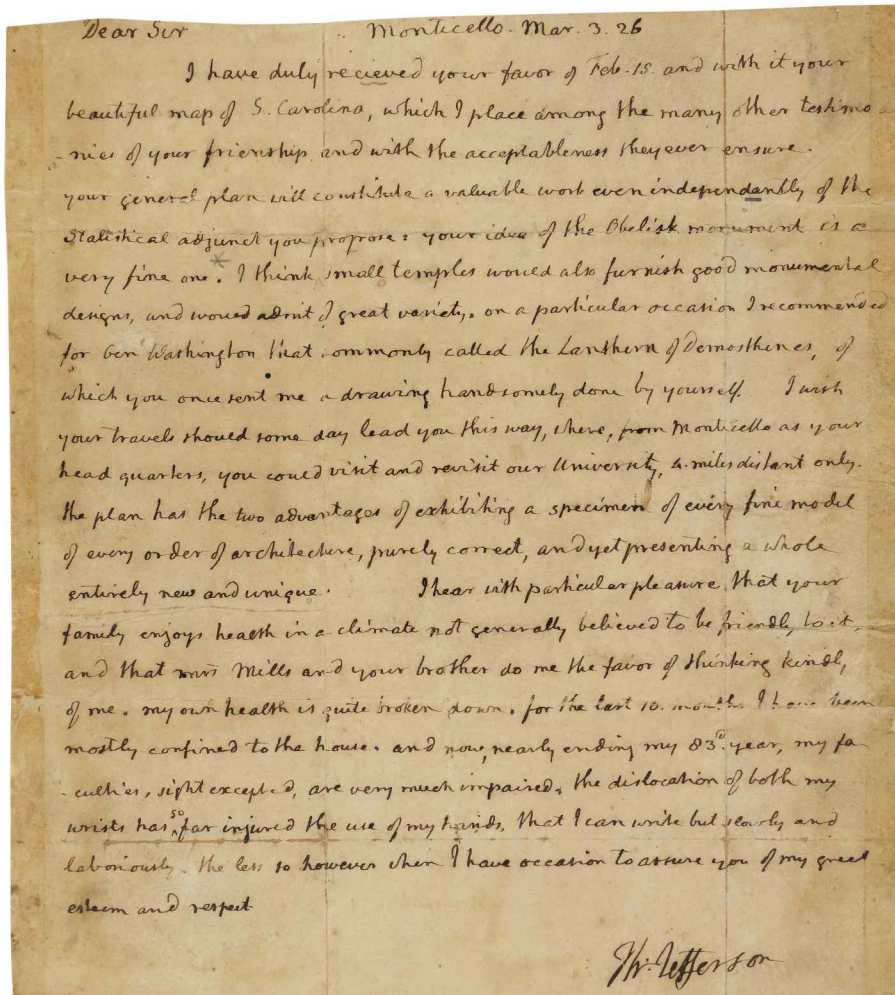
But Jefferson must temper the encouraging news about Cooper's "pavilion" with disappointing news about the scheduled

opening of the University for classes. He explains that a brief delay in funding "will, in my opinion, have the unfortunate effect of delaying the opening of the institution another year, say to Feb. 1822. for the importance of finishing our buildings before we engage our professors, will disable us till the next year from procuring & getting them into place." In actuality, the first classes at Mr. Jefferson's University did not meet until March of 1825; when they did convene, Professor Cooper was not there. Before he taught a single class, Cooper was forced to resign following a bitter dispute with Virginia clergymen over his agnosticism and other less than orthodox religious views. Cooper did teach at several American schools, including Dickinson College, the University of Pennsylvania, and South Carolina College.

PROVENANCE

The James S. Copley Library, Sotheby's New York, October 15, 2010, lot 624

\$ 35,000-45,000



35

35

JEFFERSON, THOMAS, THIRD PRESIDENT

Autograph letter signed ("Th: Jefferson")

1 page (7 7/8 x 7 1/8 in.; 20.0 x 18.2 cm; watermarked DAVIES), Monticello, 3 March 1826, to Robert Mills, *backed with tissue closing several fold separations costing bits of a few characters, browned, unevenly trimmed at top margin. Half gray morocco folding-case, maroon morocco spine labels*

JEFFERSON STRONGLY ENDORSES ROBERT MILLS'S VERY EARLY CONCEPTION OF THE WASHINGTON MONUMENT: "YOUR IDEA OF THE OBELISK MONUMENT IS A VERY FINE ONE." Robert Mills was one of the first native-born Americans to become a professional architect. He was much influenced by Jefferson, who he met at Monticello while he was still a teenager; he later apprenticed in Philadelphia with Benjamin Latrobe. In 1815 he designed the Washington Monument at Baltimore, a massive Doric column surmounted by a statue of Washington,

which was the first architectural monument to honor the first president. Although discussions about building a monument to Washington in the nation's capital had been circulating since just after his death, the formal competition for the Washington Monument was not held until 1836. However, as this letter reveals, the subject had been on the mind of Robert Mills—the eventual winner of the competition—for at least a decade before that.

"I have duly received your favor of Feb. 15 and with it your beautiful map of S. Carolina, which I place among the many other testimonies of your friendship and wish the acceptableness they ever ensure. your general plan will constitute a valuable work even independently of the statistical adjunct you propose: your idea of the Obelisk monument is a very fine one. I think small temples would also furnish good monumental designs, and would admit of great variety. on a particular occasion I recommended for Gen. Washington that commonly called the Lanthern of Demosthenes, of which you once sent me a drawing handsomely done by yourself." Jefferson also

invited Mills to revisit Monticello and make an architectural tour of the University of Virginia.

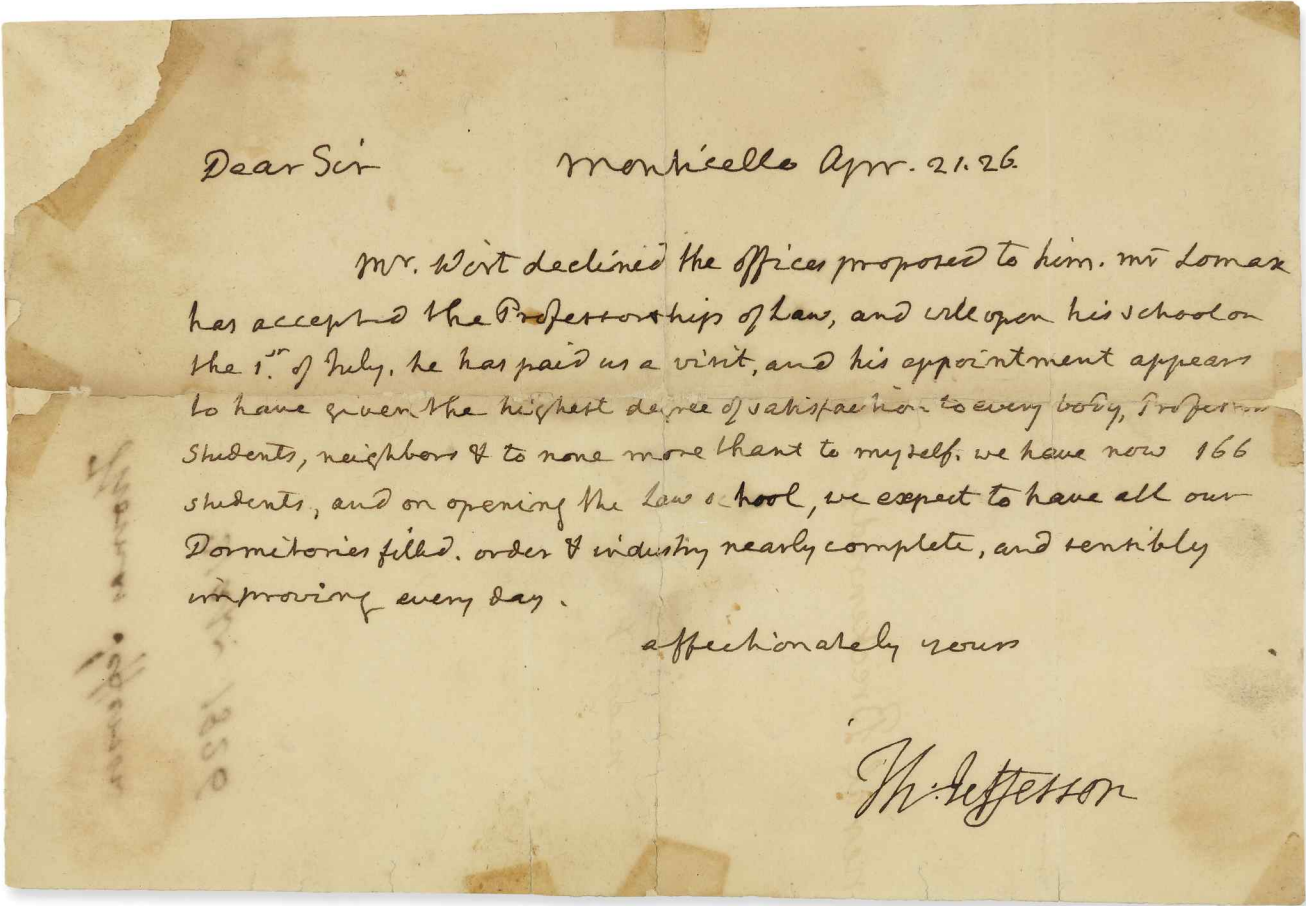
Jefferson, who would live only another four months after writing this letter, closes with a somber report on his health: "my own health is quite broken down. for the last 10. months I have been mostly confined to the house. and now, nearly ending my 83d year, my faculties, sight excepted, are very much impaired. the dislocation of both my wrists has so far injured the use of my hands, that I can write but slowly and laboriously. the less so however when I have occasion to assure you of my great esteem and respect."

Mills, who died in 1855, did not live to see the Washington Monument completed: construction of the colossal granite obelisk began in 1848, but was not finished until 1884.

PROVENANCE

The James S. Copley Library, Sotheby's New York, 15 October 15, 2010, lot 625

\$ 40,000-50,000



36

36

JEFFERSON, THOMAS, THIRD PRESIDENT

Autograph letter signed ("Th: Jefferson")

1 page (5 1/4 x 7 7/8 in.; 13.5 x 19.9 cm) on a half-sheet of paper (watermarked Amies), Monticello, 21 April 1826, to an unidentified correspondent, reception docket on verso, laid down on tissue closing fold separations touching a few characters, browned and stained, some marginal loss

OPENING THE UNIVERSITY OF VIRGINIA LAW SCHOOL. Just a year after enrolling the first undergraduate students at his University, Thomas Jefferson prepares to open its Law School. "Mr. Wirt declined the office proposed to him. Mr Lomax has accepted the Professorship of Law, and will open his school on the 1st of July. he has paid us a visit, and his appointment appears to have given the highest degree of satisfaction to every body, Professors

students, neighbors & to none more than to myself. we have now 166 students, and on opening the Law school, we expect to have all our Dormitories filled. order & industry nearly complete, and sensibly improving every day."

William Wirt presumably did not want to relinquish his position as Attorney General, a post he filled during the Monroe and John Quincy Adams administrations, in order to join the faculty. John Tayloe Lomax—whose appointment so pleased Jefferson—became the founding Professor of Law at the University of Virginia. He designed a curriculum that incorporated the study of politics and government and allowed students to enter law practice after attending just one session.

PROVENANCE

James S. Copley Library, Sotheby's New York, 15 October 15, 2010, lot 626

\$ 16,000-22,000



37

37

(JEFFERSON, THOMAS)

Notes on the State of Virginia; written in the year 1781, somewhat corrected and enlarged in the winter of 1782, for the use of a foreigner of distinction, in answer to certain queries proposed by him. [Paris: for the author by Philippe-Denis Pierres,] 1782 [i.e., 1785]

8vo (7 3/4 x 5 in.; 19.8 x 12.6 cm). Full-page woodcut plan of "Madison's cave," folding letterpress table, manuscript deletion, likely in Jefferson's hand, on p. 5, contemporary French speckled calf, covers with gilt-roll frame, smooth spine gilt in compartments, plain endpapers, red-sprinkled edges, morocco label lost from spine with lettering still visible in blind, extremities rubbed and with some neat repair, very lightly shaken, half brown morocco slipcase, chemise

FIRST EDITION; ONE OF THE EARLIER OF JUST 200 COPIES PRINTED FOR JEFFERSON FOR PRIVATE DISTRIBUTION, with D2,3 uncanceled and with only the first of three separately printed appendices that he subsequently included with copies ("Draught of a Fundamental Constitution for the Commonwealth of Virginia").

Notes on the State of Virginia was initially written in response to a series of questions sent, in 1781, to various members of the Continental Congress by François Barbé de Marbois, then secretary to the French legation at Philadelphia. Joseph Jones forwarded to Jefferson the questionnaire received by the Virginia delegation. On 4 May 1781, Jefferson wrote to Marbois that he intended "to give you as full information as I shall be able to do on such of the subjects as are within the sphere of my acquaintance," and on 20 December of the same year he did indeed send Marbois the "answers to the quaeries" he had put forward (*The Papers of Thomas Jefferson*, ed. Boyd, 5:58, 6:141). However, Jefferson, encouraged by François Jean de Beauvoir Chastellux, continued to revise and expand his Notes during his term in the Continental Congress and as Minister to France. From Paris, on 10 December 1784, he wrote to James Madison that "I could not get my answer to the queries on Virginia printed in Philadelphia," John Dunlap having been out of town and Robert Aitken asking too high a fee, "but I am printing it here" (*Papers* 7:563; cf. Jefferson to Charles Thomson, 21 May 1784, *Papers* 7:282). Finally, on 11 May 1785, Jefferson could report to Madison that "They yesterday finished printing

my notes. I had 200 copies printed, but do not put them out of my own hands, except two or three copies here, and two which I will send to America, to yourself and Colo. Monroe" (*Papers* 8:147).

The two hundred copies that Jefferson had printed did not begin to meet the demand for the book. Garbled pirated editions forced Jefferson to release authorized French- and English-language editions in 1786 and 1787, respectively. This first, privately printed edition is now rare on the market.

LITERATURE

Bernstein, *Are We to Be a Nation?*, pp. 133-36; Church 1189, 1189A; Howes J78; Lilly/ Revolutionary America 153; Peden, ed., *Notes on the State of Virginia by Thomas Jefferson* (*Institute of Early American History and Culture*), 1955, Sabin 35894; Streeter sale 3:1722

PROVENANCE

The James S. Copley Library, Sotheby's New York, October 15, 2010, lot 612

\$ 150,000-200,000

A SWISS GOLD OPENFACE QUARTER REPEATING CLOCKWATCH, RETAILED BY CHAUDRON, PHILADELPHIA, CIRCA 1801

cylinder movement with going barrel, the bridge pierced with the initials of the maker *C&H*, the back plate signed *Chaudron*, the hinged gilt-metal dust cap with presentation inscription, white enamel dial with blued steel hands with gold tips, with winding holes for going and striking, a lever at three o'clock for *NON SONNE* and *SONNE*, plain gold case with molded borders

the front movement plate numbered 4603, the case with the makers mark incuse II RI conjoined and numbered 17956, the bell scratched 4475 deleted) and 4603, also scratched with two names F.L. Webar above Matthews nov? 1848 (probably names of repairers).
diameter 2 $\frac{3}{8}$ in.; 6 cm

PROVENANCE

Property of the Carr family, descendants of Samuel Carr
Sotheby's New York, January 30, 1986, lot 406

EXHIBITED

Bayou Bend, Museum of Fine Arts, Houston, 1973-1986

The initials decoratively pierced in the bridge above the balance are probably those of David Courvoisier et Jacques Frederic Houriet of Le Locle, working circa 1775-1804.

The inscription reads "FROM Thomas Jefferson to Samuel Carr"

This watch was given by Jefferson to his nephew Samuel Carr about 1801. It can almost certainly be identified with an entry in Jefferson's accounts dated February 21, 1801, from one of Jefferson's agents for payment for "Mr. Chaudron gold watch \$175." Samuel Carr was the son of Dabney Carr the patriot and his wife Martha, sister of Thomas Jefferson. Dabney was born in 1744 and died in Charlottesville in 1773, at the age of 30. He was a close friend of Thomas Jefferson from childhood and was buried in what became the family cemetery at Monticello. Jefferson took in his widowed sister and her children at Monticello and supervised their education. Samuel attended William and Mary College, became a lawyer like his father and was appointed Magistrate of Albemarle County in 1806.

He inherited his uncle Samuel's estate Dunlora where Jefferson designed a house for him and his bride about 1795. He became a Colonel in the Virginia Militia and commanded the U.S. cavalry at Norfolk in 1812. He died in 1855. The watch descended through James L. Carr (1811-75), his son John O. Carr (1841-1920), his eldest child Annie Carr Lumm (1874-1962) to the Carr family, consignors at the 1986 auction.

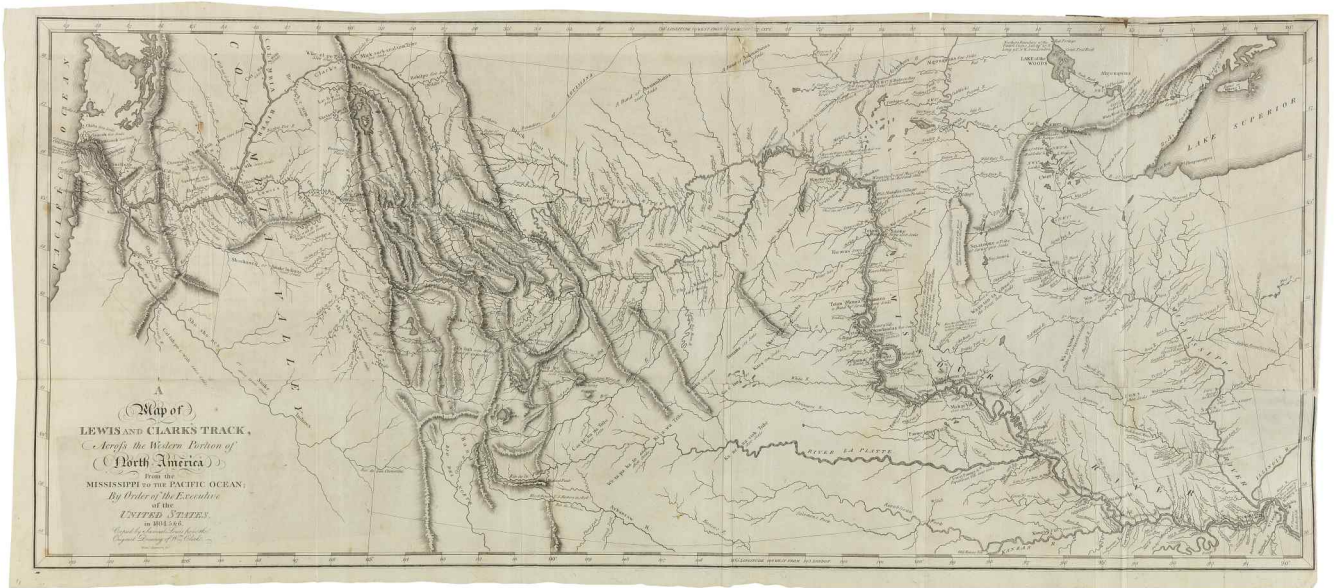
\$ 10,000-20,000



38



38 (ENLARGED)



39

39

LEWIS, MERIWETHER, AND WILLIAM CLARK

History of the Expedition under the Command of Captains Lewis and Clark, to the Sources of the Missouri, thence across the Rocky Mountains and down to River Columbia and the Pacific Ocean, performed in the years 1804–5–6. By Order of the Government of the United States. *Philadelphia: Bradford and Inskip; and Abm. H. Inskip, New York (J. Maxwell, Printer), 1814*

2 volumes, 8vo in half-sheets (8 3/8 x 5 1/4 in.; 21.4 x 13.6 cm). Large folding engraved map after Clark by S. Harrison, 5 engraved maps and plans; folding map with short repaired marginal tear at right margin, a few other minor marginal repairs, and some pinholes at intersecting folds, usual light browning and foxing to text and other plates. Modern half brown morocco over early marbled boards, marbled endpapers, plain edges. Cloth slipcases.

FIRST EDITION OF "THE DEFINITIVE ACCOUNT OF THE MOST IMPORTANT EXPLORATION OF THE NORTH AMERICAN CONTINENT" (Wagner-Camp). The Lewis and Clark expedition was funded by Congress for the purpose of establishing trading ties with the Indians of the western region. While this goal was accomplished, the explorers also greatly expanded the geographical knowledge of the West and, perhaps most important, demonstrated the feasibility of transcontinental travel. Thomas Jefferson (who purchased twelve sets of the *History of the Expedition*) supplied a prefatory life of Lewis. Many copies were evidently issued without the large map tracing Lewis and Clark's 8000-mile trek, which is here preserved in a fine impression.

LITERATURE

Church 1309; Field, *Indian Bibliography* 928; Graff 2477; Grolier/*American* 30; *Printing and the Mind of Man* 272; Sowerby, *Library of Thomas Jefferson* 4168; Schwartz & Ehrenberg, *Mapping of America*, pp. 227–28; Streeter sale 3:1777; Wagner-Camp 13:1

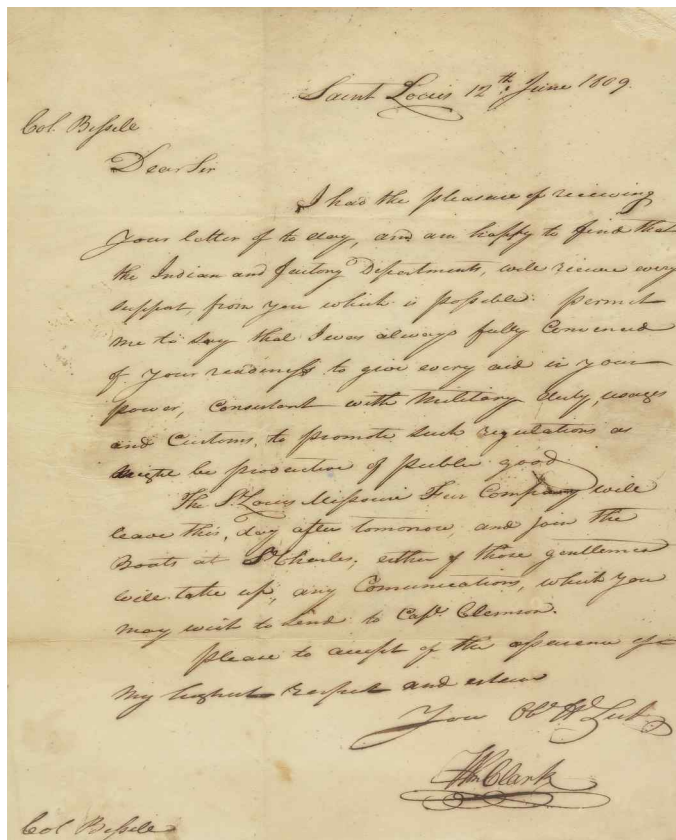
PROVENANCE

James K. Paulding, author, naval officer, and Secretary of the Navy in President Van Buren's cabinet (signature on title-pages, with an additional gift inscription to Henry Gage in first volume)

Neva and Guy Littell (morocco label) Parke-Bernet, February 6, 1945, lot 645 The James S. Copley Library, Sotheby's New York, October 15, 2010, lot 733

\$ 50,000-70,000

31



40

CLARK, WILLIAM, AS BRIGADIER GENERAL OF MILITIA AND INDIAN AGENT FOR THE LOUISIANA TERRITORY

Autograph letter signed ("Wm Clark")

1 page (9 5/8 x 7 7/8 in.; 24.6 x 19.9 cm) on a bifolium of wove paper, St. Louis, 12 June 1809, to Colonel Daniel Bissell, autograph address and reception docket on verso of second leaf, seal tear and repair, small loss to upper fore-edge corner of first leaf, backed with tissue on verso of first leaf and recto of second. Half green morocco folding-case, red morocco spine labels

CLARK SENDS A LETTER OF WELCOME TO DANIEL BISSELL, WHO HAD RECENTLY BEEN APPOINTED COMMANDER OF THE EIGHTH MILITARY DISTRICT BY PRESIDENT JEFFERSON. This District encompassed the vast Missouri and Louisiana territories and would inevitably necessitate close cooperation between the two men: "I had the pleasure of receiving your letter of today, and am happy to find that the Indian and factory Departments, will receive every support, from you which is possible: permit me to say that I was always fully Convinced of your readiness to give every aid in your power, consistent with Military duty, usages and Customs, to promote such regulations as might be productive of public good." "The St. Louis Missouri Fur Company will leave this, day after tomorrow, and join the Boats at St. Charles; either of those gentlemen will take up, any Communications, which you may wish to send to Capt. Clemson." Eli Clemson was at the time commanding Fort Osage, which he had established the previous year with the assistance of Clark. Bissell was headquartered at Fort Bellefontaine, the first United States fort established in the Louisiana Territory and, at the time, the country's westernmost military installation. AUTOGRAPH LETTERS BY WILLIAM CLARK ARE VERY UNCOMMON.

PROVENANCE

The James S. Copley Library, Sotheby's New York, October 15, 2010, lot 730

\$ 7,000-10,000

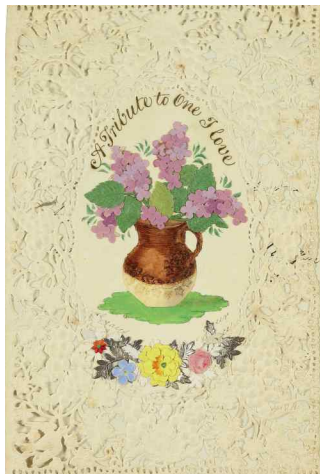
□ 41

[EPHEMERA]

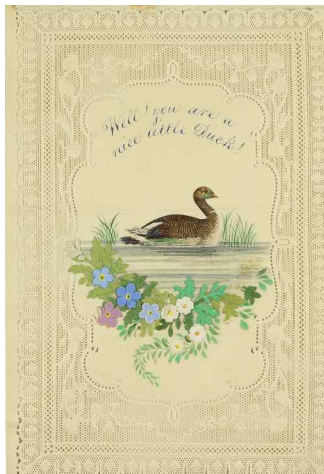
An album of Victorian greeting cards

small album of 26 greeting cards, including intricate embossed and chromolithograph examples. Sold not subject to return

\$ 200-300



41



MOORE, THOMAS, ED.

The Floral Magazine. London: Lovell Reeve,
1861-71

10 volumes, 8vo (9 1/2 x 6 1/5 in.; 24 x 15.6 cm). 560
hand colored plates by Walter Fitch and others. Spine
gilt half brown morocco, some rubbing to joints and
extremities, but internally a generally very clean set

FIRST EDITION with sumptuous illustrations depicting
plants for the English garden
and hothouse. Scarce with
all volumes.

LITERATURE

Great Flower Books, p.84

PROVENANCE

House of Abercairny
(armorial bookplates)
Ladislav von Hoffmann,
Christie's New York,
June 5, 1997, lot 312

\$ 3,000-5,000





43

43

HENRY ALKEN
BRITISH, 1785 - 1851

The Dover to London Coach
 signed *H. Alken* and dated 1811 (lower left)
 oil on canvas
 23 $\frac{7}{8}$ by 42 in.; 60.6 by 106.7 cm

\$ 3,000-5,000

□ 44

**A GEORGE III MAHOGANY TRIPOD TABLE,
 THIRD QUARTER 18TH CENTURY**

with baluster gallery top, bearing a manuscript label from
Lorna Countess Howe
 height 28 in., width 22 in., depth 19 in.;
 71 cm, 56 cm, 48.3 cm

PROVENANCE

Lorna, Countess Howe (d.1961)
 Christie's London, June 5, 1997, lot 228

Lorna Catherine Curzon, Countess Howe, was the third wife
 of Richard George Penn Curzon, 4th Earl Howe (d.1929).
 She was an authority on and award-winning breeder of
 Labrador Retrievers, and her 1957 book *The Popular
 Labrador Retriever* is still a standard reference work.

\$ 1,500-2,500



44

□ 45

A GILTWOOD TABLE LAMP

in the form of a fluted column and ribbon-tied violin on a book base
height 21¼ in.; 54 cm

PROVENANCE

Christie's Amsterdam, December 19, 1996, lot 249

\$ 1,500-2,500

46

**A GEORGE III STYLE INLAID MAHOGANY
DRUM TABLE, 19TH CENTURY**

height 29 in., diameter 42 in.; 74 cm, 107 cm

PROVENANCE

Sotheby's New York, European Furniture and Decorations,
October 14-15, 1987, lot 351

\$ 4,000-6,000





47

47

ÉMILE RENOUF
FRENCH, 1845 - 1894

Hoisting the Night Signal

signed *E-Renouf* and dated indistinctly 18**
(lower right)
oil on canvas
44½ by 37⅞ in.; 113 by 94.3 cm

PROVENANCE

Christie's New York, May 13, 1978, lot 5

\$ 20,000-30,000

48

A SAROUK FEREGHAN CARPET,
NORTHWEST PERSIA, CIRCA 1900

approx. 12 ft. 8 in. x 8 ft. 10 in.;
386 cm x 269 cm

\$ 8,000-12,000

□ 49

A PAIR OF FRENCH LOUIS XVI
STYLE BRASS-MOUNTED MAHOGANY
JARDINIÈRES

with removable green leather-lined tops
height 26 ½ in., width 25 ¼ in.,
depth 15 ½ in.; 67.5 cm, 64 cm, 39.5 cm

PROVENANCE

Christie's London, February 6, 1997, lot 195

\$ 2,000-3,000



47

49

49

48



50

□ 50

**AN ENGLISH MODEL OF THE TUG CERVIA,
MODERN**

length of model 28 in.; case 19 x 32 x 10 in.;
71 cm; 48.3 x 81 x 25.5 cm

PROVENANCE

Sotheby's London, May 3, 2000, lot 256
Sotheby's New York, Property from the Hascoe Family
Collection, Greenwich, January 23, 2011, lot 408

\$ 1,500-2,500

□ 51

A NORWEGIAN PATTERN ROTARY FOGHORN

with winding handle and copper trumpet inset
height 15 in., width 24 in.

PROVENANCE

Christie's Amsterdam, Maritime Sale, September 9, 1997,
lot 73

\$ 200-300



51

□ 52

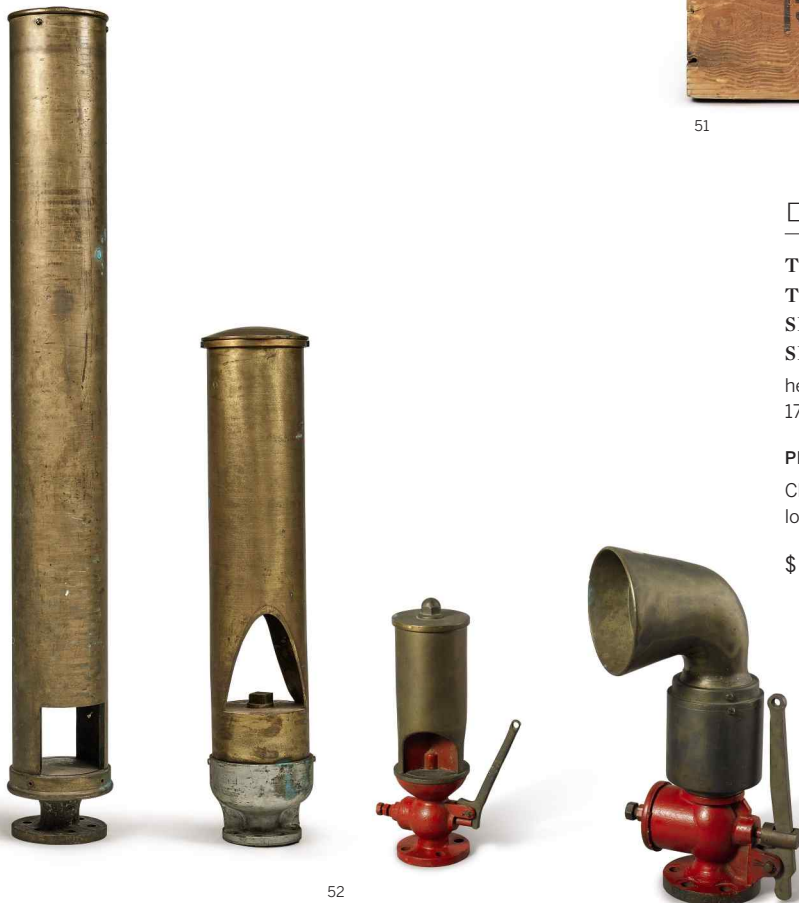
**TWO BRASS SHIP'S STEAM WHISTLES,
TOGETHER WITH A THREE-NOTE BRASS
SHIP'S WHISTLE WITH VALVE AND A BRASS
SHIP'S SIREN WITH VALVE**

height of whistles 68 in., 42 in., 15 in.; height of siren 19 in.;
173 cm, 107 cm, 37.5 cm; 48 cm

PROVENANCE

Christie's Amsterdam, Maritime Sale, September 9, 1997,
lot 71

\$ 500-800



52



53



54

□ 53

A WATERLINE MODEL OF THE MAURETANIA

length of model 30 ½ in.; case 12 x 35 ½ x 10 in.;
77.5 cm; 30.5 x 90 x 25.5

PROVENANCE

Christie's New York, November 7, 1996, lot 70
Sotheby's New York, Property from the Hascoe Family
Collection, Greenwich, January 23, 2011, lot 404

\$ 1,200-1,800

□ 54

A WATERLINE MODEL OF THE BREMEN

possibly restored by W. E. Hitchcock.
length of model 22 in.; case 8 x 24 x 8 ½ in.;
56 cm; 20.3 x 61 x 22 cm

PROVENANCE

Christie's New York, November 7, 1996, lot 72
Sotheby's New York, Property from the Hascoe Family
Collection, Greenwich, January 23, 2011, lot 398

\$ 800-1,200

□ 55

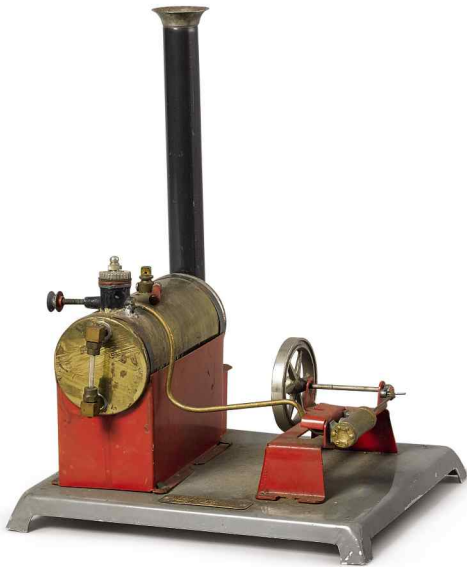
**AN AMERICAN BRASS SHIP'S CLOCK,
CIRCA 1900**

E. Howard & Co., Boston
height 3 ½ in., diameter 7 ½ in.; 8.9 cm, 19 cm

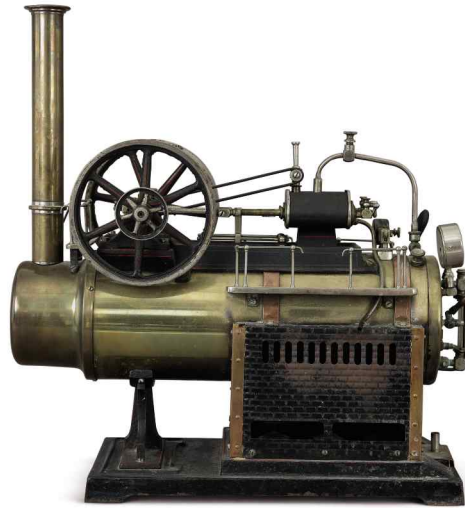
\$ 800-1,200



55



56



□ 56

A WEEDEN MANUFACTURING CO. SPIRIT-FIRED STEAM LOCOMOBILE, CAT. REF. 4152, CIRCA 1926, TOGETHER WITH A BRASS AND STEEL STEAM ENGINE ON A CAST IRON BASE

Steam engine height 17 ¼ in., width 17 ¼ in.; locomobile height 9 in., width 10 ¼ in.; 44 cm, 44 cm, 23 cm, 26 cm

PROVENANCE

Christie's South Kensington, October 22, 1998, lot 89 (Weeden)

\$ 700-1,000



57

□ 57

A LARGE DOLL & CO. CAST IRON, TINPLATE AND BRASS TWIN CYLINDER STEAM ENGINE, CIRCA 1910

height 18 in., length 16 in.; 45.7 cm, 40.5 cm

PROVENANCE

Christie's South Kensington, April 12, 1990, lot 79

\$ 700-1,000



58

□ 58

A LARGE GERMAN MARKLIN FOR GAMAGES STATIONARY STEAM PLANT, CIRCA 1920S

height 21 ½ in., width 20 in., depth 18 in.; 54.6 cm, 50.8 cm, 45.7 cm

PROVENANCE

Sale: Sotheby's London, May 25, 1999, lot 450

\$ 1,000-1,500



59

59

A FRENCH NAPOLEONIC PRISONER-OF-WAR BONE MODEL OF A MAN-OF-WAR, EARLY 19TH CENTURY

in a straw marquetry case with mirrored interior
 height of ship 8 ¾ in., width 10 in.;
 case 10 ½ x 13 in.;
 22 cm, 25.5 cm; 26.5 x 33 cm

PROVENANCE

Christie's London, June 26, 2013, lot 739

\$ 5,000-8,000

60

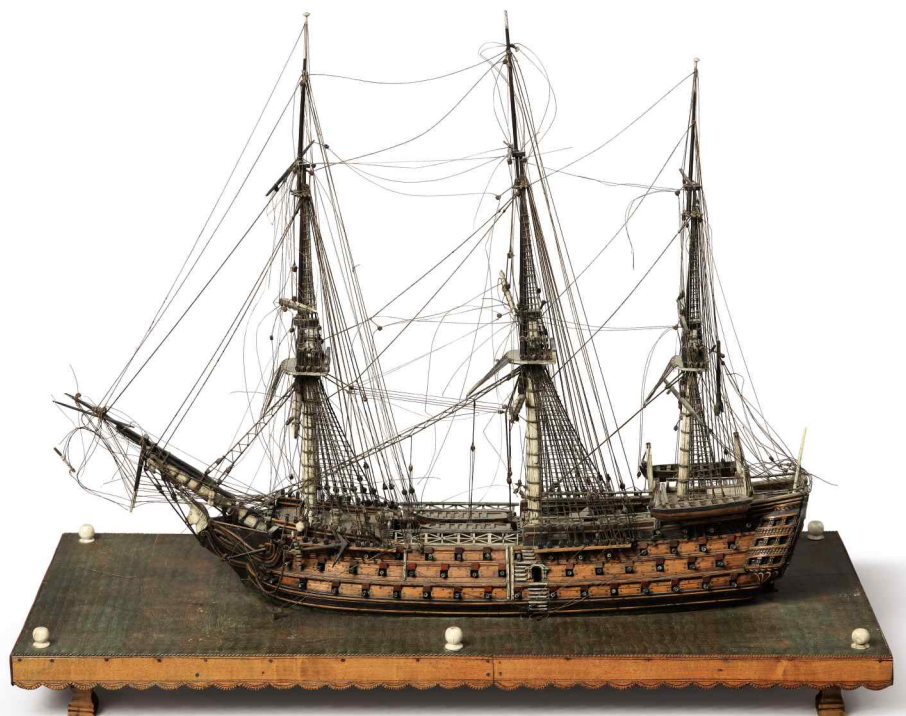
A FRENCH PRISONER-OF-WAR BONE AND STAINED WOOD MODEL OF THE FLAGSHIP HMS 'VICTORY', EARLY 19TH CENTURY

height 18 in., width 21 ¼ in.; 46 cm, 54 cm

PROVENANCE

Sotheby's London, Marine Pictures and
 Nautical Works of Art, July 13, 1993, lot 497

\$ 3,000-5,000



60

41



61 (PART)

□ 61

TWO PAIRS OF GEORGE III STYLE MAHOGANY ARMCHAIRS WITH TAPESTRY UPHOLSTERY

one pair illustrated
height 36 in., width 27 ½ in.; 91.5 cm, 70 cm

PROVENANCE

Christie's London, June 17, 1993, lots 133-134

\$ 1,000-1,500



62

□ 62

TWO GEORGE II STYLE MAHOGANY STOOLS

one bearing a brass label Maitland & Glascoe London Seoul Makers of Fine Furniture 23 Woodstock St. New Bond St. London W.1.
height of larger 18 in., width 24 in., depth 17 in.; 45.75 cm, 61 cm, 43 cm

\$ 500-800

□ 63

A LATE GEORGE III INLAID MAHOGANY SMALL OVAL WORK TABLE, LATE 18TH CENTURY, TOGETHER WITH AN EDWARDIAN ROSEWOOD AND MARQUETRY SMALL DEMILUNE SIDE TABLE, CIRCA 1900

oval table height 28 ½ in., width 18½ in., depth 11½ in.;
side table 25 ½ x 20 ½ x 14 ½ in.;
72.5 cm, 47 cm, 29 cm; 65 cm, 52 cm, 37 cm

PROVENANCE

Christie's London, February 5, 1997, lot 345 (side table)

\$ 600-800



63





64 DETAIL

64

A PAIR OF GEORGE III SATINWOOD, TULIPWOOD, HAREWOOD AND MARQUETRY DEMILUNE SIDE TABLES, IN THE MANNER OF WILLIAM MOORE OF DUBLIN, LATE 18TH CENTURY

the coat of arms represents Campe of London and for the wife, identified in Papworth as either Reeves, Reynes, Rivers or Ryves
 height 32 ¾ in., width 53 in., depth 22 ¾ in.;
 83.5 cm, 134.5 cm, 57.5 cm

PROVENANCE

Christie's New York, January 27, 1990, lot 184 (\$68,200)

Related marquetry designs of trailing husks and acanthus scrolls with flowerheads appear on several works attributed to the Dublin-based cabinetmaker William Moore, who trained in the London workshop of Mayhew and Ince during the early 1770s. These include a commode supplied to the Duke of Portland, another in

the Victoria & Albert Museum, and a pair of demilune pier tables in the Cooper-Hewitt Museum, New York (all ill. in Knight of Glin and James Peill, *Irish Furniture*, London 2007, p.163-64 fig.220-21, 223).

• \$ 15,000-20,000



64



65

66

65

A PAIR OF BRONZED AND POLYCHROME TERRACOTTA BUSTS OF A NUBIAN WOMAN AND BEDOUIN MAN, AFTER RUDOLF THIELE (GERMAN, 1856-1930), LATE 19TH CENTURY

the woman inscribed *Thiele* and numbered 1469 underneath; the man inscribed 89 A. *Mereller* (?)
height: 22 in., width 14 in., depth 11 in.;
56 cm., 35.5 cm, 30.5 cm

PROVENANCE

Christie's London, October 2, 1997, lot 353

\$ 5,000-8,000

□ 66

A CHINESE 'HONGMU' RECESSED-LEG TABLE, QING DYNASTY, 19TH CENTURY

the single board top set with within a molded edge frame above a pierced scrollwork apron, the legs joined by an open panel and stretchers
height 30 in., width 82³/₄ in., depth 18³/₈ in.;
76.2 cm, 210.2 cm, 58.1 cm

PROVENANCE

Christie's London, June 16, 1997, lot 197

• \$ 2,000-3,000

67

**JACOB EPSTEIN
BRITISH, 1880 - 1959**

Piccaninny

inscribed *Epstein*
bronze

conceived in 1940 and cast in an edition of 8.
height: 8⁷/₈ in.; 22.3 cm

PROVENANCE

Sotheby's Zurich, March 29, 2000, lot 149

LITERATURE

Richard Buckle, *Jacob Epstein Sculptor*, London, 1963, no. 390, illustration of another cast p. 254
Evelyn Silber, *The Sculpture of Jacob Epstein*, Oxford, 1986, no. 310, illustration of another cast p. 188

\$ 3,000-4,000



65



67

□ 68

**A CHINESE 'HONGMU'
RECTANGULAR CARD TABLE, QING
DYNASTY, 19TH CENTURY**

the single board top with a fan-shaped panel
inlaid with polychrome 'bird and flower' motifs
amid further incised foliate decoration, the
swivel top secured by four side pins and base
lined on the underside
height 28¼ in., width 32 in., depth 21½ in.;
71.8 cm, 81.3 cm, 54.6 cm

PROVENANCE

Christie's South Kensington, London, July 16,
1997, lot 161

• \$ 1,000-1,500



68



69



70

69

AN ITALIAN NEOCLASSICAL ONYX,
VERDE ANTICO, SIENA, BLACK-
AND LIVER-COLORED MARBLE
FRAGMENTARY TOP, LATE 18TH
CENTURY

width 62 ¼ in., depth 17 ½ in.;
158 cm, 44.5 cm

PROVENANCE

Sotheby's New York, April 3, 2009, lot 149

\$ 5,000-8,000

70

A GEORGE III WHITE AND SIENA
MARBLE CHIMNEYPIECE, LATE 18TH
CENTURY

height 68 in., width 63 in.; 173 cm, 160 cm

\$ 10,000-15,000

□ 71

AN ITALIAN BAROQUE STYLE
PARCEL GILT SIMULATED
TORTOISESHELL AND EBONY LOW
TABLE

height 18 in., width 54 in., depth 26 in.;
45.7 cm, 137 cm, 66 cm

PROVENANCE

Sotheby's New York, May 22, 1997, lot 155

\$ 2,000-3,000



71



THE FOURTH ORIENTAL HEAD
Rembrandt Harmensz. van Rijn
(1606 - 1669)

72

REMBRANDT HARMENSZ. VAN RIJN
DUTCH, 1606 - 1669

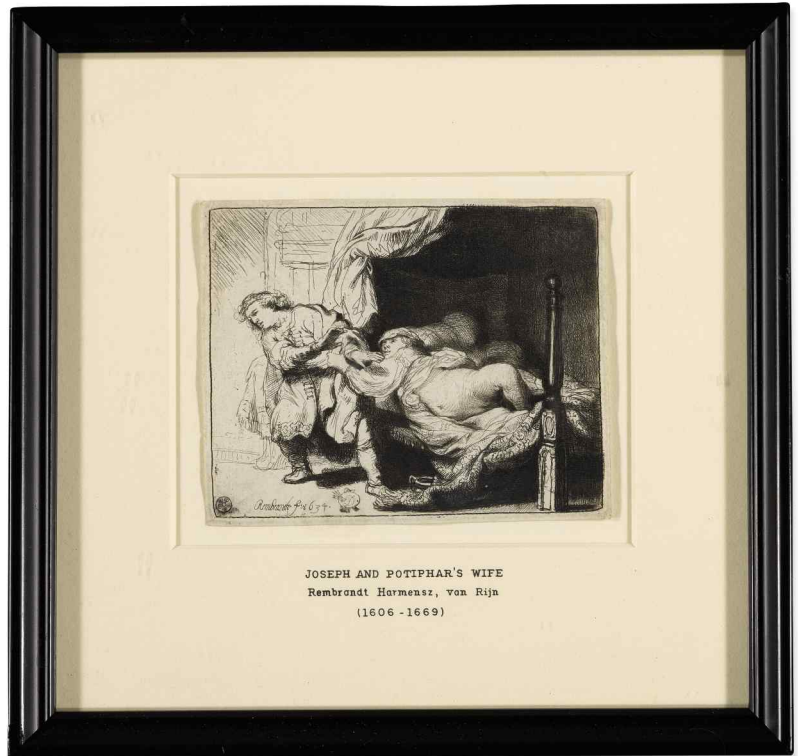
The Fourth Oriental Head
(Bartsch, Hollstein. 289;
New Hollstein 152; H. 134)

etching, circa 1635, a very good impression of New Hollstein's third state (of six), though showing traces of wear in the densely hatched areas, framed
plate: 6¼ by 5¾ in.; 15.8 by 13.5 cm;
sheet: 6¾ by 5¾ in.; 16.1 by 13.9 cm

PROVENANCE

Sotheby's New York, May 3, 1996, lot 179

\$ 35,000-45,000



73

73

REMBRANDT HARMENSZ. VAN RIJN
DUTCH, 1606 - 1669

Joseph and Potiphar's Wife
(B., Holl. 39; H. 118; B-B. 34-G)

etching, 1634, a very good impression of New Hollstein's third state (of four), printing with rich contrasts, framed
plate: 3½ by 4½ in.; 9.1 by 11.5 cm;
sheet: 3¾ by 4¾ in.; 9.5 by 12 cm

PROVENANCE

Sir Edward Astley, his inkstempel recto (Lugt 2775)

Robert Dighton, his inkstempel recto (L. 727)

Sir Joshua Reynolds (L. 2364)

Unidentified collector's mark J.M.W. (not in Lugt)

Sotheby's New York, May 3, 1996, lot 142

\$ 4,000-6,000



74

□ 74

AFTER JOHN GEORGE BROWN

The Lost Child

engraving, 1881
engraved by Charles Schlecht, printed by J.G. Brown.

image: 19½ by 30¾ in.; 48.5 by 77.2 cm;
sheet: 27 by 38 in.; 68.5 by 96.7 cm

PROVENANCE

Sotheby's New York, May 29, 1986, lot 65 (one of two works)

\$ 500-1,000

□ 75

A GROUP OF THREE GEORGE III TEA CADDIES, LATE 18TH CENTURY

two in mahogany with boxwood stringing, the third in burr walnut and boxwood with rosewood crossbanding
max. height 6½ in., width 11 in., depth 7 in.;
17 cm, 18 cm, 18 cm

\$ 700-1,000



75

□ 76

A GEORGE II STYLE MAHOGANY CARD TABLE

height 36 in., width 30½ in., depth 18 in.;
92 cm, 78 cm, 46 cm

PROVENANCE

Christie's London House Sale, Horsenden Manor, Princes Risborough, Buckinghamshire, September 22, 1997, lot 152

\$ 2,000-3,000



76

□ 77

AN IRISH GEORGE II STYLE MAHOGANY CENTRE TABLE, 19TH CENTURY

the underside bearing a label *JOLLY AND SON LTD. BATH* and a label *ARMY AND NAVY STORES / WAREHOUSING DEPT./LADY SHERFIELD 25 8 76*
height 29½ in., width 32 in., depth 21½ in.;
75 cm, 81 cm, 54.5 cm

PROVENANCE

Alice Brooks, Lady Sherfield (1908-1985)
Christie's London, June 5, 1997, lot 210

Alice Brooks, née Davis, was the daughter of Dwight F. Davis, the champion tennis player who founded the Davis Cup, and also served as U.S. Secretary of War in the 1920s. In 1936 she married the distinguished English diplomat Roger Mellon Makins, later 1st Baron Sherfield, who served as British Ambassador to the U.S. from 1953-56.

\$ 2,000-3,000



77

78

**A GEORGE III STYLE MAHOGANY
OVAL TILT-TOP TRIPOD TEA TABLE,
LATE 19TH/EARLY 20TH CENTURY**

with baluster gallery, the underside bearing
plastic label *Frank Partridge Works of Art/26,
King Street St James's/and New York*
height 26 in., width 35 in., depth 26 in.; 66 cm,
89 cm, 66 cm

PROVENANCE

Frank Partridge and Sons, London
Christie's New York, October 12, 1996, lot 63

\$ 3,000-5,000



78

79

**A GEORGE III STYLE INLAID
MAHOGANY SILVER TABLE, 19TH
CENTURY**

height 29 in., width 36 ½ in., depth 23 ½ in.;
74 cm, 93 cm, 60 cm

PROVENANCE

Sotheby's New York, April 16, 1998, lot 794
(\$17,250)

\$ 4,000-6,000



79

80

A RUSSIAN SILVER CIGAR BOX, MAKER'S MARK I.B., MOSCOW, 1896-1908

the cover chased with an Art Nouveau dandelion, thumbpiece with cabochon garnet
marked on base and rim of cover
20 oz 5 dwt
634.4 g
length 8¼ in.; 21 cm

PROVENANCE

Sotheby's New York, December 12, 1996, lot 383

\$ 4,000-6,000



80

81

TWO RUSSIAN SILVER BEAKERS, DATED 1822 / DATED 1906

both of trumpet form, the first with beaded borders, 1822 inscription, *apparently unmarked*; the second with Art Nouveau engraving, monogram and 1906 German inscription, *maker's mark MM possibly for Michael Maslov, Moscow. Together with Swedish silver large trumpet beaker, K Anderson, Stockholm, 1938, 3 pieces*
51 oz
1586 g
heights 10 to 6½ in.; 25.5 to 16.5 cm

\$ 4,000-6,000



81

**A RUSSIAN SILVER-GILT, ENAMEL, AND PEARL
SMALL ICON OF THE KAZAN MOTHER OF GOD**

the oklad with geometric patterns in cloisonné and partly shaded enamel, *apparently unmarked but attributed to Ovchinnikov, Moscow, circa 1900*, the plain silver-gilt outer frame marked for *St. Petersburg, 1871*, the painted panel later
height 4 $\frac{5}{8}$ in.; 11.8 cm

PROVENANCE

Important Russian Enamels and Fabergé from a New York Private Collection, Sotheby's New York, November 4, 2010, lot 6

\$ 10,000-12,000



82

**A RUSSIAN SILVER-GILT ICON OF THE
TIKHVIN MOTHER OF GOD, MOSCOW, 1831**

the chased oklad with elaborate vestments and roundel with Cyrillic inscription, late Empire-style border with roses at the corners
unidentified Cyrillic maker's mark "S. Zh." (Postnikova-Loseva no. 2871)
height 14 $\frac{3}{8}$ in.; width 12 $\frac{1}{8}$ in.; 36.5, 30.6 cm

PROVENANCE

Sotheby's New York, April 22, 2009, lot 202

\$ 4,000-6,000



83

**A RUSSIAN SILVER ICON OF CHRIST
PANTOCRATOR, 19TH CENTURY**

the silver oklad embossed and chased with foliage, with associated gilt-metal halo, *oklad inscribed Moscow, 1850*, *maker's mark unclear, possibly Cyrillic "I.G."* for Ivan Gubkin
height 14 $\frac{3}{8}$ in, width 12 $\frac{1}{4}$ in.; 36.5 cm, 31 cm

PROVENANCE

Sotheby's New York, April 22, 2009, lot 201

\$ 3,000-5,000



84



85



86



87



85

A FRENCH DIAMOND AND CORAL MOUNTED GOLD PICTURE FRAME, CARTIER, PARIS, 20TH CENTURY

mounted with geometric panels of coral and diamonds at the angles, velvet-wrapped wood back
marked on upper edge with maker's mark, stamped Cartier Paris and numbered 869
 height 12 in.; 30.5 cm

PROVENANCE

Christie's New York, April 21, 1993, lot 42

\$ 6,000-8,000

86

AN ITALIAN SILVER LARGE ART DECO PHOTOGRAPH FRAME, ETTORE DANTE LAMPERI, FLORENCE, CIRCA 1930

engine-turned with crown cresting
marked on upper left rim
 height 17³/₈ in.; 44.2 cm

PROVENANCE

Christie's London, November 21, 2006, lot 321

\$ 3,000-5,000

□ 87

A PAIR OF ENGLISH SILVER PHOTOGRAPH FRAMES WITH CYPHERS OF GEORGE VI AND QUEEN ELIZABETH, HENRY HODSON PLANTE, BIRMINGHAM, 1938

one engraved with the initials *E.R.*, the other engraved with initials *G.R. VI.*
marked on rim and stamped Plante, 12 Bury Street, London, SW1
 heights 14¹/₈ in.; 36 cm

PROVENANCE

Christie's London, October 14, 1996, lot 17

\$ 2,000-3,000



88

**A FRENCH SILVER-GILT, AGATE,
ENAMEL, GARNET AND PEARL
TAZZA, FRÉDÉRIC-JULES
RUDOLPHI, PARIS, MID 19TH
CENTURY**

formed as a tree trunk, a hunter with a spear
in the fork trained on a serpent at the base, the
enameled branches holding a shallow agate
dish, lobed hexafoil base mounted with garnets
marked on base rim
height 7½ in.; 19 cm

PROVENANCE

Christie's London, February 27, 1997, lot 201

\$ 10,000-12,000

89

**AN AMERICAN SILVER JAPANESE
STYLE VASE, TIFFANY & CO., NEW
YORK, CIRCA 1874**

applied and engraved with bamboo, cranes and
cherry blossoms above a simulated bamboo
base
marked on base and numbered 2983-6462
12 oz 10 dwt
392 g
height 7½ in.; 19 cm

PROVENANCE

Sotheby's New York, June 15, 1998, lot 1678

\$ 3,000-5,000



89



90

91

91

90

A GEORGE II CARVED GILTWOOD MIRROR, SECOND QUARTER 18TH CENTURY

now lacking candle arms; illustrated with lot 91
height 53 in., width 34 in.; 135 cm, 86.5 cm

PROVENANCE

Fleming and Meers, Washington DC
Sotheby's New York, June 7, 1986, lot 166

\$ 5,000-7,000

91

A PAIR OF DUTCH SILVER WALL SCONCES, PELGROM POTHOLT, AMSTERDAM, 1719

with molded and foliate branches and banded campana sconces

marked on backs of drip pans, maker's mark rubbed, the brackets with later Dutch control marks

17 oz 5 dwt

541 g

length 8½ in.; 21.6 cm

PROVENANCE

Mak Dordrecht, Dordrecht, May 1970
Sotheby's Amsterdam, May 13, 2002, lot 70

\$ 5,000-7,000



91





92 DETAIL

92

A GEORGE II MAHOGANY BUREAU CABINET, CIRCA 1745

height 99½ in.; width 41½ in.; depth 25 in.;
253 cm; 105.5 cm; 63.5 cm

PROVENANCE

Jean Flagler Matthews, Brookside, Rye, New York, thence by descent
Christie's New York, October 12, 1996, lot 214

The boldly proportioned pediment and frieze with deeply carved acanthus scrolls centering a satyr's mask is typical of the late Palladian style in English furniture design in the manner of the architect and tastemaker William Kent (d.1748). Moulded broken triangular pediments remained a popular element for terminating bureau cabinets and bookcases well into the mid-18th century, often seen in the work of the royal cabinetmakers William Hallett (c.1707-81) and his apprentice William Vile. A bureau cabinet with a similar pediment was in the celebrated Percival Griffiths collection, ill. Edwards and Macquoid, *The Dictionary of the English Furniture* (London 1954), Vol.I, p.145 fig.48, and the form was still considered sufficiently fashionable to appear in both the First (1754, pl.XLLVII) and Third (1762, pl.CVII) editions of Chippendale's *Director*.

Jean Flagler Matthews (d.1979) was the granddaughter of Standard Oil founder Henry Morrison Flagler (1830-1913), one of America's richest men and famous for developing Palm Beach and Miami as holiday resorts. It was she who was responsible for saving Whitehall, Flagler's Gilded Age mansion in Palm Beach, from demolition in 1959 and overseeing its conversion into the Flagler Museum.

\$ 15,000-25,000



92

**A LOUIS XVI GILT-BRONZE STRIKING
TABLE REGULATOR, THE DIAL SIGNED
LÉPINE HGER DU ROY ABOVE AND
DUBUISSON BELOW, CIRCA 1785**

height 15 in., width 10 in., depth 7 in.;
38 cm; 25.5 cm; 18 cm.

PROVENANCE

Christie's New York, *The Vitale Collection of Highly
Important European Clocks, Part I*, October 30,
1996, lot 83

Jean-Antoine Lépine (1720-1814) was one of the
leading Parisian clock and watchmakers of the
Louis XVI period, and his business was continued
by his son-in-law Claude-Pierre Raguét and his
descendants well into the early 20th century at their
premises in the Place des Victoires. He supplied
clocks to the King and the King's sister Madame
Elisabeth.

Francis X. Vitale was a chief corporate officer for a
multinational chemical company in New Jersey and
an obsessive collector of antique European clocks,
which led him to become a part-time dealer in his
spare time with a gallery in the coastal community
of Spring Lake, NJ that enjoyed a reputation as
one of the finest collections of timepieces in the
world. In 1996 it was discovered he had defrauded
his company of more than \$12 million over a period
of eight years to support his acquisitions, and his
entire stock was seized and auctioned in two sales
in New York and London in 1996 as restitution to
his former employer (*New York Times*, October 1,
1997, 'In a Passion for Antique Clocks, Executive
Embezzled \$12 million').

\$ 7,000-10,000



93



94 (ONE ILLUSTRATED)

□ 94

**PAIR OF LOUIS XVI STYLE
GILTWOOD PICTURE FRAMES,
19TH CENTURY**

now adapted as mirrors
height 32 in., width 24 in.; 81 cm, 61 cm

PROVENANCE

Christie's London, January 24, 2012, lot 515

\$ 500-800

□ 95

**A PAIR OF CHINESE 'HONGMU'
DISPLAY CABINETS, LATE 19TH /
EARLY 20TH CENTURY**

each rectangular frame enclosing a glass panel and carved at the top with a pair of confronting dragons contesting a 'flaming pearl', the hinged door opening to a wood-backed series of tiered shelves of varying height
height 28½ in., width 17½ in., depth 4 in.;
72.4 cm, 44.4 cm, 10.2 cm

PROVENANCE

Sotheby's New York, December 12, 1996,
lot 223

• \$ 1,000-1,500



95

□ 96

**A SOUMAC DRAGON CARPET, EAST
CAUCASUS, CIRCA 1900**

approx. 11 ft. x 8 ft.; 335 cm x 244 cm

PROVENANCE

Sotheby's New York, September 10, 1996,
lot 55

\$ 1,000-1,500



96



97

97

EDOUARD VUILLARD
FRENCH, 1868 - 1940

Juliette Weill

stamped with signature *E Vuillard* (lower right)
pastel and charcoal on paper
executed circa 1927-28.
25 $\frac{5}{8}$ by 19 $\frac{5}{8}$ in.; 65 by 50 cm

PROVENANCE

Private Collection, France
Alex Maguy, Paris (acquired by 1964)
Charles E. Slatkin Galleries, New York
Christie's New York, November 8, 1979, lot 12

LITERATURE

Antoine Salomon & Guy Cogeval, *Vuillard. The
Inexhaustible Glance. Critical Catalogue of
Paintings and Pastels*, vol. III, Paris, 2003,
no. XI-112, illustrated in color p. 1353

\$ 15,000-25,000



98

98

VICTOR GABRIEL GILBERT
FRENCH, 1847 - 1935

Paris, le Jardin du Luxembourg

signed *Victor Gilbert* (lower left)
oil on canvas
25 $\frac{7}{8}$ by 21 $\frac{1}{4}$ in.; 65.5 by 54 cm

PROVENANCE

Sotheby's New York, October 24, 1996, lot 185

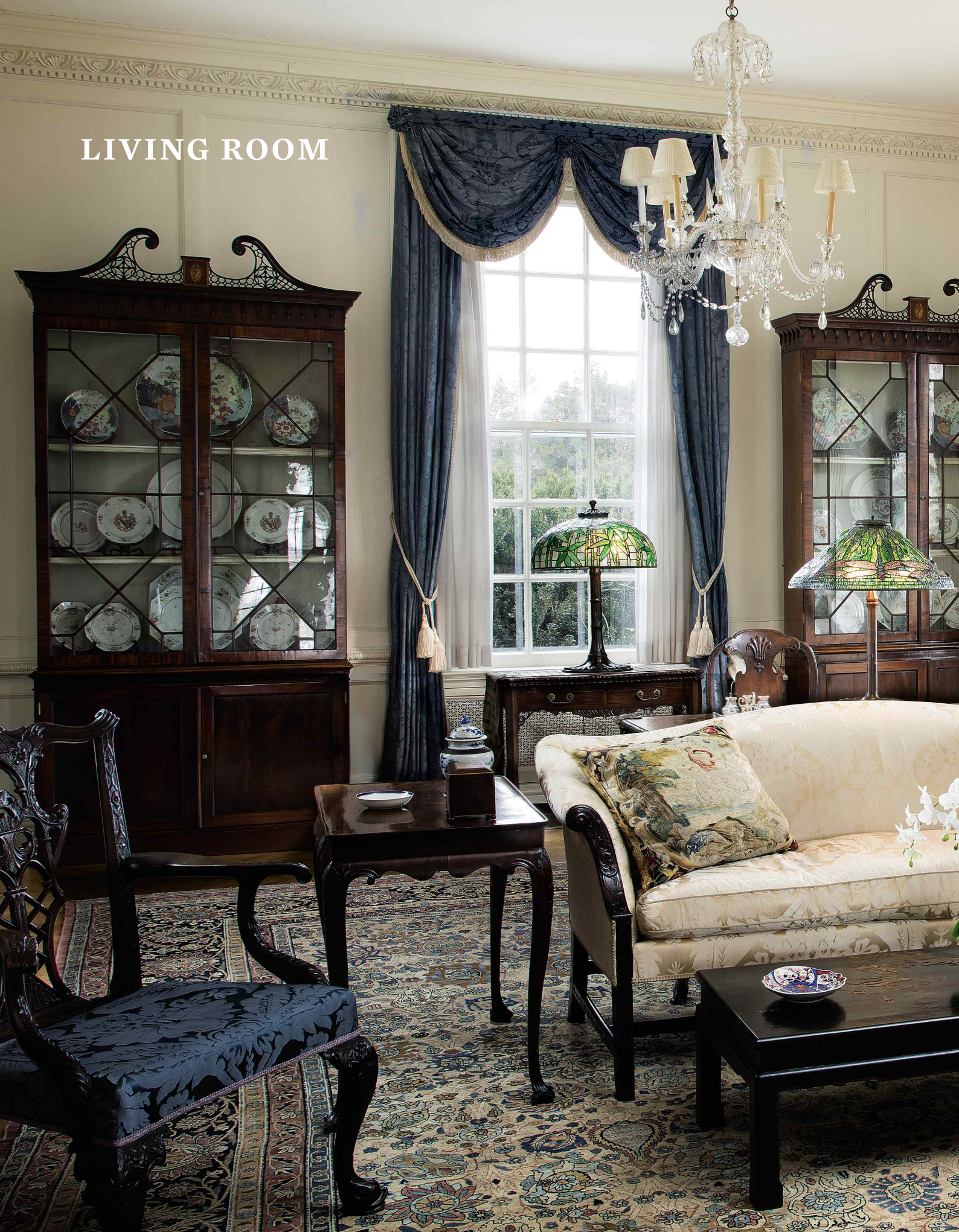
EXHIBITED

Bordeaux, Société des Amis des Arts,
Exposition de 1892 (according to the plaque on
the frame)

We would like to thank Noé Willer for kindly
confirming the authenticity of this work, which
will be included in his forthcoming Victor
Gabriel Gilbert catalogue raisonné.

\$ 18,000-25,000

LIVING ROOM





99

**AN EARLY GEORGE III MAHOGANY LIBRARY
ARMCHAIR, CIRCA 1760**

height 38 in., width 30 in.; 96.5 cm, 76 cm

PROVENANCE

Gene Tyson, New York
Sotheby's New York, June 7, 1986, lot 78 (\$24,200)

\$ 10,000-15,000

100

**A GEORGE II MAHOGANY LIBRARY ARMCHAIR,
MID-18TH CENTURY**

height 40 in., width 30 ½ in.; 101.5 cm, 77.5 cm

PROVENANCE

Gene Tyson, New York
Sotheby's New York, June 7, 1986, lot 79 (\$15,400)

\$ 8,000-12,000

101

**A LAVAR KERMAN CARPET, SOUTHEAST
PERSIA, EARLY 20TH CENTURY**

approx. 26 ft. 9 in. x 13 feet; 815 cm x 396 cm

\$ 4,000-6,000

□ 102

**A VICTORIAN PIERCED BRASS FIRE FENDER,
19TH CENTURY, TOGETHER WITH A PAIR OF
TURNED BRASS ANDIRONS AND BRASS FIRE
TOOLS**

height of andirons 23 in., width of fender 38 ½ in.;
58.5 cm, 98 cm

\$ 500-700



99



100



102

101



103



□ 103

**A PAIR OF GEORGE III STYLE
MAHOGANY OPEN ARMCHAIRS,
LATE 19TH CENTURY**

height 40 in.; 101.5 cm

\$ 2,000-3,000

104

**AN IRISH GEORGE II MAHOGANY
TEA TABLE, MID-18TH CENTURY**

height 27 in., width 32 in., depth 20 in.;
68.5 cm, 81.5 cm, 51 cm

PROVENANCE

Christie's London, September 25, 1997, lot 125

The distinctive leaf-carved trifid feet also appear on a tea table formerly with the Stokes family of Carrickbrack and Crinian, County Dublin, reputedly from the Irish Parliament House (ill. in the Knight of Glin and James Peill, *Irish Furniture*, London 2007, p.240 n.150).

\$ 3,000-5,000



104



105

□ 105

**A GEORGE III MAHOGANY SETTEE,
THIRD QUARTER 18TH CENTURY**

height 34½ in., width 74 in.; 87.5 cm, 188 cm

PROVENANCE

Christie's New York, October 12, 1996, lot 259

\$ 2,000-3,000

106

**A GEORGE III MAHOGANY
SERPENTINE-FRONT TEA TABLE,
THIRD QUARTER 18TH CENTURY**

height 29¾ in., width 36 in., depth 16¾ in.;
76 cm, 92 cm, 42.5 cm

PROVENANCE

Stair & Company, New York
Sotheby's New York, October 11, 1996, lot 375

\$ 4,000-6,000



106



107

107

A GEORGE III MAHOGANY TILT-TOP TRIPOD TABLE

height 28½ in., diameter 29¼ in.; 73 cm, 74.5 cm

PROVENANCE

Stair and Company, New York
Sotheby's New York, October 11, 1996, lot 276 (\$8625)

\$ 3,000-5,000



108

□ 108

A GEORGE III CARVED MAHOGANY TILT-TOP TRIPOD TABLE

height 28 in., diameter 30 in.; 71 cm, 76 cm

PROVENANCE

Christie's New York, October 12, 1996, lot 99

\$ 1,000-1,500



109

□ 109

TWO GEORGE III MAHOGANY KETTLE STANDS, LATE 18TH CENTURY

one with a square top with raised moulded border, the other of concave square form with sycamore inlay; both with candle slides
height of larger 25½ in., width 12¼ in.; 64.7 cm, 31 cm

PROVENANCE

Sotheby's New York, January 22, 1997, lot 515 (the larger)

\$ 600-800



110

□ 110

**TWO GEORGE III OCTAGONAL MARQUETRY
TEA CADDIES, ONE IN HAREWOOD AND THE
OTHER MAHOGANY, TOGETHER WITH A
GEORGE III SATINWOOD AND MARQUETRY
OVAL TEA CADDY, LATE 18TH CENTURY**
max. height 5 in., width 5 ½ in.; 12.5 cm, 13.5 cm

PROVENANCE

Sotheby's London, July 12, 1996, lots 37, 40 (octagonal)
Christie's London, February 5, 1997, lot 282 (oval)

\$ 1,000-1,500

□ 111

**A PAIR OF GEORGE III PENWORK TEA
CADDIES, CIRCA 1800**

height 4 ¾ in., width 5 in., depth 2 ¾ in.; 12 cm, 13 cm, 7 cm

PROVENANCE

Sotheby's London, July 12, 1996, lot 38

\$ 800-1,200



111



112

□ 112

**A GEORGE II STYLE MAHOGANY TRAY-TOP
TEA TABLE**

height 24 ¾ in., width 30 ½ in., depth 21 ½ in.;
63 cm, 77.5 cm, 54.5 cm

\$ 2,000-3,000



113

113

A RARE AND IMPORTANT FEDERAL SATINWOOD INLAID MAHOGANY TALL-CASE CLOCK, CASE ATTRIBUTED TO THOMAS AND/OR JOHN SEYMOUR, BOSTON, MASSACHUSETTS, CIRCA 1805

the dial signed *E. Taber*; fretwork is replaced
height 101 in., width 18¾ in., depth 9½ in.;
256.5 cm, 47.6 cm, 24.1 cm

PROVENANCE

Sotheby's New York, *Important Americana*, January 28, 1988, sale 5680, lot 1180

\$ 10,000-20,000

114

A GEORGE III HAREWOOD, SYCAMORE AND MARQUETRY BOOKCASE, CIRCA 1790

bearing a typewritten label on the back *This large inlaid cabinet with glass front (one of a pair) loaned by me to the Pennsylvania Museum of Art is part of the inventoried contents of my residence Whitmarsh Hall, Chestnut Hill, Philadelphia and belongs in the Second Floor Hall and signed E. T. Stotesbury*

height 108 in., width 57 in., depth 17 ½ in.;
274.3 cm, 144.8 cm, 44.5 cm

PROVENANCE

Edward T. Stotesbury (1849-1938), Whitmarsh Hall, Wyndmoor, Pennsylvania

The prominent Philadelphia banker Edward Stotesbury was one of the wealthiest men in America in the early 20th century, and an important benefactor of the Philadelphia Museum of Art. In 1916 he and his second wife Eva Roberts Cromwell commissioned the architect Horace Trumbauer to build Whitmarsh Hall, a palatial residence which was the third largest house in the US at the time and referred to as the 'American Versailles' because of its extensive French-style gardens laid out by Jacques Gréber. The house was furnished by Duveen and decorated by White, Allom & Co. of London and Alavoine of Paris. After Stotesbury's death in 1938, his widow sold the property, and it gradually fell into disrepair and was finally demolished in 1980.

\$ 8,000-12,000



Whitmarsh Hall, Wyndmoor, Pennsylvania



A GEORGE III MAHOGANY, SATINWOOD AND KINGWOOD DOUBLE MANUAL HARPSICHORD BY JACOB (1710-1792) AND ABRAHAM (1737-1794) KIRCKMAN, LONDON, 1789

with music desk on trestle stand, the nameboard signed *Jacobus et Abraham Kirckman Londini Fecerunt 1789*
height 36 ½ in., width 39 ½ in., length 84 ½ in.; 93 cm, 100.5 cm, 240 cm

PROVENANCE

Norman Wilkinson; Alec Hodson; Edward Malins
Sotheby's Billingshurst, December 4, 1991, lot 48 (£55,875)

LITERATURE

Boalch 3 (1995) no. KIRKMAN, J. and A. 1789(2)

See catalogue note at SOTHEBYS.COM

• \$ 20,000-30,000



115 DETAIL



115

**A PAIR OF GEORGE III INLAID MAHOGANY
BOOKCASE CABINETS, LATE 18TH CENTURY**

height 8 ft. 8 in., width 4 ft 4 in., depth 17 in.;
264 cm, 132 cm, 43 cm

PROVENANCE

Sotheby's New York, April 11, 1984, lot 831 (\$81,400)

\$ 12,000-18,000





117

**A LARGE CHINESE EXPORT
'TOBACCO LEAF' PATTERN OVAL
PLATTER, CIRCA 1785**

painted in the center with a large yellow and
puce flower, surrounded by large turquoise,
yellow and blue tobacco leaves, all within a
scalloped rim
length 18¼ in.; 46.4 cm

PROVENANCE

Sotheby's New York, January 16, 1997, lot 1248

\$ 8,000-12,000

118

**FIVE CHINESE EXPORT 'TOBACCO
LEAF' PATTERN PLATES, CIRCA 1785**

en suite with the preceding lot
diameter 9¼ in.; 23.5 cm

PROVENANCE

4 plates:
Collection of John M. Davis
Sotheby's New York, January 16, 1997, lot 1253
1 plate:
Christie's New York, January 24, 1997, lot 168

\$ 3,000-5,000

□ 119

**A PAIR OF CHINESE EXPORT
ARMORIAL OCTAGONAL PLATES,
CIRCA 1765**

each painted in the center with the arms of
Maltby impaling Lyne
width 9⅞ in.; 23.2 cm

PROVENANCE

Christie's New York, September 23, 1987,
lot 563

For the arms see David Sanctuary Howard,
Chinese Armorial Porcelain, Vol. I, London,
1974, p. 513, P23.

\$ 1,000-1,500

120

**A PAIR OF CHINESE EXPORT
ARMORIAL CHARGERS, CIRCA 1745**

each painted in the center with the arms of
Hammer impaling Jennens
diameter 15½ in.; 38.5 cm

PROVENANCE

Christie's New York, September 23, 1987, lot
556

For the arms see David Sanctuary Howard,
Chinese Armorial Porcelain, Vol. I, London,
1974, p. 316, J2.

\$ 3,000-5,000

121

**A CHINESE EXPORT 'TOBACCO LEAF'
PATTERN OVAL PLATTER, CIRCA
1785**

painted in the center with a large yellow and
puce flower, surrounded by large turquoise,
yellow and blue tobacco leaves, all within a
scalloped rim
length 14⅝ in.; 37.2 cm

PROVENANCE

Sotheby's New York, January 16, 1998, lot 1966

\$ 7,000-10,000



121



118 (PART)



122



120



123 (PART)



122

A CHINESE EXPORT 'TOBACCO LEAF' PATTERN OVAL TUREEN STAND, CIRCA 1785

en suite with the preceding lot

PROVENANCE

Sotheby's New York, January 16, 1998, lot 1965

\$ 7,000-10,000

□ 123

FOUR CHINESE EXPORT ARMORIAL OCTAGONAL PLATES, CIRCA 1775

each painted in the center with the arms of Pigott impaling Cope
width 9 in.; 22.9 cm

PROVENANCE

Christie's New York, January 24, 1997, lot 189 (part lot)

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 562, Q6.

\$ 2,000-3,000

**A CHINESE EXPORT ARMORIAL
PART DINNER SERVICE, CIRCA 1760**

each piece painted with the arms of Hardwicke, comprising a chamfered rectangular soup tureen and cover, a pair of 15 7/8 -inch chamfered rectangular platters, a pair of 14 3/8 -inch platters, a pair of 12 3/4 -inch platters, a pair of 10 -inch platters, a pair of 9 5/8 -inch platters, four sauce boats, fifteen octagonal soup plates and seventeen octagonal plates, 48 pieces
length of tureen 13½ in.; 34.4 cm

PROVENANCE

A pair of 9 5/8 -inch platters and a pair of octagonal plates:
Sotheby's New York, January 16, 1997
The remaining:
Philip Suval, Inc. New York
Sotheby's New York, January 27, 1988, lot 443
For the arms see David Sanctuary Howard,
Chinese Armorial Porcelain, Vol. I, London,
1974, p. 555, Q5.

\$ 12,000-18,000

**A PAIR OF CHINESE EXPORT
ARMORIAL OCTAGONAL PLATES FOR
THE AMERICAN MARKET,
CIRCA 1770**

each painted in the center with the arms of Alexander, Earl of Stirling, quartering MacDonald, inscribed with motto *PER MARE PER TERRAS*.
width 9 in.; 22.8 cm

PROVENANCE

Elinor Gordon, Pennsylvania
New Jersey Private Collection
Sotheby's New York, January 27, 1988, lot 393
For the arms see David Sanctuary Howard,
Chinese Armorial Porcelain, Vol. II, Chippenham,
2003, p. 264, N6.

\$ 2,000-3,000





125



□ 126

**A CHINESE EXPORT ARMORIAL
CHAMFERED RECTANGULAR
PLATTER, CIRCA 1755**

Painted in the center with Fecher (?) impaling
Beale
length 14 $\frac{3}{8}$ in.; 37.2 cm

PROVENANCE

Sotheby's New York, January 24, 1990, lot 422
For the arms see David Sanctuary Howard,
Chinese Armorial Porcelain, Vol. II, Chippenham,
2003, p. 388, Q3.

\$ 1,500-2,500



126

□ 127

**A CHINESE EXPORT ARMORIAL
CHAMFERED RECTANGULAR
PLATTER, CIRCA 1750**

Painted in the center with a pair of pheasants
among rockwork and peonies, the rim painted
with the arms of Marten impaling Bidwell
length 12 $\frac{3}{8}$ in.; 32.6 cm

PROVENANCE

Collection of Frederick J. and Antoinette H. Van
Slyke, Baltimore, Maryland
Sotheby's New York, January 24, 1990, lot 400
For the arms see David Sanctuary Howard,
Chinese Armorial Porcelain, Vol. I, London,
1974, p. 319, J3.

\$ 800-1,200



127



128 (PART)

128

SIX CHINESE EXPORT ARMORIAL PLATES, SECOND HALF 18TH CENTURY

comprising: an octagonal plate painted in the center with the arms of Lindsay with the motto inscribed *PATIENTIA VINCIT*; a circular soup plate painted in the center with the arms of Fazakerley quarterly impaling Lutwyche; an octagonal plate painted in the center with the arms of Hopper; a small berry dish painted in the center with the arms of del Chieff accollée Nauta; an octagonal plate painted in the center with the arms of Louthian; a small berry dish painted in the center with the arms of Watson with Darrell in pretence
width of largest 9 in.; 22.9 cm

PROVENANCE

Lindsay:
The Centurary, St. James's London
The Tripp Collection (?), no. 114 (label now missing)
Sotheby's New York, January 24, 1990, lot 431
Fazakerley quarterly impaling Lutwyche:
Sotheby's New York, January 16, 1997, lot 1405
Hopper and del Chieff accollée Nauta:
Sotheby's New York, January 16, 1997, lot 1443 (part lot)
Louthian:
Sotheby's New York, January 16, 1997, lot 1453

For the arms in this lot see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 496, P21 (Lindsay); p. 352, L4 (Fazakerley quarterly impaling Lutwyche); p.421, P11 (Hopper); p. 561, Q6 (Louthian); p. 493, P20 (Watson with Darell in pretence).

For the arms of del Chieff accollée Nauta, see J.-B Rietstap, *Armorial Général*, vol. II, London, pp. 1223 and 299, respectively.

\$ 3,000-5,000

□ 129

A CHINESE EXPORT ARMORIAL PLATE FOR THE DUTCH MARKET, CIRCA 1735-40

painted in the center with the arms of Valckenier
diameter 11¼ in.; 28.7 cm

PROVENANCE

Christie's New York, September 23, 1987, lot 553

The border panel on the dexter of the coat of arms on the present lot, according to Clare Lee Corbeiller and reiterated by Jochem Kroes, *Chinese Armorial Porcelain for the Dutch Market*, Zwolle, 2007, cat. no. 132a, is of the city Cleves, Germany. The two other scenes, however, remain unidentified.

\$ 1,500-2,500

□ 130

A CHINESE EXPORT PLATE FOR THE AMERICAN MARKET, CIRCA 1810

the center painted with an eagle with its wings spread, perched on a cannon among military instruments and grasping a blue banner inscribed *E PLURIBUS UNUM* in its beak
diameter 9⅞ in.; 25.1 cm

PROVENANCE

Christie's New York, January 24, 1997, lot 220

Two other examples from this service appear to be extant. The first, illustrated in David Sanctuary Howard, *New York and the China Trade*, New York, 1984, p. 106, cat. no. C72, is currently in the collection of The Diplomatic Reception Rooms, United States Department of State, and was formerly in the collection of military engineer and superintendent of West Point, Sylvanus Thayer (1785-1872). The second, illustrated in Elinor Gordon, *Collecting Chinese Export Porcelain*, New York, 1977, pl. XX, was in the collection of the Nicols family of Salem, Massachusetts.

\$ 2,000-3,000

□ 131

A CHINESE EXPORT ARMORIAL CHARGER, CIRCA 1750

painted in the center with the arms of Dobree
diameter 12⅞ in.; 31.4 cm

PROVENANCE

Christie's New York, September 23, 1987, lot 577

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 253, M4.

\$ 800-1,200

□ 132

**A CHINESE EXPORT ARMORIAL
PLATE FOR THE DUTCH MARKET,
CIRCA 1745**

Painted in the center with the arms of
Theodorus van Reverhorst
diameter 9 in.; 22.9 cm

PROVENANCE

Collection of Rafi and Mildred Mottahedeh
Sotheby's New York, January 27, 1988, lot 437

EXHIBITED

Virginia Museum of Fine Arts, Richmond,
Virginia, *The Mottahedeh Collection, In
Celebration of "The Collector of the Year",*
January-October 1982

LITERATURE

David Howard and John Ayers, *China for the
West*, Vol. II, New York, 1978, pp. 400-401,
no. 398

\$ 700-1,000



129



130



131



132

□ 133

**A CHINESE EXPORT ARMORIAL
PLATE, CIRCA 1750**

Painted in the center with the arms of Parker
quarterly with Strong in pretence and inscribed
with motto *SUB LIBERTATE QUIETEM*
diameter 9 1/4 in.; 23.5 cm

PROVENANCE

Sotheby's New York, January 27, 1988, lot 439

For the arms see David Sanctuary Howard,
Chinese Armorial Porcelain, Vol. I, London,
1974, p. 582, R1.

\$ 700-1,000

□ 134

**A CHINESE EXPORT ARMORIAL
SOUP PLATE, CIRCA 1738**

Painted in the center with the arms of Hamilton
quartering Arran and Douglas, Duke of
Hamilton, Spencer in pretence
diameter 8 3/8 in.; 22.6 cm

PROVENANCE

Christie's New York, October 15, 1986, lot 178
Sotheby's New York, January 27, 1988, lot 414

For the arms see David Sanctuary Howard,
Chinese Armorial Porcelain, Vol. I, London,
1974, p. 394, O1.

\$ 600-900



133



134



135



136



137

□ 135

TWO CHINESE EXPORT ARMORIAL SOUP PLATES, CIRCA 1745 AND 1750

the first painted in the center with the arms of Wood impaling another; the second painted in the center with the arms of Wilson and inscribed with the motto *DUM SPERO SPIRO*
diameter 8 $\frac{7}{8}$ in.; 22.6 cm

PROVENANCE

Arms of Wood:
Christie's New York, September 23, 1987, lot 569
Arms of Wilson:
Sotheby's New York, January 27, 1988, lot 426 (part lot)

For these arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 462 and 463, both P17.

\$ 700-1,000

□ 136

A PAIR OF CHINESE EXPORT ARMORIAL PLATES, CIRCA 1750

each painted in the center with the arms of Dobree
diameter 9 in.; 22.9 cm

PROVENANCE

Christie's New York, September 23, 1987, lot 576
For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 253, M4.

\$ 1,000-1,500

□ 137

A CHINESE EXPORT ARMORIAL TEAPOT AND COVER AND A PAIR OF COFFEE CUPS AND SAUCERS, CIRCA 1750

each painted with the arms probably of Duvelaer of Zeeland and Normandy, 6 pieces
length of teapot 8 $\frac{3}{4}$ in.; 21 cm

PROVENANCE

Sotheby's New York, January 24, 1990, lot 405
For the arms, see J.-B Rietstap, *Armorial Général*, vol. I, London, p. 582.

\$ 1,500-2,500



138

□ 138

A CHINESE EXPORT ARMORIAL PORCELAIN PART TEA SERVICE, 1760-70

each painted with the arms probably of Le Grand, Seigneur de Saint-Germain, and inscribed with *LE GRAND* below the arms, comprising: a teapot and cover, a tea caddy and cover, four teacups and saucers, *12 pieces* length of teapot 8¾ in.; 22.3 cm

PROVENANCE

Sotheby's New York, January 16, 1997, lot 1454

For the arms see Pierre-Paul Dubuisson, *Armorial des Principales Maisons et Familles du Royaume*, Paris, 1757, p. 177.

\$ 2,000-3,000

□ 139

A GROUP OF CHINESE EXPORT ARMORIAL WARES, SECOND HALF 18TH CENTURY

comprising: a teapot and cover painted with the arms of Killingbeck; a small saucer with the arms of Pigot; an octagonal berry dish with the arms of Wilkinson; a saucer with the arms of Dalling; a small cream jug with gilt ciphers RW and TS; a saucer with the arms of Dalyell of the Binns; a chamfered octagonal platter with the arms of Grienson; an octagonal berry dish with the arms of Spayne, a teabowl and two saucers with the arms of New York state and initialed MAJC in the central shield, *12 pieces* length of platter 11⅜ in.; 28.9 cm

PROVENANCE

Killingbeck:

Sotheby's London, October 1964 (probably)

Sotheby's New York, January 24, 1990, lot 420

Pigot, small cream jug, Dalling, Wilkinson:

Sotheby's New York, January 27, 1988, lot 459

(part lot)

Dalyell of the Binns:



139 (PART)

Sotheby's New York, January 27, 1988, lot 431 (part lot)

New York state teabowl and saucers:

Sotheby Parke Bernet, New York, February 3, 1979, lot 969 (only 1 set of teabowl and saucer illustrated, part lot)

Christie's New York, January 24, 1997, lot 231 (part lot)

LITERATURE

Killingbeck:

Described in David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 839, and later illustrated in David Sanctuary

Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 404, where the author mentions that the present teapot was probably sold at Sotheby's London, October 27, 1964.

For the arms in this lot see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 251, E11 (Pigot); p. 600, R11 (Wilkinson); p. 683, U4 (Dalling); p. 629, S6 (Dalyell of the Binns); p. 637, S10 (Grienson); p. 568, Q8 (Spayne).

\$ 1,000-1,500



140

□ 140

A GROUP OF CHINESE EXPORT ARMORIAL TEAWARES, SECOND HALF 18TH CENTURY

comprising: a teapot and cover painted with the arms of Hansard (?) inscribed with the motto *INTEGER VITAE*; a saucer with the arms of Guthrie (?); a saucer with the arms of Englefield (?) and the center with a gilt cipher *EP* (or possibly *EF*); a coffee cup with the arms of Strong impaling Raymond; a teabowl and saucer with the arms of Forbes with motto inscribed *MON DEEST SPES*; a teabowl with the monogram *SPC* decorated *en grisaille* and gold, 8 pieces

length of teapot 8¼ in.; 21 cm

PROVENANCE

Hansard (?), Guthrie (?), Englefield (?), Strong impaling Raymond:

Sotheby's New York, January 27, 1988, lot 431 (part lot)

Forbes, SPC monogram:

Sotheby's New York, January 27, 1988, lot 459 (part lot)

LITERATURE

Hansard (?):

David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 376, P25.

For the arms in this lot see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, London, 2003, p. 376, P25 (Hansard); p. 380, P25 (Englefield); Vol. I, London, 1974, p. 518, P23 (Guthrie); p. 390, N5 (Strong impaling Raymond); p. 528, P25 (Forbes).

\$ 700-1,000



141 (PART)



141

A LARGE CHINESE EXPORT ARMORIAL PLATTER AND TWO PAIRS OF PLATES, CIRCA 1802

each painted in the center with the arms of Caulfield impaling Talbot and inscribed with the motto *DEO DUCE FERRO FOMITANTE*, 5 pieces length of platter 17¾ in.; 44.2 cm

PROVENANCE

Sotheby's New York, January 27, 1988, lot 472 (platter), 475 (pair of plates), 476 (pair of small plates)

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 738, V18.

\$ 3,000-5,000



142



143



144

□ 142

**A CHINESE BLUE AND WHITE
CHAMFERED RECTANGULAR
TUREEN, A COVER AND A STAND,
LATE 18TH / EARLY 19TH CENTURY**

the tureen painted on two sides with peonies and bamboo within a fenced garden, the cover surmounted by a buddhist lion knob, and painted in the center with landscape, the stand similarly decorated
length of tureen 13½ in.; 34.4 cm

\$ 700-1,000

□ 143

**A CHINESE EXPORT SHIPPING-
SUBJECT PUNCH BOWL FOR THE
BRITISH MARKET, CIRCA 1785**

the exterior painted on each side with a man-of-war flying the Union Jack and two Blue Ensigns above a green sea, the sides and interior with floral clusters
diameter 8⅞ in.; 22.5 cm

PROVENANCE

Sotheby Parke Bernet, New York, June 23, 1981, lot 60
Christie's New York, October 25, 1986, lot 147
Sotheby's New York, January 27, 1988, lot 280

\$ 1,000-1,500

□ 144

**A RARE CHINESE EXPORT 'ANTI-
GALLICAN SOCIETY' ARMORIAL
BOWL, CIRCA 1755**

painted on the exterior with the arms of of the Anti-Gallican Society between a lion and a double-headed eagle, inscribed with the motto *FOR OUR COUNTRY*
diameter 8⅞ in.; 20.7 cm

PROVENANCE

Sotheby's New York, January 24, 1990, lot 404

\$ 800-1,200

□ 145

A GROUP OF TWELVE ENGLISH DRINKING GLASSES, LATE 18TH CENTURY AND LATER

comprising: seven with opaque twist stems, two with engraved bowls; and five with airtwist stems, one engraved. Together with a small Continental opaque twist stem wine glass, 13 pieces height of tallest 6¾ in.; 17.2 cm

\$ 2,000-3,000

146

AN EDWARDIAN SILVER PUNCH BOWL, ATKIN BROTHERS, SHEFFIELD, 1909

chased with lobes and flowers, with a gadroon, shell and foliate rim, gilt interior marked on body near rim
66 oz 5 dwt
2065 g
diameter 14¾ in.; 36.5 cm

\$ 2,500-3,500

147

A GEORGE III SILVER CADDY SET, DANIEL SMITH & ROBERT SHARP, LONDON, 1763

one larger, with gadroon borders, shell feet and bud finials, engraved with Continental arms in rococo cartouche on the fronts, monogrammed WSD on back, in fitted wood case with silver mounts
caddies marked on bases and covers, the case marked on two feet with lion passant and maker's mark I.W in rectangle
29 oz 15 dwt excluding case
927 g
height of caddies 5¼ in.; length of case 13 in.; 13.3 cm; 33 cm

\$ 5,000-7,000



145



146



147

□ 148

ROYAL: A GEORGE III SILVER TEA CADDY, BENJAMIN SMITH, LONDON, 1804

square with bail handle and gilt interior, engraved twice on cover and on three sides with monograms AS, CA and CR presumably for Princess Augusta Sophia, Charlotte, Princess Royal and Queen Charlotte
marked on rim of box, cover with lion passant only
10 oz 10 dwt
330 g
height 3¼ in.; 8.3 cm

PROVENANCE

Sotheby's New York, January 16, 1982, lot 78

\$ 2,000-3,000



148



149

149

AN ENGLISH SILVER ROYAL PRESENTATION PHOTOGRAPH FRAME, ASPREY & CO., LONDON, 1937

engraved with M below Imperial Crown for Queen Mary
marked on base rim and each hinged tab, leather back stamped Asprey London
height 15¼ in.; 38.7 cm

PROVENANCE

Sotheby's New York, June 21, 1994, lot 10

\$ 3,000-5,000

150

AN ENGLISH AND A DUTCH SILVER ROYAL PRESENTATION PHOTOGRAPH FRAME, LONDON AND THE HAGUE, 1923 AND 1901

the first plain with applied Imperial crown enclosing a signed photograph of Queen Mary, 1921 by *Padgett & Braham Ltd.*; the second chased with foliage centered by shells with a signed portrait of Queen Wilhelmina *Ph. H. Saakes Sr. and dated 21 Juli 1902 with retailer's mark Th. Saakes*
heights 12½ and 14 in.; 32 and 35.5 cm

PROVENANCE

Sotheby's Amsterdam, June 12, 2002, lot 133 (Dutch frame)

\$ 3,000-5,000



150



151

151

A GROUP OF FOUR ENGLISH SILVER PHOTOGRAPH FRAMES, BIRMINGHAM, 1909-29

the first in Louis XVI style with reeded borders and garlands by *Joseph Gloster Ltd.*, 1909; the second with reeded and foliate borders by *John Troup & Sons*, 1916; the third with arched crest and chased with fruit swags by *Walker & Hall*, 1911; the last with blue guilloche enamel frame by *Sanders & Mackenzie*, 1929
heights from 9½ to 11½ in.; 24 to 29.2 cm

PROVENANCE

Sotheby's New York, March 19, 1988, lot 14 (second)
Sotheby's New York, March 19, 1988, lot 11 (third)
Christie's South Kensington, November 22, 2005, lot 155 (fourth)

\$ 4,000-6,000



152

□ 152

A LARGE EDWARDIAN SILVER PHOTOGRAPH FRAME, SOTHERS, ORCHARD & CO., BIRMINGHAM, 1907

chased with guilloche centered by foliate cartouches, the corners applied with whiplashes, with velvet-wrapped wood back
marked on left edge
height 17¼ in.; 43.8 cm

\$ 1,500-2,000



153

□ 153

A PAIR OF EDWARDIAN SILVER-MOUNTED PHOTOGRAPH FRAMES, BROADWAY & CO., BIRMINGHAM, 1910/11

chased with flowers and scrolling foliage
marked at lower right
height 15½ in.; 39.4 cm

\$ 2,000-3,000



154

□ 154

TWO MATCHING EDWARDIAN ART NOUVEAU SILVER PHOTOGRAPH FRAMES, HENRY CHARLES FREEMAN, LONDON AND J. AITKIN & SON, BIRMINGHAM, 1904/06

chased with butterflies at the center and roses at the corners

marked at lower left edge

height 11¾ in.; 30 cm

PROVENANCE

Christie's South Kensington, May 17, 2011, lot 155

\$ 1,500-1,800

155

TWO MATCHING EDWARDIAN ART NOUVEAU SILVER PHOTOGRAPH FRAMES, WILLIAM DAVENPORT AND SYDNEY & CO., BIRMINGHAM, 1905/07

chased with an iris and water lilies below

marked on lower edge

height 8¾ in.; 21 cm

PROVENANCE

Christie's South Kensington, December 13, 2011, lot 227

\$ 4,000-6,000



155



156

156

TWO MATCHING EDWARDIAN ART NOUVEAU SILVER PHOTOGRAPH FRAMES, WILLIAM NEALE, CHESTER, 1902/03

chased with whiplash scrolls

marked at lower edge

height 9½ in.; 24.2 cm

PROVENANCE

Christie's South Kensington, December 13, 2011, lot 218

\$ 4,000-6,000



157

157

A PAIR OF REGENCY SILVER CHAMBERSTICKS, WILLIAM STROUD, LONDON, 1813

with scroll and shell borders, the wells, nozzles, and snuffers engraved with crest and motto *Suivez Moi*, marked on bases, snuffers, and nozzles. Together with a Sheffield-plated chamberstick with gadroon borders, sliding button-to-vase candleholder, and crested thumbpiece by *Matthew Boulton Plate Co., Birmingham, circa 1800, 3 pieces*

32 oz
995 g
length 6½ in.; 16.5 cm

PROVENANCE

Christie's New York, October 17, 1996, lot 280 (Stroud pair)

\$ 3,000-5,000

□ 158

A VICTORIAN SILVER INKSTAND, HENRY WILKINSON & CO., SHEFFIELD, 1844-45

in Georgian style with Gothic pierced galleries, fitted with silver-capped glass inkwells and a miniature chamberstick and snuffer, marked throughout. Together with a George III silver teapot stand with bright-cut borders and initialed C within a wreath by *Duncan Urquhart & Naphali Hart, London, 1788, 2 pieces*

17 oz 5 dwt excluding glass
541 oz
length of inkwell 7¾ in.; 19.7 cm

\$ 1,000-1,500



158

□ 159

A SILVER TREASURY INKSTAND

with bail handles and a double-hinged cover, engraved with arms, crest, and motto *Che Sara Sara*, one side with three compartments fitted with two silver-capped glass inkwells, bearing marks for *Robert Hennell I, London, 1803*.

Together with two cigarette boxes, the smaller engraved with crest and motto by *Goldsmiths & Silversmiths Co., London, 1901*, the larger engraved with arms and motto by *Birks, Montreal, 1943, 3 pieces*

79 oz excluding glass and smaller boxes
2457 g
length 10¼ in.; 26 cm

PROVENANCE

Phillips London, May 5, 1999, lot 188 (inkstand)

\$ 1,200-1,800



159



160

□ 160

A PAIR OF GEORGE III MAHOGANY
ARMCHAIRS, MID-18TH CENTURY
AND LATER

height 40 ½ in., width 30 ½ in.;
103 cm, 77.5 cm

PROVENANCE

Sotheby's London, July 12, 1996, lot 92

\$ 2,000-3,000

□ 161

A GEORGE III STYLE MAHOGANY
PARTNER'S DESK, LATE 19TH/EARLY
20TH CENTURY

height 30 in., width 85 in., depth 42 in.;
76 cm, 216 cm, 106.7 cm

\$ 800-1,200



161



162

162

A FRENCH LOUIS XV STYLE GILT-BRONZE MOUNTED KINGWOOD AND PARQUETRY BUREAU PLAT, LATE 19TH CENTURY

the central frieze with an inlaid crowned H
height 28 in., width 56 in., depth 31 in.;
71 cm, 142.25 cm, 78.75 cm

PROVENANCE

Christie's South Kensington, June 21, 1995, lot 675

• \$ 3,000-5,000

□ 163

A GEORGE I WALNUT SIDE CHAIR, CIRCA 1725

height 40 in., width 22 in.; 101.5 cm, 56 cm

PROVENANCE

New England Gallery, Andover, Massachusetts
Sotheby's New York, October 11, 1996, lot 378

\$ 2,000-3,000



163



163 DETAIL



164

**A PAIR OF ENGLISH PETIT-POINT
NEEDLEWORK CUSHIONS, 18TH
CENTURY**

depicting Apollo riding a dolphin and Juno
riding a swan
19 x 22 in. each; 48 x 56 cm

PROVENANCE

Christie's London, April 17, 1997, lot 56

\$ 3,000-5,000

165

**AN IRISH GEORGE II MAHOGANY
GAMES TABLE, MID-18TH CENTURY**

height 29 in., width 32 1/2 in., depth 22 in.; 74
cm, 83 cm, 56 cm

PROVENANCE

Christie's New York, October 12, 1996, lot 46

A similar games table formerly with Stair & Co.,
New York, is illustrated in the Knight of Glin and
James Peill, *Irish Furniture*, London 2007, p.238
fig.139.

\$ 5,000-7,000



164



165

□ 166

**TWO ENGLISH GROS AND PETIT
POINT NEEDLEWORK CUSHIONS,
18TH CENTURY**

depicting Juno driven by Jupiter in his chariot
and St George and the dragon
17 in. square; 43 cm

PROVENANCE

Christie's London, April 17, 1997, lots 51, 53

\$ 2,000-3,000



166

167

**A NEAR PAIR OF GEORGE II
NEEDLEPOINT-UPHOLSTERED
MAHOGANY STOOLS, CIRCA 1740**

height 18 in., width 23 in., depth 19 in.;
46 cm, 58.5 cm, 48.5 cm

PROVENANCE

Sotheby's New York, April 11, 1997, lot 746
(\$32,300)

\$ 12,000-18,000



167

168



□ 168

AN AUSTRIAN GEM-SET PARCEL-GILT SILVER AND IVORY-MOUNTED ROCK CRYSTAL CROSS, HERMANN RATZERSDORFER, VIENNA, CIRCA 1880

shaped oval base raised on ivory balusters, gilt stepped base with rock crystal pedestal and cross with silver Corpus Christi, set with pearls and rubies
marked throughout
height 6½ in.; 16.5 cm

PROVENANCE

Christie's London, June 13, 2001, lot 196

• \$ 2,000-3,000



169

□ 169

A RUSSIAN SILVER PHOTOGRAPH FRAME, SAZIKOV, ST. PETERSBURG, CIRCA 1890

chased with strapwork
height 10½ in.; 26.7 cm

PROVENANCE

Sotheby's New York, December 15, 1999, lot 301

\$ 2,000-3,000



170

□ 170

TWO SILVER-MOUNTED FRAMES IN NEOCLASSICAL STYLE

the first with silver mounts on nephrite panel, the second with silver-gilt mounts on *verre églomisé* tigers-eye surround
both with pseudo-Russian marks
heights 5½, 5¾ in.; 14, 14.5 cm

\$ 1,000-2,000

171

**A RUSSIAN SILVER-MOUNTED
AND GEM-SET KARELIAN BIRCH
NOTEPAD, FABERGÉ, MOSCOW,
1908-17**

in Old Russian style, the hinged top panel with
cabochon amethysts and monogram *SR*, the
hinge fitted with a pencil holder, silver-framed
wood base
marked at base of top panel and on underpanel
Faberge in Cyrillic with Imperial warrant,
scratched inventory number 19117
length 7¾ in.; 19.7 cm

PROVENANCE

The Collection of Mr. and Mrs. Frank Sinatra,
Christie's New York, December 1, 1995, lot 37

\$ 4,000-6,000



171

172

**A RUSSIAN SILVER AND ENAMEL-
MOUNTED PHOTOGRAPH ALBUM,
KHLEBNIKOV, MOSCOW, CIRCA 1895**

green velvet applied with pierced strapwork
with engraved arms and dates 1889 and 1895,
centered with enamel Cyrillic monogram
"MPYa," and inscriptions *To Mikhail Pavlovich*
Yakovlev from his Comrades and Coworkers, on
four bun feet, the inside pages empty
length 16 in.; 40.6 cm

PROVENANCE

Sotheby's New York, April 17, 2012, lot 250

\$ 5,000-7,000



172



173

173

A RUSSIAN TWO-COLOR GOLD AND GUILLOCHÉ ENAMEL SMALL FRAME, FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST. PETERSBURG, CIRCA 1890

in Louis XVI style, on two bun feet, pale blue enamel over waved engine-turned ground, applied with ribbon-tied laurel swag, the back with scroll strut topped by hanging ring struck with workmaster's initials, Fabergé in Cyrillic, 56 standard, and with scratched inventory number 52711
height 2 $\frac{5}{8}$ in.; 6.6 cm

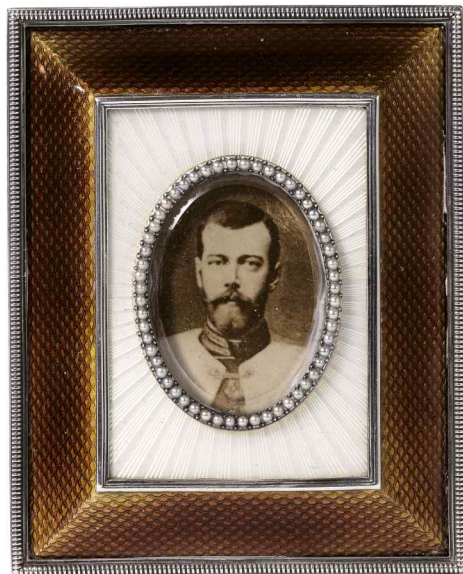
PROVENANCE

The Kazan Collection, Christies New York, April 15, 1997, lot 53

LITERATURE

M.Y. Ghosn, *Objets de Vertu par Fabergé*, Paris, 1996, no. 40

\$ 25,000-30,000



174

174

A RUSSIAN SILVER, GUILLOCHÉ ENAMEL AND SEED PEARL SMALL FRAME, FABERGÉ, WORKMASTER JOHAN VIKTOR AARNE, ST. PETERSBURG, CIRCA 1895

the oval aperture with seed-pearl border within white sunburst guilloché ground, surrounded by tobacco-colored enamel over waved engine-turned ground, reeded edge, the back with scroll strut marked on rim and strut, scratched inventory number 1153
height 2 $\frac{3}{4}$ in.; 7 cm

PROVENANCE

The Kazan Collection, Christie's New York, April 15, 1997, lot 52

LITERATURE

A. von Solodkoff, *Fabergé*, London, 1988, illus. p. 92
M.Y. Ghosn, *Objets de Vertu par Fabergé*, Paris, 1996, no. 35

\$ 12,000-15,000



175

175

A RUSSIAN VARICOLOR GOLD AND GUILLOCHÉ ENAMEL SMALL FRAME, FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST. PETERSBURG, CIRCA 1890

with incurved corners and toupie feet, enameled royal blue over waved engine-turned ground, surmounted by varicolored gold flowers, the back with scroll strut struck with workmaster's initials, "Faberge" in Cyrillic, 55 standard, and with scratched inventory number 45950
height 2 $\frac{3}{8}$ in.; 7 cm

PROVENANCE

The Kazan Collection, Christie's New York, April 15, 1997, lot 50

LITERATURE

M.Y. Ghosn, *Objets de Vertu par Fabergé*, Paris, 1996, no. 41

\$ 18,000-20,000



173

174

175

**A RUSSIAN TWO-COLOR GOLD
MOUNTED NEPHRITE FRAME,
FABERGÉ, WORKMASTER MICHAEL
PERCHIN, ST. PETERSBURG,
CIRCA 1890**

the translucent nephrite panel within border of laurel, tied at the centers and with rosettes at corners, topped by a ribbon bow, beaded central oval framing a miniature of a young woman *signed Th Meyendorff*, the back with scrolled strut, in fitted wood case stamped in Russian *Fabergé St. Petersburg Moscow struck with workmaster's initials, Fabergé in Cyrillic, 56 standard, with scratched inventory number 44966 on base rim and on ribbon bow* height 3³/₁₆ in.; 8 cm



176

PROVENANCE

The Kazan Collection, Christie's New York, April 15, 1997, lot 84

LITERATURE

John Booth, *The Art of Fabergé*, New York, 1990, p. 170

M.Y. Ghosn, *Objets de Vertu par Fabergé*, Paris, 1996, no. 45

\$ 12,000-15,000

□ 177

**A RUSSIAN SILVER AND GUILLOCHÉ
ENAMEL FRAME, ST. PETERSBURG,
1908-17**

enameled in translucent bright blue, painted in one corner with garland of daisies, matching floral border topped by a ribbon bow, wood back, strut support fashioned as a Cyrillic "A" below suspension ring *struck with maker's mark Eduard in Cyrillic and workmaster VA* height 5¹/₈ in.; 13 cm

PROVENANCE

Sotheby's London, December 19, 1996, lot 356

\$ 2,000-3,000



177

A RUSSIAN PARCEL-GILT SILVER
AND ENAMEL LARGE IMPERIAL
PRESENTATION PHOTOGRAPH
FRAME, FABERGÉ, ST. PETERSBURG,
WORKMASTER HJALMAR
ARMFELDT, ASSAYMASTER A.
RICHTER, 1899-1908

the surface with pink guilloché enamel between
bands of laurel and leaf tips, laurel swags
pendant from a ribbon bow above a gilt Imperial
crown, fluted baluster feet, wooden back, with
original photograph, signed and dated 1908, of
Nicholas II by the Boissonnas et Egger Studio,
St. Petersburg
*marked on base and with scratched inventory
number 13841*

height 13 $\frac{1}{8}$ in, width 9 $\frac{5}{8}$ in.; 33.2 cm, 24.5 cm

PROVENANCE

Christie's New York, March 23, 1983, lot 417

\$ 40,000-50,000





179

179

TWO MATCHING EDWARDIAN ART NOUVEAU SMALL SILVER PHOTOGRAPH FRAMES, JAMES DEAKIN & SONS, CHESTER AND HENRY WILLIAMSON LTD., BIRMINGHAM, 1905/07

chased with a nymph below daisies
marked on base rims
 height 5³/₈ in.; 13.6 cm

PROVENANCE

Christie's South Kensington, April 5, 2011, lot 251

\$ 2,500-3,500

180

TWO MATCHING EDWARDIAN SILVER PHOTOGRAPH FRAMES, BIRMINGHAM, 1916/17

chased with a couple before a watermill and the saying "More water glideth by the mill than wots the miller of" within a ribbon
one marked lower left, the other lower right
 height 8¹/₂ in.; 21.5 cm

\$ 3,000-5,000



180



181

181

TWO MATCHING EDWARDIAN SILVER PHOTOGRAPH FRAMES, CHARLES S. GREEN, BIRMINGHAM, 1906/08

chased with a female goatherd seated under a tree
marked at lower left edge
 height 7¹/₂ in.; 19 cm

PROVENANCE

Christie's South Kensington, November 29, 2011, lot 537

\$ 3,000-5,000

182

**TWO MATCHING EDWARDIAN
SILVER ART NOUVEAU
PHOTOGRAPH FRAMES, HENRY
MATTHEWS, BIRMINGHAM/
CHESTER, 1905**

chased with a draped figure feeding birds
marked at lower left edge
height 8 $\frac{3}{8}$ in.; 22 cm

PROVENANCE

Christie's South Kensington, October 26, 2010,
lot 565

\$ 3,000-5,000

183

**A PAIR OF EDWARDIAN SILVER
PHOTOGRAPH FRAMES, J. AITKIN &
SON, BIRMINGHAM, 1909**

chased with a group of winged fairies
marked lower left
height 9 in.; 22.8 cm

PROVENANCE

Christie's South Kensington, December 13,
2011, lot 254

\$ 4,000-6,000



182



183



184



185

184

AN AMERICAN SILVER LARGE PHOTOGRAPH FRAME, TIFFANY & CO., NEW YORK, CIRCA 1908

etched with geraniums and foliage
marked on back and numbered 17261-2654
 height 14 in.; 35.7 cm

PROVENANCE

Sotheby's New York, February 17, 1999, lot 53A

\$ 2,500-3,500

□ 185

A CHINESE EXPORT SILVER PHOTOGRAPH FRAME, WANG HING, HONG KONG, CIRCA 1900

chased with irises on a matted ground, with a faux-bamboo strut
marked on back
 7 oz 15 dwt
 242.5 g
 height 10⁵/₈ in.; 27 cm

\$ 800-1,200

186

A PAIR OF CHINESE-STYLE BLACK LACQUER AND PARCEL-GILT LOW TABLES, 20TH CENTURY

each rectangular panel with a raised gilt-lacquer mountainous landscape over a black lacquer ground, all raised on a modern black lacquer stand

height 14¹/₂ in., width 53 in., depth 21¹/₄ in.;
 36.8 cm, 134.6 cm, 54 cm

PROVENANCE

Sotheby's New York, January 25, 1997,
 lot 245A

\$ 3,000-5,000



186





187

187

AN EGYPTIAN POLYCHROME AND GILT CARTONNAGE MUMMY MASK, LATE PTOLEMAIC / EARLY ROMAN PERIOD, CIRCA 50 B.C.-50 A.D.

wearing a broad foliate collar detailed in relief, and tripartite wig decorated in front with a checkerboard design, the idealized face with full outlined lips and large eyes, the long extended eyebrows and cosmetic lines painted in the same Egyptian blue pigment as the wig
height 16 in.; 40.6 cm

PROVENANCE

Royal-Athena Galleries, New York
Connecticut private collection, acquired from the above on January 16th, 1976
Royal-Athena Galleries, New York, inv. No. SR 8601C
Florida private collection, acquired from the above circa 1989
Royal-Athena Galleries, New York, inv. no. LL 9201.C
New York private collection, acquired from the above on December 29th, 1992
Sotheby's, New York, June 4th, 2014, no. 48

LITERATURE

Royal-Athena Galleries, *The Age of Cleopatra: The Art of Late Dynastic and Graeco-Roman Egypt*, New York, 1988, no. 28, illus.

For comparable examples see Guenther Grimm, *Die Roemischen Mummenmasken aus Aegypten*, Wiesbaden, 1974, pl. 2.

\$ 35,000-55,000



DINING ROOM



**A VICTORIAN MAHOGANY THREE-PEDESTAL
DINING TABLE, CIRCA 1859**

with two D-shaped end sections carved with the Egremont coat of arms and now with a leaf permanently attached; the brass caps stamped *Cope's Patent*; one extra leaf
height 28 in., width 69 in., total extended length 17 ft.;
71 cm, 175 cm, 518 cm

PROVENANCE

Supplied to George Wyndham (1787-1869), probably on his creation as 1st Baron Leconfield in 1859, Petworth House, West Sussex

Charles William Dyson Perrins (1864-1958), Davenham, Malvern, Worcestershire

Christie's London, July 4, 1991, lot 151 (£48,000)

Christie's London, November 13, 1997, lot 170 (£160,000)

\$ 25,000-35,000



One of England's greatest stately homes, Petworth House was constructed for the Percy family in the late 17th century. In 1750 the estate passed to George Wyndham, 3rd Earl of Egremont (1751-1837), a notable art collector and friend and patron of J.M.W. Turner. The 3rd Earl died with no surviving legitimate heir, and the house passed to his natural son Col. George Wyndham, whom Queen Victoria created Baron Leconfield in 1859. The table may have been commissioned at this time to commemorate his elevation.

The table was later owned by Charles William Dyson Perrins, heir to the Lea & Perrins Worcestershire sauce fortune and also owner of the Worcester Porcelain Factory. On his death in 1958 the table was gifted to the factory and used from 1967 at the company's offices at 30 Curzon Street, London W1.



Petworth House, West Sussex



189

**A SET OF EIGHTEEN CHIPPENDALE
REVIVAL CARVED MAHOGANY
DINING CHAIRS, MID-19TH
CENTURY**

height 36 ½ in.; width 24 in.; 93 cm, 61 cm

PROVENANCE

Sotheby's London, July 10, 1998, lot 81
(£100,500)

\$ 12,000-18,000



Mr. Scott's shih tzu Tippy on a chair
from lot 189



189

190

A PAIR OF DIRECTOIRE STYLE GILT-BRONZE-MOUNTED GUÉRIDONS, 20TH CENTURY

with pink and yellow breccia marble tops
height 28 ½ in., diameter 12 ¾ in.;
72.4 cm; 32.4 cm

PROVENANCE

Christies South Kensington, November 25,
1998, lot 403

\$ 3,000-5,000



190

191

A PAIR OF DIRECTOIRE STYLE GILT AND PATINATED BRONZE GUÉRIDONS WITH BRECCIA MARBLE TOPS, 20TH CENTURY

height 28 ½ in, diameter 12 ¾ in.;
72.5 cm, 32.5 cm

PROVENANCE

Christie's South Kensington, February 4, 1998,
lot 325

\$ 3,000-5,000



191

□ 192

A SAMARKAND SAPH, EAST TURKESTAN, CIRCA 1900

approx. 11 ft. 2 in. x 3 ft. 8 in.; 340 cm x 112 cm

PROVENANCE

Christie's London, October 17, 1996, lot 433

\$ 500-700



192



193

193

A SET OF FOUR WILLIAM IV SILVER SALTS, PAUL STORR, LONDON, 1835

in Dutch style, with foliate and flower rims and handles, engraved with tree crest and motto *Sacra Quercus*, gilt interiors, *marked on bases*. Together with four English silver casters with corded borders by *M.D. Yates & Sons, Birmingham, 1978* and a sugar caster by *Haseler Brothers, London, 1912*, 9 pieces

32 oz 5 dwt
1007.6 g
length 5¼ in.; 13.3 cm

PROVENANCE

Christie's New York, October 17, 1996, lot 279 (salts)

The crest is that of Holyoake.

\$ 10,000-15,000

□ 194

A PAIR OF VICTORIAN SILVER CORINTHIAN COLUMN CANDLESTICKS, HENRY WILKINSON & CO., LONDON, 1891

on square bases with gadroon borders and leaves at the angles, *weighted bases marked on base rims and nozzles*, one nozzle by *Jacob Berman, London, 1881*
height 11¼ in.; 28.5 cm

\$ 2,000-3,000

195

A GEORGE III SILVER NINE-BASKET EPERGNE, EMICK ROMER, LONDON, 1772

the frame rising from openwork feet and with central pineapple finial, corkscrew arms supporting four dishes below pierced oval baskets, matching central basket *marked throughout*

137 oz 10 dwt
4279.4 g
length 27½ in.; 70 cm

\$ 12,000-15,000



194





196

196

TWO GEORGE III SILVER MEAT DISHES, PAUL STORR, LONDON, 1810

in two sizes, with gadroon, shell and foliate rims, each crested twice
marked on bases and numbered 533
 135 oz
 4198.5 g
 lengths 15³/₈ and 19¹/₂ in.; 39 and 49.5 cm

\$ 5,000-7,000



197

□ 197

A GEORGE IV SILVER TWO-HANDLED TRAY, JOHN HOULE, LONDON, 1823

gadroon rim with shell and foliage at the angles, the center engraved with arms, two crests, and motto
marked on base
 76 oz 5 dwt
 2376 g
 length over handles 22³/₈ in.; 57.5 cm

\$ 1,000-2,000



198

198

A PAIR OF WILLIAM IV SILVER ENTRÉE DISHES AND COVERS, MAKER'S MARK ES, LONDON, 1834

with gadroon borders, foliate and shell slip-lock handles, the covers engraved on both sides with arms
marked on covers, bases, and finials
 105 oz 15 dwt
 3290.4 g
 length 12¹/₄ in.; 31 cm

\$ 3,000-5,000



199

199

**A SET OF TWELVE GEORGE III
DINNER PLATES, PAUL STORR,
LONDON, 1804**

with fluted and gadroon borders with shells at the angles, engraved with arms under an earl's coronet with the motto *Sic Donec* marked on backs of rims, bases numbered and with scratch weights: No. 1 / 21=14; No. 9 / 22=8; No. 10 / 21=14; No. 19 / 22=4; No. 28 / 22=16; No. 32 / 22=4; No. 39 / 22=6; No. 47 / 22=15; No. 58 / 21=19; No. 62 / 23=1; No. 68 / 21=18; No. 69 / 22=5
265 oz 15 dwt
8266 g
diameter 10¼ in.; 26 cm

PROVENANCE

Christie's New York, April 19, 1990, lot 213

The arms are those of Grey, for John William Egerton, 7th Earl of Bridgewater, 1753-1823, Colonel of the 14th Light Dragoons in the Peninsula, General in 1812, M.P. for Morpeth 1777-80 and Brackley 1780-1803, Fellow of the Royal Society in 1808 and of Society of Antiquaries 1808.

\$ 20,000-30,000



200

200

**A SET OF FOUR GEORGE II SILVER
CANDLESTICKS, ATTRIBUTED TO
PAUL DE LAMERIE, CIRCA 1740,
HEIGHTENED AND MARKED BY
HENRY HAYENS, LONDON, 1751**

the bases chased with flower sprays and pricked with scales, the sconces chased with shells and lion masks below detachable crested nozzles with floral rims

marked on bases, nozzles apparently unmarked, bases numbered and with scratch weights No. 1 / 25=12; No. 2 / 25=19 1/2; No. 3 / 25=16; No. 4 / 26=14

104 oz 5 dwt
3247 g
height 10 1/4 in.; 26 cm

PROVENANCE

Christie's New York, October 17, 1996, lot 332

These interesting candlesticks are hallmarked 1751-2, the date of Lamerie's death and the sale of his stock, molds and tools. It is possible that Hayens acquired directly or indirectly molds or indeed actual candlesticks. The quality and finish is consistent with Lamerie's work of

about 1740. Hayens has added a section below the sconce to raise the height in accordance with changing fashion, but the workmanship of the rest is fully that of Lamerie's workshop. For a similar set by Lamerie, 1740, see the exhibition catalog, *Paul de Lamerie at the Sign of the Golden Ball*, Goldsmiths' Hall, 1990, cat. no. 88, p. 134-5.

\$ 20,000-25,000

□ 201

**A PAIR OF GEORGE III SILVER
CANDLESTICKS, EBENEZER COKER,
LONDON, 1763**

the bases with leaves at angles, repeated on the shoulders and detachable nozzles
marked on bases and sconces

34 oz 10 dwt
1076 g
height 10 in.; 25.4 cm

PROVENANCE

Christie's New York, October 17, 1996, lot 312

\$ 2,000-3,000



201

**A GEORGE III SILVER NINE-BASKET
EPERGNE, ERIC ROMER, LONDON,
1776**

pierced with pales, with running laurel borders.
the stand with roundels of classical urns linked
by berried laurel swags
marked throughout
100 oz 10 dwt

3129 g
length 29½ in.; 75 cm

PROVENANCE

Christie's New York, October 17, 1996, lot 299

\$ 25,000-30,000

**A GEORGE III INLAID MAHOGANY
BREAKFRONT BOOKCASE, LATE
18TH CENTURY**

with satinwood stringing
height 7 ft. 7 in., width 7 ft. 5½ in., depth 14 in.;
233.7 cm, 227.3 cm, 35.5 cm

\$ 5,000-8,000





204



□ 204

**TWO GEORGE II SILVER WAITERS,
JOHN TUIE AND JOSEPH SANDERS,
LONDON, 1730 AND 1734**

both shaped square on four feet, one engraved
with Continental arms in baroque cartouche
marked on bases

17 oz 10 dwt

547 g

lengths 5¾ and 6½ in.; 14.6 and 16.5 cm

PROVENANCE

Sotheby's Christie's New York, December 16,
1997, lot 138 (one)

Sotheby's London, April 17, 1997, lot 190 (the
other)

\$ 1,500-2,500



205



205

**A GEORGE III SILVER SALVER AND
A VICTORIAN SILVER SALVER,
RICHARD RUGG II AND HUNT &
ROSKELL, LONDON, 1776 AND 1888**

both with beaded borders, the first on ball feet
and engraved with Continental arms and crest,
the second larger and engraved with arms, two
crests and motto

*marked on bases, the second stamped HUNT &
ROSKELL / LATE STORR & MORTIMER / 9653*

42 oz 5 dwt

1319 g

diameters 8⅞ and 12⅝ in.; 20.7 and 32 cm

\$ 3,000-5,000



206



206

**A PAIR OF GEORGE III SILVER
SALVERS, DIGBY SCOTT & BENJAMIN
SMITH, LONDON, 1806**

with ribbon-bound reeded rims with grapevine
at angles, matching panel feet, centers
engraved with arms in foliate cartouche
marked on bases

44 oz 5 dwt

1381 g

diameter 9¼ in.; 23.5 cm

PROVENANCE

Sotheby's New York, April 16, 1997, lot 183

\$ 5,000-7,000



207

207

**A PAIR OF GEORGE III SILVER
ENTRÉE DISHES AND COVERS, PAUL
STORR, LONDON, 1805**

with gadroon borders, lion-mask handles rising
from beaded ovals, and covers engraved with
arms

marked on bases, covers, and finials

139 oz 10 dwt

4341.5 g

length 11¾ in.; 29.8 cm

PROVENANCE

Christie's New York, October 17, 1996, lot 269

\$ 10,000-15,000

208

**A GEORGE III SILVER KNIFE TRAY,
WILLIAM FRISBEE, LONDON, 1802**

elongated oval with gadroon rim, engraved
with Wyvern crest in the garter under an earl's
coronet, *marked on body below rim*. Together
with a Victorian silver covered cheese dish
with beaded borders and urn finial, cover with
monogram *RJC* and arms, *by Rupert Favell,*
London, 1886, 2 pieces

52 oz 10 dwt

1636 g

length 15⅞ in.; 39.7 cm

PROVENANCE

Sotheby's New York, June 14, 1982, lot 435
(cheese dish)

\$ 3,000-5,000



208



209

209

ROYAL: A CONTINENTAL SET OF FIFTEEN SILVER MENU CARD HOLDERS, LATE 19TH CENTURY

comprising three larger and twelve smaller, topped by a crown
two larger and four smaller marked on backs *Daponte in Greek and 800*, the others apparently unmarked
18 oz
560 g
heights 4¼ and 5½ in.; 10.8 and 14 cm

PROVENANCE

Christie's London, January 25, 2007, lot 574

\$ 8,000-10,000



210

□ 210

A PAIR OF FRENCH SILVER GLASS-COOLERS, CIRCA 1910

in Louis XV style, with fruiting branch-form handles and engraved with arms
marked throughout, the bases bearing pseudo-French 18th century marks
28 oz 10 dwt
889.5 g
length over handles 5¾ in.; 13.5 cm

\$ 1,000-1,500

□ 211

TWO GEORGE II SILVER BASTING SPOONS, JEREMIAH KING, LONDON, 1728

one engraved with shell crest, the other with mirror cypher *EB*
marked on backs of handles
12 oz 5 dwt
385.6 g
length of longer 13¾ in.; 35 cm

PROVENANCE

Sotheby's New York, April 14, 1999, lot 146

\$ 1,000-1,500



211

212

A PAIR OF REGENCY SILVER THREE-LIGHT CANDELABRA, SAMUEL ROBERTS, GEORGE CADMAN & CO., SHEFFIELD, 1814

in Rococo revival style, detachable tops with scrolling leafy branches and pomegranate finials, weighted bases
marked on bases and tops
154 oz
4789 g
height 17 in.; 43.2 cm

PROVENANCE

Sotheby's London, November 7, 1996, lot 107

\$ 4,000-6,000

A GEORGE II SILVER WARWICK
CRUET SET, WILLIAM BEILBY,
NEWCASTLE, 1743

on shell feet and mounted with a cartouche
marked on base of frame and base of casters
55 oz excluding glass
1710.5 g
height 9½ in.; 24 cm

PROVENANCE

Christie's New York, October 17, 1996, lot 194

\$ 5,000-7,000



214

□ 214

A PAIR OF GEORGE III SILVER WINE COASTERS, THOMAS NASH, LONDON, 1771

with pierced sides and plain wood bases, crested
marked on side near crest
 diameter 5 in.; 12.7 cm

\$ 2,000-3,000

215

A PAIR OF VICTORIAN SILVER LARGE WINE COASTERS, JOSEPH ANGELL I & JOSEPH ANGELL II, LONDON, 1844

sides pierced with scrolls and foliage, base plates engraved to match, with wood bases
marked on base rims and base plates
 diameter 5¾ in.; 14.6 cm

\$ 3,000-5,000



215

216

A SET OF FOUR REGENCY SILVER WINE COASTERS, JOHN & THOMAS SETTLE, SHEFFIELD, 1815

with gadroon and shell rims, the wood bases set with a silver disc. Together with a pair of Sheffield-plated coasters monogrammed *LEC*, 6 pieces
marked on base rims
 diameter 6¼ in.; 15.9 cm

PROVENANCE

Sotheby's London, March 6, 1997, lot 134

\$ 4,000-6,000



216



217

217

A PAIR OF SHEFFIELD PLATED WINE COOLERS, J. WATSON & SON, SHEFFIELD, CIRCA 1830

in Rococo revival style, engraved on each side with contemporary arms
one marked on the base with palm of hand, the other apparently unmarked
 height 10⁵/₈ in.; 27 cm

PROVENANCE

Christie's South Kensington, June 16, 2005, lot 745

\$ 2,500-3,500

□ 218

A SET OF TEN ENGLISH SILVER BEAKERS, S.J. PHILLIPS, LONDON, 1958

in the 18th-century Swedish style
marked on bodies below rims

48 oz

1493 g

height 4³/₈ in.; 11 cm

PROVENANCE

Sotheby's New York, December 11, 1985, lot 230

\$ 2,000-3,000



218

□ 219

AN EDWARDIAN SILVER GALLERIED TWO-HANDLED TRAY, C.F. HANCOCK & CO., LONDON, 1908

shaped oval, the openwork border pierced with scrolling flowers

marked on base and rim, base also stamped LAKE & SON SILVERSMITHS EXETER

137 oz

4261 g

length over handles 26¹/₄ in.; 66.7 cm

\$ 1,000-1,500



219



220

220

AN ASSEMBLED WILLIAM IV SILVER FIDDLE PATTERN FLATWARE SERVICE, MOST MARY CHAWNER, LONDON, 1837

engraved with motto *COM VICORN*, the knives unengraved, comprising:

- 60 table forks
- 59 dessert forks
- 60 table spoons
- 59 dessert spoons
- 50 teaspoons, *date of 6: 1833, date of 13: 1834, date of 32: 1837*
- 12 coffee spoons with gilt bowls, 7 by *George Adams, 1845*
- 10 basting spoons
- 7 sauce ladles, 2 by *Benjamin Davis, 1835, 2 William Esterbrook, 1825, 3 Richard Parr, 1823*
- 4 soup ladles
- 4 pairs of sugar tongs
- 60 table knives with stainless blades, by *C.J. Vander, 1997*
- 59 lunch knives with stainless blades, by *C.J. Vander, 1997*
- 445 pieces, in a large fitted wood case
- 703 oz weighable
- 21863 g

PROVENANCE

Christie's New York, April 16, 1999, lot 268

\$ 40,000-50,000

221

A REGENCY STYLE EBONIZED GILTWOOD CONVEX MIRROR

diameter 32 in., depth 4 1/2 in.; 81 cm, 11.5 cm

PROVENANCE

Mark Hampton, New York, August 28, 1996

\$ 3,000-5,000

□ 222

A PAIR OF CHINESE EXPORT ARMORIAL CHAMFERED RECTANGULAR SALT CELLARS, CIRCA 1750

each painted in the well with the arms of Bull and inscribed with the motto *PERICULO ET LABORE* above
length 3 1/8 in.; 7.9 cm

PROVENANCE

The Century House, St. James's, London
Sotheby's New York, January 16, 1997, lot 1457

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 446, P16.

\$ 1,000-1,500



222









THE OKEOVER SERVICE

Elaborately decorated, the Leake Okeover service is considered one of the greatest examples of Chinese export armorial services produced. The opulent service was made for Leake Okeover (1702-65), who married his wife Mary Nichol about 1730, but who died without heirs. His estate was passed on to his cousin, whose descendant, Sir Ian Walker-Okeover, Bt. sold around a hundred pieces of the service in March 1975; most of the following lots are from the above mentioned group.

The original painted design for the arms is the only recorded example for a complete armorial service known to survive, and still remains with the family. Illustrated in David S. Howard, *A Tale of Three Cities: Canton, Shanghai and Hong Kong*, London, 1997, p. 57, cat nos. 53 (original pattern) and 54 (an example from the service), the author discusses the method by which designs for armorial porcelain were conveyed to the painters and potters in China. While it was usual that seal fobs, drawings and bookplates were sent as design instructions, in the instance of the Okeover service, the design of the whole plate was included with meticulous attention to detail. This beautifully rendered service stands as the testament to the artistic abilities of both the East and the West, and as Howard, *ibid*, p. 57, concludes, 'there is no more faultless service of porcelain from China for the Western market'.

223

A PAIR OF CHINESE EXPORT ARMORIAL CHARGERS, CIRCA 1743

lavishly painted in the center with the arms of Okeover quartering Byrmingham (probably) and Leake and impaling Nichol, flanked and supported by a pair of hippocampi and pennants, the rim elaborately decorated with four rococo cartouches, either inscribed with the LMO monogram or painted with a dragon crest above a crown
diameter 12½ in.; 31.7 cm

PROVENANCE

Collection of Colonel Sir Ian Walker-Okeover, Bt., D.S.O.
Christie's London, March 3, 1975, lot 170
Sotheby's New York, January 30, 1986, lots 299 and 300

\$ 10,000-15,000

224

A CHINESE EXPORT ARMORIAL CHARGER, CIRCA 1743

en suite with the preceding lot, painted with the arms of Okeover
diameter 12½ in.; 31.7 cm

PROVENANCE

Collection of Colonel Sir Ian Walker-Okeover, Bt., D.S.O.
Christie's London, March 3, 1975, lot 170 (one of a pair)
Sotheby's New York, January 27, 1988, lot 416

\$ 7,000-10,000

225

A PAIR OF CHINESE EXPORT ARMORIAL SMALL CHARGERS, CIRCA 1743

en suite with the preceding lot, painted with the arms of Okeover
diameter 11 in.; 27.9 cm

\$ 8,000-12,000

226

A CHINESE EXPORT ARMORIAL LARGE CHARGER, CIRCA 1743

en suite with the preceding lot, painted with the arms of Okeover.
diameter 16½ in.; 41.9 cm

PROVENANCE

Collection of Colonel Sir Ian Walker-Okeover, Bt., D.S.O.
Christie's London, March 3, 1975, lot 166
Sotheby's New York, January 27, 1988, lot 415

\$ 7,000-10,000

227

A CHINESE EXPORT ARMORIAL PLATE, CIRCA 1743

en suite with the preceding lot, painted with the arms of Okeover
diameter 9 in.; 22.9 cm

PROVENANCE

Collection of Colonel Sir Ian Walker-Okeover, Bt., D.S.O.
Christie's London, March 3, 1975, lot 184 (one of 38 pieces)
Sotheby's New York, January 27, 1988, lot 418

\$ 4,000-6,000

228

A CHINESE EXPORT ARMORIAL PLATE, CIRCA 1743

en suite with the preceding lot, painted with the arms of Okeover
diameter 9 in.; 22.9 cm

PROVENANCE

Collection of Colonel Sir Ian Walker-Okeover, Bt., D.S.O.
Christie's London, March 3, 1975, lot 184 (one of 38 pieces)
Sotheby's New York, January 30, 1986, lot 307

\$ 4,000-6,000

229

A CHINESE EXPORT ARMORIAL PLATE, CIRCA 1743

en suite with the preceding lot, painted with the arms of Okeover
diameter 9 in.; 22.9 cm

PROVENANCE

Collection of Colonel Sir Ian Walker-Okeover, Bt., D.S.O.
Christie's London, March 3, 1975, lot 184 (one of 38 pieces)
Sotheby's New York, January 30, 1986, lot 305

\$ 4,000-6,000

230

THREE CHINESE EXPORT ARMORIAL PLATES, CIRCA 1743

en suite with the preceding lot, painted with the arms of Okeover
diameter 9 in.; 22.9 cm

PROVENANCE

Collection of Colonel Sir Ian Walker-Okeover, Bt., D.S.O.
Christie's London, March 3, 1975, lot 184 (three of 38 pieces)
Sotheby's New York, January 30, 1986, lots 302, 303 and 304

\$ 10,000-15,000



224

231

A PAIR OF CHINESE EXPORT ARMORIAL PLATES, CIRCA 1743

en suite with the preceding lot, painted with the arms of Okeover
diameter 9 in.; 22.9 cm

PROVENANCE

Collection of Colonel Sir Ian Walker-Okeover, Bt., D.S.O.
Christie's London, March 3, 1975, lot 184 (two pf 38 pieces)
Sotheby's New York, January 24, 1990, lot 387 (one)
Sotheby's New York, January 27, 1988, lot 419 (the other)

\$ 6,000-8,000

232

TWO CHINESE EXPORT ARMORIAL PLATES, CIRCA 1743

comprising: one soup plate and one plate, *en suite* with the preceding lot, painted with the arms of Okeover
diameter 9 in.; 22.9 cm

PROVENANCE

Soup plate:
Collection of Colonel Sir Ian Walker-Okeover, Bt., D.S.O.
Christie's London, March 3, 1975, lot 174 (one of a pair)
Sotheby's New York, January 27, 1988, lot 417
Plate:
Collection of Colonel Sir Ian Walker-Okeover, Bt., D.S.O.
Christie's London, March 3, 1975, lot 184 (one of 38 pieces)
Sotheby's New York, January 30, 1986, lot 309

\$ 3,000-5,000



233

233

**A QUEEN ANNE SILVER SALVER ON FOOT,
JOHN ECKFOURD, LONDON, 1702**

engraved with arms in baroque cartouche
marked on surface near rim and foot

17 oz

529 g

diameter 9 3/4 in.; 24.8 cm

\$ 3,000-5,000



234

234

**A LARGE GEORGE II SILVER COFFEE POT,
JOHN SWIFT, LONDON, 1756**

engraved on one side with arms and a squirrel crest, base
with block initials *E*DC*

*marked on body, base and cover, base with scratch weight
36=14*

38 oz 5 dwt gross

1194 g

height 11 1/2 in.; 29.2 cm

PROVENANCE

Sotheby's New York, June 16, 1982, lot 55

\$ 3,000-5,000



235

235

**A GEORGE II SILVER KETTLE AND
LAMPSTAND, BENJAMIN GIGNAC, LONDON,
1752**

chased with scrolls, flowers and scalework, engraved with
Continental arms, the lampstand with shell feet and floral
aprons

marked throughout

40 oz 5 dwt

1256.4 g

height 12 3/4 in.; 32.4 g

PROVENANCE

Christie's New York, October 17, 1996, lot 193

\$ 3,000-5,000



236

236

A WILLIAM IV SILVER FOUR-PIECE TEA AND COFFEE SET, PAUL STORR, LONDON, 1834

comprising a teapot, coffee pot, creamer, and sugar bowl, chased with flowers and foliage, with boar's head crest *marked throughout*

91 oz 5 dwt

2842.5 g

height of coffee pot 9½ in.; 24 cm

PROVENANCE

Sotheby's London, November 7, 1996, lot 93

\$ 6,000-8,000

237

A GEORGE IV SILVER TEA KETTLE AND STAND, PAUL STORR, LONDON, 1824

in Rococo revival style, one cartouche engraved with arms, the other with three crests and mottoes, on a tripod stand with shell feet and openwork aprons, *lacks lamp marked throughout*

74 oz gross

2301 g

height 14¾ in.; 37.5 cm

PROVENANCE

Sotheby's London, November 7, 1996, lot 94

The arms are those of Windham quartering Bowyer-Smijth, probably for Joseph-Smijth Windham of Waghen Hall, Yorks, J.P. and D.L. 1792-1854, married in 1824 Katherine, daughter of John Trotter of Dyrham Park, Herts.

\$ 5,000-8,000



237

**A CHINESE EXPORT ARMORIAL
CHAMFERED RECTANGULAR
TUREEN, COVER AND STAND,
CIRCA 1770**

each piece painted with the arms of Callenberg of Austria accollée with de Pascale of Spain and Brabant, the cover surmounted by a pomegranate knob
length of tureen 14½ in.; 36.9 cm

PROVENANCE

Christie's Monte Carlo, December 7, 1987, lot 36
Sotheby's New York, January 24, 1990, lot 423

For the arms of Callenberg and de Pascale, see J.-B Rietstap, *Armorial Général*, Vol. I, London, p. 355, and Vol. II, p.391.

\$ 5,000-8,000

□ 239

**A RARE PAIR OF CHINESE EXPORT
ARMORIAL OCTAGONAL SOUP
PLATES, CIRCA 1760**

each painted in the center with the arms of Cooper impaling Touchet and inscribed with the motto *FIDELIS USQUE. AD. MORTEM*
width 9 in.; 22.9 cm

PROVENANCE

Collection of Frances C. Albee, New York
Sotheby's New York, January 24, 1990, lot 414

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 398, Q5.

\$ 1,000-1,500

□ 240

**A PAIR OF CHINESE EXPORT
ARMORIAL OCTAGONAL PLATES,
CIRCA 1755**

painted in the center with the arms of Taswell
width 9 in.; 22.9 cm

PROVENANCE

Christie's New York, September 23, 1987, lot 564

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 362, M1.

\$ 1,500-2,500

**A PAIR OF CHINESE EXPORT
ARMORIAL HEXAGONAL PLATES,
CIRCA 1735**

each painted in the center with the arms of Jephson impaling Chase
width 9½ in.; 24.1 cm

PROVENANCE

One:

Collection of Rafi and Mildred Mottahedeh
Sotheby's New York, January 30, 1985, lot 254
The other:

Heirloom and Howard, Ltd., 1981
Christie's New York, January 29, 1985, lot 153

EXHIBITED

One:

Virginia Museum, 1981-82

LITERATURE

One:

David Howard and John Ayers, *China for the West*, Vol. II, pp. 408-410, cat no. 409.

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 259, E15

\$ 3,000-5,000



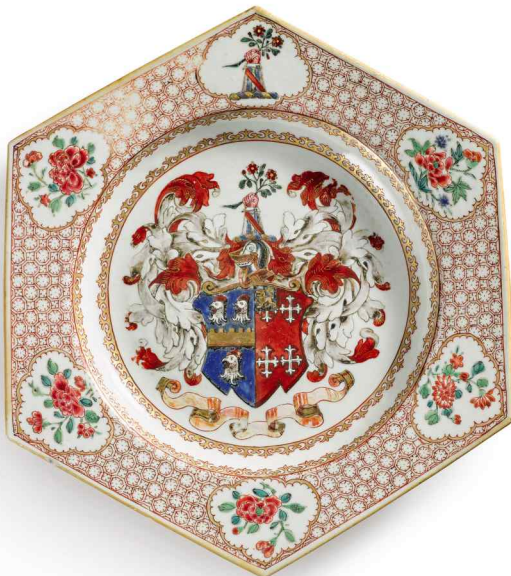
238



239



240



241





242

□ 242

**A RARE CHINESE EXPORT
ARMORIAL DOCUMENTARY PUNCH
BOWL, CIRCA 1795**

painted on one side with the arms of the Friendly Society of Caulkers, and inscribed with the mottoes *VIGUEUR, VERITE, CONCORDE, DEPECHE* and *MAIN ET COEUR*, two caulkers flanking the central arms and standing on pedestals, one pedestal inscribed 'Friendly Society of CAULKERS' and the other inscribed 'Instituted October 3, 1794', the other side with a gilt monogram *JEL*
diameter 11 $\frac{3}{8}$ in.; 28.9 cm

PROVENANCE

Sotheby's New York, January 27, 1988, lot 470

LITERATURE

David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 649, W12

In the entry for the arms of the present bowl, David Howard, *op. cit.* p. 649, mentions that 'there are no arms recorded for a Caulkers' Company, and the Friendly Society of Caulkers probably fulfilled many of the functions of a Company'. Another variation of the arms exists, possibly made for the Master of the Society, and a mug with those arms from the Peter H.B. Frelinghuysen Jr Collection was sold at Christie's New York, January 24, 2012, lot 11.

\$ 2,000-3,000

□ 243

**THREE CHINESE EXPORT ARMORIAL
LARGE OVAL PLATTERS, CIRCA 1790**

each painted with the arms of Browne
length of largest 21 $\frac{3}{4}$ in.; 55.3 cm

PROVENANCE

Sotheby's New York, January 16, 1997, lots 1477 (a pair of platters) and 1478 (a large platter)

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 724, V14.

\$ 1,500-2,500



243

**A CHINESE EXPORT
MONOGRAMMED PART DINNER
SERVICE FOR THE AMERICAN
MARKET, LATE 18TH / EARLY 19TH
CENTURY**

each piece monogrammed MS within a mantled shield, with gilt and blue enamel spearhead borders, comprising: a large oval tureen and drainer, a large mazarine dish and drainer, a small oval sauce tureen and cover, a pair of sauce boats, a pair of leaf shaped dishes, a square bowl, eight oval platters and plates, a pair of deep dishes, thirty-five dinner plates,

seventeen soup plates, seven small pudding plates and nine small side dishes. Together with: a part dinner service monogrammed WCT within a mantled shield, with gilt and blue enamel dogtooth border, comprising two rectangular vegetable dishes and a cover, a pierced basket and stand, a sauce boat, a leaf shaped dish, three oval basins, four oval platters and plates and eleven plates; a cylindrical mug monogrammed WSS and two plates monogrammed ETH, and a bottle vase monogrammed EW, 118 pieces length of tureen 15¾ in.; 40 cm

PROVENANCE

Dinner service with MS monogram:
Miriam Clay Starkweather (1764-1805)
Rebecca Gay Starkweather Claflin (1802-1864), daughter
Minerva Claflin Cushing (1826-1896), daughter
Fannie Minerva Cushing (circa 1856-1930), daughter
Albert Whitman Claflin and his wife Harriet Ames Fuller Claflin, cousins
Christie's New York, June 2, 1990, lot 99
Mug and two plates:
Sotheby's New York, January 27, 1988, lot 362
Bottle vase:
D.M. & P. Manheim, New York, December 12, 1951
Collection of Mr. and Mrs. S. Chesley Anderson
Sotheby's New York, January 16, 1997, lot 1267

\$ 10,000-15,000







245

245

A FINE CHINESE EXPORT 'HONG' PUNCH BOWL, 1779-87

finely potted with a slightly tapered foot rising to deep rounded sides, the exterior painted with a continuous scene of the *hongs* at Canton by the Pearl River, the factories flying the Imperial Austrian, French, Swedish, British, Dutch and Danish flags, the paved waterfront bustling with European and Chinese figures, the interior painted with a central floral basket encircled with an elaborate border of further flower baskets alternating with shaped panels and flower festoons, all underneath a green and gilt husk band
 diameter 14¼ in.; 36.2 cm

PROVENANCE

Sotheby's New York, January 27, 1988, lot 277

The present punch bowl represents a fine example of its type. There are many different variations depicting the European *hongs* (factories) on the Canton waterfront, and the earliest example was produced circa 1765 and illustrated in Bredo L. Grandjean, *Dansk Ostindisk Porcelæn*, Copenhagen, 1965, fig. 113-114, cat. no. 107, now in the collection of M/S Maritime Museum of Denmark, with one side depicting the *hongs* and the other side showing the stock exchange in Copenhagen. The *hongs* were ultimately destroyed in 1856 by a devastating fire, and following that, the Second Opium War began. Between 1765 and the early 19th century, varied views of the *hongs* were recorded on porcelain, as well as other mediums including Chinese export paintings on canvas and copper. Therefore, *hong* bowls, in their depiction of the factories and flags, arguably relate more closely to Chinese export paintings rather than other types of Chinese export porcelain and serve as a guide to the evolution of European commerce on the Canton waterfront. In addition, while describing a very similar example in the Hodroff collection at Winterthur, illustrated in Ronald W. Fuchs II and

David S. Howard, *Made in China*, Winterthur, 2005, pp. 138-139, cat. no. 88, the authors note the blending of painting traditions between the continuous horizontal landscape seen in Chinese handscrolls and the Western one-point perspective to create such bowls.

Identical examples are in major museums and collections, including one example in the Franks Collection at British Museum, illustrated in R.L. Hobson, *The Later Ceramic Wares of China*, New York, 1925, pl. LXX, fig. 3. Another example is illustrated in William R. Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, Salem, Massachusetts, 2012, p. 435, cat. no. 239, where the author attributes the dating of this particular type of *hong* bowl to between 1779-87, pointing to the design of the yellow Imperial Austrian flag with a double-headed eagle depicted on this bowl, which the *hong* flew only between 1779 to 1787, thus establishing the date of this design between those years. He further speculates that the monogram MT on the chest of the eagle stands for the empress of Austria, Maria Theresa (1717-80).

\$ 70,000-100,000



246



246

A PAIR OF GEORGE III SILVER-MOUNTED AND INLAID SATINWOOD KNIFE BOXES, LATE 18TH CENTURY
height 15 in., width 9 in.; 38 cm, 23 cm

PROVENANCE

Sotheby's New York, April 21, 1995, lot 39

\$ 3,000-5,000

247

A PAIR OF GEORGE III EBONY-INLAID SATINWOOD AND MAHOGANY CARD AND TEA TABLES, LATE 18TH CENTURY

one opening to a green baize playing surface, the other to a marquetry veneered surface; One inscribed 3/8/35 in pencil on the reverse, the other inscribed 4 on the underside and with label inscribed *PRATT & SONS LTD*
height 29 in., width 41 3/4 in.; 73.5 cm, 106 cm

PROVENANCE

Christie's London, November 14, 1996, lot 100 (£44,228)

\$ 10,000-15,000



247







248

248

A PAIR OF LARGE RUSSIAN SILVER-MOUNTED CUT-GLASS VASES, IVAN KHLEBNIKOV, 1908-17

the necks decorated with laurel sprays, torches, and quivers with pendant high-relief swags and drops of flowers
marked inside rims
 height 15¼ in.; 38.8 cm

PROVENANCE

Sotheby's London, December 19, 1996, lot 390

\$ 15,000-20,000

249

A RUSSIAN SILVER-MOUNTED CUT-GLASS VASE, MAKER'S MARK M.T., 1908-17

with ribbon-bound reeded top rim and scroll and swag lower rim
marked on both rims
 height 11½ in.; 29.3 cm

PROVENANCE

Sotheby's London, April 17, 1997, lot 430

\$ 4,000-6,000

250

A RUSSIAN SILVER-MOUNTED CUT-GLASS VASE, K. PARKINEN, ST. PETERSBURG, 1908-17

with leafy harp-shaped handles linked by foliate neck mount
marked at base of handles
 height 12¼ in.; 31 cm

PROVENANCE

Sotheby's London, November 20, 2003, lot 33

\$ 3,000-5,000



249



250

251

A SET OF THREE RUSSIAN SILVER-MOUNTED CUT-GLASS BUD VASES, FABERGÉ, ST. PETERSBURG, 1908-17

waisted glass bodies cut with geometric motifs,
 silver ribbon-bound reeded rims
marked inside rims
 height 5 in.; 12.6 cm

PROVENANCE

Christie's New York, April 20, 2000, lot 25

\$ 3,000-5,000



251



252

252

A LARGE RUSSIAN SILVER TWO-HANDLED TRAY, ADOLPH SPER, ST. PETERSBURG, 1851

with molded border and foliate handles, later engraved with arms under a coronet
marked on back
 149 oz
 4634 g
 length over handles 32 in.; 81.2 cm

PROVENANCE

Dr. J T Hogan, Macon, Georgia (scratched on back)
 Sotheby's New York, June 9, 1997, lot 171

\$ 4,000-6,000

253



253

A PORCELAIN PLATE FROM THE ORDER OF ST. VLADIMIR SERVICE, GARDNER PORCELAIN FACTORY, VERBILKI, 1783-85

the border with orange and black striped sash and badge of the order, the center painted with star of the order, all within the shaped rim
 diameter 9 7/8 in.; 23.2 cm

\$ 6,000-8,000

**A RUSSIAN IMPERIAL
PRESENTATION SILVER-GILT AND
SHADED CLOISSONÉ ENAMEL
PLACE SETTING, RETAILED BY
GRACHEV, ST. PETERSBURG, DATED
1895**

comprising a Knife, Fork, Spoon, Napkin Ring, open Salt, and Salt Spoon, all monogrammed NA, in fitted wood case stamped Grachev in Cyrillic, the cover with NA monogram and presentation plaque marked with Cyrillic initials, possibly Saltikov, Moscow
length of case 11½ in.; 29.2 cm

PROVENANCE

The cover plaque reads, "Presented to Nicholas Charles Bernard Hesse Allen / by his Godmother / Her Imperial Majesty the Czarina of Russia / 21st May 1895".

In May 1894 Princess Alix of Hesse and by Rhine, engaged to the Tsarevich Nicholas, visited Harrogate spa in England. She stayed at Cathcart House hotel on West Park, in the town. The owner's wife, Mrs. Allen, had just given birth to twins, a boy and a girl. The future Tsarina saw this as a good omen and asked to stand as godparent to the babies. This was accepted, and Nicholas and Alix, plus Hesse, were added to the names already chosen by the Allens, and the Princess attended their christenings.

This presentation set was presumably sent as a first birthday gift to Nicholas Allen; an almost identical enameled set by Grachev was sent to his sister and was acquired with family scrapbooks by Harrogate Museum in March, 2017. The Tsarina stayed in touch with the family, sending Nicholas cufflinks in 1910 for his confirmation and an engraved gold cross in 1915 for his coming-of-age (also Harrogate Museum inv. 6589).

\$ 10,000-15,000



254

**A RUSSIAN SILVER-GILT AND
SHADED ENAMEL TEA GLASS
HOLDER, SAZIKOV OR SALTIKOV,
MOSCOW, 1896**

with plumes and flowers in brightly colored and shaded enamel, plain gilt boss at front marked on base and with Cyrillic ES mark, possibly for Sazikov
height: 3¾ in.; 9 cm

\$ 2,500-3,500



255



256



257



257

256



258



256



□ 257

□ 258

256

A PAIR OF LARGE RUSSIAN SILVER, HARDSTONE, AND CUT-GLASS TABLE CENTERPIECES, BOLIN, MOSCOW, 1908-17

in Art Nouveau style, with circular onyx bases, foliate vase-shaped stems supporting the larger cut-glass dish, removable tops with openwork foliage enclosing a putto, *signed L. Moreau*, below the smaller cut-glass dish
marked on base rims
height 28 in.; 71 cm

PROVENANCE

Sotheby's London, December 19, 1996, lot 374

\$ 20,000-25,000

A PAIR OF SILVER-PLATED CORINTHIAN COLUMN THREE-LIGHT CANDELABRA, EARLY 20TH CENTURY

with stepped bases and beaded borders, *weighted bases*
height 17⁷/₈ in.; 43.5 cm

\$ 800-1,200

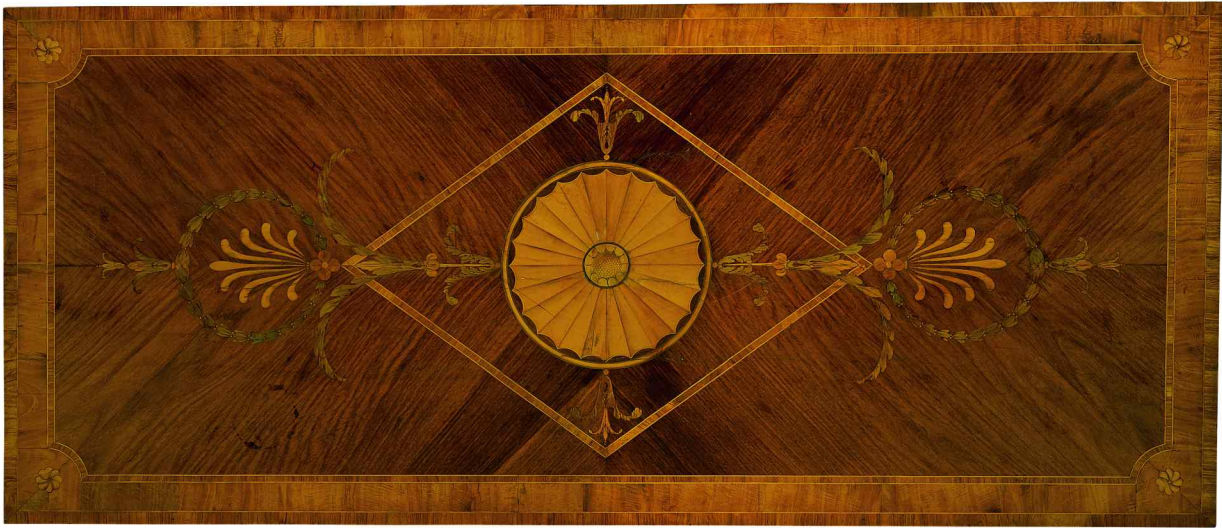
A GEORGE III MAHOGANY BENCH, THIRD QUARTER 18TH CENTURY

height 18 in., width 42 in., depth 17 in.;
45.7 cm, 106.5 cm, 43 cm

PROVENANCE

Dorothy Mahana Macauley, New York and Georgetown
Sotheby's New York, October 11, 1996, lot 186

\$ 2,000-3,000



259

259

**A GEORGE III SABICU, SATINWOOD,
TULIPWOOD AND MARQUETRY
SERVING TABLE, CIRCA 1775**

in the manner of Thomas Chippendale
height 34 in., width 78 in., depth 33 ¾ in.;
86.5 cm, 198 cm, 85.5 cm

PROVENANCE

Special Trustees of Guy's Hospital, London
Sotheby's London, February 23, 1990, lot 53
Christie's London, July 4, 1996, lot 284
(£29,900)

The central patera and arabesques on the top of the present lot relate to marquetry designs on a Pembroke table supplied to Newby Hall, Yorkshire and a pier table sent to Harewood House, Yorkshire, by Thomas Chippendale in the 1770s. The distinctive whorled rosettes on the top corners are comparable to those on an inlaid secretaire also supplied by Chippendale to Harewood House at the same time (C. Gilbert, *The Life and Work of Thomas Chippendale*, London 1978, Vol.II, figs.96, 459, 474).

• \$ 15,000-25,000



260



260

**A PAIR OF GEORGE III GILTWOOD
MIRRORS IN THE MANNER OF
THOMAS JOHNSON, CIRCA 1760**

height 82 in., width 35 in.; 208 cm, 89 cm

PROVENANCE

H.M. Luther, New York
Sotheby's New York, June 7, 1986, lot 186
(\$143,000)

This lot is related to a design for a mirror appearing in Plate CLXVII of the third edition of Thomas Chippendale's *Gentleman and Cabinet-Maker's Director* (1762) that includes a fox and

a bird holding a morsel of food in its beak. The mirrors also show the influence of the woodcarver and draughtsman Thomas Johnson (1714-1778), whose series of designs published in the 1750s including *Twelve Girandoles* (1750) and *A New Book of Ornaments* (1758) were, like the *Director*, seminal in disseminating the English rococo style to a wider audience. Johnson's work often incorporated animal motifs based on Francis Barlow's illustrations to Aesop's Fables from 1687, and the scene on these mirrors could refer to the fable of either the Fox and the Stork or the Fox and the Crow.

\$ 50,000-80,000

□ 261

**A PAIR OF GEORGE III STYLE
CARVED MAHOGANY SIDE CHAIRS**

height 38 in.; 96.5 cm

\$ 300-500

□ 262

**A GEORGE III INLAID MAHOGANY
SERVING TABLE, LATE 18TH
CENTURY**

height 35 in., width 78 in., depth 24 ¼ in.;
89 cm; 198 cm; 61.5 cm

\$ 2,000-3,000







263



264

263

**AN AMERICAN SILVER JARDINIÈRE,
MARTELÉ, GORHAM MFG. CO.,
PROVIDENCE, RI, 1905**

oval, the undulating rim chased with
chrysanthemums, rim initialed with Gothic *P*
marked on base and coded H/YA

89 oz

2768 g

length 19½ in.; 49.5 cm

PROVENANCE

Sotheby's New York, January 24, 1990, lot 106

Gorham's Martelé archives indicate that the
jardiniere was completed on October 13, 1905
and had a net factory price of \$375. It took
80 hours to make by Charles A. Johnson and
then was chased for an additional 148 hours by
David Wilmot.

\$ 8,000-12,000



265

264

**A PAIR OF AMERICAN SILVER VASES,
MARTELÉ, GORHAM MFG. CO.,
PROVIDENCE, RI, 1914**

spiral trumpet form with waved rim and chased
with daisies

marked on base and coded G/RV

23 oz 15 dwt

740 g

height 8 in.; 20.3 cm

PROVENANCE

Sotheby's New York, January 22, 2000, lot 48

Gorham's Martelé archives indicate that these vases were completed on December 30, 1914 and that a total of four were made. They had a net factory price of \$67.50 each. It took 35 hours to make and 22 hours to chase each vase.

\$ 6,000-8,000

265

**AN AMERICAN SILVER
CENTERPIECE AND STAND,
MARTELÉ, GORHAM MFG. CO.,
PROVIDENCE, RI, 1905**

the bowl chased with strawberries and cherries,
the plateau chased with cherries, with a brass
flower grid

marked on bases and coded H/RP

230 oz excluding liner

7153 g

length over handles 23½ in.; 59.7 cm

PROVENANCE

Sotheby's New York, January 16, 1998, lot 2190

Gorham's Martelé archives indicate that the centerpiece and stand were created as a two-piece set and were completed on December 12, 1905. The centerpiece had a net factory price of \$635 and the stand \$260. It took 120 hours to make the centerpiece and 50 hours for the stand. The stand was made by F.O. Erichsen, but there is no maker listed for the centerpiece. They were both chased by George W. Sauthof, who took 186.5 hours for the centerpiece and 88 hours for the stand.

\$ 30,000-50,000



266

266

**AN AMERICAN SILVER VASE,
MARTELÉ, GORHAM MFG. CO.,
PROVIDENCE, RI, 1904**

with chased leaves at the base and lilies at the top

marked on base and coded G/WK

47 oz 5 dwt

1474 g

height 14¾ in.; 37.5 cm

PROVENANCE

Sotheby's New York, January 22, 2010, lot 346

Gorham's Martelé archives indicate that this vase was completed on November 7, 1904 and had a net factory price of \$135. It took 35 hours to make by Adolph C.E. Erichsen and then was chased for an additional 50 hours by Henry Brooks.

\$ 10,000-15,000

267

**A PAIR OF AMERICAN SILVER
BUD VASES AND SMALL PLATE,
MARTELÉ, GORHAM MFG. CO.,
PROVIDENCE, RI, 1913 AND 1905**

the vases chased with foliage and flowers, the dish chased with maple leaves and pods
marked on bases, the vases coded A/FT, the dish H/TY

26 oz

809 g

height of vases 6¼ in., diameter of dish 6⅞ in.; 16 cm, 17.5 cm

Gorham's Martelé archives indicate that the vases were completed on April 22, 1913 and had a net factory price of \$52.50. It took 14 hours to make and then was chased for an additional 25 hours by George Joseph Enzinger. The small plate was part of a seven-piece child's set and was completed on April 10, 1905. It took 10 hours to make by William C. Young and was chased for another 14 hours by Emil Stursberg. It had a net factory price of \$30.

\$ 5,000-7,000



267





268

**LOUISIANA PURCHASE EXPOSITION,
ST. LOUIS: AN AMERICAN SILVER
CENTERPIECE BOWL, GORHAM MFG.
CO, PROVIDENCE, RI, 1904**

oval, chased with old roses, interior with foliate
monogram *HSS*
marked on base, coded FFL and with interlaced
SL Fair mark
55 oz
1710.5 g
length over handles 14¼ in.; 36.2 cm

PROVENANCE

Christie's New York, January 18, 1997, lot 27

\$ 8,000-10,000

269

**AN AMERICAN SILVER TRUMPET
VASE, SHREVE & CO., SAN
FRANCISCO, EARLY 20TH CENTURY**

chased and applied with irises
marked on base
21 oz 10 dwt
672 g
height 14¼ in.; 36.2 cm

\$ 3,000-5,000



□ 270

**A PAIR OF CHINESE EXPORT
FAMILLE-NOIRE ORMOLU-
MOUNTED JARDINIÈRES, LATE 19TH
CENTURY**

each painted with prunus on a black ground,
the ormolu mounts at rim and foot connected
by a hinged strap cast with a lion mask and set
with a ring handle
height 7 in.; 17.8 cm

PROVENANCE

Christie's Monaco, December 15, 1996, lot 14

\$ 2,000-3,000

271

**A GEORGE III MAHOGANY
SIDEBOARD WITH BOXWOOD
STRINGING, LATE 18TH CENTURY**

height 36 in., width 7 ft. 3 in., depth 30¼ in.;
91.5 cm, 221 cm, 76 cm

\$ 3,000-5,000



270



271

272

**A PAIR OF VICTORIAN SILVER
CORINTHIAN COLUMN FIVE-LIGHT
CANDELABRA, J.B. CARRINGTON,
LONDON, 1891**

with stepped bases and gadroon borders,
weighted bases
marked throughout
height 20¾ in.; 52.7 cm

\$ 5,000-7,000



272

273

**A GEORGE III CARVED MAHOGANY
SERPENTINE CHEST OF DRAWERS,
MID-18TH CENTURY**

with a brushing slide
height 31½ in., width 35½ in., depth 20 in.;
80 cm, 90 cm, 51 cm

PROVENANCE

Christie's New York, October 12, 1996, lot 110
(\$31,050)

This richly carved chest of drawers is in the manner of the London cabinetmaker William Gomm (d.1794), a subscriber to Chippendale's *Director*, who was based in Clerkenwell near the workshop of Giles Grendey and is known to have collaborated with the German cabinetmaker Abraham Roentgen during his residence in London during the 1730s. The outline is similar to that on a drawing of a serpentine-front chest of drawers attributed to Gomm dated to c.1760 (Winterthur Library, Delaware). Gomm's most famous commission was a pair of mahogany serpentine commodes delivered to Stoneleigh Abbey, Warwickshire, in 1763 (see L. Boynton, 'William Gomm,' *Burlington Magazine*, June 1980 p.395-402).

\$ 12,000-18,000



273



274

274

**AN AMERICAN SILVER ENGLISH
KING PATTERN FLATWARE SERVICE,
TIFFANY & CO., NEW YORK, 1885-95**

engraved with contemporary monogram *EBC*,
some pieces parcel-gilt (pg), comprising:

12 table knives
12 table forks
24 entrée knives
24 entrée forks
12 fish knives
12 fish forks
12 dessert knives (pg)
12 dessert forks (pg)
11 butter knives
12 oyster forks
12 teaspoons
12 table spoons
12 soup spoons
12 coffee spoons (pg)

12 ice cream spoons (pg)
12 sorbet spoons (pg)
2 fish servers
2 salad servers (pg)
2 serving spoons
4 small serving spoons
1 asparagus tongs
1 gravy ladle
1 soup ladle
1 sauce ladle (pg)
1 mustard ladle (pg)
1 horseradish ladle (pg)
4 salt spoons (pg)
1 pie server (pg)
1 ice cream slice (pg)
1 berry spoon (pg)
1 jelly spoon (pg)
1 preserve spoon (pg)
2 master butter knives
2 butter picks

1 olive fork (pg)
1 olive spoon (pg)
1 sugar spoon (pg)
1 sugar sifter (pg)
1 sugar tongs
249 pieces, in original fitted Tiffany case, the
cover plaque engraved *Edward B. Covey, Far
Rockaway, New York*
358 oz weighable
11134 g

PROVENANCE

Sotheby's New York, June 17, 1997, lot 60A

The plaque may refer to Edward Burt Covey
(1872-1952), who was born in Otsego, New York
and married Mina Bishop of Boston; he died in
Los Angeles.

\$ 25,000-30,000



275

275

**AN AMERICAN SILVER SIX-PIECE
TEA SET, GORHAM MFG. CO.,
PROVIDENCE, RI, 1920/23-24**

comprising a Teapot, Coffee Pot, Kettle on Lampstand, Creamer, Sugar Bowl, and Creamer, all monogrammed *BBN*. Together with an English silver tray, the center engraved with cartouche, by Peter Guille Ltd., London, 1941, 7 pieces
marked on bases
239 oz 15 dwt gross
7458 g
height of kettle on lampstand 13³/₄ in., length of tray 22 in.; 33.7 cm, 56 cm

\$ 5,000-7,000

276

**A SET OF TWENTY-FOUR AMERICAN
SILVER BEAKERS, TIFFANY & CO.,
NEW YORK, MID 20TH CENTURY**

comprising 7 tall, 5 medium, and 12 small, each engraved with Art Deco monogram *ERC*
marked on bases, the small numbered 25273, the medium 25274, the large 25275
332 oz
10325 g
heights from 3³/₈ to 5⁵/₈ in.; 8.6 to 14.3 cm

PROVENANCE

Christie's New York, June 17, 1997, lot 7

\$ 7,000-9,000



276



277

77

**A PAIR OF GERMAN SILVER VASES,
EARLY 20TH CENTURY**

with embossed flower branches and scalloped rims
marked on bases, one 950, the other 800
52 oz
1617 g
height 13 in.; 33 cm

PROVENANCE

Sotheby's Paris, December 14, 2006, lot 6

\$ 3,000-5,000

□ 278

**TWO CONTINENTAL SILVER
CENTERPIECE BOWLS, 20TH
CENTURY**

the first Italian, on foliate feet and with scroll handles applied with fruit bunches, marked for 971-Alessandria; the second Spanish, in Rococo revival style, marked on rims
41 oz 15 dwt
1300 g
length of longer 14¾ in.; 37.5 cm

PROVENANCE

Sotheby's New York, January 22, 1997, lot 92 (Italian bowl)

\$ 1,500-2,500

□ 279

**A GERMAN SILVER FLATWARE
SERVICE, EARLY 20TH CENTURY**

in Rococo revival style and monogrammed AZ, some pieces parcel-gilt (pg), comprising:

- 12 dinner knives
- 12 dinner forks
- 12 lunch knives
- 12 lunch forks
- 12 tablespoons
- 12 dessert spoons
- 12 fruit knives (pg)
- 12 fruit forks (pg)
- 12 teaspoons
- 12 coffee spoons (pg)
- 1 serving spoon
- 1 punch ladle (pg)
- 1 gravy ladle (pg)
- 1 master butter knife
- 1 butter spreader
- 1 lemon fork
- 126 pieces
- 113 oz weighable
- 3514 g

\$ 1,500-2,500



278



279



280

280

**AN AMERICAN SILVER AND ENAMEL
PRESENTATION PUNCH BOWL AND
LADLE, WHITING MFG. CO., NEW
YORK, NY, DATED 1897**

the rim enameled with naturalistic grapevine, the side engraved *To the Marquis and Marchioness of Breadalbane / as a token of esteem / on the occasion of their silver wedding, July 27, 1897 / from Thomas J. Lipton*, the other side with crest under Marquess's coronet, with a matching ladle crested on the reverse and a flower grid
marked on base of bowl and numbered 2958, the ladle numbered 1422
133 oz 5 dwt excluding grid
4149 g
diameter 14¾ in.; 37.5 cm

PROVENANCE

Gavin Campbell (b. April 9, 1851), 1st Marquess of Breadalbane, K.G., m. July 27, 1872 Alma Graham (b. September 7, 1854), daughter of the 4th Duke of Montrose
Christie's New York, January 18, 1997, lot 28

Sir Thomas J. Lipton, 1st Baronet, KCVO was the tea millionaire, merchant and yachtsman. In 1896 Lord and Lady Breadalbane accompanied Lipton on a voyage to Ceylon and were house guests at his Dambetenne tea plantation.

\$ 20,000-30,000

281



□ 281

TWO AMERICAN SILVER JULEP CUPS, JOHN KITTS & CO., LOUISVILLE, KENTUCKY, MID 19TH CENTURY

both with beaded borders, one engraved *Clifton F. Estill, South-Western Agricultural and Mechanical Association, 1855* marked on bases
10 oz 10 dwt
330 g
height 3⁷/₈ in.; 9.8 cm

PROVENANCE

Sotheby's (location unknown), March 28, 1999, lot 1721

\$ 1,500-2,500

282



□ 282

TWO MATCHING SILVER BEAKERS, POSSIBLY AMERICAN, CIRCA 1800

engraved with foliate monogram *AMK*
one marked on base with maker's mark IR three times, the other once
8 oz 10 dwt
267.5 g
height 4¹/₄ in.; 10.8 cm

\$ 1,500-1,800

283



□ 283

A FRENCH SILVER BEAKER, PARIS, CIRCA 1713-17

engraved with the initials *M.A.R.Q.*
marked on base and below rim
3 oz 5 dwt
99.5 g
height 2¹/₂ in.; 6.4 cm

\$ 800-1,000



284



285

284

A DUTCH SILVER TWO-HANDLED GALLERIED TRAY, REYNIER BRANDT, AMSTERDAM, 1776

with ribbon bow handles at each end, the center engraved with later arms and supporters, the base engraved with *W* below coronet
marked on base and one foot
 67 oz 10 dwt
 2102.4 g
 length over handles 20 $\frac{1}{8}$ in.; 51 cm

PROVENANCE

Christie's New York, December 16, 1997, lot 166
 The arms are those of Scott for the Earl of Dalkeith.

\$ 8,000-12,000

285

A FRENCH SILVER-PLATE AND CUT-GLASS CENTERPIECE, CHRISTOFLE & CIE., PARIS, SECOND HALF 19TH CENTURY

with pairs of putti at each end supporting the etched glass bowl and "broken" shields in the middle
marked on base rim, numbered 1438181
 length 23 in.; 58.5 cm

PROVENANCE

Christie's London, February 27, 1997, lot 82

\$ 8,000-12,000



286

**A PAIR OF GEORGE IV MAHOGANY
HALL CHAIRS ATTRIBUTED TO
GILLOWS, CIRCA 1825**

height 33 in.; 84 cm

PROVENANCE

Sotheby's London, July 17, 1998, lot 52

Several comparable examples of mahogany hall chairs survive, including a pair with identical shell backs stamped *GILLOWS. LANCASTER* in the Abbot Hall Art Gallery and Museum, Kendal, in the Lake District (one ill. Susan E. Stuart, *Gillows of Lancaster and London*, Woodbridge 2008, Vol. I p.203 pl.177). A set of four similar chairs were supplied by Gillows in 1811 for the Rev. Holland Edwards of Pennant Conway, North Wales.

\$ 3,000-5,000



287

**A PAIR OF SHERATON REVIVAL
MAHOGANY AND MARQUETRY
PEMBROKE TABLES**

with rosewood crossbanding

height 29 1/2 in., width 18 in., depth 26 in.;
75 cm, 45.7 cm, 66 cm

PROVENANCE

Sotheby's London, July 12, 1996, lot 110
(£14,950)

⦿ \$ 5,000-8,000





288

□ 288

**A VICTORIAN MAHOGANY LAZY
SUSAN REVOLVING CIRCULAR TRAY,
LATE 19TH CENTURY**

the underside stamped 22 940 WYLIE &
LOCHEAD/45 BUCHANAN STREET/GLASGOW
diameter 27 in. (68.5 cm)

PROVENANCE

Christie's London, June 15, 2000, lot 15

Wylie and Lohead were a Scottish firm of
furniture manufacturers and ship fitters
founded in 1883, and they participated in the
1901 Glasgow International Exhibition.

\$ 1,500-2,500

□ 289

**A WILLIAM IV ROSEWOOD
BREAKFAST TABLE, CIRCA 1835**

height 27 ¼ in., diameter 50 in.; 69 cm, 127 cm

PROVENANCE

Sotheby's New York, June 28, 1996, lot 157

◊ \$ 2,000-3,000



289



290

290

**A WILLIAM IV MAHOGANY
EXTENDING DINING TABLE BY
ROBERT JUPE, CIRCA 1835-1840**

the frieze with an impressed medallion *JUPE'S PATENT/JOHNSTONE JUPE & CO./NEW BOND STREET/LONDON* around a royal coat of arms, together with a leaf-case housing sixteen additional leaves in two sizes height 28 in., diameter (closed) 68 in., with smaller leaves 84 in., with larger leaves 100 1/2 in.; 71 cm, 173 cm, 213 cm, 255 cm

PROVENANCE

Jane Howard, sold Christie's New York, October 29, 1983, lot 207
Christie's London, July 6, 1995, lot 132 (£67,500)

In 1835 the London upholsterer Robert Jupe of 47 Welbeck Street, Cavendish Square, patented a design for 'an improved expanding table so constructed that the sections composing its surface may be caused to diverge from a common center and that the spaces caused thereby may be filled up by inserting leaves or filling pieces'. The first tables were produced between 1835 and 1840 in partnership with the cabinetmaker John Johnstone of New Bond Street and were stamped Johnstone, Jupe & Co. London. In 1840 Robert Jupe dissolved the partnership and subsequent examples were signed by Jupe only. Several versions of Jupe tables are illustrated in C. Gilbert, *The Pictorial Dictionary of Marked London Furniture*, Leeds 1996, figs.530-35.

\$ 30,000-50,000





291



292

□ 291

JOHN HORACE HOOPER
BRITISH, ACTIVE 1877-1899

Fisherman in an Expansive
Landscape

signed *J. Horace Hooper* (lower left)
oil on canvas
50½ by 30¾ in.; 128.3 by 76.5 cm

\$ 1,500-2,500

□ 292

ENGLISH SCHOOL, 19TH CENTURY

Tantivy Coach at Rogers Inn

oil on canvas
30¾ by 45¼ in.; 76.5 by 115 cm

\$ 1,000-1,500

293

ATTRIBUTED TO CHARLES JERVAS
IRISH, 1670 - 1739

Portrait of a Gentleman, Three-
Quarter Length, Wearing a Grey Coat
and Long Wig

oil on canvas
65 by 53¼ in.; 165.1 by 135.3 cm

PROVENANCE

J.H.C. Evelyn, London (by descent in the family
and sold by his trustees, Christie's London,
November 3, 1972, lot 223, as C. Jervas, for
260 Guineas)
Ledbury

\$ 6,000-8,000

294

**A PAIR OF GEORGE III SIMULATED
ROSEWOOD WINDOW SEATS,
CIRCA 1800**

height 27 in., width 46 in.; 68.5 cm, 117 cm

PROVENANCE

Christie's London, November 21, 1985, lot 112
The Arthingworth Collection, Sotheby's New
York, December 12, 1996, lot 248

\$ 6,000-10,000

SECOND FLOOR



293



294 (ONE OF A PAIR)



295



296



297

295

AN AUSTRIAN COLD-PAINTED BRONZE TABLE LAMP, IN THE MANNER OF FRANZ BERGMANN (1861 -1936), VIENNA; RETAILED BY B. ALTMAN & CO., LATE 19TH/EARLY 20TH CENTURY

stamped *B. Altman & Co. New York*
height 15 in., width of base 6 in.; 38 cm, 15 cm

PROVENANCE

Sotheby's New York, April 20, 2009, lot 133

Altman's was one of the first great New York department stores, founded by Benjamin Altman in 1865. Its flagship building, constructed in 1905 at Fifth Avenue and 34th St., was in operation until 1989 and is now a historical landmark.

\$ 3,000-5,000

□ 296

AN AUSTRIAN COLD-PAINTED BRONZE AND FIGURAL LAMP BY FRANZ BERGMAN, VIENNA, CIRCA 1910

bearing an impressed B amphora mark
height 17.5 in., width 8 in.; 44.5 cm, 20.3 cm

PROVENANCE

Phillips New York, November 15, 1997, lot 220

Franz Bergman (1861-1936) was an Austrian sculptor and foundry owner who specialized in producing small patinated and cold-painted bronze objects depicting Oriental, erotic and animal subjects that proved highly popular in *fin de siècle* Vienna.

\$ 2,000-3,000

297

TWO CHINESE FAMILLE-VERTE VASES, CIRCA 1900

one painted with birds in prunus branches, the other with ducks amongst lotus, each now drilled and mounted as a lamp
height of vase 16 $\frac{1}{8}$ in.; 41 cm

\$ 3,000-5,000

□ 298

A GEORGE III STYLE MAHOGANY
AND GILTWOOD MIRROR, 20TH
CENTURY

height 57 in., width 25 in.; 144.8 cm, 63.5 cm

\$ 200-400



299

A PAIR OF REGENCY MAHOGANY
HALL CHAIRS WITH A PAINTED
COAT OF ARMS, FIRST QUARTER
19TH CENTURY

height 34 ½ in.; 87.5 cm

PROVENANCE

The Robert Woolley Collection, Sotheby's New
York, January 24, 1997, lot 168

\$ 2,500-3,500





□ 300

**GEORGE III MAHOGANY DEMILUNE
CARD TABLE, CIRCA 1790**

28 ¼ in., width 35 ½ in., depth 17 ½ in.;
71.8 cm, 90 cm, 44.5 cm

PROVENANCE

Sotheby's London, July 12, 1996, lot 153 (a pair)

\$ 1,000-1,500

□ 301

**A GEORGE III MAHOGANY GAMES
TABLE, CIRCA 1760**

height 28 ½ in., width 36 in., depth 18 in.;
72.5 cm, 91.5 cm, 45.5 cm

PROVENANCE

Sotheby's New York, January 25, 1997, lot 132

\$ 500-800



□ 302

**A GEORGE III INLAID MAHOGANY
AND TULIPWOOD DEMILUNE CARD
TABLE, CIRCA 1780**

height 29 in., width 38 ½ in, depth 17 ½ in.;
73.5 cm, 97.8 cm, 44.5 cm

PROVENANCE

Sotheby's London, July 12, 1996, Lot 114

• \$ 1,200-1,800



302

□ 303

**A REGENCY MAHOGANY
CANTERBURY, CIRCA 1820,
TOGETHER WITH A VICTORIAN
MAHOGANY READING STAND, 19TH
CENTURY**

height of stand 42 in., width 16 in.; height of
canterbury 21 ½ in., width 20 in.; 106.7 cm,
40.5 cm; 54.5 cm, 51 cm

PROVENANCE

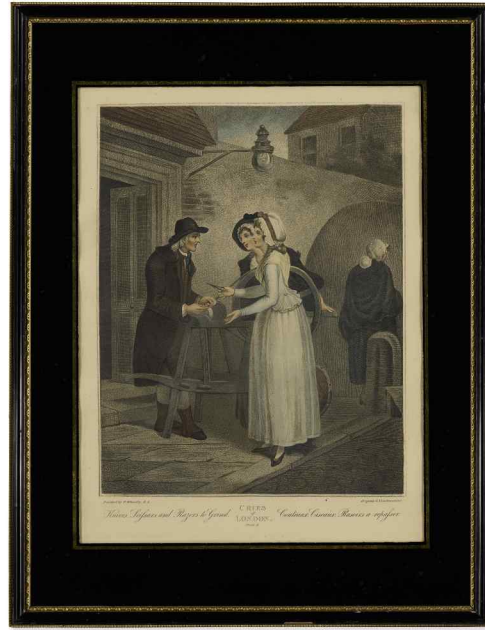
Sotheby's New York, June 11, 1982, lot 110
(canterbury)

\$ 1,200-1,800



303





304 (FOUR OF ELEVEN)

□ 304

AFTER FRANCIS WHEATLEY

The Cries of London: Eleven Plates

eleven stipple engravings printed in colors on wove paper

plates: approximately 16 by 12½ in.;

40.5 by 30.8 cm;

sheets: approximately 21 by 16 in.;

53.2 by 40.6 cm

By G. Vendramini, L. Schiavonetti, N. Schiavonetti Jr., A. Cardon and T. Gaugain. Published by Colnaghi & Co., London

\$ 1,500-2,000

305

SAMUEL SIDLEY

BRITISH, 1829 - 1896

Lady in Black

signed *S. Sidley* and dated 1881 (lower left)

oil on canvas

80¼ by 46½ in.; 204 by 118 cm

\$ 3,000-4,000



305



306

□ 306

AMERICAN SCHOOL, 19TH CENTURY,
CIRCA 1810

Portrait of a Gentleman

Oil on canvas

38 x 29½ in.; 96.5 x 74.9 cm

\$ 800-1,200



307

307

A FRENCH 19TH CENTURY MOTHER-OF-PEARL INLAID MAHOGANY AND GILT BRONZE CHINOISERIE CABINET BY GABRIEL VIARDOT, CIRCA 1870

signed *GViardot* on the proper right lower plinth
height 66 in.; width 34 1/8 in.; depth 16 3/4 in.;
167.5 cm; 86.5 cm; 42.5 cm

PROVENANCE

Sotheby's London, February 27, 1998, lot 294
(£71,900)

Gabriel Viardot (1830-1904) was one of the leading cabinetmakers working in Paris in the second half of the nineteenth century and a major exponent of furniture heavily inspired by Japanese and Chinese taste. He exhibited at the *Paris Expositions Universelles* of 1867, 1889 and 1900, and at the height of his activity he employed nearly 100 craftsmen in his workshop.

\$ 6,000-10,000

□ 308

A CHINESE EXPORT IVORY SATIN COVERLET, CANTON, LATE 18TH CENTURY

embroidered with a central peony medallion against a floral ground, with quarter flowerhead at each corner
72 3/4 in x 99 1/4 in.; 185 cm, 252 cm

PROVENANCE

Christie's London, November 24, 1998, lot 233

\$ 1,000-2,000



308

309

A JAPANESE STYLE ENGLISH CHERRYWOOD TESTER BEDSTEAD, CIRCA 1880

height of headboard 55 in., width 55 in.;
width of tester 62 in., depth 32 in.,
total length approx. 85 in.; 140 cm,
140 cm, 157.5 cm, 81 cm, 216 cm

PROVENANCE

Commissioned by Francis Greville, 5th Earl of Warwick (1853-1924) and his wife Daisy, née Maynard (1861-1938) for the Japanese Bedroom at Warwick Castle, Warwickshire
Sotheby's London, May 14, 1997, lot 196

\$ 8,000-12,000



309



310

**A KANSU CARPET, NORTHWEST
CHINA, QIANLONG (1736-1796)**

approx. 14 ft.7 in. x 9 ft. 4 in.; 450 cm x 285 cm

PROVENANCE

Sotheby's London, October 15, 1997, lot 143

\$ 20,000-25,000

□ 311

**A GEORGE III MAHOGANY CHEST ON
CHEST, CIRCA 1760**

height 73 ½ in., width 42 in., depth 22 in.;
186.7 cm, 106.7 cm, 56 cm

\$ 2,000-3,000

312

**AN EAST TURKESTAN SILK CARPET,
EARLY 19TH CENTURY**

approx. 10 ft. 11 in. x 4 ft. 8 in.; 333 cm x 142 cm

PROVENANCE

Estate of Pearl D. Morrison, Sotheby's New
York, April 10, 1997, Lot 94

\$ 3,000-5,000



311



312



313

□ 313

**A FLEMISH BAROQUE STYLE EBONY
AND TORTOISESHELL VENEERED
FRAME, CIRCA 1900**

now fitted as a mirror
height 34 ½ in., width 25 ½ in.;
87.6 cm, 64.7 cm

PROVENANCE

Sotheby's London, October 27, 2010, lot 171

• \$ 700-1,000

□ 314

**A PAIR OF CHINESE BLUE AND
WHITE JARS, 19TH CENTURY**

painted with peony scrolls and 'double
happiness' characters, each now drilled and
mounted as a lamp
height of jars 14 in.; 35.5 cm

PROVENANCE

Christie's South Kensington, London, April 16,
1997, lot 138

\$ 2,000-3,000



314



315

□ 315

**A GEORGE III MAHOGANY BOW
FRONT CHEST OF DRAWERS, LATE
18TH CENTURY**

height 40 ½ in., width 41 ½ in., depth 22 in.;
103 cm, 105.5 cm, 56 cm

\$ 300-500



316

□ 316

A PAIR OF GEORGE III MAHOGANY SHIELD-BACK ARMCHAIRS, LATE 18TH CENTURY

height 37 in.; 94 cm

PROVENANCE

Christie's New York, October 12, 1996, lot 62

\$ 600-900

□ 317

A KIRMAN RUG, SOUTHEAST PERSIA, CIRCA 1900

with inscription cartouche at one end
approx. 6 ft. 3 in. x 4 ft. 2 in.; 191 cm x 127 cm

\$ 200-300

□ 318

A SHIRVAN LONG RUG, EAST CAUCASUS, FIRST QUARTER 20TH CENTURY

approx. 11 ft. 3 in. x 5 ft. 3 in.; 343 cm x 160 cm

PROVENANCE

Collection of Mr and Mrs S. Chesley Anderson,
Sotheby's New York, April 10, 1997, lot 18

\$ 2,000-4,000



317



318



319

319

A HERIZ CARPET, NORTHWEST PERSIA,
CIRCA 1925

approx. 20 ft. 5 in. x 13 ft. 4 in.; 622 cm x 406 cm

\$ 8,000-12,000



320

320

HERIZ CARPET, NORTHWEST PERSIA,
EARLY 20TH CENTURY

approx. 19 ft. 5 in. x 13 ft. 2 in.; 592 cm x 401 cm

\$ 8,000-12,000



321

321

A HERIZ CARPET, NORTHWEST PERSIA,
CIRCA 1900

approx. 17 ft. 10 in. x 11 ft. 3 in.; 544 cm x 343 cm

PROVENANCE

Sotheby's London, October 15, 1997, lot 157

\$ 15,000-20,000



□ 322

**A GEORGE II STYLE WALNUT
CHILD'S CHAIR**

height 30 in.; 76 cm

PROVENANCE

Sotheby's New York, October 17, 1984, lot 339

\$ 300-500

□ 323

**AN EARLY VICTORIAN WALNUT
BENCH, CIRCA 1840**

height 19 in., width 40 in., depth 24 in.;
48 cm, 101.5 cm, 61 cm

PROVENANCE

Sotheby's Billingshurst, July 22, 1997, lot 251

\$ 1,000-1,500



324

**A FINE GEORGE III MAHOGANY
WINDOW SEAT, THIRD QUARTER
18TH CENTURY**

one rail stamped *WB*
height 26 in., width 48 in.; 66 cm, 122 cm

PROVENANCE

Arthur S. Vernay, Inc., New York
Sotheby's New York, January 25, 1997, lot 227

\$ 2,500-3,500

□ 325

**A CANTON 'ROSE MEDALLION' VASE
AND COVER, SECOND HALF 19TH
CENTURY**

painted with panels of figures in an interior
height 17¼ in.; 43.7 cm

\$ 800-1,200







326

□ 326

A PAIR OF WILLIAM IV GILT AND PATINATED BRONZE HURRICANE LAMPS, CIRCA 1835

with later etched glass shades
height 15 ¾ in., length of side 8 ¼ in.;
40 cm, 21 cm

PROVENANCE

Sotheby's New York, April 11, 1997, lot 475

\$ 1,500-2,000

□ 327

TWO NEOCLASSICAL STYLE GILT METAL FLOOR LAMPS

height 53 ½ in., 54 ½ in.; 136 cm, 138.5 cm

PROVENANCE

Christie's London, October 14, 1996, lot 243
Christie's South Kensington, June 25, 1997,
lot 188

\$ 800-1,200

□ 328

FOUR REGENCE STYLE GILT-BRONZE CURTAIN TIE-BACKS, 20TH CENTURY

height 17 ½ in.; 45 cm

PROVENANCE

Christie's South Kensington, February 4, 1998,
lot 613

\$ 2,000-3,000



327



328 (PART)



329 (PART)

□ 329

A GROUP OF FOURTEEN GILT-BRONZE CURTAIN HOOKS AND FOUR ROD FINIALS, 20TH CENTURY

height of hooks 6 ½ in., length of finials 7 ½ in.; 16.5 cm, 19 cm

PROVENANCE

Christie's South Kensington, February 4, 1998, lot 669 (part)

\$ 800-1,200



330

□ 330

A SET OF TWELVE EMPIRE STYLE GILT BRONZE CURTAIN TIE-BACKS, LAST QUARTER 20TH CENTURY

diameter 5 in., depth 5 in.; 12.7 cm

PROVENANCE

Christie's South Kensington, February 4, 1998, lot 667

\$ 800-1,200

□ 331

A SET OF FOUR GILT-AND PATINATED-BRONZE CURTAIN ROD BRACKETS, 20TH CENTURY

height 18 ½ in., depth 11 in.; 47 cm, 28 cm

PROVENANCE

Christie's South Kensington, February 4, 1998, lot 669 (part)

\$ 1,500-2,500



331 (PART)



332

ARTHUR JOHN ELSLEY
BRITISH, 1861 - 1952

Go Away, Sir

signed *Arthur J. Elsley* and dated 1891. (lower left)

oil on canvas

28¾ by 24¼ in.; 73 by 61.6 cm

PROVENANCE

Sotheby's New York, October 24, 1996, lot 221

LITERATURE

Terry Parker, *Golden Hours: The Paintings of Arthur J. Elsley, 1860-1952*, Somerset, 1998, p. 16, illustrated p. 60

According to Terry Parker, the present work is the only work by Arthur Elsley to feature a pug.

\$ 30,000-40,000



333

□ 333

**A FEDERAL STYLE MAHOGANY
TESTER BED**

approx. height 95 in., width 56 in., length 76 in.;
241 cm, 142 cm, 193 cm

\$ 1,200-1,800

334

**A LOUIS XVI CARVED OAK
BANQUETTE, LATE 18TH CENTURY**

length 70 in.; 178 cm

PROVENANCE

Christie's House Sale, Horsenden Manor,
Princes Risborough, Buckinghamshire,
September 22, 1997, lot 120

\$ 3,000-5,000



334



335

335

A GEORGE II INLAID BURL WALNUT CHEST ON CHEST, MID-18TH CENTURY

height 68 in., width 41 in., depth 22 in.;
172.7 cm, 104 cm, 56 cm

PROVENANCE

Stair & Company, New York
Sotheby's New York, October 11, 1996, lot 376

\$ 3,000-5,000

□ 336

A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS, CIRCA 1765

height 37 in., width 22 in.; 94 cm, 56 cm

PROVENANCE

Christie's New York, October 12, 1996, lot 73

\$ 600-900



336



337

337

**TABRIZ CARPET, NORTHWEST
PERSIA, CIRCA 1900**

approx. 17 ft. 2 in. x 11 ft. 2 in.; 523 x 340 cm

\$ 3,000-5,000

338

**MAHAL CARPET, CENTRAL PERSIA,
EARLY 20TH CENTURY**

approx. 14 ft. 3 in. x 11 ft. 3 in.; 435 x 343 cm

\$ 3,000-5,000



338



339

339

ALFRED BRYANT COPELAND

AMERICAN, 1840 - 1909

Vue de Notre Dame, Paris

signed *Alfred B. Copeland* and dated *Paris -*

1882 (lower left)

oil on canvas

19½ by 25⅞ in.; 49.5 by 65.1 cm

PROVENANCE

Sotheby's New York, October 24, 1996, lot 366

\$ 8,000-12,000

340

CHARLES DANA GIBSON

AMERICAN, 1867 - 1944

Bock

signed *C.D. Gibson*. (lower right)
pen, ink and pencil on paper laid down on
paperboard

22½ by 28½ in.; 57.2 by 72.4 cm

PROVENANCE

Graham Gallery, New York
Private collection (probably acquired from the
above and sold, Sotheby's New York, June 20,
1985, lot 271)

\$ 3,000-5,000



340

341

CHARLES DANA GIBSON

AMERICAN, 1867 - 1944

Choucroute et jambon

signed *C.D. Gibson*. (lower left)
pen, ink and pencil on paper laid down on
paperboard

22½ by 28½ in.; 66 by 83.8 cm

PROVENANCE

Graham Gallery, New York
Private collection (probably acquired from the
above and sold, Sotheby's New York, June 20,
1985, lot 273)

\$ 2,500-3,500



341

□ 342

CHARLES DANA GIBSON

AMERICAN, 1867 - 1944

French Café Scene

signed *C.D. Gibson*. (lower center)
pen, ink and pencil on paper
21¼ by 28 in.; 54 by 71.1 cm

PROVENANCE

Graham Gallery, New York
Private collection (probably acquired from the
above and sold, Sotheby's New York, June 20,
1985, lot 272)

\$ 2,000-3,000



342



343

□ 343

**A PAIR OF FRENCH SILVER-PLATED
TWO-LIGHT SCONCES, CIRCA 1925**

fitted for electricity
height 12½ in.; 31.8 cm

PROVENANCE

Sotheby's New York, October 28, 1992, lot 304

\$ 2,000-3,000



□ 344

**AN ENGLISH ARTS AND CRAFTS
HEXAGONAL REPOUSSE COPPER
JARDINIÈRE, LATE 19TH CENTURY**

together with a later circular pierced brass
jardinière with liner
height of larger 14 in., diameter 14 in.;
height of smaller 5 in., width 10 ½ in.;
36 cm, 36 cm; 12.5 cm, 27 cm

PROVENANCE

Christie's South Kensington, February 4, 1998,
lot 347 (the larger)

Phillip's Edinburgh, May 21, 1999, lot 350 (the
smaller)

\$ 800-1,200



344



345

ÉTABLISSEMENTS GALLÉ

Chandelier

executed after 1904
cameo glass, patinated bronze
signed *gallé*
drop 30 $\frac{7}{8}$ in.; diameter of shade 13 $\frac{5}{8}$ in.;
78.4 cm; 34.6 cm

LITERATURE

Alastair Duncan and Georges De Bartha, *Gallé
Lamps*, Woodbridge, Suffolk, 2014, p. 197,
pl. 9.26

\$ 5,000-7,000



345



346

346

ÉTABLISSEMENTS GALLÉ

"Grape" Vase

executed after 1904
cameo glass
signed *gallé*
height 10 $\frac{7}{8}$ in.; 27.6 cm

PROVENANCE

Christie's New York, April 12, 1997, lot 26

\$ 3,000-5,000



347

347

A FRENCH GOLD, ENAMEL, AND DIAMOND ART DECO COMPACT AND TWO AMERICAN GOLD AND ENAMEL LIPSTICK HOLDERS, CARTIER, PARIS AND NEW YORK, MID 20TH CENTURY

the compact with diamond-bound gold bars signed inside *Cartier, Paris, Made in France and with mark for export*; the gold lipstick holders, one with black enamel and the other with a yacht flag, by *Cartier, New York and stamped Lift Jean Patou*
length of box 2 in.; 5.2 cm

\$ 6,000-8,000



348

348

A GERMAN SILVER SINGING BIRD BOX, EARLY 20TH CENTURY

the box cast with figures in pastoral landscapes and musical trophies, the cover with putti releasing a caged bird, enclosed is a brightly feathered bird rising from a bird-shaped reserve, the bird realistically swivels its body, flaps its wings, and opens and closes its beak, the back with hinged compartment containing winding key
marked on base
length 4 in.; 10.2 cm

PROVENANCE

Christie's New York, June 4, 1997, lot 106

◉ \$ 3,000-4,000

□ 349

**A GEORGE II GOLD-MOUNTED
BLOODSTONE ETUI, CIRCA 1760**

with diamond push-piece
apparently unmarked
height 4 in.; 10.2 cm

\$ 1,000-2,000



349

□ 350

**TWO GEORGIAN SILVER-MOUNTED
COWRIE SHELL SNUFF BOXES,
18TH CENTURY**

one engraved *Daniel Laremore / Sept. ye
22, 1751, marked CI in a rectangular reserve*,
possibly Irish, the other engraved with a crest
and monogram *TW* in a foliate and palm
cartouche, *maker's mark RB, London, 1793*
length of first 3 1/8 in.; 8 cm

PROVENANCE

Christie's New York, June 24, 1999, lot 286
(needs to be confirmed)

\$ 1,200-1,500



350

□ 351

**A SHAGREEN AND BRASS
COLLAPSIBLE TELESCOPE**

in six sections
length 14 1/2 in.; 37 cm

\$ 500-800



351



352

□ 352

**A GERMAN SQUARE BRASS
EQUINOCTIAL DIAL, LORENZ
GRASSL, AUGSBURG, 18TH CENTURY**

engraved with birds, hounds and flowers, recessed silvered compass, the back engraved with latitudes for European cities, signed, on three baluster feet
width 3 1/8 in.; 8 cm

PROVENANCE

Sotheby's New York, June 5, 1997, lot 152

\$ 1,000-2,000



353

□ 353

**A GERMAN OCTAGONAL BRASS
EQUINOCTIAL DIAL, ANDREAS
VOGEL, AUGSBURG, SECOND HALF
18TH CENTURY**

engraved with scrollwork, recessed silvered compass, folding degree scale and chapter ring, back engraved with latitudes for European cities and signed *AndVogl* within a wreath
width 2 1/4 in.; 5.7 cm

PROVENANCE

Blumka II, New York
Sotheby's New York, June 5, 1997, lot 150

\$ 2,000-3,000



354

□ 354

**A GERMAN ETCHED STEEL CASKET,
PROBABLY NUREMBERG, CIRCA 1600**

Together with a Continental small brass-mounted leather lidded box, 2 pieces
height of casket 4¾ in., width 6¾ in.,
depth 4½ in.; 12 cm., 17 cm., 11.5 cm.

PROVENANCE

Sotheby's New York, June 5, 1997, lots 77, 80

\$ 800-1,200

□ 355

**A SMALL GERMAN GILT-COPPER
CASKET, AUGSBURG, CIRCA 1600**

with key
height 1¾ in., 4.5 cm; width 3⅞ in., 9.8 cm;
depth 2 in., 5 cm

PROVENANCE

Sotheby's New York, June 5, 1997, lot 67

\$ 2,000-3,000



355

356

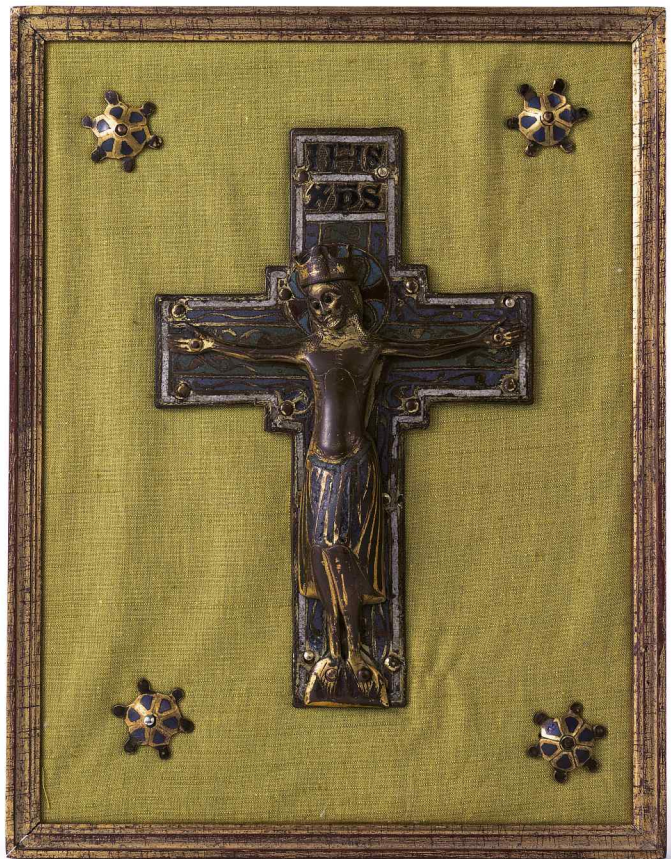
**A FRENCH COPPER AND ENAMEL
CRUCIFIX, LIMOGES, 13TH CENTURY**

with four later metal appliques, set with glass
eyes, within later wood framework
height of cross: 8⅞ in., 2.27 cm

PROVENANCE

Sotheby's Amsterdam, June 21, 1994, lot 160

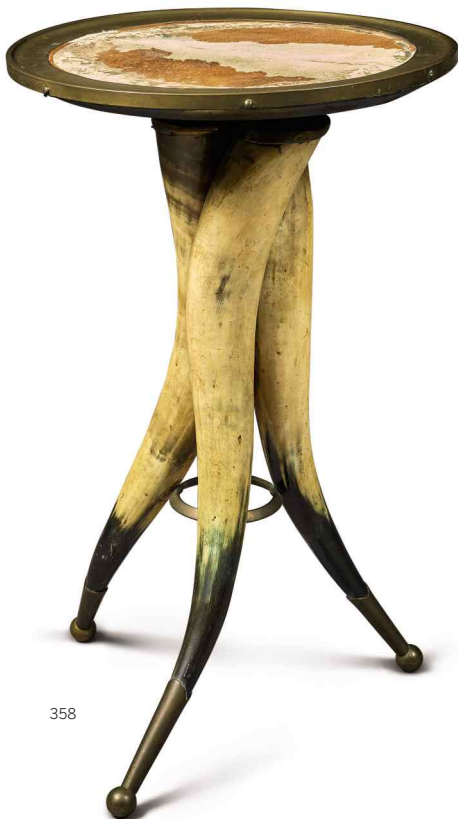
\$ 5,000-7,000



356



357



358

357

A CHINESE 'HUANGHUALI' CORNER-LEG LOW TABLE, QING DYNASTY

the single panel top enclosed within a rectangular frame, the shaped apron carved with a pair of confronting dragons divided by intertwining leaves supported underneath by two pairs of giant's arms braces joined to four incurved legs
height 19 in., width 51½ in., depth 26 in.;
48.3 cm, 130.8 cm, 66 cm

PROVENANCE

Sotheby's New York, March 19, 1997, lot 365

• \$ 30,000-50,000

□ 358

A HORN AND BRASS-MOUNTED GUÉRIDON

with cowskin covered top
height 29 ¼ in., diameter 17½ in.;
74.3 cm, 44.5 cm

PROVENANCE

Sotheby's New York, April 11, 1997, lot 661

\$ 800-1,200

GUN ROOM

359

A VICTORIAN SILVER-MOUNTED HIPPO-TUSK LAMP, RICHARD HODD & SON, LONDON, 1876

on a wood base and with metal shade
marked on rim of silver base and top
height overall 21½ in.; 54.6 cm

PROVENANCE

Sotheby's New York, April 11, 1997, lot 682

\$ 3,000-5,000

□ 360

AN OTTOMAN EMPIRE STEEL PADLOCK AND KEY, TURKEY, CIRCA 1700

height 15 7/8 in.; 40 cm

PROVENANCE

Sotheby's London, April 6, 2011, lot 70

\$ 500-800





362



361

361

AN ASSEMBLED GROUP OF THIRTY-EIGHT GENTLEMAN'S WALKING STICKS, 19TH/20TH CENTURY

max. length 38 1/2 in.; 98 cm

PROVENANCE

The Collection of Robert Woolley, Sotheby's New York, 24 January 1997, lots 171-173

\$ 5,000-8,000

□ 362

A TABLE LAMP IN THE FORM OF A FLINTLOCK REVOLVER RAISED ON A BASE OF TWO STACKED BOOKS ON A BRASS PEDESTAL

signed *Roguet*
total height 29 in.; 73.5 cm

\$ 500-700



363

□ 363

**A GEORGE I ELM AND OAK
DRESSING TABLE, FIRST QUARTER
18TH CENTURY**

height 28 in., width 34 1/2 in., depth 20 in.;
71 cm, 87.5 cm, 51 cm

PROVENANCE

The Arthingworth Collection, Sotheby's New
York, December 12, 1996, lot 179

\$ 800-1,200

364

**JAMES HAMILTON
AMERICAN, 1819 - 1878**

**Burning Oil Well at Night, Near
Titusville, Pennsylvania**

signed *J. Hamilton* (on the reverse)
oil on board
18 by 12 in.; 45.7 by 30.5 cm

PROVENANCE

The Old Print Shop, New York
Lee B. Anderson, New York
Alexander Gallery, New York
Private collection, 1980 (acquired from
the above and sold, Sotheby's New York,
September 24, 2008, lot 94)

EXHIBITED

New London, Connecticut, Lyman Allyn
Museum, *American Romantic Paintings of the
18th and 19th Centuries from the Collection of
Lee B. Anderson*, February-March 1961, no. 35
Brooklyn, New York, The Brooklyn Museum,
*James Hamilton, 1819-1878: American Marine
Painter*, March-May 1966, no. 23

\$ 6,000-8,000

□ 365

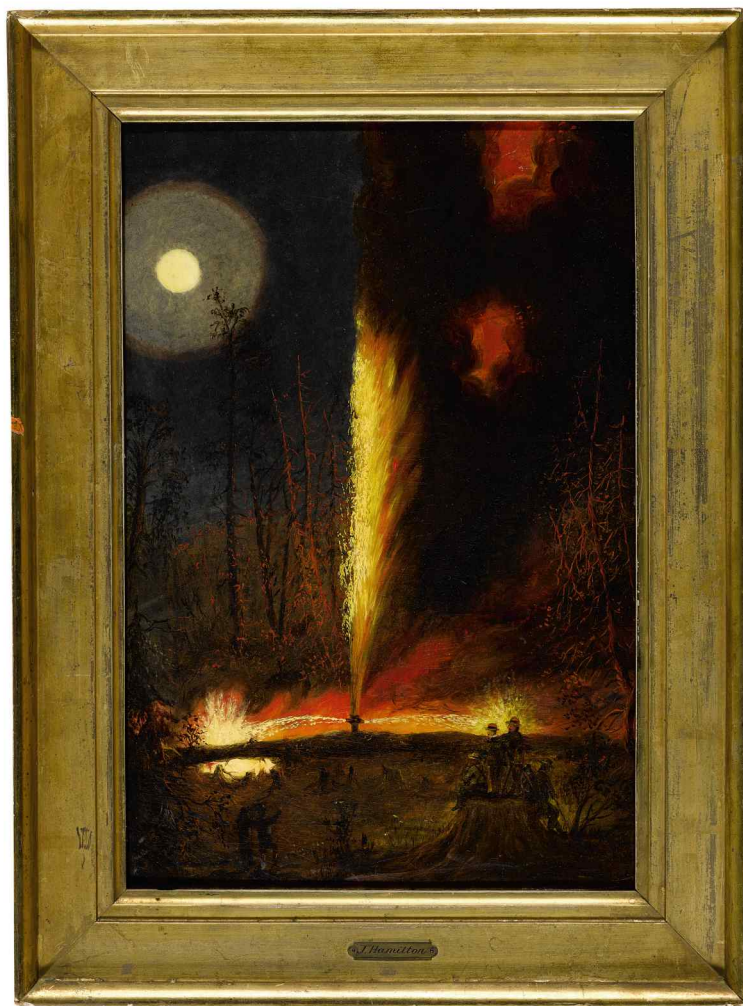
TWO FOSSILIZED DINOSAUR EGGS

height 6 in., width 15 in., depth 8 in.;
15.3 cm, 38 cm, 20.3 cm

PROVENANCE

Christie's South Kensington, May 22, 1997,
lot 113

\$ 600-900



364



365



366

□ 366

**A PAIR OF AMERICAN CAST-IRON
'ODD COUPLE' ANDIRONS, LATE
19TH/EARLY 20TH CENTURY**

height 16 ½ in.; 41.91 cm

PROVENANCE

Important American Furniture, Christie's New York, January 18, 1997, lot 174

\$ 1,000-1,500

□ 367

A PAIR OF HORSESHOE ANDIRONS

together with a leather wood bucket and steel
fire tools

height of fire tools 33 in.; 84 cm

\$ 500-800



367

□ 368

**A LEATHER SHOULDER SACHEL
AND FLY-FISHING BAIT POUCH,
CIRCA 1910**

the bait pouch is inscribed *B.R. Brickman* to
the inside of the outer flap and holds five old fly
fishing lures within vellum dividers, 7 pieces
height 11 in., width 12 ¼ in.; 27.9 cm, 31.1 cm

PROVENANCE

Cowan's Auctions, Cincinnati, Ohio

\$ 300-500



368



369 (ONE OF TWO)



369 (TWO OF TWO)

369

JOHN NOST SARTORIUS

BRITISH, 1759 - 1828

Tally Ho *and* Full Cry: A Pair of Paintings

the first: signed *J.N. Sartorius* and dated indistinctly 18** (lower left)
both, oil on canvas
each: 14 by 17¼ in.; 35.6 by 43.8 cm

PROVENANCE

Sotheby's New York, *Property of a Midwestern Lady*, October 24, 1996, lot 404A (as dated 1809)

\$ 6,000-8,000

370

ABRAHAM COOPER

BRITISH, 1787 - 1868

Mr. Fellows on "Falstaff" with the Shotesham Hounds and Dunnett the Huntsman

oil on canvas
34 by 44½ in.; 86.4 by 113 cm

PROVENANCE

Arthur Ackermann & Son, London (according to an old label on the reverse)
Sotheby's New York, May 12, 1978, lot 285 (titled *Mr. Fellowes of Norfolk on his favorite hunter*)

\$ 6,000-8,000



370



371 (PART)

□ 371

A BRITISH AMBASSADOR'S UNIFORM, LATE 19TH/EARLY 20TH CENTURY

comprising embroidered full dress coatee with gilt K.C. Royal Arms buttons and label of *Gieves Ltd* to *Sir C.F.W. Russell*; white knee-breeches; cocked hat with white feather border (loop of rank below Ambassador); similar hat with Victorian Button; A levee coatee (of 2nd/3rd class); great coat and cape all with Victorian buttons; two pairs of overalls with gold lace stripes; Diplomatic evening coat and a white waistcoat w gilt mounted buttons; gentleman's evening tail coat, black waistcoat, and 2 pairs of black knee breeches. *14 pieces*

PROVENANCE

Christie's South Kensington, March 19, 1993, lot 195

The diplomat Sir Claude Russell KCMG (1871-1959) served as Minister to Ethiopia 1920-25, Minister to Switzerland 1928-31, and Ambassador to Portugal from 1931-35.

\$ 2,000-3,000

□ 372

STAFF UNIFORMS AND OTHER ITEMS OF W.H. MANNING, LATE 19TH/EARLY 20TH CENTURY

comprising a docked hat of General Officer's pattern by *Humphrey & Cook Haymarket, London* with case; white & red feather plume, and another plume, smaller with wire stem; a general officer's patterned peaked cap peak and badge and another similar cap but with detachable covers; a scarlet full dress tunic fitted with General Officer's pattern shoulder cords bearing Brigadier's crossed sword and baton rank badge, another pair of similar shoulder cords; richly embroidered collar, 2 cuffs, General Officer's pattern gold and crimson sash, sword slings, pantaloons with wide scarlet stripes, Brigadier-General's blue frock with scarlet gorget tabs to stand and fall collar; staff overalls; lightweight scarlet mess jacket with blue roll collar and waistcoat; a pair of jackspurs with chains and pair of nickel plated box spurs. *48 pieces*

PROVENANCE

Christie's South Kensington, March 20, 1993, lot 182

Brigadier-General Sir William Henry Manning, GCMG, KBE, CB (1863-1932) was a British Indian Army officer and colonial administrator. He later served as Commissioner and Commander-in-Chief of the Somaliland and Nyasaland Protectorates in 1910 and as Governor of Jamaica from 1913 until his retirement in 1925.

\$ 2,000-3,000



372 (PART)



373



374



374



374

□ 373

**AN AMERICAN NAVAL SEA CHEST
BELONGING TO COMMODORE
PIERCE CROSBY, 19TH CENTURY**

This chest dates from Crosby's tenure as Commandant of the League Island Navy Yard in Philadelphia, commencing in 1877. height 21 in., width 36 in., depth 20 in.; 53.5 cm, 91.5 cm, 51 cm

PROVENANCE

Cowan's Auctions, Cincinnati, Ohio, October 28, 2010, lot 243

\$ 200-300

□ 374

**A SET OF RUSSIAN COSSACK BOY'S
AND GIRL'S COSTUMES**

PROVENANCE

Cowan's Auctions, Cincinnati, Ohio, October 28, 2010, lot 607

\$ 1,000-2,000

□ 375

**A RUSSIAN COSSACK CONVOY
UNIFORM**

including hat, belt and kindjal

PROVENANCE

Cowan's Auctions, Cincinnati, Ohio, October 28, 2010, lot 606

\$ 1,000-2,000



375

**CZAREVICH ALEXEI NIKOLAEVICH,
TWO PAIRS OF SKIS AND A PAIR
OF BOOTS, A.B. OTTO BRANDT,
HELSINKI, CIRCA 1910**

both pairs of skis engraved with the Imperial cypher A for the Czarovich, complete with two sets of ski poles, contained in original fitted mahogany case applied with the Imperial cypher in silver, *one leather boot and the ski poles with applied inventory labels* length of case 81 in.; 2.06 m

PROVENANCE

Czarevich Alexei Nikolaevich
Hammer Galleries
Anonymous
Sotheby's New York, December 6, 1995, lot 345
Sotheby's New York, April 12, 2011, lot 253

According to documents recently found in the Russian State Historical Archives (RGIA, f. 595, op. 2 [213/2711], d. 271, pp. 76-84) in February 1910 the Moscow Ski Club (*Moskovskii Klub Lyzhnikov*) petitioned the Chancellery of the Ministry of the Imperial Court, requesting official permission to present a set of skiing equipment (including skis, poles, a pair of ski boots and mittens) to the Czarovich and request that he become an official patron of the organization. As the members noted in their petition, the Moscow Ski Club provided skis and lessons to city school pupils in order to encourage "moral and physical development" as well as to "inspire love for country and for the Most August Leader." After some investigation by court officials, the request was officially granted by Empress Alexandra on September 4, 1910. The offered lot is almost certainly the ski set presented to the young Czarovich by the Moscow Ski Club. Although his hemophilia prevented him from engaging in much rough play, the boy was permitted to ski, usually cross-country skiing. There has been preserved a letter dated January 22, 1918 written by Alexei from Tobolsk to Anna Vyrubova in which he mentions skiing in the snowy courtyard as one of the few pastimes he was allowed during his imprisonment.

Sotheby's is grateful to Svetlana Chestnykh for her assistance in cataloging this lot.

\$ 50,000-60,000





Czarevich Alexei



376



377

377

JOHN STEVEN DEWS
BRITISH, b.1949

Britannia Racing Navahoe, Valkyrie II, Satanita, Calluna and Iverna Off Cowes, The Solent, August 1893

signed *J. Steven Dews* (lower left); titled in pencil (on the stretcher)
oil on canvas
40 $\frac{1}{8}$ in. by 60 $\frac{1}{4}$ in.; 102 by 153 cm

PROVENANCE

Sotheby's London, May 10, 2012, lot 83

\$ 40,000-60,000

378

**A PAIR OF ENGRAVED AND
POLYCHROME DECORATED
SCRIMSHAW WHALE'S TEETH,
19TH CENTURY**

each depicting a ship under sail beneath Lady Liberty seated on an American eagle, the reverse of each depicting a dark-haired lady
length 6 $\frac{1}{4}$ in.; 15.9 cm

PROVENANCE

Sotheby's New York, *Important Americana*, January 19, 1997, sale 6957, lot 1684

• \$ 4,000-6,000



378



379

□ 379

AN ENGRAVED SCRIMSHAW WHALE'S TOOTH, MID 19TH CENTURY

depicting the ship 'Vivat Regina,' cracked and reglued
length 7 1/2 in.; 19 cm

PROVENANCE

Sotheby's London, *Marine Pictures and Nautical Works of Art*, May 29, 1997, sale LN7322, lot 69

• \$ 600-800

□ 380

A GROUP OF THREE ENGRAVED SCRIMSHAW WHALE'S TEETH, 19TH CENTURY

the first depicting a frigate to one side and two frigates to the other, the second depicting a sailor with a maiden on his arm, the third depicting the broadside of a ship
length 5 1/4 in.; 13.3 cm

PROVENANCE

Sotheby's New York, *Important Americana*, January 19, 1997, sale 6957, lots 1676 and 1682 (part)

• \$ 800-1,200



380





381

381

A CIVIL WAR CAVALRY SILK GUIDON OF GENERAL GEORGE CROOK

framed, together with a photograph of General George Crook and a typed letter describing the history of the flag: Dear Jeff: / Here's the flag Val and I promised you way last June. / It's called a guidon (used to guide troops into battle) and was first used by Gen. Phil Sheridan's men in the Civil war. It has 34 stars -- the 34th added when Kansas was admitted to the Union in 1861 (even before Nevada was a state). Gen. George Crook, who served under Sheridan, took it with him to the Bad Lands of South Dakota when he was assigned to put down the Sioux Indian uprising after the Custer massacre in 1876. The Indian chief, Sitting Bull, surrendered to Gen. Crook and the Sioux problem was solved. / Gen. Crook (still flying this flag) was sent to Idaho to tame the Piute and Snake Indians, which he did. His greatest triumph was crushing the Apache menace in Arizona and putting their fierce leader Geronimo out of circulation in 1886, thus making the west

safe for white people. / Gen. Crook died, strangely enough, of natural causes in 1890 and this flag was handed down through generations. It was given to us by his last known heir, a friend of ours. Many years ago the Chicago Tribune had a contest to see who had the oldest flag. This battle-scarred 100 year old veteran won hands down. It really belongs under glass in a museum. Do not attempt to clean it -- it would fall apart. / It is a great relic of our nation's growth and had a major role in making American the most wonderful country in the world. / Warmest regards / DICK (inscribed in pencil) / Dick Blakesley
height 29 in., width 40 in., depth 20 in.;
73.6 cm, 101.6 cm, 50.8 cm (framed)

PROVENANCE

General George Crook
Richard L. Blakesley
James D. Julia Auctions, Fairfield, Maine, October 14-16, 2013, lot 2279

\$ 12,000-18,000





□ 382

A LOUIS XV STYLE GILT-BRONZE-MOUNTED LACQUER JARDINIÈRE, LATE 19TH CENTURY

with a zinc liner
height 11 ½ in., width 19 in.; 29 cm, 48.3 cm

PROVENANCE

Sotheby's New York, March 13, 1997, lot 68

\$ 2,000-3,000



382

□ 383

A LOUIS XV STYLE BLACK-PAINTED WROUGHT-IRON ONYX-TOP CONSOLE D'APPLIQUE WITH A MIRROR EN SUITE, LATE 19TH/EARLY 20TH CENTURY

height of console 37 ½ in., width 79 in.;
95.25 cm, 200.5 cm

PROVENANCE

Christie's London, The Nineteenth Century,
October 31, 1996, lot 253

\$ 2,000-3,000



383



POOL HOUSE





384

384

**A PAIR OF ITALIAN SIENA MARBLE
CAMPANA VASES, LATE 19TH/EARLY
20TH CENTURY**

height 23 ¼ in., diameter 15 ½ in.;
59 cm, 39.3 cm

PROVENANCE

Victoria Nebeker Coberly (1917-1991), Los Angeles
Christie's New York, March 30, 1995, lot 186
(\$16,100)

\$ 5,000-8,000



385

385

**AN ITALIAN WHITE MARBLE
FIGURAL PEDESTAL, 19TH CENTURY**

height 44 in.; 112 cm

PROVENANCE

John Christopher Ingham Roper-Curzon,
20th Baron Teynham (b.1928), Pylewell Park,
Hampshire
Christie's South Kensington, April 26, 1995,
lot 426

This altar pedestal in the form of three
adorned vestal caryatids is derived from a
work by the architect James Wyatt for Queen
Charlotte at Frogmore House, Windsor, the
design for which was reproduced in 1778 by
Eleanor Coade, who produced her own version
in Coade Stone (*A. Kelly, Mrs Coade's Stone*,
1990, p.183-4). The design was taken up by
later suppliers of garden statuary in marble and
composition stone including Austin and Seeley.

\$ 5,000-8,000



386

386

AN ITALIAN PIETRA DURA MARBLE TOP, 19TH CENTURY

mounted as a low table in a gilt metal stand
height 18 in., width 71 1/2 in.,
depth 36 in.; 45.75 cm, 181.5 cm, 91.5 cm

PROVENANCE

Sotheby's New York, The Arthingworth
Collection, December 12, 1996, lot 307

\$ 5,000-7,000

□ 387

**A SET OF SIX ADAM-STYLE SQUARE
COMPOSITION STONE PLANTERS,
MODERN**

height 15 in.; 38 cm

PROVENANCE

Sotheby's Billingshurst, Garden Statuary,
May 21, 1997, lot 736

\$ 500-800

□ 388

**A PAIR OF NEOCLASSICAL STYLE
WHITE MARBLE CAMPANA VASES**

height 18 in., diameter 14 in.; 45.75 cm, 35.5 cm

\$ 1,500-2,500



387



388



389



389

A MONUMENTAL BRONZE AND METAL BIRD CAGE OF PALLADIAN FORM

the hexastyle portico with a pediment centred by the Royal Arms of Queen Victoria
height 77 in., width 96 in., depth 40 in.;
195.5 cm, 244 cm, 101.5 cm

PROVENANCE

Christie's London, June 6, 1994, lot 190
 (£42,000)

The six Corinthian-columned portico surmounted by a triangular pediment is inspired by the façade of Mansion House, the official Lord Mayor's residence in the City of London built between 1739 and 1752 by George Dance the Elder.

\$ 12,000-18,000





390

□ 390

A RARE CHINESE SPOTTED BAMBOO AND LACQUERED WOOD CLOTHES RACK, QING DYNASTY, 19TH CENTURY

the stand comprised of angular lattice panels joining two black-lacquered shaped upright supports and a pierced shelf, all raised on a pair of shaped softwood slab feet
height 61 in., width 70 in.; 154.9 cm, 177.8 cm

PROVENANCE

Sotheby's New York, March 19, 1997, lot 405

\$ 1,000-1,500

□ 391

A CHINESE BLACK LACQUER AND BAMBOO RECESSED-LEG LONG TABLE, QING DYNASTY, 18TH / 19TH CENTURY

the long narrow top comprised of two softwood boards terminating in everted flanges and all black-lacquered, the bamboo base with wide fretwork panels joining the slender legs
height 35¼ in., width 87⅞ in., depth 14¼ in.; 88.1 cm, 219 cm, 35.6 cm

PROVENANCE

Christie's New York, March 21, 1997, lot 206

\$ 1,000-1,500



391

392

A PAIR OF BAMBOO HORSESHOE-BACK ARMCHAIRS, QING DYNASTY

each with an arched crestrail, a central latticework splat and panel seat, the bamboo with traces of dark red lacquer, the underside of the seat inscribed with the following: 'Du Ching Tang made twelve of these chairs, Qianlong, 58th year'. Dated 58th year of Qianlong Period, 1794
height 40 in., width 22 in., depth 17 in.;
101.6 cm, 35.9 cm, 43.2 cm

PROVENANCE

Sotheby's New York, March 19, 1997, lot 408

\$ 5,000-7,000



392



393

□ 393

A CHINESE BAMBOO AND BLACK LACQUER RECESSED-LEG LONG TABLE AND A PAIR OF LOW TABLES, QING DYNASTY, 19TH CENTURY

the softwood black-lacquered table top terminating in everted flanges above bamboo latticework apron and legs, the rectangular low tables with lacquered wood tops over spotted bamboo openwork aprons. Together with a French black lacquer, seagrass and bamboo side table, 4 pieces

height 37¼ in., width 130¾ in., depth 17¼ in.;
94.6 cm, 332.1 cm, 43.8 cm (long table),
height 20 in., width 18⅜ in., depth 13 ¼ in.;
50.8 cm, 46.7 cm, 33.7 cm (pair of tables)

PROVENANCE

Sotheby's New York, March 19 1997, lot 420
(long table)
Sotheby's New York, April 16 1998, lot 691 (pair
of tables)
Sotheby's New York, January 22 1997, lot 468
(French side table)

\$ 1,000-1,500



394



395



□ 394

A PAIR OF CHINESE BAMBOO AND BLACK LACQUER CONTINUOUS HORSESHOE-BACK ARMCHAIRS, QING DYNASTY, 19TH CENTURY

each with an arched crestrail centered by an openwork splat, the lacquered softwood seats over a wide four-band apron and raised on four slender legs joined by three base stretchers and a footrest, the bamboo with traces of dark red lacquer

height 37¼ in., width 21¼ in., depth 16¼ in.;
93.1 cm, 53.1 cm, 40.6 cm

PROVENANCE

Christie's New York, March 21, 1997, lot 219

\$ 2,000-3,000

□ 395

A PAIR OF CHINESE BAMBOO AND BLACK LACQUER CONTINUOUS HORSESHOE-BACK ARMCHAIRS, QING DYNASTY, 19TH CENTURY

each with an arched crestrail, a central latticework splat and lacquered softwood seat panel, the bamboo with traces of dark red lacquer

height 37¼ in., width 21¼ in., depth 16¼ in.;
93.1 cm, 53.1 cm, 40.6 cm

PROVENANCE

Sotheby's New York, March 19, 1997, lot 371

\$ 2,000-3,000

□ 396

**A CHINESE BAMBOO AND BLACK LACQUER
FOUR-TIER ÉTAGÈRE, QING DYNASTY, 19TH
CENTURY**

the four black-lacquered softwood shelves set within a
bamboo frame of open fretwork and 'cracked-ice' pattern
height 61 in., width 38 in., depth 12½ in.;
154.9 cm, 96.5 cm, 31.8 cm

PROVENANCE

Sotheby's New York, April 16, 1998, lot 610

\$ 800-1,200

397

**A PAIR OF CHINESE BAMBOO AND BLACK
LACQUER DEMI-LUNE TABLES AND TWO
STOOLS, QING DYNASTY, 19TH CENTURY**

the large tables with softwood black lacquered tops over
latticework aprons, the rectangular stools with similarly
lacquered wood tops surmounting bamboo aprons and legs
height 32¼ in., width 50 in., depth 24¾ in.; 82 cm, 127 cm,
62.9 cm (tables) height 20 in., width 19½ in., depth 15½ in.;
50.8 cm, 49.5 cm, 39.4 cm (stools)

PROVENANCE

Sotheby's New York, March 19, 1997, lot 389 (tables)
Sotheby's New York, October 18, 1997, lot 407 (stools)

\$ 3,000-5,000



396



397



398

□ 398

A PAIR CHINESE FAMILLE-JAUNE SQUARE SECTION VASE, CIRCA 1900

each painted with panels of birds and flowers, now drilled and mounted as lamps
height of vase 11³/₈ in.; 28.8 cm

PROVENANCE

Christie's New York, January 24, 1997, lot 127

\$ 1,000-1,500



399

□ 399

TWO CHINESE BLUE AND WHITE JARS, 19TH CENTURY

painted with peony scrolls and 'double happiness' characters, now drilled and mounted as lamps
height of first 13¹/₄ in., height of second 13⁵/₈ in.; 33.6 cm, 34.6 cm

PROVENANCE

Christie's South Kensington, London, June 4, 1997, lot 688

\$ 2,000-3,000



400

□ 400

TWO CHINESE BLUE AND WHITE JARS, 19TH CENTURY

painted with peony scrolls and 'double happiness' characters, now drilled and mounted as lamps
height of first 13¹/₂ in., height of second 13¹/₄ in.; 34.2cm, 33.6 cm

PROVENANCE

Christie's South Kensington, London, June 4, 1997, lot 687

\$ 2,000-3,000

□ 401

**A PAIR OF CHINESE ARCHAISTIC
BRONZE 'FANGHU'-FORM VESSELS,
20TH CENTURY**

now mounted as lamps
height 18½ in.; 47 cm

PROVENANCE

Christie's London, May 2, 1997, lot 117

\$ 1,000-1,500



401



402

□ 402

**A PAIR OF FRENCH EGYPTIAN
REVIVAL COPPER URNS, NOW
MOUNTED AS LAMPS, LATE 19TH
CENTURY**

height 12 ½ in.; 31.8 cm

PROVENANCE

Christie's South Kensington, June 25, 1997,
lot 663

\$ 500-800

□ 403

**AN EGYPTIAN REVIVAL
TERRACOTTA AMPHORA, PROBABLY
FRENCH, LATE 19TH CENTURY**

height 32 in.; 81.25 cm

PROVENANCE

Christie's South Kensington, April 26, 1995,
lot 411

\$ 700-900



403



404

□ 404

A GROUP OF THREE CHINESE BAMBOO BRIGHTON PAVILION-STYLE ARMCHAIRS, QING DYNASTY, EARLY 19TH CENTURY

comprising a single and a pair of similar armchairs each with intricate openwork backrests flanked by downswept arms, above a rattan seat, all raised on slender legs joined by stretchers
height of taller 37¾ in., width of wider 20¼ in., depth of deeper 18 in.;
95.9 cm, 51.4 cm, 45.7 cm

PROVENANCE

Sotheby's New York, April 11, 1997, lot 803 (pair chairs)
Christie's London, June 4, 1998, lot 29 (chair)

EXHIBITED

Metropolitan Museum of Art, New York, on loan 1968-1992 (pair chairs)

\$ 1,200-1,500



405

□ 405

A PAIR OF CHINESE BLACK LACQUER AND BAMBOO DEMILUNE TABLES, QING DYNASTY, 19TH CENTURY

each with a hemispherical black-lacquered softwood top atop a bamboo base with a wide three-sided openwork apron
height 33 in., width 35½ in., depth 17¾ in.;
83.8 cm, 90.2 cm, 88.9 cm

PROVENANCE

Sotheby's New York, April 11, 1997, lot 562

\$ 1,200-1,800

406

A PAIR OF LARGE PENTAGONAL BAMBOO AND PAINTED WOOD JARDINIERS

height 34 in., width 39 in.; 86 cm, 99 cm

PROVENANCE

Christie's London, June 4, 1998, lot 30

\$ 2,500-3,500



406

□ 407

**A FRENCH BAMBOO ÉTAGÈRE,
LATE 19TH CENTURY**

height 62 in., width 23 ½ in., depth 13 in.;
157.5 cm, 59.7 cm, 33 cm

PROVENANCE

Christie's South Kensington, April 16, 1997,
lot 466

\$ 700-1,000



407



408



409



410

□ 408

A GEORGE JONES MAJOLICA JARDINIÈRE AND STAND, CIRCA 1870

molded in relief around the body with perched birds and insects amongst bulrushes, *impressed GJ monogram, black painted E and shape numerals 3326*
height overall 13½ in.; 34.3 cm

PROVENANCE

Sotheby's New York, March 11, 1997, lot 368

\$ 1,500-2,500

□ 409

A MINTON MAJOLICA JARDINIÈRE AND STAND, 1872

the jardinière decorated in relief with a meandering leafy flower branch, affixed on either side with a lion mask handle, *impressed MINTON, date cypher for 1872, indistinct impressed shape numeral*
height overall 14¼ in.; 36.2 cm

PROVENANCE

Sotheby's New York, March 11, 1997, lot 344

\$ 1,500-2,000

□ 410

A MINTON MAJOLICA JARDINIÈRE AND STAND, CIRCA 1865-70

the jardinière molded with lattice work and applied with a colorful floral garland above the overlapping leaves, *the impressed MINTON marks; the jardinière with impressed shape numeral 496, numeral 12 and an indistinct date cypher, the stand with impressed shape numeral 967, date cypher for 1866 and N.*
height overall 11 in.; 27.9 cm

PROVENANCE

Sotheby's New York, March 11, 1997, lot 340

\$ 1,500-2,000



□ 411

**A GROUP OF GEORGE JONES
MAJOLICA WARES, LATE 19TH
CENTURY**

comprising: a pineapple-molded jug, a bamboo-molded vase, a vase molded with irises and another vase molded on one side with a large leafy flower branch and on the other with a spider on its web, various black or green painted cyphers and numerals
height of tallest 9 $\frac{1}{8}$ in.; 23.2 cm

\$ 1,000-1,500

□ 412

**A PAIR OF MINTON MAJOLICA
BAMBOO-FORM VASES, CIRCA 1868**

each molded as three adjacent stalks, impressed *MINTON* and shape numerals 1297, one with date cypher for 1868
heights 6 $\frac{1}{2}$ in.; 16.5 cm

PROVENANCE

Sotheby's New York, March 11, 1997, lot 350

\$ 1,000-1,500

□ 413

**A MINTON MAJOLICA FIGURAL
VASE, 1872**

modelled with two monkeys chasing each other around the bamboo-molded vase, impressed *MINTON*, date cypher for 1872, registration code for 1872, shape numeral 1692
height 7 $\frac{1}{2}$ in.; 19 cm

PROVENANCE

Sotheby's New York, March 11, 1997, lot 346

A similar example is illustrated in Victoria Bergesen, *Majolica, British, Continental and American Wares 1851-1915*, London, 1984, p. 40, fig. 27

\$ 600-800





GARDEN



414



415

414

**A PAIR OF RENAISSANCE REVIVAL
CARVED WHITE MARBLE VASES,
19TH CENTURY**

height 30 ½ in.; width 25 in.; depth 24 in.;
77.5 cm; 63.5 cm; 61 cm

PROVENANCE

Christie's London, May 18, 1995, lot 20
Sotheby's New York at the Garden Education
Center of Greenwich, CT, Garden Statuary,
June 15, 1997, lot 253 (\$51,750)

\$ 6,000-9,000

□ 415

**A RENAISSANCE STYLE WHITE
MARBLE BASIN ON COLUMN**

height: 56 ½ in.; diameter 23 in.;
143.5 cm; 58.5 cm

PROVENANCE

Sotheby's New York at the Garden Education
Center of Greenwich, CT, Garden Statuary,
June 15, 1997, lot 96

\$ 800-1,200

A WHITE MARBLE CENTERPIECE OF CUPID SLEEPING IN A SHELL, BY VIKTOR VON BRODZKI (1825-1904), SECOND HALF 19TH CENTURY

inscribed *V BRODSKI* on the shell next to the left foot
 height 47 in.; width 35 in.; depth 20 in.;
 119 cm; 89 cm; 51 cm

PROVENANCE

Olga Nikolaievna (1822-1892), Grand Duchess of Russia and Queen of Württemberg; thence by descent
 Christie's London, May 15, 1997, lot 324

Viktor Von Brodzki was one of the most important Polish sculptors of the second half of the 19th century. He trained at the St Petersburg Academy of Fine Arts, where he was received as an Academician in 1861, and quickly gained a reputation among the Russian aristocracy. The majority of his career was spent in Rome, however, and he was also a member of the Florence and Milan academies. *Cupid Sleeping in a Shell* was one of Brodzki's most successful compositions, and one he repeated, sometimes with variations, on several occasions. Versions similar to the present lot are in the National Museum, Warsaw, the Tretyakov Gallery, Moscow, and Tsarskoe Selo Palace. The work was engraved in 1870 by Aleksander Regulski (1839-1844)[Fig.1].

Grand Duchess Olga Nikolaievna [Fig.2], daughter of Tsar Nicholas I of Russia, married Crown Prince and later King Karl Friedrich of Württemberg in 1846. It is likely this statue was a present from either her father or brother, Tsar Alexander I.

\$ 5,000-8,000



416



Fig. 1



Fig. 2



417

□ 417

**AN ITALIAN MARBLE SUNDIAL
PEDESTAL, CIRCA 1920**

height 46 ½ in.; diameter 15 in.; 118 cm; 38 cm

PROVENANCE

Sotheby's New York at the Garden Education
Center of Greenwich, CT, Garden Statuary,
June 15, 1997, lot 173

\$ 800-1,200

□ 418

**A GROUP OF THREE LEAD GARDEN
FIGURES, COMPRISING A BOY WITH
A PIPE, A GIRL PLAYING A LUTE AND
A GIRL HOLDING FRUIT,
20TH CENTURY**

max. height 25 in.; 63.5 cm

PROVENANCE

Sotheby's Billingshurst, Garden Statuary,
May 20, 1997, lot 540

\$ 500-800



418



418



418





419



□ 419

A PAIR OF WHITE MARBLE GARDEN
PLANTERS, LATE 19TH/EARLY 20TH
CENTURY

PROVENANCE

Sotheby's New York, Garden Statuary, June 30,
1994, lot 154

\$ 2,000-3,000



420

□ 420

A PAIR OF CAST-IRON CAMPANA
URNS

height 30 in., diameter 22 in.; 76 cm, 56 cm

PROVENANCE

Sotheby's New York, June 15, 1997, lot 38

\$ 500-800

□ 421

A PAIR OF CAST IRON MEDICI
VASES, 19TH CENTURY

height 31 in.; depth 23 ½ in.; 78.75 cm; 59.7 cm

PROVENANCE

Westenholz Kime, Ltd., London
Sotheby's New York at the Garden Education
Center of Greenwich, CT, Garden Statuary,
June 15, 1997, lot 204

\$ 1,000-1,500



421

□ 422

**AN AMERICAN WHITE MARBLE AND
BRONZE NOONDAY GUN SUNDIAL,
RESTING ON AN ASSOCIATED
FRENCH CAST IRON PEDESTAL
TABLE, LAST QUARTER 19TH
CENTURY**

This work is accompanied by a manuscript letter (torn) dated 1895 and addressed to a Mr J R Blair in Cleveland, Ohio, containing detailed instructions on how to set the dial up for various latitudes including New York.
diameter 13 in.; max elevation sundial 11 ½ in.;
height of table 28 ¼ in.;
33 cm, 29.2 cm, 71.75 cm

PROVENANCE

Sotheby's Sussex, Garden, Architectural and Natural History, September 23, 2003, lots 256 (table) and 437 (sundial)

\$ 700-1,000



422



423

□ 423

**AMERICAN OR CONTINENTAL
SCHOOL, 19TH CENTURY**

Back Garden Tennis

watercolor over pencil heightened with white on
paper laid down on paperboard
11⁷/₈ by 18⁷/₈ in.; 30.2 by 46 cm

PROVENANCE

Christie's South Kensington, June 16, 1995, lot 66

\$ 1,000-1,500

□ 424

**A VICTORIAN PAINTED CAST IRON
STICK STAND, THE DESIGN BY
COALBROOKDALE, CIRCA 1875**

in the form of a begging Chihuahua clenching a
riding crop between its teeth
height 23 ³/₄ in., width 24 ¹/₂ in.; 60 cm, 62 cm

PROVENANCE

Sotheby's London, February 6, 1998, lot 8

This design was published by the Coalbrookdale
Company in their 1875 catalogue, Vol.II, p.233
no.214.

\$ 700-1,000



424

TENNIS HOUSE

□ 425

A SET OF TWENTY-FOUR WOODEN
TENNIS RACQUETS, LATE 19TH/
EARLY 20TH CENTURY

\$ 2,000-3,000



426

[TENNIS]

Group of titles and ephemera

Le Jeu de Paume son histoire et sa description. Paris: 1862. 16 mounted albumen photographs, including a portrait by Gustav LeGray. — [With:] Solomon Charles Frederick Peile, *Lawn Tennis as a Game of Skill.* London: 1885. Second edition, original pink pictorial boards — George W. Beldam and P.A. Vaile, *Great Lawn Tennis Players.* London, 1905. First edition, action photographs — R.F. and H.L. Doherty, *On Lawn Tennis.* New York: circa 1903 — A collection of signed photographs of various sporting personalities, circa 1930, including H.W. Austin, 1936, J.B. Hobbs, July 4th, 1934, J. Borotra, Amy Johnson, and others associated with various sports

PROVENANCE

Christie's South Kensington, June 16, 1995, lot 2 (Bedlam and Vaile), lot 9 (Doherty), lot 30 (Peile)

Christie's South Kensington, June 19, 1998, lot 47 (photographs)
Christie's South Kensington, November 17, 2010, lot 167

\$ 3,000-5,000

□ 427



427

[TENNIS]

A group of vintage photography

9 vintage photographs, mostly albumen or silver prints, depicting such subjects as the players for the April 1885 Whittlebury Tennis Week, the Oriel College (University of Oxford) men's team in 1920, and champion C. Saunders. *All matted and framed*

\$ 800-1,200

□ 428



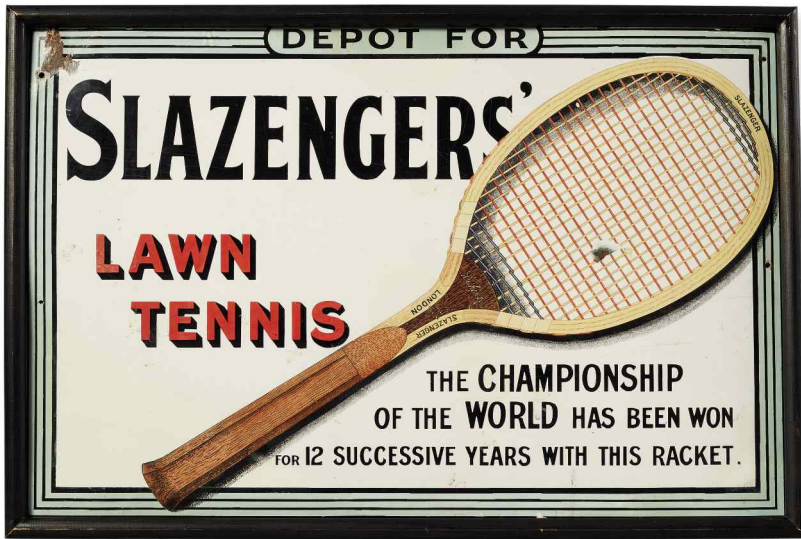
428

[TENNIS]

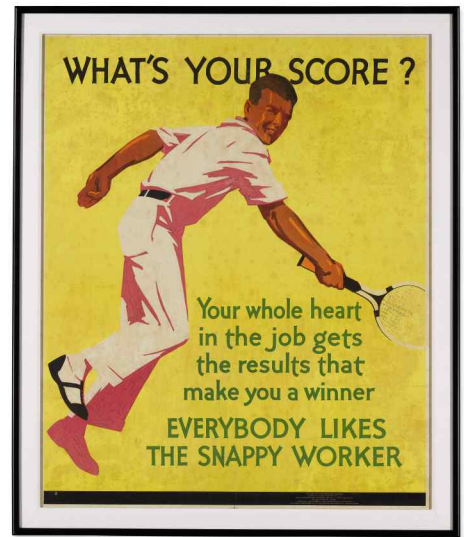
A photograph album of Wimbledon, and Davis Cup presentation pen set

53 silver prints, most hand-titled on the mounts, on 30 oblong folio card leaves, of the grounds, facilities, players and matches for the 1922 tournament, including portraits of the men's and women's finalists, eventual champions, and the previous year's men's champion, Bill Tilden, who did not play. Contemporary half sueded calf and buckram album with gilt title label. *With 1924 Davis Cup presentation commemorative pen set*

\$ 800-1,200



429



429

□ 429

[TENNIS]

A group of memorabilia

porcelain ice bucket manufactured by Gibso Art Ware, with mixed doubles decoration — *The Art of Tennis and How to Play It* exhibition color poster, circa 1920 (28 1/2 x 19 1/4 in.; 72.5 x 49 cm). *Matted and framed* — enamel multicolor advertising sign for Slazenger's Lawn Tennis Rackets (18 x 28 3/8 in.; 46 x 72 cm). *Framed* — modern print of a female tennis player, *framed* — vintage tennis-themed color lithograph poster, *framed*

\$ 1,800-2,200

□ 430

A SMALL WOOD COMMODE PAINTED WITH A BELLE EPOQUE TENNIS SCENE, SIGNED P. THAYER '94, ALONG WITH WOODEN TENNIS RACQUET STRETCHER, 20TH CENTURY

height 32 in., width 36 in., depth 18 in. (commode); 15 x 7 1/2 in. (stretcher); 81.25 cm, 91.5 cm, 45.75 cm; 38 x 19 cm

PROVENANCE

Christie's South Kensington, June 16, 1995, lot 126 (stretcher)

\$ 2,000-3,000



430

□ 431

BRODERS, ROGER

Sur Côte d'Azur, le soleil toute l'année

color lithograph poster. Printed in Paris, 1931.
Matted and framed

PROVENANCE

Christie's South Kensington, May 21, 1996,
lot 219

\$ 1,000-1,500



□ 432

A SUITE OF GREEN WICKER WIMBLEDON CHAMPIONSHIPS FURNITURE CONSISTING OF A SETTEE, TWO ARMCHAIRS, A SIDE TABLE AND A LOW TABLE

bearing the label *The Wimbledon Collection from Wicker by Henry Link*, each piece with a medallion reading *The Championships Wimbledon*, the seats with embroidered cushions depicting tennis scenes
height of armchairs 32 ½ in., width 29 in.;
height of settee 32 ½ in., length 77 in.;
side table 24 x 26 x 26 in.;
low table 17 ½ x 45 x 26 in.;
82.5 cm, 73.6 cm; 82.5 cm, 195.5 cm;
61 x 66 x 66 cm; 44.5 x 114 x 66 cm

This set is inspired by the green wicker Lloyd Loom seats used in the Royal Box on Centre Court at the All England Lawn Tennis and Croquet Club, Wimbledon.

\$ 800-1,200



□ 433

PAIR OF BRONZE FIGURAL 'TENNIS PLAYER' LAMPS

On green marble bases, stamped 1980
Wimbleton.
height 33 in.; 84 cm

\$ 800-1,200

433

435 (PART)

434



431



435 (PART)



432



433

426

434

□ 434

A PAIR OF STAINED WOOD TRIPOD TABLES WITH GLASS TOPS, THE SUPPORT IN THE FORM OF THREE CROSSED TENNIS RACKETS

height 27 in.; diameter 28 in.; 68.5 cm; 71 cm

\$ 800-1,200



435

□ 435

[TENNIS]

Group of Vintage Posters and ephemera

Cap Martin Roquebrune. Nice: AIDA, circa 1930. Color lithograph poster (29 ½ x 24 ½ in.; 74.9 x 62.2 cm). *Matted and framed* — Lucien Pillot. *Besancon*. Cannes: Robaudy, circa 1923. Color lithograph poster (29 ½ x 24 ½ in.; 74.9 x 62.2 cm). *Matted and framed* - *Spalding for Tennis*. Painted wood advertising board (29 x 19 in.; 73.6 x 48.2 cm). Circa 1930 — color chromolithograph poster of women tennis players (20 x 20 in.; 50.8 x 50.8 cm). 19th century. *Matted and framed*

\$ 1,500-2,000

□ 436

MARA, JAN

Disy Sports

color lithograph poster (46.7 x 62.1 in.; 118.6 x 157.7 cm). *Matted and framed*

PROVENANCE

Christie's South Kensington, June 16, 1995, lot 65

\$ 1,000-1,500



□ 437

BRODER, ROGER

Monte Carlo

color lithograph poster (39½ x 25 in.; 100 x 64 cm). Printed in Paris by Monégasque, circa 1930. *Matted and framed*

PROVENANCE

Christie's South Kensington, October 6, 1994, lot 217

\$ 1,000-1,500

□ 438

BRODER, ROGER

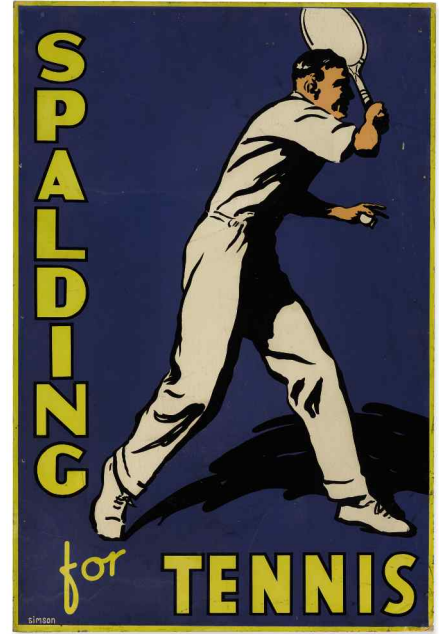
St. Honore les Bains

color lithograph poster (39½ x 24½ in. 100 x 62 cm). Printed in Paris by Pierre Lafitte, circa 1928. *Matted and framed*

PROVENANCE

Christie's South Kensington, October 6, 1994, lot 172

\$ 1,500-2,000



□ 439

BENIGNI, LEON

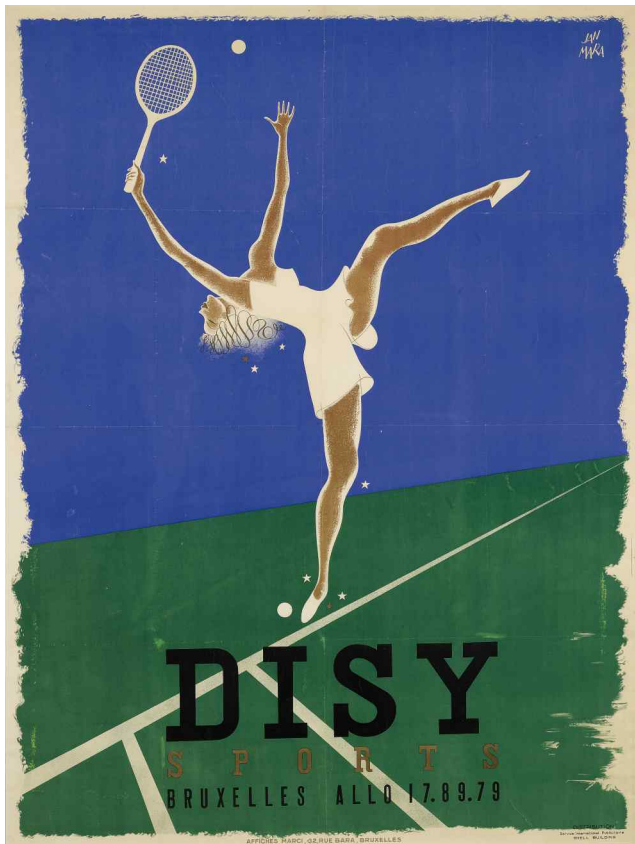
Brides les Bains

color lithograph poster (39 x 24½ in.; 99 x 63 cm). Printed in Paris by Office d'Éditions d'Arty, 1929. *Matted and framed*

PROVENANCE

Christie's South Kensington, May 17, 1999, lot 96

\$ 1,000-1,500





440

□ 440

A SET OF FOUR WIMBLEDON CHAMPIONSHIPS WHITE WICKER ARMCHAIRS AND TWO PAINTED WOODEN CASKETS ON METAL STANDS

each chair with a label *The Wimbledon Collection from Wicker by Henry Link* and a medallion reading *The Championships Wimbledon* surrounding crossed rackets, the seat cushions with corresponding decoration, the caskets painted with *Wimbledon The All England Lawn Tennis and Croquet Club* and crossed rackets on green and white stripes
height of casket with stand 21½ in.; width 19 in.; depth 12 in.; height of chairs 38 in.; 54.5 cm; 48 cm; 30.5 cm; 96.5 cm

\$ 800-1,200

□ 441

A PAIR OF WOOD AND BRASS TABLE LAMPS IN THE FORM OF CROSSED TENNIS RACKETS

height 34½ in.; 87.5 cm

\$ 300-500

□ 442

HOHLWEIN, LUDWIG

Herbst in Wiesbaden

color lithograph poster (33 x 23 in.; 84.5 x 57.5 cm). Printed in Munich by F. Bruckmann A.G., München, 1932. *Matted and framed*

PROVENANCE

Christie's Amsterdam, November 6, 1997, lot 232

\$ 1,000-1,500



441



442



443

□ 443

BRODERS, ROGER

Calvi Beach, Corsica

color lithograph poster (40 x 25½ in. 102 x 65 cm). Printed in Paris by Lucien Serre & Cie., 1928. Matted and framed

PROVENANCE

Christie's South Kensington, May 21, 1996, lot 227

\$ 1,000-1,500

□ 444

[TRAVEL AND TENNIS POSTERS]

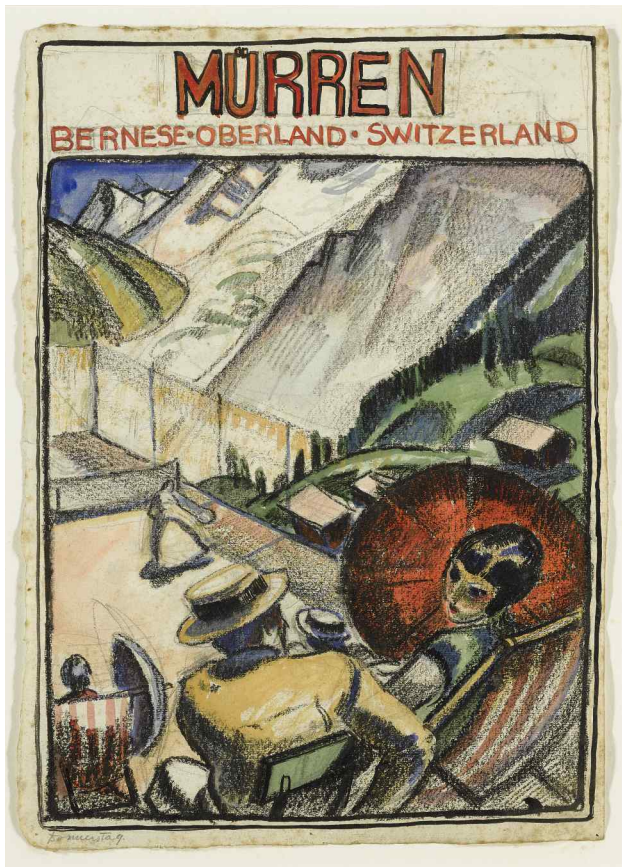
Pierre Commarmond, *Chemin de fer du nord Plage de Malo*

color lithograph railway poster (39 x 24 1/4 in.; 99 x 61.5 cm). Printed circa 1930. Matted and framed — Combloux. Color lithograph poster (39 x 24 1/4 in.; 99 x 61.5 cm). Printed circa 1936. Matted and framed. Lot includes two other framed vintage posters

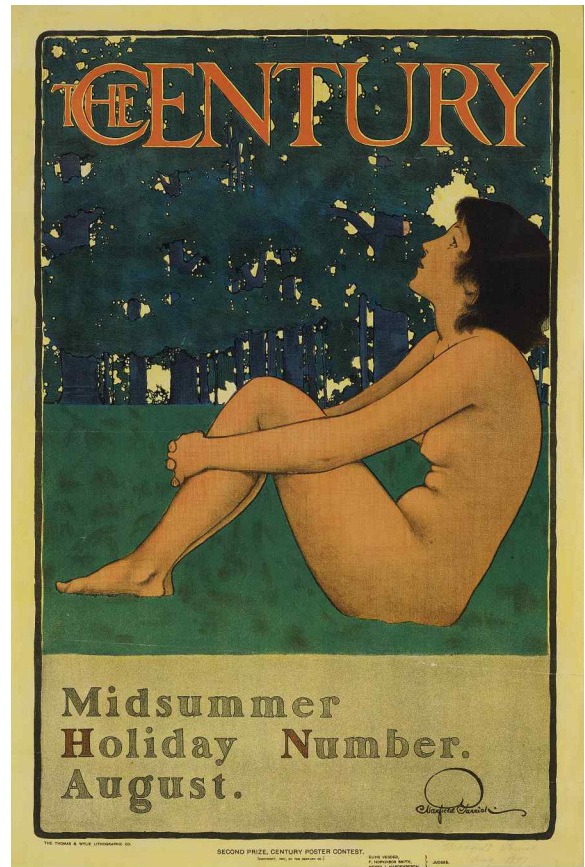
\$ 1,000-1,500



444



445



446

□ 445

CONTINENTAL SCHOOL, 20TH CENTURY

Mürren: A Design for a Poster

indistinctly signed (lower left)
watercolor and crayon over pencil on paper
16⁷/₈ by 12¹/₄ in.; 43 by 31 cm (uneven edges)

PROVENANCE

Christie's South Kensington, June 16, 1995, lot 50

\$ 750-1,000

□ 446

MAXFIELD PARRISH

AMERICAN, 1870 - 1966

The Century / Midsummer Holiday Number
(Kiehl 134)

signed in pencil and dated Aug 1897
lithograph printed in colors on smooth wove paper
sheet: 19⁷/₈ by 13³/₈ in.; 50.5 by 34 cm

PROVENANCE

Christie's South Kensington, February 8, 1996, lot 357

\$ 1,500-2,000



447

□ 447

A VINTAGE BELL FRUIT SLOT MACHINE

height 26 in., width 16 in., depth 15 in.;
66 cm, 40.5 cm, 38 cm

\$ 800-1,200

□ 448

**AN INTERNATIONAL GAMING TECHNOLOGY
TWENTY-FIVE-CENT 'DOUBLE DIAMOND'
STEPPER SLOT MACHINE**

serial no. 183422
height 46 in., width 21 ½ in., depth 21 in.;
116.8 cm, 54.6 cm, 53.3 cm

\$ 700-900

□ 449

**AN INTERNATIONAL GAMING TECHNOLOGY
TWENTY-FIVE-CENT 'BAR/BLACK JACK'
STEPPER SLOT MACHINE**

serial no. 164681
height 46 in., width 21 ½ in., depth 21 in.;
116.8 cm, 54.6 cm, 53.3 cm

\$ 800-1,200



448



449

□ 450

AN INTERNATIONAL GAMING TECHNOLOGY
TWENTY-FIVE-CENT 'WILD CHERRY' STEPPER
SLOT MACHINE

Serial no. 164686

height 46 in., width 21 1/2 in., depth 21 in.;
116.8 cm, 54.5 cm, 53.3 cm

\$ 500-800

□ 451

A WILLIAMS ELECTRONICS 'LIBERTY BELL'
PINBALL MACHINE

height 70 in., width 30 in., depth 52 in.;
177.8 cm, 76 cm, 132 cm

\$ 2,000-3,000



450



451



452

□ 452

A NAMCO LIMITED TWENTY-FIFTH ANNIVERSARY PAC-MAN, MS. PAC-MAN AND GALAGA VIDEO ARCADE MACHINE

model no. PG40-11403-00
height 60 in., width 20 ½ in., depth 33 in.;
152.4 cm, 52 cm, 83.8 cm

\$ 2,000-3,000



453

□ 453

A CHICAGO GAMING COMPANY ARCADE LEGENDS VIDEO GAMES MACHINE

two-player option with joy sticks
height 68 in., width 26 in., depth 33 ½ in.;
172.7 cm, 66 cm, 85 cm

\$ 2,000-3,000

END OF SALE





Sotheby's EST. 1744

Rare and Important Chippendale
Carved and Inlaid Cherrywood Bonnet-
Top Serpentine-Front Chest-on-Chest,
attributed to Cotton White, Hatfield,
Massachusetts, Circa 1790
Estimate \$200,000–300,000

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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.

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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.

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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.

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- "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.

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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.

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

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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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

√ Interested Parties

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

⊙ Restricted Materials

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

refer to the section on Endangered Species in the information on Buying at Auction.

II Monumental

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

📍 Premium Lot

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

2. BEFORE THE AUCTION

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

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

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

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please

contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

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

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

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

3. DURING THE AUCTION

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

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

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you.

You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

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

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

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

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

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see 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.

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

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. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

(3) In your home

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

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

SOTHEBY'S SERVICES

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

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

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales Tax

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

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Kentucky, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Rhode Island, Texas, Vermont 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.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

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

Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Carpet department at +1 212 606 7213.

Important Notice for Furniture

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7213.

Important Notice for Ceramics

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

Important Notice Regarding Upholstery

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

Notice Regarding Endangered Species

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

Important Notice Regarding Packing

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

GLOSSARY OF TERMS

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

GLOSSARY FOR PAINTINGS

Giovanni Bellini

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

Attributed to Giovanni Bellini

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

Studio of Giovanni Bellini

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

Circle of Giovanni Bellini

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

Style of...Follower of Giovanni Bellini

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

Manner of Giovanni Bellini

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

After Giovanni Bellini

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

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

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

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

GLOSSARY FOR FURNITURE AND DECORATIONS

LOUIS XV ORMOLU-MOUNTED

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

LOUIS XV ORMOLU-MOUNTED MARQUETRY

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

LOUIS XV STYLE ORMOLU-MOUNTED

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

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice

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

Bronze Figure of a Woman, After

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

Maurice Giraud-Rivière, Bronze Figure

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

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735

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

Meissen Cup and Saucer, CIRCA 1735

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

Meissen Cup and Saucer, 1730-50

This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735

This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sevres, 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

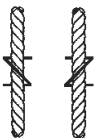
refer to David Black, ed., *World Rugs and*

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:

GLOSSARY FOR CHINESE FURNITURE

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

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

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New York

L'ARTE DE VIVRE:

THE FIELD COLLECTION

20 October 2018

New York

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29 – 30 October 2018

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FROM EARTH TO FIRE

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