

# L'ART DE VIVRE

## PROPERTY FROM THE COLLECTION OF KATHLEEN AND MARTIN FIELD

NEW YORK 20 OCTOBER 2018

Sotheby's EST. 1744





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THIS PAGE
LOT 1058

# L'ART DE VIVRE

PROPERTY FROM THE COLLECTION OF KATHLEEN AND MARTIN FIELD

AUCTION IN NEW YORK
20 OCTOBER 2018
SALE N09924
10:00 AM

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**AT THE END OF A CALM, LEAFY STREET** in the venerable Main Line suburbs of Philadelphia, a discreet colonial farmhouse was the surprising location of an exceptional collection of French furniture. Nothing could prepare the first-time visitor entering the modest façade for the extraordinary richness that lay within, an astonishing jewel box of fine French workmanship that permeated every room. For nearly four decades, Martin and Kathleen Field quietly but determinedly pursued their mutual passion for French decorative arts. They employed no advisor or decorator in realising this dream, relying instead on their own self-trained eyes. Mrs Field, an accomplished painter and lover of Paris fashion, channeled her artistic talent into planning and designing every aspect of the interior space, leaving nothing to chance even in the smallest guest rooms and corridors.

Yet the Field's vision was never intended to be a mere museum display, set in aspic. On the contrary, Martin and Kathy delighted in generously sharing their Philadelphia *art de vivre* with those around them, regularly entertaining family and friends in the warm interiors enlivened by fresh flowers from the property's own cutting garden. The 18th-century objects formed an essential backdrop to their daily activities and were meant to be cherished and used.

Such an exceptional *dix-huitième* ensemble may seem somewhat surprising in Philadelphia, a city more often associated with American Chippendale furniture and simpler Quaker taste, a world apart from Parisian *hôtels particuliers*, Fifth Avenue penthouses or Palm Beach mansions. Yet the Field Collection emphatically demonstrates that the French art of living, rather than being restricted to any one particular group, time or place, is perpetually open to all who seek to embrace it.





KATHLEEN FIELD'S REMARKABLE EYE for style permeated every facet of her life. Her personal taste was reflected in her paintings, interiors, and gardens, but was nowhere more evident than in her exceptional clothing. Not afraid of bold sartorial choices, Mrs. Field delighted in dramatic and flamboyant looks that few others could pull off, from extraordinary sculptural evening gowns by Pierre Cardin to an exuberantly patterned catsuit by Christian Lacroix. Her wardrobe was a collaborative project with her husband, Martin, who loved shopping with her and took pride in seeing her dressed to dazzle.

Both Kathleen and Martin Field were longtime supporters of the Philadelphia Museum of Art. In 1997 Mrs. Field donated nine of her designer ensembles to the Costume and Textiles collection and promised the gift of five other pieces. After her death in 2013, her bereaved husband offered the Museum the pick of her extensive wardrobe. The stellar gift that resulted comprised some eighty garments or ensembles dating from 1965 to 2012 by thirty-five different designers, including Armani, Bill Blass, Chanel, Oscar de la Renta, Jacqueline des Ribes, Dior, Fendi, Tom Ford, Galanos, Givenchy, Alexander McQueen, Thierry Mugler, Norman Norell, Pucci, Zandra Rhodes, Narciso Rodriguez, Sonia Rykiel, Vicky Tiel, Ungaro, Valentino, Versace, and Yves Saint Laurent. Completing the gift were luxurious shoes—notably by Manolo Blahnik and Jimmy Choo—as well as hats, bags, and sunglasses. The Museum's current holdings include 150 objects worn by Mrs. Field, which significantly expand our representation of fashion from the late twentieth and early twenty-first centuries.

This fall the Museum celebrates the glamour and creativity of fashion as an art form in the major exhibition *Fabulous Fashion: From Dior's New Look to Now* (October 16, 2018 – March 3, 2019). The exhibition highlights visually compelling masterworks from the permanent collection, and we are honored to feature a number of stunning garments and accessories worn by Kathleen Field, a testament to her enduring eye for style.

Kristina Haugland
The Le Vine Associate Curator of Costume and Textiles and Supervising Curator for the Study Room
Philadelphia Museum of Art







1001





1002



1003

## 1001

### A PAIR OF LOUIS XV STYLE GILT BRONZE CHENETS

height 10 in.; 25.5 cm

$ 2,000-3,000

## 1002

### TWO CHINESE BLUE AND WHITE JARS, QING DYNASTY, KANGXI PERIOD

one jar with two shaped panels painted with scenes of scholars, floral sprays dividing the panels, a cloud band at the upright mouth, the base with a double circle; the other jar with a rectangular panel of a mother and son practicing calligraphy opposite a panel enclosing blossoming peony and rockwork, floral sprigs dividing the panels and at the neck, the base with a leaf within a double circle; each jar with two later-added metal handles and a wood stand, *4 pieces*
diameter of larger 9½ in.; 24.1 cm

$ 2,500-3,500

## 1003

### A LOUIS XV BEECHWOOD FAUTEUIL À LA REINE, MID-18TH CENTURY

upholstered *à chassis* in white silk
height 40 in.; width 29 in.; 101.5 cm; 73.5 cm

**PROVENANCE**

Sotheby's New York, November 17, 1984, lot 211

$ 2,000-3,000



1004

## 1004

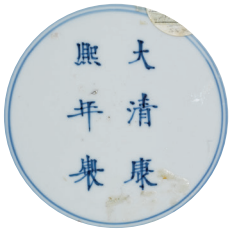
### A CHINESE BLUE AND WHITE FIGURAL DISH, KANGXI MARK AND PERIOD

the sides rising outward with a low ogee-form profile, the center painted with a scholar observing a slender, elegant lady dancing gracefully in a pavilion, the flaring rim with six shaped cartouches each enclosing three peaches or pomegranates reserved against a diaper ground, the exterior sides with a landscape, the base with a six-character mark in underglaze blue within a double circle, wood stand, *2 pieces*
diameter 10½ in.; 26.7 cm

**PROVENANCE**

Rare Art Inc., New York, 1984

$ 1,200-1,800




## 1005

### A FRENCH NEEDLEPOINT CARPET, 18TH CENTURY

the pale lemon-yellow field with two rows of colorful floral scarlet and mocha cartouches within a narrow blue border, applied border and backed
13 ft. 1 in. x 7 ft. 11 in.; 399.2 cm x 241.3 cm

**PROVENANCE**

Hadjer, Paris

$ 5,000-7,000



1005



1006

## 1006

### A LARGE CHINESE BLUE AND WHITE 'KRAAK' JAR, MING DYNASTY, WANLI PERIOD

sturdily potted with the ovoid body rising to a short, waisted neck and lipped rim, the sides painted in inky cobalt tones with a band of lappets below four large shaped panels enclosing blossoming peony and lotus in natural settings reserved against a *wanzi*-patterned blue ground, the motif repeated with other flora at the shoulder, a classic scroll winding around the neck, the base unglazed, wood stand, *2 pieces*
height 16 in.; 40.6 cm

$ 5,000-7,000

## 1007

### TWO MASSIVE CHINESE BLUE AND WHITE JARDINIERES, QING DYNASTY, 19TH CENTURY

comprising one jardinière painted to the exterior with a broad band of scrolling lotus interwoven with beribboned 'Buddhist Emblems' all between a band of lappets below and bands of *ruyi* heads and circles above; and a slightly smaller jardinière painted with composite floral scroll between a band of lappets below and bands of *ruyi* heads and keyfret above, wood stand, *3 pieces*
diameter of larger 21½ in., 54.6 cm

$ 2,000-3,000



1007

## 1008

### A PAIR OF LOUIS XV GILTWOOD FAUTEUILS À LA REINE, MID-18TH CENTURY

possibly German
height 38 in.; width 29 in.; 96.5 cm; 73.5

**PROVENANCE**

With Anthony Ingrao, Inc., New York
Sotheby's New York, May 21, 1994, lot 96

$ 10,000-15,000



1008



1009

## 1009

### A GROUP OF FIVE CHINESE BLUE AND WHITE WARES, 19TH - 20TH CENTURY

comprising *a yenyen* vase painted allover with blossoming prunus branches reserved against a 'cracked ice' cobalt-blue ground, restored, wood stand, Qing dynasty, 19th century; a ginger jar with two shaped cartouches enclosing the 'Hundred Antiques' reserved against a 'prunus and cracked ice' ground, the base with an apocryphal four-character Kangxi mark, associated cover, late Qing dynasty/20th century; a pair of candlesticks each with a notched central pillar flanked by a pair of leaping dogs all set atop a rectangular base, the base stamped with *Yong sheng tang zhi* ('Made for the Hall of Eternal Victory'), 20th century; and a blue and white 'lotus' bowl with an apocryphal four-character Kangxi mark, chipped and cracked, wood stand, 20th century, *8 pieces*
height of tallest 17¼ in.; 43.8 cm

$ 1,000-1,500

## 1010

### A PAIR OF CHINESE BLUE AND WHITE DEEP BOWLS, QING DYNASTY, KANGXI PERIOD

the straight sides painted to the exterior in bright cobalt with three *ruyi*-form cartouches enclosing scrolling chrysanthemum in reserve, twisting vines linking each cartouche and painted petals rising from the foot below, the interior and base undecorated, later-added gilt-metal rim mounts at the rim and foot, wood stands, *4 pieces*
diameter 5½ in.; 13.9 cm

**PROVENANCE**

Rare Art Inc., New York

$ 2,000-3,000



1010



1011

## 1011

### TWO CHINESE BLUE AND WHITE JARDINIERES, QING DYNASTY, 19TH CENTURY

comprising a massive octagonal jardinière, each facet painted in inky cobalt with either a soaring phoenix or resplendent lotus blossom against scrolling foliate vines between a lappet border below and *ruyi* and keyfret bands above, wood stand; and a round jardinière painted to the exterior with eight auspicious animals prowling between a band of fruits and flowers below and a patterned band above with reserved panels of fruits and flowers and a band of reserved dots, wood stand, *4 pieces*
diameter of larger 16¾ in., 42.5 cm

$ 1,200-1,500

## 1012

### A LOUIS XV GILT BRONZE-MOUNTED CHINESE PORCELAIN BRUSH HOLDER, CIRCA 1740, THE PORCELAIN QING DYNASTY, 18TH CENTURY

height 5 in.; width 7 in.; 12.7 cm; 17.8 cm

**PROVENANCE**

The Alexander Collection, Christie's New York, April 30, 1999, lot 32

$ 5,000-8,000



1012

## 1013

### A LOUIS XV GILTWOOD BANQUETTE, MID-18TH CENTURY

height 12½in.; width 57 in.; 32 cm; 145 cm

**PROVENANCE**

Philippe Perrin, Paris

$ 4,000-6,000



1013



1014



1014



1015

## 1014

### A PAIR OF LOUIS XV GILT BRONZE TWO-LIGHT BRAS DE LUMIERE, MID-18TH CENTURY

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

**PROVENANCE**

Philippe Vichot, Paris

$ 5,000-8,000

## 1015

### A PAIR OF CHINESE BLUE AND WHITE FIGURES OF BOYS, QING DYNASTY, 18TH CENTURY

each modeled seated with knees bent and arms raised in a playful manner, the proper right hand holding a small object (possibly a lotus bud), the mouth in an open smile giggling in delight, the hair tied in two buns at the sides of the head, a swath of underglaze blue at the belly and back indicating the clothing, wood stands, *4 pieces*
height 4¾ in.; 12.1 cm

$ 1,500-2,500



1016

## 1016

**A LOUIS XV GILT BRONZE-MOUNTED BOIS SATINE, TULIPWOOD AND MARQUETRY SMALL SIDE TABLE BY DELORME, MID-18TH CENTURY**

stamped *DELORME*
Adrien Faizelot-Delorme, *maître* in 1748
height 29¼in.; width 22¾in.; depth 13¼in.; 75 cm; 58 cm; 33.5 cm

**PROVENANCE**

Christie's New York, April 26, 1994, lot 236

◉ $ 8,000-12,000

## 1017 No Lot



1016, ALTERNATE VIEW.









## 1018

### A LOUIS XV GILTWOOD MIRROR, MID-18TH CENTURY

height 46 in.; width 32 in.; 117 cm; 81 cm

**PROVENANCE**

Christie's New York, May 9, 1985, lot 74

$ 4,000-6,000

## 1019

### A LOUIS XV GILTWOOD CONSOLE, MID-18TH CENTURY

with a *brèche d'Alep* marble top
height 34 ½ in.; width 46 in.; depth 20 in.; 87.5 cm; 117 cm; 51 cm

**PROVENANCE**

With Didier Aaron, New York and Paris
Sotheby's New York, May 4, 1984, lot 68

$ 6,000-10,000



1018



1019



1020



1020

## 1020

### A WHITE MARBLE BUST OF A CLASSICAL FEMALE, 19TH CENTURY

height 22 in.; 56 cm

$ 3,000-5,000



1021

## 1021

### A LARGE CHINESE BLUE AND WHITE 'KRAAK' 'FIGURAL' BOWL, LATE MING DYNASTY / 17TH CENTURY

the deep rounded sides rising from a tapered foot to a subtly foliated rim, painted in inky cobalt tones, the interior centered with a large medallion of a woman spinning thread, the cavetto and exterior each with panels with figural scenes of men and boys and divided by floral motifs, wood stand, *2 pieces*
diameter 14¼ in.; 36.2 cm

$ 6,000-8,000

## 1022

### A PAIR OF JAPANESE ARITA BLUE AND WHITE FIGURES OF ELEPHANTS, SECOND HALF 19TH CENTURY

each modeled with the animal standing four-square, the ears flaring by the shoulders, the trunk lifting and curling to the knee of a foreleg, the tail swishing to one side, underglaze-blue '*mon*' roundels enclosing various patterns distributed across the white body
length 11¾ in.; 29.8 cm

**PROVENANCE**

Philip Suval Inc., New York, 1983

$ 3,000-5,000



1022

## 1023

### A LOUIS XV/XVI TRANSITIONAL GILT BRONZE-MOUNTED TULIPWOOD AND FRUITWOOD MARQUETRY COMMODE, THIRD QUARTER 18TH CENTURY

with a *brèche d'Alep* marble top
height 33 ½ in.; width 44 in.; depth 23 in.; 85 cm; 112 cm; 58.5 cm

**PROVENANCE**

Galerie Jacques Perrin, Paris

◉ $ 8,000-12,000



1023



1024

## 1024

### A PAIR OF BLUE AND WHITE SLENDER BALUSTER VASES, QING DYNASTY, KANGXI PERIOD

each molded with three registers of petals extending up the sides of the vase, each petal outlined in underglaze blue double lines enclosing alternating images of elegant ladies or blossoming plants, further blossoming sprigs at the neck, the base with an underglaze blue leaf within a double circle, wood stands, *2 pieces*
height 17 in.; 43.2 cm

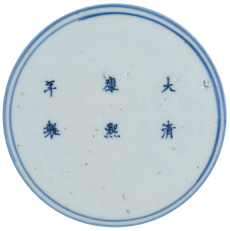
$ 4,000-6,000

## 1025

### A MASSIVE CHINESE BLUE AND WHITE 'DRAGON' CHARGER, KANGXI MARK AND PERIOD

sturdily potted and painted in vivid shades of cobalt, the interior centered with a large four-clawed dragon writhing in pursuit of a 'flaming pearl', its torso and face twisted frontally, surrounded by cloud wisps, flame scrolls, and four further dragons each chasing a 'flaming pearl', the exterior sides with eight 'Auspicious Emblems', the base with a six-character mark in underglaze blue within a double circle
diameter 20 in.; 50.8 cm

$ 4,000-6,000





1025

## 1026

### A SET OF FOUR FRENCH EMPIRE GILT BRONZE TWO-LIGHT WALL LIGHTS, EARLY 19TH CENTURY

height 16 in.; width 9 ½ in.; 40.5 cm; 24 cm

**PROVENANCE**

Sotheby's New York, September 16, 1987, lot 38

$ 8,000-12,000

## 1027

### A LOUIS XVI TULIPWOOD PARQUETRY TABLE À ÉCRIRE, CIRCA 1780

height 29 in.; width 20 in.; 73.5 cm; 50.8 cm

**PROVENANCE**

Philip Lehman (1861-1947), New York
His daughter Pauline Lehman Ickelheimer
Her daughter Jean, Mrs. Donald S. Stralem
Christie's New York, November 21, 1984, lot 196

Philip Lehman was born in New York City, son of the German immigrant Emanuel Lehman who co-founded the investment bank Lehman Brothers. He formed an extensive art collection to fill his five-story townhouse built in 1889 at 7 W. 54h St, now known as the Lehman Mansion and designated a historical landmark. Much of his artwork was inherited by his son Robert (d.1969) who added to the collection that was later bequeathed to the Metropolitan Museum, where it is exhibited in the Robert Lehman Wing.

◉ $ 5,000-8,000



1026



Lehman Mansion, 7 W. 54th Street



1027



1028

## 1028

### A PAIR OF LOUIS XVI STYLE GILT BRONZE AND BLUED STEEL FOUR-LIGHT CANDELABRA

height 19 ½ in.; width 9 ½ in.; 49.5 cm; 24 cm

$ 3,000-5,000

## 1029

### A LOUIS XVI GILT BRONZE-MOUNTED TULIPWOOD, AMARANTH AND PARQUETRY TABLE À ÉCRIRE, LATE 18TH CENTURY

height 29 ¼ in.; width 27 in.; depth 16 ½ in.; 74.3 cm; 68.5 cm; 42 cm

$ 5,000-8,000



1029





1030

## 1030

### A LOUIS XV STYLE GILT BRONZE-MOUNTED LACQUER JARDINIÈRE BY HENRY DASSON, PARIS, 1890

stamped underneath *Henry Dasson et Cie. 1890*
height 5 ¼ in.; width 9 ½ in.; 13 cm; 24 cm

**PROVENANCE**

Mannheim Galleries of Dallas

$ 3,000-5,000

## 1031

### A CHINESE FAMILLE-VERTE LOBED TEAPOT AND COVER, QING DYNASTY, KANGXI PERIOD

the domed body supported on three low rectangular feet and surmounted by an upright neck, set with an S-shaped spout to one side and a tall loop handle enameled to imitate basketry, the lobed sides divided by iron-red double lines into eight segments each brightly painted with blossoming chrysanthemum, peony, prunus, or lotus all beneath a band of green keyfret at the neck, the domed cover similarly decorated and surmounted by a bud-form knop
height 6¾ in.; 17.1 cm

**PROVENANCE**

Sotheby's New York, March 16-17, 1981, lot 462, (part lot)

$ 2,000-3,000



1031



1032

## 1032

### A CHINESE FOLIATE-MOLDED FAMILLE-VERTE 'FLORAL' BOWL, QING DYNASTY, KANGXI PERIOD

the lobed sides rising from a straight foot, the exterior painted in bright enamels with three clusters of peony, lily, chrysanthemum, aster, and other flora growing amidst rockwork all above a lappet band, the interior centered with a floral medallion beneath a diaper band at the rim with reserved floral cartouches, the base with a double circle in underglaze blue
diameter 6⅝ in.; 16.8 cm

$ 2,500-3,000

## 1033

### A RÉGENCE PARCEL GILT WROUGHT IRON CONSOLE, CIRCA 1720

probably Provence, with a *brocatelle d'Espagne* marble top
height 34 ½ in; width 46 in.; 87.5 cm; 117 cm

**PROVENANCE**

Philippe Perrin, Paris

$ 25,000-35,000



1033







1034



1034
(ALTERNATE VIEW)

## 1034

### A LOUIS XV GILT BRONZE-MOUNTED TULIPWOOD AND BOIS SATINE WRITING TABLE , MID-18TH CENTURY

in the manner of Roger Lacroix
height 29 ½ in.; width 28 ½ in.; depth 11 in.; 75 cm; 72.5 cm; 28 cm

**PROVENANCE**

Sotheby's New York, April 7, 1984, lot 82

Of Flemish origins, Roger Vandercruse (1728-1799, *maître* in 1755), who used the French version of his name Lacroix and stamped his pieces *RVLC*, was a prolific *ébéniste* of the later Louis XV and Transitional periods renowned for the high quality of his marquetry and inlay work, heavily influenced by the style of the royal cabinetmaker Jean-François Oeben, who married Lacroix's sister in 1749.

A writing table attributed to RVLC of the same form and with very similar inlay and bronze mounts was sold Christie's Paris, December 17, 2009, lot 219 (EUR 85,000). Another comparable table attributed to RVLC was sold from the Wildenstein Collection, Christie's London, December 14, 2005, lot 49 (£90,000).

◉ $ 15,000-25,000


1035

## 1035

### A PAIR OF LOUIS XV GILTWOOD FAUTEUILS À LA REINE, MID-18TH CENTURY

upholstered *à chassis* with 18th-century Gobelins tapestry
height 37 ½ in.; width 28 in.; 95.5 cm; 71 cm

**PROVENANCE**

Galerie Gismondi, Paris

$ 20,000-30,000


1035



1036

## 1036

### A DIRECTOIRE STYLE GILT BRONZE GUÉRIDON IN THE MANNER OF WEISWEILER

with a *brocatelle d'Espagne* marble top
height 29 ¼ in.; diameter 23 ½ in.; 74 cm; 59.5 cm

**PROVENANCE**

Sotheby's, New York, May 3, 1986, lot 149

A detail of a table of this model by Weisweiler is illustrated in P. Lemonnier, *Weisweiler* (Paris 1983), p.93.

$ 7,000-10,000

## 1037

### A PAIR OF LARGE CHINESE FAMILLE-VERTE FISHBOWLS, QING DYNASTY, 19TH CENTURY

each with deep rounded sides rising to a flat everted rim, the exterior painted in vibrant enamels with a continuous battle scene, the figures variously carrying banners, charging on horseback, or standing with arms ready, all between diaper bands with reserved floral cartouches above and below, the rim with a further patterned band, the interior with five large iron-red goldfish swimming amidst waterweeds at the well and cavetto, the base unglazed, wood stands, *4 pieces*
diameter 16 in.; 40.6 cm

$ 2,000-3,000



1037

## 1038

### A LOUIS XV GILTWOOD TABOURET, CIRCA 1740

height 18 ½ in.; width 24 in.; 47 cm; 61 cm

**PROVENANCE**

Charlotte Dorrance Wright, Ravenscliff, St David's, Pennsylvania
Christie's on the Premises, Ravenscliff, St David's, June 5-8, 1978

Charlotte Dorrance Wright (1911-1977) was an heiress to the Campbell Soup Company fortune. She was an avid art collector and bequeathed an important group of Impressionist paintings to the Philadelphia Museum of Art. After her death her Main Line estate Ravenscliff was sold and subdivided into lots.

$ 4,000-6,000



1038

## 1039

### AN EARLY LOUIS XV GILTWOOD TABOURET, CIRCA 1730

height 16 ¼ in.; width 23 ¾ in.; 41 cm; 60 cm

**PROVENANCE**

The Henry Ford II Collection, Sotheby's New York, February 25, 1978, lot 92

$ 5,000-8,000



1039

## 1040

### A SET OF FOUR LOUIS XVI BEECHWOOD FAUTEUILS À LA REINE IN THE MANNER OF GEORGES JACOB, CIRCA 1780

the backs of *chapeau de gendarme* form
height 37 in.; width 24 in.; 94 cm; 61 cm

$ 15,000-25,000



1040









1041

## 1041

### A PAIR OF LOUIS XV STYLE GILT BRONZE-MOUNTED KANGXI DISHES, THE MOUNTS 19TH CENTURY, THE PORCELAIN QING DYNASTY, KANGXI PERIOD

height 6 in.; width 14 ½ in.; 15 cm; 37 cm

$ 8,000-12,000

## 1042

### A PAIR OF LOUIS XVI STYLE GILT BRONZE-MOUNTED FAMILLE-VERTE VASES, THE PORCELAIN QING DYNASTY, 19TH CENTURY

height 13½in.; 34 cm

**PROVENANCE**

Christie's New York, October 15, 1988, lot 63

$ 6,000-9,000



1042

## 1043

### A LOUIS XV GILT BRONZE-MOUNTED BLACK LACQUER COMMODE EN CONSOLE IN THE MANNER OF JACQUES DUBOIS, MID-18TH CENTURY

with a *brèche d'Alep* marble top
height 33 ½ in.; width 45 in.; depth 17 ½ in.; 85 cm; 114 cm; 44.5 cm

#### PROVENANCE

Property from the Collection of Mrs. Charles Wrightsman, Removed from her Palm Beach Residence, Sotheby's New York, May 5, 1984, lot 215

#### LITERATURE

F.J.B. Watson, *The Wrightsman Collection*, New York 1966, Vol. I, no.120, p.232-233

$ 30,000-50,000

One of seven works acquired by the Fields formerly in the Wrightsman Collection, this table formerly stood in Blythedunes, Mr and Mrs Wrightsman's Palm Beach house at 513 North County Road decorated by Stéphane Boudin of Maison Jansen, Henri Samuel and Vincent Fourcade [Fig.1].

The *commode en console* functions as a traditional console table standing on two legs and attached to the wall but has a deep single frieze drawer on a scale akin to those of a commode. The daybook of the leading *marchand mercier* supplying the court of Louis XV, Lazare Duvaux, records that in 1757 the Dauphin took delivery of two '*espèces de commodes à un seul tiroir, dont les pieds sont en consoles'*. Although it was a rare form in the 18th century, the Wrightsmans possessed no fewer than four in their collection. One is these is stamped BVRB for Bernard Vanrisamburgh and is veneered in Japanese lacquer and of differing proportions to the present lot, narrower overall with a more pronounced drawer [Fig.2, now in the Metropolitan Museum].

The other two are a pair veneered in *bois de bout* floral marquetry of nearly identical size and form to the present lot and also with *brèche d'Alep* tops (sold Sotheby's New York, May 5, 1984, lot 242) . Watson attributes all three to the cabinetmaker Jacques Dubois *(maître* in 1742), almost an exact contemporary of BVRB and like him a leading practitioner of the fully developed Louis XV style. Dubois often created works veneered in Japanese and French lacquer, and Watson compares the mounts on the three Wrightsman *commodes en console* with those on other lacquer pieces stamped by Dubois, including a slant front bureau ill. in Jean Nicolay, *L'Art et la manière des maîtres ébénistes français au XVIIIe siècle* (Paris 1976), p.158 fig.B, and a black lacquer *secrétaire* in the Duke of Richmond's collections at Goodwood House, Sussex. A tulipwood and kingwood-veneered *commode en console* stamped Dubois was offered Christie's Paris, June 20, 2012, lot 44.



Fig. 1 The Wrightsman Residence, 513 North County Road, Palm Beach



Fig. 2 *Commode en Console* by BVRB, The Wrightsman Collection, Metropolitan Museum



1043



1044

## 1044

### A LOUIS XV/LOUIS XVI TRANSITIONAL GILT BRONZE-MOUNTED TULIPWOOD AND KINGWOOD PARQUETRY TABLE EN CHIFFONNIÈRE, CIRCA 1770

bearing a stamp *J.F. Oeben*
height 29 ½ in.; width 18 in.; depth 13 in.; 75 cm; 46 cm; 33 cm

**PROVENANCE**

Sotheby's New York, November 17, 1984, lot 272

◉ $ 7,000-10,000

## 1045

### A LOUIS XVI BRASS-MOUNTED BOIS CITRONNIER AND AMARANTH PARQUETRY VIDE-POCHE, CIRCA 1785

height 28 ¼ in.; width 29 in.; depth 12 ½ in.; 72 cm; 73.5 cm; 32 cm

**PROVENANCE**

Mrs. Lee Radziwill
Sotheby's New York, 13 October 1983, lot 435; acquired post-sale

Similar models of tables with lyre standards and the distinctive 'trellis and dot' parquetry pattern were made by several Louis XVI era *ébénistes* including RVLC, Carlin, and Riesener, who supplied a version to Marie-Antoinette at St. Cloud, now in the Musée Nissim de Camondo, Paris (ill. N. Gasc and G. Mabille, *The Nissim de Camondo Museum*, Paris 1991, p.38). A comparable table stamped RVLC for Roger Lacroix was sold Sotheby's London, May 3, 2018, lot 61, and a further example by RVLC was sold Sotheby's New York, Property from the Collections of Lily and Edmond J. Safra, October 18-21, 2011, lot 994.

$ 15,000-25,000



1045



1045 (ALTERNATE VIEW)

## 1046

### A LOUIS XV GILTWOOD CANAPÉ EN CORBEILLE BY JEAN AVISSE, MID-18TH CENTURY

stamped *IAVISSE*
Jean Avisse, *maître* in 1745
height 36 ¼ in.; width 73 ½ in.; depth 28 ¼ in.; 92 cm; 187 cm; 72 cm

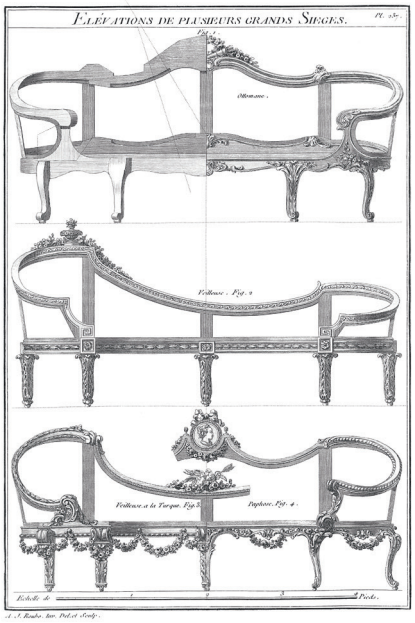
**PROVENANCE**

Didier Aaron, Paris

Like many *menuisiers* in 18th century, Avisse came from a family of chairmakers and was based in the rue de Cléry in the Right Bank of Paris (now in the 2nd *arrondissement*).

The term *canapé en corbeille* (literally 'basket-shaped') designates a sofa where the seat rail and arm rests curve inwards at the ends, and was one of the many innovative forms developed by Parisian joiners during the Louis XV period. This type of sofa is also referred to as an *ottomane* in the third volume of André-Jacob Roubo's *L'Art du Menuisier* (1772), plate 237 fig.1.

$ 20,000-30,000




Roubo's *L'Art du Menuisier* (1772), plate 237



1046



1047



1047

## 1047

### A LOUIS XVI GILT BRONZE-MOUNTED TULIPWOOD, SYCAMORE AND FRUITWOOD MARQUETRY TABLE A ECRIRE, CIRCA 1770

with impressed stamps *JG* (for *Josefs Gilde*) and the crowned coat-of-arms of Amsterdam
height 29 ¼ in.; width 19 in.; depth 12 ½ in.; 74 cm; 48 cm; 31.5 cm

**PROVENANCE**

Philip Lehman (1861-1947), New York
His daughter Pauline Lehman Ickelheimer
Her daughter Jean, Mrs. Donald S. Stralem
Christie's New York, November 21, 1984, lot 201

For further information on Philip Lehman, please see note to lot 1027.

In 1770 the City of Amsterdam passed a law forbidding merchants from importing French furniture, in an effort to support local production. Dealers were given three months to liquidate existing French stock, which was all branded with the stamp of the cabinetmakers' Guild of St Joseph.

Very similar marquetry decoration with the same distinctive architectural pergola appears on two works stamped by Jean-Georges Schlichtig (*maître* in 1765), a commode in the Louvre and a *secrétaire à abattant* formerly in the Roberto Polo collection, as well as on two tables and an embroidery stand in the Victoria & Albert Museum stamped Georges Jansen (*maître* 1767), one table bearing the additional stamps of Daniel Deloose (*maître* 1767) and Jacques Laurent Cosson (*maître* 1765). This group is discussed by Pierre Kjellberg in *Le Mobilier français du XVIIIe siècle* (Paris 2002), p.832-33, who supports the theory that all four *ébénistes* would have subcontracted the marquetry work to the same workshop or individual *marqueteur* who would have supplied the finished inlaid panels.

◉ $ 15,000-25,000



1048

## 1048

### A LOUIS XV GILTWOOD BERGÈRE À OREILLES BY N.Q. FOLIOT, MID-18TH CENTURY

stamped *N.Q. Foliot*
Nicolas Quinibert Foliot (1706-1776), *maître* in 1729
height 38 ½ in.; width 30 in.; 98 cm; 76 cm

**PROVENANCE**

Robert and Mildred Bliss, Washington, DC
Joseph Alsop, Washington, DC
Sotheby's New York, April 19, 1975, lot 248

Nicolas-Quinibert Foliot was part of one of the most important dynasties of *menuisiers* in 18th century Paris, and was a regular supplier to the Royal Household. An identical *bergère à oreilles* by Foliot is illustrated in J. Nicolay, *L'art et la manière des maîtres ébénistes français au XVIIIe siècle* (Paris 1976), p.184, fig.D.

The career diplomat Robert Woods Bliss (1875-1962) and his wife Mildred Barnes Bliss (1879-1969) resided in Paris until World War I, where their social circle included Edith Wharton, Walter Gay and Royall Tyler. From 1920-1940 they resided in the historic Dumbarton Oaks estate in Georgetown, Washington DC, and subsequently donated the property and its collections to Harvard University.

Connectiuct-born Joseph Wright Alsop V (1910-1989) was an eminent journalist and nationally syndicated columnist based in Washington who was a prominent figure on the capital's social scene and regularly entertained in his Georgetown home. He built up a substantial collection of pictures and furniture and in 1978 gave a series of six lectures at the National Gallery of Art in Washington on 'The History of Art Collecting'. His life was dramatized in the 2012 Broadway play *The Columnist* by David Auburn where he was portrayed by John Lithgow.

$ 12,000-18,000

## 1049

### A LOUIS XV/XVI TRANSITIONAL GILTWOOD FAUTEUIL À LA REINE, CIRCA 1770

height 38 in.; width 27 in.; 96.5 cm; 68.5 cm

**PROVENANCE**

Sotheby's New York, October 11, 1980, lot 152

$ 2,000-3,000



1049




1050

## 1050

### A LOUIS XV GILT BRONZE-MOUNTED CHINESE LACQUER COMMODE BY CRIAERD, CIRCA 1745

veneered *sans traverse* with a veined pink and grey marble top, stamped *M. CRIAERD*
Mathieu Criaerd (1689-1776), *maître* in 1738
height 34 in.; width 38 ¼ in.; depth 22 ¼ in.; 86 cm; 97 cm; 56.5 cm

**PROVENANCE**

Rodier Collection, Paris
Michel Meyer, Paris

$ 50,000-100,000

Mathieu Criaerd was one of the pioneers along with Bernard Vanrisamburgh in introducing lacquer veneers into Louis XV furniture design during the 1730s and 40s. It is not a coincidence that both cabinetmakers worked for the dealer Thomas-Joachim Hébert (1687–1773) as such dealers, referred to as *marchands-merciers*, are credited with inventing the concept of cutting up panels from earlier Japanese lacquer cabinets and chests or Chinese screens and using them as veneers for case furniture, or alternatively applying European *Vernis Martin* to simulate Asian lacquer. Hébert was a regular supplier to the court and commissioned BVRB to manufacture what is believed to be the first lacquer commode for the Royal household, delivered to Queen Marie Leczinska at Fontainebleau in 1737 (Louvre). In the 1740s Criaerd worked for Hébert who commissioned what is arguably his most famous work, a blue and white lacquer commode for the bedroom of the King's mistress Mlle de Mailly at the château de Choisy (Louvre, ill. Alcouffe, *Le Mobilier du musée du Louvre*, Dijon 1993, Vol.I, no.43).

This latter piece has bronze mounts on the front in the form of a violin-shaped cartouche similar to that on the present lot, an arrangement seen frequently on Criaerd's abundant production of lacquer commodes, which appear to have been one of his specialties. Comparable works by Criaerd are illustrated in J. Nicolay, *L'Art et la manière des maîtres ébénistes français au XVIIIe* siècle (Paris 1976), p.124, fig. K; P. Kjellberg, *Le Mobilier français du XVIIIe* siècle (Paris 2002), p.252; and T. Wolvesperges, *Le Meuble français en laque au XVIIIe siècle* (Paris 2000), p.27, fig.9; p.44, fig.26; and p.301, fig.166.



1051

## 1051

### A PAIR OF BOURDOIS & BLOCH ORMOLU-MOUNTED FIGURES OF PARROTS, 20TH CENTURY

each naturalistically modelled perched on a tree stump, *crossed lines mark in underglaze-blue*
height overall of tallest 15 3/16 in.; 38.5 cm

$ 2,500-3,500

## 1052

### A PAIR OF CHINESE FAMILLE-VERTE FIGURES OF BOYS NOW MOUNTED WITH ORMOLU CANDLE HOLDERS, THE PORCELAIN QING DYNASTY, KANGXI PERIOD THE ORMOLU 18TH CENTURY

each figure standing on an integral square plinth and holding at the chest a flower vase containing blossoming lotus, the hair tied in a knot at the forehead and the red-enameled lips drawn into a subtle smile, the garments and plinth painted in vivid iron red, green, and yellow enamels, later-mounted with ormolu candlesticks emanating from the vase, a floret at the back, and a conforming base
height of taller 13 1/4 in.; 33.7 cm

**PROVENANCE**

Elinor Gordon, Villanova, Pennsylvania, 1984

$ 8,000-12,000



1052



## 1053

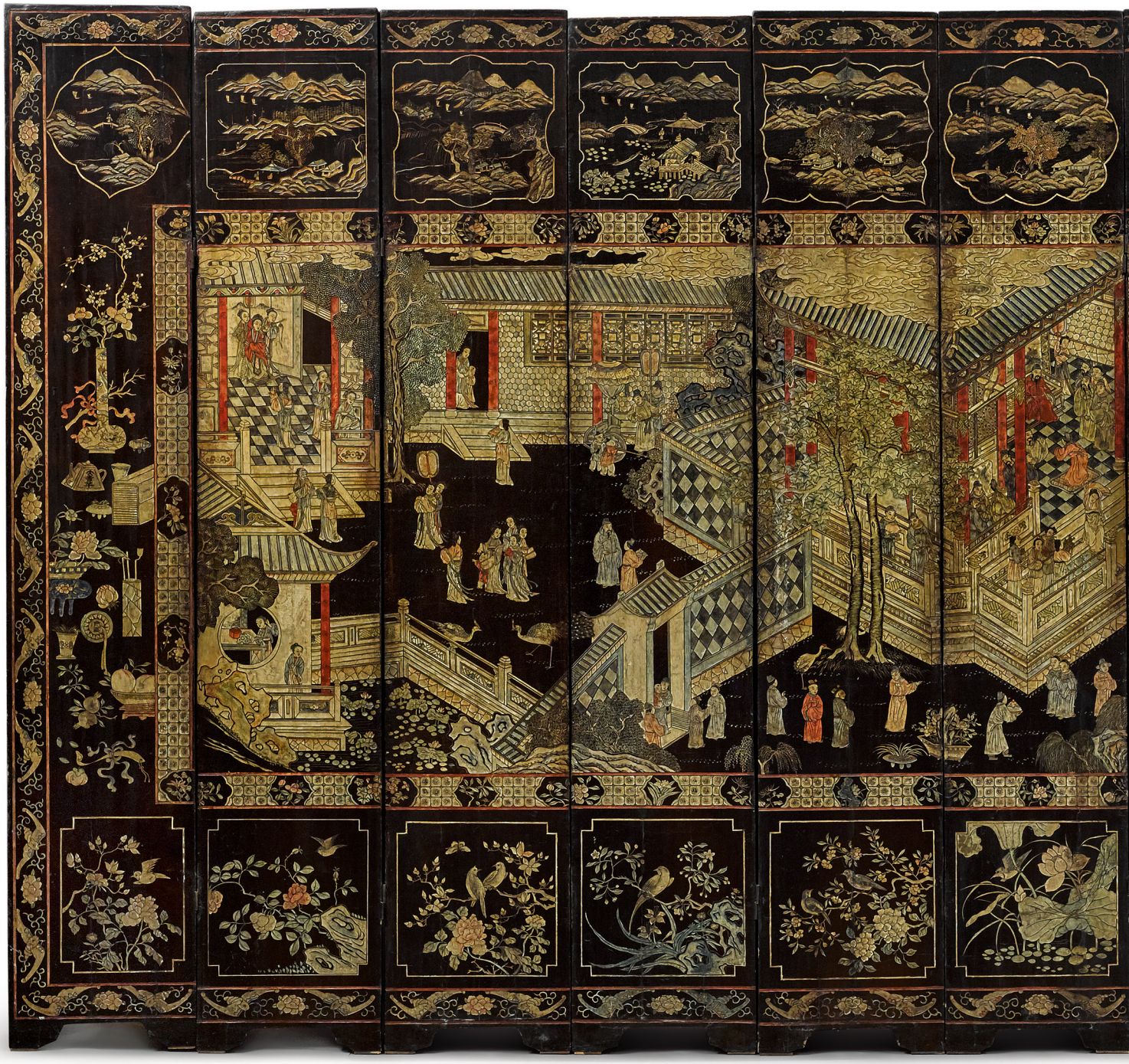
**A TWELVE-PANEL CHINESE COROMANDEL 'BIRTHDAY' SCREEN, QING DYNASTY, 18TH / 19TH CENTURY**

the hinged rectangular panels carved with a continuous and lively scene depicting a birthday celebration, a seated dignitary amid a grand pavilion being entertained and receiving guests bearing tribute, the reverse with a scenic panorama of Hangzhou's West Lake, all in polychrome on a dark brown lacquer ground
height 104 in., 264.2 cm; width each panel 18½ in.; 47 cm

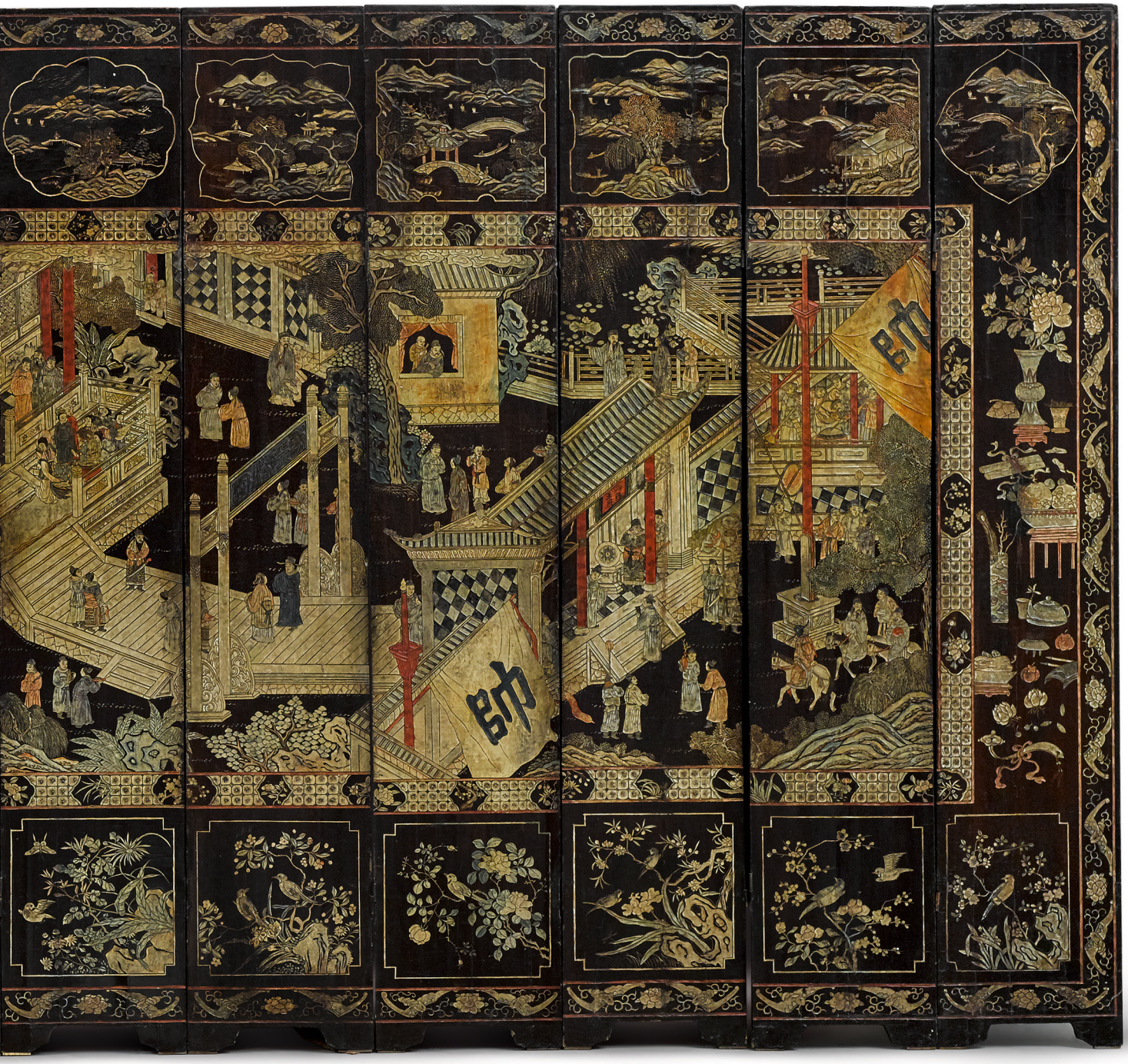
**PROVENANCE**

Sotheby Parke Bernet, New York, lot 217 (according to label)
David Webb (by repute)

$ 40,000-60,000



1053





1054

## 1054

### A PAIR OF MASSIVE ORMOLU-MOUNTED CHINESE FAMILLE-VERTE JARS, QING DYNASTY, KANGXI PERIOD

each intricately painted with four large shaped cartouches around the center, each cartouche enclosing a scene of genteel court life including greeting guests, enjoying antiques, and playing musical instruments, all against a stippled green ground strewn with the 'Hundred Antiques', the foot with a band of large reserved lappet-shaped panels enclosing blossoming flowers, the neck painted with the 'Hundred Flowers' above a band of 'prunus and cracked ice', ormolu mounts at the mouth and foot
height 23½ in.; 59.7 cm

$ 15,000-25,000



1055

## 1055

### A CHINESE FAMILLE-VERTE OVOID VASE, QING DYNASTY, KANGXI PERIOD

the rounded sides sweeping up to a waisted neck, painted around the body with an elegantly dressed lady seated on a bench resting one arm on a tall stack of books and lifting the other in an instructive gesture toward two boys holding a piece of writing and a lotus, respectively, all between decorative borders encircling the foot and shoulder, the neck painted with iron-black bamboo
height 7¾ in.; 19.7 cm

**PROVENANCE**

Rare Art, New York, 1984

$ 2,500-3,000

## 1056

### A PAIR OF CHINESE RED AND POLYCHROME LACQUER RECESSED-LEG TABLES, QING DYNASTY, 18TH CENTURY

each rectangular top panel delicately incised, gilt and painted with a delicate floral meander interspersed with auspicious emblems and centering on a single bloom, over a pierced apron of angular scrollwork, supported on trestle feet, the legs joined by openwork, all similarly decorated on a bright red ground
height 34¼ in., width 47¾ in., depth 18¼ in.; 87 cm, 121.3 cm, 46.4 cm

**PROVENANCE**

Provence Antiques, New York, 1975

$ 20,000-30,000



1056

## 1057

### A RARE PAIR OF IMPORTANT AND LARGE CHINESE FAMILLE-VERTE FIGURES OF PHOENIX BIRDS, 18TH / EARLY 19TH CENTURY

each superbly modeled standing with one powerful claw raised upon *lingzhi* issuing from a tall rockwork base with small hollowed well, the nexk feather shaped and molded falling to long tail-plumes picked out in iron red, blue green, pale yellow, aubergine and giling
height of taller 24½ in.; 62.3 cm

#### PROVENANCE

Edgar Gorer, London, by 1911
The Patiño Collection, Sotheby's New York, November 1, 1986, lot 3

#### LITERATURE

Edgar Gorer and J. F. Blacker, *Chinese Porcelain and Hardstone,* Vol. I, London, 1911, pl. 97.
Walter Bondy, *Kang-Hsi: Eine Blüte-Epoche der chinesischen Porzellankunst*, Munich, 1923, cat. no. 183.

$ 60,000-80,000

More often found in *famille-rose* and generally of smaller size, the present large pair of phoenix birds appear to be the only published examples of this size and palette. Recorded in Gorer and Blacker in 1911, they were described as 'superb specimens (that) reveal the highest skill', and were dated as Kangxi period. Each feather on the neck appears to be separately molded and applied, and the plumage on the back is individually cut to present a dynamism and movement that is unique to this pair of birds.

A similarly modeled pair of peacocks of large size is illustrated in Michael Cohen and William Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures. Volume I: The James E. Sowell Collection,* Surrey, 2008, pp. 232-233, cat. no. 16.8, where the authors date the pair as circa 1820.




*Chinese Porcelain and Hardstone*, 1911, pl. 97



1057





## A LATE LOUIS XV GILT BRONZE MANTEL CLOCK, CIRCA 1770

representing an allegory of Russia, with Minerva personifying Russia holding a laurel wreath with an Imperial coronation orb at her feet, facing Mars seated on a canon and bundle of fasces with the Romanov coat of arms between them; the front and sides of the base with bas-relief plaques of justice, commerce and abundance
height 21 in.; width 18 in.; depth 7.5 in.; 53 cm; 45.5 cm; 19 cm

### PROVENANCE

By repute, a gift from Louis XV to Catherine the Great of Russia
Galerie Maurice Segoura, Paris

### LITERATURE

J.-D. Augarde, *Les ouvriers du temps*, Paris 1997
*Louis XV, un moment de perfection de l'art français*, exhibition catalogue, Hôtel de la Monnaie, Paris 1974
Tardy, *La Pendule française dans le monde*, Paris 1994
P. Verlet, *Les bronzes dorés français du XVIIIe siècle*, Paris 1987

$ 30,000-50,000

The design for this lot derives from a virtually identical clock, *Louis XV represented as Mars crowned by France represented as Minerva* with a movement by signed *Roque au Louvre* [**Fig.1**; Versailles, château]. It was supplied in c.1770 for the *Cabinet Intérieur du Roi* at Versailles, where it was placed on the mantelpiece behind the celebrated *Bureau du Roi* rolltop desk provided by Oeben and Riesener (both the clock and desk are again *in situ*). The figures and relief plaques on the base are exactly identical to those on the present clock, but the Russian coat of arms is replaced by a Nemean lion's pelt, and the Minvera figure wears a fleur-de-lys cloak with a fleur-de-lys orb at her feet. The vase finial also incorporates revolving dials with a calendar and signs of the zodiac.

A second related example also survives, intended for the British market and formerly in the Lady Chester Beatty collection (ill. Augarde, p.237, and Verlet p.304, fig.337) **[Fig. 2].** Like the Versailles version the movement is signed by Roque and dated 1771, and it also has a revolving dial zodiac calendar above, with the months written in English. The Minerva figure holds a portrait medallion of George III with the lion of Albion and a Union Jack shield at her feet. Verlet suggests that the Versailles clock would also originally have had a portrait medallion of the King that is now lost. Both works were exhibited in the 1974 Hôtel de la Monnaie exhibition, cat. 444-45. Two further examples of the model with a slightly simplified design have also been recorded (Augarde, p.236).

Joseph-Léonard Roque became master clockmaker in 1770 and received the title *Horloger du Roi*, with lodgings in the Louvre. He supplied clocks to members of the Royal family and aristocracy under both Louis XV and XVI, and among his most famous works was the movement for celebrated *Création du Monde* clock commissioned by Dupleix, governor of France's colonial ports in India, and now in the Louvre.

It is not known who provided the case for the Versailles or English clocks, but Roque regularly worked with the leading *bronziers* of the period, including Jean-Joseph de Saint-Germain, Philippe Caffieri and Jean-Louis Prieur, any of whom could have been the author of this model. No evidence has thus far emerged to suggest the Russian or English versions were ever offered as diplomatic gifts, though they certainly would have been highly appropriate for the purpose. As the model dates from only a few years before Louis XV's death, any such exchanges would have had to have been effectuated fairly quickly, before the iconography for official gifts was updated to depict the new monarch.



Fig. 1 *Louis XV as Mars Crowned by France*, Museé National du Château de Versailles



Fig. 2 *England Crowned by Victory with Portrait of George III*, Private Collection



1058



1059



1059

## 1059

### A PAIR OF LARGE LOUIS XV STYLE GILT BRONZE THREE-LIGHT WALL LIGHTS, 19TH CENTURY

wired for electricity
height 31 in.; width 24 ½ in.; 78.5 cm; 62 cm

These wall lights are the same model as a pair sold from the Keck Collection at La Lanterne, Bel Air, California, Sotheby's New York, 5-6 December 1991, lot 201, and subsequently in the Riahi sale Christie's London, December 6, 2012, lot 22 (£181,250). These are almost identical to a pair marked with the crowned C attributed to Jean-Claude Duplessis, now in the Wrightsman Collection at the Metropolitan Museum (F.J.B. Watson, *The Wrightsman Collection,* New York 1966, Vol. II p. 415, nos.228 A and B). Two further similar pairs now divided between the Louvre and Versailles were recorded at Fontainebleau during the Empire period (P. Samoyault, *Fontainebleau, Pendules et Bronzes entrés sous le Premier Empire*, Paris 1989, p.123, fig.88).

Jean Claude Duplessis (1699-1774), like Meissonnier, was a goldsmith and designer born in Turin who accompanied the Savoy Prince de Carignan to Paris in 1718 and later became director and chief designer of the Vincennes porcelain factory in 1748, where he oversaw its transfer to Sèvres and remained until his death. He worked closely with the *marchands merciers* like Lazare-Duvaux to create wax models for bronzes to be mounted on porcelain and furniture, most famously those of the celebrated *Bureau du Roi* supplied by Oeben and Riesener for Versailles.

$ 20,000-30,000



1060

## 1060

### PAIR OF LOUIS XVI GILT BRONZE AND WHITE MARBLE CASSOLETTES, LAST QUARTER 18TH CENTURY

height 9 in.; width of base 3 in.; 23 cm; 7.5 cm

$ 3,000-5,000



1061

## 1061

### A PAIR OF LOUIS XV GILT BRONZE THREE-LIGHT CANDELABRA, CIRCA 1740

in the manner of Meissonnier, the candle arms removable
height 18 in.; width of base 6 ¼ in.; 45.5 cm; 16 cm

**PROVENANCE**

Dalva Brothers, New York

The form of these candelabra is based on designs by the highly inventive and influential rococo goldsmith and architect Juste-Aurèle Meissonnier (1695-1750). Born in Turin, Meissonnier emigrated to France to work in the royal Gobelins factory in 1724 and in 1726 succeeded Jean II Bérain as architect and draughtsman to the *Chambre et Cabinet du Roi*. His designs for candelabra and other objects appear in the *Dousieme livre des Oeuvres de J. A. Messonnier, Livre de Chandeliers de Sculpture en Argent* published by Gabriel Huquier in the 1740s.

A similar candelabrum in the Munich Residenz is illustrated in Ottomeyer and Pröschel, *Vergoldete Bronzen* (Munich 1986), Vol. I, p.105 fig.2.I.9.

$ 15,000-25,000



1061 (ALTERNATE VIEW)

## 1062

### A LOUIS XV GILT BRONZE-MOUNTED TULIPWOOD, AMARANTH AND MARQUETRY COMMODE BY MATHIEU CRIAERD, CIRCA 1755

with a Levanto marble top, some mounts with the crowned C mark; stamped *M. CRIAERD JME*
Mathieu Criaerd (1689-1776), *maître* in 1738
height 36 in.; width 65 in.; depth 28 in.; 91.5 cm; 165 cm; 71 cm

#### PROVENANCE

Camoin Collection, Paris
Galerie Maurice Segoura, Paris

#### LITERATURE

Alexandre Pradère, *The Art of the Ebéniste from Louis XIV to the Revolution* (Paris 1989), illustrated p.227
Pierre Verlet, *Les grands ébénistes Français* (Paris 1963), illustrated p.70

◉ $ 120,000-180,000

Described by the great Pierre Verlet as a work of *'une extrême somptuosité'*, this commode is a masterpiece of French furniture design by one of the most talented and prolific *ébénistes* working in Paris in the mid-18th century, Mathieu Criaerd. He was part of a dynasty of cabinetmakers and his clients included the Royal Household whom he supplied through *marchands merciers* like Hébert or the court cabinetmaker Gilles Joubert. His most famous creation is probably the blue and white *Vernis Martin* commode and corner cupboards supplied to the King's mistress Mlle de Mailly for the château de Choisy (Paris, Louvre, ill. Alcouffe, *Le Mobilier du musée du Louvre*, Dijon 1993, Vol.I, no.43). This celebrated suite has silvered bronze mounts in the distinctive form of a central violin-shaped cartouche, a motif that Criaerd repeated frequently and became a *de facto* signature.

This extraordinary commode probably dates from later in his career, when Criaerd had moved away from the stylized, semi-abstract *bois de bout* marquetry favoured by his contemporaries like BVRB and Dubois to the more realistic and exuberant floral marquetry that had fallen out of fashion but was re-introduced in the 1750s by the German-born *ébéniste du roi* Jean-François Oeben (1721-1763). Criaerd probably worked for Oeben at some stage, as his name appears on the list of Oeben's creditors after his death.

The gilt bronze drawer handles in the form of birds are unprecedented in Crieard's *oeuvre* and possibly unique in Louis XV furniture, although gilt bronze mounts in the form of birds do appear on the richly decorated commode and encoignures of c.1740 by Charles Cressent referred to *'à la pipée des oiseaux'* (Waddesdon Manor and Elton Hall, England; illustrated in A. Pradère, *Charles Cressent sculpteur, ébéniste du Régent*, Dijon 2003, p.60, 281, 291).

No better appreciation can be written of this lot than that expressed by Pierre Verlet (*op. cit.*, p.71): *Cette commode se signale à la fois par la délicatesse de sa marqueterie et par la magnificence de ses bronzes. Les poignées, gracieusement ailées, interrompent seules les semis de fleurs répandu sur à façade qu'encadre une bordure de bronze du meilleur dessin rocaille. Les proportions très allongées du meuble ajoutent encore à son élégance, qui suffirait à prouver le talent et la maîtrise de Mathieu Criaerd.*



1062 (DETAIL)





1062



1063

## 1063

### A LOUIS XVI MAHOGANY AND LACQUER TELESCOPIC GUÉRIDON BY ANTOINE HERICOURT, CIRCA 1785

stamped *A HERICOURT*
Antoine Héricourt, *maître* in 1773
height 30 ¼ in.; width 14 in.; depth 11 in.; 77 cm; 35.5 cm; 28 cm

**PROVENANCE**

Sotheby's New York, November 17, 1984, lot 289

Héricourt was not only an *ébéniste* in the Faubourg Saint-Antoine, but he also opened a shop in the Rue du Faubourg Saint-Honoré selling his work, maintaining an extremely large stock that required several days to liquidate in the auction of its contents after his death.

$ 6,000-10,000

## 1064

### A PAIR OF DIRECTOIRE STYLE GILT BRONZE AND GREY FOSSIL MARBLE GUÉRIDONS

on casters
height 30 ½ in.; diameter 21 ½ in.

**PROVENANCE**

Eric Vidal, Paris

$ 8,000-12,000



1064



1065

## 1065

### A RUSSIAN ROCOCO TULIPWOOD AND MARQUETRY GAMES TABLE, CIRCA 1770

bearing a stamp *HACHE AGRENOBLE*
height 29 ¾ in.; width 38 in.; depth 19 in.; 75.5 cm; 96.5 cm; 48 cm

**PROVENANCE**

Galerie Maurice Segoura, Paris

This exquisite table is typical of the extremely high-quality marquetry furniture produced by St Petersburg cabinetmakers in the second half of the eighteenth century, heavily influenced by the designs of German and English craftsmen such as Abraham and David Roentgen, Mayhew & Ince and the Linnell brothers. Many artisans working in the Russian capital were of German origin, notably the court cabinetmaker Christian Meyer, who in c.1795 supplied a pair of marquetry games tables with inlaid gaming surfaces comparable to that on the present lot to Catherine the Great's private apartments in the Winter Palace (sold Christie's London, July 7, 2011, lot 29, £301,250).

Another games table with similar inlay on the gaming surface is in the Kuskovo Palace, Moscow, ill. *The Art of Marquetry in Eighteenth Century Russian* (Moscow 1989), p.135-37.

The apocryphal stamp *HACHE A GRENOBLE* refers to the 18th-century cabinetmaking dynasty of the Hache family in Grenoble, whose most famous members were Pierre (1705-1776) and his son Jean-François (1730-1796). The latter is known to have trained in Paris with the royal cabinetmaker Jean-François Oeben and particularly specialized in refined Louis XV works with highly sophisticated floral marquetry designs similar to those on this table.

◉ $ 40,000-60,000



1065



1066



1067

## 1066

### A PAIR OF RED UPHOLSTERED SOFAS, MODERN

with thirteen cushions, some of Aubusson tapestry

height 28 in.; width 88 in.; 71 cm; 223.5 cm

$ 2,000-3,000

## 1067

### AN AUBUSSON CARPET, FRANCE , CIRCA 1875

the central cream oval with a lush floral bouquet framed by a delicate floral garland on a cream field in a vivid rose surround of scrolling acanthus leaves with cream bouquet-filled cartouches at the corners and within a cream architectural cartouche border, guilloche outer border
19 ft. x 16 ft. 9 in.; 579.1 cm x 487.7 cm

$ 7,000-10,000



1068

## 1068

### A PAIR OF EMPIRE GILT BRONZE THREE-LIGHT BOUILLOTTE LAMPS, EARLY 19TH CENTURY

wired for electricity
height 24 ¼ in.; 61.5 cm

**PROVENANCE**

Christie's New York, The Collection of Mr and Mrs Franklin N. Groves, October 15, 1988, lot 35

$ 12,000-18,000

## 1069

### A PAIR OF LOUIS XVI GILT BRONZE-MOUNTED SMALL CUT GLASS VASES, CIRCA 1775

height 7 ¼ in.; width of base 3 in.; 18.5 cm; 7.5 cm

**PROVENANCE**

Christie's New York, October 26, 1995, lot 119

$ 4,000-6,000



1069

## 1070

### A PAIR OF LOUIS XV FAUTEUILS A LA REINE BY NICOLAS HEURTAUT, MID-18TH CENTURY

upholstered *à chassis* with 18th-century Beauvais tapestry, both stamped *N.HEURTAUT* on the inside back rail; regilt
Nicolas Heurtaut (1720-1771), *maître* 1753
height 38 in.; width 28 in.; 96.5 cm; 71 cm

#### PROVENANCE

Karrick Van Zandt Riggs (b.1853), New York and Paris
By descent to his daughter, Pauline Riggs Noyes (1886-1942)
Collection of Pauline Riggs Noyes, Parke-Bernet Galleries, New York, August 2, 1947, lot 449
Didier Aaron, Paris

#### LITERATURE

Musée National du Château de Versailles, *18e aux Sources du Design*, exhibition catalogue, 2014
Bill G.B. Pallot, *L'Art du siège au XVIIIe siècle en France*, Paris 1987, one fauteuil illustrated p.202
Bill G.B. Pallot, *Le Mobilier du musée du Louvre*, Vol.II, Paris 1993
Bill G.B. Pallot, 'Le menuisier Nicolas Heurtaut chez le prince de Conti et le comte d'Artois', *L'Estampille et l'Objet d'art*, July 2002, p.68-74

$ 80,000-120,000



Fig. 1 Pair of Fauteuils by Heurtaut from the Comtesse de Séran Suite, Christie's London, 10 July 2014, Lot 12

Nicolas Heurtaut (1720-1771) is widely regarded as one of the most important *menuisiers en sièges* of the mid-18th century, on a par with preeminent chair makers such as Foliot and Tilliard.

Born into a family of joiners and woodcarvers, Heurtaut intially trained as a sculptor and was admitted into the Académie de Saint Luc in 1742, not becoming master in the guild of *menuisiers* until 1753. This unusual background is reflected in his distinctive sculptural style, characterized by an emphasis on symmetry and reliance on sinuous lines and selectively chosen mouldings and decorative elements carved in high relief to achieve an aesthetic effect, and eschewing an excess of surface ornamentation. Heurtaut was a leading proponent of what has been called the *rocaille symétrisé classicisant* of the late rococo/early transitional era, a taste championed by the architect Pierre Contant d'Ivry.

The present lot probably dates from the mid-1750s, when Heurtaut's creative skill was at its apogee, and is similar in scale and decoration to a small group of important surviving works produced at the same period. These include a giltwood fauteuil from the Comte d'Artois' Paris residence the Palais du Temple, sold Sotheby's Paris 16 December 2004, lot 146 (1,352,000 EUR), and a large suite comprising eight armchairs, three sofas and a state bed believed to have been given by Louis XV to his mistress the Comtesse de Séran at her Château de la Tour in Normandy. Six of these chairs are now at Versailles, and the remaining pair was sold Christie's London 10 July 2014, lot 12 (662,500 GBP) [Fig.1]. A further four related giltwood fauteuils were supplied to the Archbishop of Poitiers, Monseigneur Saint-Aulaire (now in the Louvre, ill. Pallot 1993, n.23 p.80-83) accompanied by a set of six similarly carved blue-painted fauteuils and a monumental *canapé à confidents mobiles* (private collection, ill. Pallot p.236-241 and Versailles 2014, n.24 p.122-23).

Like the present pair, these examples all employ the same serpentine side rails and pronounced moulded edges running along the entire frame, as well as incorporating prominently carved shells on the central front seat and/or crest rails. The shells on each group all differ slightly, however, and it is a tribute to Heurtaut's talent that he varied his designs for each client and appears never to have supplied the exact same model twice.

Karrick Riggs, the grandson of Elisha Riggs, founder of Riggs Bank in Washington, was born in New York but spent much of his adult life in Paris, where he formed a large collection of French 18th-century furniture and early soft-paste porcelain from St Cloud, Chantilly and Mennecy. This was inherited by his daughter Pauline, who transferred the collection to New York just before the Second World War. When this was sold at Parke-Bernet in 1947, it was the first time such an important group from the early French porcelain factories had appeared on the market in the U.S., and many pieces have since found their way into major museum collections.



1070



1071

## 1071

### A PAIR OF CHINESE FAMILLE-ROSE RECTANGULAR 'BIRD AND FLOWER' JARDINIERES AND STANDS, 20TH CENTURY

each jardinière of rectangular section supported on four bracket feet, the sides waisted, the long sides naturalistically painted with birds perched on branches of blossoming prunus, the short sides with bees buzzing above purple morning glories and blooming pink magnolia, black patterned bands at the rim, the base with two circular apertures, the conforming stands set over four bracket feet and painted with black enamel scrollwork at the rim and sides
width 9¼ in.; 23.5 cm

$ 1,000-1,500

## 1072

### A CHINESE FAMILLE-VERTE SWEETMEAT BOX AND COVER, QING DYNASTY, KANGXI PERIOD

of oval form set on three short feet, painted to the exterior and interior in iron-red and green enamels with blossoming hibiscus, lotus, and other flora between patterned borders, the interior of the box bisected along the short axis with a wall, one of the hemispherical compartments further subdivided in half, two hemispherical covers similarly painted and affixed by a pair of metal loops running through two apertures at each cover and the axial wall of the box
length 5¼ in.; 13.3 cm

**PROVENANCE**

Philip Suval Inc., New York, 1988

$ 2,000-3,000



1072



1073

## 1073

### A PAIR OF LOUIS XV STYLE GILT BRONZE CANDLESTICKS, NOW MOUNTED AS LAMPS

height 12 ½ in.; 32 cm

$ 5,000-8,000



1074

## 1074

### A PAIR OF LOUIS XVI GILT BRONZE THREE-LIGHT CORS DE CHASSE WALL LIGHTS, CIRCA 1780

wired for electricity
height 24 ½ in.; width 15 in.; depth 9 ½ in.; 62 cm; 38 cm; 24 cm

**PROVENANCE**

Michel Meyer, Paris

This model is based on a design by the painter and artistic director of the Sèvres factory Jean-Jacques Bachelier (1724-1806) for a wall light composed of three hunting horns and oak branches tied by a ribbon with tassels (ill. U. Leben, *Object Design in the Age of Enlightenment*, Getty Museum 2004, p.35). A pair of wall lights of this model but on a larger and more complex scale was delivered by the *bronzier* Claude Galle to the Imperial *Garde-Meuble* at the Petit Trianon in 1809 (ill. D. Ledoux-Lebard, *Le Petit Trianon*, Paris 1989, p.98). These are now hanging in the *Salle à manger des retours de chasse* in the *Appartement du roi* in the main palace at Versailles. A related set of eight is also in the palace of Pavlovsk outside St Petersburg (*Pavlovsk, The Collections*, Paris 1993, one ill. p.194, fig.54).

$ 20,000-30,000



1075

## 1075

### A PAIR OF LOUIS XVI STYLE GILT BRONZE CHENETS AFTER QUENTIN-CLAUDE PITOIN, 19TH CENTURY

height 17 in.; width 15 ½ in.; 43 cm; 39 cm

The *bronzier* Quentin-Claude Pitoin (1725-1777) supplied a pair of this model to the Royal Garde-Meuble at Versailles in 1771, where they are now in the *cabinet doré* of Marie-Antoinette. Other examples are in the Louvre, the Musée des Arts Décoratifs, and Schloss Nymphenburg outside Munich.

$ 4,000-6,000





## 1076

### A PAIR OF LARGE CHINESE FAMILLE-ROSE JARDINIERES, LATE QING DYNASTY / 20TH CENTURY

the bell-shaped body boldly painted in brilliant enamels with massive peonies blossoming in shades of fuchsia, lavender, turquoise, and iron-red surrounded by lush foliage, rockwork, and butterflies, a circular aperture at the base, wood stands, *4 pieces*
height 14⅛ in.; 35.9 cm

$ 1,500-2,000



1076

## 1077

### A LOUIS XVI BLUE-PAINTED DAYBED, CIRCA 1780

height 37 ½ in.; width 88 in.; depth 31 in.; 95 cm; 223.5 cm; 78.5 cm

$ 5,000-8,000



1077



## 1078

### TWO CHINESE BLUE AND WHITE GARDEN SEATS, QING DYNASTY, 19TH CENTURY

each of barrel form with an openwork 'coin' centering the top and two pairs of openwork interlinking coins at the sides, two bands of bosses dividing the sides into three registers, the lowest register painted in underglaze blue with flowering boughs within lappets, the central register, upper register, and top painted with a continuous floral scroll of either blossoming peony or lotus
height 19 in.; 48.3 cm

$ 1,500-2,000



1078

## 1079

### A PAIR OF LOUIS XVI GREEN-PAINTED FAUTEUILS, CIRCA 1780

stamped *J Delaunay*
Jean-Baptiste Delaunay, *maître* in 1764
height 41 in.; width 27 ½ in.; 104 cm; 70 cm

**PROVENANCE**

Sotheby's New York, May 16, 1981, lot 151

$ 6,000-10,000



1079



1080



1080

## 1080

### A LOUIS XV STYLE TULIPWOOD AND KINGWOOD MARQUETRY DRESSING TABLE

height 29 in.; width 22 in.; 73.5 cm; 56 cm

◉ $ 800-1,200

## 1081

### A CHINESE BLUE AND WHITE 'LANDSCAPE' CENSER, QING DYNASTY, KANGXI PERIOD

of bombé form, the sturdily potted sides painted all around in inky blue tones with a continuous landscape, the river lazily flowing between rocky shores, one figure ambling along a bluff and another enjoying the solitude of a fishing boat, a band of beribboned 'Auspicious Emblems' and clouds encircling the neck, wood stand, *2 pieces*
diameter 9⅝ in.; 24.4 cm

**PROVENANCE**

E & J Frankel, New York, 1996

$ 4,000-6,000



1081



1082

## 1082

### A LOUIS XV GILTWOOD CONSOLE, MID-18TH CENTURY

with a *rouge de Belgique* marble top
height 33 in.; width 36 ½ in.; depth 20 in.; 84 cm; 92.5 cm; 51 cm

$ 3,000-5,000

## 1083

### A PAIR OF RÉGENCE STYLE GILT BRONZE CANDLESTICKS

height 10 ½ in.; 26.5 cm

**PROVENANCE**
Michel Ottin, Paris

$ 1,000-1,500



1083



1084

## 1084

### A GROUP OF EIGHT CHINESE BLUE AND WHITE JARDINIERES AND STANDS, 20TH CENTURY

comprising a pair of tapered cylindrical jardinières each painted around the exterior with a wide band of foliate lotus scroll interspersed with the 'Eight Buddhist Emblems' between decorative bands at the foot and rim, the base with two apertures and an apocryphal Qianlong seal mark; a pair of deep U-shaped jardinières each with four large roundels enclosing mythical beasts at the exterior, the base with two apertures and an apocryphal Qianlong seal mark; a pair of tapered cylindrical jardinières each painted to the exterior with four roundels formed by pairs of confronting phoenix, the base with two apertures and an apocryphal Qianlong seal mark; a pair of square-section jardinières each with canted corners and set over bracket feet, painted to the exterior with 'Auspicious Emblems' amidst floral motifs and decorative borders, the base centered with an aperture; each jardinière with a conforming blue and white stand
height of tallest 10½ in.; 26.7 cm

**PROVENANCE**

Six of the jardinières and stands:
The Collection of Villa Fiorentina, Cap Ferrat, Sotheby's New York, May 23, 2001, lot 113.

$ 2,000-3,000



1085

## 1085

### A PAIR OF CHINESE BLUE AND WHITE 'BIRD AND FLOWER' JARDINIERES, QING DYNASTY, 19TH CENTURY

each with deep rounded sides rising from a tapered base to an everted rim, the exterior painted in various shades of cobalt with two pheasants perched on rockwork amidst peony blooms beneath a blossoming magnolia tree, a lotus pond at the opposite side, all between upright lappets below and *ruyi*-head border above, wood stands, *4 pieces*
diameter 14¼ in.; 36.2 cm

$ 1,500-2,000



1086

## 1086

### A PAIR OF CHARLES X GILT BRONZE AND INLAID MARBLE GUÉRIDONS, 19TH CENTURY

heigth 30 ½ in; diameter 20 in.; 77.5 cm; 51 cm

**PROVENANCE**

By repute, Countess Catherine Cittadini, Buenos Aires
Christie's New York, March 30, 1995, lot 201

$ 10,000-15,000



1087

## 1087

### A PAIR OF CHARLES X GILT BRONZE CANDLESTICKS, CIRCA 1830

height 9 ¾ in.; 24.5 cm

**PROVENANCE**

Sotheby's New York, March 31, 1995, lot 17

$ 1,500-2,500



1088

## 1088

### A LOUIS XIV STYLE GILT BRONZE SIX-LIGHT CHANDELIER IN THE MANNER OF ANDRE-CHARLES BOULLE

wired for electricity
height 25 in.; width 28 in.; 63.5 cm; 71 cm

$ 6,000-10,000

## 1089

### A PATINATED METAL BREAKFAST TABLE, MODERN

with a circular glass top on a tripod fish support
height 30 in.; diameter 60 in.; 76 cm; 152.5 cm

$ 1,200-1,800



1089



1090

## 1090

### A SET OF FOUR LOUIS XV WHITE-PAINTED CHAISES À LA REINE, MID-18TH CENTURY

height 37 ½ in,; width 24 in.; 95 cm; 61 cm

**PROVENANCE**

Sotheby's Monaco, 18 June 2002, Lot 74

$ 4,000-6,000

## 1091

### A PAIR OF REGENCE STYLE GILT BRONZE, CUT-GLASS AND ROCK CRYSTAL GIRANDOLES, 19TH CENTURY

wired for electricity
height 32 ½ in.; 82.5 cm

$ 3,000-5,000



1091





## 1092

### A SET OF TWELVE LOUIS XV WHITE AND GREY-PAINTED CHAISES À LA REINE, MID-18TH CENTURY

height 36 ¼ in.; width 21 in.; 92 cm; 53 cm

**PROVENANCE**

Galerie Etienne Lévy, Paris

$ 20,000-30,000

## 1093

### A PAIR OF LOUIS XVI GILT BRONZE TWO-LIGHT WALL LIGHTS, CIRCA 1775

height 17 in.; width 13 in.; 43 cm; 33 cm

**PROVENANCE**

Sotheby's New York, The Collection of Mrs. Charles Wrightsman removed from her Palm Beach Residence, May 5, 1984, lot 157

**LITERATURE**

F.J.B. Watson, *The Wrightsman Collection* (New York 1966), vol.II, no.236, p.425

$ 7,000-10,000

## 1094

### A PAIR OF LOUIS XVI GILT BRONZE TWO-LIGHT WALL LIGHTS, CIRCA 1775

in the manner of Jean-Charles Delafosse
height 17 in.; width 11 in.; 43 cm; 28 cm

**PROVENANCE**

Sotheby's New York, October 13, 1983, lot 294

A pair of wall lights of the same model is in the Residenz, Munich, illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen. Die Bronzearbeiten des Spätbarock und Klassizismus* (Munich 1986). Vol. I, p.186, fig.3.9.1.

$ 6,000-10,000



1092



1093



1094





1095

## 1095

**PIERRE DUMONT (1884 – 1936)**

Tea Party in Garden

Signed *A. Jallot* (lower right)

Oil on canvas
25 ½ by 31 ½ in.; 64.8 by 80 cm

**PROVENANCE**

Michel Ottin, Paris
Acquired from the above

$ 1,000-1,500

## 1096

**A PAIR OF EMPIRE GILT BRONZE CANDLESTICKS, CIRCA 1810**

height 12 ¼ in.; 31 cm

**PROVENANCE**

Christie's New York, September 24-25, 1997, lot 386

$ 2,000-3,000



1096







1097



1098

## 1097

### A LOUIS XV GILTWOOD MIRROR, MID-18TH CENTURY

height 60 in.; width 43 in.; 152.5 cm; 109 cm

$ 6,000-9,000

## 1098

### A LOUIS XV STYLE GILT BRONZE MANTEL CLOCK, 19TH CENTURY

the dial signed *Tiffany* (partially rubbed)
height 23 ½ in.; width 15 in.; 60 cm; 38 cm

$ 3,000-5,000

## 1099

### A LOUIS XV GILT BRONZE-MOUNTED TULIPWOOD, AMARANTH AND MARQUETRY COMMODE ATTRIBUTED TO D. GENTY, MID-18TH CENTURY

with a *brèche d'Alep* marble top
Denis Genty, *maître* in 1754
height 34 in.; width 57 in.; depth 25 in.; 86 cm; 145 cm; 63.5 cm



**PROVENANCE**

Sotheby's New York, May 4, 1985, lot 334

Denis Genty worked as both a cabinetmaker in the Faubourg Saint-Antoine and a retailer in the Faubourg Saint-Honoré, selling both his and the work of other *ébénistes* including RVLC, Macret and Dautriche.

A virtually identical commode stamped by Genty of the same dimensions, design and materials and with only very slight variations to the gilt bronze border mounts on the front, possibly conceived as a pair to the present lot, was sold Sotheby's New York, May 7, 1983, lot 174.

◉ $ 25,000-35,000



1099



1100

## 1100

### A PAIR OF LOUIS XV STYLE GILT BRONZE CANDLESTICKS

regilt
height 11 ½ in.; diameter of base 7 in.; 29 cm; 18 in.

**PROVENANCE**

Sotheby's New York, The Collection of Mrs. Charles Wrightsman, October 20, 1979, lot 64

**LITERATURE**

F.J.B. Watson, *The Wrightsman Collection* (New York 1966), vol.II, no.168, p.337

$ 1,500-2,500

## 1101

### A SET OF FOUR LOUIS XV WHITE AND GREY-PAINTED CHAISES A LA REINE, MID-18TH CENTURY

height 36 in.; width 19 in.; 91.5 cm; 48 cm

$ 3,000-5,000



1101

**1102**

**A SET OF TWELVE ENGLISH SILVER PLACE PLATES, ASPREY & CO. LTD., LONDON, 1963-1964**

in George II style with shaped gadroon rims
258 oz; 8,023 g

diameter 11¼ in.; 28.5 cm

$ 6,000-9,000

**1103**

**A SET OF EIGHTEEN ENGLISH SILVER-PLATED PLACE PLATES, 20TH CENTURY**

in George II style with shaped gadroon rims
diameter 12½ in.; 31 cm

$ 3,000-5,000



1102



1103



1104

## 1104

**A PAIR OF LOUIS XVI STYLE GILT-BRONZE TWO-LIGHT CANDELABRA, 19TH CENTURY**

height 15 ¾ in.; width 8 ½ in.; 40 cm; 21.5 cm

$ 1,200-1,800

## 1105

**A PAIR OF AMERICAN SILVER FOUR-LIGHT CANDELABRA, GORHAM MFG. CO., PROVIDENCE, RI, 1901**

*weighted*
height 13¼ in.; 34.2 cm

$ 1,500-2,000



1105



1106

## 1106

### AN NORTH ITALIAN NEOCLASSICAL STYLE GILTWOOD CONSOLE, 19TH CENTURY

with a *brèche violette* marble top
height 35 ½ in.; width 61 ½ in.; depth 23 ¾ in.;
90 cm; 156 cm; 60 cm

$ 7,000-10,000

## 1107

### A PAIR OF GEORGE III SILVER TABLE CANDLESTICKS, MAKER'S MARK WA, LONDON, 1765

fluted square shafts above stepped bases, with spiral fluted nozzles, *weighted; repairs*
height 11¼ in.; 28.5 cm

$ 2,500-3,500



1107



1108



1108

## 1108

### AN AMERICAN SILVER-GILT FLATWARE SERVICE, GORHAM MFG. CO., PROVIDENCE, RI, CIRCA 1895

King George pattern, monogrammed *JPD*, comprising:
*Top of case*
20 dinner forks
20 lunch forks
20 fish forks
*Top drawer*
20 fruit knives
20 dessert spoons
20 dessert knives
19 coffee spoons
*Middle drawer*
18 terrapin forks
20 tablespoons
20 oval soup spoons
20 teaspoons
18 oyster forks
1 pair sugar tongs
*Bottom drawer*
20 dinner knives
20 lunch knives
*276 pieces,* in fitted wood case with plaque engraved "Jessie Preston Draper"
approx. 396 oz weighable
12315 g

Jessie Preston Draper (1855-1917) was the daughter of Major General William Preston of Louisville, Kentucky. She married in 1890 George Albert Draper; her sister Susan had married earlier that same year George's brother Brigadier General William Draper, probably the only instance where a Union general married the daughter of a Confederate general he had faced on the battlefield. George and Jessie had three children, and the Jessie Preston Draper Memorial Building was erected in her honor at Berea College, Kentucky.

$ 12,000-18,000



1109

## 1109

### A FRENCH SILVER-GILT DESSERT FLATWARE SERVICE, ODIOT, PARIS, LATE 19TH CENTURY

engraved with arms under a coronet, comprising:
18 dessert knives
18 dessert forks
18 dessert spoons
*54 pieces*
72 oz weighable
2239 g

$ 2,500-3,500

## 1110

### AN ASSEMBLED VICTORIAN SILVER FLATWARE SERVICE, MOSTLY GEORGE ADAMS, LONDON, CIRCA 1840-1874

King's pattern, engraved with various monograms and crests, comprising:
36 dinner forks
36 dessert forks
36 tablespoons
36 dessert spoons
29 teaspoons
1 soup ladle
1 pair of large tongs
2 engraved fish servers
2 salad servers
4 serving spoons
4 sauce ladles
2 master butter knives
2 bonbon spoons
1 sugar sifter
18 cheese knives, *Sheffield*
*Together with:*
36 dinner knives, modern
30 lunch knives, modern
*276 pieces*
504 oz weighable
15674 g

$ 20,000-30,000



1110



1111

## 1111

### TWELVE GEORGE III SILVER OVAL SALTS, LONDON, 1767-1788

comprising: a pair *by D. & R. Hennell, 1767*; four *by Thomas Daniel, 1777*; a pair *by Thomas Daniel, 1779*; and four *by Robert Hennell, 1788*
lengths 3 to 3¼ in.; 7.6 to 8.4 cm

$ 2,500-3,500

## A LOUIS XVI GILT BRONZE-MOUNTED MAHOGANY AND AMARANTH CONSOLE DESSERTE BY RIESENER, CIRCA 1785

with a white marble top, stamped *J H Riesener*
Jean-Henri Riesener (1734-1806), *maître* in 1768
height 36 ¼ in.; width 51 ½ in.; depth 20 ½ in.; 92 cm; 131 cm; 52 cm

### PROVENANCE

The Misses E.G., A.K. and B.J. Milligan, Caldwell Hall, Burton-on-Trent, Staffordshire
Christie's London, November 24, 1960, lot 103
Christie's London, May 9, 1983, lot 109
Christie's New York, The Collection of Mr. and Mrs. Franklin Groves, October 15, 1988, lot 114

$ 80,000-120,000

Arguably the greatest Parisian *ébéniste* of the Louis XVI period and Marie-Antoinette's most important cabinetmaker, Jean-Henri Riesener produced this console desserte during the final years of the Ancien Régime, at a time when furniture designed specifically for the dining room was still relatively new in France. This was partly influenced by the *Anglomanie* fashion for all things English that developed following the historic 1786 trade agreement between Paris and London, which also contributed to the increasing popularity of mahogany as a primary wood in French furniture construction.

The use of a fine trellis parquetry with a double line of sycamore and ebony inlaid into a darker ground was introduced by Riesener in the mid 1780s and referred to in contemporary documents as *satiné gris*. It appears notably on the furniture Riesener supplied the Queen for her apartments at the Tuileries palace in 1784 including a rolltop desk now in the Louvre (OA 5226) and a *table de toilette* now in the Petit Trianon (D. Meyer, *Le mobilier de Versailles,* Dijon 2002, Vol.I no.63). The acanthus and pinecone finial apron mount and square acanthus *sabots* on the present lot are typical Riesener bronzes that appear on numerous pieces by him including a commode in the Trianon illustrated in A. Pradère, *French Furniture Makers: The Art of the Ébéniste from Louis XIV to the Revolution* (London 1989), p.382, fig.467, as well as on smaller console dessertes, one example also in the Trianon and another in the Frick Collection.

When the present lot was in the collection of the Milligan Sisters in England it was accompanied by a matched console desserte attributed to Riesener of slightly smaller proportions, in tulipwood and amaranth rather than mahogany, but with identical mounts and trellis parquetry. Both tables were sold in the Caldwell Hall sale in 1960 and appeared again as separate lots at Christie's London in 1983. The unstamped table was sold Sotheby's New York, October 31, 1987, lot 133.



1112



1112



1113

## 1113

### AN EXTENSIVE ASSEMBLED MASON'S AND DAVENPORT IRONSTONE PART SERVICE, CIRCA 1815-25

each piece printed and painted in Chinese style with a long-tailed bird among peonies and other flowering plants, comprising: fifty-three 10 3/8-inch dinner plates, thirty-five 10 3/8-inch shallow dinner plates, thirty-five 9 5/8-inch plates, twenty-five 9 5/8-inch soup plates, twelve 9 3/16-inch soup plates, ten 8 ¼-inch soup plates, twelve 8-inch shallow plates, twenty-eight 9 1/8-inch dessert plates, twenty-one 8 5/8-inch dessert plates, thirteen 8 1/8-inch dessert plates, eighteen 8-inch dessert plates, thirty-three 7-inch plates, a 20 ¾-inch oval platter, a 20 ¼-inch oval meat platter, an 18-inch oval platter, a 16 ½-inch oval platter, two 13 ¾-inch oval platters, nine graduated oval platters in three sizes, two 13-inch octagonal platters, two 10 ¼-inch octagonal platters, a circular footed soup tureen, cover and stand, a hexagonal footed soup tureen and cover, an oval soup tureen and cover, two rectangular vegetable dishes and covers, a square vegetable dish and cover, an oval vegetable dish and cover, two hexagonal vegetable dishes, covers and one stand, three rectangular deep dishes, three oval deep dishes with lion mask handles, a footed deep circular bowl, a shell-shaped dish, a lozenge-shaped dish, an oval dish with pierced rim, a rectangular shaped dish, a small hexagonal dish, four oval sauce tureens, covers and stands, two footed sauce tureens with upright handles and covers, a sauceboat and stand, a pair of large beaker vases, a pair of vases and covers with scroll handles and a garniture of three octagonal-section baluster vases and covers, *various printed or impressed factory marks.* Together with two pierced wooden bases, *376 pieces*

$ 10,000-15,000

**1114**

**A FRENCH SILVER-GILT TABLE SERVICE IN RÉGENCE STYLE, KELLER, PARIS, CIRCA 1900**

comprising:
4 oval trays, l. 20 in.
4 circular trays, d. 16 1/2 in.
4 circular trays, d. 14 in.
4 footed oval dishes, l. 9 1/2 in.
4 footed oval dishes, l. 7 1/4 in.
11 oval salts
*31 pieces*
840 oz; 26124 g

**PROVENANCE**

Baroness von Wrangell (Mary Ann Payne-Clew-Blumenthal), d. 1973

$ 15,000-20,000



1114



1115

## 1115

### SIX GEORGIAN SILVER SALTS AND SIX CASTERS, LONDON, 1750-1773

the salts in pairs, *1750, 1756, and 1772*; the casters *1744, 1753, 1771 and 1773*
29.4 oz excluding glass liners
914 g
diameter of salts approx 3 in; height of tallest caster 5⅝ in.; 7.6 cm; 14.2 cm

$ 2,500-3,500

## 1116

### A PAIR OF GERMAN SILVER FIGHTING COCKS, NERESHEIMER, HANAU, EARLY 20TH CENTURY

33 oz 5 dwt; 1038 g
heights approx. 10 in.; 25.5 cm

$ 1,500-2,000



1116



1117

## 1117

### TWELVE EDWARDIAN SILVER OWL-FORM PLACE CARD HOLDERS, JOHN COLLARD VICKERY / SAMPSON MORDAN & CO., CHESTER, 1904 / 1907

height 1¼ in.; 3.2 cm

$ 600-900

## 1118

### A FRENCH BAROQUE STYLE DROP-LEAF WALNUT DINING TABLE, 19TH CENTURY

height 31 in.; total width 58 ½ in.; 78.5 cm; 148.5 cm

**PROVENANCE**

Eric Vidal, Paris

$ 2,000-3,000



1118

## 1119

### A SET OF SIX LOUIS XIV PROVINCIAL WALNUT SIDE CHAIRS, FOUR LATE 17TH CENTURY; TWO LATER COPIES

height 42 in.; 17.5 in.; 106.5 cm; 45 cm

**PROVENANCE**

Château d'Ancy-le-Franc, Burgundy
Eric Vidal, Paris

$ 4,000-6,000



1119



1120

## 1120

### AN AUBUSSON CARPET, FRANCE, CIRCA 1880

the cream oval having a coat of arms on a celadon surround with soft burgundy spandrels enclosing floral bouquets within a narrow architectural border and open burgundy outer border
19 ft. 4 in. x 11 ft. 7 in.; 589.3 cm x 353.1 cm

**PROVENANCE**

Dildarian, Inc., New York

$ 5,000-7,000



1121

## 1121

### TWENTY-SIX SILVER HUNTING THEMED PLACE CARD HOLDERS, MOSTLY ENGLISH, EARLY 20TH CENTURY

comprising:
6 with running foxes, *London 1918?*
4 with fox heads, *London 1923*
4 with rabbit heads, *London 1910*
4 with hunter and game, *Birmingham 1911*
4 with game birds, *Birmingham 1939*
4 with fully-modeled pheasants, *German*
*26 pieces*
length of longest 3½ in.; 9 cm

$ 1,800-2,200

## 1122

### A VICTORIAN SILVER FOUR-PIECE TEA AND COFFEE SET WITH PLATED KETTLE ON LAMPSTAND AND SIMILAR PLATED TRAY, ROBERT HUTTON, SHEFFIELD, 1871

tea set comprising: Teapot, Coffee Pot, Creamer, and open Sugar Bowl
82.6 cm
2568 g
height of kettle 17½ in.; length of tray over handles 30¼ in.; 44.5 cm; 77 cm

$ 6,000-9,000

## 1123

### A LOUIS XV STYLE OAK BUFFET DE CHASSE, 19TH CENTURY

with a pink and grey marble top
height 38 in.; width 70 in.; depth 25 in.; 96.5 cm; 178 cm; 63.5

**PROVENANCE**

Michel Ottin, Paris

$ 2,000-3,000



1122



1123







1124



1124

## 1124

### A PAIR OF LOUIS XVI GILTWOOD FIVE-LIGHT BRAS DE LUMIÈRE, LATE 18TH CENTURY

decorated with attributes of agriculture and the liberal arts
height 48 ¾ in.; width 21 in.; 122 cm; 53 cm

**PROVENANCE**

Sotheby's New York, The Churchill Brazelton Collection, May 15, 1981, lot 61

A comparable pair of carved and giltwood five-branch wall lights, decorated with military trophies hung on ribbon-tied oak branches, was in the Wildenstein Collection, sold Christie's London, December 14-15, 2005, lot 319.

$ 20,000-30,000



1124 (DETAILS)

## 1125

### A PAIR OF LOUIS XV GILTWOOD PLIANTS IN THE MANNER OF FOLIOT, CIRCA 1745

total height 21 in.; width 27 in.; depth 21 in.; 53.5 cm; 68.5 cm; 53.5 cm

**PROVENANCE**

Sotheby's New York, The Collection of Anita O'Keeffe Young, October 10, 1985, lot 675

$ 20,000-30,000

Giltwood folding stools in this style, referred to alternatively as *pliants* or *ployants,* were supplied to Versailles and other royal palaces in large numbers by various *menuisiers* during the 18th century, notably during the 1760s by Nicolas Quinibert Foliot (1706-1777) *maître* in 1729 (one example illustrated P. Arizzoli-Clementel, *Le Mobilier de Versailles*, Dijon 2002, no.64 p.192). Foliot had previously provided comparable stools to Louis XV's daughter Madame Elisabeth, married to the Infante Don Philippe of Spain and Duke of Parma, for her palace in Colorno that she ordered during her visits to Paris between 1749 and 1759, setting a fashion for this form of seat furniture across several Italian courts, notably Turin.

*Pliants* played an important role in 18th-century court etiquette, as during official receptions there were strict rules about who was permitted to sit in what sort of seat, which varied considerably according to the highest rank of who was present. Normally only the King and Queen or visiting sovereigns were allowed to sit in a chair with arms, whereas chairs with backs but without arms were reserved for immediate members of the royal family and folding stools allowed for duchesses, the rest of the assembled company being required to stand.

Anita O'Keeffe Young (1891-1984) was the younger sister of the artist Georgia O'Keeffe and married to the railroad magnate Robert R. Young. She was a prominent philanthropist and hostess at her residences 'Fairholme' in Newport, designed by Harrie Lindeberg, and 'Montsorrel' in Palm Beach, designed by Jacques Regnault and Stéphane Boudin of Maison Jansen.



1125



1126

## 1126

### A PAIR OF CHINESE RED-LACQUERED AND GILT PANELS MOUNTED AS LOW TABLES, QING DYNASTY, 19TH CENTURY

each rectangular panel gilt-decorated, both depicting Europeans in an exotic Asian setting, one panel with a hunting scene with Europeans in pursuit of tigers, the other a genre scene of Europeans engaging in village life, all against a dark-red lacquer ground and mounted to a red and gilt lacquered modern base
height 15¾ in., width 36 in., depth 21¼ in.; 40 cm, 91.4 cm, 54.6 cm

**PROVENANCE**

Partridge, Ltd., London, 1982

$ 2,000-3,000

## 1127

### A CHINESE FAMILLE-VERTE 'MYTHICAL BEAST' BALUSTER VASE, NOW MOUNTED AS A LAMP, QING DYNASTY, 19TH CENTURY

painted in bright enamels with a *qilin* dashing though a balustraded garden of rockwork, peonies, and other flora, swirls of *qi* emanating from its breath, a long-tailed phoenix swooping in above the beast, all between narrow lappets below and an 'Auspicious Emblem' border above, drilled and wired for electricity
height of vase 17⅞ in.; 45.4 cm

$ 800-1,200



1127



1128

## 1128

### A CHINESE FAMILLE-VERTE QUADRANGULAR VASE, QING DYNASTY, KANGXI PERIOD

the faceted sides expanding toward the flat square shoulder and supporting a narrow trumpet neck, each side painted with a figural scene alternately inspired by literature or mythology, the corners of the shoulder painted with *ruyi* heads, the neck with a continuous riverside landscape, now drilled and mounted as a lamp
height of vase 18¾ in.; 47.6 cm

$ 2,500-3,500





1129

## 1129

### A PAIR OF LOUIS XV BEECHWOOD BERGERES À OREILLES, MID-18TH CENTURY

height 35 ½ in.; width 32 in.; 90 cm; 81 cm

**PROVENANCE**

Kenneth Jay Lane, New York
Sotheby's New York, October 22, 1977, lot 581

$ 12,000-18,000

## 1130

### A LOUIS XIV GILTWOOD CENTRE TABLE, LATE 17TH CENTURY

with later Siena marble top
height 30 in.; width 28 ½ in.; depth 19 ¼ in.; 76 cm; 72.5 cm; 49 cm

**PROVENANCE**

Christie's New York, April 26, 1994, lot 186

$ 10,000-15,000



1130







1131

## 1131

### A LOUIS XIV CARVED WALNUT TABOURET, CIRCA 1700

height 23 in.; width 22 in.; depth 20 in.; 58.5 cm; 56 cm; 51 cm

**PROVENANCE**

Supplied by William Iselin

$ 4,000-6,000



1132

## 1132

### A PAIR OF LOUIS XV STYLE GILT BRONZE CHENETS

with figures of Venus and Vulcan
height 18 ½ in.; width 18 in.; 47 cm; 45.5 cm

**PROVENANCE**

Christie's New York, June 13, 1987, lot 65

An identical pair of chenets from the estate of Mrs Diego Suarez was sold Christie's New York, April 10, 1980, lot 54, and two further pairs at Christie's London, December 4, 1980, lot 17, and Sotheby's London, November 28, 1986, lot 224.

$ 3,000-5,000



1133

## 1133

### A PAIR OF LOUIS XIV STYLE GILT BRONZE FOUR-LIGHT CANDELABRA, 19TH CENTURY

height 17 in.; width of base 6 ½ in.; 43 cm; 16.5 cm

$ 3,000-5,000

## 1134

### A LOUIS XIV STYLE GILT BRONZE EIGHT-LIGHT CHANDELIER IN THE MANNER OF ANDRE-CHARLES BOULLE, 19TH CENTURY

wired for electricity
height 34 in.; width 36 ½ in.; 86.5 cm; 92 cm

**PROVENANCE**

Michel Ottin, Paris

This design of this lot is inspired by a model for a gilt bronze eight-light chandelier with satyr's maks attributed to Boulle, four examples of which are in the Bibliothèque Mazarine, Paris (one ill. H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen. Die Bronzearbeiten des Spätbarock und Klassizismus*, Munich 1986, Vol.I, p.54, fig.I.6.10). A version of the model was acquired by Frederick the Great for Schloss Sanssouci, Potsdam (ill. *André Charles Boulle, 1642-1732: un nouveau style pour l'Europe*, exhibition catalogue, Frankfurt, Museum für Angewandte Kunst, 2009, no.33 p.270-71), and a further related chandelier is in the Wrightsman Collection, Metropolitan Museum (ill. F.J.B. Watson, *The Wrightsman Collection*, New York 1966, vol.II, no.177 p.346-47).

$ 20,000-30,000



1134

## 1135

### A PAIR OF CHINESE EXPORT LOBED BALUSTER VASES AND COVERS, QING DYNASTY, 18TH CENTURY

*possibly later enameled*, each of quatrefoil section, the heavily potted body rising from a tall foot to a rounded shoulder and upright lobed neck with a lipped rim, later-enameled in the *famille-verte* palette and gilt with blossoming peony and prunus between decorative bands at the foot and shoulder, the quatrefoil domed cover similarly decorated and surmounted by a bud-shaped knop
height 14¼ in.; 36.2 cm

**PROVENANCE**

Sotheby's New York, March 16-17, 1981, lot 466

$ 1,500-2,000



1135



1136

## 1136

### A CHINESE EXPORT FAMILLE-VERTE AND GILT 'FLORAL' GARNITURE, QING DYNASTY, 18TH CENTURY

comprising two beaker vases and three baluster vases, each painted in *famille-verte* enamels with chrysanthemum, peony, aster, and bamboo growing amidst rockwork in a balustrade garden beneath a leafy willow, a bird swooping in from above, details picked out in gilt, all beneath a band of iron-red prunus blossoms floating on turquoise-enameled 'cracked ice' ground, three associated covers similarly decorated, *8 pieces*
height of tallest 9¼ in.; 23.5 cm

**PROVENANCE**

Gismondi Galleries, Paris, 1987

$ 5,000-7,000

## 1137

### TWO CHINESE FAMILLE-VERTE BALUSTER JARS, QING DYNASTY

Comprising a jar painted with a continuous scene of the Eight Immortals enjoying a leisurely stroll by a pine tree, an iron-red ruyi band above, bands bearing 'Auspicious Emblems' and the 'Hundred Antiques' at the shoulder and neck, wood stand, wood cover, Kangxi period; and a jar and cover with shaped cartouches enclosing floral and landscape vignettes against an iron-red ground decorated in reserve with scrolling lotus, polychrome patterned borders above and below, blossoming peony sprigs at the neck, the domed cover similarly decorated and with a bud-form knop, wood stand, *6 pieces*
height of taller 14¼ in.; 36.2 cm

$ 3,000-5,000



1137



1138

## 1138

### A RÉGENCE GILTWOOD CENTRE TABLE, CIRCA 1720

with a red breccia marble top
height 28 ½ in.; width 31 in.; depth 20 in.; 72.5 cm; 78.5 cm; 51 cm

**PROVENANCE**

Sotheby's Monaco, June 21, 1987, lot 940

$ 8,000-12,000



1139 (ONE OF A PAIR)



1140

## 1139

### A PAIR OF GREEN-UPHOLSTERED KNOLE SOFAS, MODERN

with fourteen cushions
height 40 in.; width 98 in.; depth 35 in.; 101.5 cm; 249 cm; 89 cm

$ 3,000-5,000

## 1140

### A NAPOLEON III AUBUSSON CARPET, FRANCE , THIRD QUARTER 19TH CENTURY

the cream floral medallion on a pale burgundy surround all on an olive-green scrollwork field within an ivory floral cartouche and scrollwork border, burgundy outer border
17 ft. 3 in. x 14 ft. 9 in.; 526 x 450 cm

**PROVENANCE**

Dildarian, Inc., New York

$ 2,000-3,000



## 1141

### A LOUIS XVI STYLE GILT AND PATINATED BRONZE TWO-LIGHT DESK LAMP, 19TH CENTURY

with pleated silk shade; wired for electricity
height 20 ½ in.; 52 cm

$ 2,000-3,000



1141



1142

## 1142

### A PAIR OF LOUIS XV CANED BEECHWOOD CHAISES À LA REINE BY JEAN-BAPTISTE GOURDIN, MID-18TH CENTURY

stamped *I Gourdin;* with silk upholstered seat cushions
Jean-Baptiste Gourdin (1723-1781), *maître* in 1748
height 37 ½ in.; width 19 in.; 95 cm; 48 cm

$ 2,000-3,000

## 1143

### A LOUIS XIV GILT BRONZE-MOUNTED BOULLE MARQUETRY MANTEL CLOCK

the two-train movement inscribed on the backplate *N. Fortin a Paris*
height 26 in.; width 17 in.; depth 6 ½ in.; 66 cm; 43 cm; 16.5 cm

**PROVENANCE**

Sotheby's Monaco, February 13, 1983, lot 443

The Fortin family were a dynasty of clockmakers active in Paris throughout the 18th century, based in the Rue de la Harpe near the Sorbonne. Nicolas is recorded as a master in Paris in 1705 and died sometime after 1727.

$ 5,000-8,000



1143

## 1144

### A PAIR OF ITALIAN NEOCLASSICAL GILT AND SILVERED WOOD TORCHÈRES, CIRCA 1800

height 55 in.; width of top 7 ½ in.; 140 cm; 19 cm

$ 3,000-5,000



1144



1145

## 1145

### A LOUIS XIV GILTWOOD SMALL CENTRE TABLE, CIRCA 1710

with a *Levanto rosso* marble top
height 32 in.; width 21 ½ in.; depth 15 in.; 81.5 cm; 54.5 cm; 38 cm

**PROVENANCE**

Sotheby's New York, November 17, 1984, lot 279

$ 7,000-10,000

## 1146

### A RÉGENCE GILTWOOD BERGÈRE, CIRCA 1725

height 35 in.; width 33 in.; 89 cm; 84 cm

**PROVENANCE**

Ader Picard Tajan, Paris, April 1987

$ 10,000-15,000



1146



1147

## 1147

### A RÉGENCE GILTWOOD CONSOLE TABLE, CIRCA 1725

with a Sicilian jasper top
height 33 in.; width 52 ½ in.; depth 22 ½ in.; 84 cm; 133.5 cm; 57 cm

$ 12,000-18,000

## 1148

### A PAIR OF LOUIS XVI STYLE GILT AND PATINATED-BRONZE TWO-LIGHT CANDELABRA, 19TH CENTURY

in the form of putti as Bacchus and a satyr
height 16 in.; width 9 ½ in.; 40.5 cm; 24 cm

$ 5,000-8,000



1148





1149

## A PAIR OF LOUIS XIV GILTWOOD FAUTEUILS , LATE 17TH CENTURY

covered in late 17th century embroidery, probably Italian or Portuguese; along with two additional late 17th century embroidery panels en suite
height of chairs 43 ½ in.; width 26 in.; panels 80 x 30 in.; 110.5 cm; 66 cm; 203 x 76 cm

**PROVENANCE**

Galerie Maurice Segoura, Paris

$ 30,000-50,000



Related armchair formerly in the Hubert de Givenchy Collection





This extremely rare pair of chairs comes from a set of six, the other four now in a French private collection. In form, size, and decoration, they are comparable to a group of four chairs formerly with the Barons Rothschild in England and more recently in the possession of the late Hubert de Givenchy, who also acquired them from the Paris dealer Maurice Segoura (sold Christie's Monaco, The Collection of Hubert de Givenchy, December 4, 1993, lot 63; also ill. in *Louis XIV, Faste et Décors*, Paris, Musée des arts décoratifs, 1960, no.23 pl.XXVIII). This set was covered in contemporary silk embroidery extremely similar to that on the present lot, possibly from the same workshop.

The boldly carved stretchers and high backs are typical of chair construction of the Louis XIV period, which was designed to accommodate the fashion for men to increase their height with high heeled shoes and ample wigs. An armchair of comparable form and decoration to this pair and with a very similar stretcher is illustrated in M. Jarry, *Le siège français*, Fribourg 1973, p.51 and 58, figs.35, 41. The carved design elements are derived from the engravings of the artist and ornamental draughtsman Jean Lepautre (1618-1682).



1149



The Dining Room at Godmersham Park circa 1937, showing the candelabra in situ

## 1150

### A PAIR OF LOUIS XIV STYLE GILT BRONZE FOUR-LIGHT CANDELABRA IN THE MANNER OF ANDRE-CHARLES BOULLE, 19TH CENTURY

height 20 ½ in.; width 15 in.; 52 cm; 38 cm

**PROVENANCE**

Mr and Mrs Robert Tritton, Godmersham Park, Kent
Christie's London, June 6-9, 1983, lot 64
Sotheby's New York, September 26, 1987, lot 29

$ 12,000-18,000



Godmersham Park, Kent

This model for a four-light candelabrum in the form of scrolling arms terminating in ram's heads and supported on a tripod sphinx base (*girandoles à sphinx et têtes de beliers*) is traditionally attributed to Louis XIV's court cabinetmaker André-Charles Boulle, after a design by the architect and ornamental engraver Jean Bérain (see Jean Nérée Ronfort, 'André-Charles Boulle: die Bronzearbeiten und seine Werkstatt im Louvre', H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich 1986, Vol.II, p.459-520, and Vol.I, p.57 fig.1.7.3). The model proved extremely successful and is recorded in the inventories of several important 18th-century collectors, including the wife of the *marchand-mercier* Hebert, the Duc d'Antin, and Blondel de Gagny.

One pair is conserved at Warwick Castle, another is at Waddesdon Manor (ill. G. de Bellaigue, *The James A. de Rothschild Collection at Waddeson Manor*, Fribourg 1974, Vol.II, p.684-685), and a further pair is now at the Getty Museum. The model has also appeared regularly at auction, including the sale of the Baroness Cassel van Doorn, Paris, March 9, 1954, lot 58, and the Greenberg Collection, Sotheby's New York, May 21, 2004, lot 14. Like much of Boulle's best work, the model was also reproduced in the 19th century, often to extremely high quality, as in the case of the present pair.

This lot was formerly in the collection of Mr and Mrs Robert Tritton at Godmersham Park, Kent, near Canterbury [Fig.1]. Godmersham was built in 1732 for the politician Thomas May, and it was later inherited by his cousin Edward Austen, brother of the novelist Jane Austen, who was a regular visitor between 1798 and 1813 and based her novel *Mansfield Park* on the house. After passing through various owners it was eventually purchased by the Trittons in 1935, who extensively restored the house and gardens using 18th-century material recovered from historic properties across England and filled the property with an extensive collection of antiques. Following Mrs Tritton's death in early 1983 the collection was auctioned by Christie's at the house on June 6-8, 1983.



1150



1151

## 1151

### A PAIR OF CHINESE FAMILLE-VERTE 'FLORAL' BALUSTER VASES, QING DYNASTY, KANGXI PERIOD

each painted with three tall lappet-shaped panels extending up the sides and enclosing flowering lotus, chrysanthemum, and peony with insects and birds flying above, an iron-red band with reserved floral scroll at the shoulder and mouth, a green *ruyi*-head band just above the raised fillet around the midpoint of the neck, affixed wood stand
height of vase 11 in.; 27.9 cm

**PROVENANCE**

The Mrs. Charles Wrightsman Collection, Sotheby's New York, May 5, 1984, lot 69

$ 3,000-5,000

## 1152

### A PAIR OF RÉGENCE GILTWOOD BRACKETS, EARLY 18TH CENTURY

height 13 in.; width 10 ½ in.; depth 6 ½ in.; 33 cm; 26.5 cm; 16.5 cm

$ 4,000-6,000



1152



1152

## 1153

### A RÉGENCE STYLE GILT BRONZE-MOUNTED BLUE CHINESE PORCELAIN VASE BY HENRY DASSON, 1882

signed *H DASSON 1882* on the base
height 13 ¾ in.; width of base 10 in.; 35 cm; 25.5 cm

**PROVENANCE**

Property of Mrs. Charles Munn (née Spreckels), Christie's New York, May 18, 1989, lot 120

Henry Dasson (1825-1896) was one of the leading *ébénistes* and *bronziers* in 19th century Paris. He was based at 106 Rue Vieille-du-Temple in the Marais, and in 1871 he purchased the thriving firm of Winckelsen.

Dorothy Spreckels Munn (1913-200) was the daughter of the San Francisco sugar baron Adolph Spreckels (d.1924) and his wife Alma de Bretteville, who were notable philanthropists and donated the Legion of Honor Palace to the city in 1924, now part of the Fine Arts Museums of San Francisco. Like her mother Dorothy was a frequent visitor to Paris and actively supported her native city's cultural institutions, and she was the last member of the family to reside in the Spreckels' Pacific Heights mansion in Washington Street. With her husband Charles Munn (d.1981), she also had a property in Palm Beach, to where she removed permanently in 1985.

$ 4,000-6,000



1153

## 1154

### A PAIR OF CHINESE FAMILLE-VERTE JARDINIERES, LATE QING DYNASTY

each of slightly tapered cylindrical form rising to a flat inverted rim, painted all around in shades of green, iron-red, aubergine, and yellow enamel with a continuous lotus pond teaming with life, ducks and dragonflies soaring into the aquatic habitat and further ducks paddling swiftly amidst the resplendent lotus blossoms, lotus pads, and grasses springing forth from the swirling water, iron-red floral scrolls at the rim, wood stands, *4 pieces*
height 11⅞ in.; 30.2 cm

$ 800-1,200



1154

## A LATE LOUIS XIV GILT-BRONZE MOUNTED KINGWOOD OYSTER-VENEERED COMMODE BY FRANCOIS LIEUTAUD, CIRCA 1715

with a grey marble top; stamped *FL*
François Lieutaud (c.1665-1748), *maître* late 17th century
height 36 in.; width 75 in.; depth 26 in.; 91.5 cm; 190.5 cm; 66 cm

### PROVENANCE

The Barons Foley of Kidderminster, possibly
Thomas Henry Foley, 4th Baron (1808-1869) at Witley Court, Worcestershire before 1838, or Henry Thomas, 5th Baron (1850-1905) or Fitzalan Charles John, 6th Baron (1852-1918) at Ruxley Towers, Surrey, before 1918
Almost certainly Gerald Henry Foley, 7th Baron (1898-1927)
With Minoru, Lady Foley, 1947
Galerie Maurice Segoura, Paris, 1988

### LITERATURE

Daniel Alcouffe, et al, *La Folie d'Artois* (Paris 1988), illustrated p.219
Daniel Alcouffe et al, *Furniture Collections in the Louvre* (Dijon 1993)
Christoph Graf von Pfeil, *Die Möbel der Residenz Ansbach* (Munich 1999)
Brigitte Langer, *Die Möbel der Residenz München* (Munich 1995), Vol.I
Alexandre Pradère, *Les ébénistes français de Louis XIV à la Révolution* (Paris 1989), illustrated p.118, fig. 73
Pierre Verlet, *La maison du XVIIIe siècle en France* (Paris 1966)

◉ $ 200,000-300,000

François Lieutaud was born in Marseille into a family of sculptors. He probably became a master *ébéniste* there in the late 17th century, before relocating to Paris to join his son Charles, who had settled there in c.1709. He was the grandfather of the better-known cabinetmaker Balthazar Lieutaud, *maître* in 1749, who specialized in producing cases for long-case clocks. Few biographical details about his life have emerged, but he was obviously acquainted with André-Charles Boulle who cited him as an expert witness in legal proceedings in 1719, and it is clear he was a leading member of the generation of cabinetmakers immediately after Boulle working in Paris during the Régence period, along with Etienne Doirat, Antoine Gaudreaus and Charles Cressent. He was unusual in sometimes stamping his pieces *FL* at a time when the use of the *estampille* was neither widespread nor legally required.

The majority of his identifiable surviving *oeuvre* consists of richly mounted commodes of typically early 18th-century form with two tiers of drawers raised on high legs. Examples of commodes either stamped by or attributed to Lieutaud include:
- Paris, Louvre, OA 9305, illustrated in Alcouffe 1993, Vol.I, no.33 p.107
- Ansbach, Germany, Residenz, illustrated in von Pfeil, no.7, p.70-72 [Fig.1]
- Collection of the Comte de Vogüé, Dijon, illustrated in Verlet, p.36
- Mentmore Towers, Buckinghamshire, sold Sotheby's, May 18-20, 1977, lot 450
- Christie's London, June 10, 1993, Lot 44, stamped *FL*
- Sotheby's London, June 10, 1998, lot 3
- Christie's Paris, June 24, 2002, lot 162, stamped *FL*, ex-Akram Ojjeh Collection

Like Boulle and Cressent, Lieutaud circumvented guild regulations by creating his own models for bronzes, many of which appear only on his work and are an aid to attribution. These include in particular the distinctive winged masks in the centre of the front which also appear on the Ansbach and Ojjeh commodes, as well as the acanthus clasps at the corners of the drawers that occur on the Louvre, Vogüé, and Sotheby's 1998 examples. The female masks with trailing floral *chutes* on the corners also appear on a bureau plat stamped *FL* sent from Paris to the Ansbach Residenz in 1729 (von Pfeil, no.10 p.76-78), and on a similar desk and a pair of commodes attributed to Lieutaud from the Munich Residenz (the desk transferred to the Bamberg Residenz in 1924; ill. Langer, nos.3-4, p.46-520). Another distinguishing characteristic of Lieutaud's technique is the kingwood oyster-cut veener on the drawer fronts, also used on the Christie's London 1993 commode, but seldom found in the work of other French 18th-century *ébénistes.*

The defining attribute of this work however is undoubtedly its monumental size - at nearly two metres in length, it is on a scale rarely encountered in French commodes of any era. It is the same width as the celebrated commode supplied by Gaudreaus for Louis XV's bedchamber at Versailles (London, Wallace Collection), though not as large as the Princess de Conti's *commode double à armoires* in the Musée des Arts Décoratifs, Paris, variously attributed to Doirat, Gaudreaus and Cressent (ill. Château de Versailles, exhibition catalgoue, *18e, Aux sources du design*, 2014, no.14, p.102-3). This piece's total width is an extraordinary 2.82 metres (9 ft. 3 in.), but this includes two corner cabinets at either end, and the main body is composed of two tiers of double drawers, with each drawer just under one metre (3 ft. 3 in.) in length. Whereas on the present lot, the two lower tiers are formed by a much longer single drawer extending virtually the entire width of the façade, measuring 165 cm (65.5 in.) across. Such a constructional *tour de force* underlines Lieutaud's enormous technical as well as design skills, and this commode must surely rank as his masterpiece.



Commode attributed to Lieutaud, Residenz, Ansbach © Bayerische Schlösser, Gärten und Seen







THE FOLEY PROVENANCE

An old label on the back of the commode indicates it was placed in storage with Waring and Gillow, 180 Oxford Street by Lady Foley in 1947. According to family sources, Lady Foley was not known to have bought antique furniture during her lifetime, and it is therefore most likely that the commode was in her possession through her marriage to Gerald, 7th Baron Foley.

The Foleys were a Worcestershire family who made a fortune in iron and steel in the 17th century and were created Barons first in 1712 and again in 1776. They were very active in political life and their seat was Witley Court outside Worcester. In 1837 the 4th Baron Thomas Henry, burdened with his late father's gambling debts, sold Witley to William Ward, later First Earl of Dudley, and the Foleys gradually established a new base at Ruxley Lodge, later Towers, at Claygate, Surrey during the second half of the 19th century. When the 6th Baron died without issue in 1918, the title and Ruxley Towers passed to his first cousin once removed Gerald Foley, just a few months shy of his eighteenth birthday. Gerald had run away from Eton to join the Royal Flying Corps (the precursor to the RAF), during the Great War and was gravely wounded in action, spending three years in a nursing home to recover. He never resided at Ruxley and in 1919 ordered the sale of its contents, which took place in a six-day auction on the premises by Castiglione & Scott of Hanover Square from 14-20 October. The estate was then leased and later sold in the 1920s.

It is possible the commode was at some point in Ruxley and potentially Witley and removed before their respective sales. Witley was apparently sold furnished, though detailed inventories from that period are lacking. The Foleys certainly did retain some important items of furniture, notably the enormous piano reputedly commissioned for Witley sometime in the 1830s from Erard in Paris with a marquetry case inlaid with the Foley coat of arms supplied by George Blake of London, which was sold by the family in the 1950s and subsequently acquired by the Metropolitan Museum of Art (59.76 https://www.metmuseum.org/art/collection/search/503046). The monumental scale and taste of this piano and the present lot are also consistent with the imposing floral marquetry cabinet supported by Herucles and Hippolyta by André-Charles Boulle now in the Getty Museum (77.DA.1; G. Wilson, *French Furniture and Gilt Bronzes: Baroque and Régence: Catalogue of the J. Paul Getty Museum Collection*, Los Angeles 2008, no.3 p.22-49). This was sold at the 1938 auction of the remaining contents of Witley Hall following a disastrous fire, and is highly likely to have been in the house since at least the early 19th century.

Minoru Foley, *née* Greenstone (c.1888-1968) was a colourful character of a type that England excelled in producing in the first half of the 20th century. Born in South Africa, her Jewish father and aristocratic mother were Russians who had fled the pogroms of the late 19th century and settled in Johannesburg. In 1922 Minoru was in London and met Gerald Foley whilst riding in Hyde Park, and within weeks they were married.



Minoru, Lady Foley, 1929

His family were opposed to the match, not least because she was older than he and already had a son born out of wedlock, but by all accounts the marriage was a happy one, and their son Adrian, later 8th Baron, was born in 1923. After Gerald's tragic death from meningitis in 1927, Minoru became fiercely protective of Adrian and refused to send him to school for fear of his catching an illness. He was educated at home in Eastbourne, and among his tutors was the White Russian Princess Vavara Magaloff, mother of the classical pianist Nikita Magaloff, who taught Adrian how to play the piano and speak Russian. The Foleys also traveled, staying in London at Claridge's where their suite was decorated with Fabergé clocks, and making annual trips to South Africa where they regularly took tea with the Prime Minister Jan Smuts. After the Second World War Minoru lived in Hampstead, and Adrian became a successful composer and pianist, accompanying Gracie Fields and appearing on television and radio, and writing popular songs for films and stage productions. In 1958 he performed in an adaptation of Jane Eyre on Broadway, where he met his first wife Patricia Meek, *née* Zoellner, of Pasadena, California. In several auctions at Christie's London in 1959-1960, furniture and works of art designated as property of both Lord Foley and the Dowager Lady Foley were sold, but this commode does not appear among the lots, and had probably already left the family by this time.

By an extraordinary coincidence Minoru, like Kathy Field, was an important patron of Paris couture (see introduction), and made frequent trips to Paris where she acquired creations by many leading designers, notably Madeleine Vionnet (1876-1975). A group of four Vionnet gowns made for Lady Foley was recently acquired by the Victoria & Albert Museum, London (http://www.vam.ac.uk/content/articles/f/four-haute-couture-dresses-by-madeleine-vionnet/). Thus in the 20th century this commode was owned by two connoisseurs of French decorative arts and fashion, whose purchases would later greatly enrich two important museum collections of French couture. In yet another remarkable case of serendipity, lot 41 in the 17 March 1960 Christie's sale of Lady Foley's furniture was a pair of gilt bronze candelabra of the same model as lot 1150 in the present sale. The Fields always displayed their pair on the Lieutaud commode, and it is tempting to speculate that at some point Lady Foley did the same thing, wholly unaware that an identical arrangement would be recreated over forty years later on the other side of the Atlantic - demonstrating an astonishing synergy among collectors of French furniture and decorative arts across multiple generations and geographical locations.

*We are extremely grateful to Patricia, Lady Foley, and the Hon. Alexandra Foley for their assistance in compiling this entry.*



1156

## 1156

### A SET OF FOUR LOUIS XVI GILT BRONZE THREE-LIGHT WALL LIGHTS, CIRCA 1770

height 23 ½ in.; width 15 ¼ in.; 60 cm; 38.5 cm

**PROVENANCE**

Possibly René Weiller & Cie, Paris, 1950
Property from the Estate of Mrs. Monique Uzielli, Sotheby's New York, October 23, 2013, lot 218

With their scrolling issuing candle branches cast with acanthus, robust swags and urn finials, these imposing wall lights closely relate to the designs of two of the most influential and well-known *ornemanistes* of the 18th century, Jean-Louis Prieur (c.1725-c.1785) and Jean-Charles Delafosse (1734-1791). For wall lights with similar arms, garlands and urn finials by Pitoin in the style of Delafosse, see Hans Ottomeyer and Peter Pröschel, *Vergoldete Bronzen* (Munich 1986), vol. I, p. 186, fig. 3.9.2. The present wall lights are also comparable with the works of one of the most celebrated *bronziers* of the eighteenth century, Philippe Caffieri (1714-1774). Their design relates to that of a set of *bras de lumière* believed to have been executed by Caffieri for Stanislas Poniatowski for the refurbishment of the royal palace in Warsaw (see Svend Eriksen, *Early Neo-Classicism in France*, London 1974, p. 354 and pl. 213). They are also comparable to a pair signed *fait par Caffieri*, ill. Ottomeyer and Pröschel, p.190-91, figs. 3.10.4-3.10.4.4.

$ 25,000-35,000



1157

## 1157

### A PAIR OF CHINESE EXPORT FAMILLE-ROSE TWO-HANDLED BOUGH POTS AND COVERS, QING DYNASTY, LATE 18TH CENTURY

each of canted square form with a flaring mouth molded with squirrel and grapevines, the center of each side painted with floral sprigs, each two-handled cover pierced with five circular apertures. *4 pieces*.
height overall 7⅝ in.; 19.4 cm

$ 2,000-3,000

## 1158

### TWO PAIRS OF LOUIS XIV STYLE GILT BRONZE THREE-LIGHT WALL APPLIQUES, LATE 19TH CENTURY

height 24 in.; 61 cm

$ 6,000-9,000



1158

## 1159

### AN EMPIRE STYLE GILT BRONZE THREE-LIGHT BOUILLOTTE LAMP, 19TH CENTURY

with an adjustable green tôle-peinte shade;
wired for electricity
total height 24 ¾ in.; 63 cm

$ 1,500-2,500



1159

## 1160

### A LOUIS XV GILT BRONZE-MOUNTED JAPANESE LACQUER ENCRIER, 18TH CENTURY AND LATER

height 6 in.; width 19 ¼ in.; depth 12 in.; 15 cm; 49 cm; 30.5 cm

**PROVENANCE**

Christie's New York, Collection of Mr and Mrs Franklin Groves, October 15, 1988, lot 33

$ 5,000-8,000



1160

## 1161

### A LOUIS XV GILT BRONZE-MOUNTED AMARANTH BUREAU PLAT, CIRCA 1735

on later brass casters
height 29 ½ in.; width 40 in.; depth 22 in.; 75 cm; 101.5 cm; 56 cm

**PROVENANCE**

Helen Fraser, Palm Beach
Sotheby's New York, April 7, 1984, lot 121

$ 8,000-12,000



1161



## 1162

### A LOUIS XV GILTWOOD SMALL CONSOLE, MID-18TH CENTURY

with a *campan mélange* marble top
height 32 ½ in., width 19 ½ in., depth 11 in.; 82.5 cm; 49.5 cm; 28 cm

**PROVENANCE**

Property of Mrs. Charles Munn (née Spreckels), Christie's New York, May 18, 1989, lot 130

For a note on Mrs. Charles Munn, please see lot 1153.

$ 1,500-2,500



1162

## 1163

### A PAIR OF CHINESE FAMILLE-ROSE 'BIRD AND FLOWER' JARDINIERES, LATE QING DYNASTY

he exterior painted in bright enamels with a pheasant perched on gnarled rockwork in a garden of blossoming magnolia and peony, wood stands, *4 pieces*
height 8¾ in.; 22.2 cm

**PROVENANCE**

Estate of Mary E. K. Sullivan, Salem, Massachusetts
Sotheby's New York, February 28, 1981, lot 32 or 33

$ 700-1,000



1163

## 1164

### A FLEMISH "FEUILLES DE CHOUX" TAPESTRY FRAGMENT WITH BIRDS AND A GRIFFIN, LATE 17TH/EARLY 18TH CENTURY

5 ft. 7 ½ in. by 5 ft. 11 ½ in.; 1.71 m. by 1.82 m.

$ 1,000-1,500

## 1165

### AN AUBUSSON RUG, FRANCE , LATE 19TH CENTURY

the pale celadon field with a central floral wreath and bouquets at the corners within ivory cartouches on a narrow rose surround within a pale walnut border
6 ft. 3 in. x 5 ft. 2 in.; 190.5 cm x 157.5 cm

**PROVENANCE**

Dildarian, Inc., New York

$ 3,000-5,000



1164



1165


REMBRANDT
SCHIELE
LOUVRE
ORCHIDS





1166

## 1166

### A RÉGENCE CARVED BEECHWOOD FAUTEUIL, CIRCA 1725

height 43 in,; width 27 in.; 109 cm; 68.5 cm

$ 1,000-1,500

## 1167

### A PAIR OF LOUIS XV STYLE KINGWOOD AND MARQUETRY TABLES EN CHIFFONNIÈRE

each with *a brèche d'Alep* marble top
height 26 ½ in.; width 18 in.; depth 13 in.; 66 cm; 45.5 cm; 33 cm

◉ $ 5,000-8,000





1167

## A PAIR OF EMPIRE GREEN-PAINTED AND PARCEL-GILT CURULE STOOLS, CIRCA 1805

stamped *LEBRUN*
height 19 in.; width 26 in.; depth 18 ½ in.; 48 cm; 66 cm; 47 cm

**PROVENANCE**

Property from the estate of Richard Weininger, Christie's New York, November 22, 1980, lot 227

$ 12,000-18,000

The curule stool derives from the *sella curulis* of Antiquity, a seat in the shape of inverted C's used by magistrates and other public officials. The form was revived during the late Louis XVI period by Jean-Baptiste-Claude Sené who supplied a series of 64 curule stools for Marie-Antoinette's *Salles des Jeux* at the palaces of Fontainebleau and Compiègne. 24 of these are still in Fontainebleau today, whereas other pairs are now in various museum collections including the Metropolitan, Cleveland and the Getty, and a further pair was sold Christie's Paris, September 10, 2018, lot 56.

The form proved extremely popular during the French Empire period, as Napoleon strove to model his regime on that of Ancient Rome, and ceremonial stools played an important role in palace etiquette, with only courtiers of the highest rank having the right to use them.

The stamp of Lebrun has not to date been traced. Denise Ledoux-Lebard (*Le Mobilier du XIXe siècle*, Paris 2000) records a furniture maker or supplier named Lebrun listed in the Paris *Almanach de Commerce* of 1812 at 11, Rue des Petites-Ecuries. It is remotely possible, though unlikely, that the stamp refers to Charles-François Lebrun, duc de Plaisance (1739-1824), who was named *prince-architrésorier* of the Empire by Napoleon in 1804 and received official lodgings both in the Tuileries Palace and the Hôtel de Noailles in the rue Saint Honoré, furnished by the Imperial *Garde-Meuble*. Some of the furniture used by Lebrun has been recorded, notably a large suite of seat furniture supplied by Jacob Frères (sold Artcurial Paris, December 12, 2016, lot 113). This group, like other items of furniture associated with Lebrun, bore a label with the name of Lebrun rather than a stamp however, following the conventional practice.



1168



1169

## 1169

### A MASSIVE JAPANESE IMARI CHARGER, 19TH CENTURY

sturdily potted, the interior centered with a medallion painted in underglaze blue with a boy wandering amidst bamboo and carrying an axe, the broad cavetto richly ornamented with shaped panels enclosing birds and flowers in iron red and gilt all reserved against an iron-red-ground accented with gilt foliate scroll and broad underglaze-blue ribbons, the exterior sides painted with three fruiting peach boughs, the base with *fuki choshun* ('wealth and everlasting spring') in underglaze blue, wood stand, *2 pieces*
diameter 18 in.; 45.2 cm

**PROVENANCE**

Eric Vidal, Paris, 1987

$ 1,500-2,500

## 1170

### A LARGE CHINESE BLUE AND WHITE ROULEAU VASE, NOW MOUNTED AS A LAMP, QING DYNASTY, 19TH CENTURY

the tall slightly rounded sides rising to an angled shoulder, columnar neck, and galleried rim, the body painted in bright cobalt tones with a narrative scene set outdoors with a supplicant kneeling before a scholar-official seated in a canopied wheeled sedan accompanied by two attendants and a warrior lifting a long polearm and preparing to charge at an opposing warrior advancing on horseback, a curtain in the background emphasizing the theatricality, the shoulder with shaped cartouches enclosing peony sprigs reserved against a diaper ground, bands of dots, crenulation, and chevrons at the neck and rim, now drilled and fitted for electricity
height of vase 17⅝ in.; 44.8 cm

**PROVENANCE**

Rare Art Inc., New York, 1984

$ 2,000-3,000



1170



1171

## 1171

### A PAIR OF CHINESE RED-PAINTED HARDWOOD AND MARBLE-INSET LOW TABLES, QING DYNASTY, 19TH CENTURY

each square top inset with a variegated red marble panel, enclosed within a vermillion red-painted wood molded edge frame over a pierced waist and foliate carved beaded edge apron, the slender legs joined by angular scrollwork spandrels and terminating in claw-and-ball feet
height 18 ⅝ in., width 16 in., depth 16 in; 47.3 cm, 40.6 cm, 40.6 cm

$ 2,000-3,000

## 1172

### A PAIR OF DIRECTOIRE GILT AND PATINATED-BRONZE CANDLESTICKS, NOW MOUNTED AS BOUILLOTTE LAMPS, LATE 18TH/EARLY 19TH CENTURY

on *rouge griotte* marble pedestals
height 22 ½ in.

$ 2,000-3,000

## 1173

### A LOUIS XVI GILT BRONZE-MOUNTED MAHOGANY SECRÉTAIRE À ABATTANT, CIRCA 1780

height 56 ¾ in.; width 36 ½ in.; depth 15 ½ in.; 114 cm; 92.5 cm; 39.5 cm

**PROVENANCE**

Sotheby's Monaco, June 14, 1981, lot 182
Galerie Maurice Segoura, Paris

$ 5,000-8,000



1172



1173



1173



1174

## 1174

### TWO CHINESE FAMILLE-ROSE 'BUDDHIST LION' JOSS STICK HOLDERS, QING DYNASTY, 19TH CENTURY

each modeled and brightly enameled with the animal seated on a rectangular plinth, its face turned to one side with the jaws open in a grimace, a hexagonal column rising from the creature's back to support the joss stick
height 9 in.; 22.9 cm

$ 800-1,200

## 1175

### A PAIR OF JAPANESE IMARI BOTTLE VASES, NOW MOUNTED AS LAMPS, THE PORCELAIN LATE 18TH CENTURY, THE MOUNTS LATER

each with a pear-shaped body set over a short foot and tapering to a slender neck, the body painted in dark underglaze blue with the 'Three Friends of Winter', the leaves and blossoms of the bamboo, prunus, and pine picked out in *famille-verte* enamels and gilt, all between a lappet band below and registers of further blossoms at the shoulder and neck, later-added ormolu mounts, drilled and wired for electricity
height of vase 9¼ in., 23.5 cm

$ 1,500-2,000



1175



1176

## 1176

### A PAIR OF CHINESE RED-LACQUERED CARVED WOOD FIGURAL GROUPS, LATE QING DYNASTY

each carved with a sagely old man sitting leisurely on a rocky outcrop leaning against an extended arm while dangling one leg and propping up the other, wearing long robes and a loose cap, the wispy beard grazing against the rounded belly, the face animated and mouth open in conversation with the spirited young boy standing before him, all atop an integral waisted square pedestal draped with a 'cloth', traces of gilt
height of taller 18 in.; 45.7 cm

**PROVENANCE**

Sotheby Parke Bernet New York, January 24-25, 1975, lot 463

$ 2,000-3,000



1177 (PART LOT)

## 1177

### A LOUIS XV/XVI TRANSITIONAL STYLE TULIPWOOD AND MARQUETRY TABLE EN CHIFFONNIÈRE

in the manner of Charles Topino
height 27 in.; width 19 in.; 68.5 cm; 48 cm

$ 1,000-1,500

## 1178

### A GREEN UPHOLSTERED SOFA, MODERN

with two *chauffeuses* en suite and nine cushions.
height 30 in.; width of sofa 78 in.; width of chairs 25 in.; 76 cm; 198 cm; 63.5 cm

$ 2,000-3,000



1178



1179



1179



1180

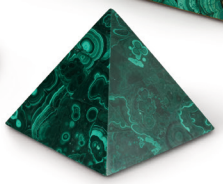




1181







1182

## 1179

### A PAIR OF NAPOLEON III GILT BRONZE SCALLOP SHELL CANDLESTICKS, 19TH CENTURY

height 6 ¼ in.; 16 cm

$ 2,000-3,000

## 1180

### A PAIR OF RUSSIAN NEOCLASSICAL ORMOLU AND MALACHITE CANDLESTICKS

height 10 ¾ in.; 27 cm

$ 1,000-1,500

## 1181

### A PAIR OF LOUIS XVI STYLE GILT BRONZE SMALL CANDLESTICKS

height 4 in.; 10 cm

$ 500-800

## 1182

### A SET OF RUSSIAN NEOCLASSICAL STYLE GILT BRONZE-MOUNTED MALACHITE DESK IMPLEMENTS

comprising an inkwell, a letter opener, a pair of chambersticks and a cigarette box.
diameter of inkwell 5 ½ in.; box 2 ½ x 7 ½ x 3 in.; 14 cm; 6.5 x 19 x 7.5 cm

**PROVENANCE**

Mallett, London

$ 2,000-3,000

## 1183

### A RESTAURATION ORMOLU GILT BRONZE FIGURE OF A PUTTO LEANING ON A COLUMN, 19TH CENTURY

height 14 in.; width 9 ½ in.; depth 6 in.; 35.5 cm; 24 cm; 15 cm

**PROVENANCE**

Sotheby's New York, September 26, 1987, lot 43

$ 3,000-5,000

## 1184

### A LOUIS XVI STYLE GILT BRONZE AND WHITE MARBLE LOW TABLE, 19TH CENTURY

height 15 in.; width 43 ½ in.; depth 24 in.; 38 cm; 110.5 cm; 61 cm

**PROVENANCE**

Sotheby's New York, Estate of Bernice Chrysler Garbisch, May 17, 1980, lot 326
Christie's New York, Collection of Mr. and Mrs. Franklin Groves, October 15, 1988, lot 58

Bernice Chrysler Garbisch (1906-1979) was the daughter of Walter P. Chrysler, founder of the eponymous automobile company, and with her husband Edgar Garbisch (1899-1979) formed an important collection of Impressionist paintings and American folk and decorative arts in their New York and Maryland residences. The sale of their collection in 1980 set a record for the highest total at that time for a single owner art and antiques auction.

$ 5,000-8,000



1183



1184



1184 (ALTERNATE VIEW)



1185

## 1185

**ATTRIBUTED TO PIETER J.L. VAN VEEN (1875 – 1961)**

River Landscape

Oil on canvas

Painted *circa* 1923.
16 by 20 ⅛ in.; 40.6 by 51.1 cm

**PROVENANCE**

Hammer Galleries, New York
Acquired from the above on May 18, 1985

$ 4,000-6,000

## 1186

**PAIR OF LOUIS XVI STYLE GILT BRONZE TWO-LIGHT BRAS DE LUMIÈRE, 19TH CENTURY**

height 17 ¼ in.; 44 cm

**PROVENANCE**

Christie's New York, March 19, 1998, lot 27

$ 5,000-8,000



1186











1187

## 1187

**LOUIS-PHILIPPE AUBUSSON ENTRE-FENÊTRE WITH A BOY FISHING, 19TH CENTURY**

8 ft. 10 ½ in. x 4 ft. 6 in.; 2.7 m. x 1.37 m.

$ 1,000-1,500

## 1188

**A ROCOCO GILTWOOD LARGE BRACKET, SECOND QUARTER 18TH CENTURY**

with mottled pink and grey marble top
height 19 in.; width 30 ½ in.; depth 16 ½ in.; 48 cm; 77.5 cm; 42 cm

$ 4,000-6,000

## 1189

**A ROCOCO STYLE GILT-METAL LANTERN**

height 24 in.; width 14 in.; 61 cm; 35.5 cm

$ 2,000-3,000



1188



1189

## 1190

### A PAIR OF NEOCLASSICAL BRASS-MOUNTED RUBY OVERLAY AND CLEAR GLASS VASES, EARLY 20TH CENTURY

stamped *Made in Austria*
height 11 in.; width 9 ½ in.; 28 cm; 24 cm

$ 2,000-3,000



1190



1191

## 1191

### A PAIR OF RÉGENCE GILTWOOD BRACKETS, EARLY 18TH CENTURY

with later *rouge royal* marble tops; possibly Italian
height 16 in.; width 16 in.; depth 11 in.; 40.5 cm; 40.5 cm; 28 cm

**PROVENANCE**

Sotheby's New York, October 29, 1979, lot 67

$ 6,000-10,000

## 1192

### A LOUIS XV PROVINCIAL FRUITWOOD TABLE EN CHIFFONNIÈRE, MID-18TH CENTURY

height 24 ¾ in.; width 16 in.; depth 11 ½ in.; 63 cm; 40.5 cm; 29 cm

$ 1,000-1,500



1192



1193

## 1193

### FREDERICK DEBOURG RICHARDS, MOUNTAIN STREAM

oil on canvas
12 by 17 in.; 30.5 by 43.2 cm

**PROVENANCE**

Frank S. Schwarz & Son, Philadelphia, PA

$ 4,000-6,000



1194

## 1194

### A CHINESE RETICULATED FAMILLE-VERTE HEXAGONAL LANTERN, QING DYNASTY, 19TH CENTURY

each side with a central roundel painted with one of the Eight Immortals set within a honeycomb openwork panel framed by a painted diaper border, the conforming base and cover similarly reticulated at the sides, accented with pierced vertical flanges at the corners, and painted at the tops with floral cartouches against a diaper ground, wired for electricity
height 11¾ in.; 29.8 cm

$ 1,000-1,500

## 1195

### A PAIR OF LOUIS XVI STYLE GILTWOOD CONSOLES, 19TH CENTURY

with *rouge griotte* marble tops
height 34 ½ in.; width 21 ½ in.; depth 15 in.; 87.5 cm; 54.5 cm; 38 cm

$ 4,000-6,000



1195

## 1196

### A LOUIS XV GILT BRONZE-MOUNTED KINGWOOD, TULIPWOOD AND FRUITWOOD MARQUETRY TABLE DE TOILETTE, MID-18TH CENTURY

height 28 ¾ in.; width 32 ¾ in.; depth 19 ¼ in.; 73 cm; 83 cm; 49 cm

◉ $ 1,500-2,500

## 1197

### A PAIR OF LOUIS XV BEECHWOOD FAUTEUILS EN CABRIOLET, MID-18TH CENTURY

height 36 in.; width 25 in.; 91.5 cm; 63.5 cm

$ 3,000-5,000



1196



1196
(ALTERNATE VIEW)



1197

## 1198

### A LOUIS XV PARCEL GILT WHITE PAINTED BERGERE, CIRCA 1760

height 36 ½ in.; width 26 in.; 93 cm; 66 cm

$ 800-1,200



1198



1199

## 1199

### A LOUIS XVI GREY PAINTED CANAPÉ, CIRCA 1780

height 39 ½ in.; width 66 in.; 100 cm; 167.5 cm

$ 2,000-3,000

## 1200

### A LOUIS XV TULIPWOOD AND AMARANTH MARQUETRY TABLE À CAFÉ

with a moulded breccia marble tray top
height 28 in.; width 17 ¼ in.; 71 cm; 44 cm

◉ $ 2,000-3,000



1200

## 1201

### A PAIR OF LOUIS XV STYLE GILT BRONZE CANDLESTICKS, NOW MOUNTED AS LAMPS

overall height 25 ½ in.; 65 cm

$ 3,000-5,000



1201

## 1202

### A LOUIS XV GILT BRONZE-MOUNTED TULIPWOOD AND KINGWOOD PARQUETRY COMMODE, MID-18TH CENTURY

with a *brèche d'Alep* marble top
height 34 ½ in.; width 54 in.; depth 22 in.; 87.5 cm; 137 cm; 56 cm

◉ $ 4,000-6,000



1202



1203
(ALTERNATE VIEW)



1203

## 1203

### A GEORGE I STYLE SCARLET JAPANNED AND PARCEL GILT BUREAU CABINET, LATE 19TH/ EARLY 20TH CENTURY

height 89 in.; width 36 ¼ in.; depth 21 in.; 226 cm; 92 cm; 53.5 cm

$ 5,000-8,000



1204

## 1204

### TWO LOUIS XV BEECHWOOD FAUTEUILS, ONE BY DELANOIS, CIRCA 1765

one stamped *L.DELANOIS*
Louis Delanois (1731-1792), *maître* in 1761
height of larger 37 in.; 94 cm

$ 2,000-3,000





1205

## 1205

### A LOUIS XVI GILTWOOD MIRROR, LATE 18TH CENTURY

height 38 in.; width 24 ¾ in.; 96.5 cm; 63 cm

$ 3,000-5,000

## 1206

### A LOUIS XVI GILT BRONZE-MOUNTED MAHOGANY COMMODE, LATE 18TH CENTURY

height 36 ½ in.; width 47 ¼ in.; depth 22 in.; 93 cm; 120 cm; 56 cm

**PROVENANCE**

Sotheby's New York, May 16, 1981, lot 145

$ 3,000-5,000



1206

## 1207

### A PAIR OF ITALIAN NEOCLASSICAL GILTWOOD ARMCHAIRS, CIRCA 1820

height 35 ½ in.; width 23 in.; 90 cm; 58.5 cm

These armchairs are inspired by two celebrated suites of giltwood seat furniture supplied by the brothers Lorenzo (1783-1839) and Dionisio (active 1809-1830) Santi in Rome for the palazzo of Napoleon's uncle Cardinal Fesch in c.1806 when he served as ambassador to the Holy See. One suite incorporated armrests in the form of griffins rampant whose bodies terminate in bold acanthus scrolls similar to those on the present lot, and the other suite employed winged lion's heads as supports. Fesch took both sets with him back to Paris where they were sold in 1816. Chairs from the lion's head set entered numerous important collections including the Demidoff Collection at San Donato and the White House under James Monroe. A large group of eight chairs, ten armchairs and four settees from the griffin suite is now in the Lady Lever Art Gallery near Liverpool.

A drawing by the Santi brothers in the Cooper Hewitt Museum of c.1806 includes a profile view of an armchair with a scrolling zoomorphic armrest comparable to those on the Lady Lever chairs but with the head of a leopard or lion rather than a griffin, as on the present lot. This design was engraved in a simplified version in the 1828 Parisian publication *Modèles de Meubles* (1828), pl.52. Another drawing for an armchair with a scrolling griffin support appears in the 1806 Roman sketchbook of the architect Agostino Fantastici (see Lucy Wood, *The Upholstered Furniture in the Lady Lever Art Gallery*, London 2009, Vol. II, p.694-737, figs.433, 435, 438).

Another pair of armchairs of this model was sold Christie's New York, 15 April 2011, lot 470.

$ 8,000-12,000







1207



1208

## 1208

### A LOUIS XV GILT-BRONZE THREE-LIGHT WALL LIGHT, MID-18TH CENTURY

height 22 in.; 56 cm

$ 2,500-3,500



1209

## 1209

### A LOUIS XV STYLE TULIPWOOD AND MARQUETRY TABLE EN CHIFFONNIÈRE

height 28 ½ in.; width 16 in.; depth 11 ½ in.; 72.5 cm; 40.5 cm; 29 cm

◉ $ 800-1,200



1210

## 1210

### A LOUIS XV/XVI TRANSITIONAL STYLE GILT BRONZE-MOUNTED MARQUETRY TABLE EN CHIFFONNIÈRE

height 32 in.; width 20 in.; 81 cm; 51 cm

◉ $ 1,000-1,500



1211

## 1211

### A PAIR OF CONTINENTAL NEOCLASSICAL GILT AND PATINATED-BRONZE TWO-LIGHT WALL LIGHTS, EARLY 19TH CENTURY

height 12 ¼ in.; width 7 ½ in.; 31.5 cm; 19 cm

$ 3,000-5,000

## 1212

### A LOUIS XVI PAINTED AND PARCEL-GILT MIRROR, LAST QUARTER 18TH CENTURY

height 51 in.; width 28 ½ in.; 129.5 cm; 72.5 cm

$ 3,000-5,000



1212

## 1213

### A LOUIS XVI GILTWOOD CONSOLE, LATE 18TH CENTURY

with a *brèche d'Alep* marble top
height 34 ½ in.; width 41 in.; depth 19 ½ in.; 87.5 cm; 104 cm; 49.5 cm

**PROVENANCE**

Property of Anne Ford Johnson, Christie's New York, Arts of France, October 21, 1997, lot 228

$ 3,000-5,000



1213



1214



1214 (DETAIL)

## 1214

### A SET OF FOUR EMPIRE GILT BRONZE SINGLE-LIGHT WALL LIGHTS, EARLY 19TH CENTURY

height 16 in.; 40.5 cm

$ 5,000-7,000

## 1215

### A LOUIS XVI BRASS INLAID MAHOGANY GUÉRIDON, CIRCA 1785

the tilt top with a gilt bronze gallery, on later casters
height 27 ¾ in.; diameter 28 in.; 70.5 cm; 71 cm

**PROVENANCE**

Sotheby's New York, October 11, 1980, lot 131

$ 2,000-3,000



1215



1215
(ALTERNATE VIEW)

## 1216

**HENRY CARO-DELVAILLE (1876 - 1928)**

The Scholar at Work

Signed (lower left)

Oil on canvas
90 by 63 in.; 228.6 by 160 cm

$ 800-1,200



1216

## 1217

**A PAIR OF THAI 'KHMER STYLE' BRONZE GUARDIAN LIONS, 20TH CENTURY**

each lion standing attentively in squatted posture with its tails running up its back, the face with a ferocious expression, the snout flared and mouth gaping, the mane of symmetrical curls in relief broadly framing the head and articulating the chest, a beaded harness at the breast and ornamental strands wrapping the ankles and legs, the surface with a black coating, *2 pieces*
height 22 in.; 55.9 cm

$ 2,000-3,000

## 1218

**A PAIR OF CHINESE CELADON-GLAZED VASES, QING DYNASTY, 19TH CENTURY**

each vase with a pear-shaped body set over a rounded foot and rising to a tall, waisted neck and flaring rim, bathed in an unctuous seafoam-green glaze, later drilled and mounted in gilt-metal as a lamp, *2 pieces*
height of vase 12 in.; 30.5 cm

$ 700-900



1217



1218







1219

## 1219

### A LOUIS XV GILT BRONZE-MOUNTED TULIPWOOD TABLE AMBULANTE, MID-18TH CENTURY

height 28 ¼ in.; width 20 ¼ in.; depth 14 ¼ in.; 72 cm; 51.5 cm; 36 cm

**PROVENANCE**

Christie's New York, November 21, 1984, lot 117

◉ $ 3,000-6,000

## 1220

### A LOUIS XV/XVI TRANSITIONAL STYLE GILT BRONZE AND PORCELAIN-MOUNTED TULIPWOOD PARQUETRY TABLE EN CHIFFONNIÈRE AFTER THE MODEL BY MARTIN CARLIN

height 29 ½ in.; diameter 17 in.; 75 cm; 43 cm

$ 5,000-8,000



1220

## 1221

### A PAIR OF LOUIS XVI STYLE GILT BRONZE-MOUNTED RED MARBLE JARDINIÈRES, 19TH CENTURY

height 5 in.; width 4 ½ in.; 12.5 cm; 11.5 cm

**PROVENANCE**

Michel Ottin, Paris

$ 1,200-1,800



1221

## 1222

### A LOUIS XVI GILT BRONZE-MOUNTED SYCAMORE, BOIS CLAIR AND PARQUETRY TABLE EN CHIFFONNIÈRE, CIRCA 1780

the oval top inset with a leather writing surface
height 30 ¼ in.; width 19 ¼ in.; 14 ½ in.; 77 cm; 49 cm; 37 cm

**PROVENANCE**

Philip Lehman (1861-1947), New York
His daughter Pauline Lehman Ickelheimer
Her daughter Jean, Mrs. Donald S. Stralem
Christie's New York, November 21, 1984, lot 199

For a note on Philip Lehman, see lot 1027.

A very similar table was in the collection of the sixth Earl of Rosebery at Mentmore Towers, Buckinghamshire, sold Sotheby's May 18-20, 1977, lot 412. Comparable trellis and rosette parquetry designs appear in the work of numerous Louis XVI *ébénistes* including Cremer, Dester and Roger Lacroix.

$ 10,000-15,000



1222
(ALTERNATE VIEW)



1222



1223



1223

## 1223

### A PAIR OF LOUIS XV GILT BRONZE TWO-LIGHT WALL LIGHTS, MID-18TH CENTURY

wired for electricity
height 20 in.; width 11 in.; 51 cm; 28 cm

**PROVENANCE**

Sotheby's New York, May 4, 1985, lot 190

$ 15,000-25,000



1224

## 1224

### A PAIR OF CHINESE FAMILLE-ROSE FIGURES OF GUANYIN, QING DYNASTY, 19TH CENTURY

each molded with the 'Goddess of Mercy' seated frontally, an iron-red cowl cloaking the hair and shoulders, the body draped in a turquoise-ground robe patterned with aubergine-toned chrysanthemums and lined in yellow, a white shawl painted with black bamboo stalks falling over the shoulders and back, the hands and proper right toes peaking out from the garments, each now drilled and now mounted as a lamp
height of porcelain 8 in.; 20.3 cm

**PROVENANCE**

James W. Hawes Antiques, Inc., Nantucket, Massachusetts, 1982

$ 1,500-2,000



1225

## 1225

### A PAIR OF LOUIS XV GILT BRONZE CHENETS, CIRCA 1750

bearing the crowned C mark
height 12 ¼ in.; width 10 in.; 31 cm; 25 cm

**PROVENANCE**

Sotheby's New York, Property from the Collection of Mrs. Charles Wrightsman removed from her Palm Beach Residence, May 5, 1984, lot 145

**LITERATURE**

F.J.B. Watson, *The Wrightsman Collection* (New York 1966), Vol.II, no.190, p.373

$ 10,000-15,000

## 1226

### A LOUIS XV CARVED BEECHWOOD FIRESCREEN, MID-18TH CENTURY

height 37 ¾ in.; width 22 in.; 96 cm; 56 cm

**PROVENANCE**

Christie's New York, May 9, 1985, lot 180

$ 3,000-5,000



1226



1227

## 1227

### A LOUIS XV GILT BRONZE, CUT-GLASS AND ROCK CRYSTAL TWELVE-LIGHT CHANDELIER, MID-18TH CENTURY

some replacements to drops
height 44 in.; width 36 in.; 112 cm; 91.5 cm

**PROVENANCE**

Sotheby's New York, May 4, 1985, lot 187

$ 15,000-25,000

## 1228

### A PAIR OF LOUIS XV BEECHWOOD BERGÈRES À OREILLES BY TILLIARD, MID-18TH CENTURY

stamped *TILLIARD*
Jean-Baptiste I Tilliard (1685-1766), *maître* in 1717, or
Jacques Jean-Baptiste Tilliard (1723-1797), *maître* in 1752
height 38 ½ in.; width 30 in.; 98 cm; 76 cm

**PROVENANCE**

Galerie Charpentier, Paris, Collection of the Baronne Cassel van Doorn, May 30, 1956, lot 98
Sotheby's New York, Collection of Mrs. Charles Wrightsman, May 3, 1986, lot 126

**LITERATURE**

F.J.B. Watson, *The Wrightsman Collection* (New York 1966), Vol.I, no.30

$ 50,000-80,000

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

A similar *bergère à oreilles* by Tilliard is illustrated in Jean Nicolay, *L'Art et la manière des maîtres ébénistes français au XVIIIe siècle* (Paris 1976), p.459 fig.Q.



1228





1229

## 1229

### A PAIR OF EARLY LOUIS XV GILT BRONZE TWO-LIGHT WALL LIGHTS, CIRCA 1730

wired for electricity
height 14 ½ in.; width 11 ½ in.; 37 cm; 29 cm

**PROVENANCE**

Mrs. Charles Wrightsman, sold Sotheby's New York, September 29, 1979, lot 69

$ 8,000-12,000

## 1230

### A PAIR OF CANTON FAMILLE-ROSE GREEN-GROUND GARDEN SEATS, QING DYNASTY, 19TH CENTURY

each of barrel form with a 'coin' aperture centering the top and two 'interlocking coin' apertures at the sides, the sides ringed with two bands of bosses and painted in bright enamels with birds and flowers enclosed in cartouches of varying shape and size all reserved against a green-ground with polychrome scrolling lotus pattern, the top with further birds and flowers encircled by a band of scrolling peony
height of taller 18¾ in.; 47.6 cm

**PROVENANCE**

Philip Suval Inc., New York, 1976

$ 3,000-5,000

## 1231

### A PAIR OF LOUIS XV GILTWOOD CHAISES À LA REINE BY TILLIARD, MID-18TH CENTURY

stamped *TILLIARD*
Jean-Baptiste I Tilliard (1685-1766), *maître* in 1717, or Jacques Jean-Baptiste Tilliard (1723-1797), *maître* in 1752
height 38 in.; width 23 in.; 96.5 cm; 58.5 cm

**PROVENANCE**

Sotheby's New York, November 17, 1984, lot 264

For a note on the Tilliard dynasty, please see lot 1228.

$ 6,000-10,000





1230

## 1232

### A LOUIS XV GILT BRONZE, LACQUER AND PORCELAIN-MOUNTED INKSTAND, MID-18TH CENTURY

with three *blanc-de-chine* ink pots and French porcelain flowerheads
height 7 in.; width 11 ½ in.; depth 8 in.; 18 cm; 29 cm; 20 cm

**PROVENANCE**

Dider Aaron, Paris

$ 6,000-9,000



1231



1232

## 1233

### A LOUIS XV GILT BRONZE-MOUNTED BOIS SATINÉ AND AMARANTH BUREAU PLAT ATTRIBUTED TO CHARLES CRESSENT, CIRCA 1735

remounted; the escutcheons possibly original
Charles Cressent (1685-1768), *maître sculpteur* in 1714
height 30 ¾ in.; 51 ½ in.; depth 30 ¾ in.; 78 cm; 131 cm; 78 cm

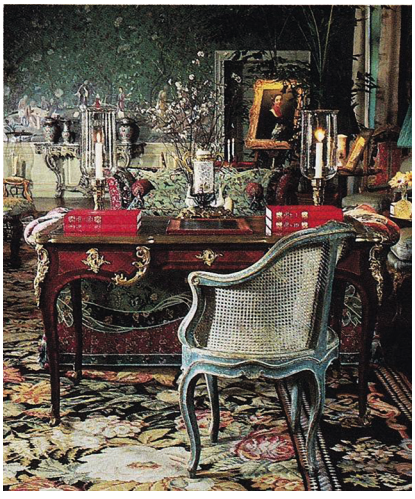
**PROVENANCE**

Paris, Palais Galliera, March 2, 1972, lot 107
Galerie Aveline, Paris
Sotheby's New York, November 17, 1984, lot 203
Partridge Fine Arts, London

$ 60,000-100,000

Along with BVRB, Charles Cressent was arguably the most important *ébéniste* working in Paris in the first half of the 18th century, and his work parallels the transition from the larger and more classical forms of the late Louis XIV era to the lighter and more sinuous lines of the Régence and early rococo period. Born the son of a woodcarver and grandson of a cabinetmaker in Amiens, Cressent trained as a sculptor and was received into the Academy of Saint Luke in 1714. He was known for contravening guild regulations by designing and casting his own bronzes, which formed an integral element of his furniture designs. He initially worked in the workshop of Joseph Poitou (c.1680-1719), the official ébéniste to the Régent, the Duc d'Orléans, and after Poitou's death in 1719 Cressent married his widow and took over the atelier, instantly obtaining access to an elite clientele.

As the regulations requiring the use of the *estampille* did not come into force until 1743, Cressent never stamped his work, and compiling an inventory of his *oeuvre* is based on documentary and stylistic evidence. In his monograph on the artist *Charles Cressent sculpteur, ébéniste du Régent* (Dijon 2003), Alexandre Pradère attributes this bureau plat to the latter part of Cressent's career in the mid-1730s (cat. no.64, p.269), due to its similarity to two other writing desks of identical size and form, one sold Versailles, Maître Blanche, December 7, 1969, and the other formerly in the Wrightsman Collection, Palm Beach, sold Sotheby's New York, May 5, 1984, lot 214 ($245,000, **Fig.1**) (Pradère, nos.65-66). All three share the same dimensions and three-drawer construction, quarter veneered in *bois satiné* with amaranth borders and all using the same distinctive dragon and acanthus cartouche escutcheons.



Bureau plat in the Wrightsman Residence, Palm Beach



1233 (ALTERNATE VIEW)

These works are essentially a smaller version of a type of bureau plat perfected by Cressent in the 1730s and 40s that relied entirely on skillfully executed quarter-veneer surfaces and boldly cast mounts including busts of female *espagnolettes* or Roman warriors at the corners to achieve its aesthetic effect; Cressent does not ever appear to have used inlaid marquetry designs. Examples of this genre are in numerous major international collections, including the Louvre, Waddesdon Manor, the Gulbenkian Museum, Lisbon, and the National Gallery, Washington. Cressent's decision to produce this model in a smaller format conforms to the general trend in the mid-18th century for more intimate interiors that required less sizeable furniture and appears to have influenced other cabinetmakers. In c.1745 Antoine Gaudreaus supplied a bureau plat of comparable form and scale to the Cabinet du Dauphin at Fontainebleau (now at Versailles, ill. Château de Versailles, exhibition catalgoue, *18e, Aux sources du design*, 2014, no.36 p.146-7), and BVRB also produced writing desks of this size (Metropolitan Museum, Sheafer Collection, 1974.356.186).

The Wrightsman desk bears the stamp of Pierre Garnier and has previously been attributed to this maker (C. Huchet de Quénetain, *Pierre Garnier*, Paris 2003, p.90). Although Garnier obtained his *maîtrise* in 1742 and did produce early work in the full Louis XV taste, he is much more associated with the shift to neoclassicism in furniture design beginning with the emergence of the *goût grec* in the 1760s. As Pradère argues, it is more likely Garnier applied his *estampille* in the capacity of a restorer or vendor, as was common practice in the 18th century.



## 1234

### A LOUIS XVI STYLE GREY-PAINTED BED, 19TH CENTURY

of *chapeau de gendarme* form with canopy
height 51 ½ in.; length 88 in.; width 78 ½ in.; 131 cm; 223.5 cm; 199 cm

$ 8,000-12,000

## 1235

### A PAIR OF CHINESE FAMILLE-ROSE 'PEACH' VASES, EARLY 20TH CENTURY

each of baluster form rising to a 'garlic head' mouth below an upright lipped rim, painted in vibrant enamels with a gnarled peach tree bearing nine ripe fruits amidst blossoms and verdant leaves, two bats soaring above, a band of iron-red spirals at the mouth, the base with a double-circle in underglaze blue, each now drilled and mounted as a lamp
height 16½ in.; 41.9 cm

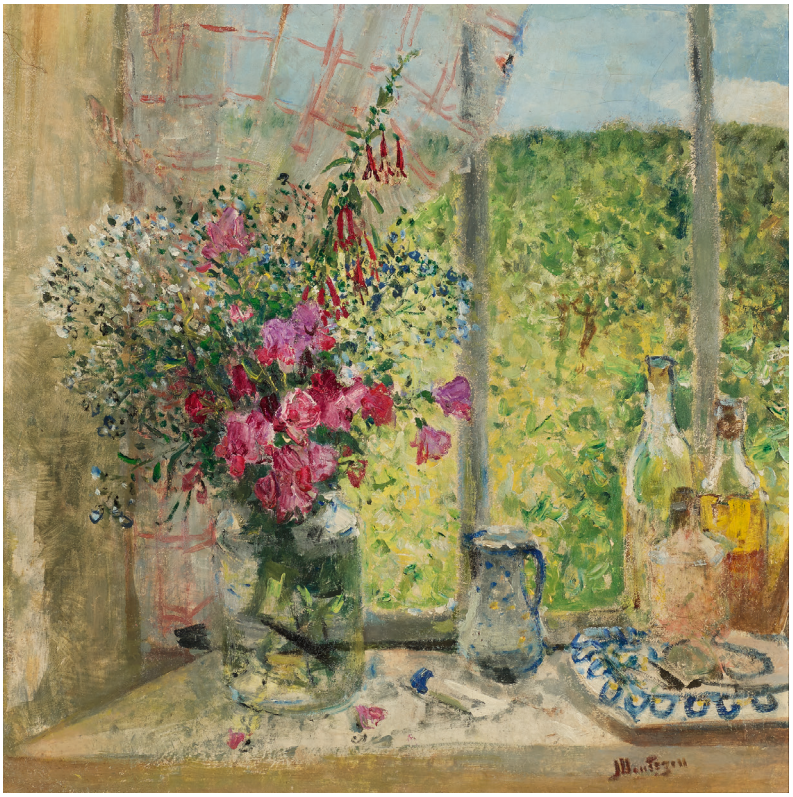
**PROVENANCE**

Matthew Schutz Ltd., New York, 1987

$ 1,200-1,800







1236

## 1236

### PIERRE-EUGÈNE MONTÉZIN (1874 – 1946)

Fenêtre fleurie

Signed *Montezin* (lower right)

Oil on canvas
21½ by 21½ in.; 54.6 by 54.6 cm

**PROVENANCE**

Sale: Ionesco, Neuilly, November 19, 1986, lot 2
Galerie Hopkins Thomas, Paris (acquired at the above sale)
Acquired from the above on April 15, 1987

This work will be included in the forthcoming catalogue raisonné being prepared by Monsieur Cyril Klein Montézin.

$ 25,000-35,000



1237

## 1237

### A PAIR OF LARGE CHINESE EXPORT HEXAGONAL VASES AND COVERS, QING DYNASTY, LATE 18TH CENTURY

each vase painted with elaborate scenes of ladies, scholars and children at leisure in gardens within rococo-scrolled panels against a gilt-scroll ground, each domed cover of conforming hexagonal section similarly decorated surmounted by a seated Buddhist lion knop, with gilt-wood stands. *6 pieces.*
height 21 ½in.; 54.6 cm

$ 10,000-15,000



1238



1238

## 1238

### A SET OF THREE LOUIS XV PAINTED AND PARCEL-GILT TRUMEAUX, MID-18TH CENTURY

two 102 x 55 ½ in.; one 82 x 44 in.; 259 x 150 cm; 208 x 112 cm

**PROVENANCE**

Private Collection, Versailles
Eric Vidal, Paris

$ 20,000-30,000



1238





## 1239

### A PAIR OF LOUIS XV GILT BRONZE TWO-LIGHT CANDELABRA, MID-18TH CENTURY

height 6 ¼ in.; width 8 ½ in.; 16 cm; 21.5 cm

$ 5,000-7,000



1239

## 1240

### A LOUIS XV GILTWOOD CONSOLE PROBABLY RETAILED BY DENIS GENTY, MID-18TH CENTURY

*en suite* with lot 1242, with a brown veined marble top
Denis Genty, *maître* in 1754
height 34 in.; width 45 in.; depth 20 ½ in.; 86.5 cm; 114 cm; 52 cm

**PROVENANCE**

Private Collection, Versailles
Eric Vidal, Paris

Please see note to Lot 1242 opposite.

$ 10,000-15,000

## 1241

### A PAIR OF LOUIS XV GILT BRONZE TWO-LIGHT CANDELABRA, MID-18TH CENTURY

height 8 in.; width 9 in.; 20.5 cm; 23 cm

**PROVENANCE**

By repute, Akram Ojjeh

$ 7,000-10,000



1240

## 1242

### A LOUIS XV GILTWOOD CONSOLE PROBABLY RETAILED BY DENIS GENTY, MID-18TH CENTURY

with a veined brown marble top, stamped *D GENTY*
Denis Genty, maître in 1754
height 34 ½ in.; width 59 in.; depth 27 in.; 87.5 cm; 150 cm; 68.5 cm

**PROVENANCE**

Private Collection, Versailles
Eric Vidal, Paris

Denis Genty was received as master *ébéniste* into the Paris Cabinetmakers' Guild in 1754 and because of strict guild regulations would not have been authorised to provide carved console tables, firescreens or chairs, which fell under the aegis of the Joiners' Guild, the *Compagnie des Menuisiers*. However, like many 18th-century *ébénistes* he acted as both a manufacturer and a retailer, and it is likely he added his stamp to this console as a seller. The slightly smaller console table sold as lot 1240 in this sale appears to be *en suite* and was probably also sold by Genty.

$ 15,000-25,000



1241



1242



## 1243

### A LOUIS XV GILT BRONZE-MOUNTED TULIPWOOD, AMARANTH AND MARQUETRY COMMODE BY JACQUES-PHILIPPE CAREL, CIRCA 1750

with a *brèche d'Alep* marble top; stamped *CAREL JME*
Jacques-Philippe Carel (1685-1755), *maître* in 1723
height 34½ in.; width 58 in.; depth 26½ in.; 87.5 cm; 147.5 cm; 67.5 cm

**PROVENANCE**

Galerie Maurice Segoura, Paris

◉ $ 50,000-80,000

Jacques-Philippe Carel was born in Paris but had family connections in Grenoble and is known to have traveled there in c.1712 to marry and work for a time in the workshop of Thomas Hache, part of a celebrated dynasty of regional cabinetmakers who specialized in naturalistic floral marquetry of exactly the type seen on the present lot.

Back in Paris where he became a master in 1723, Carel worked for highly prestigious clients including the Royal Household, to whom he supplied *bureaux de pente* for Madame de Pompadour at Bellevue and Mesdames Sophie et Louise, daughters of Louis XV, at Versailles (all three desks now at Versailles). Carel also received commissions from foreign courts including the King of Sweden at Drottningholm and the Prince of Württemberg.

An extremely similar commode stamped Carel with an almost identical composition of floral marquetry within cartouche borders was sold Christie's Paris, April 17, 2012, lot 157 (EUR 73,000).



1243 (DETAIL)



1243

1244

## A LOUIS XVI GILT BRONZE MANTEL CLOCK REPRESENTING URANIA, THE MUSE OF ASTRONOMY, CIRCA 1775

the dial signed ...*ROSSARD HGER DU ROI SUIVANT LA COUR*
height 21 in.; width 16 ½ in.; depth 8 ½ in.; 53 cm; 42.5 cm; 22 cm

**PROVENANCE**

Comte de Mailly-Nesle collection
Galerie Maurice Segoura, Paris

$ 15,000-25,000

This clock is a slightly later variation on a model designed by the cabinetmaker Antoine Foullet dated to c.1760-65, and produced by the bronze manufacturer Jean-Joseph de Saint-Germain. One example is ill. in J-D Augarde, *Les Ouvriers du Temps*, Paris 1997, p.305, fig.230; another is in the Musée Carnavalet, Paris, ill. P. Kjellberg, *Encyclopédie de la pendule française*, Paris 1997, p.5, and a further example is in the Gulbenkian Museum, Lisbon, ill. Ottomeyer and Pröschel, *Vergoldete Bronzen,* Munich 1986, Vol.I, p.162, fig. 3.3.7. The latter are all simpler in composition than the present lot, with only the figure of Urania holding her telescope and no cupid present, and raised on a much lower and less ornamental base of serpentine outline. The larger and more architectonic form of the base on the Field clock places it in more firmly in the early Louis XVI period.




1244

## 1245

### A LOUIS XV GILT BRONZE CARTEL D'ALCOVE, MID-18TH CENTURY

height 9 in.; width 6 in.; 23 cm; 15 cm

**PROVENANCE**

Sotheby's New York, The Collection of Dr. Annella Brown, Boston, April 23, 1977, lot 122

$ 2,000-3,000



1245

## 1246

### A LOUIS XVI GILT-BRONZE MOUNTED MAHOGANY BONHEUR DU JOUR BY CHARLES TOPINO, CIRCA 1785

stamped *C TOPINO*
Charles Topino (1735-1803), *maître* in 1773
height 43 ¾ in.; width 38 in.; depth 18 in.; 111 cm; 96.5 cm; 45.5 cm

**PROVENANCE**

Galerie Maurice Segoura, Paris

$ 15,000-25,000



1246

1247

## A LOUIS XVI GILT BRONZE-MOUNTED MAHOGANY BUREAU PLAT BY F.J. PAPST, LATE 18TH CENTURY

stamped *F.J.PAPST JME*
François Ignace Papst, *maître* in 1785
height 29 ¼ in.; width 49 in.; depth 24 in.; 74.5 cm; 124.5 cm; 61 cm

**PROVENANCE**

Sotheby's New York, May 16, 1981, lot 147

Of German descent, François Ignace Papst ran a thriving workshop in the final days of the Ancien Regime, receiving commissions from the *Garde-Meuble de la Couronne* and supplying furniture for a number of royal residences including Fontainebleau, Compiègne, Versailles and Rambouillet. His business managed to survive the Revolution and he continued his activity during the Empire period. Much of his work is executed in mahogany and fitted with simple, refined gilt bronze mounts.

$ 10,000-15,000





1247





1248



1248



1249

## 1248

### A PAIR OF DIRECTOIRE STYLE GILT BRONZE BOUILLOTTE LAMPS, 19TH CENTURY

with adjustable green tôle-peinte shades, wired for electricity
height 25 ¾ in.; width 16 in.; 65.5 cm; 40.5 cm

**PROVENANCE**

Sotheby's New York, May 4, 1985, lot 162

$ 2,500-3,500

## 1249

### A LOUIS XVI GILT BRONZE TWO-LIGHT CANDELABRUM, NOW MOUNTED AS A BOUILLOTTE LAMP

with a tôle-peinte shade, wired for electricity
overall height 23 ¼ in.; width 6 in.; 59 cm; 15 cm

$ 2,000-3,000

## 1250

### A LOUIS XV GILTWOOD FAUTEUIL À LA REINE BY NICOLAS HEURTAUT, CIRCA 1755

upholstered *à chassis;* stamped *N.HEURTAUT*
Nicolas Heurtaut (1720-1771), *maître* in 1753
height 39 ½ in.; width 26 in.; 100.5 cm; 66 cm

**PROVENANCE**

Christie's New York, Arts of France, October 21, 1997, lot 191

$ 12,000-18,000



1250



1251



Powis Castle, Wales



1252

## 1251

### A PAIR OF LATE LOUIS XV GILTWOOD FAUTEUILS EN CABRIOLET BY DELANOIS, CIRCA 1765

stamped *L.DELANOIS*
Louis Delanois (1731-1792), *maître* in 1761
height 33 ½ in.; width 24 in.; 85 cm; 61 cm

#### PROVENANCE

The Earls of Powis, Powis Castle, Wales
Sotheby's London, May 11, 1962, lot 259
Sotheby's New York, Collection of Mr. and Mrs. Alfonso Landa, Palm Beach, May 7, 1977, lot 90
Sotheby's New York, May 4, 1984, lot 52

#### LITERATURE

Svend Eriksen, *Louis Delanois, menuisier en sièges* (Paris 1968), illustrated plate XI.

Louis Delanois is often viewed as one of the pioneers of the Louis XVI style in chair design, chiefly because of the sets of seat furniture with medallion backs and straight legs he supplied to the king's mistress Madame Du Barry at Versailles and the Pavillon de Louveciennes in the late 1760s. This pair dates from early in the maker's career and represents the final stage of the classic Louis XV silhouette before being superseded by neoclassical forms.

Dating in parts to the 13th century, Powis Castle on the Welsh Borders has been the seat of the Herbert family, Earls of Powis, since the late 16th century. It is now administered by the National Trust.

$ 10,000-15,000

## 1252

### A LOUIS XV STYLE GILTWOOD TABOURET, 19TH CENTURY

height 16 in.; width 20 in.; depth 18 in.; 40.5 cm; 51 cm; 45.5 cm

**PROVENANCE**

Collection of Dr. Karl-Eric Johanson, Sotheby's New York, May 16, 1981, lot 167

$ 1,000-1,500

## 1253

### A CHARLES X GILT BRONZE SIX-LIGHT CHANDELIER, CIRCA 1825

height 20 in.; width 18 in.; 51 cm; 46 cm

**PROVENANCE**

Sotheby's New York, July 19, 1984, lot 394

$ 1,000-1,500



1253

## 1254

### A LOUIS XVI GILT BRONZE-MOUNTED TULIPWOOD, FRUITWOOD AND PARQUETRY GUÉRIDON, CIRCA 1780

with a galleried white marble top
height 30 ¼ in.; diameter 23 ¼ in.; 77 cm; 59 cm

**PROVENANCE**

Galerie Jacques Perrin, Paris

◉ $ 10,000-15,000



1254 (DETAIL)



1254



1255



1256

## 1255

### A TABRIZ RUNNER, NORTHWEST PERSIA , EARLY 20TH CENTURY

The abrashed medium blue field with rust-red and pale blue medallions, cream arabesques and vinery within a red floral cartouche border, joined.
Approximately 22 feet x 3 feet 9 inches
670.5 x 114 cm

$ 2,000-3,000

## 1256

### AN AKSTAFA RUNNER, EAST CAUCASUS, LAST QUARTER 19TH CENTURY

the midnight-blue field with four polychrome star medallions flanked by ivory and feathery birds and various geometric decorations within an ivory hooked motif border
Approximately 10 ft. 3 in. x 3 ft. 7 in.; 312.5 cm x 109 cm

$ 800-1,200

## 1257

### A MAHAL CARPET, CENTRAL PERSIA , EARLY 20TH CENTURY

the cream lobed medallion on a crimson field with bold and elegant curling flowering vines with deep blue spandrels and major border, flanked by ivory and open red guard borders
12 ft. 4 in. x 8 ft. 10 in.; 375.9 cm x 269.2 cm

**PROVENANCE**

Dildarian, Inc., New York

$ 2,000-3,000



1257

## 1258

### A TABRIZ SILK CARPET, NORTHWEST PERSIA , CIRCA 1875

the copper field with a bold overall “vase” carpet design within a blue-black palmette and vinery border, ivory floral guard borders
16 ft. 9 in. x 12 ft.; 487.7 cm x 365.8 cm

**PROVENANCE**

Vojtech Blau, Inc.
Christie’s New York, December 15, 2004, lot 66

$ 3,000-5,000

**END OF SALE**

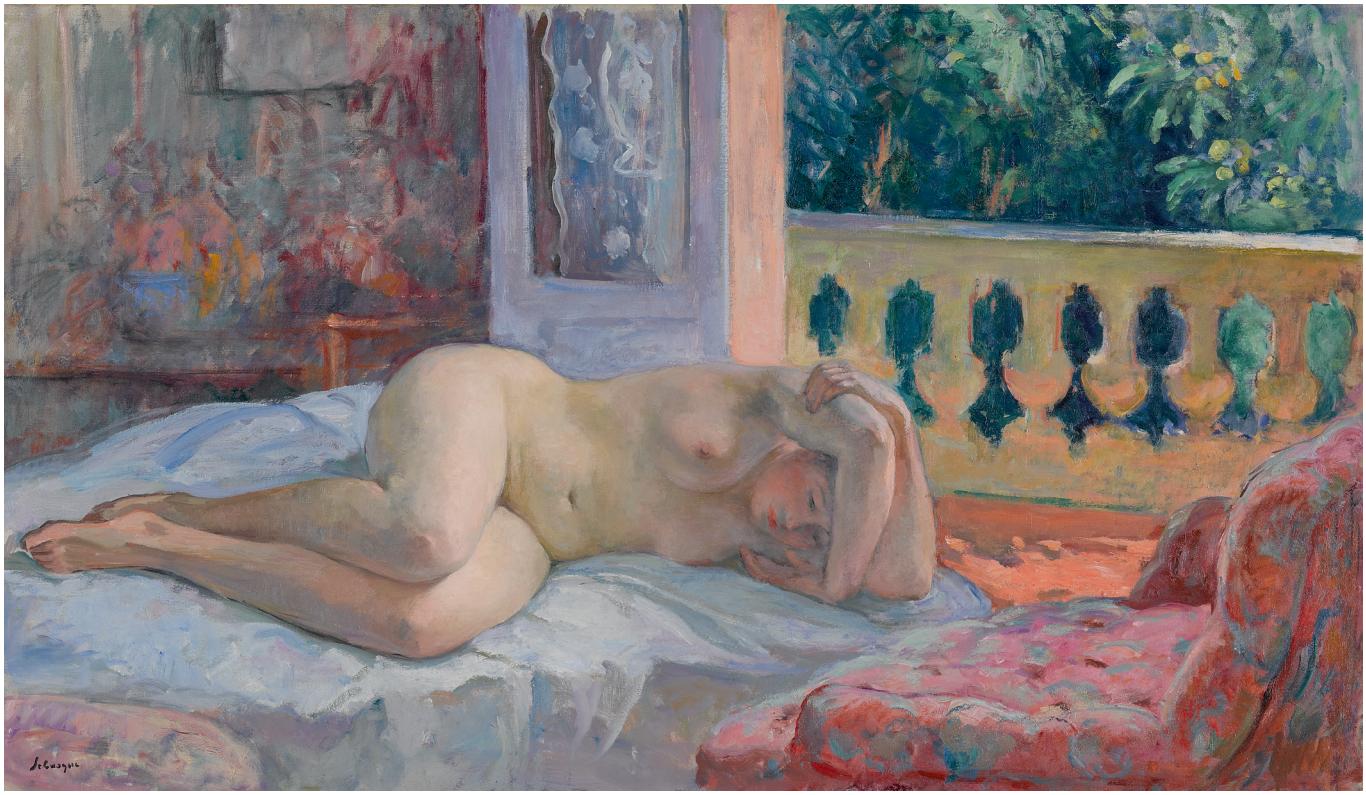


1258

Sotheby's EST. 1744

Property from the Collection
of Kathleen and Martin Field

HENRI LEBASQUE
*Nu couché devant la fenêtre ouverte*, 1926
Estimate $200,000–300,000



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Sotheby's EST. 1744

Property from the Collection of
Kathleen and Martin Field

GUY DE ROUGEMONT
"Nuage" Low Table with
Lighting System, circa 1970
Estimate $150,000–250,000



# Important Design

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**GALLISON HALL: THE JAMES F. SCOTT COLLECTION**
15 October 2018
New York

**COLLECTIONS & CURIOSITIES**
18 October 2018
New York

**PIERRE BERGE: FROM OUR HOUSE TO ANOTHER**
29 – 30 October 2018
Paris

**FROM EARTH TO FIRE**
1 November 2018
London

Sotheby's EST. 1744

# Absentee/Telephone Bidding Form

**Sale Number** N09924 | **Sale Title** L'ART DE VIVRE: THE FIELD COLLECTION | **Sale Date** 20 OCTOBER 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

**Please indicate how you would like to receive your invoices:** ❑ **Email** ❑ **Post/Mail**

**Telephone number during the sale (Telephone bids only)** _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.

| LOT NUMBER | LOT DESCRIPTION | **MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID** (EXCLUDING PREMIUM AND TAX) |
|---|---|---|
| | | $ |
| | | $ |
| | | $ |
| | | $ |
| | | $ |
| | | $ |
| | | $ |
| | | $ |
| | | $ |
| | | $ |
| | | $ |
| | | $ |

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE COUNTRY

❑ I will collect in person

❑ I authorize you to release my purchased property to my agent/shipper (provide name) _____

❑ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Sale" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Sale.

SIGNATURE PRINT NAME DATE

BID DEPARTMENT 1334 YORK AVENUE, NEW YORK NY 10021 | TEL +1 212 606 7414 | FAX +1 212 606 7016 | EMAIL BIDS.NEWYORK@SOTHEBYS.COM

# Guide for Absentee and Telephone Bidders

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

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

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

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

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### Important

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Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

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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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The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

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By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

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

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

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

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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 saleroom 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.

**∏ 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 either establishes or maintains a physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Vermont, Washington and Wisconsin. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

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

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

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

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

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

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

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

## GLOSSARY OF TERMS

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

### GLOSSARY FOR PAINTINGS

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

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

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

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

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

**Manner of Giovanni Bellini**
In our opinion, a work in the style of the artist and of a later date.

**After Giovanni Bellini**
In our opinion, a copy of a known work of the artist.

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

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or

inscription have been added by another hand.

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

### GLOSSARY FOR FURNITURE AND DECORATIONS

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

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

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

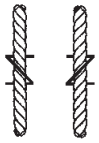
### GLOSSARY FOR CARPETS

**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, rewoven 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 desciptions 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 in dicated 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.

## 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 is 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. As of August 6, 2018 there is a ban on the importation into the United States of Iranian-origin rugs. Please check with the Furniture Department if you are uncertain as to whether a lot is subject to these restrictions 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 Furniture 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 addditional 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.

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