

PROPERTY FROM THE COLLECTION OF NELSON & HAPPY

# ROCKEFELLER

A Collecting Legacy

NEW YORK 18 JANUARY 2019

Sotheby's EST. 1744





INTERIOR VIEW OF THE SECONDARY ROCKEFELLER DINING ROOM AT 810 FIFTH AVENUE, 1978.  
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PROPERTY FROM THE COLLECTION OF NELSON & HAPPY

# ROCKEFELLER

## A Collecting Legacy

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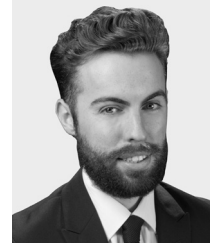


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OPPOSITE





NELSON A. ROCKEFELLER SITTING IN HIS APARTMENT SURROUNDED BY PICASSO PAINTINGS.  
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FROM MoMA TO WASHINGTON:

# HOW NELSON ROCKEFELLER REDEFINED THE ROLE OF THE ART PATRON & POLITICIAN FOR THE 20<sup>TH</sup> CENTURY

BY JED PERL

“Love.” “Passion.” “Ecstasy.” These are the words that Nelson Rockefeller reached for when he talked about collecting art.[1] The writer Francine du Plessix Gray described him as “this restless, robust, kinetic cosmopolite.” She was impressed by “the narrow sea-grey eyes, the muscular handshake and the jovial manner.”[2] Rockefeller was unstoppable. He was an activist who commissioned major works from artists of several generations, and a globalist who explored the art of many different times and places. He embraced the Parisian avant-garde, New York’s Abstract Expressionists, North American and Central American folk art, the sculpture of Africa and Southeast Asia, Japanese prints and ceramics, and 18th-century European porcelain. In the 1930s he invited Jean-Michel Frank, perhaps the greatest interior designer of the 20<sup>th</sup> century, to create a Manhattan apartment that featured custom-made furnishings by Alberto Giacometti. Thirty years later, when Pop Art was first exploding, he asked Andy Warhol to paint portraits of his wife, Happy, and himself.

“Property from the Collection of Nelson and Happy Rockefeller,” a two-part auction series in New York, celebrates the eagle eye of this man who moved between the worlds of art and politics with an energy and resolve that had few parallels in the 20<sup>th</sup> century, and it honors the quiet determination of Happy to preserve the art and objects they lived with together. The first auction, subtitled “A Modernist Vision,” brings

together art and design objects by the 20<sup>th</sup>-century masters who were closest to Nelson’s heart; the second, “A Collecting Legacy,” captures the astonishing range of the couple’s interests and tastes, including Meissen porcelain, Chinese export ceramics, silver, Americana and Japanese works of art. From the time Nelson was a boy until his death at the age of seventy in 1979, he had what Alfred H. Barr, Jr., a great friend and the founding director of the Museum of Modern Art, called an “insatiable appetite for art.”[3]

Rockefeller was the third of six children born to John D. Rockefeller, Jr., whose father had co-founded Standard Oil, and Abby Aldrich Rockefeller, who was herself a great collector and one of the three women who laid the groundwork for the Museum of Modern Art. Nelson, who admirably referred to his mother as a “free spirit,” remained forever true to her expansive vision.[4] In the midst of a famously tumultuous political career—he was governor of New York State, Vice President of the United States, and made several unsuccessful runs for the Presidency—he never slowed down when it came to his parallel life as a patron of the arts. “Nelson,” Alfred Barr observed, “needs art more than any man I know.”[5] Everybody who worked with him was excited by the zest and glee he brought to the arrangement and rearrangement of the collections in his many homes. He liked to get up on a ladder and move things around by himself. He referred to these sessions as his “only way of being creative.”[6] Even as he was rethinking

OPPOSITE: NELSON AND HAPPY ROCKEFELLER IN THEIR 5TH AVE APARTMENT WITH A LEHMBRUCK TORSO AND WITH PICASSO'S *PITCHER & BOWL OF FRUIT*. PHOTO BY ALFRED EISENSTAEDT/THE LIFE PICTURE COLLECTION/GETTY IMAGES

his own collections, he was working tirelessly as a cultural institution builder; his deepest personal impulses and apprehensions were wedded to an equally urgent sense of civic pride and purpose. He relished the visionary power of what he referred to as the artist's "free imagination." He could wax philosophical as he spoke about the capacity of the art he admired to stimulate "dream worlds and utopias of our own." [7]

Rockefeller wanted to reimagine, amid the democratic vistas of 20th-century America, the lofty cultural ambitions that had fueled the Medici in 15th-century Florence and princely and political figures in many other epochs. Himself a man of boundless energies, he admired the particular kinds of energy that creative spirits brought to their work. He shared that avidity with Happy, their children and his siblings. Late in life, he remembered watching with "fascination" as Fernand Léger—some of whose works are included in "A Modernist Vision"—created a mural to frame one of the fireplaces in the Rockefeller apartment designed by Frank. "Léger," Rockefeller effused, "was a wonderful human being, and we remained friends until his death." [8] He liked engaging personally with artists on particular projects; Matisse's last completed work was a design for a stained-glass window honoring the collector's mother. Rockefeller savored visits to artist's studios and didn't hesitate to buy works when the paint was still wet.

This man with the muscular handshake had a particular affinity for the tactile, sensuous qualities of sculpture. Works by Edgar Degas, Henry Moore, Georg Kolbe and Pablo Picasso in this sale remind us of the fascination with sculptural form that pushed Rockefeller to fill Kykuit, the family estate in Pocantico Hills, 30 miles north of New York, with an array of 20th-century masterworks of art and design. Happy said of the art gallery at Kykuit, "This isn't my environment, it's Nelson's," [9] but nonetheless she would have a significant effect on legacy of the house, becoming a trustee of the Sleepy Hollow Restorations, with its mission to preserve this and other great estates of the area. She would go on to carve out her own philanthropic pursuits, becoming President of the Board of the Saratoga Arts Center, and would gain national attention as an advocate for breast cancer awareness.

There wasn't a medium or a material that didn't engage Nelson's attention. He was as interested in welded steel as he was in cast bronze. His eye for the experimental possibilities of collage is reflected in the extraordinary 1933 Joan Miró *Composition* in this sale. Miró's laidback but dramatic *Composition*, with a quartet of the artist's gangly figures superimposed on a picture postcard, a couple of pieces of humble sandpaper, and a few other bits of flotsam and jetsam, was featured in "The Art of Assemblage." That epochal exhibition, mounted at the Museum of Modern Art in 1961, linked the work of early 20th-century Dadaists and Surrealists with an upsurge of mixed-media experimentation among young artists around the world. Rockefeller, who also collected the pioneering collages of Kurt Schwitters, wanted to explore the many ways that materials could be shaped and reshaped to make works of art. It hardly mattered whether the artist in question was an anonymous 19th-century American working with watercolor, wood, or sheet metal, or the great Swiss sculptor Alberto Giacometti conceiving a suite of fantastical furnishings in gilt plaster and bronze, to be included in "A Modernist Vision."

When Nelson Rockefeller was growing up, one floor of the family's West 54<sup>th</sup> Street townhouse was dedicated to a gallery, where his mother indulged what her son saluted as her "eclectic, spontaneous, and almost infallible" taste. Shortly after the Museum of Modern Art had opened in 1929, Rockefeller found himself on the Junior Advisory Committee, along with a group that included Lincoln Kirstein, who would soon mastermind the choreographer George Balanchine's conquest of the United States, and the architect Philip Johnson, who as a curator at the museum organized groundbreaking exhibitions dedicated to the International Style and the art of the machine age. Over the years Rockefeller served as President of the Museum of Modern Art and was a major supporter of the collection, to which he donated key works, including Henri Rousseau's *The Dream* and Matisse's *Dance I*. Alfred Barr and another essential figure at MoMA, the curator Dorothy Miller, were critical advisors as Rockefeller continuously expanded his interests as a connoisseur and collector. "He refused to buy anything simply because the artist was

OPPOSITE: NELSON ROCKEFELLER AT THE MUSEUM OF MODERN ART.  
COURTESY OF THE ROCKEFELLER ARCHIVE CENTER





famous or represented some phase of contemporary art which would enrich his collection,” Miller recalled. “His guide always had to be his own feeling.”[10]

A fascination with the art of Africa and the South Seas--which like so many of his avidities had originally been inspired by his mother--led Rockefeller in 1954 to found New York’s Museum of Primitive Art. His fifth son, Michael, fired by his father’s fascination with faraway cultures, became a student of the art and culture of New Guinea, and tragically vanished while on an expedition there. When the Museum of Primitive Art eventually closed its doors, the collection was transferred to the Metropolitan Museum of Art, where a Michael C. Rockefeller Wing was established. Nelson Rockefeller was a leading figure in the creation of Lincoln Center in Manhattan. His old friend Philip Johnson, who over the years helped Rockefeller design spaces to house his ever-growing collections, was the architect responsible for the New York State Theater, which gave Balanchine’s New York City Ballet its first permanent home. The New York State Theater’s grand rectilinear lobby, which Lincoln Kirstein referred to as a “parlor for the metropolis,” was ornamented with two huge statues by Elie Nadelman, an artist greatly admired by both Kirstein and Rockefeller. As governor of New York State, Rockefeller pressed for the creation of the Empire State Plaza, which brought important cultural facilities to Albany, and backed the launch of the New York State Council for the Arts, a model for the National Endowment for the Arts. All of these civic projects were fueled by his belief that art demanded what he called our “absolute and

unmixed attention.”[11] He was convinced that artistic experience could be both recreation and revelation—a relief from the exigencies of everyday life that simultaneously enabled us to “understand historic changes, fevers and ferments in the body politic.”[12]

Francine du Plessix Gray called him “the highest man in public office to be a champion of the avant-garde.”[13] Nothing was too new, too unexpected, or too difficult for Nelson Rockefeller. Amid the fever pitch of his political career, he always carved out time to study the latest art books and magazines. Even as he was collecting established modern masters including Picasso and Joan Miró, he was turning his attention to Jackson Pollock, Willem de Kooning, Helen Frankenthaler, Louise Nevelson, Ellsworth Kelly, Frank Stella and Andy Warhol. The works that he and Happy shared and that the Rockefeller family is now sharing with the world offer precious glimpses of the man’s indefatigable spirit and the couple’s stewardship of objects with boundless cultural and historical significance. In 1969, when the Museum of Modern Art mounted an exhibition of his collection, Rockefeller offered an epigram from the English writer Cyril Connolly. He knew that some would find Connolly’s words overly romantic, but Rockefeller couldn’t resist. “Art is a religion,” Connolly wrote; “collecting is a form of prayer.” For half a century, Nelson Rockefeller kept the faith.[14]

JED PERL is a regular contributor to *The New York Review of Books*. His many books include *Calder: The Conquest of Time*, *Magicians and Charlatans: Essays on Art and Culture*, *Antoine’s Alphabet: Watteau and His World*, and *New Art City: Manhattan at Mid-Century*.



# THE COLLECTION OF NELSON AND HAPPY ROCKEFELLER

## THE SHAPE OF SHARING

BY LETITIA ROBERTS

To the pantheon of great Americans, no family has made a more significant and continuing contribution than the Rockefellers through generations of their extraordinary and far-reaching philanthropy, their breadth of interests, their unfailing generosity of spirit and vision and their unerring sense of purpose. But philanthropy and purpose rarely protect privacy, and for Nelson Aldrich Rockefeller, so unlike his sister and brothers, the public eye more often served his purpose and was a form of inspiration.

The third of the six children of John Davison Rockefeller, Jr. (1874-1960) and Abby Greene Aldrich (1874-1948), it could be said that Nelson was the most public and prominent of “The Brothers” – a man who lived large and who seemed to become larger than life. But he also had a more private and intimate side: his personal passion for art – and art in its broadest definition: fine art, decorative art, architecture, design, artifacts of the cultures from ancient and primitive to modern, and globally from East to West and South to North. Nelson’s eye almost innately discerned beauty in all forms of artistic creation, but that eye, while completely non-prejudicial, was highly editorial. He knew what he liked and he had the very good fortune to be able to acquire it, ultimately forming one of the most refined and sophisticated, yet eclectic collections of his generation.

Growing up in a townhouse on West 54th Street in New York City, in which their mother Abby, an imaginative and dedicated collector in her own right, had created a gallery on one of the floors; at ‘Kykuit’ in Pocantico Hills on the

Hudson River, and at ‘The Eyrie’ in Seal Harbor, Maine, the two other family houses with their fine collections of Chinese ceramics and other works of art, the Rockefeller siblings were constantly exposed to art in many forms, and it became a natural part of their lives. Almost inescapably, each developed into a collector – some more extensively than others – but each with an interest, a love and an aesthetic that had been encouraged at home by their parents. Their mutual attraction to ceramics, both Asian and European, however, was equally inspired and certainly nurtured by their beloved and devoted Aunt Lucy Truman Aldrich (1869-1955), whose own significant collections were bequeathed to the Rhode Island School of Design Museum in Providence between 1934 and 1956, where they were joined by other bequests from her younger sister Abby and brother-in-law John D. Rockefeller, Jr.

As collecting, with its intellectual challenges, its necessary development of connoisseurship and ultimately its aesthetic pleasures, became more than just an absorbing pursuit in the Rockefeller lives, so did the greater purpose of sharing their collections. For Nelson, who began assembling early American objects in the late 1920s while still an undergraduate at Dartmouth College, collecting was not just an amusement or even an expression of the power to possess, it was truly a joy, which beyond the politics and his very public life, became his almost private escape, but which ultimately he chose to share too.

In discussing her father’s philosophy of collecting and sharing, Nelson’s daughter Mary recollected, “His motivation had to do with the creative process of

OPPOSITE: NELSON AND HAPPY ROCKEFELLER ON THEIR WEDDING DAY, MAY 4, 1963.  
PHOTO COURTESY OF THE ROCKEFELLER ARCHIVE CENTER



collecting and the relationship he made with the piece. It had nothing to do with status, or money. Many of the artists he collected became famous after he bought their work. Father had beautiful taste. He would often take us as children on his collecting trips, mainly in New York City – those galleries and out of the way places where he was looking for indigenous art. I was always struck, whether it be on a trip to Mexico, or in New York, at how much pleasure he got, not only from the artwork he so enjoyed, but also the pleasure he derived from being in relationship to the artists who made the pieces he wanted to buy. Collecting, for my Father, was a deep form of relaxation and personal rebalancing. It allowed him to disconnect from the work he did, and enter a whole other way of inner and outer relating. He gave us the gift of this joy. By sharing it with us, he encouraged our own creative interests – especially with my twin brother Michael, a talented artist in his own right, with whom he formed a special, artistic bond.”

In that intimate and revelatory paragraph can be found the seed of Nelson’s propensity for sharing, which began within his family, and eventually became another act of benevolent public service, or so it was intended. But for a man who was generous in his lending of artworks to exhibitions, almost always anonymously – a measure of his privacy – it was a stunning decision in 1977 to have some of the most appealing pieces in his collection reproduced for sale to the general public through a company formed under the name of The Nelson Rockefeller Collection, Inc., and referred to by all involved as simply NRC.

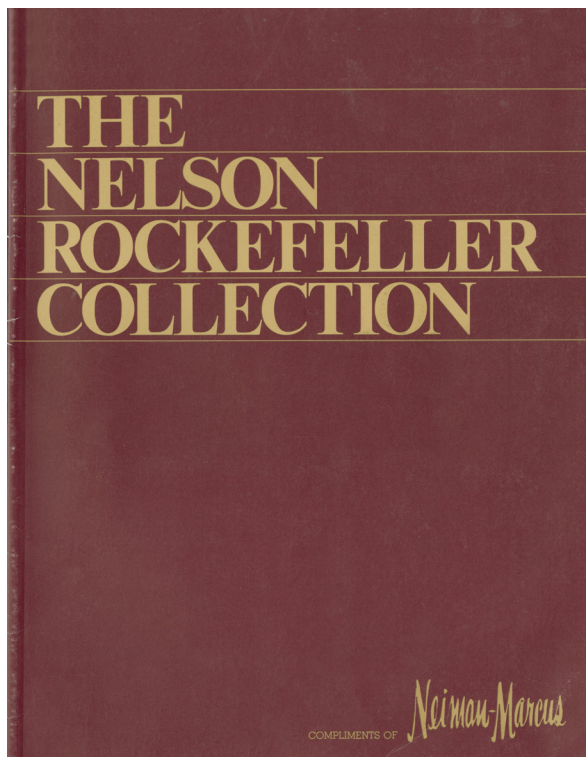
In the introduction to the first NRC catalogue, Nelson wrote “...good art is moving out of the price range of a vast number of art lovers who would like to own beautiful things. That is why, as life-long collectors of art ourselves, Happy and I decided to share with others our joy of living with these beautiful objects and the thrills we have experienced collecting them; we have personally selected

for reproduction the objects shown in this, our first Catalogue.”

As further noted by Nelson’s daughter Mary, with respect to her father’s “attitude toward the reproduction of his own collection, and his formation of the NRC.... Father loved people and art, and was not an artistic snob. He told me that the reason he had parts of his own collection reproduced for sale was that he wanted people who could never afford to buy a museum quality piece of art to be able to have the pleasure of enjoying that experience in their own home. He didn’t need the money; he simply took pleasure in sharing what he had and thought other people might enjoy.”

The NRC became a rather complicated enterprise. The

company needed a board of directors, legal advice, insurance coverage, a public relations firm, a marketing specialist, a photographer, and a considerable amount of capital. But above all, it needed manufacturers who could achieve the quality of reproductions that would meet the high standards expected by Nelson himself. For that he turned to his friends, Rafi and Mildred Mottahedeh, recognized collectors of Chinese export porcelain and other Chinese works of art, whose firm, Mottahedeh & Co., Inc. in New York, had a well-established reputation as dealers in antiques and reproductions. The



Mottahedehs, who had already worked with Nelson on the creation of a Vice-Presidential dinner service as well as on the Meissen ‘Swan Service’ reproductions ordered initially for his own use, were only too happy to undertake their part in this venture. Along with Christine Roussel, formerly the Manager of the Metropolitan Museum of Art’s Reproduction Studio, they acted as advisors on the selection of particularly saleable pieces from Nelson’s collection, and by a formal agreement signed on December 13, 1977, they became sole managers of the production of the ceramics and metal works – their particular areas of expertise.

The wheels of NRC began to turn. The “initial viewing” of



The Nelson Rockefeller Collection, by invitation, was at the Mottahedeh showroom at 225 Fifth Avenue in New York on February 26, 1978. But the first outside retailer was Neiman-Marcus in Dallas, Texas, for whom a glamorous full-color catalogue was issued in September of the same year with illustrations of the initial 96 reproductions, along with five photographs of rooms in Nelson's and Happy's residences in which the original pieces were displayed. A showroom was even opened at 11 East 57th Street in New York City, fueling the outrage and perplexity of the art world. The Art Dealers Association of America, representing 105 of the country's leading dealers, pilloried the operation and suggested strongly that museums should cease the production and sale of their own "pretentious reproductions." The media, however, found this form of sharing art to be of potentially enormous fascination to the viewing public, and Nelson was interviewed endlessly by the highest profile news casters on

network television.

For several years the business continued. But with Nelson's unexpected death at age 70 in January 1979, the luster of the active Rockefeller connection dwindled, and inevitably the enterprise began to decline. The company was sold to an entrepreneur, Anthony Gumbrill from St. Paul, Minnesota, who ultimately expanded the offerings to over 250 pieces, including selections from the Malcolm Forbes Collection and the Edward Marshall Boehm porcelain production.

Well after the NRC enterprise had closed, Nelson's ceramic legacy has survived. Through Vista Alegre in Portugal, Mottahedeh & Co, maintained its line of some of the more popular NRC porcelain reproductions. And Happy Rockefeller, as a further tribute to her husband's artistic fervor and remarkable taste,

ABOVE: NELSON ROCKEFELLER COLLECTION ON DISPLAY.  
PHOTO COURTESY OF ROCKEFELLER ARCHIVE CENTER, SLEEPY HOLLOW, NEW YORK  
OPPOSITE: COVER OF THE NELSON ROCKEFELLER COLLECTION CATALOGUE, CIRCA 1978



The  
Nelson Rockefeller Collection



Reproduction of a rare Chinese Export porcelain platter  
Ch'ien Lung Period (1736-1796)

Mottahedeh

VISTA VA ALEGRE

PORTUGAL





continued to live with and enjoy the objects he had so enthusiastically acquired and carefully arranged in their apartment and houses. When she entertained, her dinner table often was graced with the Meissen ‘Swan Service’ or the Chinese Export-style ‘Golden Butterfly’ service. Although reflecting her own natural warmth, charm and easy hospitality, her personal taste in ceramics tended to be simpler, more familiar and less challenging than Nelson’s; still, through his love of sharing, she too was infused with the same joy he had bestowed on his children – the beauty of art in every form – and she came to cherish his pieces as a gratifying reminder of what had given him such pleasure and allowed him those precious moments of escape and “rebalancing.”

Nelson Rockefeller was acutely aware that everyone perceives beauty differently. He had grown up with beautiful things, but things that expressed beauty in so many different ways, and his own collections reflected that expansive vision: ancient, primitive, modern and contemporary sculpture; paintings of many periods, particularly by living artists from whom he also acquired specially-commissioned furniture and functional art; American furniture and folk art; Chinese ceramics and works of art; Japanese prints; African art; metalwork; and European ceramics.

Nelson’s friend Alfred H. Barr, Jr., the first Director of the Museum of Modern Art in New York (of which Abby Aldrich Rockefeller was a founder in 1929), has been quoted so often describing Nelson as having “an insatiable appetite for art.” But being a Rockefeller, for whom good fortune is something to be shared, Nelson, chose to share much of his good fortune by making his appetite available through the reproductions. By doing so, was he a taste-maker or a trend-setter, a Philistine or a philanthropist? Mary, his daughter, perhaps offers the most human and honest perspective: “It’s interesting to note that since 1977, there probably isn’t a museum in the world (which has its own collection) that doesn’t now reproduce some of their pieces for sale in the museum store... I am very proud of my Father as a creative collector, supporter and lover of art and architecture, and finally as someone willing to share his own personally loved pieces in reproduction. Good for you, Father, is all I can say.” And good for us all.

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1 The six children of Abby and John D. Rockefeller, Jr., who were married in 1901, were Abby Rockefeller Mauzé (1903-1976), John D., III (1906-1978), Nelson Aldrich (1908-1979), Laurance Spelman (1910-2004), Winthrop (1912-1973), and David (1915-2017).

2 Lucy Aldrich’s collection of English and Continental porcelain figures was bequeathed to RISD in 1937 and installed in a specially purchased 18<sup>th</sup>-century English pine-paneled room, which became the first of several galleries devoted to the various Aldrich and Rockefeller bequests (primarily of Asian textiles, Japanese prints and Chinese porcelain), culminating in a series of galleries dedicated to Abby Rockefeller after her death in 1948. At Lucy’s behest, they were funded largely by Abby’s husband John D. Rockefeller, Jr. and two of his sons, Lucy’s nephews, Nelson and David.

3 Nelson, a member of *Phi Beta Kappa*, graduated *cum laude* from Dartmouth College in Hanover, New Hampshire, in 1930 with a B.A. degree in economics.

4 Mary and her twin brother Michael were the youngest of the five children of Nelson and his first wife Mary Todhunter Clark Rockefeller (1907-1999), who were married in 1930 and divorced in 1962. Michael disappeared during an expedition to New Guinea in 1961, but his own collection of Asmat Art from New Guinea, initially installed in the Museum of Primitive Art in New York, founded by his father in 1954, is now in the Metropolitan Museum of Art, which acquired the holdings of the Museum of Primitive Art in 1969, and installed them in 1982 in the newly created Michael C. Rockefeller Wing, funded and named in his memory.

5 The Vice Presidential dinner service was in the Chinese Export style of about 1795, and included twelve different components decorated in cobalt-blue and gold. It was available in the first NRC catalogue as number 19 (19-a through 19-l), and was one of the more popular offerings, which the Mottahedeh Company continued to produce under the pattern name ‘Golden Butterfly.’ Happy Rockefeller used the service, but eventually sold it, almost intact. Wendy Kvalheim, now the CEO of the Mottahedeh Company, in her book, *From Drawing Board to Dinner Table* (Mottahedeh Company, New York, 2003), illustrates pieces of this pattern on pp. 51-53, and on p. 52 notes, “As one idea sometimes gives birth to another, we used this moth motif on a limited-edition bowl [of monteith shape, illustrated on p. 114]...designed for Ronald Reagan when he left the office of President... This new presentation bowl [illustrated on p. 115] reflects our hope for the future of mankind at this juncture of the new millennium.” Surely Nelson Rockefeller and his great friend Mildred Mottahedeh (1908-2000) would have been very pleased with both the bowl and its sentiment of hope.

6 Of the initial 96 reproductions, 31 were porcelain, all Chinese or Chinese export, other than the Meissen ‘Swan Service’ pieces, catalogue numbers 1a through 1e. The first catalogue provided for each piece a good photograph, a short description, the size, the price and the shipping weight, but eventually the prices were listed on a separate page to allow for adjustments depending on the cost of production and the popularity of the piece. For ease of tracking the inventory, each of the reproductions had a catalogue number that remained unchanged as long as the piece continued in production.

LETITIA ROBERTS was for many years the Director of the Department of European Ceramics and Chinese Export Porcelain at Sotheby’s, New York. She is now working as an independent scholar, collections advisor and author, and her most recent book is *Elegant English, The Charlotte Stout Hooker Collection of British Porcelain and Related Ceramics* (The Dixon Gallery and Gardens, Memphis, TN, 2016).



302



303



301



302

□ 301

**A CHINESE EXPORT ARMORIAL PLATTER, QING DYNASTY, QIANLONG PERIOD, CIRCA 1775**

painted on the rim with the arms of Spayne, the center painted with a floral bouquet  
length 16<sup>3</sup>/<sub>8</sub> in.; 41.6 cm

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 568, Q8.

\$ 1,500-2,500

**302**

**TWO CHINESE EXPORT ARMORIAL PLATES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1772**

comprising one plate and one soup plate, each painted in the center with the arms of Pitt impaling Grenville  
diameter 9 in.; 22.9 cm

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 404, O4. The reverse of each example is accompanied by a label bearing the logo of Vista Alegre and inscribed with 'Rockefeller' and an inventory number 80M/ 78 for the soup plate, and 82M/ 78 for the plate.

\$ 2,000-3,000

□ 303

**A CHINESE EXPORT ARMORIAL PLATTER, QING DYNASTY, QIANLONG PERIOD, CIRCA 1757**

painted in the center with the arms of Arbuthnott, and inscribed with the motto *LAUS DEO*  
length 17<sup>1</sup>/<sub>4</sub> in.; 43.8 cm

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 538, Q2.

\$ 1,500-2,500

□ 304

**A CHINESE EXPORT ARMORIAL OCTAGONAL PLATE, QING DYNASTY, QIANLONG PERIOD, CIRCA 1740**

painted in the center with the arms of Crop impaling Banner  
width 9 in.; 22.9 cm

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 309, H3.

\$ 800-1,200

□ 305

**A CHINESE EXPORT ARMORIAL OCTAGONAL SOUP PLATE, QING DYNASTY, QIANLONG PERIOD, CIRCA 1760**

painted in the center with the arms of Kitson impaling Gregory  
width 9 in.; 22.9 cm

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 570, Q9. The reverse of this example is accompanied a label indicating the colors of the plate, for production and color proofing purposes, for the Nelson Rockefeller Collection reproductions.

\$ 800-1,200



304



305



306



307

□ 306

**A CHINESE EXPORT ARMORIAL SOUP PLATE, QING DYNASTY, QIANLONG PERIOD, CIRCA 1745**

Painted in the center with the arms of Dawkins  
diameter 8<sup>3</sup>/<sub>8</sub> in.; 22.6 cm

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, London, 1974, p. 315, J2. The reverse of this example is accompanied by a label indicating the colors of the plate, for production and color proofing purposes for the Nelson Rockefeller Collection reproductions.

\$ 800-1,200

307

**A CHINESE EXPORT ARMORIAL SOUP PLATE, QING DYNASTY, YONGZHENG PERIOD, CIRCA 1731**

Painted in the center with the arms of Peers  
diameter 8<sup>3</sup>/<sub>8</sub> in.; 21.3 cm

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, London, 1974, p. 249, E10. It is interesting to note that the invoice accompanying this service, dated 10th of December, 1731, remains in the possession of the family of Sir Charles Peers, and it reads: 'Invoice of Two Chests of China Ware, Laden on board the Ship Harrison, Capt Samuel Martin, Commander, bound to the port of London and to go consigned to Charles Peers Esq. on his proper Aud. and Risque.' This account makes this service one of the few examples in the history of Chinese armorial porcelain to have a surviving invoice, the most famous and well known example being the Okeover service.

The reverse of this example is accompanied by two labels, one bearing the logo of Vista Alegre and inscribed with 'Rockefeller' and an inventory number 79M/ 78, the other indicating the colors of the plate, for production and color proofing purposes for the Nelson Rockefeller Collection reproductions.

\$ 800-1,200



310



309



308

□ 308

A CHINESE EXPORT ARMORIAL OCTAGONAL WARMING DISH, QING DYNASTY, QIANLONG PERIOD, CIRCA 1775

each decorated in the center with the arms of Nelson, flanked by the initials *J.L.* and inscribed with the motto *FIDE ET AMORE*  
length 11½ in.; 28.3 cm

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 392, N7.

\$ 700-1,000

□ 309

A CHINESE EXPORT ARMORIAL OCTAGONAL PLATE, QING DYNASTY, QIANLONG PERIOD, CIRCA 1755

each decorated in the center with the arms of Dundas, width 9 in.; 22.9 cm

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 424, P11. The reverse of this example is accompanied by a bearing of the logo of Vista Alegre for production purposes of the Nelson Rockefeller Collection reproductions.

\$ 800-1,200

□ 310

A PAIR OF CHINESE EXPORT ARMORIAL SHELL-FORM DISHES, QING DYNASTY, JIAQING PERIOD, CIRCA 1815

each decorated in the center with the arms of Nelson, width 9½ in.; 24.1 cm

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 784, X4.

\$ 700-1,000

**AN EXTREMELY RARE CHINESE EXPORT ARMORIAL TUREEN AND COVER, QING DYNASTY, QIANLONG PERIOD, 1750-60**

supported on four scroll feet, the body molded with foliate-shaped panels in the center decorated with a continental, probably Dutch, coat of arms and floral springs throughout with elaborate handles on both sides, the cover similarly decorated and surmounted by a scroll finial width 16 in.; 40.6 cm

**PROVENANCE**

Collection of Mrs. Alan L. Corey  
Sotheby's New York, December 6, 1974, lot 261

Probably following a silver form and later produced in multiple European factories, most notably at Höchst by Ignatz Hess, examples of similar form have been documented in underglaze blue, *famille-rose*, and sometimes *en camaieu*. Examples decorated only with floral motifs are illustrated in David Howard and John Ayers, *China for the West*, Vol. II, London, 1978, cat. no. 571, and Michel Beurdeley, *Porcelain of the East India Companies*, London, 1962, fig. 19. Examples with arms are illustrated in Bredo L. Grandjean, *Dansk Ostindisk Porcelæn*, Copenhagen, 1965, fig. 88, cat. no. 72, and an example for the Danish market, complete with stand, and with the arms of von Holstein and Ahlefeldt was sold in these rooms, January 23, 1992, lot 464. An example with the arms of the Dutch family van Hardenbroek is illustrated in Jochem Kroes, *Chinese Armorial Porcelain for the Dutch Market*, Zwolle, 2007, cat. no. 379a.

\$ 4,000-6,000



**A FINE AND RARE CHINESE EXPORT ARMORIAL URN AND COVER, QING DYNASTY, QIANLONG PERIOD, CIRCA 1780**

the U-shaped bowl painted in the center on both sides with the arms of Le Mesurier quartering possibly Andrews, flanked by two molded handles on each side, supported by a cylindrical stem and splaying foot, the tiered cover with a scroll knob studded with shells height 14¼ in.; 36.2 cm

**PROVENANCE**

Sotheby's New York, November 16, 1971, lot 163

A similar example with the crest and initials of Peter Le Mesurier, the hereditary governor of Alderney in the late 18th century, is illustrated in Michel Beurdeley, *Porcelain of the East India Companies*, London, 1962, cat. no. 71. Other members of the family include Paul Le Mesurier, who was the Lord Mayor of London in 1793 and Captain Frederick Le Mesurier, who was the Commander of the East Indiaman 'Ponsborne' at Canton in 1787.

An identical example was sold in these rooms, May 9, 1972, lot 306, and two further examples of the same form, but painted with the arms of Montgomery, and from the collection of Peggy and David Rockefeller, were sold at Christie's New York, May 9, 2018, lot 158.

\$ 3,000-5,000





313

314

315

□ 313

**A PAIR OF CHINESE EXPORT EUROPEAN SUBJECT PLATES, QING DYNASTY, QIANLONG PERIOD**

each painted in the center with a scene of a lady seated beneath a tree beside a huntsman and a dog, with a further figure amongst the branches above  
 diameter 9¼ in.; 23.5 cm

This pattern, often known as 'Peeping Tom', is illustrated in Michel Beurdeley, *Porcelain of the East India Companies*, London, 1962, cat. no. 127, where the author mentions that the composition is inspired by a print by Moreau le Jeune of around 1760.

\$ 1,500-2,500

314

**TWO CHINESE EXPORT PORCELAIN EUROPEAN SUBJECT PLATES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1755**

each with gilt vine and spearhead borders, one painted in the center with a European couple in landscape under a tree with the huntsman holding a gun and two hounds by the couple's feet, the other also depicting a European couple, in a fenced garden with a third figure peering from a window in the background  
 diameter 9 in.; 22.9 cm

Both subjects, as with many other Chinese export European subject plates, are presumably copied from European engravings. The source print for the plate decorated with the Europeans and hounds does not appear to have been identified. An identical plate is illustrated in François and Nicole Hervouët and Yves Bruneau, *La Porcelaine des Compagnies des Indes, à Décor Occidental*, Paris, 1986, cat. no. 3.16. Examples *en grisaille* are also known. The source engraving for the other plate with a peering figure, however, is known. As described, and illustrated *op. cit.*, cat. no. 9.10, the decoration is after the engraving of 'La Servante justifiée' by Nicolas de Larmessin (1684-1753), which in turn was after a painting by Nicolas Lancret, illustrating a fable of La Fontaine, which was inspired by a fable of the Queen of Navarre.

\$ 2,000-3,000



316



315

**A CHINESE EXPORT EUROPEAN SUBJECT OVAL PLATTER, QING DYNASTY, QIANLONG PERIOD**

Painted in the center with a scene of a lady seated beneath a tree beside a huntsman and a dog, with a further figure amongst the branches above. length 13 7/8 in.; 33.4 cm

See the note to lot 313.

\$ 2,500-3,500

316

**A RARE CHINESE EXPORT EUROPEAN SUBJECT PLATTER, QING DYNASTY, QIANLONG PERIOD, CIRCA 1750**

Painted in the center with a landscape scene of Don Quixote riding a horse led by Sancho Panza with two European ladies peering from behind a tree, the border with Meissen-style panels. Together with a modern Mottahedeh porcelain reproduction of the same platter from the Nelson Rockefeller Collection. length 17 1/8 in.; 43.5 cm

**PROVENANCE**

Philip Bromfield, J.P., 1739-99, thence by descent in the family  
Sotheby's London, February 20, 1968, lot 144 (one of a pair)

A. M. Sagueiro Baptista, Lisbon, March 31, 1970

The original owner of this service is said to be Philip Bromfield J.P., Captain of the armed East Indiaman 'St. Anne' who commanded 'The Salisbury' at Canton in 1771. He was elected elder Brother of the Corporation of Trinity House and

played a role in thwarting the Nore mutiny in 1797. The service remained in the family until 1968, when a part was dispersed in our London rooms. However, as discussed in David Howard and John Ayers, *China for the West*, Vol. I, cat. no. 344, where a plate from the same service is illustrated, stylistically the service pre-dates Bromfield's visits to Canton, unless he ordered it for a member of his family while he was a young man. There are two services painted with the 'Don Quixote' pattern published, the earlier service produced around 1742, the decoration of that service faithfully copying an engraving by J. Folkema (1692-1767). This engraving derives from another engraving by B. Picart (1673-1733), which was after a painting by C. Coypel. The present example is from the second iteration of the service, circa 1750, which was redrawn by a Chinese artist as evident in the rendering of the background rockwork and trees. It is interesting to note that the Mottahedeh porcelain reproduction that accompanies this lot is a direct copy of the present platter.

\$ 6,000-8,000





**AN EXTENSIVE CHINESE EXPORT  
FAMILLE-ROSE PART DINNER  
SERVICE, QING DYNASTY, QIANLONG  
PERIOD, CIRCA 1760**

each piece painted with three large peonies issuing from rockwork among flowers, on a scroll-shaped panel extending from right to left, comprising two oval tureens and covers, one tureen stand, four sauce boats, two large basins, five large circular plates of varying sizes, six saucer dishes, two cylindrical handled butter tubs, covers and stands, sixty-one soup plates and ninety-seven plates. *186 pieces*. diameter of basin 15½ in.; 38.4 cm

**PROVENANCE**

Christie's New York, October 23, 1972 (according to Rockefeller Archive Center record card)

\$ 25,000-40,000

**A RARE CHINESE EXPORT OX-HEAD  
TUREEN AND COVER, QING DYNASTY,  
QIANLONG PERIOD**

modeled in two sections, the cover with two curving horns and ears with large eyes and open nostrils, the tureen forming the lower jaw with rounded teeth in front and tongue in the center, all decorated with flower sprays length 12¾ in.; 32.1 cm

**PROVENANCE**

Collection of H. H. the Prince de Ligne  
Sotheby's London, May 28, 1968, lot 226  
Helen Glatz, London

Dinastia auction, April 17, 1969, purchased by  
Mrs. Mary Espirito Santo Silva (according to  
Rockefeller Archives Center record card)

Compare almost identical examples sold in these rooms, October 16, 1969, lot 100 (complete with stand), another on November 14, 1978, lot 213, incorrectly described as the present example, and Christie's London, March 19, 1979, lot 75. An example of the same form, but more elaborately decorated with a circular panel reserved on the forehead painted with European figures, is illustrated in Michel Beurdeley, *Porcelain of the East India Companies*, London, 1962, pl. I. That example from the Espirito Santo Collection, and later sold in our Monaco rooms, June 23, 1986, lot 1107.

\$ 20,000-30,000



318

**TWO RARE CHINESE EXPORT FIGURES OF EUROPEAN GENTLEMEN, QING DYNASTY, KANGXI PERIOD, 1700-15**

each decorated in *famille-verte* enamels on biscuit and modeled standing on a flat base supported by rockwork, the tightly curled wigs falling down the shoulders and each holding a tricorn hat, one figure with a pale green coat painted with cloud scrolls and wearing a yellow waistband, and the other with an iron-red coat decorated with floral motifs

height of taller 9¼ in.; 23.5 cm

**PROVENANCE**

Espirito Santo Collection, Lisbon  
Christie's Geneva, November 14, 1975, lots 100 (green coat) and 101 (red coat)

**LITERATURE**

Michel Beurdeley, *Porcelain of the East India Companies*, London, 1962, pl. IV.

Modeled wearing high French fashion of the early 18th century, there appears to be a set of five figures of this type similarly modeled and decorated, a rare set of which are in the Musée National Adrien Dubouché at Limoges. Figures from this group have most commonly been identified loosely as Louis XIV and his family' or 'Grand Dauphin' without substantial evidence, and the attribution is discussed in detail by David Howard and John Ayers, *China for the West*, Vol. II, London, 1978, cat. no. 601. The present examples are most often referred to as 'the

Dauphin'. Compare other examples with green coats illustrated in Walter Bondy, *Kang-Hsi*, Munich, 1923, cat. no. 174, and William R. Sargent, *The Copeland Collection: Chinese and Japanese Ceramic Figures*, Salem, MA, 1991, cat no. 49. Examples with the iron-red coat appear to be less common, one example, together with a figure of a European lady from the same set, was previously in the collection of The Hon. Mrs. Nellie Ionides, and in our London rooms on July, 2, 1963, lot 55, and last sold in these rooms on October 14, 1998, lot 112. Another example with crane and cloud scroll decoration on the coat and previously in the collection of John T. Dorrance, Jr., was sold most recently in these rooms on April 19, 2001, lot 152.

\$ 15,000-25,000



**A RARE CHINESE EXPORT GROUP OF A EUROPEAN COUPLE, QING DYNASTY, QIANLONG PERIOD, CIRCA 1790**

the lady wearing a flowered pink skirt with a lime-green blouse, her head covered with an iron-red veil decorated with flowers, her right hand holding a handkerchief, and her left hand outstretched holding the hand of her companion, the man modeled with a flowing blue robe painted with floral motifs and wearing a black circular hat, both figures standing on a rectangular pierced base height 9<sup>7</sup>/<sub>8</sub> in.; 25.1 cm

**PROVENANCE**

Espirito Santo Collection, Lisbon

**LITERATURE**

Michel Beurdeley, *Porcelain of the East India Companies*, London, 1962, col. pl. V.

The source print for the present example has yet to be found. However, as noted in William R. Sargent, *The Copeland Collection: Chinese and Japanese Figures*, Salem, MA, 1991, fig. 105a, the original imagery was seen on Kangxi period Chinese Imari plates. These figures were often referred to as 'Dutchman and wife', however, Sargent believes these are 'representations of a general impression of a European couple rather than specific individuals'. Additionally, figures of Europeans of this model appear to exist in two

variations. The earlier of the two and attributed to between 1760-90, are smaller in size. The present examples appear to be from the later group, often decorated with varying colored garments. Examples of both groups are illustrated *ibid.*, cat. nos. 105 (earlier) and 106 (same molding as the present examples), as well as David Howard and John Ayers, *China for the West*, Vol. II, London, 1978, cat. no. 647 and 648. Compare other virtually identical examples previously in the Garbisch Collection at Pokety Farms in Cambridge Maryland, and sold in these rooms, May 22, 1980, lot 268; another sold at Christie's London, July 10, 1985, lot 485.

\$ 20,000-30,000



# THE ROCKEFELLER FIGURES





**AN EXTREMELY RARE AND  
IMPORTANT PAIR OF LARGE CHINESE  
EXPORT FIGURES OF A JEWISH MAN  
AND LADY, QING DYNASTY, QIANLONG  
PERIOD, 1735-45**

each figure delicately modeled and decorated in rich and bright enamels, the man with left arm raised and outstretched, the face with a curling mustache and a long forked beard, the hair draped on the back over the light-turquoise ruff and all surmounted by a black broad-rimmed *barrette*, the body with an ankle-length aubergine overcoat decorated with floral roundels *en grisaille* with bright yellow lining, over a long blue robe painted *en grisaille* with *mons* and tied at the waist with an iron-red belt with a patterned sash, possibly a *tallit*, hanging on right side, the feet with short black boots; the lady with arms lowered on both sides, the freckled face with red lips slightly curving upwards forming a smile, the head with a distinctive light-turquoise cone-shaped winged bonnet with a large pleated ruff around the neck, all above a flowing blue cape with pink lining decorated with scrolling clouds, underneath it yellow and green bodice, with long full turquoise sleeves and apron all above a pink skirt with the pointed shoes peeking out from underneath  
height of taller 17 $\frac{1}{8}$  in.; 43.5 cm

**PROVENANCE**

Man:  
Collection of Mrs. Charles R. Blyth  
Sotheby Parke Bernet Los Angeles, October 13-15,  
1975, lot 197  
Lady:  
Collection of W. Martin-Hurst, Esq., no. 553  
Sotheby's London, December 11, 1942, lot 84  
Collection of Mrs. B. Tarry  
Sotheby's London, February 10, 1970, lot 117

**LITERATURE**

Lady:  
George C. Williamson, *The Book of Famille Rose*,  
Rutland, VT and Tokyo, 1970, pl. XLI

\$ 100,000-150,000



Label on reverse of the figure of the lady.  
From the collection of W. Martin-Hurst, Esq.





Caspar Luyken, *Ein Polnischer Jud*, in *Neu-eröffnete Welt-Galleria*, published in 1703 in Nuremberg



Caspar Luyken, *Franckfurter Jud und Jüdin*, in *Neu-eröffnete Welt-Galleria*, published in 1703 in Nuremberg

The present pair of extremely rare and important figures have historically been known as ‘Dutchman and Dutch Lady’, or ‘Mr. and Mrs. Duff’ in auction catalogues and literature, referencing the Dutch Governor in Batavia Diederik Durven who held office between 1729 to 1732. However, this attribution has been repositioned recently by Chinese export porcelain scholar Ronald Fuchs II, following his discovery of two European prints entitled ‘Franckfurter Jud und Jüdin’ (fig. 1) and ‘Ein Polnischer Jud’ (fig. 2). These two prints serve as the sources for the lady and the man, respectively. The present figures are the first pair to be offered together at auction under the updated attribution.

The two prints were etched by the Dutch artist Caspar Luyken (1672-1708) and illustrated in the *Neu-eröffnete Welt-Galleria* (The Newly Opened World Gallery), published in 1703 in Nuremberg. The volume consists of 101 costume plates ranging in the depiction of nobility to everyday peoples of various nations. The figures depicted are wearing typical Ashkenazi Jewish garments,

including the collar ruffs on both figures, the bonnet with cone-shaped ears worn by the woman, and the long robe, large broad brimmed hat and the draped sash, possibly a *tallit*, worn by the man.

The choice of source prints and specificity of the costumes has raised fundamental questions surrounding the production of these figures. David S. Howard suggested in *Choice of the Private Trader: The Private Market in Chinese Export Porcelain illustrated from the Hodroff Collection* (London, 1994, p. 253), that these particular figures were a single, small private commission, based on the scarcity of the figures and similarities between extant examples in modelling and enameling. While the identity of the person or organization that commissioned the figures remains unknown, an examination of the circumstances at the time of publication of the book *Neu-eröffnete Welt-Galleria* and an Esther scroll produced in the early 18<sup>th</sup> century may provide some clues.

Sharon Liberman Mintz, the Curator of Jewish Art at the Library of The Jewish Theological Seminary, documented a

close relationship between the figural images in the *Neu-eröffnete Welt-Galleria* and the four figural illustrations used in the decoration of an exquisite Esther scroll created for a member of the Jewish community in Vienna in the first decades of the 18<sup>th</sup> century (‘A Persian Tale in Turkish Garb: Exotic Imagery in Eighteenth-Century Illustrated Esther Scrolls’, *For Every Thing A Season: Proceedings of the Symposium on Jewish Ritual Art*, Cleveland State University, Cleveland, 2000). Although the artist of the Esther scroll did not use either of the two aforementioned prints, the ‘Franckfurter Jud und Jüdin’ or the ‘Ein Polnischer Jud,’ it would appear that members of the Jewish community were familiar with the series of figures published in the *Neu-eröffnete Welt-Galleria*.

Although previously expelled from Vienna between 1669 and 1670, a select group of wealthy Jews were invited back to Vienna in 1673. This group included Samuel Oppenheimer and Samson Wertheimer, Ashkenazi Jews who were exemplary in their service as court bankers and suppliers to the royal family.



By 1752 there were still only twelve Jewish families who were officially allowed to live in Vienna; most were associated with the Court at Vienna and were active patrons of the arts. Mintz notes that the members of the small but affluent Jewish community in Vienna were responsible for commissioning numerous elaborately decorated Hebrew manuscripts. Therefore, it appears possible that in the early 18<sup>th</sup> century a member from one of these wealthy Jewish families who commissioned the Esther scroll, with its illustrations modeled after the imagery in the *Neueröffnete Welt-Galleria*, may also have privately commissioned these large-scale ambitious figures from China which are based on other figures in the same book.

The figure of the man in the present lot was originally in the collection of Kathrine Ramsey Blyth, the wife of investment banker Charles R. Blyth (1883-1959). They married in 1925 and resided in Hillsborough, California until her death in 1975. Charles R. Blyth was a co-founder of the investment banking firm Blyth, Witter & Co., and he became the president of the firm Blyth & Co. in 1914, which he served as chairman and directed until his death in 1959. The firm subsequently went through several mergers and ultimately becoming part of UBS Group. He was active in politics and also an important presence in the fund raising efforts for the First and Second World War. The figure of the lady, on the other hand, was in the collection of William Martin-Hurst (1876-1941), bearing the collection number 553. He was the Managing Editor of the Exclusive News Agency, and his entry is included in Roy Davids and Dominic Jellinek, *Provenance: Collectors, dealers & scholars: Chinese ceramics in Britain & America*, Oxon, 2011. p. 314. Martin-Hurst wrote articles on Yongzheng and Qianlong porcelain, most notably collaborating with George Williamson on *The Book of Famille Rose*, which illustrates the present figure. He was also said to have the largest collection famille-rose eggshell ware, and the aim of his collection was described to be “in the direction of the finest cabinet pieces”.

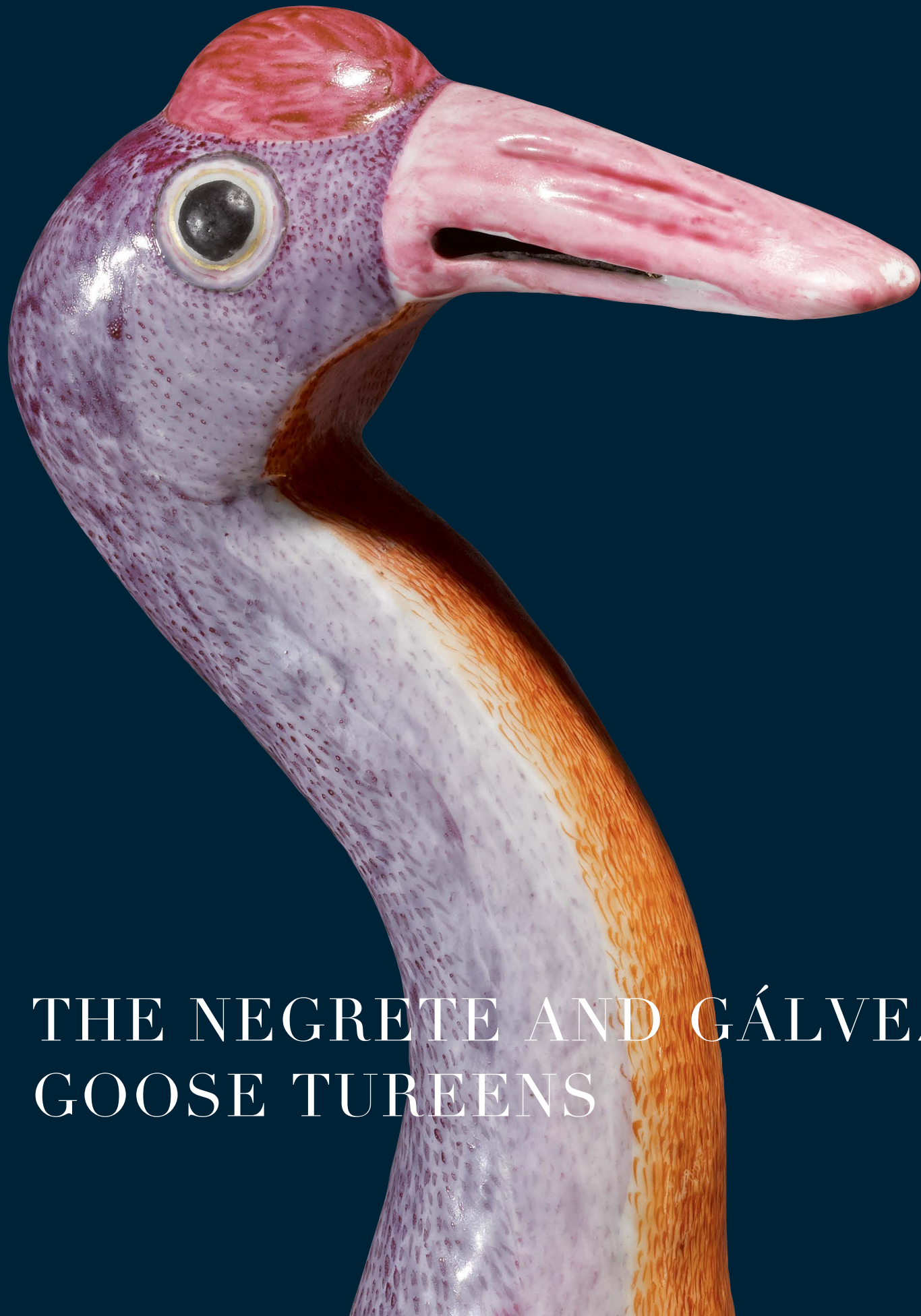
By reviewing auction records and literature, there appear to be two other pairs of Jewish man and lady

published. The first pair is from the Copeland Collection at the Peabody Essex Museum, Salem, Massachusetts, and is illustrated in William Sargent, *The Copeland Collection: Chinese and Japanese Ceramic Figures*, Salem, 1991, cat. no. 51. Originally from the Mme Espirito Santo Collection, Lisbon, the pair is also illustrated in Michel Beurdeley, *Porcelain of the East India Companies*, London, 1962, pl. XVIII. The second pair is from the Hodroff Collection at Winterthur Museum, Garden & Library, Winterthur, Delaware, illustrated in Ronald W. Fuchs II, *Made in China: Export Porcelain from the Leo and Doris Hodroff Collection at Winterthur*, Winterthur, 2005, cat. no. 112. The pair is also illustrated in David S. Howard, *The Choice of the Private Trader: The Private Market in Chinese Export Porcelain illustrated from the Hodroff Collection*, London, 1994, cat. no. 299. The male figure in this particular pair appear to have retained most the original left hand, holding a red purse. The author notes that most of the male figures have suffered losses to their extended hands and arms. Two other examples of the male figure were sold at auction, one at Christie's London, July 6, 1984, lot 589, from the collection of Lord Torrington, 1<sup>st</sup> Commissioner of Admiralty. The other male figure was sold at Sotheby's Monaco, March 4, 1984, lot 107. However, by comparing the illustrations of this

particular example with the other four male figures (including the present lot) which are relatively consistent in modeling and painting, the example sold in Monaco appears to have a slightly different modeling to the face, and the differences also extend to the floral motifs on the blue robe. This possibly suggests that there was a second order, in addition to the other four figures, or perhaps this example was decorated by a different potter.

Figures of the lady, while they are more numerous than the man, are also extremely rare, and appear both in private and museum collections. In addition to the two figures mentioned previously paired with a man, other figures of the lady include examples in the collection of the British Museum, no. 1963.0422.11, and the Victoria and Albert Museum, no. C.94-1963. Another example previously in the Mildred and Rafi Mottahedeh collection, illustrated in David Howard and John Ayers, *China for the West*, Vol. II, London, 1978, cat. no. 641, and sold in these rooms, January 30, 1985, lot 352, then again in our London rooms, November 5, 2008, lot 315, and currently in the RA collection and illustrated in Maria Antónia Pinto de Matos, *The RA Collection of Chinese Ceramics: A Collector's Vision*, Vol. II, London, 2011, cat. no. 373. A more recent example was with Cohen and Cohen, London, 2017, reference number 6650.





THE NEGRETE AND GÁLVEZ  
GOOSE TUREENS





**A**rmorial goose tureens are exceptionally rare. Goose tureens, in general, have frequently been celebrated as one of the most spectacular and recognizable forms of Chinese porcelain made for the West. Intended to be extravagant centerpieces for table settings, fashionable in Europe in the 18th century, geese, along with roosters, quail, fish, boar's heads, ox heads and crabs (examples of the last two are also represented in the Rockefeller collection and included in this sale) are other recorded examples of animal or bird shaped tureens used for such displays. While the exact prototype for goose tureens is not known, scholars usually attribute the Chinese porcelain examples to European originals. As discussed in David Howard and John Ayers, *China for the West*, Vol. II, London, 1978, cat. no. 615, and also Michael Cohen and William Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*, Reigate, 2008, cat. no. 18.1, Adam von Löwenfinck, the original director of Höchst, faience factory who later joined Strasbourg in 1749, likely supervised the creation of goose, turkey and pigeon tureens at that factory between 1750-54. J. J. Kändler, the most important modeler at Meissen, was also known to have created large bird models.

Western influences aside however, it is also worth noting that goose or waterfowl-form boxes and covers were not at all unfamiliar in the Chinese artistic tradition, especially in wares for ritual and incense use. Cohen and Motley discusses Han dynasty avian form boxes and covers and also later cloisonné and bronze examples, *ibid.*, cat. no. 18.1. A gilt-bronze duck-form incense burner and cover, mark and period of Xuande, was sold in our Hong Kong rooms, April 8, 2014, lot 85. This example, cast as standing on a hexagonal pedestal, closely relates to a celebrated Chenghua mark and period Sancai duck-shaped censer, illustrated in *A Legacy of Chenghua: Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, The Tsui Museum of Art, Hong Kong, 1993, cat. no. C34, where the author notes that the Chenghua emperor was very fond of 'ingenious creations' and

thus this porcelain censer example would suit his taste. The transition between metal and porcelain mediums represents a great challenge to potters, as each material has varying strengths and weaknesses. While porcelains are not able to replicate the hard and clean edges of cast metal examples, the colorful enamels that adorn these pieces provided very capable artisans a new 'canvas' for an updated interpretation of a traditional form with ritual roots.

There appear to be two distinct models of goose tureen produced in China in the 18th century; one variety with a shorter neck and a longer body, as illustrated in Howard and Ayers, *ibid.*, cat. no. 614, and the other model virtually identical to the present two lots with a more elegant and curving neck and shorter body. It is well-known that the V.O.C. ordered twenty-five goose tureens in 1763 for stock, as discussed in David Howard, *A Tale of Three Cities: Canton, Shanghai & Hong Kong*, London, 1997, cat. no. 78. Decoration of goose tureens also differs from example to example, however the major distinction is the existence of coats of arms on some tureens, with these armorial examples being much rarer. Aside from the two present tureens, four other armorial examples appear to be published. The first, a goose tureen complete with stand, bearing the arms of the Basque family of Asteguita, is illustrated in William R. Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, Salem, 2012, cat. no. 206, and was previously sold at Christie's London, March 16, 1981, lot 68, and included in *The Art of the Qing Potter: Important Chinese Export Porcelain*, The Chinese Porcelain Company, New York, October 1997, cat. no. 49. A second example with the arms of Corral family, was sold at Christie's London, November 11, 2003, lot 164, having previously sold in our London rooms, May 24, 1964, lot 145. A third example, with the arms of Cervantes, is illustrated in Rocío Díaz, *Chinese Armorial Porcelain for Spain*, London, 2010, cat. no. 26. A fourth, with the arms of Domingo Esteban de Olza, illustrated in Rocío Díaz, *ibid.*, cat. no. 36. David Howard suggests that most animal form tureens bearing coats of arms were made for the Spanish and Portuguese market.

**AN EXTREMELY RARE AND  
IMPORTANT CHINESE EXPORT  
ARMORIAL GOOSE-FORM TUREEN AND  
COVER FOR THE SPANISH MARKET,  
QING DYNASTY, QIANLONG PERIOD,  
CIRCA 1775**

naturalistically and boldly modeled in two sections, the raised head supported by a long curving neck, the body finely enameled with sepia and purple plumage, the folded wings molded with overlapping feathers in green, yellow, iron-red, pink and *en grisaille* with details picked out in gilt, the pink enameled webbed feet tucked under the body, the arms of Juan del Castillo Negrete y Rodríguez painted on the back between the wings, and the base marked with the initials *JCN*  
height 14<sup>7</sup>/<sub>8</sub> in.; 37.9 cm

**PROVENANCE**

Christie's London, June 19, 1967, lot 64  
J. Rochelle Thomas, New York  
Acquired from the above on February 13, 1969, in exchange for two Chinese export goose tureens

**LITERATURE**

*Christie's Review of the Year, October 1966- July 1967*, London, p. 2.

\$ 150,000-250,000



Arms of Juan del Castillo Negrete y Rodríguez



'JCN' inscription on base



This goose tureen appears to have been part of a grand service or suite of serving pieces. For examples of the service and a biography of Juan del Castillo Negrete y Rodríguez, see Rocío Díaz, *Chinese Armorial Porcelain for Spain*, London, 2010, cat. no. 38. The author notes that the initials JCN, for Juan del Castillo Negrete, are very unusually marked on the bases of the pieces from this service. Several examples survive from this service, including a pair of carp tureens and stands, an oval sauce tureen, a pair of oval soup tureens, a mancerina and beaker in the collection of The Museu Nacional de Art Antiga in Lisbon, as well as various plates and dishes in differing sizes.

Juan Miguel del Castillo Negrete was born in Cartagena in Murcia, Spain, and spent considerable time in the Philippines. He first traveled there in 1774, taking up an official position in the accounts office in Manila, and he was subsequently appointed Magistrate of Camarines in 1779. His name appears on a list of the founding members of the Economic Society of Friends of the Country of Manila in 1782, and he engaged in trading by securing cargo-space on Spanish trading ships between Manila, Philippines and Acapulco, Mexico.







**AN EXTREMELY RARE AND  
IMPORTANT CHINESE EXPORT  
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COVER FOR THE SPANISH MARKET,  
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CIRCA 1775**

naturalistically and boldly modeled in two sections, the raised head supported by a long curving neck, the body finely enameled with sepia plumage, the folded wings molded with overlapping feathers in green, iron-red, rose, and crimson, with details picked out in gilt, the webbed feet tucked under the body, the arms of José de Gálvez y Gallardo painted on the chest within a circular reserve  
height 15 in.; 38.1 cm

**PROVENANCE**

Collection of Mme Espirito Santo, Lisbon  
Heirloom & Howard, February 1976

**LITERATURE**

Ricardo Espirito Santo Silva, J. A. Lloyd Hyde and Eduardo Malta, *Chinese Porcelain for the European Market*, Lisbon, 1956, pl. VII and on dust-jacket.

Michel Beurdeley, *Porcelain of the East India Companies*, London, 1962, pl. XVII.

Mary Salgado Lobo Antunes, *Porcelanas da China - Chinese Porcelain, Coleção Ricardo do Espirito Santo Silva*, Lisbon, 2000, p.68

\$ 120,000-180,000



Ricardo Espirito Santo Silva, J. A. Lloyd Hyde and Eduardo Malta, *Chinese Porcelain for the European Market*, Lisbon, 1956, pl. VII



Arms of José de Gálvez y Gallardo

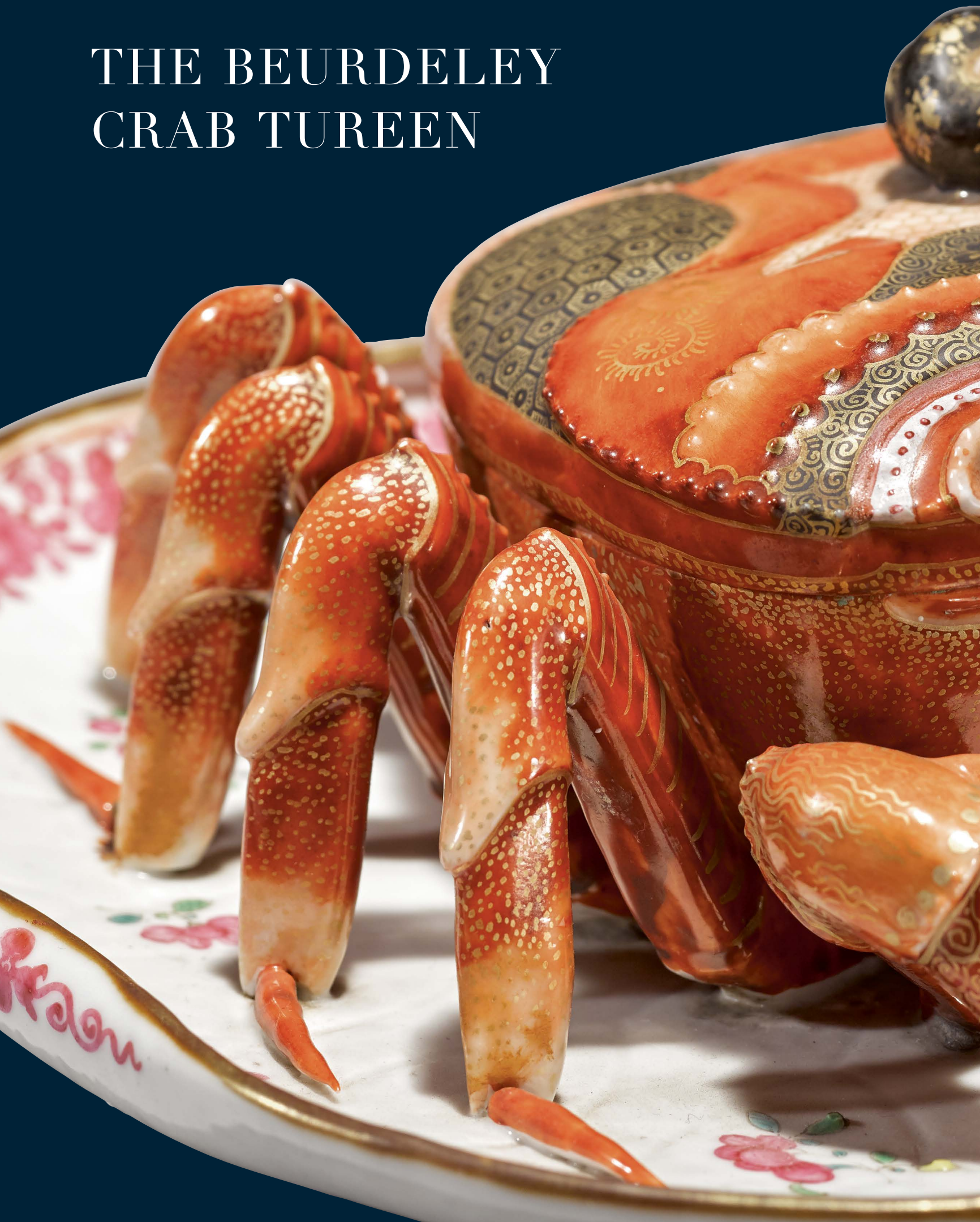


The arms that adorn this tureen, first identified by Michel Beurdeley, are those of José de Gálvez y Gallardo, 1st Marquis of Sonora. Beurdeley notes that even though the Madrid Museums have few Chinese export wares, two examples from the collection enabled him to identify the armorial. The inscription on the tureen reads *ARMAS DELEX MOSE NORGALVEZ*, but it instead should read *ARMAS DEL EXMO SENOR GALVEZ*, which translates to (The Arms of his Excellency Senor Galvez). This is an unintentional mistake of the Chinese artist in copying the handwritten instructions that accompanied the commission. Instances of such mistakes are rare, however, many have been documented by Shirley M. Mueller, 'Chinese Export Porcelain Curiosities', *Oriental Art*, Vol. XLVI No. 1, 2000, pp. 16-27, including notable examples such as the Dobree service on which the name of the colors of the coat of arms were erroneously copied directly onto the finished service, and also the Haldane service, on which the entire bookplate border was copied meticulously onto the porcelain.

For additional examples bearing the arms and a biography of José de Gálvez y Gallardo, see Rocío Díaz, *Chinese Armorial Porcelain for Spain*, London, 2010, cat. no. 35. Gálvez was born in Macharaviaya in Malaga, Spain in 1720, into a prestigious family of which his brother, as well as his father, was the Viceroy of New Spain. Trained as a lawyer, he worked in the French embassy in Madrid, and was one of the last Spaniards to have purchased a post in the Indies in 1750. He ultimately secured the position of Inspector General of New Spain between 1765 and 1771, when he participated and oversaw numerous initiatives such as the Sonora expedition and colonization of California through Franciscan missions. He was later recognized for his efforts and granted the title of Marquis of Sonora.



# THE BEURDELEY CRAB TUREEN





**A RARE CHINESE EXPORT CRAB-FORM  
TUREEN AND COVER, QING DYNASTY,  
QIANLONG PERIOD**

delicately and realistically modeled crouching with one claw raised towards its mouth with four legs on each side of the body, the cover modeled as the carapace with protuberant and freely moving eyes and surmounted by a shell-form knob, all supported and fixed on a lotus shaped stand incised with veins and with rolled edges painted with flower sprays and floral roundels width 8¾ in.; 22.2 cm

**PROVENANCE**

G. Duff Collection, Lisbon  
Christie's London, March 2, 1976, lot 344

**EXHIBITED**

Michel Beurdeley, *Porcelain of the East India Companies*, London, 1962, fig. 22.  
Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p. 303, fig. 3.

This rare crab tureen is one of only four published examples. One, currently is in the collection of the Peabody Essex Museum, and published in William R. Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, Salem, MA, 2012, cat. no. 256, acquired from S. Marchant & Son, London, in February 17, 1997. The second is currently in the RA collection and was previously in the Robert and Melanie Gill collection, and published in Maria Antónia Pinto de Matos, *The RA collection of Chinese Ceramics: A Collector's Vision*, London, 2011, vol. II, cat. no. 252, and was sold at our Monaco rooms, February 29, 1992, lot 535. The third example was previously in the Russel B. Aitken Collection at Camp Soleil, and sold at Christie's New York, January 20-21, 2004, lot 327.

\$ 100,000-200,000









425



426

**325**

**A GEORGE I SILVER COFFEE POT,  
LONDON, 1720**

engraved with crest and motto in Baroque cartouche, spout set at 45 degrees, base with later engraving *XIIG* marked on body and cover, maker's mark not clear  
18 oz 15 dwt gross  
585 g  
height 9½ in.; 24 cm

\$ 2,000-3,000

**326**

**A GEORGE I SILVER COFFEE POT,  
JACOB MARGAS, LONDON, 1718**

the flared octagonal body engraved with crest in Baroque cartouche, the spout with hinged cover marked on base  
23 oz 10 dwt gross  
734 g  
height 8¾ in.; 22.2 cm

\$ 2,000-3,000

**327**

**AN ASSEMBLED GROUP OF ELEVEN  
GEORGE I AND II SILVER OCTAGONAL  
CASTERS, LONDON, 1716-27**

comprising a larger pair with eagle-head crest in cartouche by *Samuel Welder*, 1719; a set of three larger with swan-head crest by *Thomas Folkingham*, 1716; a pair with griffin-head crest, maker's mark *I?*, 1723/24; one larger with arms in cartouche by *Samuel Welder*, 1719; another large with greyhound crest by the same, 1721; a single by the same, 1720; another with maker's mark unclear, 1727

70 oz  
2177 g  
heights from 4 to 7¾ in.; 10.2 to 19.7 cm

\$ 6,000-8,000



427

328

**AN ASSEMBLED GROUP OF TWELVE  
GEORGIAN SILVER TRENCHER SALTS,  
LONDON, 1715 TO 1807**

comprising a pair by *Edward Wood, 1731*, initialed MB on base; a pair by *Mary Rood, 1723*, initialed P/RA on base; another pair by *Edward Wood, 1731/2*, initialed TB; a single example by *James Smith I, 1728*; another by *Robert Pilkington, 1729*; one by *James Seabrook, 1715*, initialed A/WIN; one by *Peter and William Bateman, 1807*; and two others with maker's marks rubbed, 1723 and 1732  
22 oz  
684 g  
lengths from 2<sup>7</sup>/<sub>8</sub> to 3<sup>1</sup>/<sub>8</sub> in.; 7.3 to 8 cm

\$ 2,000-3,000



428



329

329

**A SET OF THREE EARLY GEORGE II SILVER-GILT CASTERS, THOMAS BAMFORD, LONDON, 1727**

one larger and two smaller, the covers pierced and engraved with baroque foliage below urn finials, with later inner pierced discs, engraved with a mirror cypher  
*marked on bases and covers, engraved with scratch weights: 6=11, 7=4, 9=19*  
 24 oz  
 746 g  
 heights 6 $\frac{3}{8}$  and 7 $\frac{7}{8}$  in.; 16.2 and 19.4 cm

\$ 3,000-5,000

330

**A QUEEN ANNE SILVER-GILT CASTER, CHRISTOPHER CANNER, LONDON, 1704**

pierced cover with bayonet fittings, with later inner pierced disc, engraved with contemporary coat-of-arms in baroque cartouche, the base initialed *DFR*  
*marked on body and cover*  
 6 oz  
 187 g  
 height 6 $\frac{1}{8}$  in.; 15.5 cm

\$ 2,000-3,000



330

331

**A SET OF THREE GEORGE II SILVER-GILT CASTERS, SAMUEL WOOD, LONDON, 1754**

one larger and two smaller, with spirally pierced and engraved covers, one of the smaller with blind piercing, engraved on bases with later initials *E.E.W.* Together with four similar silver-gilt casters, *all London*, two by *Samuel Wood, 1751 and 1761*, another by *Jabez Daniell & James Mince, 1759*, the last by *John Delmester, 1759*, 7 pieces *marked on bases and covers, except cover of 1761 caster*  
 26 oz 5 dwt  
 815 g  
 heights from 4 $\frac{3}{4}$  to 6 $\frac{7}{8}$  in.; 12 to 17.5 cm

\$ 3,000-5,000

332

**A SET OF SIX GEORGE III SILVER-GILT SALTS, JAMES YOUNG, LONDON, 1791**

boat form with loop handles and reeded bases. Together with another set of six silver-gilt crested table salts without handles, *maker's mark IT in rectangle, London, 1795*, and twelve various silver-gilt salt spoons, *London, 1790-1803*, most crested or monogrammed, 24 pieces  
*marked on bases of salts and handles of spoons*  
 43 oz  
 1337 g  
 length over handles 5 $\frac{1}{2}$  in.; 14 cm

\$ 4,000-6,000



331



332



333

333

**A FINE ENGLISH NEEDLEWORK  
PICTURE, 'THE CHAPTER OF EXODUS'**

signed *Anne Wright*, 18th Century Stitched in red, green, blue, white, gold, black and beige threads on a tightly-woven linen ground with long Biblical passage flanked by saints below lambs, cow, goat and reindeer, signed lower right  
19 by 13½ in.; 48.3 by 34.3 cm

\$ 3,000-5,000

334

**A MATCHED PAIR OF WILLIAM  
AND MARY CARVED, TURNED AND  
FIGURED MAPLE SIDE CHAIRS,  
BOSTON, MASSACHUSETTS, CIRCA  
1720**

height 44 in.; 111.8 cm

\$ 2,000-4,000



334

□ 335

A GEORGE III STYLE PARCEL GILT  
AND CARVED MAHOGANY LOOKING  
GLASS, COLONIAL WILLIAMSBURG  
REPRODUCTION

42 by 21¾ in.; 406.7 by 55.2 cm

\$ 300-500

336

A QUEEN ANNE CARVED AND TURNED  
CHERRYWOOD SLANT-FRONT DESK  
ON FRAME, NEW ENGLAND, CIRCA  
1720

height 40¾ in. by width 39½ in. by depth 20¼ in.;  
103.5 by 100.3 by 51.4 cm

\$ 2,000-3,000



336

□ 337

A REGENCY CARVED AND FIGURED  
MAHOGANY SIDE CHAIR, EARLY 19TH  
CENTURY

height 33 in.; 83.8 cm

\$ 100-200



337

□ 338

A GEORGE III MAHOGANY BUREAU-  
BOOKCASE, ENGLAND, CIRCA 1790

height 87¾ in. by width 43 in. by depth 21 in.;  
221.4 by 109.2 by 53.3 cm

\$ 800-1,200



338



□ 339

A FEDERAL BRASS MOUNTED AND ENGLMISE PANEL INSET MAHOGANY BANJO CLOCK, SIGNED R.W. DROWN, EARLY 19TH CENTURY

height 34 in.; 83.4 cm

\$ 300-500

□ 340

A PAIR OF VICTORIAN MOLDED-GLASS STOPPERED MALLET-FORM DECANTERS

each with three-ringed neck, diamond- and ring-molded body

height 11 in.; 27.9 cm

\$ 250-350

□ 341

TWO GEORGE III MAHOGANY TEA CADDIES

height 4¾ in.; 12.1 cm

\$ 400-600



339



340



341



342

**342**

**A PAIR OF GEORGE II SILVER SAUCE BOATS, PETER ARCHAMBO II & PETER MEURE, LONDON, 1754**

each with gadroon rims, later monogrammed *HR*, on three shell and scroll feet  
*marked on bases*

29 oz

902 g

length 8¾ in.; 22.2 cm

\$ 3,000-5,000

**343**

**A GEORGE II SILVER LARGE SALVER, GEORGE HINDMARSH, LONDON, 1735**

with piecrust molded rim, engraved with later arms in figural baroque cartouche, on four scroll and shell feet  
*marked on base*

54 oz

1679 g

diameter 16 in.; 40.7 cm

\$ 2,500-3,500



343



344

344

A SET OF FOUR SHEFFIELD PLATED CANDLESTICKS WITH PAIR OF MATCHING THREE-LIGHT CANDELABRUM TOPS, DANIEL HOLY, WILKINSON & CO., SHEFFIELD, CIRCA 1790

oval, baluster stems with petaled detail and reeded borders  
 marked on base rims of candlesticks  
 height of candelabra 17 in.; 43.2 cm

\$ 2,500-3,500

□ 345

A GROUP OF GEORGIAN SILVER TABLE ARTICLES, LONDON, 1726-1792

comprising a pitcher, bearing marks for Charles Wright, 1771, converted from a coffee pot; an oval waiter engraved with later arms by Timothy Renou, 1792; and a George I creamer by Benjamin Bird, 1726  
 40 oz  
 1244 g  
 height of pitcher 8 $\frac{5}{8}$  in.; 22 cm

\$ 1,500-2,000



345

□ 346

**A PAIR OF SHEFFIELD-PLATED TELESCOPIC  
CANDLESTICKS , CIRCA 1820**

each with adjustable rising stems. Together with a pair of Danish silver-plated candlesticks in 18th century style with weighted bases, 20th century, one marked with an 8, bear, and dolphin, the other with 210, crowned cypher, and dolphin, 4 pieces  
height of first 8½ in.; 21.5 cm

\$ 400-600

347

**THREE PAIRS OF GEORGE IV SHEFFIELD-  
PLATED ENTRÉE DISHES AND A PAIR OF  
ASSOCIATED COVERS, CIRCA 1820**

two pairs of dishes with gadroon rims with shells at the angles, one pair with gadroon rims and engraved on one side with lion crest in pricked shield, the covers engraved on one side with arms in garter and bird crest above. Together with two English silver dividers with date marks for 1957, 10 pieces  
length of longest 12½ in.; 31.8 cm

\$ 3,000-5,000



346



347



348 (PART)

**348**

**A PAIR OF GEORGE III SILVER AMBASSADORIAL ENTRÉE DISHES, MAKER'S MARK IP PROBABLY FOR JOSEPH PREEDY, LONDON, 1804**

the centers engraved with Royal arms above the crest of a Pegasus under earl's coronet. Together with a similar silver two-handled tomato dish, the cover engraved with arms in rococo cartouche, the dish crested and engraved on base with later initials *D.F.R.*, by *Thomas Heming, London, 1764*, 2 pieces  
 91 oz 5 dwt  
 2842.5 g  
 length 11¼ in.; 28.5 cm

The crest may be that of Finch, Earl of Winchelsea.

The maker's mark IP with pellet between in oval most closely resembles the mark of John Plimmer, who is listed as a smallworker. A similar mark is also listed in Grimwade as no. 3670 in the unregistered marks with a doubtful attribution to John Parker II. Neither is likely to be the maker of these dishes, whereas Preedy, who is known to have made Ambassadorial silver, seems a more likely candidate.

\$ 4,000-6,000

**349**

**A SET OF THREE GEORGE III SILVER MEAT PLATTERS, WILLIAM BURWASH & RICHARD SIBLEY, LONDON, 1805**

in sizes, oval with gadroon rims engraved with arms  
*marked on bases*  
 210 oz 15 dwt  
 6556 g  
 length of longest 22¼ in.; 56.5 cm

\$ 3,000-5,000



349



350

**A ROYAL GEORGE III SILVER-GILT  
FIGURAL CENTERPIECE, PAUL STORR,  
LONDON, 1808-09**

formed as three classical maidens linked by wreaths, supporting a slip-lock basket with ivy rim, the detachable two-tier base with masks linked by garlands of fruit, engraved with crest in garter below Royal Ducal coronet  
*marked and numbered 1 throughout, stand and basket 1808, base 1809*  
119 oz 15 dwt  
3726 g  
height 12<sup>5</sup>/<sub>8</sub> in.; 32 cm

**PROVENANCE**

probably Adolphus Frederick, Duke of Cambridge (1774-1850), *to his son*  
George, 2nd Duke of Cambridge (1819-1904), *his sale*  
Christie's, London, 6-7 June 1904, lot 205 part

In the 1904 sale of the Duke of Cambridge's plate, the description reads: *A pair of Dessert-Stands, with circular pierced baskets and vine borders, supported by draped female figures, on triangular plinths, chased with festoons of fruit and masks - 20 in. high [sic] - (one by Paul Storr, 1809, and one by Philip Rundell, 1820); and A Set of Four Smaller Dessert-Stands, en suite - 10 1/2 in. high.*

The four smaller dessert stands were sold Sotheby's, New York, 29 March 2011, "Property of a Palm Beach Private Collector," lot 104. The matching design and engraving strongly indicates that this lot and its pair (sold from the Rockefeller collection Sotheby's, New York, 16 April 2005, lot 242) were either the large stands in the 1904 sale, despite the difference in height, or if not were a pair of intermediate height retained by the family.

A pair of almost identical stands formed part of the first Duke of Wellington's Ambassadorial Service, preserved at the Wellington Museum in Apsley House, London.

\$ 30,000-50,000



350



351



351

A SET OF TWENTY-FOUR MATCHING  
GEORGE IV AND WILLIAM IV  
SILVER-GILT DINNER PLATES,  
JOHN MEWBURN / RICHARD SIBLEY,  
LONDON, 1820 (18) / 1833 (6)

with gadrooned rims and engraved with a duke's  
coronet

*marked on bases*

455 oz 10 dwt

1418 g

diameter 9 $\frac{3}{8}$  in.; 24.5 cm

\$ 15,000-25,000





352

352

**A GEORGE III SILVER-GILT TWO-HANDLED TRAY, WILLIAM BENNETT, LONDON, 1805**

oval, with thread molded rim and handles, the center later engraved *ARA* conjoined, the back with *A.A.R. / F I*

*marked underneath rim*

85 oz 5 dwt

2656 g

length over handles 26<sup>3</sup>/<sub>4</sub> in.; 66.7 cm

**PROVENANCE**

Abby Aldrich Rockefeller

\$ 2,500-3,500

353

**AN ENGLISH SILVER TWO-HANDLED TRAY, GOLDSMITHS' & SILVERSMITHS' CO., SHEFFIELD, 1922**

with gadroon, shell and foliate rim and handles *marked on base and stamped Goldsmiths' & Silversmiths' Company / 112 Regent St. London*

169 oz 10 dwt

5274.5 g

length over handles 30<sup>3</sup>/<sub>4</sub> in.; 78 cm

\$ 3,000-5,000



353



354



355

**354**

**A GEORGE IV SILVER TWO-HANDLED TRAY, WILLIAM FOUNTAIN, LONDON, 1820**

oval with reeded rim and leaf-capped handles, the back engraved A.A.R. and F II  
*marked underneath rim*  
84 oz 5 dwt  
2625 g  
length over handles 24 in.; 61 cm

**PROVENANCE**

Abby Aldrich Rockefeller

\$ 3,000-5,000

**355**

**A GEORGE III SILVER TWO-HANDLED TRAY, THOMAS HANNAM & JOHN CROUCH II, LONDON, 1804**

oval with molded and beaded rim, the center with a later coat-of-arms, on four bracket feet  
*marked on base*  
117 oz  
3639 g  
length over handles 26¾ in.; 68 cm

\$ 6,000-8,000







THE  
MEISSEN  
'SWAN'  
SERVICE

## LOTS 356-369

The Meissen 'Swan' service has gained its highly-acclaimed status amongst collectors, academicians and enthusiasts with its timeless beauty, its masterful modelling and its distinguished provenance. Equally importantly, this extensive porcelain service of over 2,200 pieces also attests to the prestige of porcelain being used on aristocratic tables by the second quarter of the eighteenth century, replacing silver services.

The 'Swan' service was commissioned by Count Heinrich von Brühl (1700-63), Chief Receiver of Taxes to Augustus the Strong, King of Poland and Elector of Saxony and Prime Minister to Augustus III, and who was also later appointed as the Director of the Royal Porcelain Factory at Meissen. Commissioned in 1736, the service bears the coat of arms of Count von Brühl and his wife, Maria Anna Franziska Kolowrath-Krakowski (1717-1762), whom he married on April 29, 1734. The Meissen factory entry in May 1736 states: 'widerumb ein neues Taffel Servis vor des H: Geh: Cabinet Minister von Brühl Excellenz von ganz neuer Façon verlanget worden' [A new table service was ordered for His Excellency the Privy Cabinet Minister von Brühl of entirely new design]. This lavish 'Swan' service was presumably the ultimate status symbol for the prime minister, who was known for his extravagant official festivities and entertainments whilst also promoting the abilities of the Royal Porcelain Manufactory under his direction.

The design for the service was still in progress until 1738, as the master modeler, Johann Joachim Kändler's entry states that between July 13, 1737 and January 17, 1738 trial plates were still being made: '46. St. unterschiedl. Facons Teller, so als Proben



gemacht' [made 46 plates of different designs, as trials]. Starting with the production of the plates in 1737/38, this comprehensive table service was completed in 1742 collaboratively by modellers Johann Joachim Kändler, Johann Friedrich Eberlein and Johann Gottlieb Ehder with its numerous dinner and dessert service shapes, including elaborate centerpieces, sculptural tureens, vases, candlesticks, sauceboats, wine and bottle coolers, domed covers, sugar bowls and shell-shaped dishes.

Baroque in its overall design with, the service depicts two swans facing each other amidst waves and rushes as the focal point. The imagery and allegorical associations of the swan in the 17th and 18th centuries is discussed in detail by Ulrich Pietsch, *Schwanenservice, Meissener Porzellan für Heinrich Graf von Brühl*, Leipzig and Berlin, 2000, pp. 72-78, where the author references the mythological associations, the fascination with nature in the contemporary period, as well as the swan's symbol for beauty and love.

The design source for the molded imagery was originally thought to have derived from an engraving in *Neu-vollständiges Reiss-Buch...von einem dieser Preiss-würdigen Kunst eyfrigst Ergebenen G. H.*, a manual published by Johann Leonhard Buggel in Nuremberg in 1700, but it was discovered by Maureen Cassidy-Geiger, "From Barlow to Buggel: A New Source for the Swan Service," *Keramos*, Number 119, January 1988, pp. 64-68, that it is from a print designed by Francis Barlow, first published in 1654. It is also suggested that the inspiration for the service's watery theme may have come from the literal translation of the name Brühl: "swampy meadow or marshy ground."

This important service remained in the family's possession until the late 19th century. From 1880 pieces were lent to museums in Dresden and Berlin or passed to collectors, so that by 1900 only 1,400 pieces remained at the family seat of Schloss Pförten. These remaining pieces were disappeared at the end of the Second World War, and were possibly destroyed.

Examples of the Swan service appear occasionally at auction, for some of which see the notes to the following lots. It is however very rare to have the opportunity afforded by Nelson and Happy Rockefeller to present sixteen pieces in a single sale.



Portrait of Heinrich Graf von Brühl, German statesman at the court of Saxony and the Polish-Lithuanian Commonwealth (1700-1763), by Marcello Bacciarelli (1731-1818), circa 1753



Lot 356 A Pair of Meissen Monteiths from the Swan Service, Circa 1740-41. Detail of arms

1 Pietsch, Ulrich, *Schwanenservice, Meissener Porzellan für Heinrich Graf von Brühl*, Leipzig and Berlin, 2000, p. 27

2 *Ibid*, p. 27 and 52

**A PAIR OF MEISSEN MONTEITHS  
FROM THE SWAN SERVICE, CIRCA  
1740-41**

modelled by Johann Friedrich Eberlein, the oval body molded in low relief with spirally radiating shellwork, and applied on either side in the center with a gilt *rocaille* cartouche painted with the Brühl and Kolowrat-Krakowska arms, affixed on either end with a half-bust nymph suspending on either side a garland of flowerheads, fruit, crayfish and shells, the rim with upright gilt scallop shells modeled with cascades of water serving as lugs, crossed swords marks in underglaze-blue, impressed numerals 23 or 25(?) 2 pieces width across handles 15¾ in.; 40 cm

**PROVENANCE**

One, sold, Sotheby's, London, February 22, 1966, lot 80

The Antique Company of New York, Inc., November 1969

Eberlein's work records from July 1740 state: '1 großen Eißtopf für Exc. Brühl ganz wie eine Muschel mit 2 Henkeln von Sirenen, 2 Schildern un oben with 8 Muscheln besetzt.' [An ice pot (monteith) for his Exc. Brühl much like a shell with 2 handles as Sirens, 2 devices and on top affixed with 8 shells.], referenced in Ulrich Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl*, Leipzig, 2000, p. 170.

Similar examples are found in the Dresden Porzellansammlung (Inv. no. P.E. 1418, published by Pietsch, *ibid*, pp. 169-70, no. 45), and another, undecorated, (Inv. no. P.E. 3703); the Dr. Schneider Collection, Schloss Lustheim in Munich, undecorated (Inv. no. ES 1577) and the Grassimuseum in Leipzig (Inv. no. 1911.92.)

Similar examples at auction include those sold at Sotheby's, London, November 28, 1961, lots 152-153; Sotheby Parke Bernet, March 12, 1968, lot 119; Sotheby's, London, April 11, 1972, lot 193; Christie's, London, July 10, 2007, lot 147 and June 4, 2013, lots 22-23.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 150,000-250,000







**A MEISSEN WÄRMEGLOCKE FROM  
THE SWAN SERVICE, CIRCA 1737-41**

modelled by Johann Friedrich Eberlein, the domed cover molded in low relief with a crane in flight above two swans and a crane amidst waves and rushes against a ground of spirally radiating shell-work, on either side with a molded gilt *rocaille* cartouche painted with the Brühl and Kolowrat-Krakowska arms, applied with scattered shells and leafy flower sprigs, set with a gilt bronze handle, *unmarked*  
diameter 10<sup>7</sup>/<sub>8</sub> in; 27.5 cm

**PROVENANCE**

The Antique Company of New York, Inc., January 1969

Eberlein referenced this model in his work records for November 1740: *'Noch eine große Klogge mit dem Schwanen Desseng und zwei Schildern für Brühl.'*, [Another large glocke, of the Swan design and two dishes for Brühl.] and December of the same year, *'1 dergl. große Schüssel Glocke zu Nr. 5 mit dem Schwanen Desseng'*, [1 similar large dome glocke, number 5 with the swan design.] The model is mentioned again in February 1741, *'Eine große Schüssel-Glocke zu Nr. 6 mit dem Schwanen-Dessin und Zwei Schildern für Bruhl'*, [A large dome glocke, number 6 with the swan design and two dishes] referenced in Ulrich Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl*, Leipzig, 2000, p. 161-162.

Similar examples are found in the National Museum in Warsaw (Inv. no. P.E. 129.474 MNW); in the Museum of Applied Arts in Poznań (Inv. no. MNP Rz203); the Dresden Porzellansammlung (Inv. no. P.E. 1426), all published by Pietsch, *ibid.*, pp. 161-162. nos. 31-33; the Dr. Schneider Collection, Schloss Lustheim in Munich (Inv. no. ES 1562 and ES1563, published by Paul Schnyder von Wartensee, 'Meissner Wappen Service des 18. Jahrhunderts', *Keramikfreunde der Schweiz*, Nr. 50, 1960, Abb. 138) and the Stockholm Nationalmuseum (Inv. no. NM 58/1947).

An example of this size was sold, Sotheby Parke Bernet, New York, November 28, 1967, lot 119. Similar examples at auction include those from the Felix Kramarsky Collection (with a circular dish), sold, Sotheby Parke Bernet, New York, January 10, 1959, lot 711, formerly with Rosenberg & Stiebel, Inc., New York, and the Collection of Count Szeinbeck; and the Property from the Collections of Lily & Edmond J. Safra - Volumes I-VI, Sotheby's, New York, October 18-21, 2011, lot 914, formerly sold, Christie's, New York, April 23, 1998, lot 104.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 50,000-70,000







358

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**A MEISSEN WINE-BOTTLE HOLDER  
FROM THE SWAN SERVICE, CIRCA  
1737-41**

(*Flaschenständer*) modelled by Johann Friedrich Eberlein, raised on an open oval foot, the everted oval body molded in relief with two swans and a crane amidst waves and rushes, flanking on either side a molded gilt *rocaille* cartouche painted with the Brühl and Kolowrat-Krakowska arms, beneath the wide border reticulated with foliate devices, crossed swords mark in underglaze-blue, impressed numeral 26  
width 9¼ in.; 23.4 cm

**PROVENANCE**

The Maurice de Rothschild Collection, his (anon.) sale, Christie's London, March 28, 1977, lot 7

Ulrich Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl*, Leipzig, 2000, p. 169 cites Eberlein's work records in November 1741 for this form as follows:

'Einen Korb zu den Burgunder Bouteillen, mit dem Schwanendessin für Brühl' [A basket for the Burgundy bottles with swan designs for Brühl]. Pietsch also mentions that the form has historically been referred as both a vessel for grapes and a bottle holder, but the open base and Eberlein's distinct description in his work record suggest its correct function as being a bottle holder.

Similar examples are found in the Dresden Porzellansammlung (Inv. no. PE 1414, published by Pietsch, *ibid*, pp. 168-69. no. 44), the Dr. Schneider Collection, Schloss Lustheim in Munich (Inv. no. ES 84 and ES 85), the Metropolitan

Museum of Art in New York (Inv. nos. 50.211.235 and 50.211.236) and the Stockholm Nationalmuseum (Inv. no. NMK 101/1964).

Similar examples at auction include those sold, Sotheby's, London, June 26, 1956, lot 120; Sotheby's, Geneva, November 9, 1987, lot 89; Dr. Roy Byrnes Collection, California, Christie's London, May 12, 2010, lot 79; Mr. and Mrs. Saul P. Steinburg Collection, Sotheby's, New York, May 26, 2000, lot 29, previously sold, Christie's, London, July 3, 1989, lot 26; and most recently two examples sold at Christie's, London, June 7, 2013, lot 367.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 30,000-50,000

**A MEISSEN LARGE CIRCULAR DISH  
FROM THE SWAN SERVICE, CIRCA  
1738-41**

*modelled by Johann Joachim Kändler, in low relief with two swimming swans among bulrushes with a crane in flight above, upon a spiral shell molded ground, the rim painted with the Brühl and Kolowrat-Krakowska arms and scattered flower sprigs, with a gilt border to the rim, crossed swords mark in underglaze-blue, incised numeral 4 near edge of footrim, impressed Dreher's mark of two dots inside footrim*  
diameter 15 in.; 38.2 cm

**PROVENANCE**

The Antique Company of New York, Inc., January 1969

Numerous examples of this fourth size must have been produced by 1739 as Kändler reports that he repaired the form for this size in March, May and November of that year, see Ulrich Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl*, Leipzig, 2000, p. 159.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 30,000-50,000





360

360

**A MEISSEN LARGE CIRCULAR DISH  
FROM THE SWAN SERVICE, CIRCA  
1738-41**

*modelled by Johann Joachim Kändler, in low relief with two swimming swans among bulrushes with a crane in flight above, upon a spiral shell molded ground, the rim painted with the Brühl and Kolowrat-Krakowska arms and scattered flower sprigs, with a gilt border to the rim, crossed swords mark in underglaze-blue, incised III to inside footrim, impressed Dreher's mark to edge of footrim*  
diameter 13¼ in.; 33.8 cm

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 25,000-35,000



361

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**A MEISSEN LARGE CIRCULAR DISH  
FROM THE SWAN SERVICE, CIRCA  
1738-41**

*modelled by Johann Joachim Kändler, in low relief with two swimming swans among bulrushes with a crane in flight above, upon a spiral shell molded ground, the rim painted with the Brühl and Kolowrat-Krakowska arms and scattered flower sprigs, with a gilt border to the rim, crossed swords mark in underglaze-blue, incised III to inside footrim, impressed Dreher's mark to edge of footrim*  
diameter 13<sup>3</sup>/<sub>8</sub> in.; 34 cm

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 25,000-35,000



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**A MEISSEN CIRCULAR DISH FROM THE SWAN SERVICE, CIRCA 1738-41**

*modelled by Johann Joachim Kändler, in low relief with two swimming swans among bulrushes with a crane in flight above, upon a spiral shell molded ground, the rim painted with the Brühl and Kolowrat-Krakowska arms and scattered flower sprigs, with a gilt border to the rim, crossed swords mark in underglaze-blue, incised II and impressed Dreher's mark of two dots to inside footrim*  
 diameter 12 in.; 30.5 cm

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 20,000-30,000

363

**A MEISSEN CIRCULAR DISH FROM THE SWAN SERVICE, CIRCA 1738-41**

*modelled by Johann Joachim Kändler, in low relief with two swimming swans among bulrushes with a crane in flight above, upon a spiral shell molded ground, the rim painted with the Brühl and Kolowrat-Krakowska arms and scattered flower sprigs, with a gilt border to the rim, crossed swords mark in underglaze-blue, incised Z or 2 and impressed Dreher's mark of two dots to inside footrim*  
 diameter 12 in.; 30.5 cm

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 20,000-30,000

364

**A MEISSEN CIRCULAR DISH FROM THE SWAN SERVICE, CIRCA 1738-41**

*modelled by Johann Joachim Kändler, in low relief with two swimming swans among bulrushes with a crane in flight above, upon a spiral shell molded ground, the rim painted with the Brühl and Kolowrat-Krakowska arms and scattered flower sprigs, with a gilt border to the rim, crossed swords mark in underglaze-blue, incised II and impressed Dreher's mark of two dots to inside footrim*  
 diameter 11 $\frac{7}{8}$  in.; 30.2 cm

**PROVENANCE**

Sotheby Parke Bernet, December 7, 1971, lot 184

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 20,000-30,000



363





**A MEISSEN COFFEE POT AND COVER  
FROM THE SWAN SERVICE, CIRCA  
1739-41**

*modelled by Johann Friedrich Eberlein, the baluster form body molded in low relief with swans amidst waves and rushes against a ground of spirally radiating shell work, the lower body painted with scattered flower sprigs, and raised on a gilt ring foot with four scrollfeet; the cover painted with the Brühl and Kolowrat-Krakowska arms, beneath an affixed snail, the loop handle in the form of a grotesque dolphin, crossed swords mark in underglaze-blue*

height 9 $\frac{7}{8}$  in.; 25 cm

**PROVENANCE**

The Antique Company of New York, Inc., January 1969

Eberlein's work record for this form was entered in January 1739: '1 große Kaffeekanne, wie eine Muschel, die Schwäne und die Reiher darauf bossiert, mit einem Henkel von einem Fische, Schnautze, und Knöpfgen von Schnecken.' [1 large coffeepot like a shell on which swans and cranes are modelled, with a handle made of fish, spout and finial made of snails.], referenced in Ulrich Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl*, Leipzig, 2000, p. 170, cat. no. 46.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 30,000-50,000



365

**A MEISSEN SUGAR BOX AND COVER  
FROM THE SWAN SERVICE, CIRCA  
1737-41**

modelled by *Johann Joachim Kändler* or *Johann Friedrich Eberlein*, in low relief, the base with two swimming swans among bulrushes, the reverse with a crane in flight and another eating a fish, upon a spiral shell molded ground, the cover with a similar shell molding surmounted with a putto riding a dolphin, the rim edge painted with the Brühl and Kolowrat-Krakowska arms and scattered flower sprigs, with gilt borders to the rims, *crossed swords mark in underglaze-blue* height 5 $\frac{7}{8}$  in.; 15 cm

**PROVENANCE**

The Antique Company of New York, Inc., January 1969

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 8,000-12,000



366

## 367

**A MEISSEN MUG FROM THE SWAN  
SERVICE, CIRCA 1740**

modelled by *Johann Friedrich Eberlein*, in low relief with two swimming swans among bulrushes, the applied branch handle with flower terminals flanked by a crane in flight and another eating a fish upon a spiral shell molded ground, the rim painted with the Brühl and Kolowrat-Krakowska arms and scattered flower sprigs, with a gilt border to the rim, *traces of crossed swords mark in blue* height 3 in.; 7.6 cm

**PROVENANCE**

Sotheby's, London, November 28, 1961, lot 145  
The Property of David Sachs, Esq., Sotheby's,  
London, March 10, 1970, lot 44

In November 1740, Eberlein wrote in his work records: '1 Wermuthkrügel mit Schwanen Dessin für Exc. Brühl nebst einem Henkel von Corallen' [Vermouth mug with swan design for his excellency Brühl with a handle of coral]. A month later the model was worked on by Kändler: '1 Wermuths Krügel mit dem Schwanen-Deßein corrigiret, weiln es sehr stumpf geworden' [Vermouth mug with swan design reworked, because it had become very dull], referenced in Ulrich Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl*, Leipzig, 2000, p. 174.

A further mug of this type was sold at Sotheby's, London, October 18, 1988, lot 388.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 15,000-25,000



367

**A MEISSEN SAUCER FROM THE SWAN SERVICE, CIRCA 1739-41**

modelled by Johann Joachim Kändler, in low relief with two swimming swans among bulrushes with a crane in flight above, upon a spiral shell molded ground, the rim painted with the Brühl and Kolowrat-Krakowska arms and scattered flower sprigs, with a gilt border to the rim, crossed swords mark in underglaze-blue  
diameter 5½ in.; 14 cm

\$ 8,000-12,000

## 369

**A MEISSEN LARGE SERVING SPOON FROM THE SWAN SERVICE, CIRCA 1738**

(Vorlegelöffel) modelled by Johann Joachim Kändler, the bowl of the spoon in low relief with two swimming swans among bulrushes with a crane in flight above, upon a shell molded ground, the underside of the handle painted with the Brühl and Kolowrat-Krakowska arms, with scattered flower sprigs and a gilt border to the edge  
length 12⅞ in.; 32.8 cm

**PROVENANCE**

Sotheby's, London, November 28th, 1961, lot 144  
The Property of David Sach, Esq., Sotheby's, London, March 10, 1970, lot 42

In September 1738 Kändler wrote in his work records: '1 großen Vorlege Löffel für Ihre Exc. de Brühl zu dero Tafel-service, welcher ebenfalls in Gestalt einer gewachsenen Muschel, wo Schwäne, Fischreier und alles was auf den Tellern darinnen befindl.', [1 large serving spoon for his excellency Count Brühl whose table service also has the same shapes of a large shell, upon which is found swans, herons, and everything that's on the plates.], referenced in Ulrich Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl*, Leipzig, 2000, p. 168.

Few large serving spoons from the Swan service appear to have survived. Similar examples are found in the Dresden Porzellansammlung (Inv. no. P.E. 1424, published by Pietsch, *ibid*, pp. 167-168, no. 42); the Museum of Applied Arts in Poznań (Inv. no. MNP Rz 1737) and the National Museum in Warsaw (Inv. no. SZC 3120.)

A smaller spoon (20 cm long) from the Jörg Nelte Collection was sold at Christie's, London, October 12, 1995, lot 57, formerly sold, Christie's, Geneva, November 12, 1984, lot 82.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 8,000-12,000



368



369



369 (DETAIL)

**A MEISSEN SAUCIERE IN THE FORM OF A SWAN, THE PORCELAIN CIRCA 1738-41, THE DECORATION LATER**

of Swan service type, modelled by *Johann Friedrich Eberlein*, as a gliding swan mounted by a putto wearing green drapery hanging a flower garland around its neck, its open wings and back feathers forming a spout, crossed swords in underglaze-blue

length 9¾ in.; 24.8 cm

**PROVENANCE**

The Antique Company of New York, Inc., January 1969

This model was originally included in the Swan service. Eberlein wrote in his work record in August 1738: '*Eine Sociere von einen Schwan und einen Kindel...*', [A sauciere in the form of a Swan and a small child...], referenced in Ulrich Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl*, Leipzig, 2000, p. 163.

Similar examples are found in the Dresden

Porzellansammlung (Inv. no. P.E. 1415, published by Pietsch, *ibid*, pp. 163, no. 35), the Dr. Schneider Collection, Schloss Lustheim in Munich (Inv. no. ES 67) and the Jack and Belle Linsky Collection in the Metropolitan Museum of Art in New York (Inv. no. 1982.60.323)

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

\$ 6,000-8,000





371

371

**A GROUP OF MEISSEN 'SWAN SERVICE' WARES, 20TH CENTURY**

*after the 18th century models, comprising two pairs of oval platters and two pairs of sauceboats, crossed swords marks in underglaze-blue, incised and impressed numerals, painted numerals.*

8 pieces

widths of platters 17<sup>7</sup>/<sub>8</sub> and 13<sup>3</sup>/<sub>4</sub> in.;

45.3 cm and 35 cm;

heights of sauceboats 6<sup>3</sup>/<sub>4</sub> and 5<sup>1</sup>/<sub>8</sub> in.;

17 and 13 cm

\$ 8,000-12,000

372

**A MOTTAHADEH PORCELAIN 'SWAN SERVICE' PART DINNER SERVICE, CIRCA 1974-78**

comprising thirty-seven plates, 10 5/8 in., fifty-two plates, 9 3/4 in., thirty-two soup plates, thirty five bread and butter plates, fifty-two small saucer dishes and twenty-eight mugs, *printed factory marks. 236 pieces*

The correspondence between Mrs. Rafi Mottahadeh, various coordinators and Governor Nelson Rockefeller regarding the commission and production of this service start as early as November 1974 with the first order and delivery of a sample dinner plate. The first delivery of twenty-

four dinner plates was shipped in the December of the same year, followed by more plates ordered and delivered in February of 1975. In June of 1976, sets of twenty-four soup plates, bread and butter plates, dessert plates and lunch plates are recorded to have been delivered to 812 Fifth Avenue. The same shipment is accompanied by a hand-written note that indicates that "his (Mr. Rockefeller's) own property" was included in this delivery, which was presumably the "cup" (mug) and the "Meissen saucer" that Governor Nelson previously asked to be sent to Mrs. Mottahadeh on a facsimile written on December 1, 1976. The final deliveries appear to be the mugs and the saucers delivered in September of 1977.

\$ 10,000-15,000





INTERIOR VIEW OF THE ROCKEFELLER DINING ROOM AT 810 FIFTH AVENUE, 1978.  
© EZRA STOLLER/ESTO/ COURTESY OF THE ROCKEFELLER ARCHIVE CENTER





A PAIR OF LARGE GILT-BRONZE  
MOUNTED MEISSEN SWAN  
CANDELABRA, THE PORCELAIN EARLY  
19TH CENTURY

*after the models by J. J. Kandler*, each with  
molded plumage, black feet and iron-red and  
black eyes and beak, seated on mossy rockwork  
molded with turquoise waterweeds, *crossed  
swords mark in underglaze-blue*, with Louis  
XV-style gilt-bronze scrollwork bases issuing  
three branches. *2 pièces*  
heights of the models 10<sup>3</sup>/<sub>4</sub> and 10<sup>1</sup>/<sub>4</sub> in.; 27.2 and  
26.3 cm; overall height 22<sup>3</sup>/<sub>4</sub> in.; 57.8 cm

\$ 10,000-15,000



373

**A GROUP OF SEVEN MEISSEN MONKEY BAND FIGURES AND A MUSIC STAND, 20TH CENTURY**

after the 18th models by J.J. Kändler and P. Reinicke, comprising a conductor and music stand, a trumpeter, a cellist, a keyboardist, a guitarist, a harpist, and a recorder player, crossed swords marks in underglaze-blue, impressed numerals, painter's numerals; and a Dresden porcelain figure of a hurdy-gurdy player, factory mark, and a German porcelain figure of a violinist, factory mark. 10 pieces  
height of conductor 7 1/8 in.; 18 cm

\$ 2,000-3,000



374



□ 375

**A PAIR OF PARIS (JACOB PETIT FACTORY) VASES AND A FURTHER PARIS (JACOB PETIT FACTORY) VASE, MID-19TH CENTURY**

modelled as cornucopia, the pair, in scrolling form with pierced flaring rims above encrusted garlands of flowers, with bust terminals probably depicting Francis I of France, and his consort Eleanor of Austria; the single vase, with ivory ground painted with flower sprays and gilded tendrils, with swan neck terminal, JP monogram marks in blue. 3 pieces  
heights 7 in. and 4 1/4 in.; 17.7 cm and 10.8 cm

\$ 700-900

375



376



377

□ 376

**A GROUP OF CONTINENTAL  
EARTHENWARE AND PORCELAIN  
WARES, 18TH CENTURY AND LATER**

comprising a Dutch Delft polychrome model of a fruit, mid-18th century; a continental tin-glazed earthenware model of a reclining camel, probably 19th century; a Sèvres porcelain saucer, 1822, modeled as five leaves, *printed interlaced LL mark in blue containing a fleur-de-lys, Sevres, and date code 22, gilder's mark, incised marks*; and a continental porcelain model of a flower, probably French 19th century. *4 pieces*  
height of the camel model 4 1/8 in.; 10.6 cm

\$ 400-600

□ 377

**A MEISSEN SMALL BOX AND COVER IN  
THE FORM OF A QUAIL, CIRCA 1750**

naturalistically modelled, its plumage picked out in tones of brown and grey, *crossed swords mark in underglaze blue*.  
length 3 1/2 in.; 8.9 cm

**PROVENANCE**

The Antique Company of New York, Inc., New York

\$ 1,000-1,500

□ 378

**A SET OF EIGHT PORTUGUESE  
ORMOLU CANDLESTICKS IN LOUIS XV  
STYLE**

consisting of two candlesticks with and arrangement of six matching, removable three-branch candelarms, with 34 interchangeable bobeches. *42 pieces*.  
height of candlestick with candelarm 18 in.; 45.7 cm

\$ 1,200-1,800



378

**A GROUP OF SIX SPODE TABLE  
ARTICLES, CIRCA 1815-20**

Painted in pattern 1166, with a blue ground  
enriched with gilded scales reserving painted  
sprays of flowers, comprising a pot-pourri  
vase and pierced cover, a garniture of three  
urn-shaped vases on cylindrical pedestal  
bases, and a pair of plates, *SPODE 1166*  
marks in iron-red. 6 pieces  
height of tallest vase 6 $\frac{7}{8}$  in.; 17.5 cm

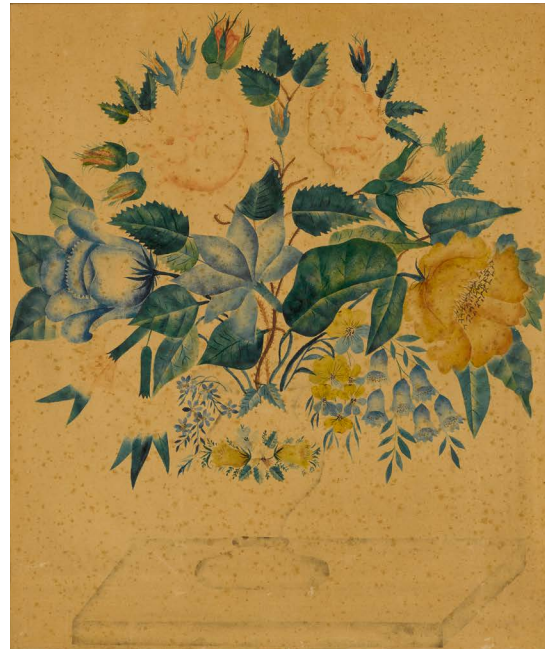
\$ 1,000-1,500



379



380 (PART)



381 (PART)



□ 380

AMERICAN SCHOOL, 19TH CENTURY

Floral Bouquets: Three works

watercolor on paper

largest 13 by 11¼ in.; 33.2 by 28.6 cm

each bears a *Collection Nelson A. Rockefeller* label on the reverse, the smallest also retains a *Mrs. John D. Rockefeller, Jr.* label. 3 pieces.

\$ 800-1,200

381

AMERICAN SCHOOL, 19TH CENTURY

Floral Bouquets: Three Watercolor Theorems

watercolor on fabric

largest 18½ by 20¼ in.; 47 by 51.4 cm

together with a watercolor on paper. 4 pieces.

\$ 2,000-4,000



382



382



383



383

□ 382

AMERICAN SCHOOL, 19TH CENTURY

watercolor on paper  
Herkimer County, New York

circa 1820  
15½ by 20¼ in.; 39.4 by 51.4 cm

watercolor with touches of gouache on paper,  
inscribed lower right *S. Farrington Herkimer  
Academy*. Together with a similar example.  
2 pieces.

\$ 1,200-1,800

□ 383

AMERICAN SCHOOL, 19TH CENTURY

Birds of Love: Two Works

watercolor on paper  
largest 12½ by 16¾ in.; 30.8 by 41.6 cm

\$ 500-800



384



385

□ 384

AMERICAN SCHOOL, 19TH CENTURY

Fraktur: Birth Announcement of Louisa Roush

watercolor and ink on paper  
Pennsylvania

circa 1842  
11 by 7¼ in.; 27.9 by 18.4 cm

inscribed along the upper register *Miss Louisa Roush, a daughter of Mr. Simon Roush and his wife Lydia Roush born a Moyer, was born June the 12<sup>th</sup> 1842 in Washington Township, Union County, Pennsylvania. Together with a watercolor portrait of a soldier. 2 pieces.*

\$ 500-800

□ 385

AMERICAN SCHOOL, 19TH CENTURY

Fruit and Flowers: Two Watercolor Theorems

watercolor on velvet  
largest 18¾ by 22½ in.; 46.4 by 57.2 cm

each bearing a *Collection Nelson A. Rockefeller* label to the reverse. 2 pieces.

\$ 700-900





386

386

AMERICAN SCHOOL, 19TH CENTURY

Summer

painted fire board, oil on pine panels

dated 1836

28½ by 43 in.; 72.4 by 109.2 cm

\$ 10,000-15,000

387

WILLIAM MATTHEW PRIOR (1806 - 1873)

Abby Staples: A Half-Length Portrait

oil on masonite

circa 1830

12¾ by 9⅞ in.; 32.4 by 24.2 cm

the single board on the reverse is inscribed *Abby H. Staples born Jan 23 - 1848 died Aug<sup>t</sup> 13 - 1851 painted from...;* bears a *Collection Nelson A. Rockefeller* label to the reverse

\$ 4,000-6,000



387

## JOHN RICHARDS (1831 - 1889)

## The Battle of Fredericksburg

oil on canvas

circa 1870

25 by 30<sup>3</sup>/<sub>8</sub> in.; 63.5 by 76.8 cmsigned *J. Richards, I.r.*

## PROVENANCE

Downtown Gallery, New York

## LITERATURE

William L. Barney, *The Civil War and Reconstruction*, (New York: Oxford University Press, 2001), front cover (illus.).

\$ 100,000-200,000

This remarkable account of the Battle of Fredericksburg was painted by John Richards (1831-1889) is likely the only extant example of a Civil War battle scene painting by the hand of an enlisted soldier serving in the actual battle.

Richards, a Swiss-born immigrant, arrived in New York in 1854 with his wife Esther. In May 1861, as a naturalized citizen, Richards enlisted in Company K of New York's 59<sup>th</sup> Infantry Volunteer Regiment.<sup>1</sup> In addition to the Battle of Fredericksburg, the 59<sup>th</sup> Infantry Regiment fought at the Battle of Antietam, and later at the Battle of Gettysburg. Richards was wounded at Antietam and was sent to recuperate at the Mower Hospital in Chestnut Hill outside of Philadelphia. Though he had seemingly never studied as an artist, it is at this time that he began creating crude sketches and later made drawings on zinc plates.<sup>2</sup>

Following his discharge from the army, Richards remained in Germantown, Pennsylvania and became the sexton of the Calvary P.E. church, and during his spare time made many sketches.<sup>3</sup> A collection of his engravings are included in *Quaint old Germantown in Pennsylvania: a series of sixty former landmarks of Germantown and vicinity drawn on zinc during the years 1863-1888 by John Richards*, which was annotated by the Philadelphia historian Julius Friedrich Sachse (1842-1919) and published in 1913.

Sachse once wrote of Richards: *He began sketching some of the old landmarks and buildings of Germantown. From these crude sketches he later made drawings on zinc plates from which an impression could be taken by the lithographic process. Richard's drawings were more or less harsh and lacking in detail especially where he attempted to introduce figures or animals often somewhat out of perspective. At the same time, considering the fact that he never had any instruction in art, these sketches have a merit and individuality of their own. Their chief value, however, consists in the fact that they have preserved to us and generations to come the values and landmarks of historic and quaint Germantown of days gone by.*<sup>4</sup>

<sup>1</sup> Lisabeth M. Holloway, "John Richards (1831-1889) and His Sketchbook," *Germantown Crier*, (Philadelphia: Germantown Historical Society, 1981).

<sup>2</sup> *The Pennsylvania Federation of Historical Societies: Acts and Proceedings* (Harrisburg, Pennsylvania: United Evangelical Publishing House, 1914), p. 56.

<sup>3</sup> See *ibid.*

<sup>4</sup> Lisabeth M. Holloway, "John Richards (1831-1889) and His Sketchbook," *Germantown Crier*, (Philadelphia: Germantown Historical Society, 1981).



Portrait of John Richards



388



389



389



389

□ 389

AMERICAN SCHOOL, 19TH CENTURY

Three Works

pen and ink on paper; oil on canvas laid to board;  
reverse painted glass  
reverse painted glass 17½ by 19¼ in.; 44.5 by  
48.9 cm

the reverse painted scene is inscribed *The Battle  
Between the Constitution and Gueriere, 19 Aug.  
1812*, and is signed *E.WEBB. 3 pieces*.

\$ 800-1,200

□ 390

A CARVED PINE HUMP-BACK WHALE  
WEATHERVANE, 19TH CENTURY

length 43⅞ in.; 111.5 cm

\$ 1,500-2,500



390



391

□ 391

A CARVED, PARCEL-GILT AND  
POLYCHROME PINE EAGLE WALL  
PLAQUE, RICK BUTZ, 1977

*Free Trade and Sailor's Rights*  
length 33 in.; 83.8 cm

\$ 800-1,000

392

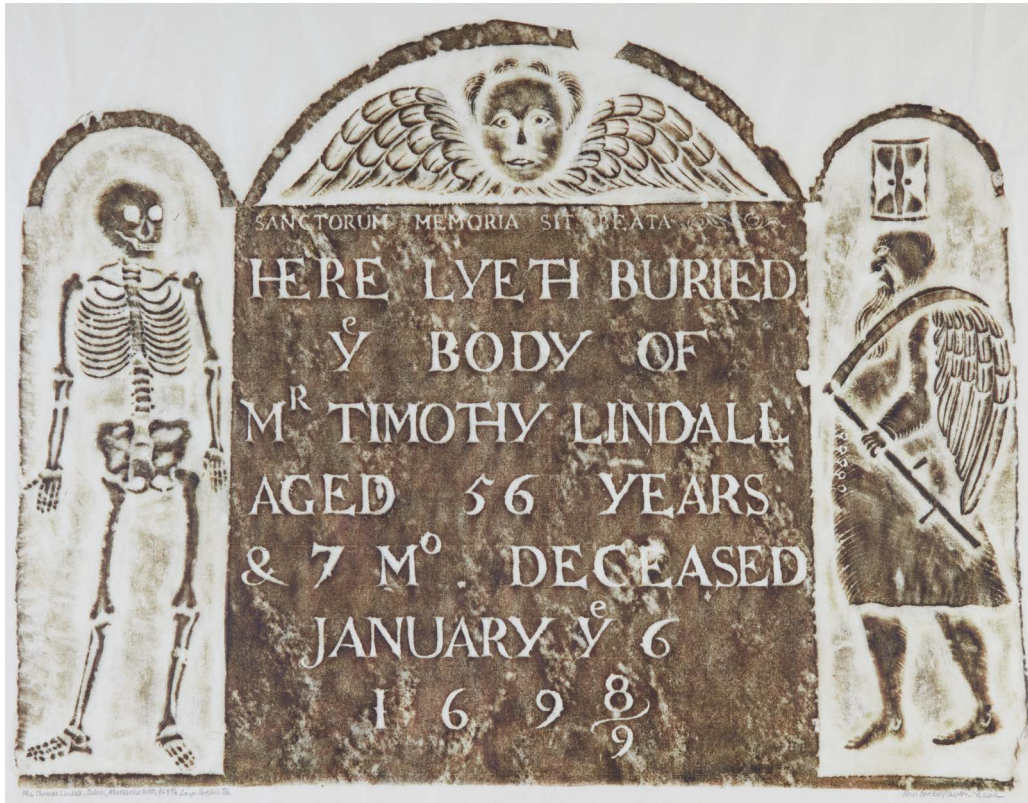
A CARVED AND PAINTED PINE  
FIGUREHEAD, 19TH CENTURY

height 54 in.; 137.2 cm

\$ 6,000-10,000



392



393

□ 393

PARKER, ANN; AND AVON NEAL

A Portfolio of Rubbings from Early American Stone Sculpture found in the Burying Grounds of New England. (Woodstock, Vermont, 1963)

2 portfolios unbound as issued (the larger one, 35 3/4 x 24 in.; 998 x 610 mm). Text leaves and contents leaves printed in red and black; 28 original rubbings, each signed, numbered and titled in pencil, each matted. Two tan buckram folding-cases, printed labels on upper covers; some wear.

NUMBER 7 OF 50 COPIES OF THE "LARGE PORTFOLIO" AND 7 OF 50 OF THE "MEDIUM PORTFOLIO" WITH ORIGINAL RUBBINGS BY PARKER AND NEAL.

\$ 1,500-2,500

□ 394

AN AMERICAN FAUX BOIS AND STENCIL DECORATED CHILD'S HITCHOCK ROCKING CHAIR, 19TH CENTURY

height 26½ in.; 67.3 cm

\$ 100-200



394



395

□ 395

**A CUT SHEET METAL AND  
WROUGHT-IRON HORSE AND SULKY  
WEATHERVANE**

length 24 in.; 60.9 cm

\$ 1,200-1,800

□ 396

**COLLECTION OF PAINTED STONE  
FRUIT, MODERN**

9 pieces.  
various sizes

\$ 100-200



396

□ 397

**JIM STEVENSON**

1929 - 2017

**Grandmother Liberty Quilting the  
States**

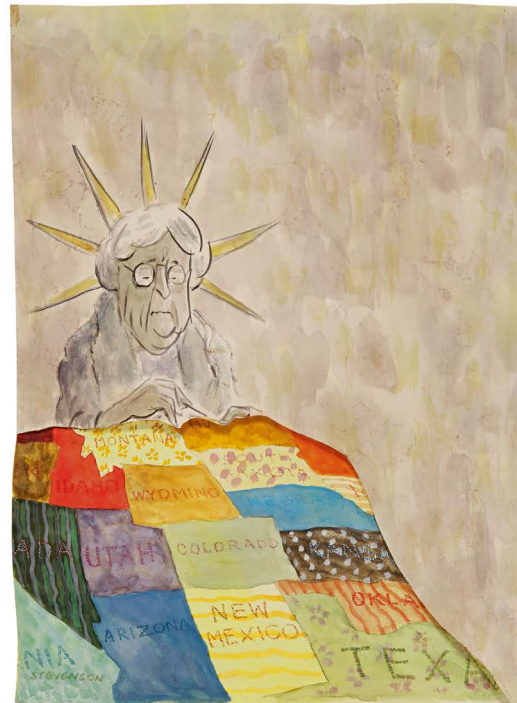
Signed *Stevenson* (lower left); signed and  
dedicated *For Happy – whose departure from  
Black Point caused the entire community to sink  
into a state of dismal despair from which it was  
never recovered. With all best wishes, Jim* (on the  
matte)

Watercolor and paper collage on paper  
13½ by 10¾ in.; 34.3 by 26.4 cm

**PROVENANCE**

A gift from the artist circa 1972

\$ 300-400



397



398 (PART)

398

AMERICAN SCHOOL, 19TH CENTURY

A Group of Seven Prints of America

Five engravings, four printed in colors, and two lithographs printed in colors, circa 1850, on wove paper, each framed (7 prints)  
 image (largest): 297 by 482 mm 11¾ by 19 in;  
 sheet (largest): 408 by 547 mm 16 by 21½ in

\$ 500-700





399

400

399

VICTOR MAUNIER

*J. F. Millet assis devant sa maison, Rue des artistes a Barbizon en 1870*

Etching, early 20th century, titled in pencil and inscribed 'Eau-forte originale de Victor Maunier', on paper laid down to cardboard, together with After Felix Benoist, *Paris en 1860, Vue à vol d'oiseau prise au dessus du quartier de St Gervais*, lithograph printed in colors, circa 1860, on paper laid down to cardboard, and a lithograph by an unknown artist, on wove paper, each framed (3 prints)

image: 140 by 210 mm 5½ by 8¼ in;  
sheet approx.: 266 by 336 mm 10½ by 13¼ in

\$ 150-250

400

SAMUEL SEYMOUR, AFTER THOMAS BIRCH

The City of Philadelphia in the State of Pennsylvania North America

Engraving with handcoloring, circa 1801, on laid paper, published by William Birch, Philadelphia, together with M. Marigot, *High Street, Philadelphia, with an American Stage waggon*, aquatint with handcoloring, circa 1807, on wove paper, and W. Radclyffe after W.H. Bartlett, *The Presidents House, from the River*, intaglio with handcoloring, 19th century, on wove paper, each framed (3 prints)

image (largest): 476 by 615 mm 18¾ by 24¼ in;  
sheet (largest): 544 by 654 mm 21¾ by 25¾ in

\$ 2,000-4,000



401



401 (detail)

□ 401

**A STAFFORDSHIRE POTTERY TOBY JUG AND A COVER AND A STAFFORDSHIRE POTTERY 'FROG MUG', 19TH CENTURY**

the toby jug of conventional form, resting a jug of frothing beer on his left knee, and a pipe in his right hand, the frog mug molded with panels of figures drinking, the interior applied with a small frog. 2 pieces  
height of toby jug 9 $\frac{3}{8}$  in.; 23.9 cm

\$ 300-500

□ 402

**A STAFFORDSHIRE PRATT-TYPE PEARLWARE ORNAMENT MODELLED AS A LONGCASE CLOCK, CIRCA 1800-20**

the hood modeled with two putti, the base with flowers and a vase, picked out in tones of ochre-yellow, blue and green, the sides sponged  
height 8 $\frac{1}{4}$  in., 20.9 cm

\$ 200-300

□ 403

**A STAFFORDSHIRE PRATT-TYPE PEARLWARE MODEL OF A FOX AND A FIGURE OF A LADY IN A CHAIR, CIRCA 1800**

the fox sponged in ochre-yellow, on a green mound base marked with brown and blue dots, the lady holding a cat in her lap, similarly coloured. 2 pieces  
the tallest 3 $\frac{1}{4}$  in.; 8.2 cm

**PROVENANCE**

The model of a fox, The Earle Collection, Hull, No. 141, bearing label  
With Charles S. Smith, Scarborough, bearing label

**LITERATURE**

The model of a fox, Major Cyril Earle, *The Earle Collection of Early Staffordshire Pottery*, London, 1915, p. 99, pl. 141

\$ 300-500



402



403



**A RARE DUTCH DELFT POLYCHROME  
MODEL OF TWO MEN IN A ROWING  
BOAT, SECOND HALF 18TH CENTURY**

modeled as an oblong wooden-hulled vessel with two gentleman seated at either end, painted in tones of puce, yellow, iron-red  
length 8½ in.; 21.5 cm

**PROVENANCE**

Probably the example, sold, Sotheby's, London, February 9, 1960, lot 34  
The Antique Company of New York, Inc., March, 1971

Another example of this model was sold, Sotheby's, London, November 6th, 2014, lot 7. A pair are published by Robert D. Aronson, *Tangible Memories, The Mr. & Mrs. H.C. Bout Collection, The Gaston De Ramax Collection and other recent acquisitions*, Amsterdam, 2018, pp. 132-135, ill. 80. A varying model of figures in a boat is in the Glaisher Collection, previously in the Lovett collection, bequeathed to the Fitzwilliam Museum, Cambridge in 1928; object no. C.2772-1928 (published in the collection catalogue by Bernard Rockham, Cambridge, 1935, Vol. I, p. 346, no. 2772, Vol. II, p. 216, pl. 216E.)

\$ 800-1,200





405

□ 405

**FIVE STAFFORDSHIRE 'FLAT BACK' FIGURES AND GROUPS, LATE 19TH CENTURY**

comprising three large titled figures of 'A. LINCOLN' modelled on horseback, 'WALLACE' standing wearing highland dress, and 'Prince of Wales' standing against an ermine cloak draped backdrop; a faux-watch stand as a pair of figures, the male figure in highland dress playing the bagpipes; and a sleeping soldier in Highland dress resting above a drum and canon. 5 pieces the tallest 17¾ in.; 45 cm

\$ 1,000-1,500

□ 406

**A GROUP OF STAFFORDSHIRE  
FIGURES AND FIGURAL WARES, LATE  
19TH / EARLY 20TH CENTURY**

comprising a pair of figures of a shepherd and shepherdess standing with a cow, *OLD STAFFORDSHIRE WARE/ ENGLAND* marks; a small group of a couple; a model of a giraffe; a poodle and two pups; a pen rest modeled with three spaniels; a faux-watch stand with three sheep on a rocky mound; and a spill vase modeled with a reclining leopard, mounted as a lamp. 9 pieces  
the tallest 8 $\frac{7}{8}$  in.; 22.5 cm

\$ 500-700

□ 407

**TWO STAFFORDSHIRE 'FLAT BACK'  
HUNTING FIGURES, LATE 19TH  
CENTURY**

similarly modelled, one as a gentleman in highland dress holding a rifle and fowl, the other as a lady with an ermine-collared cloak, each with a hound at their side; together with a later model of a seated spaniel. 3 pieces  
the tallest 15 $\frac{3}{8}$  in.; 39.1 cm

\$ 200-300



406



407



408

**FIVE CHINESE PORCELAIN FIGURES OF DOGS, QING DYNASTY, 18TH – 19TH CENTURY**

comprising: a pair of white-glazed figures of standing dogs; a white-glazed figure of a seated dog; a white-glazed figure of a recumbent dog and a Chinese export porcelain candlestick in the form of a recumbent dog painted in polychrome enamels and gilt. *5 pieces.*  
length of longest 6 in.; 15.2 cm

\$ 2,000-3,000

409

**A JAPANESE WOOD CARVING OF A DOG AND A REPLICA OF A KOREAN 'DOG' PAINTING, 19TH / 20TH CENTURY**

comprising: a *mingei* wood carving in the form of a seated dog with traces of red lacquer; and a print after a famous Korean painting illustrating a dog playing with a feather, with three seals, framed. *2 pieces.*  
height of the carving 7¾ in.; 19.7 cm

\$ 2,000-3,000

**AN EXTREMELY RARE PAIR OF  
CHINESE EXPORT FIGURES OF  
SPANIELS, QING DYNASTY, QIANLONG  
PERIOD, CIRCA 1760**

each modeled recumbent with heads turned to one side with the eyes slightly looking upwards with a gentle gaze, the large rounded ears draped on both sides, the black and white spotted coat painted *en grisaille* and white enamels length 9½ in.; 24.1 cm

**PROVENANCE**

Ralph M. Chait Galleries, June, 1975

Figures of Spaniels were described by David Howard in *China for the West* as 'perhaps the most attractive of all Chinese models of dogs', the present adorable examples are actually the original models of the popular Mottahedeh reproductions from Nelson Rockefeller Collection Inc., and were given the catalogue no. 37 while they were produced and sold (fig. 1). Chinese export figures of recumbent spaniels usually appear in a brown or orange coat, such as an associated pair illustrated in William R. Sargent, *The Copeland Collection: Chinese and Japanese Ceramic Figures*, Salem, MA, 1991, cat. no. 90. Further examples are illustrated in Michael Cohen

and William Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures: Volume I: The James E. Sowell Collection*, Reigate, 2008, cat. no. 11.13, and a single example from the Mottahedeh Collection is illustrated in David Howard and John Ayers, *China for the West*, Vol. II, London, 1974, cat. no. 622. However, the present pair appear to be the only pair published to have the black and white spotted coat. One example sold at Christie's New York, January 28, 2013, lot 510, is decorated in a black and white coat, however the patches of black are much larger and cover most of the head and ears except for the snout.

\$ 20,000-30,000



Image of the Mottahedeh dogs from the Nelson Rockefeller Collection catalogue



410





411

**411**

**AN ENGLISH SILVER FOX, ASPREY & CO. LTD., LONDON, 1962**

Together with a smaller silver fox with red glass eyes by A. & F. Parsons for Tessiers, London, 1970, 2 pieces marked on tails

135 oz

4198.5 g

lengths 22¾ and 12 in.; 57.8 and 30.5 cm

\$ 5,000-7,000

**412**

**A PAIR OF GERMAN SILVER LARGE PHEASANTS, B. NERESHEIMER & SÖHNE, HANAU, WITH IMPORT MARKS FOR BERTHOLD MÜLLER, LONDON, 1901/04**

each with removable head, hinged wings and trailing tail feathers, one engraved under a wing From Edward VII to Iveagh, Jan. 1909 marked on neck, breast, and each wing with English import marks, one marked on tail feather with German maker's marks

125 oz

3887.5 g

length 33½ in.; 85 cm

Iveagh presumably refers to Edward Cecil Guinness (1847-1927), 1st Earl of Iveagh, who was the head of the family's brewing business and a prominent philanthropist. He was first created baronet of Castleknock, Co. Dublin, in 1876 for helping with the visit of the Prince of Wales to Ireland, which included a visit to the Dublin slums. In 1903, as King Edward VII, he once more visited the slums of the city, and Lord Iveagh donated a sum of £50,000 to be distributed among the various Dublin hospitals as a result of this visit. In 1905, he advanced in the Peerage to Viscount Iveagh, in 1910 he was appointed G.C.V.O., and in 1919, he was created Earl of Iveagh and Viscount Elveden.

\$ 2,500-3,500



412





413

A PAIR OF GERMAN SILVER  
ELEPHANTS, B. NERESHEIMER &  
SÖHNE, HANAU, WITH IMPORT MARKS  
FOR BERTHOLD MÜLLER, LONDON,  
1908

*marked on ears*  
103 oz 5 dwt gross  
3216 g  
length of longer 17 in.; 43.2 cm

• \$ 5,000-8,000



413



414



415

□ 414

**A GROUP OF ENGLISH AND AMERICAN SILVER TABLE ARTICLES, 19TH THROUGH 20TH CENTURY**

comprising a mustard pot with monogrammed cover and ruby glass liner by *Dominick & Haff, NY*; a George III pepper pot with crest and motto, *London, 1808*; three tea strainers, one by *Tiffany, circa 1915*, another by *Tessiers, London, 1930*, and a spot-hammered example by *Watson Co., Attleboro, MA*. Together with a small silver box, the cover chased with a figure and lion, possibly *Indian*, 6 pieces  
17 oz 10 dwt, 547 g  
length of longest strainer 6 in.; 15.2 cm

\$ 600-800

□ 415

**A GROUP OF ENGLISH AND CONTINENTAL SILVER FLATWARE AND SERVERS, 18TH THROUGH 20TH CENTURY**

comprising:  
8 George III Old English teaspoons initialed S, *maker's mark SH, London, 1777*  
4 George III feather-edged and crested teaspoons, *circa 1775*  
4 George III salt spoons, *various makers, London, 1786-1808*  
5 American salt spoons, *various makers*  
1 George III mustard ladle, *maker's mark HH, London, 1781*

1 Irish egg spoon, *maker's mark JP, Dublin*  
2-piece George III miniature gilt spoon and fork, *Smith & Fearn, London, 1793*  
2 salt spoons, *marks unclear*  
1 Georgian sugar nips, *maker's mark IM*  
1 George III toddy ladle inset with gilt coin, *unmarked*  
1 Dutch wood-handled sugar sifter, *late 18th century*  
1 American sugar spoon decorated with Brooklyn Bridge, *Tiffany & Co., NY*  
2 Danish serving ladles, no. 41, *Georg Jensen Silversmithy, Copenhagen, 1945-77*  
33 pieces  
19 oz 10 dwt gross  
609.5 g

\$ 1,000-1,500



416

□ 416

**A GROUP OF FOUR ENGLISH AND CONTINENTAL SILVER TABLE ARTICLES, LATE 19TH AND EARLY 20TH CENTURY**

comprising a bowl on scroll supports with foliate strapwork and an openwork pendant by *Manoah Rhodes & Sons, London, 1912*; a sweetmeat dish chased with fruit by *Goldsmiths' & Silversmiths' Co., Ltd., London, 1909?*; a Continental rococo revival sauce boat chased with cherub heads, circa 1900; and a French bowl with scroll handles and bearing the inscription "M Gavin de Chassagne 1738", late 19th century

51 oz 15 dwt

1611 g

diameter of largest bowl 8½ in.; 21.5 cm

\$ 1,200-1,800



417

□ 417

**A CHILEAN SILVER PRESENTATION TRAY, 20TH CENTURY**

the rim applied with arms, center engraved with facsimile signature of the President of Chile marked underneath rim *Chile, Hecho Amano, Plato Fina and 900*

32 oz

995 g

length 17¾ in.; 45 cm

\$ 200-300



418

□ 418

**TWO CHINESE SILVERED METAL TEAPOTS**

in two sizes, each engraved with scrolling foliage, covers with fruit finials, and swing handles lengths 7 and 8¾ in.; 17.8 and 22.2 cm

\$ 500-700



419



420

**AN AMERICAN SILVER FOUR-PIECE  
TEA AND COFFEE SET, MOST GORHAM  
MFG. CO., PROVIDENCE, RI, 1886 AND  
LATER**

comprising a Teapot, Coffee Pot, Kettle on plated Lampstand, Creamer, covered Sugar Bowl, and Waste Bowl each initialed on one side *M.L.R.* and engraved on base "Margaretta Large Harrison June 23rd 1923", the kettle by Tuttle, Boston, MA and retailed by J.E. Caldwell & Co., Philadelphia, all others by Gorham, 1886. Together with a similar English silver tray engraved to match by Ellis Jacob Greenberg, Birmingham, 1922 for J.E. Caldwell & Co., 5 pieces  
225 oz gross excluding lampstand  
6997.5 g  
height of kettle on lampstand 12¼ in., length of tray 25⅜ in.; 31 cm, 64.5 cm

\$ 3,000-5,000

**A GROUP OF AMERICAN SILVER AND  
SILVER-PLATED TRAYS AND BOWLS,  
GORHAM MFG. CO, PROVIDENCE, RI,  
LATE 19TH / EARLY 20TH CENTURY**

comprising a silver bread tray chased with floral sprays and flutes, monogrammed *JWA*, 1887; a silver circular tray with shell and scroll rim, monogrammed *AGA*, 1901; and two silver-plated graduated circular trays with foliate and shell rims. Together with a silver shallow bowl with partly-fluted rim by La Pierre Mfg. Co., Newark, NJ, 5 pieces  
67 oz 5 dwt weighable  
2096 g  
diameter of largest 14½ in.; 37 cm

\$ 1,000-1,500

**TWELVE MATCHING AMERICAN  
SILVER DINNER PLATES, NEW YORK  
AND PHILADELPHIA, DATED 1905 AND  
1908**

with shell and scrolling foliate rims, nine monogrammed *WWF* and engraved on the reverse *William W. Fittler*, and three monogrammed *EHF* and engraved on the reverse *Edwin H. Fittler* marked on bases, four by J. E. Caldwell & Co., Philadelphia, dated 1908, five by Dominick & Haff, New York, dated 1905, and three by Bailey Banks & Biddle, Philadelphia  
258 oz 15 dwt  
8049 g  
diameter 10 in.; 25.4 cm

\$ 6,000-8,000





422

422

**A JAPANESE GOLD LACQUER GOURD-FORM BOX AND COVER, 19TH CENTURY**

the gold lacquer box in *kirikane* and gold dust, naturalistically rendered as a long gourd and vine with a locust perched on top, the interior in gold *nashiji*, unsigned. 3 pieces. length 6 1/8 in.; 15.5 cm

\$ 3,000-4,000

423

**TWO JAPANESE WOOD AND LACQUER INRO, 19TH CENTURY**

comprising: a round two-case gold lacquer *togidashi inro* with the design of bamboo leaves drawn in the *suiboku* manner, signed *Hogen Aishin ga* ('painted by Aishin'), the bottom section signed *Gyonen Rokuju go Kobayashi Yasutaka* ('by Kobayashi Yasutaka at the age 65'); and a carved wood three-case *inro* simulating a leather pouch, with a wood 'lotus and snail' netsuke, signed *Hirosuke* with a *kimma* lacquer *ojime*. 2 pieces. height of larger 3 in.; 7.6 cm

\$ 2,800-3,500



423

424

**TWO JAPANESE LACQUER KOGO (SMALL INCENSE BOX AND COVER), 18TH / 19TH CENTURY**

comprising: a gold lacquer *togidashi* and gold-dust decorated *kogo* in the form of a clam, painted with a scene of Urashima Taro being entertained by a Dragon Palace maiden, the interior in *nashiji*; and a circular brown lacquer *kogo*, the exterior of the cover decorated with gold flying sparrows, the interior with maple leaves, with pewter rims. 4 pieces. width of widest 3 1/2 in.; 8.9 cm

\$ 2,500-3,500



424

425

A JAPANESE CARVED WOOD NETSUKE  
OF A KARASHISHI (LION), 18TH  
CENTURY

*Tamba school*, signed *Toyokazu*, in the form of  
a seated *karashishi* turning its head, with inlaid  
eyes, the fur and paws finely carved  
width 1½ in.; 3.8 cm

\$ 6,000-8,000

426

THREE JAPANESE WOOD NETSUKE,  
18TH / 19TH CENTURY

comprising: *Nagoya school*, a netsuke in the form  
of a reclining dragon with a comical face and long  
whiskers; *Tsu school*, a netsuke in the form of a  
seated tiger, the eyes inlaid with shells; and one  
in the form of a coiled dragon with its head lifted  
with long whiskers, unsigned. 3 pieces.  
width of widest 2 in.; 5 cm

\$ 3,000-5,000



427

**FIVE JAPANESE SHINO-STYLE SMALL MUKOZUKE BOWLS, 17TH / 18TH CENTURY**

each of cylindrical form rising to a square mouth, decorated with grasses painted in caramel-colored iron brown against a crackled cream glaze. *5 pieces.*  
height 4 in.; 10.2 cm

\$ 10,000-15,000

428

**THREE JAPANESE CERAMIC ITEMS, 18TH / 19TH CENTURY**

comprising: an Imari porcelain incense box and cover in the form of the poetess Ono no Komachi wearing a kimono; a small Imari whistle in the form of a *karako* (Chinese boy) laying on its belly; and a pottery and lacquer figure of an emaciated poet (possibly Matsuo Basho), the moveable head formed in clay. Together with a wood stand, unsigned. *6 pieces.*  
height of tallest 6½ in.; 16.5 cm

\$ 2,500-3,500

429

**TWO JAPANESE BLACK-GLAZED TEA BOWLS, RAKU AND KENZAN, 19TH / 20TH CENTURY**

comprising: a typical Raku-form tea bowl, the base impressed with the seal *Raku* (of Seinyu, 13th generation master, 1888-1944); and a bowl of narrow cylindrical form covered in a black glaze with splashes of red and incised with a pine grove and a poem, signed *Kenzan*. *2 pieces.*  
height of taller 4¼ in.; 10.8 cm

\$ 5,000-9,000







430

430

**A GROUP OF JAPANESE LATE ORIBE  
TEA CEREMONY DISHES, 18TH / 19TH  
CENTURY**

comprising: a pair of *suhama*-shaped dishes (*mukozuke*) decorated in typical Oribe glazes, and an angular dish decorated in Oribe glazes and painted with buds. 3 pieces. width of widest 6<sup>5</sup>/<sub>8</sub> in.; 16.8 cm

\$ 4,500-6,500



431

431

**TWO JAPANESE LATE NABESHIMA  
PORCELAIN DISHES, LATE 19TH  
CENTURY**

each decorated in underglaze blue, iron red, yellow and green enamels, one with pomegranates and the other with camellia against the hedges, the reverse with typical Nabeshima cash motifs in underglaze blue, with *kushi kodai* (comb pattern) ring foot, unsigned. 2 pieces. diameter of larger 7<sup>1</sup>/<sub>4</sub> in.; 18.4 cm

\$ 2,800-3,500



432 (PART)



432

**FOURTEEN JAPANESE IMARI WARES,  
19TH CENTURY**

comprising: a set of seven stem dishes decorated in underglaze blue, polychrome enamels and gilt with stylized plants, the underside signed *Dai Ming Chenghua* (*Seika*); two pierced octagonal plates decorated in underglaze blue, polychrome enamels and gilt with bands of plants, signed *Dai Ming Chenghua* (*Seika*); three circular plates decorated with the 'Three Friends of Winter' in underglaze blue, polychrome enamels, and gilt, accented with additional floral patterns; and a pair of circular bowls decorated in underglaze blue, iron red, and gilt with a *ju* ('longevity') character within a band of auspicious motifs. 14 pieces. diameter of largest 11<sup>3</sup>/<sub>4</sub> in.; 29.8 cm

\$ 3,500-5,500



433

**433**

**A JAPANESE BUDDHIST KANZENON SANJUSANJIN 'SALVATION' TEXTILE HANGING SCROLL, 20TH CENTURY**

woven with thirty-three Kanzenon bodhisattvas organized in a grid wearing various colored robes, mounted as a hanging scroll on earlier textiles, with a small name slip indicating the Miyamoto family collection  
image 55½ x 16¾ in.; 141 x 42.5 cm

\$ 5,000-7,000



434

**434**

**A JAPANESE KESA TEXTILE FROM A BUDDHIST PRIEST'S ROBE, 19TH CENTURY**

quilted using pieces of colorful woven textiles with variously colored peony, chrysanthemum, and *hoju* (*tama* or 'jewel') patterns against an orange ground woven with gold threads  
77 x 43¾ in.; 195.6 x 111.1 cm

\$ 2,000-3,000



435

**435**

**A JAPANESE EARTHENWARE SETO OIL DISH, 19TH CENTURY**

of circular form, decorated with iron with a *minogame* ('turtle') spreading its tail with three auspicious characters  
diameter 14 in.; 35.6 cm

\$ 1,000-1,500

436

A MEDIUM JAPANESE NANBAN  
LACQUER COFFER, 16TH / 17TH  
CENTURY

of rectangular form with a hinged domed cover, decorated with maples, oranges, and Chinese lantern flowers in gold, brown lacquer and inlaid mother-of-pearl, each panel separated by borders of inlaid shell, brass handles and incised brass *kanamono*, the interior with gold tendrils on black ground, fitted with nine later light blue velvet trays height 11½ in.; 29.2 cm. width 16 in.; 40.6 cm. depth 9¼ in.; 23.5 cm

PROVENANCE

Sotheby's London, November 24, 1970, lot 258

\$ 12,000-18,000

437

A LARGE JAPANESE NANBAN LACQUER  
COFFER, 16TH / 17TH CENTURY

of rectangular form with a hinged domed cover, decorated with chrysanthemums, pinks, and grape vines in gold, brown lacquer and inlaid mother-of-pearl against a black lacquer ground, the edges with a band of wavy lines, the corners and the front with finely engraved brass *kanamono*, the sides with loop handles, the interior in gold lacquer with ferns. Together with two keys. 3 pieces.  
height 18¼ in.; 46.4 cm. width 27¼ in.; 69.2 cm. depth 14½ in.; 36.6 cm

PROVENANCE

Sotheby's London, November 24, 1970, lot 257

\$ 35,000-45,000



436

437



438 (PART)

439

**THREE JAPANESE SURIMONO (PRIVATELY PRINTED WOODBLOCK PRINTS), 19TH CENTURY**

comprising: a *chuban* print depicting a Genso Kotei (emperor) next to his desk with books, dreaming, signed *Gakutei* (Yashima Gakutei); a medium-size *surimono* print depicting Kintaro fighting a giant carp with his sword, signed *Hokkei* (Totoya Hokkei); and a *chuban* print with an incense burner with a textile and embossed cherry blossoms, with a poem Seiyoken Baise, signed *Hokusho Joren*. Individually framed. 3 pieces. sight of largest 8 $\frac{3}{8}$  x 14 in.; 20.6 x 35.6 cm

\$ 3,500-5,500



440 (PART)

438

**FOURTEEN JAPANESE PAINTINGS AND PRINTS, VARIOUS ARTISTS, 18TH / 19TH CENTURY**

comprising: a small color print of a boat in the Sumida River by Utagawa Hiroshige; a *tanzaku* of a diving cormorant by Utagawa Hiroshige; a print of a seabream and an abalone signed *Hiroshige hitsu* (Utagawa Hiroshige); a book page of a fisherman beside a river by Katsushika Hokusai; a painting on paper of an *oni* ('demon') mask, unsigned; two paintings on silk of warriors and a sage from *Kanso no Tomo* ('Daydream's Companion'), unsigned; a print of a flower arrangement, signed *Eizan ga* (Kikugawa Eizan); a pair of prints of birds, signed *Kitao Shigemasa* and *Tenmoku sanjin*; a print of loquat bonsai arrangements by Kitagawa Utamaro; a print of a bonsai held aloft by a monkey, signed *Utamaro hitsu* (Kitagawa Utamaro II); a print of a bonsai floating above a turtle, signed *Utamaro hitsu* (Kitagawa Utamaro II); a print of a gamboling *shishi* ('lion') biting a peony by Kitagawa Utamaro II, signed. 14 pieces. sight of largest 13 x 9 in.; 33 x 22.8 cm

\$ 2,000-3,000



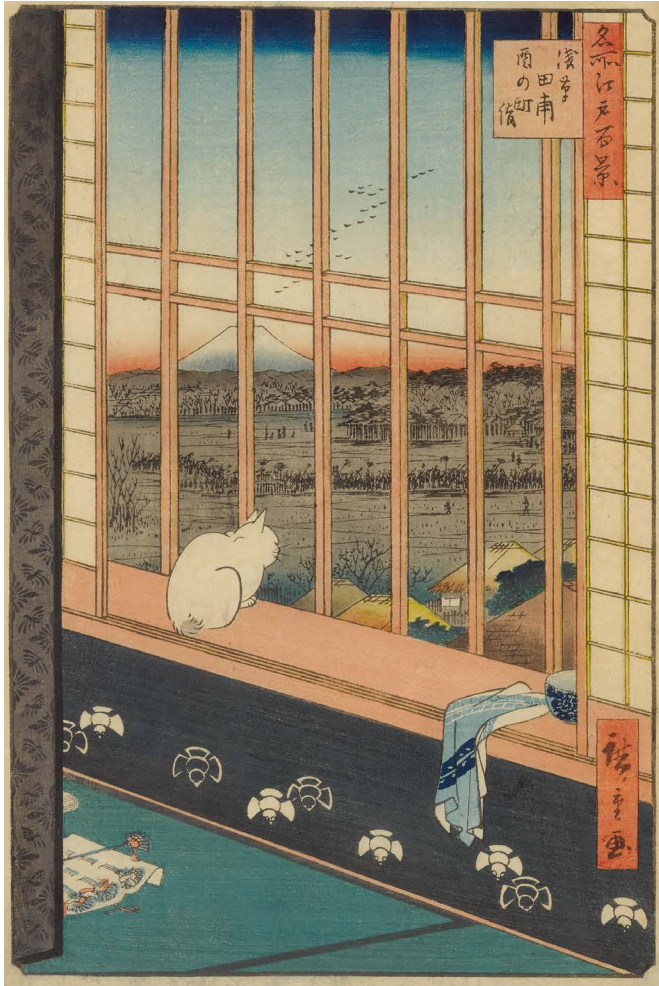
439 (PART)

440

**THREE JAPANESE WOODBLOCK PRINTS BY UTAGAWA HIROSHIGE AND UTAGAWA HIROSHIGE II, 19TH CENTURY**

comprising: an *oban tate-e* print titled *Nippori Suwano dai* from the series *Meisho Edo Hyakkei* ('One Hundred Views of Edo'), signed *Hiroshige* (Utagawa Hiroshige I) and dated 1856; an *oban* print of a table of contents of *Meisho Edo Sanjurokkei* ('Thirty-six Notable Views of Edo'), by Utagawa Hiroshige I; and an *oban tate-e* print of *Yoroi Ferry* from the series *Toto Sanjurokkei* ('Thirty-six Views of Eastern Capital'), signed *Hiroshige ga* (Utagawa Hiroshige II). Individually framed. 3 pieces. sight of largest 13 $\frac{3}{4}$  x 9 $\frac{1}{4}$  in.; 34.9 x 23.5 cm

\$ 4,500-6,500



441

441

A JAPANESE WOODBLOCK PRINT BY UTAGAWA HIROSHIGE I FROM 'ONE HUNDRED VIEWS OF EDO', 1856

an *oban tate-e* print titled *Asakusa Tanbo Tori no machi moude*, from the series *Meisho Edo Hyakkei* ('One Hundred Views of Edo'), titled, signed *Hiroshige I* and dated, published by Uoya Eikichi. Framed.  
sight 14¼ x 9½ in.; 36.2 x 24.1 cm

\$ 3,000-5,000



442

442

A JAPANESE WOODBLOCK PRINT BY UTAGAWA HIROSHIGE I FROM 'ONE HUNDRED VIEWS OF EDO', 1856

an *oban tate-e* print titled *Asakusa Kinryuzan*, from the series *Meisho Edo Hyakkei* ('One Hundred Views of Edo'), titled, signed *Hiroshige I* and dated, published by Uoya Eikichi. Framed.  
sight 12¾ x 8¼ in.; 32.4 x 21 cm

\$ 3,000-4,000



443

443

**FIVE JAPANESE HASHIRA-E  
WOODBLOCK PRINTS BY ISODA  
KORYUSAI, TORII KIYONAGA, AND  
KATSUKAWA SHUNSHO, LATE 18TH /  
EARLY 19TH CENTURY**

comprising: three *hashira-e* (pillar prints) signed *Koryu-ga* (Isoda Koryusai); one of a lady reading a letter, signed *Kiyonaga* (Torii Kiyonaga); and one of a lady with a fan in black kimono, signed *Shunsho* (Katsukawa Shunsho). Individually framed. 5 pieces.

sight of largest 27 x 4½ in.; 68.6 x 11.4 cm

\$ 7,000-9,000

444

**FIVE JAPANESE 'ACTOR' PRINTS BY  
IPPITSUSAI BUNCHO, KATSUKAWA  
SHUNSHO, AND KATSUKAWA SHUN'EI,  
LATE 18TH / EARLY 19TH CENTURY**

comprising: three small pages from the book *Ehon butai ogi* ('The Picture Book of Stage Fans') (1770) by Ippitsusai Buncho (1725-1794) and Katsukawa Shunsho (1726-1792) respectively depicting the actors Ichikawa Benzo, Ichikawa Yaozo, and Tomizawa Hanzaburo; an 'actor' print by Katsukawa Shun'ei with a collector's seal *Matsumoto*; and a print showing an actor with a sword, with the collector's mark *Deurusu* (Derausse), signed *Shun'sho ga* (Katsukawa Shunsho). Individually framed. 5 pieces.

sight of largest 11¾ x 5⅞ in.; 29.8 x 14.9 cm

\$ 2,500-3,500



444 (PART)

445

**EIGHT JAPANESE 'BIJIN' (BEAUTIFUL LADIES) WOODBLOCK PRINTS, 18TH / 19TH CENTURY**

comprising: three *chuban* prints, attributed to Suzuki Harunobu: a couple smoking, unsigned; a man seeing a woman off at the gate, inscribed *Suzuki Harunobu*; ladies changing *shoji* door panels, inscribed *Suzuki Harunobu*; an *oban* print with three courtesans of Tamaya and an attendant, signed *Bunkyo Sakuragawa*; a *chuban* print of a lady with an umbrella in the rain, signed *Toyohiro ga* (Utagawa Toyohiro); an *oban* print titled *Edo Meisho Hyakunin bijo* ('Notable Places with One Hundred Beauties'), by Toyokuni III and Kunihisa, signed *Toyokuni ga*; a *chuban* print of a noble lady dreaming, unsigned; a *chuban* print of Koka Mutamagawa from the *Mu-Tamagawa* ('Six Jewel Rivers') series, signed *Hiroshige* (Utagawa Hiroshige); an unsigned print of a noble lady sleeping. Individually framed. 8 pieces sight of largest 14 x 10 in.; 35.6 x 25.4 cm

\$ 4,000-6,000



445 (PART)



446

446

**TWO JAPANESE 'BIJIN' (BEAUTIFUL LADIES) PRINTS, 19TH CENTURY**

comprising: an *oban tate-e* print of an *oiran* ('courtesan') of the Toyota of Sugata Ebiya house, from the series *Keisei dochu sugoroku*, signed *Keisei Eisan*, and an *oban tate-e* print of a standing *bijin*, from the series *Bijin Fuzoku Rokkasen* ('Beautiful and Fashionable Six Poets'), a parody of *Kisen Hoshi*, signed *Eizan hitsu* (Kikugawa Eizan). Individually framed. 2 pieces. sight 14<sup>5</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>4</sub> in.; 37.1 x 24.8 cm

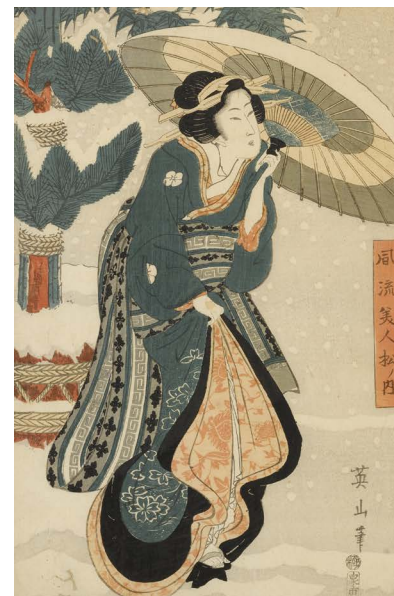
\$ 4,000-6,000

447

**A JAPANESE WOODBLOCK PRINT BY KIKUGAWA EIZAN, 19TH CENTURY**

an *oban tate-e* depicting a lady in the snow wearing a kimono and holding an umbrella, from the series *Fu-ryu bijin Matsu-no-uchi* ('A Fashionable Beauty from Matsu'), signed *Eizan hitsu*, publisher Sen-ichi. Framed. sight 14<sup>3</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>2</sub> in.; 37.5 x 24.1 cm

\$ 2,000-3,000



447



448



449 (PART)



450



448

**A JAPANESE TRIPTYCH PRINT AND A JAPANESE EMBROIDERY, LATE 19TH / EARLY 20TH CENTURY**

comprising: a triptych woodblock print, titled *Amerika Koku Jyokisha Orai* ('The transit of an American steamboat'), signed *Ichikawa Yoshikazu*, dated 1861; and a *trapunto* silk embroidery centered with the Pennsylvania coat of arms against a bluish-gray silk ground. Individually framed. 2 pieces. sight of the print 13¾ x 28½ in.; 34.9 x 72.4 cm

\$ 2,000-3,000

□ 449

**EIGHT JAPANESE 'KACHO-GA' (FLOWERS AND BIRDS) WOODBLOCK PRINTS BY UTAGAWA HIROSHIGE AND NAKAYAMA SUGAKUDO, 19TH / 20TH CENTURY**

comprising: a *chu-tanzaku* print depicting peonies, signed *Hiroshige hitsu* (Utagawa Hiroshige); a *chuban* print of a peacock, signed *Hiroshige ga* (Utagawa Hiroshige); a *chuban* print depicting a finch and jasmine flowers with a poem, signed *Hiroshige* (Utagawa Hiroshige); and five *oban tate-e* woodblock prints of flowers and birds including narcissus, honeysuckle, mums and gentian, each titled and signed *Sugakudo* (Nakayama Sugakudo). Individually framed. 8 pieces. sight of largest 12¾ x 8½ in.; 32.4 x 21.6 cm

\$ 1,400-2,000

450

**TWO JAPANESE OTSU-E (FOLK PAINTINGS), 17TH / 18TH CENTURY**

each in pigments on paper, comprising: a painting depicting a *fuji-musume* ('wisteria maiden') dancing between red ferns; and a painting of an *oni* ('demon') holding a drum and an accounting book, unsigned. Individually framed. 2 pieces. sight of larger 11⅞ x 8¾ in.; 30.2 x 22.2 cm

\$ 2,500-3,500





451

451

**THREE JAPANESE 'SHIN-HANGA'  
WOODBLOCK PRINTS BY GOYO  
HASHIGUCHI (1880-1921) AND HASUI  
KAWASE (1883-1957), EARLY 20TH  
CENTURY**

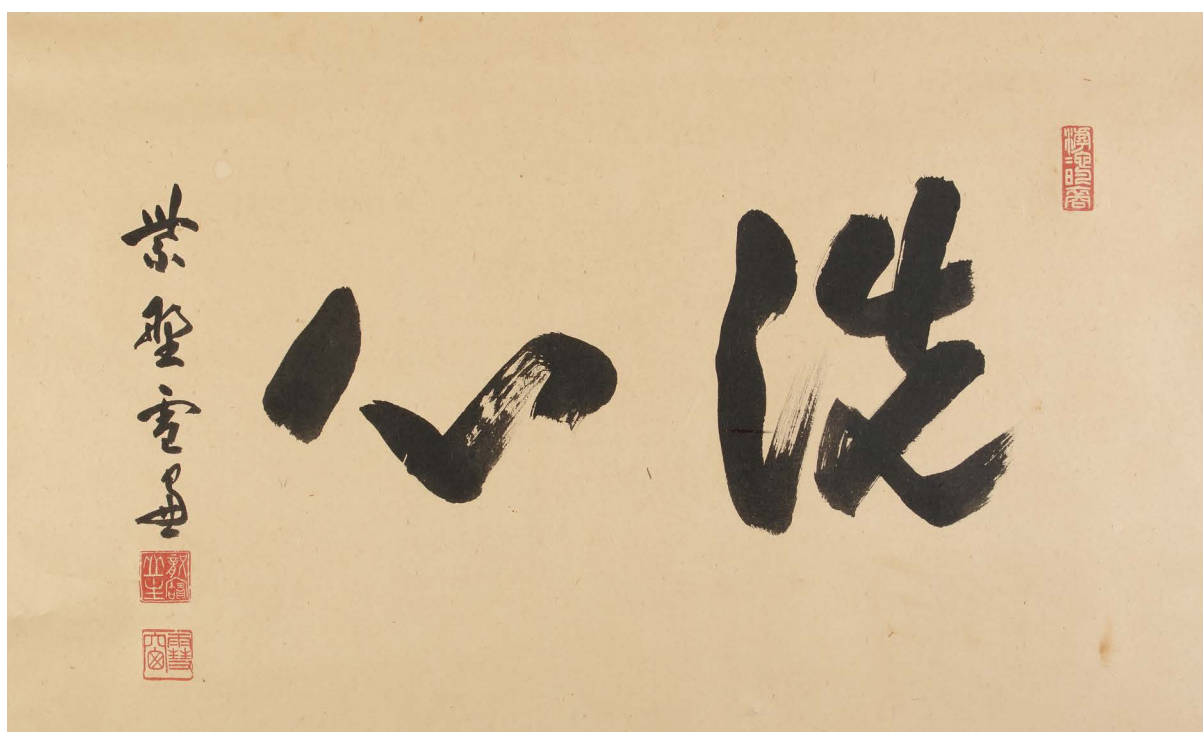
comprising: a *dai oban* print titled *Kobe no yoi tsu-ki* ('Early Moon in Kobe'), signed *Goyo ga* (Goyo Hashiguchi), titled and dated 1920; an *oban* print titled *Kyoto Sanjo Ohashi* ('Sanjo Bridge') by Goyo Hashiguchi, signed, titled and dated 1920; an *oban* print titled *Osaka Kozu* from the *Tabi miyage III* ('Travel Souvenirs') series, signed *Hasui* (Hasui Kawase), titled and dated 1925. Individually framed. 3 pieces.

sight of largest 10¾ x 17 in.; 27.3 x 43.2 cm

\$ 5,500-7,500



452



453

452

**A JAPANESE 'WARRIOR' HANGING SCROLL, 18TH CENTURY**

ink and color on paper mounted on brocade, illustrating a Medieval warrior dressed in red on a white horse, with a large red seal  
image 9¾ x 13⅞ in.; 24.8 x 33.3 cm

\$ 2,500-3,500

453

**A JAPANESE CALLIGRAPHY HANGING SCROLL BY GYOSEI, EARLY 20TH CENTURY**

ink on paper mounted in brocade, inscribed with two large characters in gyosho script reading *Sen-Shin* ('Purify Heart'), signed *Gyosei Sessai*, with three red seals  
image 20¾ x 31½ in.; 52.7 x 80 cm

\$ 2,000-3,000

**A LARGE JAPANESE HANIWA FIGURE  
OF A HORSE, LATE KOFUN PERIOD,  
CIRCA 6TH CENTURY**

of low-fired red clay, standing four-square on long columnar legs, the face directed forward and equipped in cheek guards and a bridle affixed by the upright ears, the reigns draped across the thick neck fringed by a cropped mane, a saddle with a sharply defined upright horn and cantle and secured by a breast collar patterned with zigzags, the cropped tail rising at an angle giving the animal's posture an alert and distinguished aspect height 29¾ in. 75.5 cm

**PROVENANCE**

Collection of Nelson Rockefeller, prior to 1979

\$ 40,000-60,000





455

455

**A JAPANESE FOUR-PANEL SMALL  
SCREEN, 18TH CENTURY**

ink on gold paper, mounted on brocade in one piece, framed, *Kano school*, signed *Raimosai hitsu*, depicting a gaggle of geese flying and further geese feeding by the riverside

\$ 3,000-4,000



456 (PART)

456

**A SET OF JAPANESE INK LANDSCAPE  
(SANSU) PAINTINGS, 18TH CENTURY**

each is a section from an ink on paper handscroll, individually mounted in brocade and framed, collectively depicting a continuous mountainous landscapes with the sea, flying geese, a bridge in an inlet, and figures amidst pavilions and waterfalls, unsigned. *6 pieces*. largest section 15½ x 42¾ in.; 39.4 x 108.6 cm

\$ 2,000-3,000



457 (PART)



458 (PART)



459 (PART)

#### 457

##### TWO JAPANESE HANGING SCROLLS, 19TH CENTURY

comprising: an ink and color on silk hanging scroll, depicting cranes by a pine grove and a river, signed *Hokushun*, with two red seals; and a Kano-style ink and color on silk hanging scroll depicting mountains and a hut, inscribed with the apocryphal signature *Tanshin hitsu*. 2 pieces. image of larger 55 $\frac{7}{8}$  x 22 $\frac{3}{8}$  in.; 141.9 x 56.8 cm

\$ 3,500-5,500

#### 458

##### FOUR JAPANESE PAINTINGS, 19TH / 20TH CENTURY

comprising: a pair of landscape paintings in ink and color on paper, each accompanied by a poem from *Kanso no tomo* ('Daydream's Companion'), each with two seals, individually framed; a painting of bamboo leaves in ink on paper, by Inoue Setsuzan, framed; an ink on paper hanging scroll, illustrating bamboo stalks and leaves and accompanied by a poem about autumn rain, signed *Itabashi*. 4 pieces. image of largest 56 $\frac{3}{4}$  x 15 $\frac{7}{8}$  in.; 144.1 x 40.3 cm

\$ 3,000-5,000

#### 459

##### FOUR ASIAN PAINTINGS, 19TH / 20TH CENTURY

comprising: an ink and color on paper painting, depicting two birds perched on red plum blossoms, framed; a pair of watercolor paintings on silk, depicting a puppy and a country boy, respectively signed *Fuko* and *Kosei*, individually framed; and an ink and color on paper hanging scroll mounted on brocade, illustrating vegetables, with a seal *Toshun*. 4 pieces. largest 45 $\frac{1}{2}$  x 15 $\frac{1}{2}$  in.; 115.5 x 39.7 cm

\$ 3,500-4,500

460

**A CHINESE GILT-BRONZE FIGURE OF AN ACOLYTE, 17TH CENTURY**

standing with the feet squarely planted and the hands clasped in prayer in front of the chest, the long robe tied with a sash at the waist, a further sash draping across the shoulders and falling in ribbon-like folds across the arms and sides, the oval face with a serene expression  
height 4½ in.; 11.4 cm

\$ 3,000-5,000



460

461

**A CHINESE GILT-BRONZE STANDING FIGURE OF AVALOKITESHVARA, NORTHERN WEI DYNASTY**

positioned on a lotus base atop an integral stand, the sinuous body dressed in a *dhoti* clinging to the legs, sashes wrapping the arms and framing the body to each side, a heavy necklace at the chest, and a diadem in front of the high chignon, the proper right arm descending and holding a 'pure water' bottle, the proper left arm raised at the elbow and originally holding a lotus (now lost)  
height 4½ in.; 11.4 cm

**PROVENANCE**

Christie Manson & Woods, London, October 31, 1972, lot 17

\$ 5,000-7,000



461

462

**A CHINESE GILT-BRONZE BUDDHIST TRIAD VOTIVE, NORTHERN WEI DYNASTY**

centered with a standing bodhisattva positioned on a rounded base atop a square stand, flanked to either side by an attendant, each figure dressed in a long robe and framed by a mandorla  
height 4¾ in.; 11.1 cm

**PROVENANCE**

Collection of Nelson Rockefeller, prior to 1979

\$ 4,000-6,000



462

A SET OF TWELVE CHINESE PAINTED  
POTTERY STANDING ZODIAC  
FIGURES, YUAN / MING DYNASTY

each taken from the same mold and distinctively painted in polychrome pigments, loose robes cloaking the body and a cap atop the head, the hands positioned in front of the chest holding an individually sculpted zodiac animal, the feet planted on an integral square base, the hollow interior fired to an orange hue. 12 pieces. height 6 ¾ in.; 17.1 cm

\$ 8,000-12,000



463

464

**A CHINESE PAINTED POTTERY  
FIGURE OF A BACTRIAN CAMEL, TANG  
DYNASTY**

striding with the long neck forming an S-curve and the head drawn slightly back, tufts of long fur fringing the neck, crown of the head, upper legs and humps, the back laden with a heavy pack tied with bolts of fabric, a rabbit dangling from one of the saddlebags, traces of pigment  
height 17¼ in.; 43.8 cm

**PROVENANCE**

Collection of Nelson Rockefeller, prior to 1979

\$ 4,000-6,000

465

**A LARGE CHINESE STRAW-GLAZED  
DRAGON-HANDLED AMPHORA, TANG  
DYNASTY**

the baluster-form body sweeping upward to a generous shoulder supporting a trumpet neck with a cupped mouth, a pair of arched handles flanking the neck and meeting at the rim in sculpted dragon-head terminals, the lengths of the handles studded with carved bosses, covered overall in a translucent straw-colored glaze suffused with craquelure and draining irregularly at the lower body  
height 22¼ in.; 56.5 cm

**PROVENANCE**

Collection of Nelson Rockefeller, prior to 1979

\$ 20,000-30,000



464





465

466

**A CHINESE SANCAI-GLAZED POTTERY  
RHYTON, TANG DYNASTY**

of horn shape, the coupe tapering to a goose-form terminal, the fowl reaching its neck forward and clasp-  
ing its tail in its beak to form a loop handle, the exterior surface modeled with anatomical  
features and a stippled texture, splashed with amber, green, and brown glazes  
length 5 in., 12.7 cm

**PROVENANCE**

Property from the Collection of Mrs. Mary Cohen,  
Sotheby's London, July 14, 1970, lot 9

**EXHIBITED**

*Arts of the Tang Dynasty*, The Oriental Ceramic  
Society, London, 1955, cat. no. 146.

\$ 4,000-6,000

467 NO LOT



466



INTERIOR VIEW OF THE ROCKEFELLER LIVING ROOM, DESIGNED BY JEAN-MICHEL FRANK, AT 810 FIFTH AVENUE, 1973.  
© EZRA STOLLER/ESTO/ COURTESY OF THE ROCKEFELLER ARCHIVE CENTER

A CHINESE 'LONGQUAN' CELADON-  
GLAZED 'DRAGON' DISH, SOUTHERN  
SONG / YUAN DYNASTY, 13TH / 14TH  
CENTURY

the rounded sides rising to an everted rim, the center of the interior applied with a molded dragon in pursuit of a 'flaming pearl' all within a band of large, freely incised leaves wrapping around the cavetto, the exterior molded and incised with a band of upright lotus petals, covered overall in an unctuous sea-green glaze save for a ring at the base burnt orange during firing  
diameter 15¼ in.; 38.7 cm

\$ 20,000-30,000



**A CHINESE 'LONGQUAN'  
RETICULATED 'PEONY' VASE, YUAN /  
EARLY MING DYNASTY, 14TH / 15TH  
CENTURY**

the pear-shaped body supported on a low, waisted foot and rising to a slender neck flaring slightly at the mouth, the broad register around the body carved in openwork with two resplendent peony blossoms issuing from scrolling foliate stems, the petals and stems molded in relief and incised with naturalistic veins, all between bands of incised petals, leaves, and abstract blossoms above and below, covered overall in an unctuous sea-green glaze  
height 12<sup>3</sup>/<sub>8</sub> in.; 31.4 cm

**PROVENANCE**

Property from the Collection of E. N. Sinclair, Esq., Sotheby's London, December 1, 1970, lot 92

\$ 20,000-30,000



A CHINESE CIZHOU 'ZHANG FAMILY'  
RECTANGULAR PILLOW, SONG / JIN  
DYNASTY

the rectangular top with a subtle concave surface supported on tapered sides, covered overall in an ivory-colored glaze, the top painted in sepia tones with a large shaped cartouche enclosing three sages approaching a hillside hut and grooms attending to horses nearby, abstract foliate patterns filling the corners beyond the cartouche's border, the sides similarly painted but with bamboo or flowers occupying the cartouches, the unglazed base impressed with the mark *Zhang Jia zao*  
length 16 $\frac{1}{8}$  in.; 41 cm

PROVENANCE

Collection of Dr. Frank Marshall  
Sotheby's London, March 13, 1973, lot 125

\$ 30,000-50,000



mark



470

**A CHINESE CIZHOU 'SGRAFFIATO'  
BLACK-GLAZED BOTTLE VASE,  
YUHUCHUN PING, JIN DYNASTY**

the pear-shaped body supported on a spreading foot and rising to a waisted neck and flared rim, covered overall in white slip overlaid with a black-coffee-colored glaze, the central band around the body with the glaze cut away to reveal reserve-decorated cartouches of floral sprays, the shoulder similarly carved with a band of reserved foliate scroll, the recessed base unglazed height 11½ in.; 29.2 cm

**PROVENANCE**

Collection of A. J. L. McDonnell, Esq.  
Property from the Collection of John Lowe, Esq.,  
Sotheby's London, November 17, 1970, lot 67

**EXHIBITED**

*Arts of the Sung Dynasty*, The Oriental Ceramic Society, London, 1960, cat. no. 108.

\$ 6,000-8,000







472



473

□ 472

**YANG XIANMIN (20TH CENTURY),  
MAN UNDER PLANTAIN TREE**

signed *Yang Xianmin*, dated 1973, with one seal of the artist, *yang xian min*  
131 by 34.2 cm. 51 by 13½ in.

\$ 600-800

□ 473

**ATTRIBUTED TO HUANG JUCAI,  
FLOWERS BY A POND**

with a spurious signature, *Boluan Huang Jucan*, and two spurious seals, *huang, ju cai*  
With two collectors' seals, *zhong xiao chuan jia, zi jing shi jian shang zhi zhang*  
46 by 34.5 cm. 18¼ by 13½ in.

\$ 600-800



474

474

ANONYMOUS, LANDSCAPE OF WUTAI  
MOUNTAIN, INK AND COLOR ON  
PAPER, HANDSCROLL

Approximately 36 x 48 in.

\$ 2,000-3,000

A RARE PAIR OF CHINESE GILT-BRONZE-MOUNTED MARBLE AND CHAMPLEVE ENAMEL ELEPHANT-FORM GARNITURE COMPONENTS, QING DYNASTY, 18TH / 19TH CENTURY

each white marble elephant standing four-square with the trunk curled against one leg and the ears resting on the shoulders, a pair of bronze tusks inserted at the jaw, a gilt-metal saddle blanket draped across the back, the saddle supporting a double-lotus-form stand topped with a *zun*-shaped vase with a domed cover, all set on a waisted gilt-metal rectangular base with canted corners, the gilt-metal throughout with cast and repousse designs and inlaid with dark blue, turquoise, and crimson stones and enamels, the marble with traces of dark blue pigment. 2 pieces. height 11¼ in.; 28.6 cm

\$ 20,000-30,000



475



□ 476

**A CHINESE FLAMBE-GLAZED BOTTLE VASE, QING DYNASTY, 19TH CENTURY**

the globular body supported on a tall, waisted foot and rising to a columnar neck, the glaze transmuting from celadon tones at mouth and foot to rich raspberry tones falling in waves across the body and suffused with bright orange and lavender streaks, a network of fine craquelure throughout  
height 8 $\frac{3}{8}$  in.; 21.3 cm

\$ 1,000-1,500

477

**A CHINESE CELADON-GLAZED CONICAL BOWL, SONG DYNASTY**

the finely potted sides rising at an angle from the low foot, covered over all in a seafoam-green glaze save for the footring burnt orange during firing  
diameter 5 $\frac{1}{2}$  in.; 14 cm

\$ 2,000-3,000





478

478

**A PAIR OF CHINESE DEHUA FIGURES  
OF BOYS WITH BASKETS, QING  
DYNASTY, 18TH / 19TH CENTURY**

each in the form of a boy kneeling by a tall woven basket, the proper right hand resting on the basket, the left hand grasping for a small crab, a larger crab crawling down the side of the basket. 2 pieces.

width of wider 4 in.; 10.2 cm

\$ 6,000-8,000



481

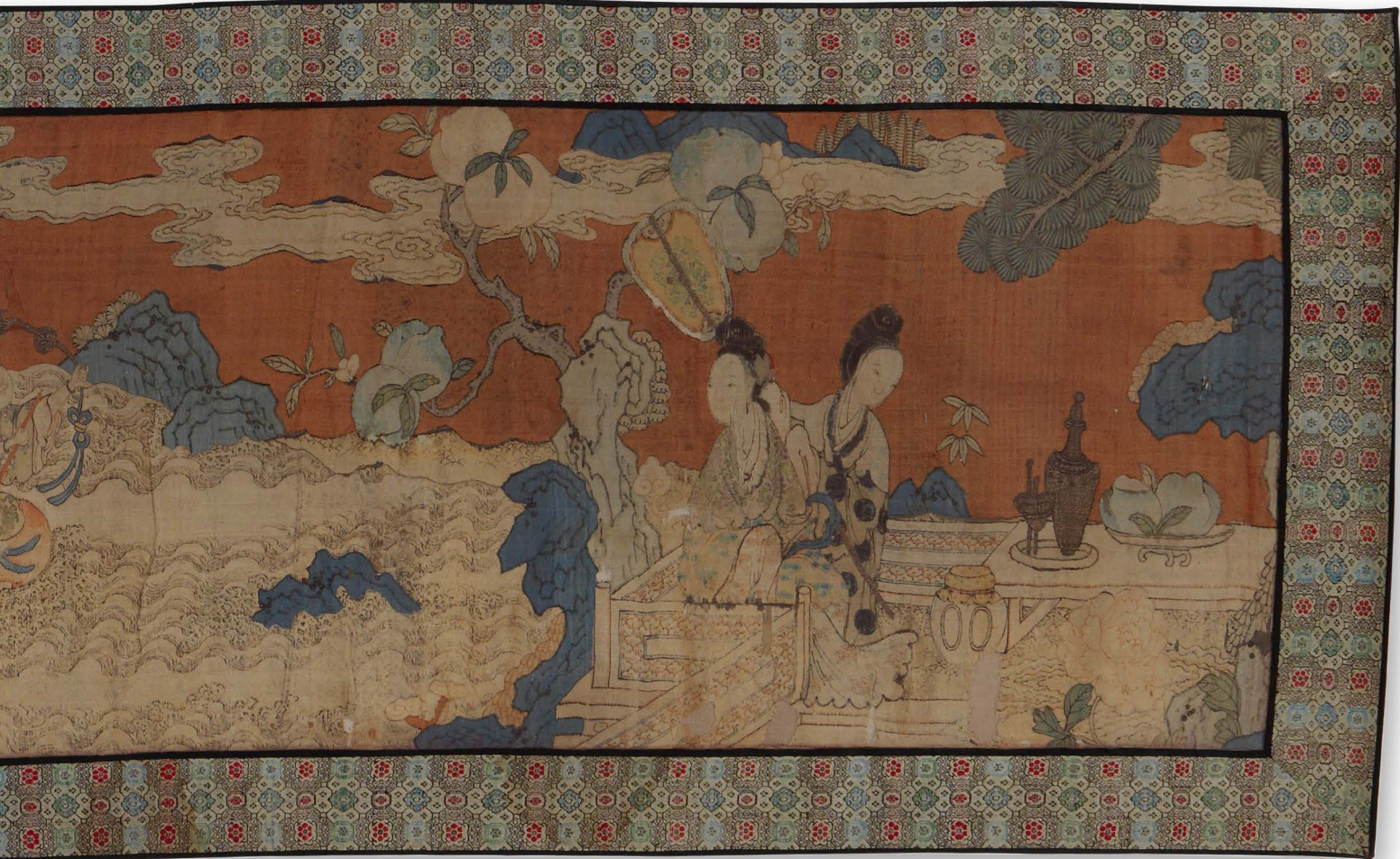


479 (PART)



480





□ 479

**THREE SMALL CHINESE POTTERY FIGURES OF ANIMALS, TANG DYNASTY**

comprising: a painted pottery recumbent camel, the head resting on one of the humps; a straw-glazed pottery recumbent lion, the tail swishing across the spine; and a brown-glazed recumbent hound. 3 pieces.

length of longest 4<sup>5</sup>/<sub>8</sub> in.; 11.7 cm

**PROVENANCE**

Collection of Nelson Rockefeller, prior to 1979

\$ 1,000-1,500

□ 480

**FIVE SMALL CHINESE 'CIZHOU' GLAZED STONEWARE FIGURES, MING DYNASTY**

comprising: a man standing in a white robe, a seated child playing a drum, a seated boy holding a dog, a boy standing with hands clasped, and a small ram, each covered overall in white glaze with the details picked out in brown glaze. 5 pieces.

height of tallest 4<sup>3</sup>/<sub>4</sub> in.; 12 cm

**PROVENANCE**

The figure of a standing man:  
Frank Caro, New York, January 1971

The three figures of youths:  
Ralph M. Chait Galleries, New York, November 5, 1970

\$ 1,000-1,500

481

**A CHINESE PAINTED SILK KESI 'IMMORTALS' PANEL, QING DYNASTY, 19TH CENTURY**

a turbulent sea flowing across the horizontal composition toward a balcony at the far right upon which two female immortals are seated amidst bronze ritual vessels and peaches, two celestial maidens rowing toward them on a root-wood boat, Li Tieguai navigating the current on large double-gourd, jagged blue rocks and fruit-laden peach trees rising amidst the waves and clouds all around, mounted in a brocade border, backed by peach-colored silk  
63<sup>3</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>2</sub> in.; 161.6 x 49.5 cm

\$ 8,000-12,000



482

482

**A PAIR OF CHINESE PAINTED SILK HORIZONTAL PANELS, LATE 19TH / EARLY 20TH CENTURY**

each painted with idyllic scenes of daily life set in a mountainous landscape, including friends and families strolling along riverside paths, a gentleman being carried on a palanquin, a bird hunt, boys carrying freshly cut bamboo, and other genre scenes, backed in pink silk, a band of cotton twill sewn across the top, a band of fringe sewn across the bottom. *2 pieces.*  
21<sup>7</sup>/<sub>8</sub> x 87 in.; 55.6 x 221 cm

\$ 2,000-3,000

483

**TWO SETS OF JAPANESE 'PLANTS AND FLOWERS' BOOKS (2 AND 7 VOLS, RESPECTIVELY) AND A PAIR OF MINIATURE SCREENS, 19TH CENTURY**

comprising: *Kacho Ryakuga fukurotoji bon* ('Illustrated Books on Plants') books by Ueda Kocho, publisher Naniwa Shoshi, 1864, 2 vols. complete with a cloth cover; *Somoku Kinyo fukurotoji bon* ('Illustrated Books on Plants') books, by Tadatashi Mizuno and Ooka Unpo, published by Suwaraya Shigebei, 1829, 7 vols, complete with a cloth cover; and a pair of miniature screens, each decorated in colored pigments and gold dust and mounted on brocade, depicting Chinese children at play. Together with a book of literati paintings, titled *Soken'an kansho* by Soken Matsumoto, published by Soken'an Matsumoto, 1923-24, 1 vol., complete with a cloth cover. *14 pieces.*  
each screen 12<sup>3</sup>/<sub>4</sub>x 36<sup>1</sup>/<sub>4</sub> in.; 32.4 x 92.1 cm

\$ 2,000-3,000

484

**GU GONG CANG CI / PORCELAIN OF THE NATIONAL PALACE MUSEUM, 34 VOLS, HONG KONG, 1961-1969.**

first edition, compiled by the Joint Board of Directors of the National Palace Museum and the National Central Museum, Taichung, Taiwan, printed by Cafa Co. Ltd., Hong Kong, 1961-69, 34 vols.

\$ 20,000-30,000





483 (PART)



484

ELEVEN CHINESE EXPORT 'BOTANICAL' PLATES,  
19TH/ 20TH CENTURY

each painted in the center with various flowers, fruits and  
insects  
diameter 8 $\frac{3}{8}$  in.; 21.3 cm

\$ 4,000-6,000



**AN UNUSUAL CHINESE WUCAI  
PORCELAIN CENSER, 17TH CENTURY**

produced for the Japanese market, of beehive form with three pierced double-lozenge apertures on the sides and a pierced coin motif at the top, painted in underglaze blue and polychrome enamels with cranes, flowers, leaping carp, and a poetic inscription, the base with apocryphal four-character Xuande mark in underglaze blue diameter 4½ in.; 11.4 cm

\$ 8,000-12,000

□ 487

**A CHINESE UNDERGLAZE-BLUE DISH  
AND LATER-ENAMELED JAR, QING  
DYNASTY**

comprising: a small dish centered with an unglazed goldfish burnt deep orange from firing and surrounded by a underglaze-blue waterweeds beneath a pale blue-tinged glaze; and a baluster jar with underglaze-blue bands at the shoulder and foot, later-painted in enamels with six roosters around the body and four bats at the shoulder. 2 pieces. height of taller 5½ in.; 14 cm

\$ 500-700



486



487

488



489



490



488

**THREE CHINESE GLAZED BISCUIT  
FRUIT GROUPS, QING DYNASTY, 19TH  
CENTURY**

each arranged as a conical mound of fruit set atop  
a shaped base, brightly glazed in yellow, green,  
and aubergine tones  
height of tallest 7½ in.; 19 cm

\$ 3,000-5,000

489

**A PAIR OF CHINESE GLAZED BISCUIT CHICKEN-FORM WATER DROPPERS, QING DYNASTY, 18TH CENTURY**

each molded as a seated hen with a chick nestled against each breast, the comb, wattle, and handle separately modeled and applied, the feathers and other elements glazed aubergine, green, and yellow, an aperture cut into the back, the circular cover in the form of a chick seated on a lily pad. *4 pieces.*

length of longer 6¼ in.; 15.9 cm

**PROVENANCE**

The Antique Company of New York, December 1968.

\$ 3,000-5,000

□ 490

**A SANCAI-GLAZED BISCUIT LOTUS-FORM BRUSH WASHER, QING DYNASTY, KANGXI PERIOD**

the coupe modeled as a furred lotus pad affixed to an attendant lotus pod-form water dropper, the veins, seeds, petals and stem of the lotus carefully modeled and glazed in vitreous yellow, green, and aubergine tones, wood stand. *2 pieces.*

length 4⅝ in.; 11.7 cm

\$ 1,500-2,500

491

**A PAIR OF CHINESE EXPORT PORCELAIN LOTUS-FORM COVERED BOWLS, 18TH CENTURY**

each bowl naturalistically modeled with seven variegated pink petals extending up the sides beyond the mouth, three further petals folding outward around the exterior, the cover similarly surrounded by petals enclosing a pod-shaped dome centered with a knob. *4 pieces.*

width 5½ in.; 14 cm

\$ 10,000-15,000



491



492

□ 492

THIRTEEN CHINESE CELADON-  
GLAZED ANIMALS, 19TH – 20TH  
CENTURY

comprising: three small waterpots each in the  
form of a three-legged toad; and ten small figures  
of zodiac animals. 13 pieces.  
length of longest 3 in.; 7.6 cm

\$ 300-500



**SEVEN CHINESE SANCAI-GLAZED  
'SQUIRREL AND GRAPE' WATER  
DROPPERS, QING DYNASTY, 18TH /  
19TH CENTURY**

each molded with the squirrel laying with legs tucked and an oval aperture cut into its back, a section of grape vine sprouting a large leaf and three fruits applied to the proper left side of the squirrel, the various elements glazed aubergine, yellow, and green. Together with a small aubergine and turquoise glazed peach-form box and cover and two stands. 11 pieces. length of longest 3¼ in.; 8.3 cm

**PROVENANCE**

Two pairs of water droppers:  
Christie's, October 23, 1972 (according to Nelson A. Rockefeller Archive records)

One pair of water droppers:  
Antique Porcelain Co., London, 1973

\$ 4,000-6,000



□ 494

**A CHINESE FAMILLE-VERTE  
FLORIFORM DISH, QING DYNASTY,  
KANGXI PERIOD**

the low sides rising in six rounded lobes to a conforming everted rim, the interior painted in green and aubergine glazes with a lotus pond in full bloom against a yellow-glazed ground, the rim with white prunus blossoms against a green chevron ground, the exterior sides painted with stalks of black bamboo against a green ground, the base with a thin layer of clear glaze width 7<sup>5</sup>/<sub>8</sub> in.; 19.4 cm

**PROVENANCE**

Property from the Estate of the Late Mrs. Jesse Isidor Straus, Parke-Bernet, New York, November 24, 1970, lot 119

\$ 1,500-2,500

495

**A PAIR OF CHINESE ENAMELED  
DOUBLE-GOURD-FORM BRUSH  
WASHERS, QING DYNASTY, LATE 18TH  
/ EARLY 19TH CENTURY**

each with molded polychrome-enamel vines twisting along the iron-red sides issuing leaves and blossoms in contrasting colors, the vine's tendrils reaching under the body to form five low feet, a bat alighting at one end, the interior enameled turquoise, fitted wood stands. 4 pieces. length of longer 4<sup>3</sup>/<sub>4</sub> in.; 12.1 cm

\$ 3,000-5,000



494



495



**TWO CHINESE CARVED CINNABAR  
LACQUER BOXES AND COVERS, QING  
DYNASTY, 18TH / 19TH CENTURY**

comprising: one quatrefoil box and cover, the top of the cover deftly carved in high relief with boys playing blind man's bluff in a garden amidst plantain and pine trees, the sides carved with diaper pattern, the interiors and base lacquered black; and a box and cover of six-lobed section, the top of the cover carved with boys playing musical instruments in a balustraded garden, the sides carved with diaper pattern, the interiors and base lacquered black. 4 pieces.  
length of longer  $6\frac{3}{8}$  in.; 16.8 cm

\$ 10,000-15,000





497



498 (PART)

497

**ATTRIBUTED TO QIAN XUAN,  
IMMORTALS GATHERING**

with a spurious signature, *Qian Xuan Shunju*, and one spurious seal, *shun ju*  
30 by 362.5 cm. 11¾ by 142¾ in.

\$ 2,000-4,000

□ 498

**ATTRIBUTED TO LI ZHEN, EIGHTEEN  
ARHATS**

Album of twenty four leaves, each leaf inscribed, with a spurious signature Zhen, and a hand-painted seal in gold, li zhen

colophon attributed to Dong Qichang, with a spurious signature Qichang, and two hand-painted seals in gold, qi chang, xuan zai

with four collector's seals of Song Xiaolian (1860-1926), *song ji zi wan*, *tie mei zhen shang*, *ji lin song ji zi gu huan shi shou cang jin shi tu shu zhi yin*, *ji lin song shi gu huan shi zhu ren tu shu ji (2)*  
each 23 by 13.5 cm. 9¼ by 5¼ in.

\$ 1,500-2,000



499

□ 499

**ATTRIBUTED TO WEN ZHENGMING,  
ON AN AUTUMN DAY**

inscribed with a poem, with a spurious signature, *Zhengming*, and two spurious seals of the artist, *zheng zhong, yu lan tang*

With two collectors' seals, *xiu ning zhu zhi shi zhen cang tu shu*, one illegible  
60 by 29.5 cm. 23½ by 11¾ in.

\$ 1,000-2,000



500

500

**ATTRIBUTED TO TANG YIN, WILLOW  
BY AUTUMN RIVER**

inscribed with a poem, with a spurious signature, *Jinchang Tang Yin*, and one spurious seal of the artist, *tang ju shi*

with six spurious collector's seals of Hongli (Emperor Qianlong), *qian long yu lan zhi bao, qian qing gong jian cang bao, shi qu bao ji, qian long jian shang, san xi tang jing jian xi, yi zi sun*; and three spurious collector's seals of Xiang Yuanbian, *xiang zi jing jia zhen cang, zi jing fu yin, mo lin shan ren*  
62.5 by 31 cm. 24½ by 12¼ in.

\$ 6,000-8,000



501

**A GROUP OF ELEVEN CHINESE SILK RANK BADGES, QING DYNASTY**

comprising: one embroidered round 'crane' badge; one embroidered square 'golden pheasant' badge; one embroidered round 'peacock' badge; two embroidered square 'wild goose' badges; one *kesi* square 'silver pheasant' badge; a pair of embroidered square 'egret' badges; one *kesi* square 'mandarin duck' badge; and a pair of embroidered square 'bear' badges. *11 pieces*. largest 12 x 14½ in.; 30.5 x 36.8 cm

\$ 15,000-20,000

502

**A GROUP OF TEN CHINESE SILK RANK BADGES, QING DYNASTY**

comprising: a pair of *kesi* square 'golden pheasant' badges; one *kesi* square 'peacock' badge; a pair of *kesi* square 'wild goose' badges; a pair of *kesi* square 'egret' badges; a pair of *kesi* square 'mandarin duck' badges; and one *kesi* square 'quail' badge. *10 pieces*. largest 11¾ x 12 in.; 29.8 x 30.5 cm

\$ 15,000-20,000



503

503

**A PAIR OF CHINESE KESI RECTANGULAR 'CUSHION COVER' PANEL FRAGMENTS, QING DYNASTY, 18TH CENTURY**

each centered with a rectangular panel with a polychrome bat suspending a large chime above a pair of fish and surrounded by four further bats soaring amidst foliate peonies, all bordered by further peonies and pairs of *kuilong*, set within triple brocade borders and framed. *2 pieces*. sight 17¾ x 22 in.; 44.1 x 55.9 cm

\$ 15,000-25,000

opposite: Lots 501 & 502 (PART)



504

□ 504

**A COPTIC TEXTILE FRAGMENT, 4TH - 6TH CENTURY**

woven in brown, black, and white threads with a decorative motif in a central medallion, framed length 4<sup>3</sup>/<sub>8</sub> in.; 11.1 cm

\$ 60-90

□ 505

**AN ILLUSTRATION DEPICTING A CARAVAN, IRAN, 20TH CENTURY**

ink and watercolor on synthetic resin, depicting two camels, a donkey, and grooms all set against a desert landscape, framed Image 4<sup>3</sup>/<sub>4</sub> x 7 in.; 12.1 x 17.8 cm

\$ 150-250



505

506

**A SET OF TWENTY-FIVE JAPANESE PHOTOGRAVURE PRINTS, 20TH CENTURY**

illustrating mountains and seascapes with rocks and trees, each signed (possibly) Yosei Mizumiya, with a box. Individually matted. 26 pieces. 8<sup>1</sup>/<sub>2</sub> x 10<sup>3</sup>/<sub>4</sub> in.; 21.5 x 26 cm

\$ 4,000-6,000



506

□ 507

**A HELLENISTIC CORE-FORMED GLASS ALABASTRON, CIRCA 2ND CENTURY BC**

of slender form with small lug handles and fragmentary disk mouth, the deep blue matrix ornamented with encircling bands of turquoise and yellow trailing. Together with a stand.  
2 pieces.  
height 6 in.; 15.2 cm

**PROVENANCE**

Collection of Nelson Rockefeller, prior to 1979

\$ 800-1,200



507

□ 508

**AN INDIAN ENAMELED FIGURE OF A MOUNTED ELEPHANT WITH A HOWDAH, 20TH CENTURY**

the elephant mid-stride atop a stepped oval base, the trunk raised and the tail sweeping to one side, the body ornamented with tassels and fabrics and supporting a rider astride its neck and a howdah on its back, a second rider seated in the howdah under a canopy fringed with imitation pearls, finely enameled allover and affixed with beads and tassels  
height 7<sup>7</sup>/<sub>8</sub> in.; 19.4 cm

\$ 1,500-2,000



508



Fol. 16b: Mordszene

509



510

□ 509

(ASIAN AND MIDDLE EASTERN ART)

Group of 4 titles. *V.p., v.d.*

4 titles in 5 volumes (various sizes). Various bindings; condition varies.

Ernst Kuhnel and Hermann Goetz. *Indische Buchmalerei aus den Jahangir-Album der Staatsbibliothek zu Berlin*. 1924(?) — Gaston Migeon. *La Collection Kelekian*. N.d. One of 300 — F. R. Martin. *The Miniature Painting and Painters of Persia, India and Turkey*. 2 volumes. 1912 — J. C. French. *Himalayan Art*. 1931.

\$ 1,200-1,800

□ 510

BRINKLEY, FRANK

Oriental Series: Japan and China.  
*Boston and Tokyo: J. B. Millet, 1901-02*

12 volumes, large 8vo (9 1/4 x 6 1/4 in.; 235 x 159 mm). Numerous plates with lettered tissue-guards; light browning in margins. Half green morocco gilt, marbled boards and endpapers, top edges gilt; some wear and rubbing.

NUMBER 31 of 100 NUMBERED SETS OF THE OKUMA EDITION.

PROVENANCE

Abby Aldrich Rockefeller and John D. Rockefeller (bookplate)

\$ 600-800





Fig. 47

511

**511**

**(EUMORFOPOULOS COLLECTION)**

Hobson, Robert L., et al. The George Eumorfopoulos Collection. Catalogue(s) of the Chinese, Korean and Persian Pottery and Porcelain. London: Ernest Benn, 1928–1932

11 volumes, folio (17 3/4 x 12 1/4 in.; 451 x 311 mm). Profusely illustrated. Two-toned black and gold cloth, gilt-lettered; some wear.

Number 188 of 495 numbered sets (of a whole edition of 565).

**PROVENANCE**

Abby Aldrich Rockefeller and John D. Rockefeller (bookplate) — Nelson Rockefeller (bookplate).

\$ 7,000-10,000



512

512

MARTEAU, GEORGES; AND HENRI  
VEVER

Miniatures persanes tirées des  
collections de MM. Henry d'Allemagne,  
Charles Anet, Henri Aubry ... et  
exposées au Musée des Arts  
Décoratifs, juin–octobre 1912. *Paris:*  
*Bibliothèque d'Art et d'Archéologie,*  
1913

2 volumes, folio (16 x 12 in.; 406 x 305 mm), 195  
mounted plates, 21 in color. Black buckram, red  
morocco gilt spine labels; some wear.

NUMBER 64 OF 150 NUMBERED SETS.

LITERATURE

BMC XXVI:106.239

\$ 10,000-15,000

□ 513

(EUROPEAN & AMERICAN ART & DECORATION)

A diverse group of 11 titles

11 titles in 19 volumes (size varies). Various bindings; condition varies.

The collection includes: Otto Beit. *Catalogue of the Collection of Pottery and Porcelain in [His] Possession*. 1916. One of 70 copies — Ranuccio Bianchi Bandinelli. *Hellenistic-Byzantine Miniatures of the Iliad (Ilias Ambrosiana)*. 1953. One of 800 — William R. Valentiner. *The Clarence H. Mackay Collection. Italian Schools*. 1926 — and others.

\$ 1,000-1,500

□ 514

(FRENCH ART AND DECORATION)

A group of 7 titles on French art, decoration and architecture. *V.p., v.d.*

7 volumes (size varies). Various bindings; condition varies.

The collection includes: Pierre de Nolhac. *J.-H. Fragonard 1732-1806*. 1907. One of 500 — Pierre de Nolhac. *François Boucher. Premier peintre du Roi 1703-1770*. 1907. One of 500 — Roger Fry. *Characteristics of French Art*. 1933 — and others.

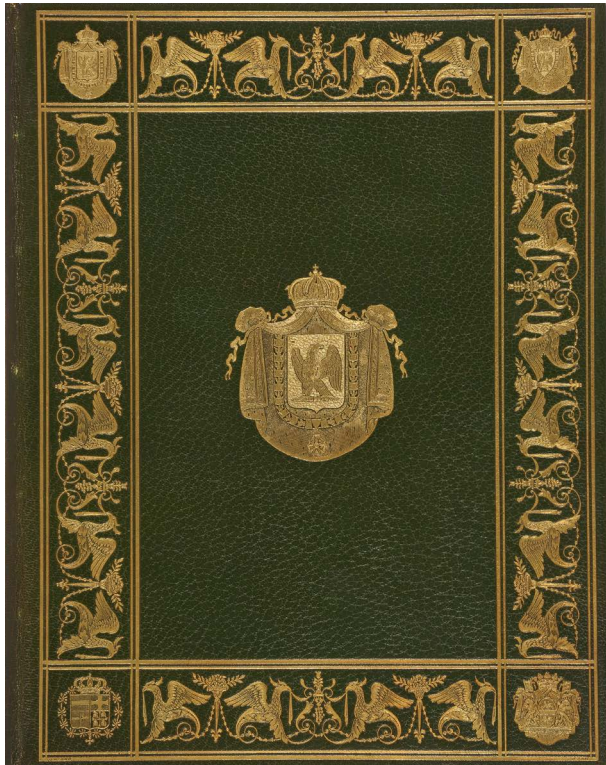
\$ 800-1,000



513



514



515

□ 515

(ROYALTY)

Group of 5 titles on European royalty.  
V.p., v.d.

5 volumes (various sizes). Various bindings;  
condition varies

The collection includes: Pierre de Nolhac. *Le Reine Marie Antoinette*. 1890 — Frederic Masson. *Josephine, Empress and Queen*. 1899 — Henri Bouchot. *Catherine de Médicis*. 1899. One of 1000 — and others.

\$ 1,200-1,800

516

JONES, INIGO

The Designs ... Consisting of Plans and Elevations for Publick and Private Buildings ... with some additional designs. [London:] William Kent, 1927

2 volumes, folio (20 5/8 x 13 1/4 in.; 523 x 337 mm). Engraved frontispiece in vol. I, engraved portrait vignettes on title-pages, 97 sheets of plates; some finger-soiling and occasional browning. Diced russia gilt; some wear.

FIRST EDITION. Both volumes are inscribed, "July 16th 1720. This Book was given by the Earl of Burlington to Thomas Burgh."

LITERATURE

Fowler 162; Harris 385

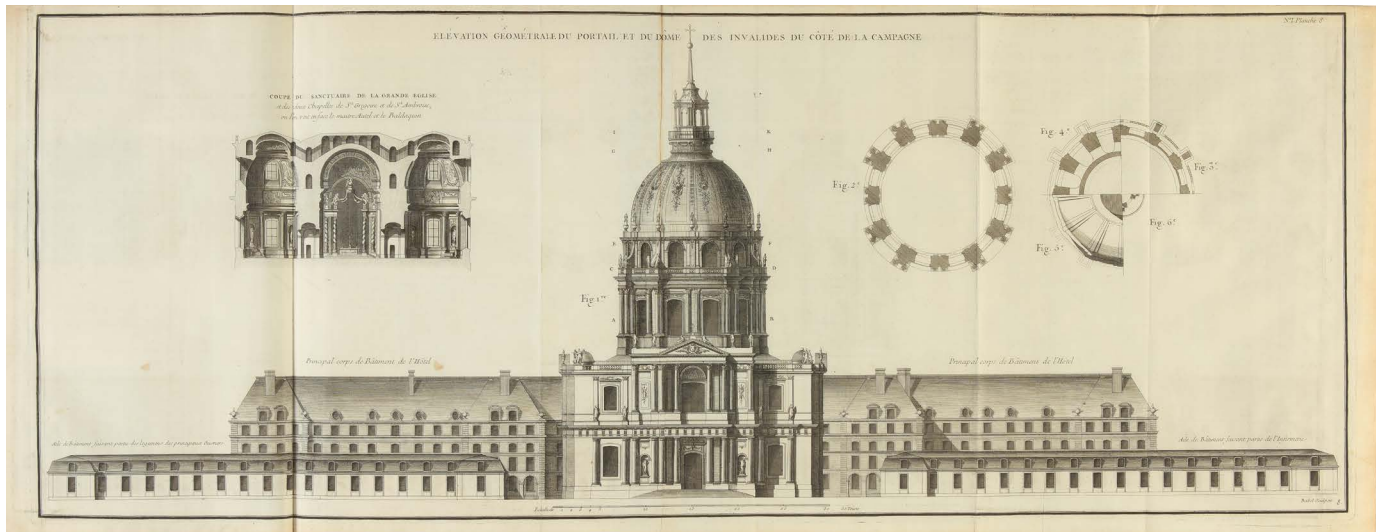
PROVENANCE

Thomas Burgh (supralibros, bookplate, and inscription) — Nelson Rockefeller (bookplate).

\$ 2,000-3,000



516



517

517

**BLONDEL, JACQUES-FRANÇOIS**

Architecture Française, ou recueil des plans, elevations, coupes et profils des églises, maisons royales, palais, hotels & edifices le plus considérables de Paris. Paris: Charles-Antoine Jombert, 1752-56

4 volumes, folio (17 x 11 1/4 in.; 432 x 286 mm). Title-page vignettes, profusion of engraved plates; some marginal browning. Contemporary mottled calf; extremities worn, some joints cracked.

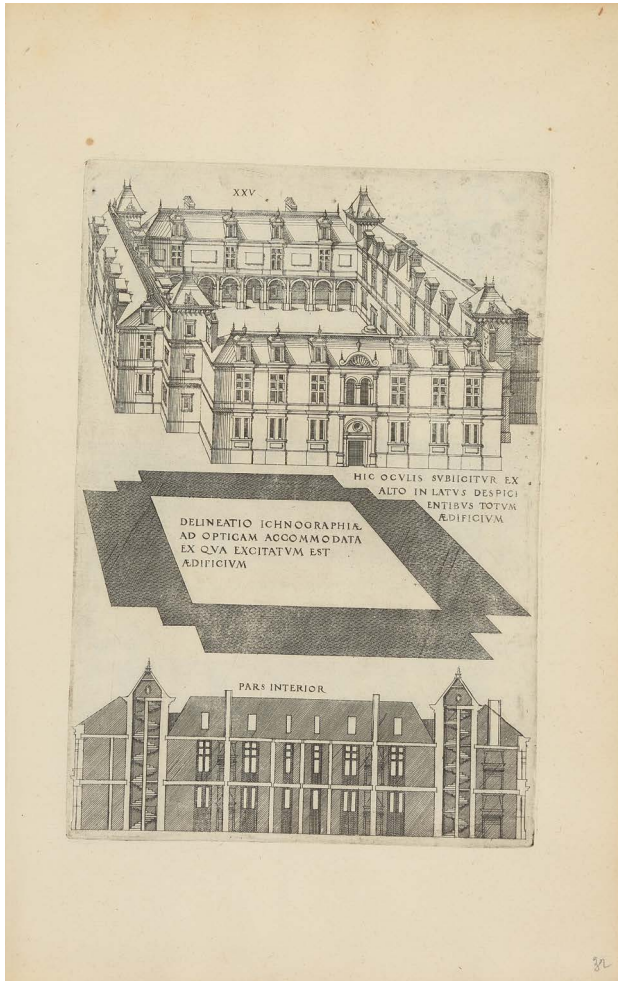
**LITERATURE**

Berlin Kat. 2150; Brunet 977

**PROVENANCE**

Nelson Rockefeller (bookplate)

\$ 5,000-8,000



518

518

ANDROUET DU CERCEAU, JACQUES

Livre d'architecture... contenant les plans et dessaings de cinquante bastimens tous differens: pour instruire ceux qui desirent bastir, soyent de petit, moyen, ou grand estat. Paris: Jean Berjon, 1611

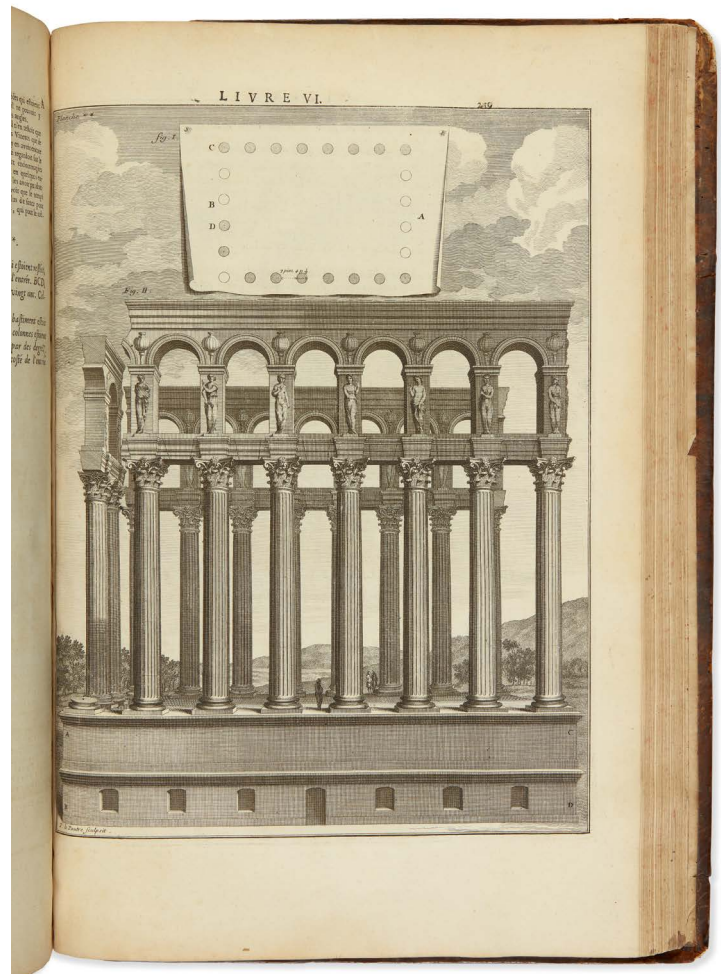
Two parts in one volume, folio (15 7/8 x 10 1/2 in.; 404 x 267 mm). Two title-pages, 88 engraved plates; some very light browning at edges. Contemporary vellum; some wear and staining.

ANDROUET DU CERCEAU'S FINE DEPICTIONS OF FRENCH 16TH-CENTURY CHATEAUX.

PROVENANCE

Nelson Rockefeller (bookplate)

\$ 2,500-3,500



519

519

VITRUVIUS POLLIO, MARCUS

Les dix livres d'architecture de Vitruve, corrigez et traduits ... par M. Perrault. Paris: Jean-Baptiste Coignard, 1684

Folio (17 x 11 1/2 in.; 432 x 293 mm). Additional engraved title, 68 engraved plates, numerous wood-engraved text vignettes; some browning and dampstaining. Contemporary calf; worn.

Second edition of Perrault's French translation.

LITERATURE

Brunet V.1329; Cicognara 730; Fowler 418

PROVENANCE

Nelson Rockefeller (bookplate)

\$ 1,200-1,800

## CAMPBELL, COLIN

Vitruvius Britannicus, or the British Architect; Containing Plans, Elevations and Sections; of the Regular Buildings Both Public and Private in Great Britain. *London: by the Author, later Woolfe and Gandon, 1717-1771*

5 volumes, folio (size varies, but approx. 23 x 15 1/4 in.; 584 x 388 mm). Profusion of engraved plates and plans after Campbell, Hawksmoor, Inigo Jones, Rocque, and others; condition varies. Disparate contemporary bindings (full calf, half calf, etc.); condition varies.

COLIN CAMPBELL'S HIGHLY INFLUENTIAL WORK, WHICH ESTABLISHED THE VOGUE FOR NEO-PALLADIAN ARCHITECTURE IN BRITAIN AND AMERICA.

## PROVENANCE

Nelson Rockefeller (bookplate)

\$ 3,000-5,000

## □ 521

## (VERSAILLES)

Les plans, profils et elevations des Ville et Château de Versailles, avec les bosquets, et fontaines. *Paris: Demortain, 1716*

Folio (20 1/8 x 14 1/2 in.; 511 x 368 mm). Engraved title, dedication leaf with large vignette, 68 fine engraved plates, many double-page; minor marginal soiling. Contemporary mottled calf; worn.

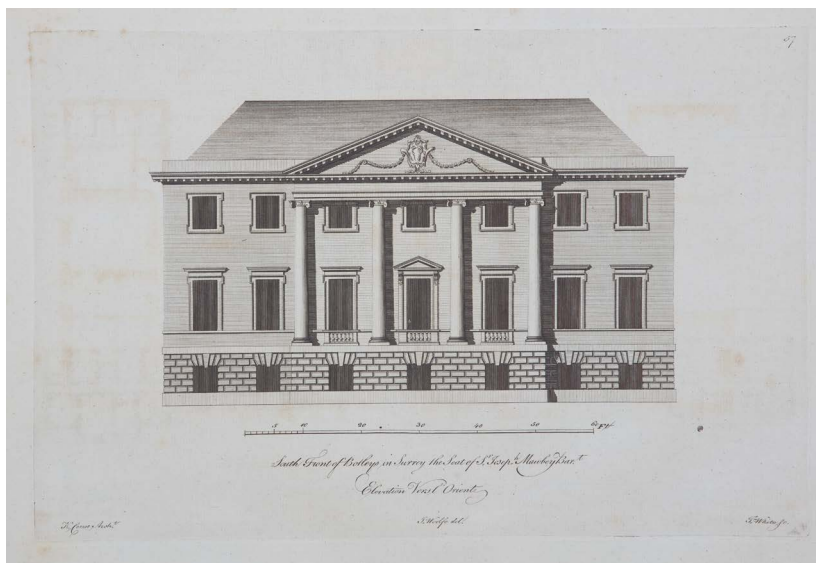
## LITERATURE

Cohen-de-Ricci 808

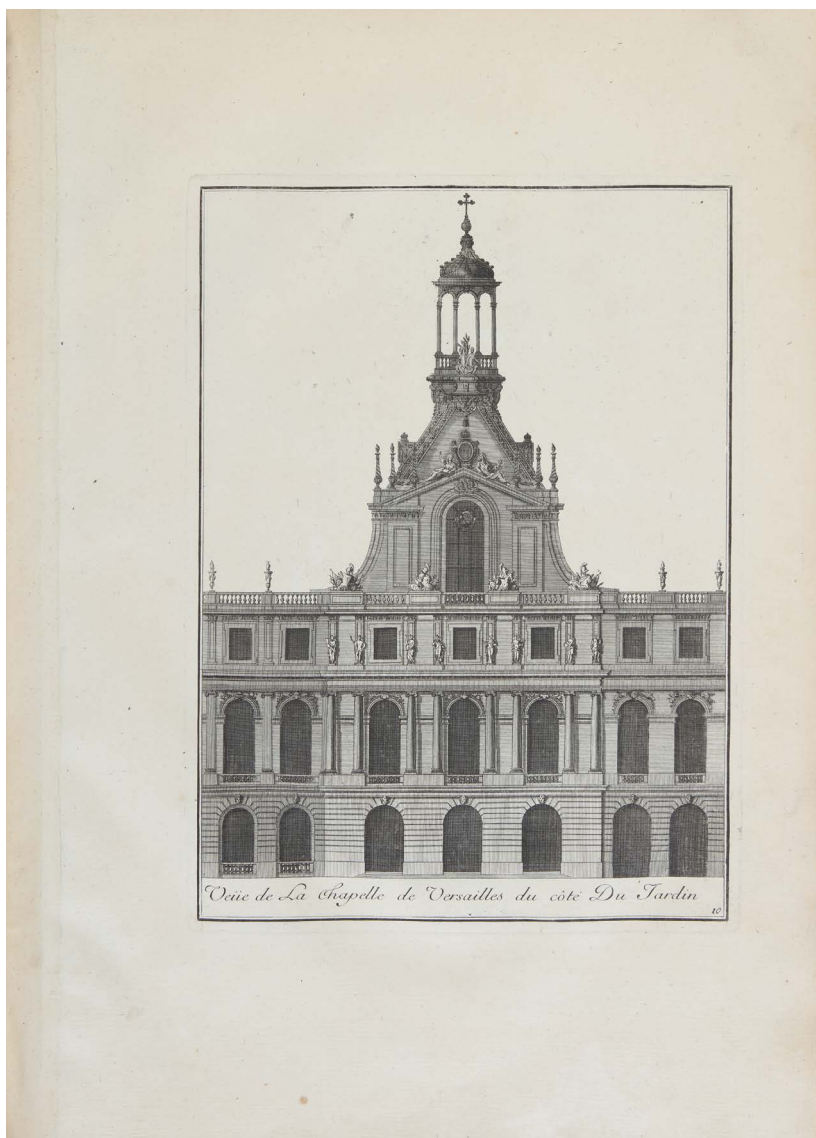
## PROVENANCE

Nelson Rockefeller (bookplate)

\$ 1,500-2,000



520



521



522

522

ALEXANDER G. MILNE

Milne House, Hauppauge, Long Island

watercolor on paper

17 $\frac{7}{8}$  by 24 $\frac{1}{4}$  in.; 44.6 by 61.6 cm

PROVENANCE

Downtown Gallery, New York

\$ 3,000-5,000



523

□ 523

ALEXANDER G. MILNE)

Farm Near Smithtown, Long Island

watercolor on paper

8 $\frac{1}{4}$  by 9 $\frac{3}{4}$  in.; 21 by 24.8 cm

bears a *Mrs. John D. Rockefeller, Jr.* and a  
*Collection Nelson A. Rockefeller* label to the  
reverse

\$ 1,500-2,500



524

ALEXANDER G. MILNE

Smithtown, Long Island

watercolor on paper

July 10, 1931

8<sup>5</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>2</sub> in.; 21.6 by 29.2 cm

\$ 3,000-5,000



524

525

ALEXANDER G. MILNE

Old Mill, Smithtown, Long Island

watercolor on paper

circa 1930

9<sup>3</sup>/<sub>8</sub> by 13<sup>3</sup>/<sub>4</sub> in.; 24.1 by 34.9 cm

\$ 3,000-5,000



525



526

□ 526

**MARIA BALAN**

**20th Century**

**The Boar Hunt**

Signed *Maria Balan* (lower right)

Oil on canvas

12 by 16 in.; 30.5 by 40.6 cm

\$ 400-600



527

□ 527

**AMERICAN SCHOOL**

**20th Century**

**Snow Fantasy**

Signed *Maloney* and dated 49 (lower right)

Oil on canvas

11 $\frac{7}{8}$  by 15 in.; 30.2 by 38.1 cm

Painted in 1949.

\$ 400-600



528

□ 528

**DOTTI TURKOT**

**20th Century**

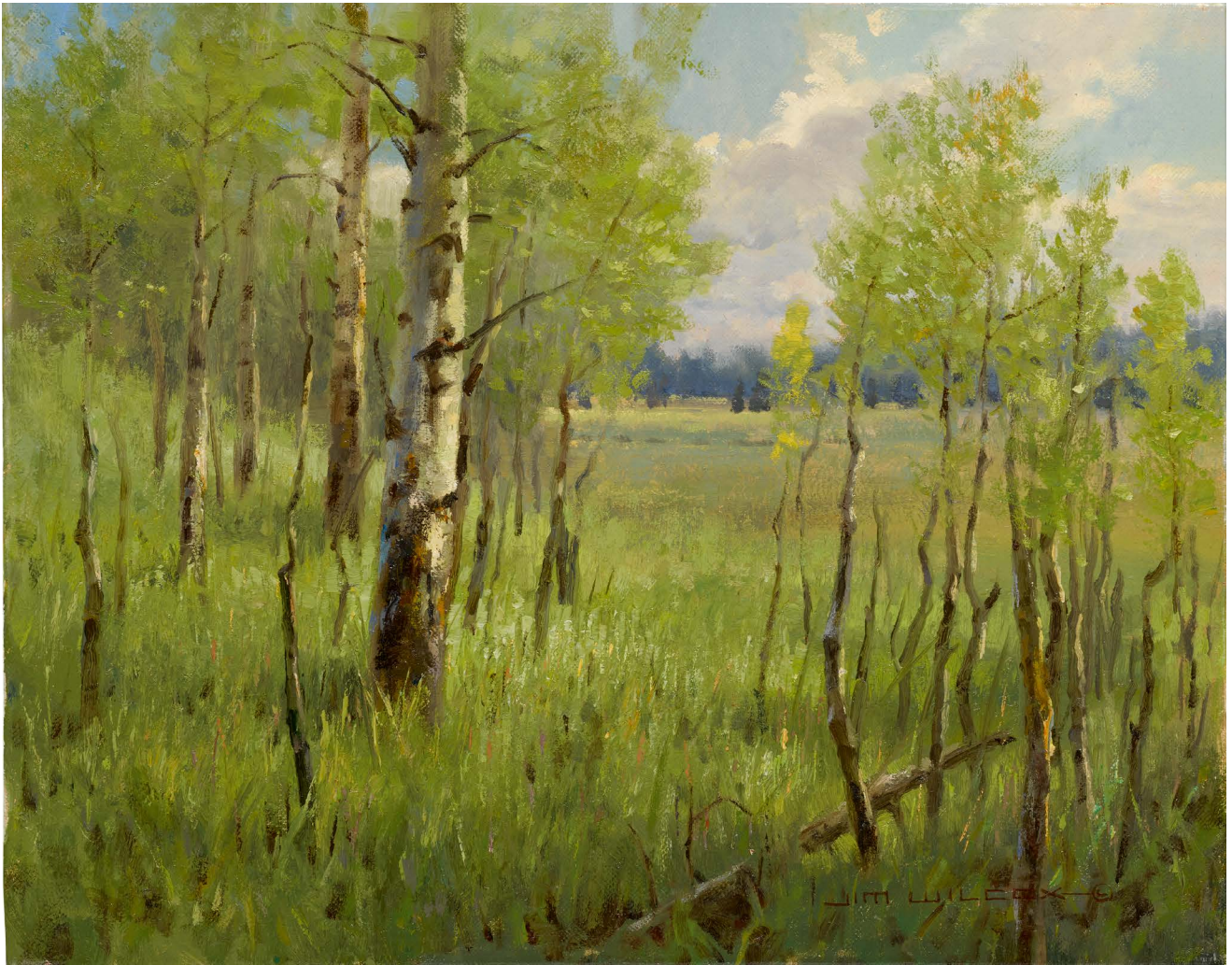
**Covered Bridge in Winter**

Signed *Dotti Turkot* (lower right)

Watercolor and pencil on paper

4 by 6 in.; 10.2 by 15.2 cm

\$ 100-150



529

□ 529

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**JIM WILCOX**

b. 1941

Aspen Forest

Signed *JIM WILCOX* - © (lower right); titled (on the reverse)

Oil on canvas

16 by 20 in.; 40.6 by 50.8 cm

\$ 1,000-2,000

□ 530

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**AMERICAN SCHOOL**

20th Century

Trees

Signed indistinctly with initials (lower left)

Charcoal and pastel on paper

24¾ by 17¾ in.; 62.9 by 43.2 cm

\$ 100-150



530



531



532

531

AMERICAN SCHOOL

19th Century

Brooklyn Church and Duffield House

Signed with the initials *RVB* and dated 1864 (lower center)

Gouache and watercolor on paper mounted on paper

9<sup>5</sup>/<sub>8</sub> by 12 in.; 24.4 by 30.5 cm

Executed in 1864.

\$ 3,000-5,000

□ 532

LILY SPANDORF

1914 - 2000

Victorian House

Signed *Spandorf* (lower right)

Pen and ink on paper

8 by 10 in.; 20.3 by 25.4 cm

\$ 75-125

□ 533

AFTER VINCENT VAN GOGH

Autumn Landscape with four trees

Reproduction printed in colors, circa 2011, on wove paper, framed, together with After Pablo Picasso, *Studies*, photographic reproduction, 20th century, on glossy wove paper, framed, and After Severino Tremator, *Mountaineers*, 20th century, metal relief plaque, mounted to a green velvet pad (3 works)  
framed (largest): 728 by 572 mm 28<sup>5</sup>/<sub>8</sub> by 22<sup>1</sup>/<sub>2</sub> in

\$ 60-80

534

NILES SPENCER

1893 - 1952

St. Georges, Bermuda

Signed *Niles Spencer* (lower left)  
Oil and pencil on canvasboard  
7 by 12 in.; 17.8 by 30.5 cm

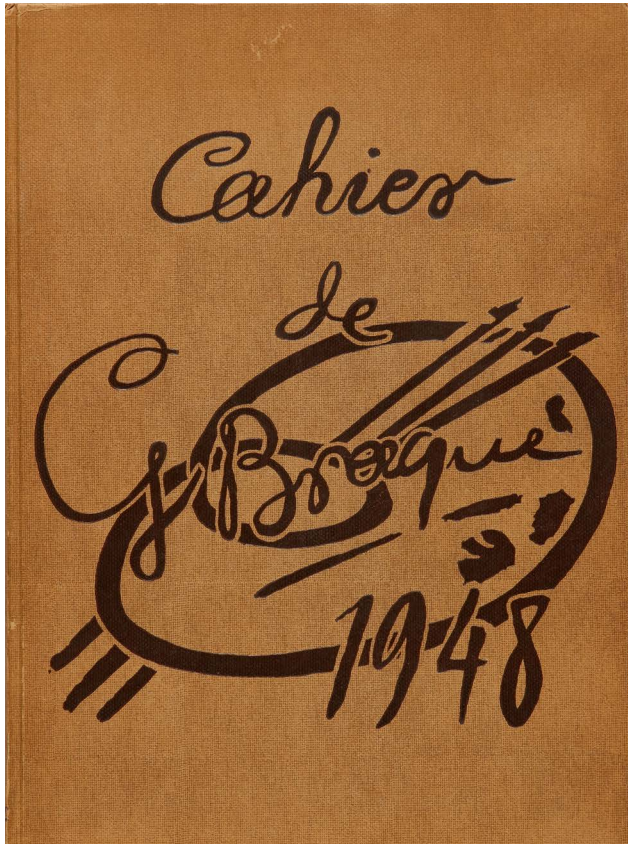
\$ 4,000-6,000



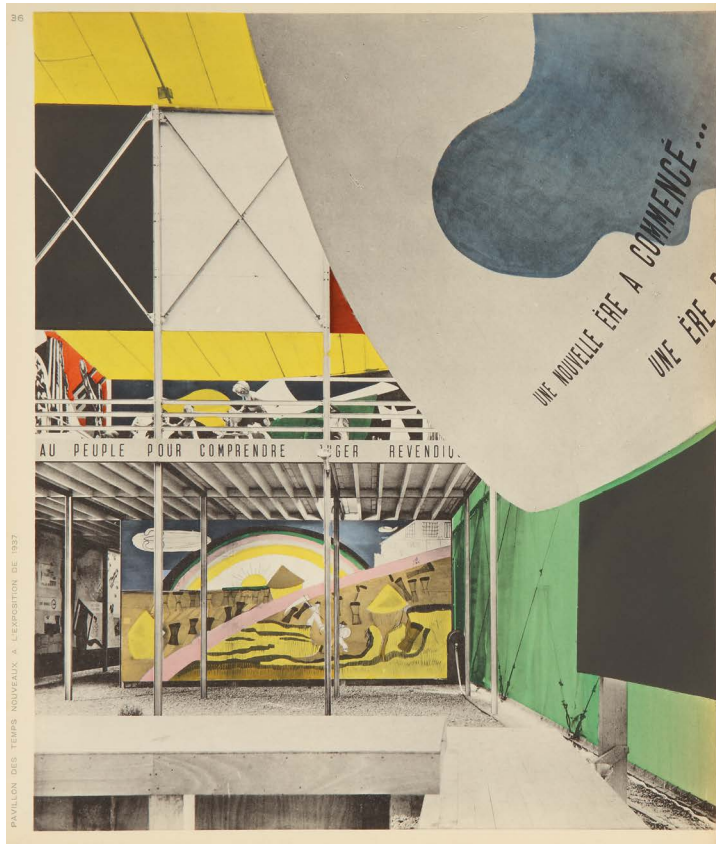
533 (PART)



534



535



536

□ 535

(TWENTIETH-CENTURY ART)

Four works on major twentieth-century artists. *V.p., v.d.*

Together, 4 volumes (various sizes). Various bindings; condition varies,

Georges Braque. *Cahiers ... 1917–1947*. 1948. With English translation laid in — Léopold Sédar Senghor. *Lettres d'hivernage*. Illustrations by Marc Chagall. 1973. One of 2000 copies. Presentation inscription from Sédar Senghor to Nelson Rockefeller — Hans Purrmann. *Henri Matisse*. N.d. — Douglas Cooper. *Picasso: Les déjeuners*. 1962

PROVENANCE

Nelson Rockefeller (bookplate)

\$ 800-1,200

□ 536

LE CORBUSIER (CHARLES EDOUARD JEANNERET)

Œuvre plastique: peintures et dessins, architecture. *Paris: Éditions Albert Morancé, [1938]*

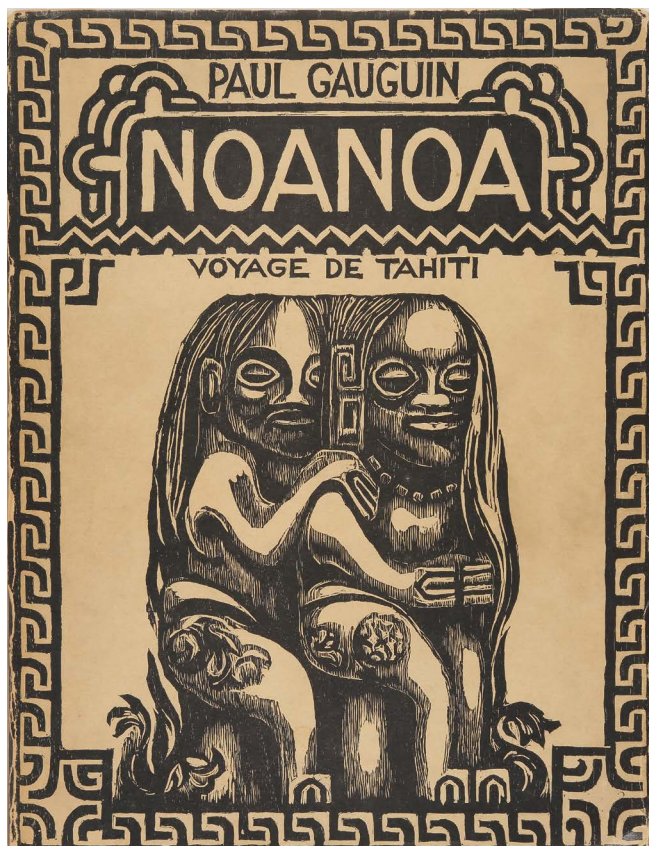
Text volume and portfolio of unbound plates (both 10 5/8 x 9 in.; 270 x 229 mm). Text with numerous illustrations and vignettes, 40 plates (5 in color). Printed tan wrappers; darkened at edges, top edge of portfolio wrapper chipped. Housed in cardboard covers with ribbon ties; some wear.

PRESENTATION COPY, INSCRIBED BY LE CORBUSIER TO NELSON ROCKEFELLER. ONE OF 250 COPIES. ENGRAVED CARD OF PUBLISHER ALBERT MORANCÉ LAID IN.

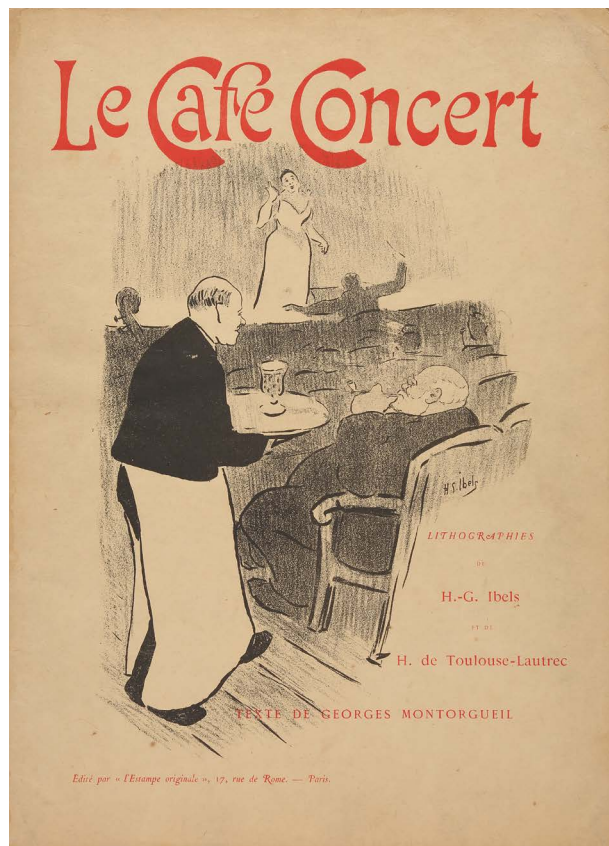
PROVENANCE

Nelson Rockefeller (presentation inscription)

\$ 1,200-1,800



537



538

□ 537

**GAUGUIN, PAUL; [AND CHARLES MORICE]**

Noa Noa. Voyage de Tahiti. Faksimile des vollständigen Manuskriptes nebst allen darin enthalten Zeichnungen Gauguins. [Munich: R. Piper, 1926]

4to (12 1/4 x 9 3/8 in.; 311 x 238 mm). Facsimile of Gauguin's autograph manuscript with collotype reproductions of the artist's watercolors, pen-and-ink drawings, woodcuts, and photographs. Publisher's raffia binding; minor wear, some rubbing to lettering on spine and upper cover. Original dust-jacket with woodcut by Daniel de Monfried after a Gauguin design; some wear and soiling, spine renewed.

THE SUMPTUOUS FACSIMILE OF GAUGUIN'S TAHITIAN JOURNAL. COPY 171 OF 320 COPIES IN THE RAFFIA BINDING (of a whole edition of 400). Riva Castleman has described this full color facsimile as "A REMARKABLE EVENT IN BOOK PUBLISHING."

Gauguin's highly influential *Noa Noa* (a Tahitian word meaning "fragrance") was begun in France after he artist returned in 1893 from his first stay in Tahiti. An already edited manuscript,

augmented by the collaborating author Charles Morice, was taken by Gauguin with him on his second trip to Tahiti in 1895. There, he pasted prints into the manuscript and drew ink and watercolor drawings over the text. The text is based on an earlier Gauguin manuscript, *L'ancien culte mahori*. It is the illustrations, however, which make the book memorable. "To whatever extent Gauguin is indebted for his literary inspiration, his visual interpretation of this primitive culture in powerful rhythmic and totemic designs is distinctly his own. Although finally published as a facsimile, *Noa Noa* represents an important project in book-making by this major artist" (*Artist and the Book*). "*Noa Noa* was never published as Gauguin had conceived it, but its elements influenced subsequent art and artists' books for many years" (Castleman).

**LITERATURE**

*Artist and the Book* 115; Castleman, *Century* pp. 22-4, 82-3

**PROVENANCE**

Nelson Rockefeller (bookplate)

\$ 700-1,200

538

**TOULOUSE-LAUTREC, HENRI DE; AND HENRI-GABRIEL IBELS**

Broadsheets (17 1/2 x 12 3/4 in.; 445 x 324 mm). 22 lithographs (11 each) by Toulouse-Lautrec and Ibels (including cover); occasional minor wear to edges of a few plates. Issued loose in publisher's printed wrappers lettered in red and with Ibels lithograph, original glassine; minimal wear. Modern red buckram slipcase and chemise.

ONE OF 500 COPIES. "Édition très estimée" (Carteret)

**PROVENANCE**

Nelson Rockefeller (bookplate)

**LITERATURE**

Carteret 4:381

\$ 7,000-10,000



539

539

**PIERRE BONNARD**

1867 - 1947

La petite blanchisseuse (Bouvet 40)

Lithograph printed in colors, 1896, signed in pencil and inscribed 'no. 19', from the edition of 100, from *Album des peintres-graveurs*, on China paper, framed

image: 295 by 196 mm 11<sup>5</sup>/<sub>8</sub> by 7<sup>3</sup>/<sub>4</sub> in; sheet: 570 by 425 mm 22<sup>1</sup>/<sub>2</sub> by 16<sup>3</sup>/<sub>4</sub> in

\$ 20,000-30,000





540

540

**PAUL KIEHART**

1913 - 2003

After Van Dongen (Woman in Large Hat)

Oil on canvas

41½ by 33¾ in.; 105.4 by 85.7 cm

Painted in 1979.

**PROVENANCE**

Acquired directly from the artist in 1979

This work was copied from the original by Paul Kiehart in 1979, at the commission of Nelson Rockefeller.

\$ 2,000-3,000



541

541

**PAUL SIGNAC**

1863 - 1935

Constantinople

Signed P. Signac, titled, inscribed 12 and dated 07  
(lower right)

Watercolor and pencil on paper laid down on card  
5¼ by 7¾ in.; 13.3 by 19.7 cm

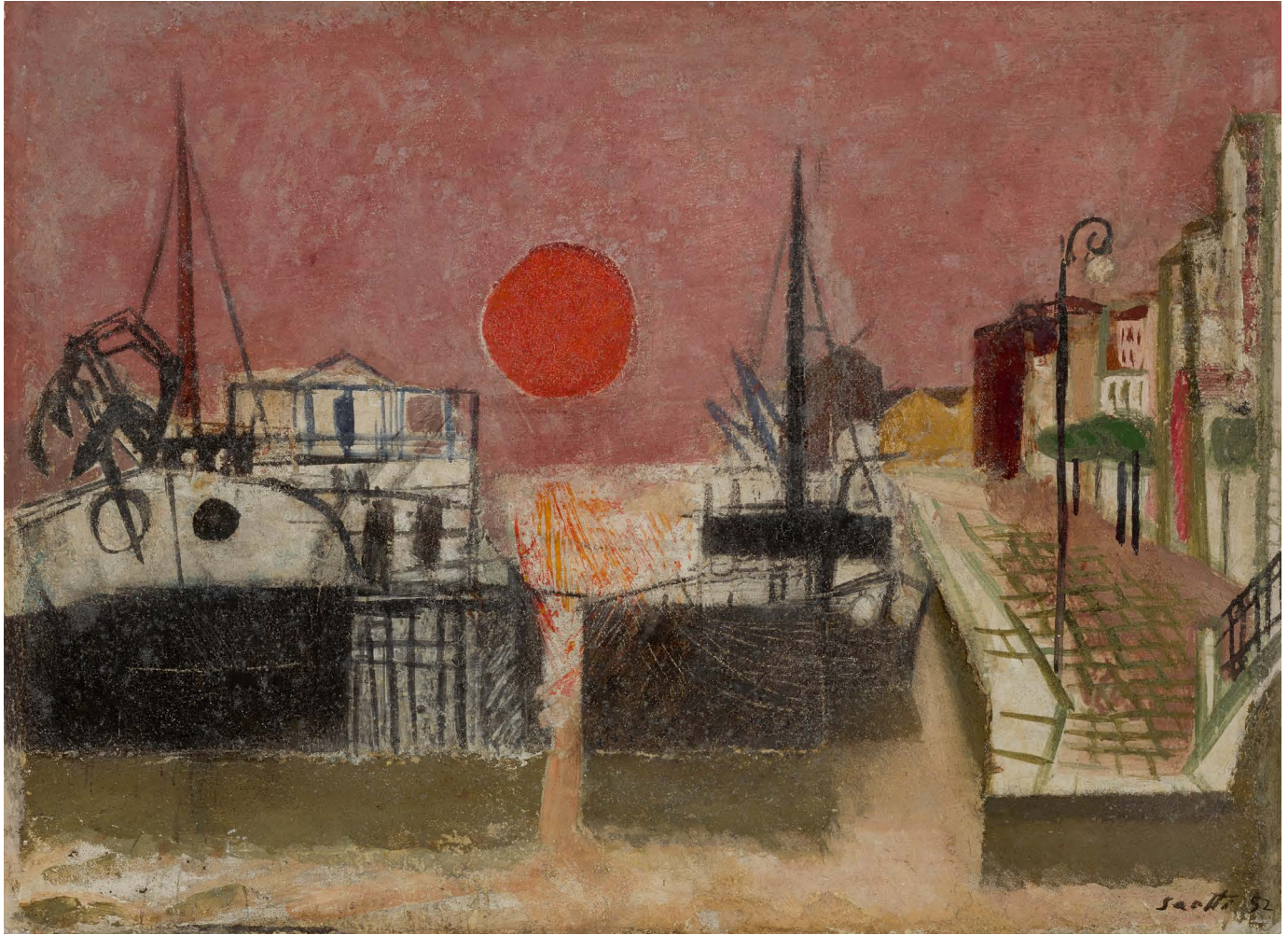
Executed in Constantinople in 1907.

The authenticity of this work has been confirmed  
by Marina Ferretti.

**PROVENANCE**

Peter Deitsch Fine Arts, Inc., New York  
Acquired from the above on May 7, 1969

\$ 6,000-8,000



542

542

**BRUNO SAETTI**

1902 - 1984

Paesaggio col sole (Sunlit Landscape)

Signed *Saetti* and dated 52 (lower right)

Oil on canvas mounted on panel

19½ by 26½ in.; 49.5 by 67.3 cm

Painted in 1952.

**PROVENANCE**

Acquired on June 26, 1953

**EXHIBITED**

Venice, Accademia di Belle Arti, *XXVI Esposizione Biennale Internazionale d'Arte*, 1952, no. 34

\$ 10,000-15,000



543



544 (PART)

□ 543

**ALICE RAVENEL HUGER SMITH**

1876 - 1958

*Celestial Figs; and Moonflower and Hawkmoth*

Two woodcuts printed in colors, 1917-18, each signed in pencil, on Japan paper, framed (2 prints) sheet (the first): 301 by 171 mm 11<sup>7</sup>/<sub>8</sub> by 6<sup>3</sup>/<sub>4</sub> in; sheet (the second): 227 by 202 mm 9 by 8 in

\$ 2,500-3,500

□ 544

**EDOUARD VUILLARD**

1868 - 1940

*Croquis (Les Tuileries) (Roger-Marx 27)*

Lithograph printed in green, 1895, on wove paper, together with Alfredo Müller, *Trois femmes*, etching and aquatint, 1899, signed in pencil and inscribed 'n. 48', on Japan paper, from *Germinal*, the second framed (2 prints) image (the first): 243 by 277 mm 9<sup>1</sup>/<sub>2</sub> by 10<sup>7</sup>/<sub>8</sub> in; plate (the second): 436 by 438 mm 17<sup>1</sup>/<sub>8</sub> by 17<sup>1</sup>/<sub>4</sub> in

\$ 700-1,000



545

□ 545

**HENRY MOORE**

1898 - 1986

Sheep in Field (Cramer 392)

Lithograph printed in colors, 1974, signed in pencil and numbered 32/50 (total edition includes 15 artist's proofs), on T. H. Saunders paper, framed image: 190 by 275 mm 7½ by 10⅞ in; sheet: 457 by 584 mm 18 by 23 in

\$ 1,000-1,500

□ 546

**NEIL WELLIVER**

1929 - 2005

Canada Geese

Lithograph printed in colors, 1978, signed in pencil, a proof aside from the numbered edition of 75, on wove paper, *together with* L. DuBose, *Cardinals*, intaglio with handcoloring, late 20th century, signed in pencil, titled and numbered 191/300, on wove paper, *and* Sandy Scott, *Hen & Rooster*, intaglio with handcoloring, late 20th century, signed in pencil, titled and numbered 12/100, on wove paper, each framed (3 prints) image (largest): 200 by 193 mm 7⅞ by 7½ in; sheet (largest): 295 by 272 mm 11⅝ by 10¾ in

\$ 500-700



546 (PART)



547



548 (PART)

□ 547

WALTER WILLIAMS

1920 - 1998

Harvest

Woodcut printed in colors, 1962, signed in pencil, titled, dated and numbered 73/210, on thin wove paper, framed  
 image: 292 by 610 mm 11½ by 24 in; sheet  
 approx.: 383 by 713 mm 15 by 28 in

\$ 800-1,200

□ 548

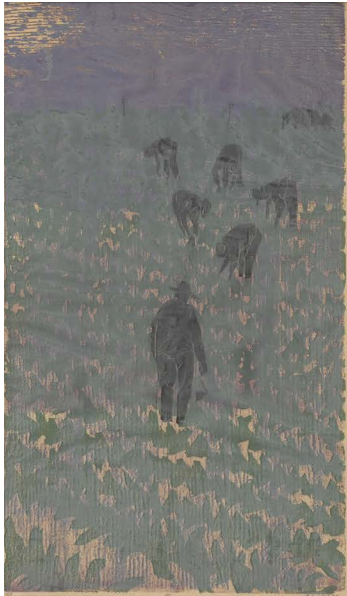
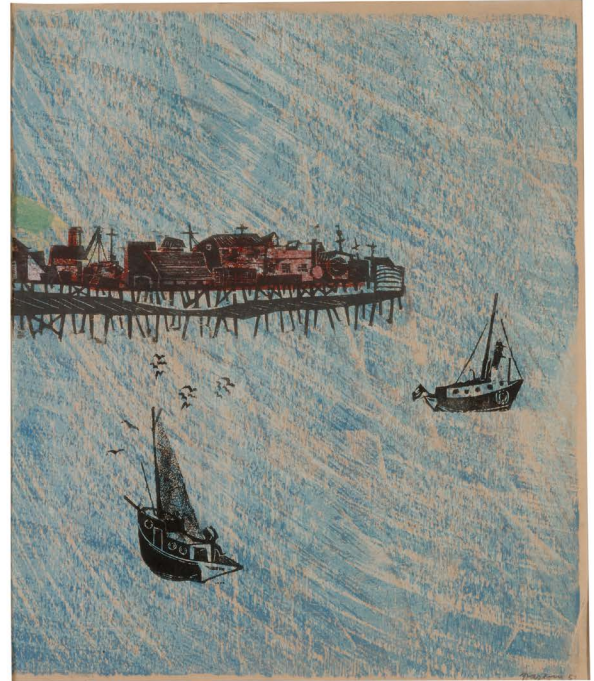
GLEN KRAUSE

1914 - 1981

Beach Shadows; and Tidal Reflections

Two linoleum cuts and woodcuts printed in colors, circa 1963, the first from an edition of unknown size, on Japan paper, the second signed in pencil, dated '63', titled and numbered 10/200, on laid paper, together with Otto Eglau, *Harbour after Sundown*, intaglio printed in colors, 1962, signed in pencil, dated, titled and numbered 14/200, on wove paper, each framed (3 prints)  
 image (largest): 330 by 876 mm 13 by 34½ in;  
 sheet (largest): 460 by 937 mm 18⅞ by 36⅞ in

\$ 200-300



549 (PART)

□ 549

ANTONIO FRASCONI

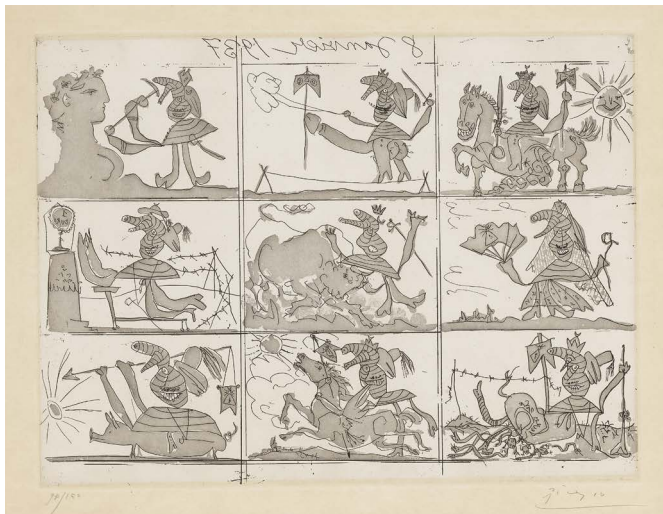
1919 - 2013

Monterey Fisherman; Lettuce Workers #5; and Migration Over The Sound

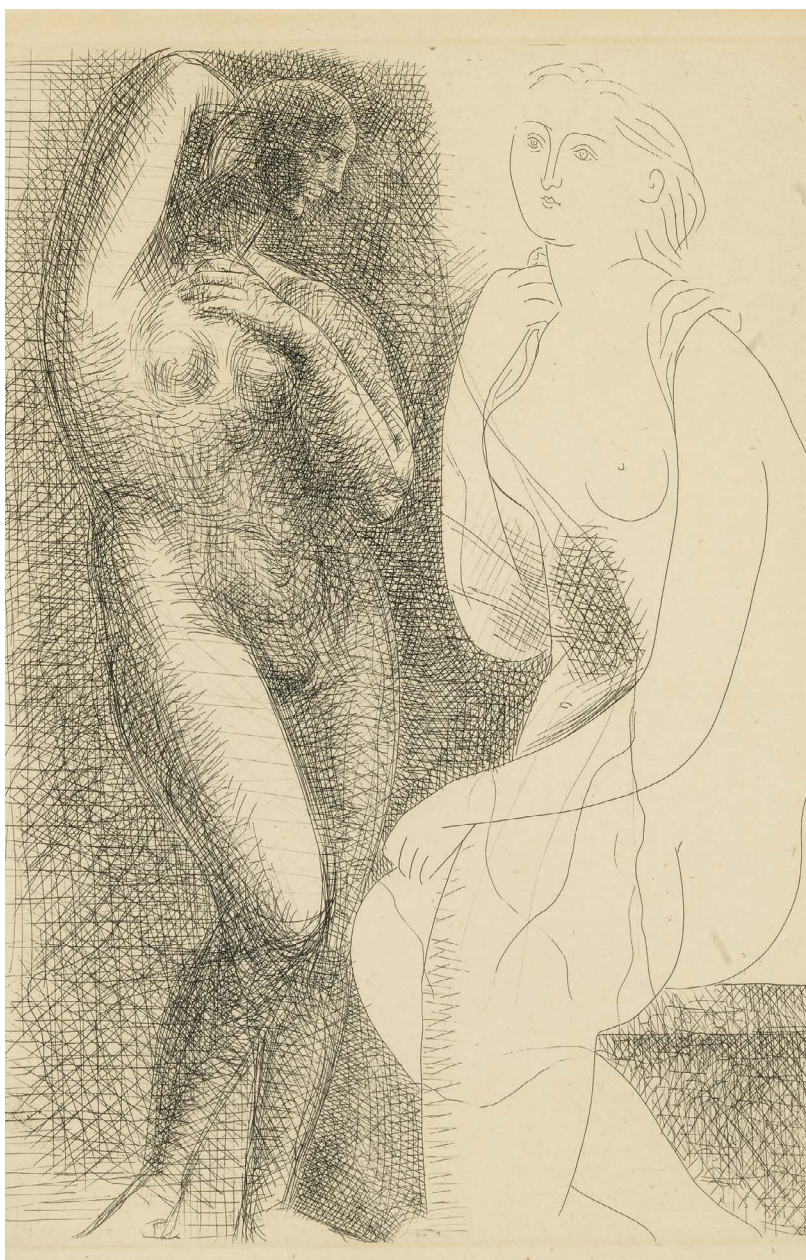
Three woodcuts printed in colors, 1951, 1953 and 1959, each signed in pencil and dated, the first indistinctly titled and printed on two sheets, the second inscribed '5' and numbered 4/9(?), the third titled and numbered 12/25, on Japan paper, together with Unknown Artist, 'Ghost Trees', watercolor, circa 2000, signed in ball-point pen, titled and inscribed '12/00', on wove paper, each framed (3 works)

image (largest) approx.: 495 by 885 mm  
19½ by 34⅞ in

\$ 600-800



550



551

550

**PABLO PICASSO**

1881 - 1973

Sueño y mentira de Franco (Bloch 297-298; Baer 615-161; Cramer Books 28)

The suite, comprising two etchings and aquatints, 1937, both signed in pencil and numbered 94/150 (total edition includes 30 in Roman numerals and 850 with the stamped signature on Montval laid paper), on *chine collée* with a *japon ancien* support, lacking the text and portfolio case, framed (2 prints)

plates: 317 by 422 mm 12½ by 16⅝ in; sheets: 380 by 570 mm 15 by 22⅜ in

\$ 15,000-25,000

551

**PABLO PICASSO**

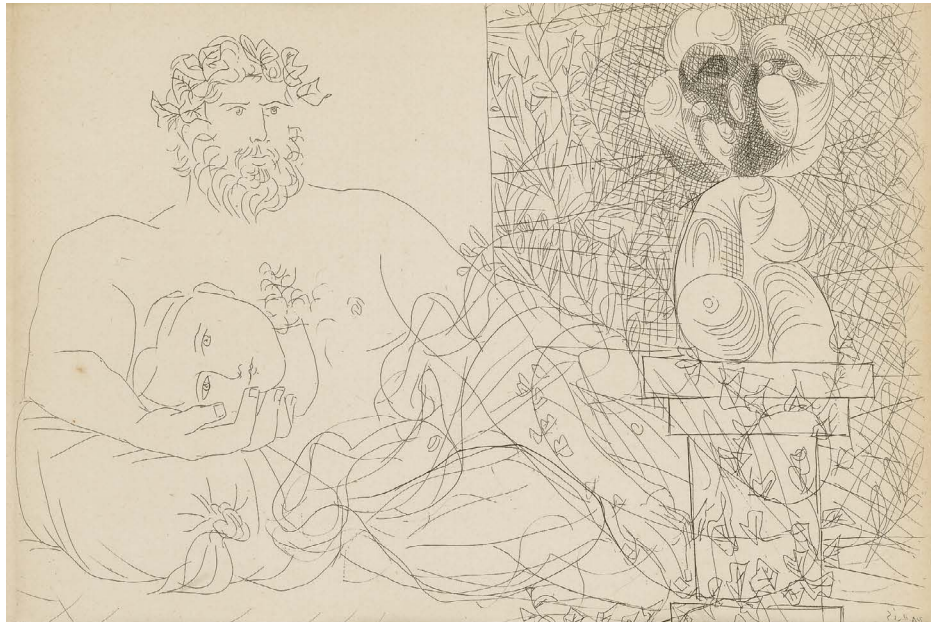
1881 - 1973

Femme nue devant une statue (B. 139; Ba. 205)

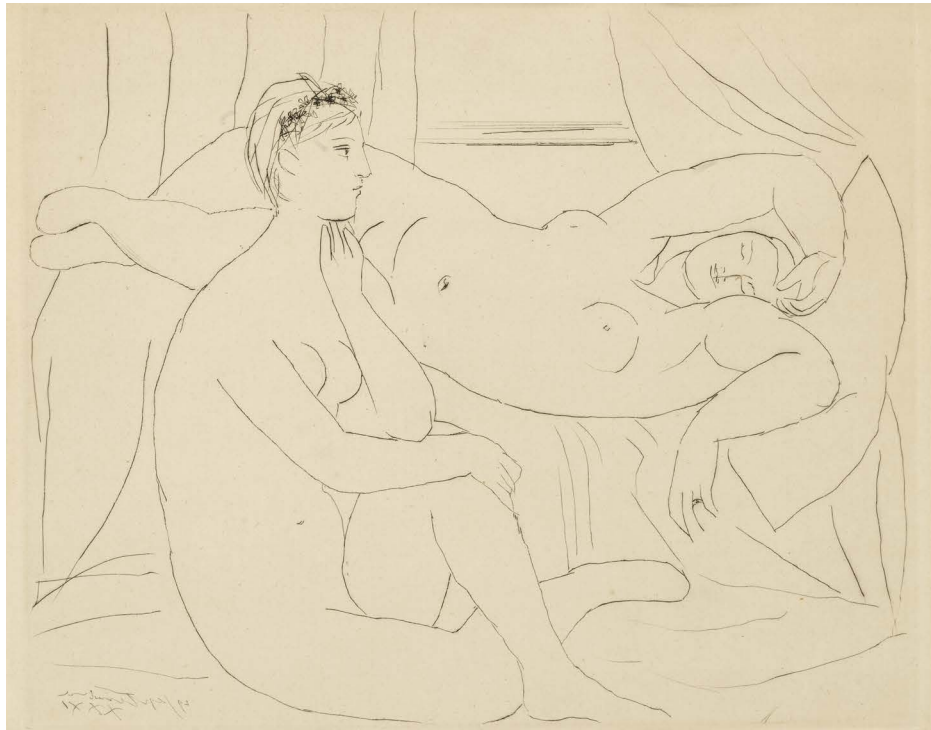
Etching, 1931, from the total edition of 310, plate 6 from the *Vollard* suite, on Montval laid paper with Vollard watermark, framed  
plate: 312 by 222 mm 12¼ by 8¾ in; sheet: 450 by 341 mm 17¾ by 13⅜ in

\$ 10,000-15,000





552



553

**552**

**PABLO PICASSO**

1881 - 1973

Sculpteur et son modèle avec un buste sur une colonne (B. 169; Ba. 322)

Etching, 1933, from the total edition of 310, plate 60 from the *Vollard* suite, on Montval laid paper with the Vollard watermark, framed  
plate: 195 by 270 mm 7<sup>7</sup>/<sub>8</sub> by 10<sup>5</sup>/<sub>8</sub> in; sheet: 340 by 395 mm 13<sup>3</sup>/<sub>8</sub> by 15<sup>1</sup>/<sub>2</sub> in

\$ 8,000-12,000

**553**

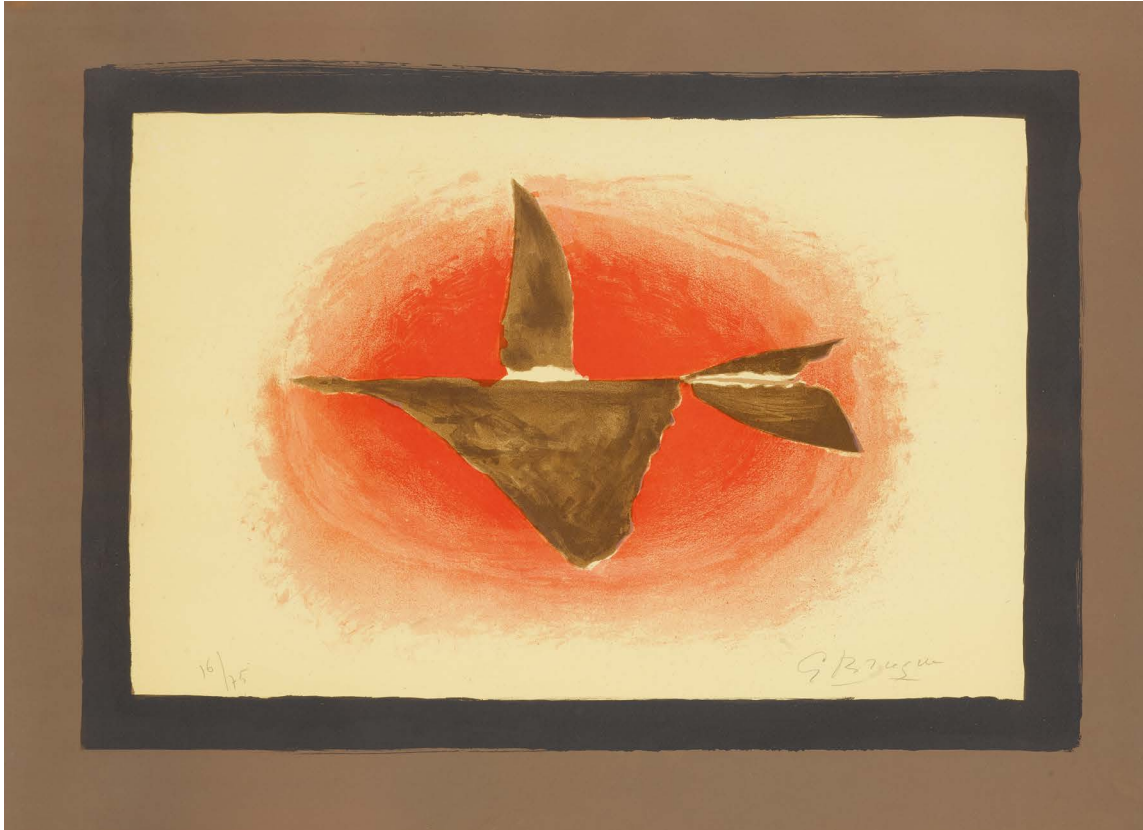
**PABLO PICASSO**

1881 - 1973

Deux femmes se reposant (B.143; Ba. 210)

Drypoint, 1931, from the total edition of 310, plate 10 from the *Vollard* suite, on Montval laid paper with the Picasso watermark, framed  
plate: 298 by 368 mm 11<sup>3</sup>/<sub>4</sub> by 14<sup>1</sup>/<sub>2</sub> in; sheet: 338 by 443 mm 13<sup>3</sup>/<sub>4</sub> by 17<sup>1</sup>/<sub>2</sub> in

\$ 6,000-8,000



554

554

**GEORGES BRAQUE**

1882 - 1963

Au couchant (Oiseau XVI) (Vallier 126)

Lithograph printed in colors, 1958, signed in pencil and numbered 16/75, on Arches wove paper, framed  
sheet: 485 by 650 mm 19 by 25 $\frac{5}{8}$  in

\$ 5,000-7,000

555

**PABLO PICASSO**

1881 - 1973

L'Aigle (Ba. 213)

Woodcut printed in red and black, 1907, one of only four impressions cited in Baer, on Ingres laid paper, framed  
image: 88 by 78 mm 3 $\frac{1}{2}$  by 3 $\frac{1}{8}$  in; sheet: 141 by 115 mm 5 $\frac{1}{2}$  by 4 $\frac{1}{2}$  in

**PROVENANCE**

Ex coll. Gertrude Stein, Paris

**EXHIBITED**

The Museum of Modern Art, New York; The Baltimore Museum of Art, Baltimore; & The San Francisco Museum of Art, San Francisco, *Four Americans in Paris: The Collections of Gertrude Stein and Her Family*, 1970-71

\$ 6,000-8,000



555



556

556

**PABLO PICASSO**

1881 - 1973

Le Départ (B. 686; Mourlot 201)

Lithograph printed in colors, 1951, signed in pencil and numbered 8/50 (total edition includes five artist's proofs), on Arches wove paper, framed sheet: 540 by 648 mm 21¼ by 25½ in

\$ 10,000-15,000

557

**PABLO PICASSO**

1881 - 1973

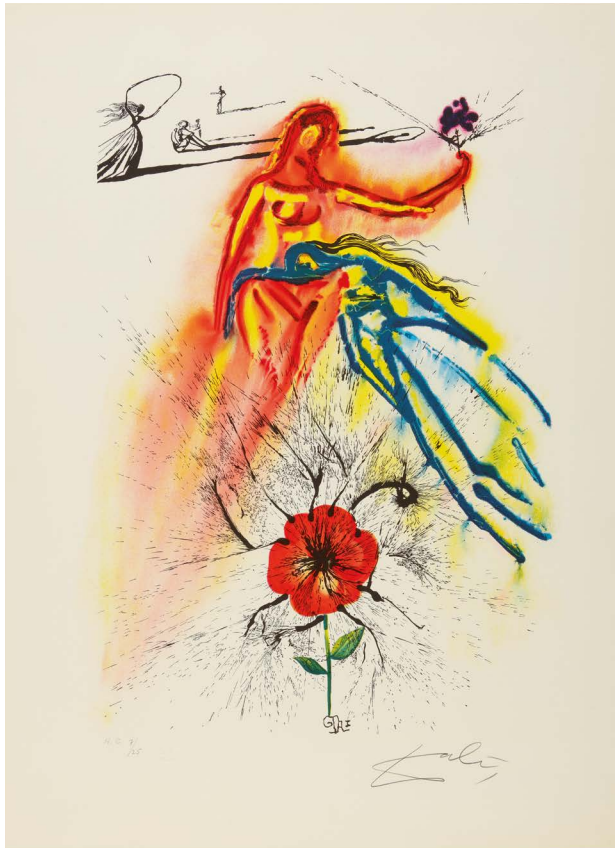
Le hibou au fond blanc (B. 408; M. 53)

Lithograph, 1947, signed in pencil and numbered 16/50 (total edition includes five artist's proofs), on Arches wove paper, framed sheet: 645 by 493 mm 25¾ by 19¾ in

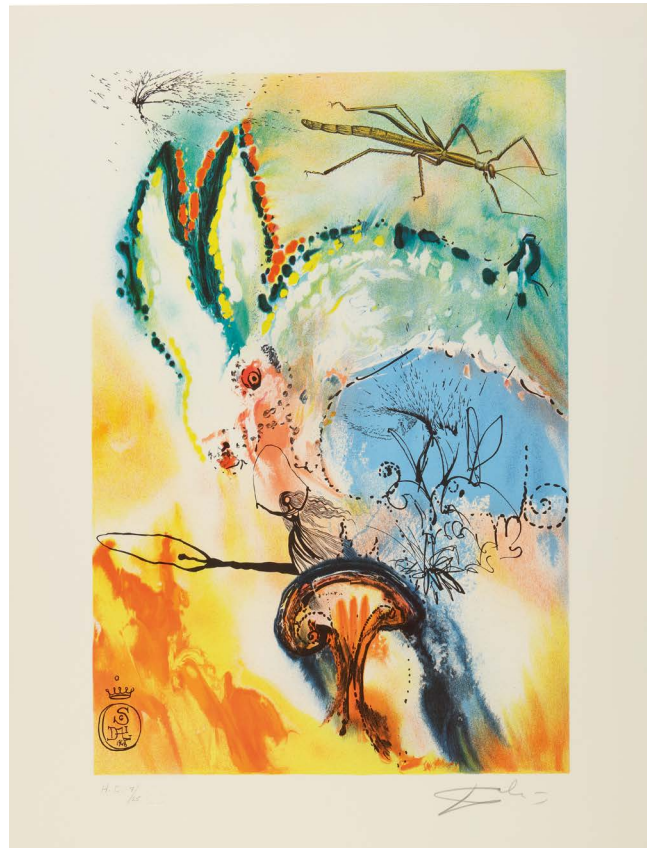
\$ 4,000-6,000



557



558 (PART)



559 (PART)

□ 558

AFTER SALVADOR DALÍ

Down the rabbit hole; The queen's croquet ground; The mock turtle's story; and Alice's evidence

Four offset lithographs printed in colors, circa 1970, each bearing the artist's name in pencil and inscribed 'H.C. 7/25', on Arches wove paper, with an unknown blindstamp, contained in vinyl-covered boards (4 prints)  
sheets: 747 by 544 mm 29<sup>3</sup>/<sub>8</sub> by 21<sup>3</sup>/<sub>8</sub> in

\$ 1,500-2,500

□ 559

BERNARD REDER

1897 - 1963

Untitled

Woodcut printed in colors in a monotype fashion, circa 1950, signed in pencil, on thin wove paper, together with Walter Bodmer, *Bull*, lithograph printed in colors, 1950, signed in pencil, dated and numbered 81/200, on wove paper, both framed (2 prints)  
image: 463 by 497 mm 18<sup>1</sup>/<sub>4</sub> by 19<sup>1</sup>/<sub>2</sub> in; sheet approx.: 550 by 600 mm 21<sup>3</sup>/<sub>4</sub> by 23<sup>5</sup>/<sub>8</sub> in

\$ 150-250



560 (PART)

□ 560

**FAYGA OSTROWER**

1920 - 2001

10 Gravuras

The complete portfolio, comprising five woodcuts, four printed in colors, and five etchings and aquatints, three printed in colors, 1956, each signed in pencil and numbered 32/40, also numbered 32 in ink on the justification, loose, on various papers, with title page and text by Anibal M. Machado, contained in the original cloth-covered boards, *together with* Jack Levine, *Facing East*, the complete portfolio, comprising four lithographs printed in colors, ten woodcuts, nine *en-texte* and one *hors-texte*, and 54 reproductions, with text by James A. Michener, 1970, signed in ink on the colophon by the artist and author and numbered 2461/2500, on various papers, contained in the original silk-covered boards and cloth-covered clamshell box (24 prints)  
overall (largest): 557 by 400 by 9 mm  
21 $\frac{7}{8}$  by 15 $\frac{3}{4}$  by 3 $\frac{7}{8}$  in

\$ 400-600

□ 561

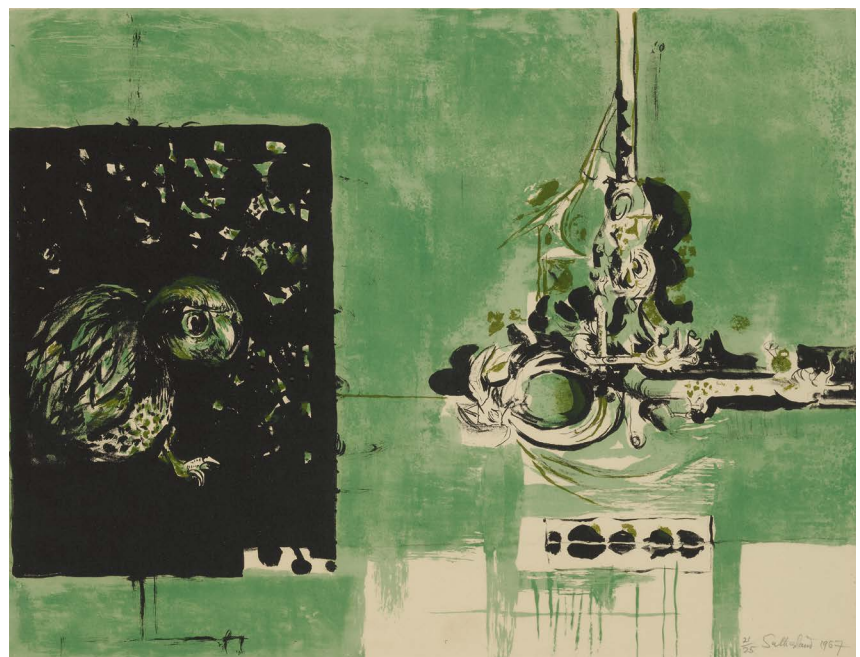
**GRAHAM VIVIAN SUTHERLAND**

1903 - 1980

Hanging Form and Owl (Tassi 64)

Lithograph printed in shades of green and black, 1955, signed in pencil, dated '1957' and numbered 21/25, on wove paper, *together with* Marcelino, *Many Mansions USA*, etching printed in colors, circa 1970, signed in pencil, titled and numbered 24/120, and Agustin Ubeda, *Oiseau bleu*, lithograph printed in colors, signed in pencil and numbered 3/200, on wove paper, each framed (3 prints)  
largest (framed): 760 by 954 mm 30 $\frac{1}{2}$  by 37 $\frac{1}{2}$  in

\$ 400-600



561 (PART)



562

□ 562

**ADELE BRANDWEN**

**20th Century**

Fruit Vendor

Signed *Adele Brandwen* (lower left)

Oil on canvas

12 by 22 in.; 30.5 by 55.9 cm

\$ 800-1,200

563

**CHARLES BOHANNAH**

**1910 - 1981**

After Picasso (*Verres et fruits*)

Oil on panel

12 by 9½ in.; 30.5 by 24.1 cm

Painted on June 13, 1977.

**PROVENANCE**

Acquired directly from the artist in 1977

This work was a copy after the original *Verres et fruits*, painted in 1908 by Pablo Picasso and in the possession of Nelson Rockefeller when this work was commissioned.

\$ 2,000-3,000



563



564

564

**ANDRÉ DUNOYER DE SEGONZAC**

**1884 - 1974**

**Still Life with Bowl of Oranges**

Signed A. *Dunoier de Segonzac* (lower right)

Watercolor and brush and ink on paper

23 by 31 $\frac{3}{8}$  in.; 58.4 by 79.7 cm

Executed *circa* 1950.

**PROVENANCE**

Jacques Lindon, Inc., New York (acquired directly from the artist)

Alfred Miller, New York (and sold: Sotheby Parke Bernet, New York, November 17, 1983, lot 372)

Acquired at the above sale

\$ 5,000-7,000



565

□ 565

**AMERICAN SCHOOL**

**20th Century**

**Artist in His Studio**

Signed indistinctly (upper right)

Charcoal on paper

22½ by 17 in.; 57.2 by 43.2 cm

\$ 150-250

**566**

**ELIE NADELMAN**

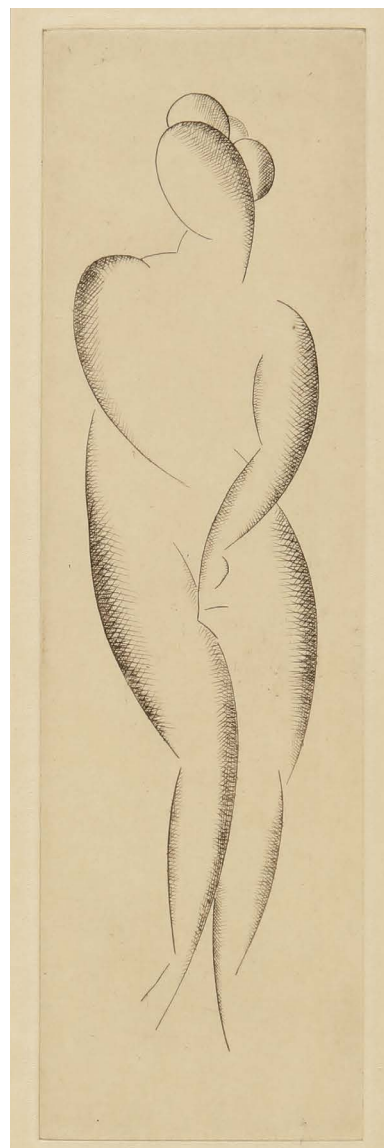
**1882 - 1946**

**The Dry Points of Elie Nadelman**

The complete portfolio, comprising 22 drypoints, printed in 1951, published in 1952, numbered 7 in ink on the justification, from the edition 50, on various papers, with text by Lincoln Kerstein, contained in the original paper folders and cloth-covered boards (22 prints)

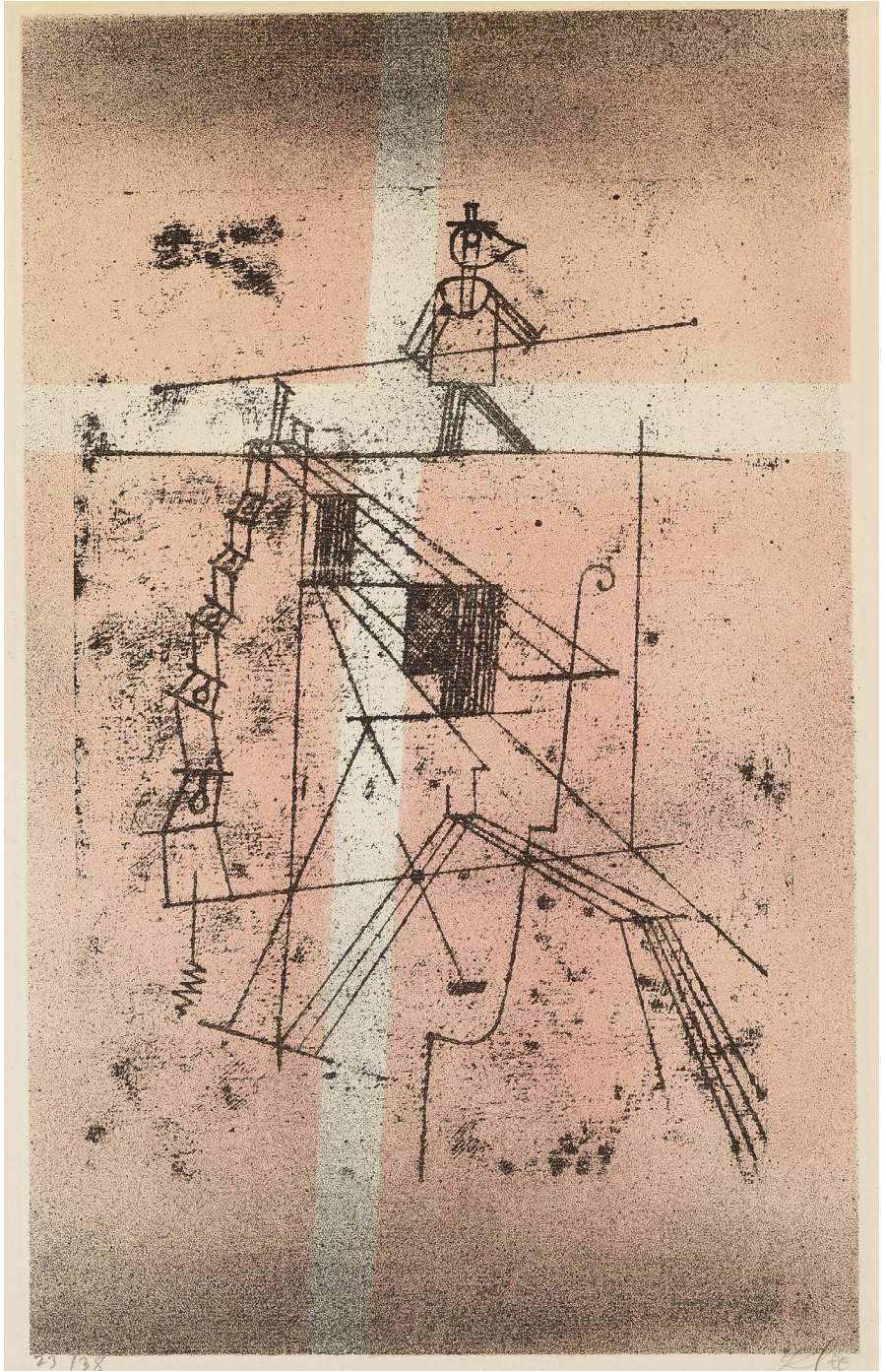
overall: 491 by 370 by 31 mm 19¼ by 14½ by 1¼ in

\$ 5,000-7,000



566 (PART)





567

567

**PAUL KLEE**

1879 - 1940

Seiltänzer (Kornfeld 95)

Lithograph printed in colors, 1923, signed in pencil and inscribed with the work number '23 138', one of 220 impressions on laid paper (total edition includes 80 impressions on Japan paper), from the portfolio 'Kunst der Gegenwart', framed image: 434 by 268 mm 17 $\frac{1}{8}$  by 10 $\frac{1}{2}$  in

\$ 15,000-20,000



568

□ 568

**GEORGE OVERBURY HART**

1868 - 1933

Miami Beach

Signed *Hart* and dated '31 (lower left)  
Gouache, watercolor and pencil on paper  
17½ by 25 in.; 44.5 by 63.5 cm

Executed in 1931.

\$ 800-1,200

□ 569

**THOMAS SULLIVAN**

20th Century

International One Design off North  
East Harbor, Maine

Signed *T. Sullivan* (lower right); signed  
*Th. Sullivan*, titled and dated 97 (on the reverse)  
Oil on panel

7 by 7 in.; 17.8 by 17.8 cm

Painted in 1997.

\$ 250-350



569



570

□ 570

**CHARLES B. GILBERT**

20th Century

White Coral (Sea Decor)

Oil on glass with silver leaf backing  
15 by 30 in.; 38.1 by 76.2 cm

\$ 1,500-2,500

□ 571

**AMERICAN SCHOOL**

20th Century

Yacht and Landscape: A Pair

Top: Signed indistinctly (lower right)

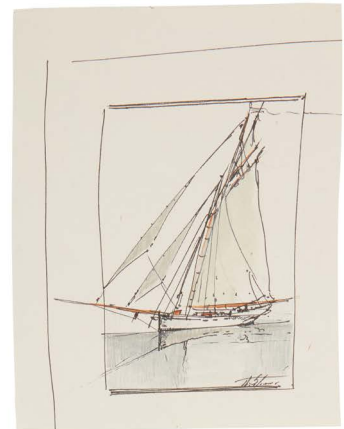
Bottom: Signed *Sligo* (lower right)

Watercolor, pen and ink and pencil on paper

Top: 5<sup>5</sup>/<sub>8</sub> by 4<sup>3</sup>/<sub>8</sub> in.; 14.3 by 11.1 cm;

Bottom: 7<sup>1</sup>/<sub>4</sub> by 6<sup>1</sup>/<sub>2</sub> in.; 18.4 by 16.5 cm

\$ 75-100



571



572



573

□ 572

**AMERICAN SCHOOL**

**20th Century**

Untitled

Signed *Kalen* and dated 54 (lower right)  
Gouache and watercolor on paper  
4½ by 6¼ in.; 11.4 by 15.9 cm

Executed in 1954.

**PROVENANCE**

Jean Bohne Inc., New York

\$ 300-500

□ 573

**ARTIST UNKNOWN**

**20th Century**

Homenaje al arte rupestre del Ceno  
Colorado, Cordoba, Argentina

Indistinctly signed and dated 92 (lower right);  
titled (lower left)

Batik and hand-made paper mounted to paper  
12 by 16½ in.; 30.5 by 41.9 cm

Executed in 1992.

\$ 20-30



574

□ 574

EMILIO RODRÍGUEZ-LORRAÍN

b. 1928

Manola triste con mantilla y claveles

Signed *Rodríguez Lorrain* and titled (on the reverse)

Oil on board

39 by 39 in.; 99.1 by 99.1 cm

Painted in 1961.

PROVENANCE

Staempfli Gallery, New York

Acquired from the above by 1969

EXHIBITED

New York, The Museum of Modern Art, 1969 (on loan)

\$ 400-600



575

575

**EDOUARD PIGNON**

1905 - 1993

Abstract

Signed *Pignon* and dated 47 (lower right)

Gouache and watercolor on board

19¾ by 24¼ in.; 50.2 by 61.6 cm

Executed in 1947.

**PROVENANCE**

Acquired *circa* December 1960

\$ 2,000-3,000



576

576

**GEORGE LOVETT KINGSLAND MORRIS**

1905 - 1975

Fresco Relief

Signed *George L.K. Morris*, titled and dated 1945  
(on the reverse)

Tempera fresco relief on marble  
8 by 8 in.; 20.3 by 20.3 cm

Executed in 1945.

\$ 10,000-15,000

577

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**MARK TOBEY**

1890 - 1976

**Jazz Singer**

Signed *Tobey* and dated '54 (lower right)

Gouache, ink and pencil on paper mounted to paper

17¾ by 11⅝ in.; 45.1 by 29.5 cm

Executed in 1954.

Achim Moeller, Managing Principal of the Mark Tobey Project LLC, has confirmed the authenticity. The work is registered in the Mark Tobey archive with the number MT [251-12-12-18] and is accompanied by a certificate of authenticity.

**PROVENANCE**

Willard Gallery, New York

Wallace K. Harrison, New York (acquired from the above in 1955)

A gift from the above

**EXHIBITED**

New York, Museum of Modern Art, *Twentieth-Century Art from the Nelson Aldrich Rockefeller Collection*, 1969, n.n.

\$ 20,000-30,000

“[Tobey’s] highly sensitive technique captures something of the fleeting values of our life; it is an expression adequate for times like ours, where old-accustomed stability has give way to changed concepts of space, where boundaries are almost non-existent, and in which time itself has acquired new definitions; in which the intricacies of existence overlay the fundamentals of life and man as never before has to struggle for a way out. Like poetry and music, his pictures have the time element, they unfold their contents gradually. With an active imagination they have to be approached, read and their symbols interpreted. They reveal their tenor if one listens with the inner ear, “the ear of the heart,” as Jean Paul calls it.”  
-Julia and Lyonel Feininger







578

578

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**A FRENCH ART DECO CENTER TABLE  
1930S**

base with ram heads and hooves executed in  
patinated bronze with marble table top  
height 29<sup>3</sup>/<sub>8</sub> in.; diameter 30 in.; 74.6 cm; 76.2 cm

\$ 8,000-12,000



579

579

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**AN ARMCHAIR, STYLE OF JEAN-  
MICHEL FRANK  
MID-20TH CENTURY**

*in the style of Jean-Michel Frank, executed in  
cerused oak, brass, and fabric upholstery  
height 27<sup>1</sup>/<sub>4</sub> in.; width 25<sup>1</sup>/<sub>2</sub> in.; depth 20<sup>1</sup>/<sub>2</sub> in., 69.2  
cm; 64.8 cm; 52.1 cm*

\$ 2,000-3,000

A PAIR OF LOW TABLES  
EXECUTED 1964

produced by DR International Inc., New York, in  
walnut with marble tops  
height 14 $\frac{1}{8}$  in.; width 38 in.; depth 16 in.; 35.9 cm;  
96.5 cm; 40 cm each

LITERATURE

Mitchell Owens, "Jean-Michel Frank, The Prolific  
Genius of Modernist French Design," *Architectural  
Digest*, January 2000, p. 179 (for the present  
lot *in situ* in the Rockefeller 810 Fifth Avenue  
apartment)

John Loring, "Nelson Rockefeller's Fifth  
Avenue Apartment: Recalling the Residence  
of the Notable Politician and Philanthropist,"  
*Architectural Digest*, April 2001, p. 102 (for the  
present lot *in situ*)

\$ 2,000-3,000



**AN EXTENSION DINING TABLE,  
JEAN-MICHEL FRANK**

1939

*designed by Jean-Michel Frank for the Rockefeller 810 Fifth Avenue apartment and executed by Schmieg & Kotzian, New York, oval table top suspended by three pedestals executed in oak veneer. Together with three extension leaves. height 29 in.; length 141 $\frac{5}{8}$  in.; width 53 in.; 73.7 cm; 359.7 cm; 134.6 cm (fully extended as shown)*

The present table was originally designed by Jean-Michel Frank for the Rockefeller dining room at 810 Fifth Avenue. As with the other furnishings he designed for the Rockefeller interior, the table was executed by Frank's workshop in Paris and sent by steamship to New York. When it arrived damaged, Rockefeller wrote to Frank with the unfortunate news and had the table remade to Frank's precise specifications by Schmieg & Kotzian in New York. Frank approved of and was satisfied with the result, offered here, which he was aware of through his friend, fashion designer Elsa Schiaparelli, who had visited the Rockefeller's completed interior and praised Frank's exceptional work.

\$ 20,000-30,000





Interior view of the Rockefeller dining room, featuring the Fritz Glarner mural and dining table designed by Jean-Michel Frank, at 810 Fifth Avenue, 1978.  
Photo courtesy of Rockefeller Archive Center, Sleepy Hollow, New York



582

A SET OF TWENTY-FOUR ITALIAN  
SILVER-PLATED OCTAGONAL  
CHARGERS AND TWELVE MATCHING  
DESSERT PLATES, LATE 20TH  
CENTURY

*marked on bases with maker's mark PM with tree  
between  
lengths 11½ and 7½ in.; 29.2 and 19 cm*

\$ 3,000-5,000



582

583

**AN AMERICAN SILVER ART DECO  
THREE-PIECE COFFEE SET WITH  
MATCHING TRAY, ERIK MAGNUSSEN  
FOR GORHAM MFG. CO., PROVIDENCE,  
RI, CIRCA 1930**

comprising a Coffee Pot, Creamer, covered Sugar  
Bowl, and matching circular two-handed Tray  
*marked on bases and numbered 14051-54*

72 oz gross

2239 g

height of coffee pot 8¼ in.; length of tray over  
handles 14⅞ in.; 21 cm; 37.2 cm

\$ 10,000-15,000



583



584

□ 584

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**RONALD FOX**

**20th Century**

Fish

Inscribed *Fox* and dated 73 (on the base)

Plexiglass and thread

Height: 8 in.; 20.3 cm

Executed in 1973.

\$ 200-300

□ 585

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**ARTIST UNKNOWN**

**20th Century**

Untitled

Bronze, in two parts

Height: 6 in.; 15.2 cm

\$ 1,000-2,000



585





586

“It was only when I disassociate myself from the architectural context and sought within my own sculpture this hidden architecture which can link the latter to a place or to an event occurring in space that I was able to instill genuine life into so-called monumental sculpture.”

François Stahly

**586**

**FRANÇOIS STAHLY**

**1911 - 2006**

**L'été de la forêt**

Oak, in various parts

Overall: approximately 157½ by 315 by 474½ in.;  
400 by 800 by 1200 cm

Executed in 1964-66.

**PROVENANCE**

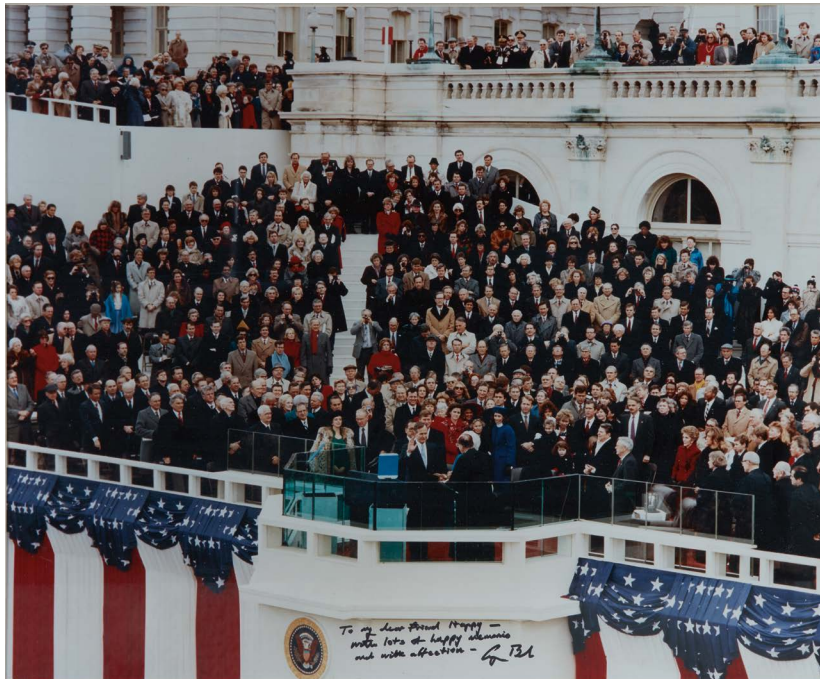
Acquired directly from the artist in 1967

**EXHIBITED**

Zürich, Kunsthaus Zürich & Paris, Musée des arts décoratifs, Pavillon de Marsan, Palais du Louvre, François Stahly, 1966, no. 75, illustrated in the catalogue

Due to its monumental size, this work will not be exhibited at Sotheby's.

Π \$ 15,000-20,000



587

□ 587

**BUSH, GEORGE H. W.**

**Color Photograph of President Bush's Inauguration**

Inscription and signature ("George Bush") as forty-first President on a large color photograph of President Bush's inauguration, 20 January 1989

Large color photographic print (19 1/4 x 23 1/2 in.; 490 x 597 mm), inscribed and signed by Bush at the lower center "To my dear friend Happy— with lots of happy memories and with affection— George Bush." Matted, framed, and glazed.

**LITERATURE**

The photograph depicts President Bush, surrounded by dignitaries on the steps of the Capitol, taking the oath of office, administered by Chief Justice William Rehnquist. Among the onlookers can be seen President and Mrs. Reagan as well as future president and first lady George W. and Laura Bush.

\$ 500-700

□ 588

**REAGAN, RONALD**

**Signature ("Ronald Reagan") as fortieth president on a large color photograph of President Reagan's first inauguration, 20 January 1981**

Large color photographic print (19 3/4 x 15 3/4 in.; 505 x 402 mm), signed by Reagan below the image and also inscribed in a calligraphic hand "To Happy Rockefeller with best wishes." Matted, framed, and glazed.

The striking photograph shows President Reagan delivering the inaugural address from the west front of the Capitol, with the Marine Corps Band and a military honor guard in foreground.

\$ 700-1,000

**END OF SALE**



588

OPPOSITE: NEW YORK GOVERNOR NELSON A. ROCKEFELLER AND HAPPY AT AN ELECTION NIGHT CELEBRATION FOLLOWING DEFEAT OF FRANK O'CONNOR, 1966. PHOTO BY ARTHUR SCHATZ/THE LIFE PICTURE COLLECTION/GETTY IMAGES



## AMERICANA WEEK

AUCTIONS NEW YORK 17–24 JANUARY

**Exhibitions open**

11 January

**Symposium on 7th floor  
followed by Americana  
opening reception**

15 January

**Important Americana**

Session 1

Auction 17 January

**A Collecting Legacy:  
Property from the  
Collection of Nelson  
& Happy Rockefeller**

Auction 18 January

**The Collection of Anne H.  
and Frederick Vogel III**

Auction 19 January

**The History of Now:**

**The Important American Folk  
Art Collection of David Teiger  
Sold to Benefit Teiger  
Foundation for the Support  
of Contemporary Art**

Auction 20 January

**Important Americana**

Session 2

Auction 20 January

**Fine Manuscript and  
Printed Americana**

Auction 24 January

**Please join us for our**

### **Americana Week Symposium**

on the subjects of silver, ceramics,  
American furniture, folk art and needlework  
celebrating the Collections of Anne H. &  
Frederick Vogel III, Nelson & Happy Rockefeller  
and David Teiger.

72nd & York

**Tuesday 15 January**

10am–6pm

Featured speakers will include Glenn Adamson, Leslie Grigsby,  
Erik Gronning, Alexandra Kirtley, Angelika Kuettner,  
Clark Pearce, Letitia Roberts, Robert Shaw, Jeanne Sloane  
Jay Stiefel, Robert Trent, John Ward, and Melinda Watt

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The History of Now:  
The Important American Folk Art  
Collection of David Teiger  
Sold to Benefit Teiger  
Foundation for the Support  
of Contemporary Art  
*Miss Liberty*, circa 1875  
Estimate \$25,000–50,000



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- 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.

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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.

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

or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

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

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

**12. Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

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

sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

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

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

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

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

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

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

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

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn:

Compliance, or emailing [enquiries@sothebys.com](mailto:enquiries@sothebys.com). Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

## TERMS OF GUARANTEE

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

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

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful

hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

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

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

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

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

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer

at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

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

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

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

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

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

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

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

## BUYING AT AUCTION

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

### 1. SYMBOL KEY

#### ☐ Reserves

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

#### ○ Guaranteed Property

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

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

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

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. 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](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

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

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

**Results** Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to

catalogue purchasers and subscribers. Results may also be obtained online at [sothebys.com](http://sothebys.com).

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

#### 4. AFTER THE AUCTION

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

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

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

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

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments

not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

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

#### Collection and Delivery

Post Sale Services  
+ 1 212 606 7444  
FAX: + 1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone,

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

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

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

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## SELLING AT AUCTION

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

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

### (1) In our galleries

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

### (2) By photograph

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

### (3) In your home

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

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

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## SOTHEBY'S SERVICES

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

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service,

tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

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

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

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

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

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

### Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains 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, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, 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.

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## 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](mailto: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](mailto: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 [bills@sothebys.com](mailto:bills@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](mailto:USPostSaleServices@sothebys.com) to start your collection process.

### Important Notice for Furniture

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 894 1565

### 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.

### Important Notice for Ceramics

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

### Important Notice for Chinese Ceramics

No reference is made to the condition of lots in the catalogue. Anyone wishing information on any of the property included in this catalogue may write or call the Chinese Works of Art Department at +1 212 606 7332. Notwithstanding any condition reports or catalogue descriptions provided, all lots are offered and sold "AS IS" in accordance with paragraph 1 of the Conditions of Sale.

### 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.

### Important Notice Regarding Clocks and Watches

Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an opinion of the condition of the property on request. However, since we are not professional clock and watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections to the movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair. Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant. Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns,

crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts. In addition, certain manufacturers will not service or repair pieces if all the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee. Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

## GLOSSARY OF TERMS

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

### GLOSSARY FOR PAINTINGS

#### Giovanni Bellini

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

#### Attributed to Giovanni Bellini

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

#### Studio of Giovanni Bellini

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

#### Circle of Giovanni Bellini

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

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

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

#### Manner of Giovanni Bellini

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

#### After Giovanni Bellini

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

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

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

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

## GLOSSARY FOR FURNITURE AND DECORATIONS

### LOUIS XV ORMOLU-MOUNTED

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

### LOUIS XV ORMOLU-MOUNTED MARQUETRY

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

### LOUIS XV STYLE ORMOLU-MOUNTED

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

## GLOSSARY FOR SCULPTURE

### Bronze Figure of a Woman, Maurice

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

### Bronze Figure of a Woman, After

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

### Maurice Giraud-Rivière, Bronze Figure

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

## GLOSSARY FOR CERAMICS

### Meissen Cup and Saucer

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

### Meissen Cup and Saucer

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

### Meissen Cup and Saucer

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

### Meissen Cup and Saucer

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

### 'Meissen' Cup and Saucer

, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

### Meissen Cup and Saucer

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

## GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

### Pottery Figure of a Horse, Tang

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

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

### Pottery Figure of a Horse, Tang Style

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

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

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

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

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

### Absence of Guarantee of Authenticity

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

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.

## Photography:

Ber Murphy  
Paul Shima  
Elliot Perez  
Bonnie Morrison  
Jeff Schnorr  
Jon Lam  
Pauline Shapiro  
Ellen Warfield  
Peter Kutscher  
Scott Elam  
Evan McKnight  
Paul Shima  
Mark Babushkin  
David Schlager



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